

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

DOCTOR WHO



THE TENTH DOCTOR

THE COMPLETE HISTORY



STORIES 178-180

THE RUNAWAY BRIDE,
SMITH AND JONES
AND THE SHAKESPEARE CODE





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THE COMPLETE HISTORY



THE RUNAWAY BRIDE

SMITH AND JONES

THE SHAKESPEARE CODE

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Distributed in the UK and Republic of Ireland by Hachette Partworks Ltd
& Marketforce.

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'DONNA'S FIRST ENCOUNTER WITH THE DOCTOR WAS CRAFTED AS A ONE-OFF SPECIAL APPEARANCE.'

Welcome

A loose tradition of having the Doctor joined by a 'guest' companion in the *Doctor Who* Specials began with *The Runaway Bride* [2006 – see page 6]. Having waved a sorrowful goodbye to Rose at the end of *Army of Ghosts/Doomsday* [2006 – see Volume 53], the Doctor finds himself in the company of Donna Noble, played by high-profile comedian Catherine Tate.

Of course, Donna would later become a fully-fledged companion, being reintroduced in *Partners in Crime* [2008 – see Volume 57] and travelling with the Doctor on several adventures. But her first encounter with the Doctor was crafted as a one-off special appearance.

The following Christmas' *Voyage of the Damned* [2007 – see Volume 57] saw another big name becoming the Doctor's temporary companion. This time it was pop megastar Kylie Minogue, who slipped on a pinny to become Astrid Peth, a waitress on the ill-fated spaceship *Titanic* who would give her life to save the Doctor.

Jackson Lake in *The Next Doctor* [2008 – Volume 60], played by David Morrissey, was a bit of a departure from the traditional companion role – not just in that he was male, but that he believed he was the Doctor.

Lady Christina de Souza, played by Michelle Ryan, was a slightly rebellious sidekick for the Doctor in *Planet of the Dead* [2009 – see Volume 61]. Keen to join the Doctor in his travels, she was barred from the TARDIS, but given a flying bus as compensation.

Opera singer Katherine Jenkins stepped aboard the TARDIS with the Eleventh



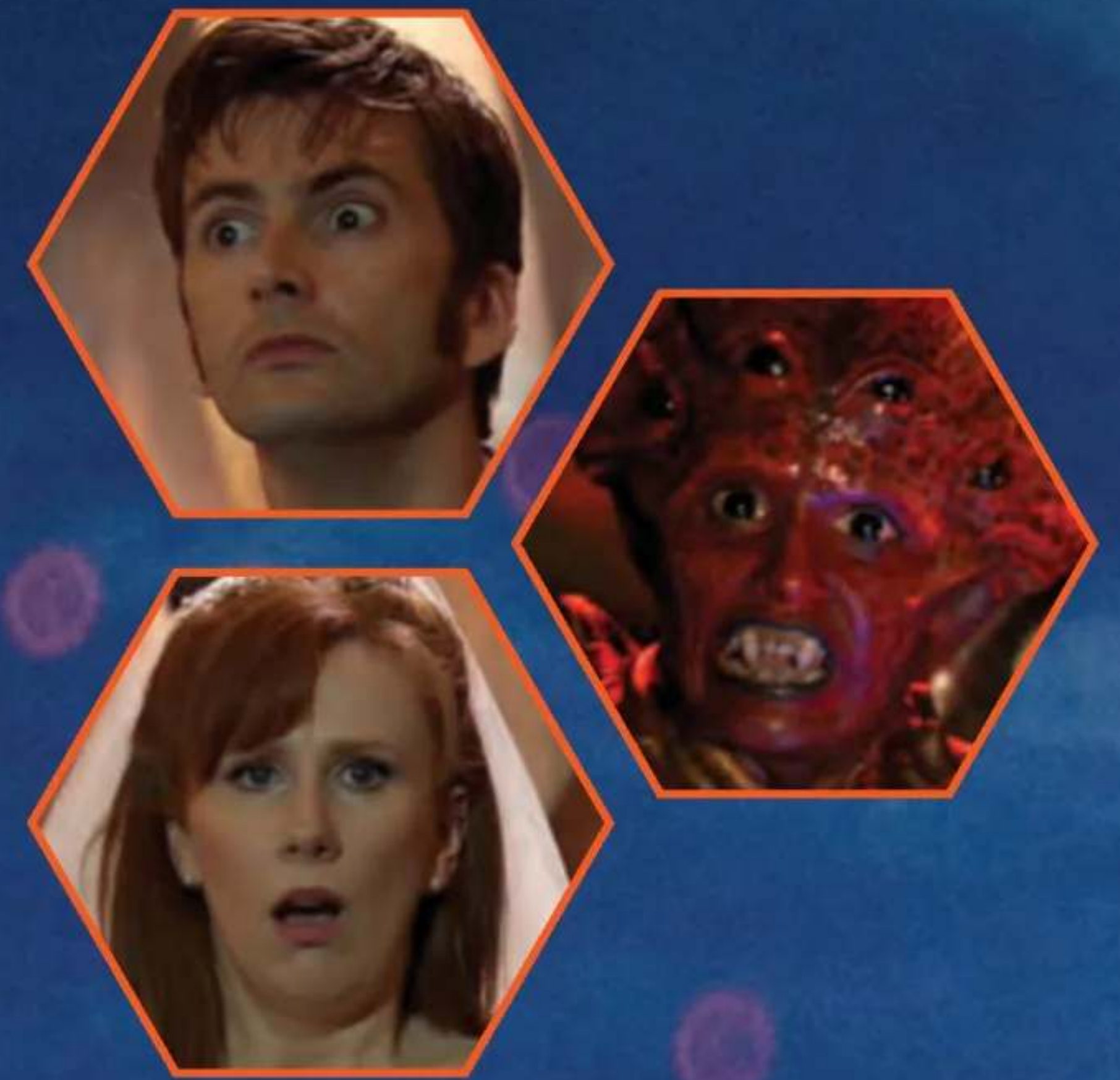
Left: Kylie Minogue looks to the stars as Astrid Peth.

Doctor as the fatally ill Abigail in *A Christmas Carol* [2010 – see Volume 66].

Claire Skinner was widowed mother Madge Arwell in *The Doctor, the Widow and the Wardrobe* [2011 – see Volume 70], in which (with a little help from the Doctor) she was able to save her husband and reunite her family.

Although already well established in the series by this time, River Song, played by Alex Kingston, joined the Doctor for one final adventure in *The Husbands of River Song* [2015]. However, this episode also introduced us to Nardole, played by Matt Lucas. Like Donna Noble before him, Nardole would make a comeback as a more permanent companion, returning in *The Return of Doctor Mysterio* [2016], and remaining with the Doctor for the duration of the 2017 series.

John Ainsworth – Editor



THE RUNAWAY BRIDE

➤ STORY 178

The Doctor is surprised when a young woman, Donna Noble, is transported to the TARDIS on her wedding day. It becomes clear that Donna is connected to a plot to destroy the Earth by the Empress of the Racnoss. Can the Doctor and Donna save the world before it's too late?



Introduction

When trying to fashion a scary monster for *Doctor Who*, many writers have found themselves turning to our irrational fears. Is there something hiding under the bed? Is there a sinister reason why this old house creaks in the night? Might inanimate objects – like toys or shop window dummies – suddenly come to life and attack us? These, however, are all passing thoughts. One irrational fear, which has been used in *Doctor Who* time and again, is arachnophobia.

Not only do spiders of various kinds make numerous appearances in the series itself, they were also a popular ingredient in spin-off fiction. 2006's Christmas Special, *The Runaway Bride*, featured the biggest, baddest spider of them all – the Empress of the Racnoss. She was bright

Right:

A rather large spider creeps up on Sarah Jane in 1974's *Planet of the Spiders*.



red, all eyes and legs, and snared her victims in a giant web. And in an amusing twist on how many of us deal with unwanted spiders, she was defeated by effectively being washed down a plughole (worryingly, a solution not a million miles away from Professor Zaroff's apocalyptic plan in *The Underwater Menace* [1967 – see Volume 9]).

Writer Russell T Davies, keen to make the Empress a larger-than-life villain, gave her an epic backstory. Not only did we discover that the Racnoss were an impossibly ancient race – the Earth having formed around them billions of years ago – but they were also revealed to be a menace that were hunted down by the Time Lords.

Of course, the Empress wasn't the series' first or last giant spider. The Great One from *Planet of the Spiders* [1974 – see Volume 21] was the descendant of an ordinary Earth spider who had, like some spiders in *Dinosaurs on a Spaceship* [2012 – see Volume 71] hitched a ride into space. Also, out in space – and again unnervingly large, even if they weren't anywhere near as big as the Racnoss – were the creatures seen in *Kill the Moon* [2014 – see Volume 78]: weird bacteria-like life forms that just happened to look like spiders.

Of course, in real life, most spiders are harmless – like the unusually big money spider that the Doctor finds in the basement of the Palace Theatre in *The Talons of Weng Chiang* [1977 – see Volume 26]. *Doctor Who* writers take great delight in making spiders lethal, however, building on the fact that many of us are already terrified of these maligned creepy-crawlies! ■



'THE RUNAWAY BRIDE
FEATURED THE BIGGEST,
BADDEST SPIDER OF THEM ALL.'

STORY

Goeff Noble is walking his daughter Donna down the aisle to be married to her fiancé Lance when she disappears in a gaseous swirl!

She materialises in the TARDIS, much to the surprise of the Doctor. Donna slaps him and orders him to return her to the church. The TARDIS lands in central London. Donna tries calling her mother, Sylvia, but her phone is engaged. The Doctor notices a brass band consisting of three Santas, [1] then Donna gets into a taxi – being driven by another Santa.

The three Santas prepare to fire their instruments, but the Doctor creates chaos by making a cashpoint blast out notes.

Donna’s taxi pulls onto a dual carriageway. Donna knocks off the driver’s Santa mask, revealing a robot!

The TARDIS pulls alongside the taxi and Donna jumps across into the Doctor’s arms. [2]

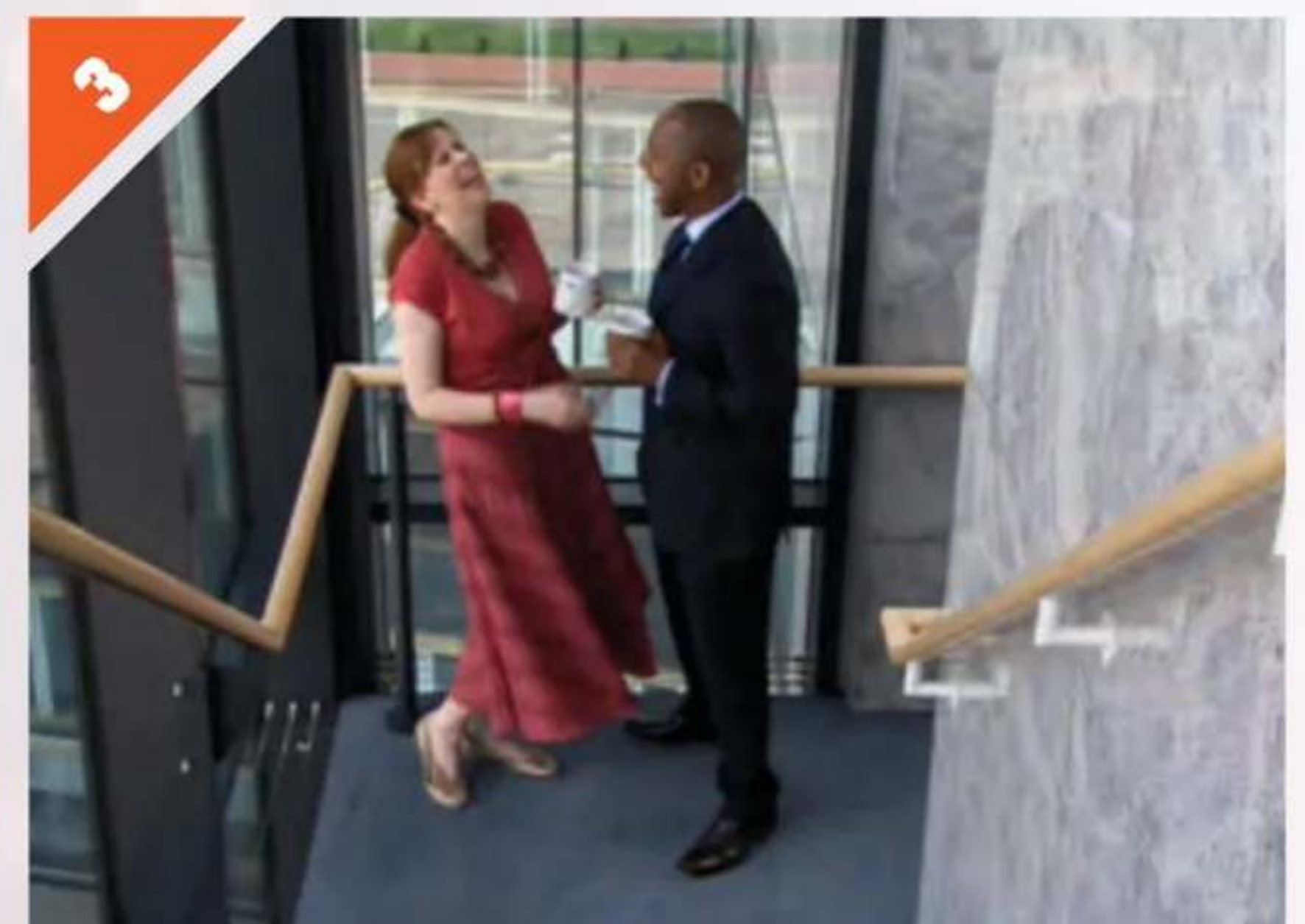
The TARDIS lands on a London rooftop. Donna explains that she met Lance while working as a secretary at a company called HC Clements, which handles security systems. [3]

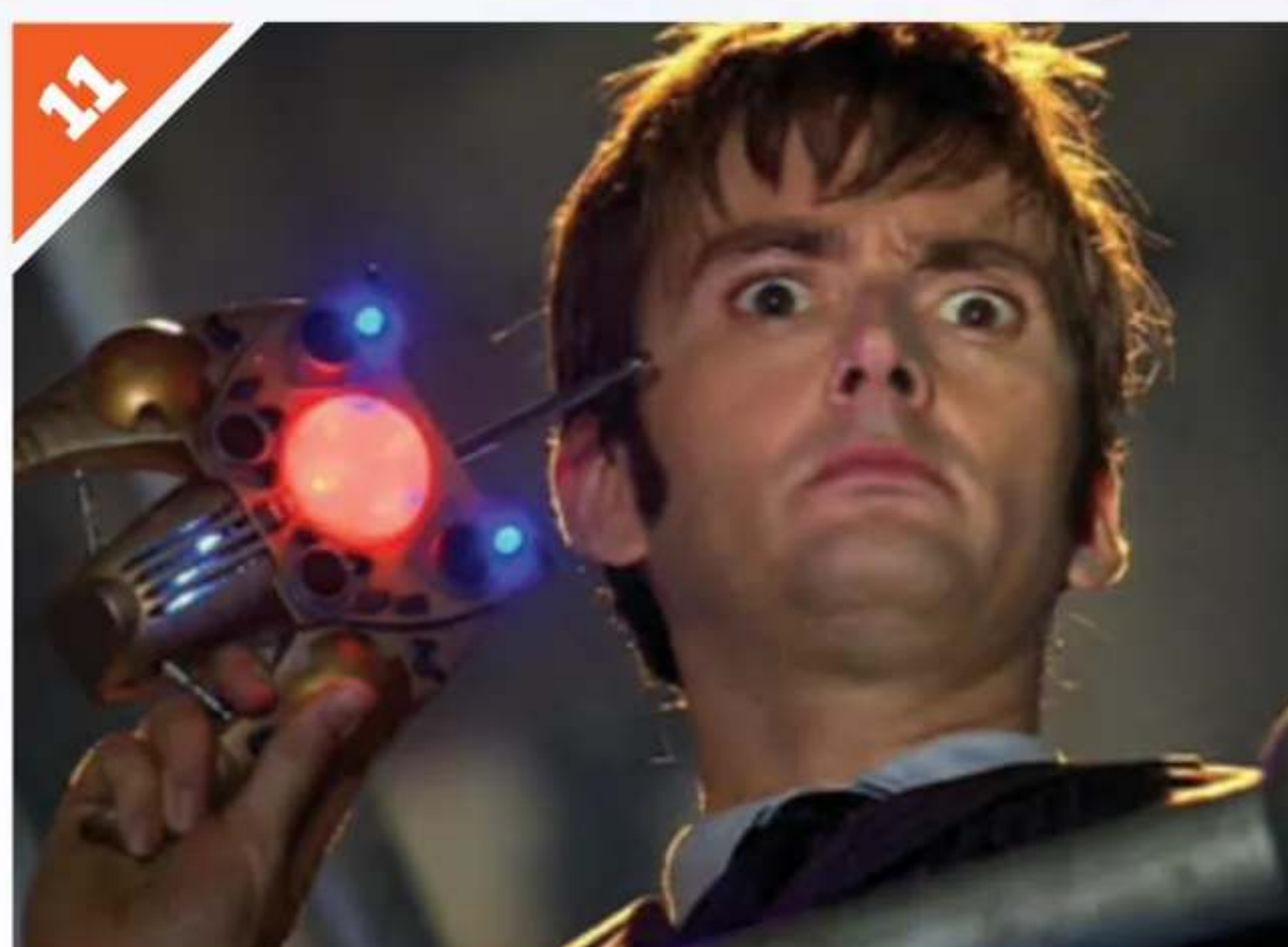
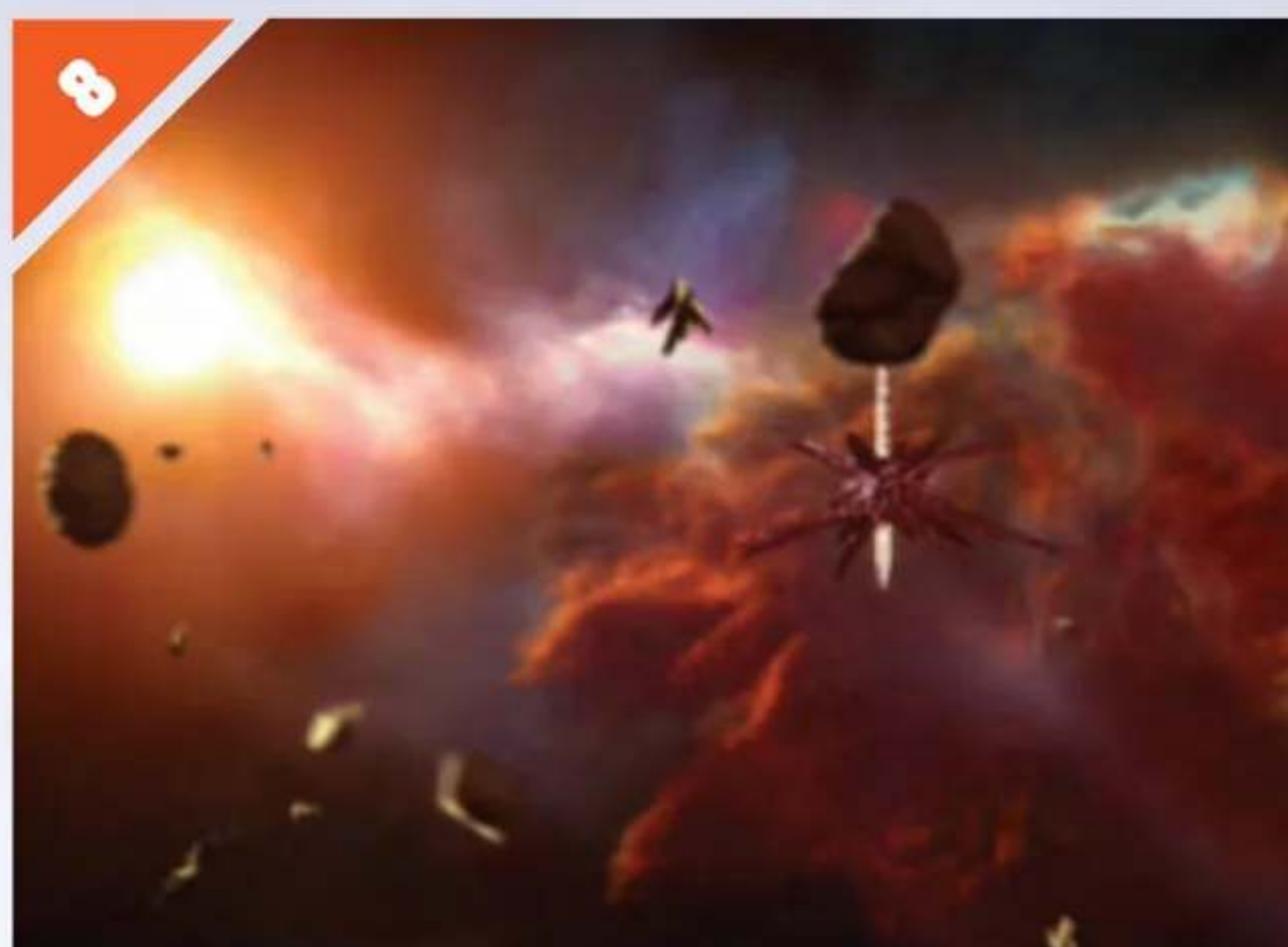
The Doctor and Donna arrive at the reception. Watching a recording of the wedding, the Doctor realises that Donna’s disappearance was caused by huon particles. He sees Santas approaching outside and warns everybody to stay away from the tree.

The baubles of the Christmas tree float up into the air and start exploding. [4] The robot Santas line up to attack the Doctor but he plugs his sonic screwdriver into the sound system and they collapse.

The Doctor traces their control signal to the sky... where the Empress of the Racnoss watches from the control room of her spaceship, the Webstar. [5]

Arriving at HC Clements with Donna and Lance, the three of them descend into the lower basement, emerge into a corridor and continue their journey





on three Segways until they come to a laboratory located directly beneath the Thames Flood Barrier. Then the wall slides up to reveal a flood chamber, lined with Roboforms. [6]

In the middle of the chamber is a shaft, drilled down to the centre of the Earth. The Empress of the Racnoss teleports into the chamber. She is a gigantic spider! [7] Lance creeps up behind her with an axe but it turns out he serves her and has been dosing Donna with huon particles for six months. The Doctor uses a huon sample to make the TARDIS materialise around him and Donna. They travel back in time to witness the creation of the Earth and see a Webstar moving through the clouds of dust, becoming the planet's core. [8]

Lance is force-fed water dosed with huon particles.

The TARDIS is dragged back to 2007 where it materialises in a corridor near the flood chamber.

Donna is captured and ensnared in the web beside Lance. [9] The Empress

purges them of their huon particles, which float down the shaft and unlock the sacred heart. The Empress declares that her children will be reborn and sends Lance plunging to his death.

The Webstar glides over the city of London, scorching the streets with arcs of electricity. [10]

The Doctor releases Donna and she swings across the chamber, hitting the wall. Then he reveals that he has the Roboforms' remote control unit. [11] He uses explosive baubles to blow holes in the walls and water bursts in and pours down the shaft.

The Empress teleports to her Webstar, but it is destroyed in a barrage of tank gunfire.

The Doctor and Donna emerge onto the barrier. They have drained the Thames! [12]

The Doctor returns Donna to her home. She turns down the Doctor's offer to travel with him but makes him to promise to find someone.

THE RUNAWAY BRIDE

STORY

'DAVIES OPTED TO HAVE A RATHER DIFFERENT AND DISTINCTLY RELUCTANT ONE-OFF TARDIS TRAVELLER.'

Pre-production

“Doctor Who doesn’t end,” explained writer/executive producer Russell T Davies on *Doctor Who Confidential*, “Lovely Rose Tyler might have left – but this is about the Doctor, and his life continues and will always continue, and here’s another adventure starting seconds after the disaster of *Doomsday* [2006 – see Volume 53].”

The 2006 Christmas Special for *Doctor Who* had begun life in early 2005 as an idea for the sixth episode of the 2006 series. The title, *The Runaway Bride*, was shared with a successful 1999 romantic comedy movie starring Julia Roberts (and an earlier 1930 film with Mary Astor). However, following a request for *two* festive episodes a few months later, Davies opted to save his idea for *The Runaway Bride* for the Christmas 2006 slot, with *Tooth and Claw* [2006 – see Volume 51] being dropped into the run instead.

In the original outline for *The Runaway Bride*, the Doctor and Rose were faced with a bride appearing in the TARDIS which led

to a screwball episode built around the car chase sequence (a notion originally given to writer Toby Whithouse for the Sarah Jane Smith story which became *School Reunion* [2006 – see Volume 52]). Davies had had in mind the basic plot – with the elements of the bride, the strange particles and the vast spiders – for some time, and at an early stage considered setting the climax at Stonehenge until this proved cost-prohibitive.

Catherine Tate

Davies decided against introducing the Doctor’s new regular companion in the Christmas Special, and instead opted to have a rather different and distinctly reluctant one-off TARDIS traveller, whose situation would be part of the process of the Doctor (David Tennant) coming to terms with the loss of Rose (Billie Piper).

For this character, Davies looked to high-profile comedy actress Catherine Tate who was enjoying great success in her own BBC Two sketch show. Tate had been recommended to the showrunner by his friend, journalist David Benedict, who had seen the actress on stage in the 2005 play *Some Girl(s)*. Davies, producer Phil Collinson and casting director Andy Pryor met with Tate in London on Tuesday 31 January 2006 to hatch the plan of casting her for the one-off appearance... one which would be kept secret from the press and viewers. Tate agreed, only telling her mother, partner and daughter. “Some people genuinely thought I was going to be in *Ocean’s Thirteen*! Or the new James Bond

Left:
The robot Santas are back.



film!” she told *Radio Times*. The actress, who was keen to work with David Tennant, although she had never really watched *Doctor Who*, asked what the name of her character was and on the spot Davies said: “Donna. She’s called Donna.”

When Donna appeared in the TARDIS at the end of *Doomsday* [2006 – see Volume 53], Davies had not fully plotted the story which would unfold in *The Runaway Bride*. Under great secrecy, Tate recorded her brief scene with David Tennant’s Doctor on the TARDIS set on the evening of Friday 31 March.

“Two things came together,” explained Davies on BBC Radio Wales’ *Doctor Who – Back in Time*. “I’ve always wanted to do the TARDIS chasing a car down the motorway. When I was a kid we’d go on summer holidays and I used to imagine the TARDIS flying alongside the cars. Set alongside that was the idea of a bride; the size of the costume is symbolic and iconic... an almost fairytale sort of image.” The car chase was something which Davies had discussed as

a practicality with visual effects supervisor Dave Houghton when production on *Doctor Who* restarted in 2004; originally the taxi was to have been guided by a sat nav system which the Empress of the Racnoss was using as her eyes and ears across Earth. The theme of transport, as with a caper movie or romantic comedy, was continued with cars, buses and also Segways, personal motorised platforms invented by Dean Kamen and launched in December 2001.

Davies wrote the Doctor and Donna’s relationship like that of Spencer Tracy and Katharine Hepburn in various movies of the 1940s and 1950s. At the outset, Davies knew his script would end on an ordinary street in the snow as the Doctor told Donna, “Her name was Rose.” However, while the Doctor was heartbroken by the loss of Rose, Davies told *Newsround* that “I don’t want to give viewers on Christmas Day an hour’s worth of weeping and angst”.

Unlike the previous year, the extended 60-minute Special was to be made in a

Below:

The Doctor tinkers with robotic electronics.





single production block of its own – Block One – and not recorded alongside other episodes. Directing *The Runaway Bride* was Euros Lyn, who had worked on the show since 2004 with *The End of the World* [2005 – see Volume 48], and had helmed several episodes subsequently, through to *Fear Her* [2006 – see Volume 53], made at the start of 2006. The Christmas script arrived in two parts for the director, meaning an agonising two-week wait for the conclusion after he received the scenes up to the first glimpse of the Webstar (which the crew nicknamed Kevin, after *Coronation Street* mechanic Kevin Webster). To help establish the style of the Special, Lyn watched the 2004 thriller *The Bourne Supremacy* for inspiration and used model cars in the tone meeting on Tuesday 6 June to plan the TARDIS chase.

Robot Santas

The shooting script – prepared on Thursday 22 June – was titled *Doctor Who 3 Christmas Special 2* but was generally referred to as Episode 3X. The script opened with a CGI effects shot zooming in on London which was described ‘as series 1 & 2. The Earth, the Moon... Heading for somewhere new, this time – West London – Chiswick.’ The wedding was in ‘a modest, pretty church; this is a winter wedding, arrange with white flowers & holly’ and the bridegroom, Lance Bennett, was described as ‘27, impossibly handsome’. When Donna materialised in the TARDIS at the end of the pre-credit sequence, this was the same

as the scene which concluded *Doomsday*. Back at the wedding, Donna’s mum and dad, Sylvia and Geoff, were described as ‘both Londoners; bit of money, but they started on a market stall. Geoff’s nice, Sylvia’s like whiplash.’

Davies described the scene of the Doctor and his reluctant companion trying to hail a cab in their frantic dash to the church as a ‘fast & zippy sequence. Music like Yello’s *The Race*’ in reference to the Swiss electro band’s 1988 single. When Donna made for an ordinary phone box in the high street to call her mum, the stage directions noted ‘modern, not an old red one’, while for the start of the TARDIS car chase, Davies envisaged ‘the taxi cruising off a slip road, onto the main road – a major A Road, a motorway if possible.’ While the robot Santas had been seen before in *The Christmas Invasion* [2005 – see Volume 51], this time it was revealed what was hidden under their festive faces during Donna’s taxi kidnap: ‘Behind the mask: a smooth, golden metal head. Black eyes with a pinprick of white light centre. (No moveable mouth or features, it’s solid.)’

Thinking about practicalities, when the TARDIS landed on the London rooftop, Davies indicated this should be ‘near the river (or any good vantage point, but high/distant enough to hide the lack of city-wide Christmas decorations)’. The hotel where the reception was being held was a ‘big free-standing pub/hotel/function room-type place... Almost posh, but with a bit of Harvester.’ Inside, the reception had ‘a winter wedding theme, classily done... Christmas song –

Left:

The Doctor’s hopes for a quiet Christmas are shattered once again.

Connections: Dinosaurs

➤ Suggesting that the big hole in the Earth may have dinosaurs at the bottom of it, Donna says, “There’s that film, under the Earth, with dinosaurs.” She is referring to the 1976 Amicus fantasy adventure film *At the Earth’s Core*, which starred Peter Cushing (who had played Dr Who in two cinema films in 1965 and 1966).



Connections: Poptastic!

▶ Lance's rant about the popular culture trivia that Donna spouted included references to Pringle crisps, film star couple Brad Pitt and Angelina Jolie, pop star Victoria 'Posh Spice' Beckham, hit ITV1 reality show *The X Factor* which debuted in August 2004, the controversial Atkins low-carbohydrate diet, and the Chinese Feng Shui practice of space arrangement.



Wizzard, *I Wish It Could Be Christmas Every Day* in reference to the December 1973 hit. HC Clements was connected to Torchwood, the organisation referred to throughout the 2006 series and seen at work prominently in *Army of Ghosts/Doomsday*. During the reception, the music was to be 'a lively Christmas version of *Song for Ten*', the song which Murray Gold had composed for the closing scenes of *The Christmas Invasion*. The Doctor saw a tall man in a suit holding a blonde and laughing: 'CUT

TO FLASHBACK, a second of the Doctor & Rose, *New Earth* [2006 - see Volume 51], sc.79, he's catching her after Cassandra's left her body.' The wedding video man was 'Rhodri, 27, Welsh' who had been told to send his recording of Donna's disappearing trick to *You've Been Framed*, the home video clips show screened by ITV since 1990. Like the robot Santas, the concept of a lethal Christmas tree had been seen previously in *The Christmas Invasion*, although this time Davies came up with a new way for it to deal out devastation.

The interior of the Webstar was outlined as starting on a shot of the Doctor and Donna on a screen, 'one of many, other screens playing all sorts of images - TV channels, CCTV, as though the whole Earth is being monitored. But this isn't some hi-tech-room; all the screens are bound together with webbing, as though a million spiders have knitted them together. A long, thin, spidery leg touches the Doctor's image.' The writer compared the tones of the



the Empress with those of the tortured soul from JRR Tolkien's 1937 fantasy *The Hobbit* when noting that she spoke 'with a clever, joyous, Gollum-y female voice'. This voice came from 'a big central chair, made out of solid web, seen from behind to obscure the occupant. Except for the 8 spider's legs - each about 10 feet long - radiating out, all moving gently, caressing the screens. Around the chair: screens suspended in the web, the throne centre, inside a globe of monitors, ceiling to floor.' The vessel itself when seen from the outside was 'a huge ship - it's the size of a tower block - gliding into orbit. Made out of solid web, and the peaks of the web have jutted out to form a three-dimensional star, like the star on a Christmas card; thin, elegant spires.' In some deleted dialogue, as the Webstar approached Earth, the Empress said, "Tonight, tonight, oh yes, I bring tidings of great joy. Christmas time. Mistletoe and wine..." quoting Cliff Richard's Number One hit from December 1988.

a shining white star, in the Christmas night sky.' This vertical take-off rather than the usual dematerialisation echoed the ship's departure implied at the end of *Fury from the Deep* [1968 – see Volume 12].

The adventure took place largely on Christmas Eve, presumably in 2007 given the Doctor's references to the events of *The Christmas Invasion* (Christmas 2006) being "last Christmas" (although the prop Order of Service was dated 25 December 2006, but this was not seen on screen). Donna and Lance's abortive wedding began at 15.00, the Doctor brought Donna back to Earth at 15.06, they tried to hail a cab at 15.15

Left: Concept art for the Empress of the Racnoss and the Webstar.

The Empress was finally revealed in the flood chamber as she teleported in: 'Half-human, half-spider, like a centaur's human/horse; the female body juts forward like the prow of a ship, her body at waist level becoming all SPIDER, a bulbous abdomen. But huge; the human bit's human-sized, but the abdomen's about 10 feet. The female has two arms, which thin out to jointed spider-legs; the other 6 legs jut out from thorax & abdomen, massive span, legs in constant motion, pawing the ground. All a deep, wet red. Her face is human, with spidery bits; her teeth are fangs. She giggles, sly, sexual.'

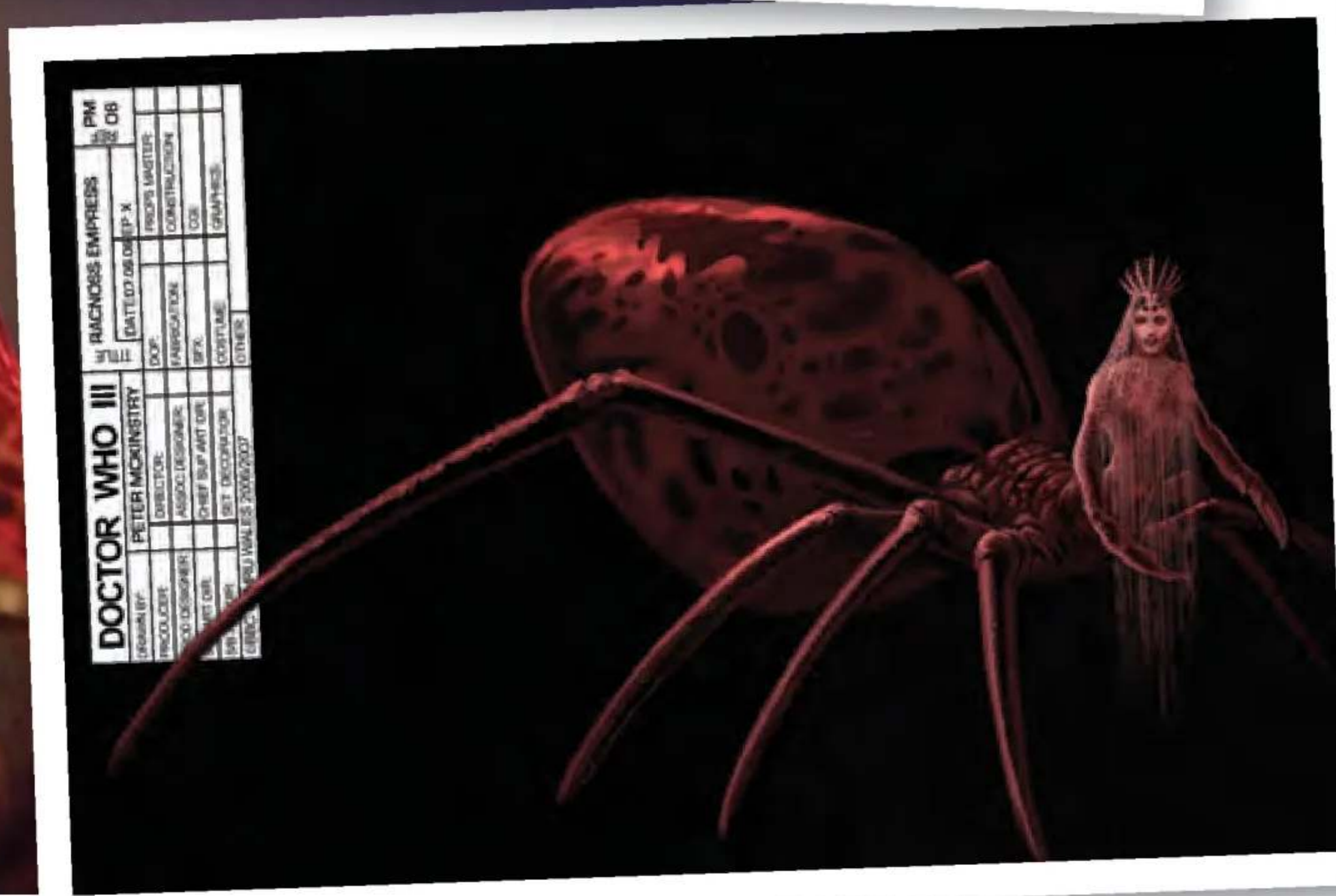
Christmas Eve

The suburban street where Donna's parents lived was described in the final scene as 'the most ordinary street in the world. Though a bit posh, good houses.' When the TARDIS departed with only the Doctor aboard, 'it becomes a streak of light, shooting up... it flares into

and Donna left the message for her mum at 15.19. Donna hailed her taxi at 15.20 and by 15.35 was being whisked away in the wrong direction, with the TARDIS catching the vehicle up at 15.38 and Donna bravely jumping to safety. By 15.40, the pair had arrived back on the London rooftop where they talked until 15.46, next being seen alighting from a bus at the hotel at 16.15 to enter the reception a couple of minutes later. The Doctor surfed for HC Clements on the borrowed mobile at 16.30, the Webstar began its descent at 16.38, the ambulance had arrived at 16.45, the Doctor's party entered the premises of HC Clements at 17.20, reached the basement at 17.25, found the laboratory at 17.37 and gazed upon the Empress of the Racnoss at 17.42. The TARDIS rescued the Doctor and Donna at

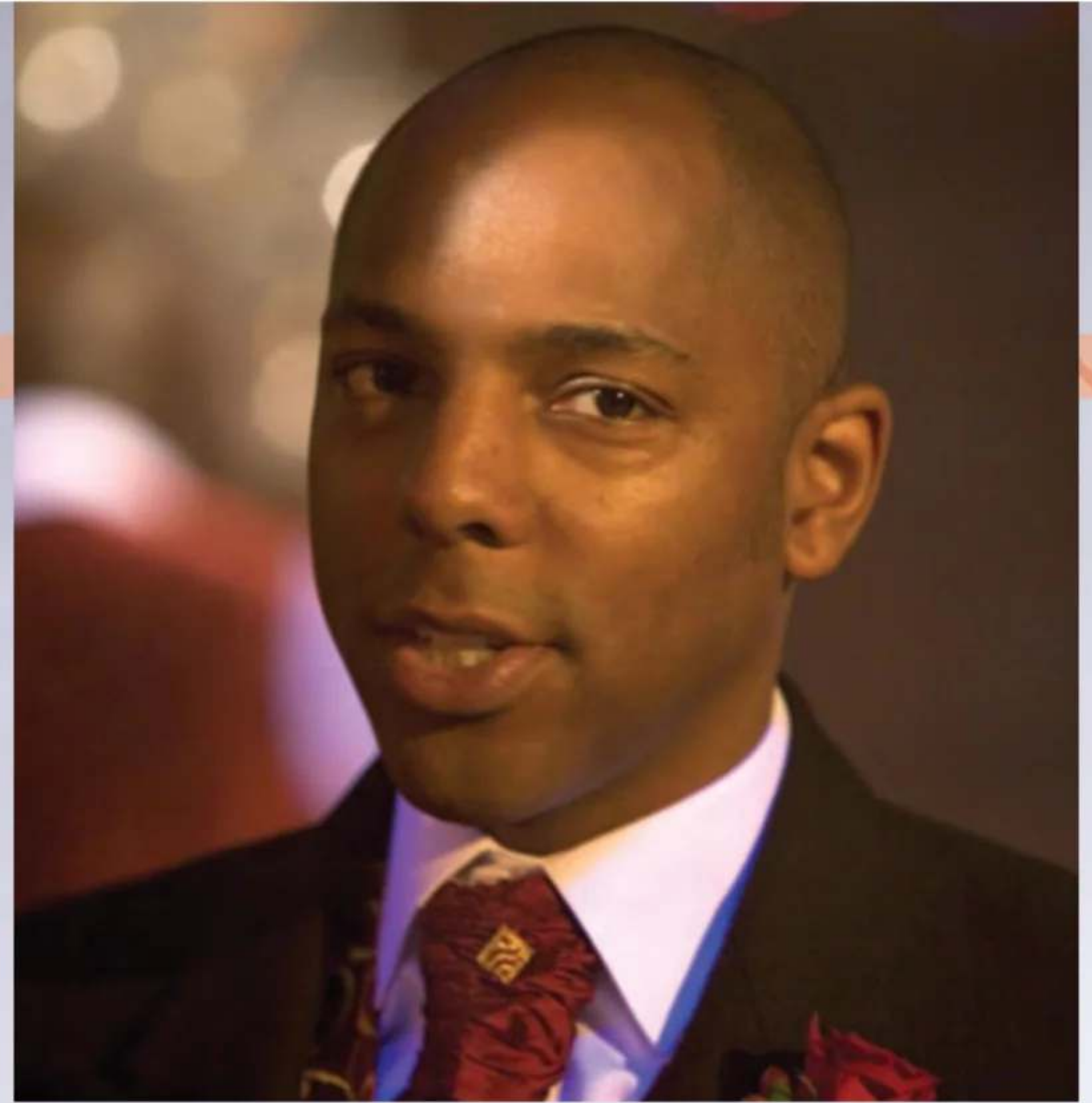
Connections: Zip up

When the Doctor asks Donna if her fiancé is human, or if he is "overweight with a zip around his forehead", this refers to the alien Slitheen family from Raxacoricofallapatorius who had used human body suits in *Aliens of London/World War Three* [2005 – see Volume 49].



Right:

Lance Bennett prepares to tie the knot.



17.50 and was dragged back to the corridor at 17.58, with the Webstar descending over London at 18.02. The flood started at 18.07 and the Webstar was destroyed at 18.11 – after which the Doctor made it snow for Donna at 00.01 on Christmas Day itself. In terms of the flashbacks, Donna met Lance on Day A at 10.00, they had a chuckle over coffees in the stairwell at 12.00 on Day B, Donna claimed that Lance asked her to marry him (sort of) at 22.00 on Day C, offered to get rid of her dog on Day D and pleaded “please please please please” at 12.00 on Day E.

Other work

Since finishing work on his first series at the end of March, David Tennant had taken part in BBC documentary series *Who Do You Think You Are?*, about celebrity family trees, which in April and May had taken him to Scotland and Ireland, before starting work on a BBC One drama called *Recovery*. He had also recorded *The Ultimate West Wing Challenge* for More4 (screened Friday 28 July) before managing to enjoy a holiday in Sardinia with his girlfriend Sophia Myles (who had played Reinette in *The Girl in the Fireplace* [2006 – see Volume 52]), where his celebrity status meant that even his holiday

was worthy of reporting by the *Daily Mail* on Saturday 8 July. And it was while in Sardinia that he had read *The Runaway Bride*, realising, “What’s important story-wise is that the Doctor realises he shouldn’t be on his own.”

Of the rest of the cast, playing the Empress of the Racnoss was Sarah Parish who had worked with Tennant playing lovers in

the 2004 BBC One drama *Blackpool* and as husband and wife in *Recovery*; “Since I started doing this job she has been insistent that she be cast as an alien,” commented Tennant. Playing Lance, Don Gilet had previously worked with Parish in the BBC One drama *Cutting It* in 2002.

The readthrough for the episode was held at a hotel in Cardiff on Thursday 29 June. Busy on other projects, Tate was unable to attend, so Donna’s lines were read in by Sophia Myles.

Tennant’s bearded look for the making of *Recovery* meant that the publicity photographs taken of him with incoming companion Freema Agyeman some weeks earlier were deemed unacceptable, and so the clean-shaven actor posed with his new co-star for fresh shots on Monday 3 July. Agyeman then gave her first interview, to *Doctor Who Magazine* journalist Benjamin Cook, before departing on a holiday until she was required for work on *Smith and Jones* [2007 – see page 54].

Pink amendments were made to the script on Monday 3 July which extended the dialogue in which the Doctor tried to deduce with his medical probe what force had whisked Donna aboard his ship; Donna attempting to phone her mother from the high street; the Doctor’s realisation about the deadly Christmas tree; the explanation to Donna of how Lance had dosed her with huon particles each day; the Empress ordering the Doctor’s death, and Donna’s final goodbye to the Doctor. ■

Connections: Money maker

► The Doctor’s use of his sonic screwdriver to extract money from a cashpoint echoed his use of the device to arrange credit while on Satellite

Five in *The Long Game* [2005 – see Volume 49].





Production

Recording got underway for the 2006 *Doctor Who* Christmas Special – and indeed the 2007 series of *Doctor Who* – at 2pm on Tuesday 4 July with a crew in London recording plate shots for CGI sequences of the Thames Flood Barrier and the sweltering capital’s skyline which would be augmented by the Webstar, as well as the view from the top of HC Clements. Meanwhile, the casting of Freema Agyeman – who had been seen the previous Saturday in *Army of Ghosts*

– as Martha Jones was announced with a press release in which Davies commented, “Martha won’t be featured in this year’s Christmas Special; we’ve got another surprise in store for that.”

Next day, a few shots of the Chiswick flyover on the M4 were recorded in the afternoon to show the taxi in which Donna was whisked away by Santa moving onto the main road. David Forman acted as stunt co-ordinator for driver George Cottle wearing one of Millennium FX’s redesigned fibreglass Santa masks, with the vehicle

Above:
The crew prepares the Racnoss.

Connections: Alien war

▶ The Doctor spoke to Donna and Lance about the 'Battle of Canary Wharf' with the Daleks and Cybermen as seen in the previous story *Army of Ghosts/Doomsday* [2006 - see Volume 53].



in question advertising Henrik's, the store where Rose had worked in *Rose* [2005 - see Volume 48]. Corinna McShane doubled for Catherine Tate.

The first main day of shooting began at 8am on Thursday 6 July. The TARDIS had been erected the previous night on the helipad atop the IPC building in central London, also used in a BBC

One ident. Commissioned for a third series, *Doctor Who Confidential* was present to cover David Tennant's first day back at work, alongside Catherine Tate whose involvement with the series was still being kept a closely guarded secret, to the extent that she was not listed on the call sheets and production manager Tracie Simpson was 'smuggled' out of the building under a coat to draw attention away from Tate's presence. Onlookers in central London quickly spotted Tennant's distinctive figure alongside the TARDIS along with an unidentifiable woman in a wedding dress looking out towards St Paul's Cathedral. "I did feel apprehensive, stepping into Billie Piper's temporary shoes, as it were," Tate told the *Western Mail*. Meanwhile on the other side of the world, viewers in New Zealand were able to see the previous Christmas Special on PrimeTV, with *The Christmas Invasion* then appearing on ABC in Australia two days later.

Travelling back to Wales on the morning of Friday 7 July, by 11.30am the crew were ready to start recording *Doctor Who* at the new home of the series, Upper Boat Studios in Trefforest where the TARDIS set had been erected after two years at Unit Q2 in Newport, having been carefully moved to avoid damaging its fragile vac-formed plastic elements. *Doctor Who Confidential*

was again on hand to see Tennant and Tate at work on the set and practicing riding the Segways in the car park. Potential overseas buyers for the series were also at Upper Boat where the final scene of *Doomsday* was re-recorded, mainly because director of photography Rory Taylor lit the TARDIS in golds rather than the green and reds favoured by Ernie Vincze on *Doomsday*. "We had the DVD player by the side of the set to try and recreate it as close as we possibly could," commented Tennant. The same day, Davies received an honorary fellowship from the Royal Welsh College of Music and Drama in Cardiff. Rose's top from *New Earth* was draped over the safety rail on the control room set, which was also the scene of recording during Saturday 8, where the team was shadowed by both *Doctor Who Confidential* and *On Show*, a BBC Wales arts programme made by Indus Films which was studying the work of production designer Edward Thomas.

Over the weekend, in a garbled piece of guesswork, the *Daily Star* claimed that in the 'three-part special shown over the

Right:
"With this ring, I thee bio-damp."





Christmas period' the Doctor's 'enemy is a Cyberwoman played by Caroline Chikezie' (which was in fact referring to *Cyberwoman*, an episode of the *Doctor Who* spin-off series *Torchwood*); other tabloid speculation suggested the return of Elisabeth Sladen as Sarah Jane Smith and even the Seventh Doctor, Sylvester McCoy. Online, Yahoo claimed that Billie Piper would be returning as Rose in the Special. However, by 7.45pm on Saturday 8, Tate's appearance in the TARDIS had been revealed to over eight million viewers.

Donna's disastrous reception

Recording resumed at Atradius Building in Cardiff Bay on Tuesday 11 July for the scenes at HC Clements and also the various flashback sequences of Donna's whirlwind romance, with a quick trip to The Waterguard Pub and a final scene on Riverside showing a city street. Wednesday 12 saw the crew starting two days of recording Donna's disastrous reception at the Baverstock Hotel in Merthyr Tydfil where DJ Mark Haste provided his own equipment (augmented by speakers from Magpie Electrics in reference to *The Idiot's Lantern*

[2006 - see Volume 52]) and played the DJ in the scenes which were recorded without music. The venue - named the Manchester Suite in reference to Platform One in *The End of the World* [2005 - see Volume 48] - also saw series choreographer Ailsa Berk drilling regular monster actor Paul Kasey and his fellow Santas.

Blue revisions in the script were issued on Wednesday 12. This covered the Doctor's destruction of the Racnoss in the flood chamber, which was powerfully written as a key scene for the Doctor: 'THE DOCTOR. ICONIC SHOT... he's holding the remote, the architect of destruction, and so aloof. So cold. Water pouring down foreground; around him [flames] belching upwards; he's surrounded by water and fire, like a God of the Elements. Hold on him; almighty, and unstoppable... He looks round. Blinks. Dazed. Lost. As though for a second, he'd become someone else; someone terrifying.'

With the shoot now extended by a week, recording continued on the Santa attack at the hotel on Thursday 13, with Benjamin Cook of *Doctor Who Magazine* on set. Any Effects provided a pneumatic Santa to be shattered by the Doctor's sonic wave, and David Forman jumped off a trampette to land in the ornate wedding cake. David Tennant was then allowed Friday 14 off, which was when the church scenes were recorded at St John the Baptist Church on Trinity Street in Cardiff - a location selected for its lack of summer greenery which would have spoilt the Christmas setting. Organist Philip Thomas recorded all the church music

Left:

It suddenly dawns on the Doctor that it's Christmas Eve and he hasn't done any of his Christmas shopping.

Connections: Deep down

▶ Donna's disbelief about a secret base hidden underneath a major London landmark and the Doctor's rejoinder, "Unheard of," refers in part to the Nestene lair beneath the London Eye in *Rose* [2005 - see Volume 48], and the UNIT base under the Tower of London in *The Christmas Invasion* [2005 - see Volume 51].





Above:
"Thanks for nothing, spaceman!"

between 8am and 9am that morning, but unfortunately recorded Felix Mendelssohn's *Wedding March* from his 1843 *A Midsummer Night's Dream* instead of Richard Wagner's *Bridal Chorus* from his 1850 opera *Lohengrin* which was associated with the arrival of the bride. *Doctor Who Magazine* was again on hand to cover production. With the matrimonial scenes completed, the crew then held a technical meeting about the TARDIS car chase sequence which was scheduled for the weekend.

Only Catherine Tate from the main cast was required for work on Saturday 15 July, when recording began at 4.30am. From 3am to 8am, the police formed a rolling roadblock on the A4232 Ely link road around Cardiff with the stunt team co-ordinating five vehicles; the taxi, the Land Rover Discovery, a red van, a Vauxhall Vectra and a Saab (also seen as Gwen Cooper's car in the *Torchwood* episode *They Keep Killing Suzie*). In *The Guardian*, Davies said, "I remember writing the scene, thinking, 'We'll be lucky if we

manage it,' but, you know, they closed off the road for us." After recording ended at 3.30pm, Lyn held a special rehearsal with the children in the back of the Discovery at the unit base of Cardiff Athletic Stadium. Meanwhile, Tennant was in London opening the Ashmount Primary School Summer Fair in Hornsey which raised £7,000 for the school, and was covered the following week in the pages of *The Hornsey and Crouch End Journal* and the *Islington Gazette*. Next morning, he too was on the A4232, strapped to a scaffold pole on the back of a low loader so that he could be seen in the foreground of shots of the car chase as he leant out of the TARDIS. Again, the police were on hand from 3am to 10am, with the stunt of the taxi door opening planned first, after which shots inside the cab with Donna and the robot Santa were shot on the roads at the West Point Industrial Estate in Grangetown.

The *Guardian* listed Russell T Davies in the Top 100 British Media People on Monday 17 July, while *The Sun* carried

a short piece showing “funny girl Catherine Tate” sporting bridal gown and sunshades during filming in Cardiff. Tuesday 18 saw the scenes of the hotel exterior shot at the New Country House Hotel in Thornhill, with Bella Emberg as Mrs Croot, reprising her role from *Love & Monsters* [2006 – see Volume 53]. The scene in Donna’s little pink Smart car travelling to HC Clements was then recorded in the nearby streets. Seen in this sequence were Tennant’s parents, his sister-in-law and his nieces, Maisie and Hannah. “They were visiting the set and got strong-armed into being extra supporting artists,” Tennant explained.

Summer heatwave

The flashback of Lance and Donna in the city street was recorded around 8am on Wednesday 19 July outside the Millennium Stadium in Cardiff, a familiar venue for the *Doctor Who* team after its use in *Dalek* [2005 – see Volume 49] and several subsequent episodes. Gilet had a quick practice on the Segway at Upper Boat before the three vehicles were put into use later that day. Incoming producer Susie Liggat was acting as first

assistant director for the day, with *Doctor Who Magazine* again on set.

The laboratory section of the flood chamber was situated at the Johnsey Estates factory in Pontypool where three days of recording began on Thursday 20 July. The first day saw a demonstration of the webbed ceiling effect at lunchtime. For the scenes with the Empress, Tate and Tennant acted to a greenscreen while the spider-woman’s lines were read in by Catrin Powell. Meanwhile, shooting in the heatwave continued to be the subject of pieces in the *Daily Star* and *Daily Mirror*. The morning of Friday 21 began with Tennant’s appearance on BBC One’s *Breakfast* programme, discussing *Recovery* with Susanna Reid in a pre-recorded interview from weeks earlier. At the business park that day, Forman again supervised the stuntwork, which involved a lot of water and the stars getting rather wet. Tennant was not required on the Saturday which focused on the shots of Donna and Lance trapped in the web with Tate and Gilet suspended on wires, watched by the crew of *Doctor Who Confidential*.

After the weekend, both *Confidential* and members of the public watched production as the team recorded in the middle of Cardiff, on and around St Mary Street, first used by *Doctor Who* on *Rose* in July 2004, with Howells department store again disguised as Henrik’s. “It was the craziest week known yet on *Doctor Who* in terms of public attention,” commented Tennant as he and Tate acted against shopfronts dressed for Christmas in the summer heatwave. The evil Santas performed outside the Old Library on The

Connections: Off course

➤ To divert the TARDIS’ landing place, the Doctor uses the extrapolator from *Boom Town* [2005 – see Volume 50], which is still connected to the TARDIS as in *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50].



Left:
Travelling
by Segway.

Connections: Deep pockets

▶ The Doctor reveals how he is able to hold an impossible amount of things in his pockets; like the TARDIS, they're "bigger on the inside".



Hayes, three taxis were on hand again, and Any Effects erected a London Credit Bank cash machine next to Waterstones bookshop on Wharton Street. Ruling out the use of *real* money at once, the production of copies of genuine notes was barred as an illegal act. As such, the design team made their own.

The £10 notes had the Doctor's face, with the legends, "I promise to pay the bearer on demand the sum of ten satsumas," and, "No second chances - I'm that sort of a man," which were both references to *The Christmas Invasion*. It was producer Phil Collinson's face that adorned their £20 equivalents, with the phrase, "There's no point being grown up if you can't be a little childish sometimes," a misquote of the Doctor's dialogue from the end of *Robot* [1974/5 - see Volume 22]. The shoot was covered by BBC News next day, and icWales quoted Tate as saying, "I'm honoured and delighted to be joining David Tennant aboard the TARDIS. As a summer job, this'll do!"

The team was back in central Cardiff the next afternoon with the TARDIS parked off Churchill Way. *Doctor Who Confidential* was on set again, covering the night shoot through to 4.30am when a Challenger tank, Bedford TK Army vehicle and Army Land Rover joined the London trappings of taxis and a red bus to provide verisimilitude for the Webstar's attack on London. St Mary Street was closed off from midnight as bangs and flashes were detonated by the effects team.

With the *On Show* crew present, recording on Wednesday 26 July began at 5.30pm at Upper Boat for material in the TARDIS and - with a second unit crew - in Upper Boat's new dedicated greenscreen

studio for various wire effects shots such as Lance's fall down the shaft and Donna's swing on the web performed by stunt artist Nina Armstrong. The team then moved out to Princess Avenue in Roath for another night shoot on the concluding scene outside Donna's home. "It was tempting when we shot the scene where he says, 'Why don't you come with me?' to just keep saying, 'Okay then,'" admitted Tate on *Doctor Who - Back in Time*. Meanwhile, the *Western Mail* covered Monday's shoot in Paul Carey's piece *Fake notes are Doctor Who's cash conversion* which focused on the prop banknotes with quotes from 'a *Doctor Who* insider' about the items.

Empress make-up

Thursday 27 was a big day for the Upper Boat team, as at 4pm various dignitaries such as Welsh Enterprise Minister, Andrew Davies were visiting for the studio's official opening, covered by BBC Cymru's *Wales Today*. Following this, recording ran through to 3am with greenscreen work on shots of the car chase sequence with the TARDIS and the taxi. Armstrong again doubled Tate for Donna's brave leap from her cab - and at the same

Right:
Don't mess
with Donna.





time, Freema Agyeman did make-up tests with a second unit from 6.30pm.

The bulk of the flood chamber scenes with the Empress were recorded at the Impounding Station on Newport Docks from 2pm on Friday 28, with fire and water effects mingled in with stunt sequences and various greenscreen elements as Powell again stood in for Parish, with *Doctor Who Confidential* covering the action. Over the weekend, David Tennant and Sophia Myles were able to enjoy themselves at Madonna's *Confessions* concert at the Millennium Stadium on Sunday before returning to the docks at 11am, on Monday. This was the first day that Sarah Parish endured a two-hour make-up session to be fitted with prosthetic head, contact lenses and dentures, before kneeling in a body suit and arching her back for hours on end to perform as the Empress. "I'd never worked with prosthetics before and you have to really work your face to actually see it moving," Parish told the *Radio Times*. *Doctor Who Confidential* covered all the work this week, with the vast, half-tonne Empress prop made by Millennium FX and operated

by four technicians beneath the actress for scenes in the flood chamber and on the Webstar. These scenes continued on Tuesday 1 August, alongside shots of the Thames Flood Barrier not completed the previous Friday, and also some shots for the car chase and the first taxi journey, some of which again saw Armstrong standing in for Tate. Tuesday 1 August saw *The Sun* running the story *Tanks for waking us, Doc* by Emma Cox in which the noise of the battle staged in central Cardiff was covered, notably as an American lady called Laura, returning home from war-torn Israel, ducked under the bed when the artillery opened fire outside her hotel room: "There were these military vehicles and guys in uniforms. There were cameras too, I figured they might be a news crew." The BBC indicated that the hotel *had* been warned in advance about this noisy night shoot.

On Tuesday 1, a recce for Block Two was held as Block

Above:
Action for
the Empress.

Connections: Home planet

➤ For the first time since the return of the series in 2005, the Doctor specifies that his home planet is Gallifrey, first seen in the *The War Games* [1969 - see Volume 14] and first named in *The Time Warrior* [1973/4 - see Volume 20].





Above:
The Doctor
admires huon
particles.

One drew to an end. Wednesday 2 saw the conclusion of all the Empress material, including the dialogue recording for the Webstar scenes. *Doctor Who Magazine* was on set to interview Tennant. Rehearsals on Block Two were then deferred by a day from Thursday 3 to allow Tennant to conclude various insert shots on the TARDIS set and against greenscreen back at Upper Boat, as well as having the scene with Donna's car re-recorded on the Victoria Park Road

East with doubles for the Doctor, Donna and Lance after executive producer Julie Gardner had disliked the pink car used on the original version. Charlie Edge from *Mono TV* interviewed Davies and Tennant, with the end of shoot party held that evening.

Many of the water shots at the climax of the episode were model inserts performed by Lucas FX. There was an additional day of insert shot recording at Upper Boat with a second unit on the afternoon and evening of Thursday 19 October, with Tennant taking time off from 42 [2007 – see Volume 55] to reperform his close up in the flames and water, an effect which assistant director Anna Evans performed on the test. ■

PRODUCTION

Tue 4 Jul 06 Thames Barrier, Barrier Approach, Woolwich, London (London: Thames Floor Barrier; Thames)

Wed 5 Jul 06 A4/M4 Chiswick Flyover, London (London: Roads/Major Roads)

Thu 6 Jul 06 IPC Building Helipad, Shoe Lane, London (London: Roof Top)

Fri 7 - Sat 8 Jul 06 Upper Boat Studios, Trefforest - Studio 4: TARDIS

Tue 11 Jul 06 Atradius Building, Cardiff Bay (HC Clements: Stairwell/Office/Lift Shaft); Waterguard Pub, Cardiff Bay (Pub); Riverside, Cardiff (City Street)

Wed 12 - Thu 13 Jul 06 Baverstock Hotel, Merthyr Tydfil (Hotel Function Room)

Fri 14 Jul 06 St John the Baptist Church, Trinity Street/St John Street, Cardiff (Int/Ext Church)

Sat 15 Jul 06 A4232 - Ely Link Road, Cardiff (Taxi/Major Road)

Sun 16 Jul 06 A4232 - Ely Link Road, Cardiff (Taxi/Major Road); West Point Industrial Estate

Grangetown, Cardiff (Int Taxi)

Tue 18 Jul 06 New Country House Hotel, Thornhill, Cardiff (Outside Hotel/Ext Hotel Function Room/Hotel Reception/Donna's Car)

Wed 19 Jul 06 Westgate Street, Cardiff (City Street); Millennium Stadium, Westgate Street, Cardiff (Subterranean Corridor/End of Subterranean Corridor/Subterranean Corridor #2/End of Subterranean Corridor #2/Corridor)

Thu 20 Jul 06 Usk Valley Business Park, Pontypool, Torfaen (Laboratory/Flood Chamber)

Fri 21 Jul 06 Usk Valley Business Park (Laboratory/Flood Chamber/Ladder Shaft/Lower Ladder Shaft)

Sat 22 Jul 06 Usk Valley Business Park (Flood Chamber/Narrow Corridor)

Mon 24 Jul 06 St Mary Street/Wharton Street, Cardiff (High Street #2/High Street/Taxi)

Tue 25 Jul 06 Churchill Way, Cardiff (Derelict Area); St Mary Street (Shopping Street)

Wed 26 Jul 06 Upper Boat Studios - Studio 4: TARDIS/Flood Chamber - Greenscreen; Princess Avenue, Cardiff (Suburban Street)

Thu 27 Jul 06 Upper Boat Studios - Studio 4: TARDIS/Major Road/Taxi

Fri 28 Jul 06 In-pound Station, Newport Docks, Newport (Flood Chamber)

Mon 31 Jul 06 Impounding Station (Webstar/Flood Chamber)

Tue 1 Aug 06 Impounding Station (Flood Chamber/Ext Thames Flood Barrier); Newport (Taxi/Road); Newport Docks (Taxi/TARDIS/Road)

Wed 2 Aug 06 Impounding Station (Flood Chamber/Webstar)

Thu 3 Aug 06 Upper Boat Studios - Studio 4: TARDIS; Greenscreen Stage: HC Clements/Hotel Function Room/Church/Flood Chamber/Cashpoint/Taxi/Road/Phone Box); Victoria Park Road East, Canton, Cardiff (Donna's Car)

Thu 19 Oct 06 Upper Boat Studios (Christmas Lights/Doctor close-up/Robots/Snow)

Post-production

In dubbing, some of Donna's narrative dialogue was changed. Originally the bride told the Doctor that she had spent "the last two years at Bowden Double Glazing" and that at HC Clements everyone was "all a bit snotty. Stick thin. Still, I thought, I won't be staying long." Similarly, the Doctor commented that Donna's office on HC Clements was on the third floor, rather than the sixth as scripted. When the army sergeant ordered the troops to fire at will, this was now on the order of "Mr Saxon" who had not been mentioned in the script; this name had appeared in the

headline of the newspaper read by Victor Kennedy in *Love & Monsters* [2006 – see Volume 53], and would be heard again...

When the Doctor introduced Donna to the TARDIS as she stood in the vessel's open doorway, he originally continued by saying, "And you're safe. I promise you. Don't be scared, I promise you, you're completely safe." The scene of pandemonium at the church in the wake of the bride's evaporation through the roof was trimmed; after Sylvia wondered if her daughter was dead and was placated by her husband, the Vicar interceded to say, "Excuse me, I'm sorry to interrupt at a time of... well, I'm not quite sure

Below:
A smoky
TARDIS.



what the word is. But regardless of your circumstances, there is an equally pressing concern. I have another wedding booked for three thirty.” “But Donna disappeared,” wailed Sylvia, “you saw it!” “Indeed,” agreed the man of the cloth, “and we can discuss making a mockery of the church at a more convenient time. Nevertheless, if she’s not here in 20 minutes, then I’m afraid... the wedding is off.”

Reluctant companion

As Donna frantically made for the high street phone box, her diatribe about hating Christmas and spending it in Morocco continued, “What do you care anyway?” “There’s gotta be something,” said the Doctor, “you didn’t zap across space for nothing –” “You’re not dissecting me!” exclaimed Donna. “Keep your alien probes to yourself.” As she was whisked away onto the motorway, the irate bride yelled at her mechanical kidnapper, “you are dead, you are so dead – oy! I’m talking to you! I demand to be taken to Chiswick!” When the Doctor used the sonic to make the robot Santa’s head spark, he originally explained, “All I can do is lock him in position,” as he shouted to Donna.

Following Donna’s brave jump from the speeding taxi into the hovering TARDIS, a short scene outside St Mary’s Church was cut. A well-built middle-aged bride had arrived at the church with her rather thin father who hurried inside, whereupon the vicar informed Donna’s party, “I’m sorry. But it’s just too late,” as he slammed the door in their faces. Lance, Sylvia and Geoff were stunned while the guests looked glum. “Well then,” said Lance as the congregation turned and walked off.

In the rooftop scene, after the Doctor sadly considered how the Tyler family was now gone, Donna angrily retorted, “I’ve



just missed my own wedding and been kidnapped by Father Christmas. Sympathy is limited.” “Yeah,” agreed the Doctor. There was then a longer cut after the fuming bride told her companion to stop bleeping her with his sonic screwdriver. “Sorry,” apologised the Doctor. “S’pose you’re right though,” admitted Donna, “Nothing special about me. That’s what the wedding’s for. My one big day.” “Rubbish,” retorted the Doctor. “I beg your pardon?” exclaimed Donna. “That’s just rubbish,” repeated the stranger. “Oh,” snapped the bride, “and you’d know, would you?” “Yes!” insisted the Doctor. “Oo you’re spiky,” taunted Donna. “I’m spiky?” exclaimed the traveller in amazement. “Yes!” insisted Donna. Having told the ‘Martian’ about HC Clements, the secretary admitted, “I dunno, I don’t understand the technology, I just handle the canteen accounts. Middle of the City, it’s all alfalfa.”

Following this skyline scene, two scenes of the Doctor and his reluctant companion making their way to the latter’s



reception were cut. Outside the hotel, the Doctor and Donna hopped off a bus to applause from the other passengers as Mrs Croot from *Love & Monsters* called out, "Congratulations! Oh, you make a lovely couple!" "Yes, we do!" called back Donna, grabbing the Doctor's hand and holding it up triumphantly while muttering sideways to the groom, "Go with it." The Doctor smiled alongside her as the bus pulled off. "Thank you. Bye bye. Thank you," called out the bride until the vehicle had gone - whereupon she dropped her companion's hand instantly and instructed him, "Don't get ideas." Crossing the street, they arrived at the hotel, as Donna explained, "We booked the honeymoon suite and everything. But I checked in this morning, I can get changed, and get my stuff, and my mobile, I can start phoning round. Ohhh..." Suddenly she stopped, upset. "What is it?" asked the Doctor. "We were gonna have the reception here. I spent so much time planning it. Now the whole thing's cancelled." This was replaced by a new voice-over from Donna about

how everyone at the reception would be heartbroken. Which - of course - they weren't...

When the Doctor realised that the biodamper he had given Donna was ineffective and dashed out into the reception area, originally he was confronted by three Santas. Fortunately, they turned around to reveal that they were just three old guys dressed up - but he then saw the two metallic Santas outside. The journey from the reception to HC Clements was also omitted. After the Doctor asked Lance for a lift, Donna said, "Hold on, have you been drinking?" "Um," hesitated Lance, "I've had a couple, yeah." "No, I'll do the driving," announced his bride, forthrightly. "You're not insured to drive my car," pointed out the groom. "All right then," said Donna, "We'll go in mine." Donna's car turned out to be a very small Smart car which trundled along a suburban road at a cautious 20 mph. Inside Donna was at the wheel with Lance beside her and the Doctor crunched up in the small back seat. "Not exactly a chase, is it?" observed the Time Lord. "Oy, there's a speed limit," retorted the bride, pointing out, "I'm not going to jail in my wedding

Left:

The whole of space is presented to Donna.

Below:

What is Lance up to?



THE RUNAWAY BRIDE



Above:
The Doctor
soothes
the TARDIS.

dress.” “It’s like driving a hairdryer,” said the Doctor. “Hold on. Speed bumps,” warned Donna as the car lumbered over them. “That’s all right. No rush,” said the Doctor sarcastically as the vehicle crawled over the sleeping policemen at only 10 miles per hour.

When the Empress first materialised in the flood chamber, she declared, “Behold, thine eyes dazzle!” and Donna – with all her heart – admitted, “I hate spiders.” After the Empress agreed that the Racnoss were wiped out apart from her, the Doctor originally asked, “How did you escape?” “Oh my pitiful hibernation,” replied the behemoth, “I fled to the edge of the universe, and drifted in silence, in the cold, in the dark. But then! Ohh, but then! These oh-so-curious humans detected something, they went digging, down and

down and down...” “What is it?” asked the Doctor, indicating the shaft, “what’s down there?”

“Still doesn’t get it, does she?” Lance originally remarked as the Doctor realised how Donna had been dosed with huon particles; this was to lead in to a flashback to the office of HC Clements with Lance walking away from giving Donna a coffee as the glow of huon particles danced around his glass coffee jug. “And those Christmas trees at the reception,” noted the Doctor, “they had to be planned in advance.” Explaining why he had joined forces with the Empress, Lance originally told the Doctor, “There I was, working in the City, every day, I was climbing that ladder. Then it happened. Your Cybermen. Your Daleks in the sky. Everything I’d spent my life doing seemed so small.” What the

Empress could give him was “not power, not money, that’s down there with the small stuff”. As he declared that all they needed was his bride, Lance said to the Doctor, “You can be downsized.”

Following the Doctor and Donna’s escape in the TARDIS, Lance said to the Empress, “There’s got to be some way of getting her back – this Doctor, she said he was Martian, what do we know about Martians?” After his cohort declared that another key must be cut, the luckless groom asked, “... but how do we do that?” The answer – a couple of scenes later – was Lance being force-fed huon particles with the Empress originally saying, “Drink deep! My court jester,” and her victim pleading, “- but it’s not gonna work, Donna took six months to catalyse.”

Creation of Earth

Watching the creation of Earth from the TARDIS doorway, the Doctor originally explained to Donna, “The Racnoss are being hunted to extinction. So they hide! Brilliant! They sit in the dust, and make a whole planet grow around them! They hibernate, the universe moves on, and they’re forgotten.” “So...” pondered Donna, “the Racnoss created the Earth?” “They created a natural gravitational effect,” agreed the Doctor. “You made that planet what it is. You lot.” The Empress’s command to the roboforms to bind Lance was dropped, along with her comments to the groom as he hung over the shaft, “Consider this a privilege. You will unlock the Secret Heart.” While Donna and Lance were trapped in the web together, Donna pathetically recalled, “But that night in Alicante. We were happy then. Wasn’t that nice?” “What’s the capital of Spain?” asked the groom. “Barcelona?” ventured

Donna. “How many times?!” exclaimed an exasperated Lance.

As the Webstar descended, Donna was to react to a terrible noise, like thousands of marching legs, which came from the shaft. “My children. Ohhh, they survive!” explained the Empress. “How many of them?” asked Donna. “A million born every minute,” gloated the spider-woman. After the Empress’ comment that the Doctor-man amused her, she continued, “I might almost consort with him.” “No thanks,” declined the Doctor, “I’m single, these days.” “What would be the point of staying here? This world is dying,” stated the Racnoss, after which a short scene of the army arriving in London to deal with the Webstar was also dropped. After the Empress teleported to her ship, two short scenes were cut; the first saw the Doctor helping the screaming Donna to a maintenance door to escape the flood chamber, while the second, on the Webstar, had the raging Empress saying, “Maximum power! If the Racnoss must perish, then so shall mankind -” The final trim was as

Below:

The Doctor is not the man Donna had planned on spending her wedding day with.





Above:
The robot Santas spread the Christmas cheer.

Donna told her new friend that he needed somebody: “What’s the point of seeing that stuff, all on your own?” she asked him.

Christmas music

As specified in the script, the zoom-in to London seen in *Rose* [2005 – see Volume 48], *The Christmas Invasion* [2005 – see Volume 51] and *Army of Ghosts* [2006 – see Volume 53] was used again to open the show, but adapted to zoom in on Chiswick. CGI work included Empress’ blinking eyes, a refined TARDIS model for the car chase and even making the summer trees more of a wintery brown. When the Doctor searched for Torchwood on the guest’s mobile phone, images were seen of *bbc.co.uk* tie-in websites for Torchwood House (from *Tooth and Claw* [2006 – see Volume 51]), Leamington Spa Lifeboat Museum, UNIT and Guinevere One (from *The Christmas Invasion*). The producer and director credits were superimposed over the Doctor and Donna in the TARDIS.

“We needed a song that reflected the Doctor’s inner thoughts whilst also being

something you could imagine a crowd at a wedding dancing to,” said composer Murray Gold of the reception, which led to his composition *Love Don’t Roam*. This Northern Soul-inspired track was recorded by Neil Hannon, the frontman for the Northern Irish band The Divine Comedy, on Tuesday 26 September at Windmill Lane Recording Studios in Dublin while Hannon was recording the previous Christmas’ vocal *Song for Ten* for a forthcoming soundtrack CD. Joining this in the finished programme would be Slade’s December 1973 hit *Merry Xmas Everybody*, also heard in *The Christmas Invasion*.

The incidental score for the episode was recorded by the BBC National Orchestra of Wales in late November, with Gold asking arranger Ben Foster to listen to Nino Rota and Leonard Bernstein for influences. As with *The Christmas Invasion*, the 1857 composition *Jingle Bells* was used to herald terror from a Christmas tree.

The opening titles featured the revised version of the series logo with the metallic background replaced by a yellow fire effect. ■

Publicity

- ▶ For the most part, press attention focused on the guest star of *The Runaway Bride*. ‘Look at my face’... it’s hard not to by Rob Driscoll of *Western Mail* on Saturday 28 October had Tate discussing her guest appearance although “sworn to secrecy” about the plot but explaining that her three-and-a-half-year-old daughter Erin loved the series: “She was very excited when I got that part.” Tate was the subject of a similar piece trading on one of her catchphrases, *A Robot Santa?... I Ain’t Bovered* by Rick Fulton in the *Daily Record* on Thursday 30 November.
- ▶ The motorway chase was shown at the *Children in Need* concert on Sunday 19 November while the orchestra provided its incidental score live; singer Gary Williams delivered a live version of *Love Don’t Roam* at the same event.



- ▶ *Radio Times* previewed the top 20 television Christmas programmes on Tuesday 28 November, with *The Runaway Bride* safely slotted in at Number 1. On Friday 1 December, the BBC announced that Radio 1 would host a three-hour pre-recorded *Doctor Who* Special on Christmas Day leading up to the broadcast of *The Runaway Bride*; this would see Tennant acting as DJ alongside Jo Whiley between 4pm and 7pm when the Special would air. Joining in with the festive spirit, *bbc.co.uk*'s *Doctor Who* website was revamped to feature an advent calendar with daily treats for fans of the series (including a full trailer for the Special on Tuesday 12 December). TV trails for the special began on Saturday 2 December, as part of generic seasonal items.

- ▶ *The Christmas Invasion* was scheduled by BBC One for 4.25pm on Sunday

Above:

The Doctor heads below the Thames to uncover the Racnoss' plot.

Left:

Ladies' man Lance.



Right: *Radio Times* featured a pre-Christmas cover promoting *The Runaway Bride*.

17 December, and the Doctor appeared on the cover of that week's pre-Christmas *Radio Times*. The full Christmas Day schedule was finally confirmed on Tuesday 5 December; in addition to *The Runaway Bride* there was a special edition of *Doctor Who Confidential* on BBC One at 1pm.

- ▶ The Christmas double-issue of *Radio Times* started to appear from Wednesday 6 December, with the festive broadcasts promoted via a two-and-a-half page feature, Nick Griffiths' *The Claus of Doom*, which spoke to Tennant, Tate and Parish as well as letting slip to revealing some details of the new series. The show was selected by television editor Alison Graham in *Today's Choices* with shots of the Doctor, Donna and the Santas, with a picture of Donna on the phone accompanying the listing. Also inside was the first of four free CDs, the first part of Tennant's reading of *The Feast*

of *the Drowned* which had been released by BBC Audiobooks in July 2006; this title was followed by a similar double-disc reading, *The Stone Rose*.

- ▶ Again the tabloids devoted space to the impending special, with *The Sun* covering all the running done by the *Breathless Bride* on Saturday 9 December, and the following night the cast and crew were treated to the first screening of the finished Christmas Special. *Love Don't Roam* was released on Silva Screen's CD *Doctor Who – Original Television Soundtrack* on Monday 11 December after a week's delay. Julie Gardner and David Tennant recorded an online commentary for the Special on Wednesday 13 December.
- ▶ The Christmas Special was noted as a festive highlight by BBC One controller Peter Fincham when he was Simon Mayo's guest on Radio 5 Live on Friday 15 December, and Fincham quashed rumours about the show being axed again. The first full trail for *The Runaway Bride* aired the next day. A press screening of the finished programme took place at London's Soho Hotel on Monday 18 December, attended by Tennant, Tate and Parish, and covered that evening by *Wales Today* on BBC Wales; the three stars were also interviewed by Julian Carey for *Doctor Who – Back in Time* on BBC Radio Wales. In a Q&A session afterwards, Tennant, when asked when he was leaving, said, "I try to remain as non-committal on that as possible. I think I shall maintain that stance today!" That afternoon Tate appeared


on Channel 4's *The New Paul O'Grady Show* to say how much she enjoyed her appearance as Donna. When the *Daily Mail* covered the launch, they noted that having destroyed the Thames, Tennant suggested that future targets in the capital could be Buckingham Palace and Madame Tussauds. Interviews with the three stars from the launch were screened the following day on two BBC One shows – the morning *Breakfast* programme with Emma Jones, and that afternoon's *Newsround* with Lizo Mzimba – as well as *GMTV* on ITV1 where critic Richard Arnold commended the Special. The Tuesday 19 edition of Radio 4's *Front Row* saw *Time Out* television editor Alkarim Jivani comparing the *Doctor Who* Christmas episode to the TV

fixture that the Christmas editions of *The Morecambe and Wise* show had once been. Russell T Davies then spoke to Julian Carey for his radio show on Wednesday 20.

- ▶ Friday 22 December saw Davies interviewed by Jonathan Wright in *The Guardian*, commenting of *The Runaway Bride*, “One thing that people have been saying is that it’s like a Comic Relief sketch, but it’s not... It’s a proper hour-long drama and Catherine Tate has a proper part.” The same day, Richard Evans of BBC Radio Wales spoke to Julie Gardner. The next morning, the same paper revealed that *Doctor Who – The Official Annual 2007*, published by Penguin and BBC Children’s Books, had made history by knocking the traditional *Beano Annual* into second place, selling 271,000 copies. On Christmas Eve, a special Christmas *Doctor Who* story entitled *Deep and Dreamless Sleep*, penned by series writer Paul Cornell, appeared in the Culture section of the *Sunday Times*, and listeners to BBC Radio Wales could hear *Jingle Hell*, a new edition of the *Doctor Who – Back in Time* documentary series at 1.30pm.
- ▶ On Christmas Day, *Doctor Who* was even a story on the BBC Radio 2 news because of Catherine Tate’s appearance as Donna that evening, and on an edition of Radio 4’s everyday story of country folk *The Archers* later that day, Ed and Will Grundy reconciled their differences to watch *The Runaway Bride* together (“Not too bad once you get used to Billie Piper not being in it,” said Eddie Grundy).



Left:
Partners
in crime.



AWAY BRIDE

Broadcast

Above: Bride Donna arrives fashionably late to her wedding reception.

▶ The broadcast of *The Runaway Bride* was followed by trailers for the début episode of *The Sarah Jane Adventures* and the final two episodes of *Torchwood*, all due for broadcast the following week on New Year's Day. The main competition for the Special was an extended hour-long edition of *Emmerdale* on ITV1, but *The Runaway Bride* drew in almost two million more viewers, making it the tenth most-watched programme in Christmas week.

▶ On Boxing Day, *The Sun* carried the item *Doctor's fans cash in on notes* in which it was claimed that the prop £10 notes used on the shoot had been grabbed by passers-by and were now being sold on eBay, with a nameless collector commenting: "The going rate for these notes is £50." *The Times* meanwhile gave *The Runaway Bride* an enthusiastic review, noting that "the TARDIS had its coolest ever moment - bouncing along the Westway in a shower of sparks... It

looked absolutely thrilling.” That evening, BBC Two Wales screened the *On Show* programme about the work of Edward Thomas, *Designs on Doctor Who*, narrated by former Doctor Tom Baker, at 7pm.

- ▶ The episode was repeated on BBC One at 1.50am on the morning of Sunday 31 December as part of *The Sign Zone*; this was the first time that an episode of *Doctor Who* had been screened by the BBC with in-vision sign language interpretation for the deaf, on this occasion performed by Kate Holder. During this screening a caption was superimposed directing viewers to BBC Two for breaking news on the execution of Saddam Hussein. On Friday 12 January, the *Media Guardian* reported that fans of the show were attempting to get *Love Don't Roam* into the Top 40 Music Chart via downloads, with the story then repeated in *The Sun* the next day and covered on *Newsround* on Friday 19.
- ▶ Donna's Christmas outing was something Catherine Tate thoroughly enjoyed, telling the *Daily Record*: “I had a blast working on *Doctor Who*. I'd

never done a production where the special effects are so vast that they can't actually produce them until you finish the show. That was brilliant.”

Below:
Alone again.



ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
The Runaway Bride	Monday 25 December 2006	7.00pm-8.00pm	BBC One	60'16"	9.4M (10th)	84
REPEAT TRANSMISSIONS						
The Runaway Bride	Sunday 31 December 2006	1.50pm-2.50am ¹	BBC One	60'16"	0.2M -	-
The Runaway Bride	Thursday 27 December 2007	5.00pm-6.00pm	BBC One	60'16"	TBC -	-
The Runaway Bride	Tuesday 28 December 2010	1.40pm-2.40pm	BBC One	60'16"	1.54M -	-

¹ Broadcast as part of The Sign Zone with in-vision signing 2.25am-3.25am in Scotland and Wales

Merchandise

Right: Screen shots from David Tennant's video diary featured on the DVD release.

The *Runaway Bride* was first released on BBC DVD in April 2007 along with the *Music and Monsters Doctor Who Confidential* special. In November 2007 it was released as part of *The Complete Third Series* box set. Among the special features were: David Tennant's Video Diary; an audio commentary by David Tennant; outtakes; deleted scenes; a cut-down version of *Doctor Who Confidential* and an audio description for the episode. This was reissued as part of *The Complete Series 1-4* in October 2009, and in August 2014. Issue 14 of GE Fabbri's *Doctor Who – DVD Files* featured *The Runaway Bride* in July 2009. In November 2015, *The Runaway Bride* was included on BBC Worldwide's *The 10 Christmas Specials* limited-edition DVD/Blu-ray box set.

The track *Love Don't Roam*, performed by Neil Hannon, was featured on Silva Screen's *Doctor Who: Original Television Soundtrack* in December 2006. Several cues were included on the *Doctor Who: Original*

Below: Character Options' Empress of the Racnoss figure.



Television Soundtrack: Series 3, also from Silva Screen in November 2007. Tracks from the 2006 Christmas Special were also included on Silva Screen's four-CD *Doctor Who – The 50th Anniversary Collection*, released in December 2013, and later on the 11-CD version of the same title in September/November 2014.

In 2006, BBC Worldwide issued two postcards promoting *The Runaway Bride* of the Tenth Doctor, and Donna and the TARDIS.

Character Options issued an action figure of the Empress of the Racnoss for their 5" range in February 2007. In January 2007, Woolworths sold Empress of the Racnoss pyjamas. Titan produced T-shirts for *The Runaway Bride* in 2013. ■

Cast and credits

CAST

David Tennant The Doctor
Catherine Tate Donna Noble

with

Sarah Parish Empress
Don Gilet Lance Bennett
Howard Attfield Geoff Noble
Jacqueline King Sylvia Noble
Trevor Georges Vicar
Glen Wilson Taxi Driver
Krystal Archer Nerys
Rhodri Meilir Rhodri
Zafirah Boateng Little Girl
Paul Kasey Robot Santa

UNCREDITED

Bella Emberg Mrs Croot¹
Diane Dawson Older Bridesmaid
Ellie Hand, Tilly Mathews Young Bridesmaids
Kodjo Tsakpo Best Man
Owen Staton, George Onyehasi Ushers
Sandra Scott Groom's Mum
Ash Croney Groom's Dad
Gareth Evans Photographer
Marcus Maggio Handsome Man
Ben Mclean Mobile Phone Man
Richard Price, Zak Humpage Gay Men
Ella Hunt, Alexandros Allen, Kyde Marrable, Ellie Hanson Wedding Guest Kids



Simon Hamilton, Sophie Luckie, Kyle Legall, Ben Callaghan, Gail Felton, Mike Britton Jones, Gary Devonish, Ian Wilson, Sarah Vaughton, Gwen Hestor, Kwesi Gepi Attee, Euneta Waithe, Susanna Jon, Susie Coats, Justin Walters, Joanna Ruiz, June Simmonds, Cynthia Reynolds, Jorja Welsh, Tony Honekar, Maria Ohrwall, Laura Jones, Peter Kemp, Bobby Tee, John Richardson, Beryl Cornish, Eddie Hunt, Michelle Wignall, Biannca Jones, Keena Anderson, Dave James, David Ulett, Ian Coather, Mark Gottshalk, Leroy Ingram, Kuda Kaliyati, Jill Alexander, Darren Clarke, Aleta Morgan, Maddie Ried Wedding Guests
Corinna McShane Double for Donna
Daniel Radbourne, Chris Ilston Lads in Car
Richard Walker, Duncan Collins, Winston Pyke, Clare Brice, Rhi Louise, Helen Steadman, Alejandro DaSilva, Sadie Reid, Alison Clist, Johnson Yakoob, Mike Williams, Rachel Doe, Neil Ford, Craig Ford ... Pedestrians
Jo Standing, Lamorna Waters Whistle Ladies
Darrel Heath Taxi Driver
Carl Watson Double for Taxi Driver
Mark Chappell Big Issue Seller
Andrew Sweet Cash Point Man
Ken Hosking, Adam Sweet Evil Santas
Lorraine Joseph £10 Lady
George Cottle Stunt Santa Driver
Tina Maskell Stunt Driver Mum
Richard Hamnett Stunt Driver Smart
Gary Hoptrough, Rob Hunt Stunt Drivers
Jack Ruiz Rodriguez, Ellie Ruiz Rodriguez Children in Car
Margaret Damsell, Harry Damsell Grandparents
Nina Armstrong Stunt Double for Donna
Daniel Geoff Double for The Doctor
Gerald Bowman Father of Lucky Bride¹

Left:

The robot Santas prepare for action.

THE RUNAWAY BRIDE

STORY 178

Right:

"A little bit of lippy, darling, and you'll look smashing!"

Samantha HartleyLucky Bride¹
Samantha Bennett, Natascha Motee, Brian Taher, Helen Lennox, Helen Cuthbert, Deborah Light, Miriam Akhtr, Neil Partridge, Will Downie, Richard Beavis Office Workers
Richard BeavisBarman
Sousilla Pillay, Stephen Evans Passers-by
UnknownBus Passengers¹
Clare Reynolds, Paul O'BrianStaff
Mark HasteDJ
3 Unknown3 Old Santas¹
Richard Tunesi, Joe White, Pete Symonds, Mark Llewellyn Thomas Evil Santas
Unknown 2 Paramedics
UnknownCake Covered Man
Unknown Double for Lance
Paul Casey Hero Gold Head
Ken Hosking, Richard Tunesi, Adam Sweet Gold Head Robots
Peter Brent..... Taxi Driver
Durine Howell Mum
Darius WalkerDad
Lesley Dring, Annette Balaam, Antony Asis, Yolaris Khan, Sally Martin, Lawrence Llewellyn, Kaman Chan, Dan Gough, Chester Durrant, Chris Swann, Tom Rawles, Adam Young, Rebecca Harford, Robert Skipmore, Toni Rice, Poppie Skold, Nick Madge, Hayley Jones, Jim Fox, Gemma Hobbs, Mark Sterling, Lindsay Summers, Caroline Bennett, Greg Bennett, Stephen Evans, Antonia HarrisonPedestrians
Unkown2 Policemen
Eddy Martin, Carl Watson, Dennis Gregory, Andrew Michell, Bryan Williams, Craig Bowden, Richard Harris, Chris Alderman, Jonathan Holcroft, Kay-D Mills..... Soldiers
Tim Land..... Rover Driver
Unknowns.....Bedford TK Transport/
 2 Tank Drobers/Bus Driver/2 Taxi Drivers
Kate Groves, Trevor Payne, Sue Lynch, Bob Hester, Robert Vale, Gordon Styles, Dave Wong.....Unknown
Lindsay Hollingsworth, Wendy Olley, Wendi Sheard, Emma Feeney, Paula Keogh, Jenny



Pink, Stephen Bracken Keogh, Daryl Adcock, Nick Cater, Nicholas Wilkes, Matthew Jones, Paul Sparrowham Crowd ADR
Catrin Powell.....Stand in for Empress¹

¹ Not in finished programme

CREDITS

Written by Russell T Davies
 Producer: Phil Collinson
 Director: Euros Lyn
 1st Assistant Director: Peter Bennett
 [uncredited: Susie Liggat, Richard Bird]
 2nd Assistant Director: Steffan Morris
 [uncredited: Anna Evans, Dan Mumford]
 3rd Assistant Director: Sarah Davies
 [uncredited: Anna Evans, Dan Mumford]
 Location Managers: Patrick Schweitzer,
 Gareth Skelding
 Unit Manager: Rhys Griffiths
 Production Co-ordinator: Jess van Niekerk
 Production Secretary: Kevin Myers
 Production Assistant: Debi Griffiths
 Production Runner: Victoria Wheel
 Drivers: Wayne Humphreys, Malcolm Kearney
 [uncredited: Dave Meazey]
 Floor Runner: Barry Phillips
 [uncredited: Heddi Joy Taylor]
 Contracts Assistant: Bethan Britton
 Continuity: Non Eleri Hughes
 Script Editor: Simon Winstone
 Focus Puller: Steve Rees
 [uncredited: Terry Bartlett, Marc Covington]

2nd Camera Operator: Siân Elin Palfrey
 [uncredited: Steve Murray, Paul Edwards]
 Grip: John Robinson [uncredited: Peter Muncie,
 Ron Nicholls, Steve Pugh]
 Boom Operator: Jon Thomas
 Gaffer: Mark Hutchings
 Best Boy: Peter Chester
 Stunt Co-ordinator: David Forman
 Stunt Performers: George Cottle, Tina Amskell,
 Richard Hammett, Gary Hoptrough, Rob Hunt,
 Nina Armstrong
 Chief Supervising Art Director: Stephen Nicholas
 Art Dept Production Manager:
 Jonathan Marquand Allison
 Art Dept Co-ordinator: Matthew North
 Chief Props Master: Adrian Anscombe
 Supervising Art Director: Arwel Wyn Jones
 Associate Designer: James North
 Set Decorator: Tristan Peatfield
 [uncredited: Julian Luxton]
 Standby Art Director: Lee Gammon
 Design Assistants: Peter McKinstry, Ben Austin
 Storyboard Artist: Shaun Williams
 Standby Props: Phil Shellard, Clive Clarke
 Standby Carpenter: Paul Jones
 Standby Painter: Louise Bohling
 Standby Rigger: Bryan Griffiths
 [uncredited: Zac Henderson]
 Property Master: Paul Aitken
 Props Buyer: Joelle Rumbelow
 Props Maker: Barry Jones
 Construction Manager: Matthew Hywel-Davies
 Graphics: BBC Wales Graphics
 Asst Costume Designer: Rose Goodhart
 Costume Supervisor: Lindsay Bonaccorsi
 Costume Assistants: Sheenagh O'Marah,
 Kirsty Wilkinson [uncredited: Angela Jones,
 Gemma Evans, Faith Thomas, Charlie Mitchell]
 Make-Up Artists: Pam Mullins, Steve Smith,
 John Munro [uncredited: Ros Wilkins, Linda Carr]
 Casting Associate: Andy Brierley
 Assistant Editor: Ceres Doyle
 Post Production Supervisors: Samantha Hall,
 Chris Blatchford
 Post Production Co-ordinator: Marie Brown

Special Effects Co-ordinator: Ben Ashmore
 Special Effects Supervisor: Paul Kelly
 Prosthetics Designer: Neill Gorton
 Prosthetics Supervisor: Rob Mayor
 On Line Editor: Matthew Clarke
 Colourist: Mick Vincent
 3D Artists: Paul Burton, Nick Webber, Matthew
 McKinney, Mark Wallman, Andy Guest, Chris
 Tucker, Nicolas Hernandez, Jean-Claude Deguara
 2D Artists: Sara Bennett, Russell Horth,
 Melissa Butler-Adams, Bryan Bartlett, Astrid
 Busser-Cassas, Adam Rowland, Simon C Holden,
 Greg Spencer, Joseph Courtis
 VFX Co-ordinators: Jenna Powell, Rebecca Johnson
 On set VFX Supervisor: Barney Curnow
 Model Unit: Lucas FX
 Dubbing Mixer: Tim Ricketts
 Supervising Sound Editors: Paul McFadden
 Sound FX Editor: Paul Jefferies
 Finance Manager: Chris Rogers
 Vocals: Neil Hannon
 With thanks to the BBC National Orchestra of Wales
 Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Executive: Julie Scott
 Production Accountant: Endaf Emyr Williams
 Sounds Recordist: Julian Howarth
 [uncredited: Ron Bailey]
 Costume Designer: Louise Page
 Make-Up Designer: Barbara Southcott
 Music: Murray Gold
 Visual Effects: The Mill
 Visual FX Producers: Will Cohen, Marie Jones
 Visual FX Supervisor: Dave Houghton
 Special Effects: Any Effects
 Prosthetics: Millennium FX
 Editor: John Richards
 Production Designer: Edward Thomas
 Director of Photography: Rory Taylor
 Production Manager: Tracie Simpson
 Executive Producers: Russell T Davies, Julie Gardner
 BBC Wales in association with the Canadian
 Broadcasting Corporation
 bbc.co.uk/doctorwho
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Profile

SARAH PARISH

Empress of the Racnoss

Born Sarah Janet Mary Parish on 7 June 1968 in Yeovil, Somerset, hers was a performing family – father Bill, a helicopter engineer, had previously sung in quartet The Gay Batchelors.

The youngest of three children, sister Julie became a music teacher, while musician brother John Parish has worked with artists including PJ Harvey. Mother Thelma (née Cromarty) was deputy headmistress at the local Preston School, which Sarah attended, but also taught ballet and was involved with the nearby Swan Theatre and Yeovil Operatic Society. Sarah's first performance came in a village panto aged two, as a pearl in an oyster.

Hoping to become a dancer, after auditioning unsuccessfully for the Royal Ballet School at 11 she joined Yeovil Youth Theatre, which her mother helped run.

Below:
Sarah Parish as Anna Rampton, Director of Better in *W1A*.



Parish studied at Yeovil College before heading to London at 18, where she trained at the Academy of Live and Recorded Arts. She later worked on a jewellery market stall, in a chocolate shop, and toured Italy with the Theatre in Education group.

Occasional stage roles included *The Nose* (1994, The Attic, Wimbledon and Old Red Lion, Islington) and the same year brought her TV début, in an episode of *The Bill* broadcast 10 November 1994.

Her real career breakthrough came as 'Vera' in a 1994 TV advert for Mancunian beer Boddington's Bitter, seen sunbathing on Blackpool beach. This much-aired ad saw Parish attract northern parts despite her West Country upbringing.

She featured in Ben Elton's *Popcorn* (1996/7, Apollo, London) and had a small TV part in *Babes in the Wood* (1998), before taking her first leading TV role, as Dawn Rudge in *Peak Practice* (1997-9).

Supporting TV roles followed in *Beast* (2000), *City Central* (2000) and *Kiss Me Kate* (2000) before becoming Amanda in drama *Hearts and Bones* (2000/1), featuring in crime drama *The Vice* (2001) and taking a starring role in psychological thriller *Sirens* (2002).

It was four seasons of frothy hairdressing drama *Cutting It* (2002-5) that really established Parish as a television name, playing Manchester clipper Allie Henshall.

Further top billing came as Annie Naylor in legal drama *Trust* (2003) and as Beatrice in *Shakespeare Re-Told: Much Ado About Nothing* (2005). 2006 brought a guest role in *Marple* and the part of a TV news reporter in Hollywood sitcom pilot *Girls on the Bus*.

She was GP Katie Roden in successful female ensemble drama *Mistresses* (2008-10), starred in TV one-off *Sex, the City and Me* (2007), guested as Lady Catrina in *Merlin* (2009) and appeared in lavish international mini-series *The Pillars of the Earth* (2010) and *Hatfields and McCoys* (2012).



Recent recurring TV roles include Jenny Bremner in medical drama *Monroe* (2011/12), Queen Pasiphae in *Atlantis* (2013-15), Margaret Dalton in costume medical drama *Breathless* (2013) and Marjorie Stutter in Amazon's *The Collection* (2016). Guest roles include *Poirot* (2013).

Her comedy roles include Anna Rampton, Director of Better, in *W1A* (2014/15) and Cheryl Fairweather in two series of *Trollied* (2015/16).

Her film début had been as a receptionist in Michael Winner's *Parting Shots* (1999); more recent movies include *The Wedding Date* (2005) and *Holiday* (2006).

Parish ran her own production company, Benny Productions, from 2005 and directed a BBC *Director's Debut* entry *Baby Boom* (2007).

She came to *Doctor Who* after asking David Tennant to speak to writer Russell T Davies and "make sure he makes me a really horrible villain with some sort of ridiculous prosthetic costume". As the Racnoss, Parish had her legs ensconced in a huge spider

costume and was unrecognisable in make-up, headpiece and fangs.

Parish has appeared several times alongside David Tennant: in musical thriller *Blackpool* (2004); in *Recovery* (2007) as wife to Tennant playing her brain-injured husband; and in Series Three of Chris Chibnall's *Broadchurch* (2017). Tennant also narrated comedy *W1A*. She joked about the association in *The Guardian* in 2007: "In 20 years' time we'll probably be doing a ropey old sitcom in a terraced house in Preston."

She was 'married' to Peter Capaldi for single comedy drama *Aftersun* (2006).

In real life Parish married actor James Murray on 15 December 2007, having met on *Cutting It*. They left Islington in 2006 for rural Alton, Hampshire, relocating in 2014 to nearby Ovington. Their first baby Ella-Jayne was born in 2008, but died aged just eight months from a rare genetic condition. They later created charity the Murray-Parish Trust to raise funds for a children's intensive care unit in Southampton. Second daughter Nell was born in 2009. ■

2007 series

The 2007 series of *Doctor Who* began without either of the lead actors who had relaunched the show with such success in 2005. David Tennant had by now proved that the public could happily accept a new leading man; his peppier, more anarchic Doctor proving just as popular as Christopher Eccleston's quirky but wounded Time Lord. As the audience identification figure, however,

Billie Piper's Rose were arguably the bigger shoes to fill. She was the person after whom the first episode of the relaunch was named – she was massively popular with the public and her departure had broken hearts both on and off screen. Indeed, Rose Tyler casts a shadow over the whole of the 2007 series, much to her replacement's chagrin. Her name is even the last word uttered in the first adventure without her (*The Runaway Bride* [2006 – see page 6])



2007 series

- *Smith and Jones*
- *The Shakespeare Code*
- *Gridlock*
(see Volume 55)
- *Daleks in Manhattan/
Evolution of the Daleks*
(see Volume 55)
- *The Lazarus Experiment*
(see Volume 55)
- *42*
(see Volume 55)
- *Human Nature/
The Family of Blood*
(see Volume 56)
- *Blink*
(see Volume 56)
- *Utopia/
The Sound of Drums/
Last of the Time Lords*
(see Volume 56)

'IT IS UNREQUITED LOVE THAT
EVENTUALLY LEADS TO MARTHA LEAVING
THE TARDIS AFTER JUST ONE SERIES BY
THE DOCTOR'S SIDE.'



Above:

The Judoon confirm that Martha Jones is human, with non-human traits.

and the Doctor mentions her often over the course of the series, the theme of which seems to be loss and loneliness.

After that temporary diversion with Donna Noble, newcomer Martha Jones becomes the next series regular, but unlike Rose her *début* doesn't see her getting the episode title all to herself. *Smith and Jones* [2007 – see page 54] finds her taking second billing to the Doctor's earthly *nom-de-plume* of John Smith. That said, the audience is left in no doubt that she is our new point-of-view figure: the episode opens with a montage of her complicated family relationships. She is clearly the responsible one of this dysfunctional bunch – her siblings badger her, expecting her to be the organised one, while her estranged parents use her as a sounding

board and battleground. She juggles this chaos while clearly applying herself with aplomb to the demands of being a medical student – she acquires new and complex knowledge quickly, and is cool under pressure.

She is soon put to the the test when her hospital is rather unexpectedly transported to the Moon, her boss is drained of his blood by an alien old lady with a straw, and some space rhinos start cataloguing the patients. Not everyday problems, but Martha's intelligent realisation that the hospital's air is being kept in by some sort of energy shield and her attempts to settle her patients, suggest to the Doctor that she is companion material. She's intuitive, smart and good in a crisis. Her repudiation of the Doctor's title – she insists that the

appellation 'doctor' is something that needs to be earned – emphasises her medical background and throws a fresh perspective on a word somewhat taken for granted in the series.

With the Doctor and Rose's relationship being one of mutual but unspoken love, the dynamic this series is different, and not in Martha's favour. She is initially taken on board for just one journey, and *The Lazarus Experiment* [2007 – see Volume 55], only halfway through the series, begins with her being dropped off and apparently ending her travels – she's under an illusion, up until the end of that adventure, that she has permanent residence in the TARDIS. She also spends the series pining for the Doctor – noting in *Human Nature/The Family of Blood* [2007 – see Volume 56] that, "You've had to go and fall in love with a human... and it wasn't me," after the Doctor, unknowingly shrouded in the guise of human teacher John Smith, acts upon his feelings for Nurse Joan Redfern. The Doctor seems oblivious to this, as noted by Captain Jack in *Utopia/The Sound of Drums/Last of the Time Lords* [2007 – see Volume 56] when the Doctor rigs up a perception filter. It is this unrequited love that eventually leads to Martha leaving the TARDIS after just one series by the Doctor's side.

Leading man

As for the Doctor himself, David Tennant's perky leading man finds himself mournful again this year, with reminders about his isolation as the last of his kind never too far away. Even after the hi-jinks of *The Runway Bride* his eyes brim with tears and his voice breaks as he remembers the loss of Rose. He is enlivened by his first encounter with Martha, whose intelligence and pluck

galvanise him – but he seems mindful of what happened before and keeps her very much at arm's length. As we discover in *Gridlock* [2007 – see Volume 55], this joy of adventuring again is a mask for the dark sadness that lurks underneath his quirky exterior. He even admits that he doesn't know himself why he lied to Martha about the death of his people, and he decides, quite early in their relationship, to come clean with her about being the last of his kind. "The only certainty is that you'll end up alone" is this Doctor's gloomy summation of a life-long lived in *The Lazarus Experiment*. He is a Doctor haunted by loss, unable to escape the fact that everyone he knows will die before he does. It is a cruel irony that – having been tantalised with the news that he may not after all be the only surviving Gallifreyan – his reunion with one of his own people actually provokes the epic battle of the year in the series finale. Be careful what you wish for, Doctor.

That spectacular climax is the natural culmination of many threads that lead writer Russell T Davies places throughout the series, and it is easy to discern a house style to his vision of *Doctor Who* which

Below:

Who wants to live forever? The Doctor helps Professor Lazarus accept death in *The Lazarus Experiment*.





Above: William Shakespeare features in this year's 'celebrity historical' *The Shakespeare Code*.

Right: Mr Saxon's agent convinces Francine Jones that the Doctor is dangerous in *The Lazarus Experiment*.

consolidates itself this year. After the 2005 series' recurrent mentions of Bad Wolf and the insidious threat of Torchwood bubbling under the surface of the 2006 series until its climax, an over-arching storyline seeded into the individual episodes is now expected. Similarly, the mixture of single episodes and multi-part stories closely follows the template of previous years, and the 'celebrity historical' is present and correct, with Dean Lennox Kelly's Liam Gallagher-like William Shakespeare following in the footsteps of Charles Dickens (in *The Unquiet Dead* [2005 – see Volume 48]) and Queen Victoria (in *Tooth and Claw* [2006 – see Volume 51]). For an epic finale with a 'Big Bad' replete with – as most stories set in the modern day are – celebrity cameos and news reports from around the world, *Utopia/The Sound of Drums/Last of the Time Lords* couldn't be a more perfect example.

Mr Saxon

Said Big Bad is ever present, obliquely, throughout the series – regular viewers are rewarded with constant references to Mr Saxon: his name is actually first seen in the previous series in *Love & Monsters* [2006 – see Volume

53] on a newspaper headline. It is he who orders the attack in the Racnoss ship in *The Runaway Bride* and his name is seen adorning posters exhorting the inhabitants of modern-day Great Britain to vote for him. He's hiding in plain sight, plain enough for the viewers to pick up on his presence, even if the Doctor doesn't. As most mentions of Saxon are initially very much in the background (and are often linked with issues involving alien incursions) – the audience, appropriately, get constant subliminal hints about him to the extent that he drums away at our subconscious, much like the constant noise that he has to endure in his head. Things become more blatant as the series progresses – *The Lazarus Experiment* itself is sponsored by Mr Saxon, whose mysterious agent is on hand to poison Martha's mother against the Doctor, and by 42 [2007 – see Volume 55] his people are ensconced in the Jones home, eavesdropping on conversations between Francine and her daughter.





'REGULAR VIEWERS ARE REWARDED WITH
CONSTANT REFERENCES TO MR SAXON.'

2007 SERIES



Above: John Smith falls in love with Nurse Joan Redfern in *Human Nature/The Family of Blood*.

Below: Captain Jack joins the Doctor and Martha for the series finale.

Saxon is finally revealed to be the latest incarnation of the Doctor's arch nemesis the Master. His resurrection is cleverly threaded into the overall arc of the series – the Doctor himself uses a chameleon arch disguised as a fob watch in order to escape his pursuers in *Human Nature/The Family of Blood*. In *Utopia*, when Martha notices that the apparently benign Professor Yana has one in his possession she, and the audience, realise that Yana is another Time Lord in disguise, providing the biggest



shock revelation of the series. Once a Time Lord resurrection is on the cards, long-term viewers will have expected it to be just one person. That Yana's name is itself a clue (the Face of Boe in *Gridlock* had uttered the words "You Are Not Alone" in reference to the fact that there might be other survivors of the Last Great Time War) shows how carefully the over-arching storyline has been threaded through the series as a whole.

A modern Master

As with the Daleks and the Cybermen, The Master needed a cosmetic overhaul before being unveiled to a modern audience, even though he remains the same fan-favourite underneath. Allowing Derek Jacobi a few moments as an older, more traditionally evil renegade, gives more seasoned fans enough time to confirm it is the same character they know and love to hate. But his reign of terror is short-lived and he regenerates into a younger, sparkier version who is very much the evil alter ego of the Tenth Doctor. Two stories as a decayed husk and one as a high-profile but affordable American guest star aside, the Master had generally had the same characteristics for the majority of his time on television – black-clad, bearded, suave and slyly humorous. A modern Doctor required a more modern take, and the wiry, energetic, pugnacious David Tennant needed a wiry, energetic and pugnacious Moriarty, and so John Simm's more youthful, spiteful, and slightly crazy Master becomes the other side of his coin. One can't imagine Roger Delgado, for example, dancing to the Scissor Sisters, although this latest incarnation seems as fascinated by *The Teletubbies* as his predecessor was in *Clangers* (in *The Sea Devils* [1972 – see Volume 18]).



Aside from the central characters, the show capitalises on its own mythology. We meet characters who have witnessed the same events as the audience - Martha is aware of the Slitheen ship crashing into Big Ben in *Aliens of London/World War Three* [2005 - see Volume 49] and the invasion of the Cybermen (which resulted in the death of her curiously similar looking cousin Adeola in *Army of Ghosts/Doomsday* [2006 - see Volume 53]). New Earth, first seen in *New Earth* [2006 - see Volume 51], the first episode of the previous series, returns in *Gridlock*, bringing with it its cat nuns (the returning Novice Haim) and the Face of Boe, the oldest being in the universe: wise, mysterious and a great big head in a jar. That the Face of Boe turns out to be an old nickname of Captain Jack's, and that the two could be one and the same, shows

that perhaps not everything this year is part of a well-formulated plan (Jack, for example, doesn't blink when the Face is mentioned within his earshot in *Utopia*) and sometimes improvised quite late in the day. Jack himself brings with him continuity from the previous years and, of course, spin-off show *Torchwood*, and suddenly the *Doctor Who* universe feels like a big and interconnected place - which, for a series that had only returned two years earlier, is a stark demonstration of the extent and speed of the show's success.

The resurrected series has established its own characters and continuities but it is still prepared to nip further back for inspiration. The Macra, stars of *The Macra Terror* [1967 - see Volume 10], now lost and unseen in the UK after its only screening, nonetheless drop by to provide

Above:
Faithful
Chantho stands
by Professor
Yana in *Utopia*.

2007 SERIES

'THE 2007 SERIES BOASTS
A BEVY OF YOUNG ACTORS
ON THE CUSP OF SUPERSTARDOM.'

jeopardy in *Gridlock* (though they are now feral beasts rather than the canny propagandists of old).

Old enemies or new, remarkably adult issues are covered or depicted this year. In *Last of the Time Lords* Alexandra Moen's Lucy Saxon is clearly under a chemical influence and sports a black eye – a tacit suggestion that she is a victim of domestic abuse at the hands of her husband. The Master's hold over her is physical as well as mental. Elsewhere, two very different musical interludes provoke contrasting but complex emotions. In *Gridlock* the hymn *The Old Rugged Cross* is a symbol of both unity and inertia: it brings people together and yet... is it also what is holding them back? Faith gives the gridlocked drivers moments of hope and unity while moving nowhere – it is both their salvation and a tool for controlling them. In *The Family of Blood* another religious number, *He Who Would Valiant Be*, plays as young boys machine gun down marauding scarecrow monsters – a potentially absurd situation given huge emotional wallop because (a) it is depicted with utter seriousness and (b)



because of the sub-text that these boys will soon be fighting a real war, one which is historical fact. The whole sequence, with the tears springing from the eyes of these innocent young boys as violence turns them into men far too early, is one of the most extraordinary things to have been presented in a show that specialises in the extraordinary. History provides a lesson of a different kind in *Daleks in Manhattan/ Evolution of the Daleks* [2007 – see Volume 55] – setting it in Hooverville enables the writer to make salient points about the exploitation of the poor and the price of progress.

Young stars

The 2007 series boasts a bevy of young actors on the cusp of superstardom: future Oscar nominee Carey Mulligan, future Hollywood Spider-Man Andrew Garfield, future British film A-lister Gugu Mbatha-Raw (now MBE) and future stage star Bertie Carvel emphasise how the very best talent was being attracted to the show. At the other end of the scale some actors who had enjoyed great success in the past, like Roy Marsden, Thelma Barlow and Nichola McAuliffe are barely on screen before they are killed off, but it means smaller parts are given added lustre, meaning that every episode feels like a big event just because of the talent assembled.

And it *was* a big event. In terms of storytelling, character, backstory and its impact on the public consciousness, the 2007 series of *Doctor Who* is confident enough to do what it does well, isn't afraid to mine its past while treading new ground, and is comfortable in its own shoes. And when you sat in front of your TV and watched the episodes go out, you knew for sure that You Were Not Alone. ■

Left: Carey Mulligan starred as Sally Sparrow in *Blink*.



SMITH AND JONES

► STORY 179

When the Royal Hope Hospital is transported to the Moon, the Doctor meets medical student Martha Jones and the pair join forces to investigate. It's not long before a Judoon platoon arrives on the Moon to track down an alien fugitive...



'THE JUDOON ARE ONE OF THE MORE SUCCESSFUL ALIEN MENACES INTRODUCED AROUND THIS TIME.'

Introduction

The Twelfth Doctor and his companion Bill are like the police – or, at least, that’s how Bill chose to explain the situation when challenged in *Empress of Mars* [2017]. It’s not a bad summation given that since the very beginning the Doctor has travelled around, helping others, in a box with ‘police’ written on the top. Whatever constabulary duties he might take on however, are conducted on a very unofficial basis... and it was only a matter of time before he’d run into the real thing.

Smith and Jones introduced us to an outer space police force in the form of the Judoon. Physically, these brutal and officious aliens look like a cross between the Kraals [*The Android Invasion*, 1975 – see Volume 24] and the Sontarans [introduced in *The Time Warrior*, 1973/4 – see Volume 20]. Like the Kraals, they are based on the rhinoceros with leathery skin and horns. Like the Sontarans, they are stocky with no neck and they wear a helmet that echoes the shape of their large heads.



The Doctor described the Judoon as “police for hire”. In *Smith and Jones*, they were investigating the murder of the child princess of Patival Regency Nine, but it was not clear whether they’d just been hired by some alien royals, or if they were working for a higher power. We next saw the Judoon in the following year’s series finale – *The Stolen Earth/Journey’s End* [2008 – see Volume 60]. In that story they were working for the Shadow Proclamation – another kind of police force that were responsible for upholding intergalactic laws. The Doctor first referred to the Shadow Proclamation and these laws in *Rose* [2005 – see Volume 48] when he confronted the Nestene Consciousness. He also alluded to the organisation when he was trying to communicate with the Isolus via Chloe Webber in *Fear Her* [2006 – see Volume 53].

The Eleventh Doctor would encounter yet another alien ‘police force’ in *The Eleventh Hour* [2010 – see Volume 63]. Like the Judoon, the Atraxi were on the tail of a single criminal who was using shape-changing abilities to evade capture. The crew of the Teselecta in *Let’s Kill Hitler* [2011 – see Volume 68], on the other hand, dispensed justice throughout history.

The Judoon aren’t the only interesting ingredient in *Smith and Jones*, but they are, nonetheless, one of the more successful alien menaces introduced at this time. They have since made appearances in *The Pandorica Opens* [2010 – see Volume 66], spin-off TV series *The Sarah Jane Adventures*, and in books, audio dramas and video games. It’s a busy job policing the universe! ■

Left:
The Doctor challenges the Atraxi in *The Eleventh Hour*.

STORY

Martha Jones, a medical student, has a complicated family life. Her dad, Clive, intends to bring his girlfriend to Martha's brother's birthday party. Then a man she has never met before walks up to her in the street and takes his tie off. [1]

Later, she makes the rounds of the ward with a consultant, Mr Stoker. An old lady, Florence, is complaining of dizziness, which Stoker attributes to salt deficiency. Then they come to another patient, the Doctor, who Martha recognises as the man she met in the street. [2]

It starts raining outside the hospital – but the rain isn't going down, it's going up! The hospital building shudders, and it is suddenly dark outside. It's on the Moon! [3]

Martha calms the panicking patients and wonders why all the air hasn't been sucked out. The Doctor invites her out

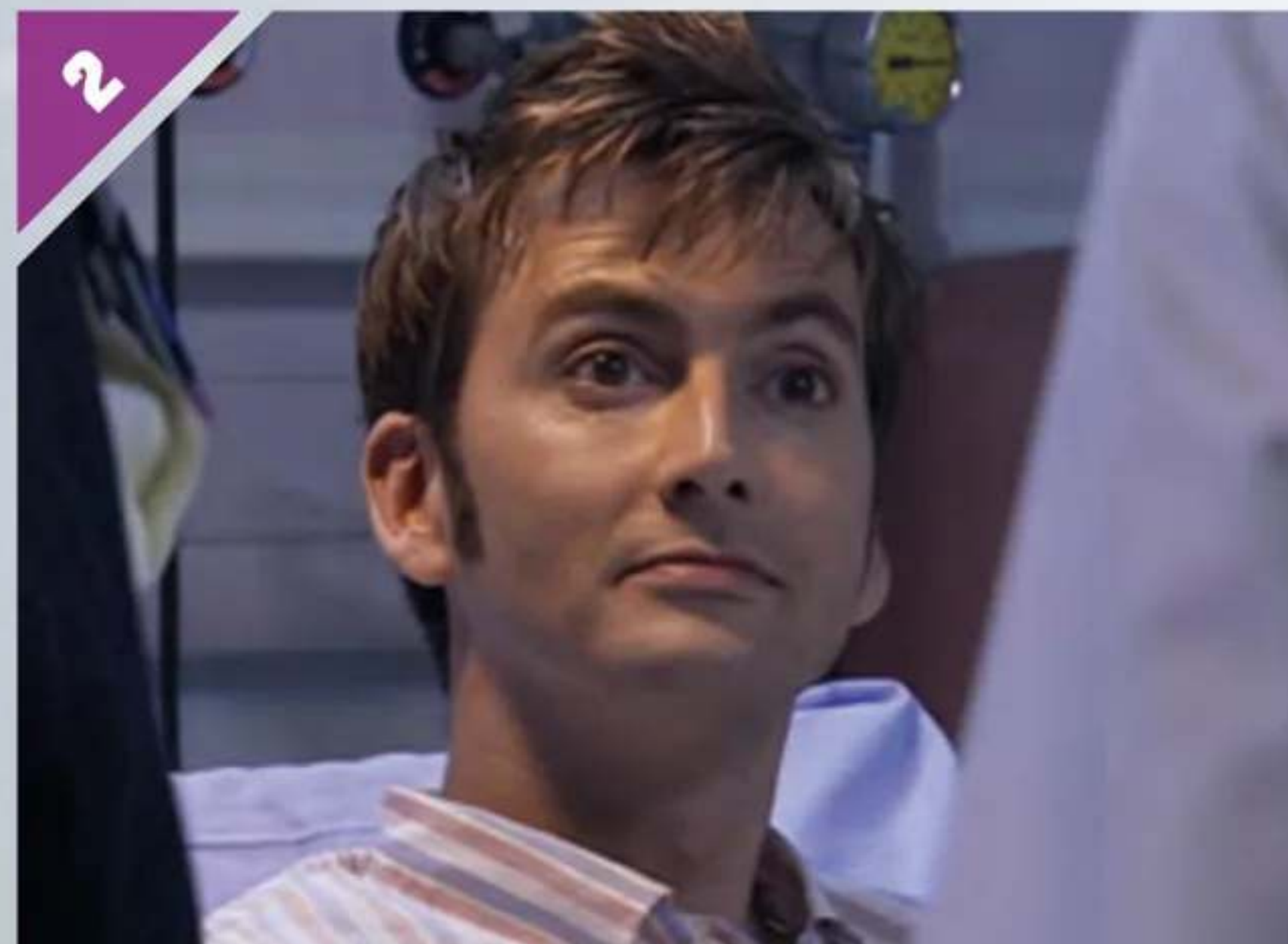
onto a balcony and demonstrates that there is a forcefield around the hospital. Then three spaceships land nearby and armoured creatures march out. The Doctor recognises them – Judoon! [4]

Florence finds Stoker in his office. Then two motorcycle couriers enter, their faces hidden by their helmets. They grab Stoker and Florence pulls out a drinking straw! [5]

The Judoon enter the hospital and begin scanning its occupants before marking them with an 'X'.

The Doctor tells Martha that the Judoon are police for hire and are looking for something non-human, which he suspects will be a patient admitted in the past week with unusual symptoms.

Martha goes to see Stoker and disturbs Florence feeding on his blood. She runs back to the Doctor, pursued by one of the couriers, and they lock themselves in the radiology lab. The courier bursts in, but the Doctor uses the X-ray machine to kill it with radiation. The Doctor





explains that it was a Slab, a slave drone. [6] The Doctor realises that Florence was assimilating Stoker's blood so that when she is scanned by a Judoon, she will register as human!

The Doctor and Martha run to an upper level, where the oxygen is beginning to run out. [7] They enter Stoker's office, and by examining his corpse the Doctor works out that Florence is a fugitive Plasmavore.

They hear the Judoon approaching. The Doctor kisses Martha, [8] then runs down to the MRI room, where Florence is interfering with the MRI scanner. Her remaining Slab grabs the Doctor.

A Judoon finds Martha and scans her, detecting a non-human element.

Florence intends to use the MRI scanner to send out a magnetic pulse that will fry the brains of every living thing within 250,000 miles. [9] The Doctor convinces Florence that the Judoon are increasing their scans so she must assimilate again if she is to pass as

human. She gets out her straw, ready to drink the Doctor's blood.

The Judoon burst into the MRI room, followed by Martha. They find the Doctor, apparently dead. Martha tells the Judoon to scan Florence and she registers as non-human because she assimilated the Doctor's blood. [10] The Judoon execute Florence's Slab, but Florence activates the scanner. The Judoon destroy her, then withdraw to their spaceships.

Martha resuscitates the Doctor. He deactivates the scanner, [11] and, just in time, the hospital is returned to Earth.

Martha's sister Tish finds her, desperate to know what happened. The Doctor slips away, back to the TARDIS.

Chaos ensues at Leo's party. While her family argues in the street, Martha spots the Doctor in an alleyway. He asks her to come with him and proves he can travel in time by going back to see her that morning. Martha enters the TARDIS and they depart for new adventures... [12]



Pre-production

Above:
Run!

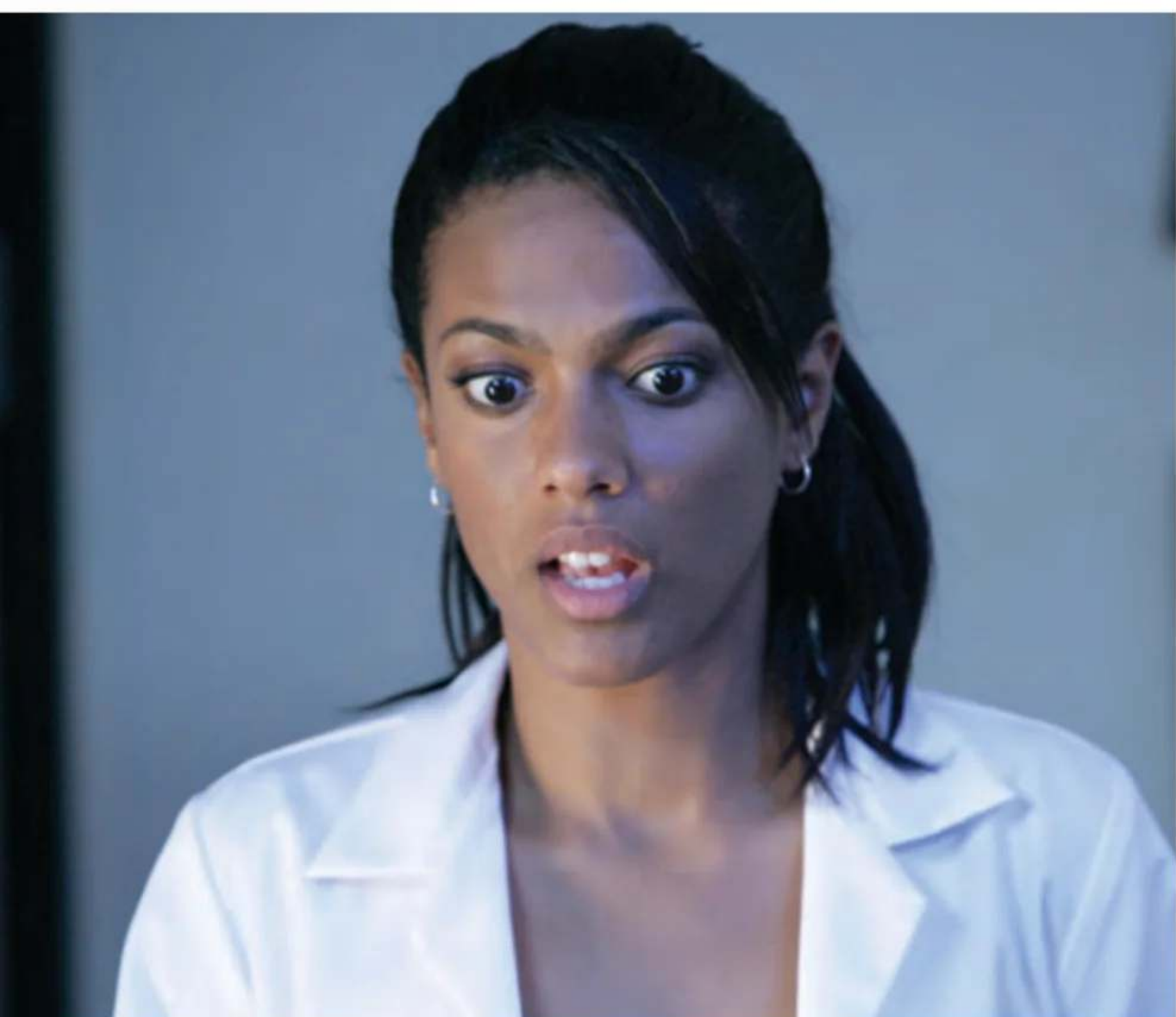
Rush hour, hundreds of people, but all reduced to a long-lens blur foreground & background, to focus on: MARTHA JONES, walking along. 23, facing another day at work, just another face in the crowd.' In the same way that *Rose* [2005 – see Volume 48] had focused on introducing the Doctor to a new audience through the eyes of his new companion, Russell T Davies placed the emphasis of the first episode of the 2007 series of *Doctor Who* on the next young woman who would be accompanying the Doctor on his travels. “The whole focus of the episode is Martha’s mad first day with the Doctor,” he told *Doctor Who Confidential*,

“Throw everything at her and see how she survives.”

Martha was originally conceived as a 16-year-old schoolgirl, then – inspired by the scene of Reinette understanding the spaceship in *The Girl in the Fireplace* [2006 – see Volume 52] – she was a Victorian maid. Over dinner with BBC Drama Commissioner Jane Tranter at the start of 2006; Davies realised that this was a bad idea.

The team wanted an experienced yet unknown performer to play Martha – and fitting the bill perfectly was Freema Agyeman. Born in North London’s Finsbury Park in 1979, Freema graduated with a drama degree from Middlesex University and played chambermaid Lola

Wise in the revived ITV1 soap *Crossroads*. On Friday 24 June 2005, Agyeman auditioned for the role of Sally Jacobs in *The Christmas Invasion* [2005 – see Volume 51]. While not successful, on Thursday 27 October she then auditioned for the roles of Esme in *Rise of the Cybermen/The Age of Steel* [2006 – see Volume 52] (a character ultimately omitted from the finished scripts) and Adeola in *Army of Ghosts/Doomsday* [2006 – see Volume 53]. Landing the latter part, she was closely watched by producer Phil Collinson during production in December, her audition having already resulted in her being noted as a potential successor to Billie Piper. She was then invited to read for a part, supposedly Gwen in the *Doctor Who* spin-off series, *Torchwood*, in London on Wednesday 17 January 2006, although in fact the scripts were from *Doctor Who*. Other actors were also auditioned under the cover of the spin-off series, although reading a genuine *Torchwood* scene written for the regular character of Gwen. Although Agyeman was ill in January and unable to make the second audition, the actress had already made an excellent impression on the



production team and read for them again on Friday 3 February. Just before she was invited to Cardiff for the next audition, her agent revealed that the part was actually the new companion in *Doctor Who* and that she could not discuss this with anyone beyond her immediate family. A nervous Agyeman travelled down to Cardiff and found a good luck note from Tennant at her hotel; “He wrote, ‘Sorry for all the cloak-and-dagger stuff, it’s going to be fine, relax and have a good time.’ After that any nerves were gone.” Her screen test was performed with David Tennant at Phil Collinson’s flat on Wednesday 15 February, following Tennant’s readthrough on *The Impossible Planet/The Satan Pit* of the 2006 series, and the producers quickly agreed that Freema was the talent they needed for the part. While out driving with her brother and sister two days later, Agyeman’s phone rang and it was answered by her sister. Pulling off the road, the actress called her agent back and was told she had the part.

Developing Martha

Having landed the role, Agyeman did some research about the series which included collecting tokens for a *Doctor Who* DVD offer from *The Sun* (which she then forgot to post) while working shifts at a Blockbuster video outlet, having had no acting work since *Army of Ghosts*. “I did start doing a bit of research into this massive institution that is *Doctor Who*, and it was so much to take on board,” she told *Doctor Who Confidential*.

Russell T Davies told *Doctor Who Magazine*, “At the end of *The Runaway Bride*

Connections: Pseudonym

▶ The Doctor’s alias on the hospital ward is his usual everyman name of ‘John Smith’, first established in *The Wheel in Space* [1968 – see Volume 12], where it was adopted by his companion, Jamie, and employed on many occasions since.



Left:

A crazy day at work for medical student Martha Jones.

Connections: Family

► During Martha's examination, she asks the Doctor if he has a brother. "Not any more," he replies. References to the Doctor's family are rare, and this is the first occasion that he has implied he might have siblings.



[2007 – see page 6], Donna challenged the Doctor very directly, telling him that he *needed* a companion in his life. Judging by his actions... he was listening." In developing Martha, Davies made her different from Rose in many respects so that viewers wouldn't feel that the Doctor was simply replacing Rose, but rather travelling on with a new human friend.

Whereas Rose had been emotional and instinctive, the slightly older Martha would be educated and questioning. Her background was more middle class and with a fragmented family in crisis (who would feature less than the Tylers) to give her a different dynamic with the Doctor.

Originally, Davies had the TARDIS in the hospital with the Doctor and the Plasmavore racing to find it in the basement, but this shifted the focus to the TARDIS and away from Martha. He originally sold the story to Jane Tranter as opening with Martha on shift at the hospital when the Doctor – knocked out by the Plasmavore – was brought in on a stretcher.

The closing scenes where Martha entered the TARDIS were deliberately set in an ordinary alleyway where she would discover the gateway to another world. However, Davies also wanted to have carefully placed references to Rose in the scripts for several episodes to show that the Doctor had not forgotten her.

In terms of the story, Davies wanted something that was "fast, funny, with big monsters and thrills and scares".

'Freema Agyeman was last night revealed to be the front-runner to replace Billie Piper in *Doctor Who*,' commented *The Sun* on Friday 16 June. Agyeman took part in

a photocall with a bearded Tennant while the latter was recording *Recovery*, but these shots were scrapped and another session was scheduled on Monday 3 July. On Wednesday 5 July, Agyeman's casting was announced to the press while the actress was on holiday in Spain. Such was the press attention surrounding *Doctor Who* that the newspapers were keen to second guess the contents of the new stories, such as when Nicola Methven of the *Daily Mirror* announced that, 'Freema Agyeman is set for a chilly reception as she helps [the Doctor] battle old foes the Ice Warriors,' in her piece *Doctor New* on Wednesday 5 July. The Martian reptiles introduced in *The Ice Warriors* [1967 – see Volume 11] would not, in fact, be appearing.

Unlike the scripts for the 2006 episodes, those for the 2007 series did not carry titles in a move to minimise leaks and allow exclusive announcements by *Doctor*



Who Magazine and the *Radio Times* now that *Doctor Who* was such a newsworthy topic. “We’re not releasing any Series Three episode titles just yet, cos I think it’s too early,” said Davies in *Doctor Who Magazine* during August, “I felt as though we gave away a little bit too much too soon last year... so we’ll hold back a bit, even to the extent of not actually deciding titles yet.”

Martha’s family

The shooting script for *Smith and Jones* (as it would eventually be known) was issued on Friday 28 July. The start of the script outlined the rest of Martha’s family, first introducing ‘Tish Jones, 23, running round – a mess, clothes everywhere. She’s always late’; then ‘Leo Jones, 21, bit of a lad [with] girlfriend & 6 month old baby’ who lived in a ‘small

bedsit’; their mother ‘Francine Jones... 47, slim, professional’ who lived in a ‘nice semi-detached’; and finally their father ‘Clive Jones, 49, getting into nifty second-hand sports car – it’s way too young for him, very mid-life-crisis... Annalise jumps into the car. All 21 years of her, Dressed like a *Big Brother* eviction night,’ wrote Davies in reference to Channel 4’s popular reality show.

Florence Finnegan was described as ‘70, frail, a bit genteel’ while Martha’s colleagues included Morgenstern (‘specky lad’) and Julia Swales (‘23, Martha’s mate’) all led by Mr Stoker (‘55, suit, puffed up’). The victim of a bloodsucking Plasmavore, Stoker was well-named, recalling Irish writer Bram Stoker whose vampiric novel *Dracula* was published in 1897 – although Davies only realised the connection when the art department named him ‘B Stoker’ on his office door. The writer had originally named the character after Mr Stoker, the consultant on 1980s Children’s ITV series *Children’s Ward*, who had been played by Matthew Marsh. Stoker referred to Hippocrates, a Greek physician in the fourth century BC, and his idea of steam from salt-water inhalations curing respiratory problems.

With Freema Agyeman having played Adeola in *Army of Ghosts*, a line explaining that she was Martha’s cousin was written into the dialogue to explain their physical similarity.

The three Judoon spaceships were described as ‘like tubes, but massive upright tubes – they stay upright always, no need to be aerodynamic – the size of office blocks, studded with levels and lights, all very functional and military’;

Left:
“Category:
human.”

Connections: Maximum power

▶ The Doctor tells Stoker, “My mate, Ben. That was a day and a half. I got rope burns off that kite, and then I got soaked,” implying that he had assisted polymath Benjamin Franklin in proving that lightning was electricity, as published in 1751.





Above: Concept art for the Judoon ship.

Right: A Judoon on the hunt for space criminals.

these were watched by Mr Stoker with ‘a little pair of binoculars (for the golf course)’. The line of Judoon showed they were ‘burly, tough figures in black, heads in black helmets. And armed. Like stormtroopers.’ Entering the hospital, the Judoon were seen as ‘big & brutish, stocky, thickset, in uniforms of studded black leather panels; the lower half is a leather skirt, like Roman centurions; hefty boots below. Heads are covered with shiny black helmets, in the strangest shape, like the thick head juts forward, onto the chest, then twists up at the end. It’s hard to work out, until the Judoon Captain

twists a clasp at his neck – the hiss of depressurisation – and lifts off his helmet. The head of a Rhino. A humanoid Rhino. Grey leathery skin. Snout curving down, then up into a horn; helmets modelled around this.’ As an aside, considering the prosthetics costs, the description added ‘all other Judoon keep helmets on’. When the troopers stormed up the staircase, it was noted the ‘Judoon yomp up the stairs – big heavy boots stomping, they’re brutish thugs, unstoppable’, and the luckless man originally attacked one of the Judoon with a chair before being sentenced to death.

The Doctor was delighted that – unlike the hospital in *New Earth* [2006 – see Volume 51] – this one had a little shop in its foyer. Of the Slab which

pursued the Doctor and Martha, the script described it as running ‘like Robert Patrick in *Terminator 2*, a proper, lethal, focused run, belting along, vicious’ with reference to the 1991 sequel *Judgment Day* and its unstoppable T-1000 killer. When Martha applied CPR to the Doctor, the script noted, ‘And this is so *real*; just a medical student trying to bring a man back to life, the sheer physical urgency of it.’ Originally, Martha explained to the Doctor, “The air... I gave you the last,” before collapsing.

While ridiculing Annalise, Francine referred to *Quizmania*, a basic ‘interactive’ game show which had begun on Sky in August 2005 and was then running on ITV1; it was subsequently moved to ITV Play in September 2006 and then cancelled

in January 2007. When the Doctor introduced the TARDIS to Martha, he originally defined it as “Time And Relative Dimensions In Space”, although on recording, David Tennant used the singular “Dimension” as heard in both *Rose* (although the script in that case had also specified the plural) and *An Unearthly Child*, the opening episode of the very first *Doctor Who* story *100,000 BC* [1963 – see Volume 1].

“David actually phoned me from set that day, to suggest saying it in the singular, just as Chris Eccleston had done,” recalled Davies. “Which was fine with me!” The Doctor then told Martha about Rose, and how she was with her family again, as at the climax of *Doomsday*.

In one early draft of *Smith and Jones*, the Doctor and





Martha fled from the Judoon by hijacking a window-cleaner's cradle and making their getaway down the hospital exterior; this was a scene Davies had conceived for a 1990s reboot of *Doctor Who*. When the Judoon fired from above, one of the cables was hit and snapped, with Martha dangling from a wire. Script editor Simon Winstone pointed out the script was too long by about four minutes, and so the sequence was omitted.

Story chronology

The chronology of the story covered Day 2 and Night 2, starting at 0845 with Martha on her way to work, arriving at the hospital at 0855, receiving a shock from her locker at 0905, fudging her diagnosis of Miss Finnegan at 1000, and meeting 'Mr Smith' at 1010. The storm clouds gathered at 1100 with the hospital snatched at 1220 – after which,

given the lunar conditions – the action continued on Night 2 at 1223. The Judoon ships landed at 1233 with their crew storming into the foyer at 1237 and then generally continuous action until the hospital was restored to London at 1323.

Leo's celebrations then went wrong at 2040 on Night 2.

Smith and Jones formed half of Block Two alongside *The Shakespeare Code* [2007 – see page 90]. The two shows were to be directed by Charles Palmer (son of actor Geoffrey Palmer, who had appeared in *Doctor Who and the Silurians* [1970 – see Volume 15] and *The Mutants* [1972 – see Volume 18]) who had worked on *Linda Green* with Phil Collinson as well as *Life Begins* and *The Ghost Squad*. Following

Above: Bloodthirsty Florence has even brought her own straw.

Connections: Aliens among us

▶ Martha refers to Earth's recent alien invasions: a "spaceship flying into Big Ben" (*Aliens of London/World War Three* [2005 – see Volume 49]), "Christmas" (*The Christmas Invasion* [2005 – see Volume 51] and *The Runaway Bride* [2006 – see Volume 54]), and "that battle in the sky" (*Army of Ghosts/Doomsday* [2006 – see Volume 53]).



Connections: In the works

► The Doctor claims that his laser spanner was stolen by the “cheeky” Emmeline Pankhurst, the founder of Britain’s suffragette movement, who began the Women’s Franchise League in 1889.



a tone meeting on Monday 24 July, the recce for these episodes was held on Tuesday 1 August, but with work continuing on the Christmas Special, the readthrough planned for Thursday 3 was moved to Friday 4 so that David Tennant could be present. The show’s star saw *Smith and Jones* as taking place some time after *The Runaway Bride*: “I think the Doctor’s

been away for a while,” he told *Doctor Who Confidential*. “He’s done a bit of thinking. Done a bit of being on his own.”

Anne Reid

The main guest artists for the episode were Anne Reid and Roy Marsden as Florence and Stoker. Reid (who originally wanted to play Florence with a German accent to hint at her vampiric nature) had previously appeared in *The Curse of Fenric* [1989 – see Volume 46], since when she had featured in *Dinnerladies* and worked with Palmer on *Life Begins*, as well as appearing in *Linda Green* scripted by Davies and produced by Collinson. Marsden’s television roles included Burnside in *The Sandbaggers* and Adam Dalgliesh in the popular PD James detective serials.

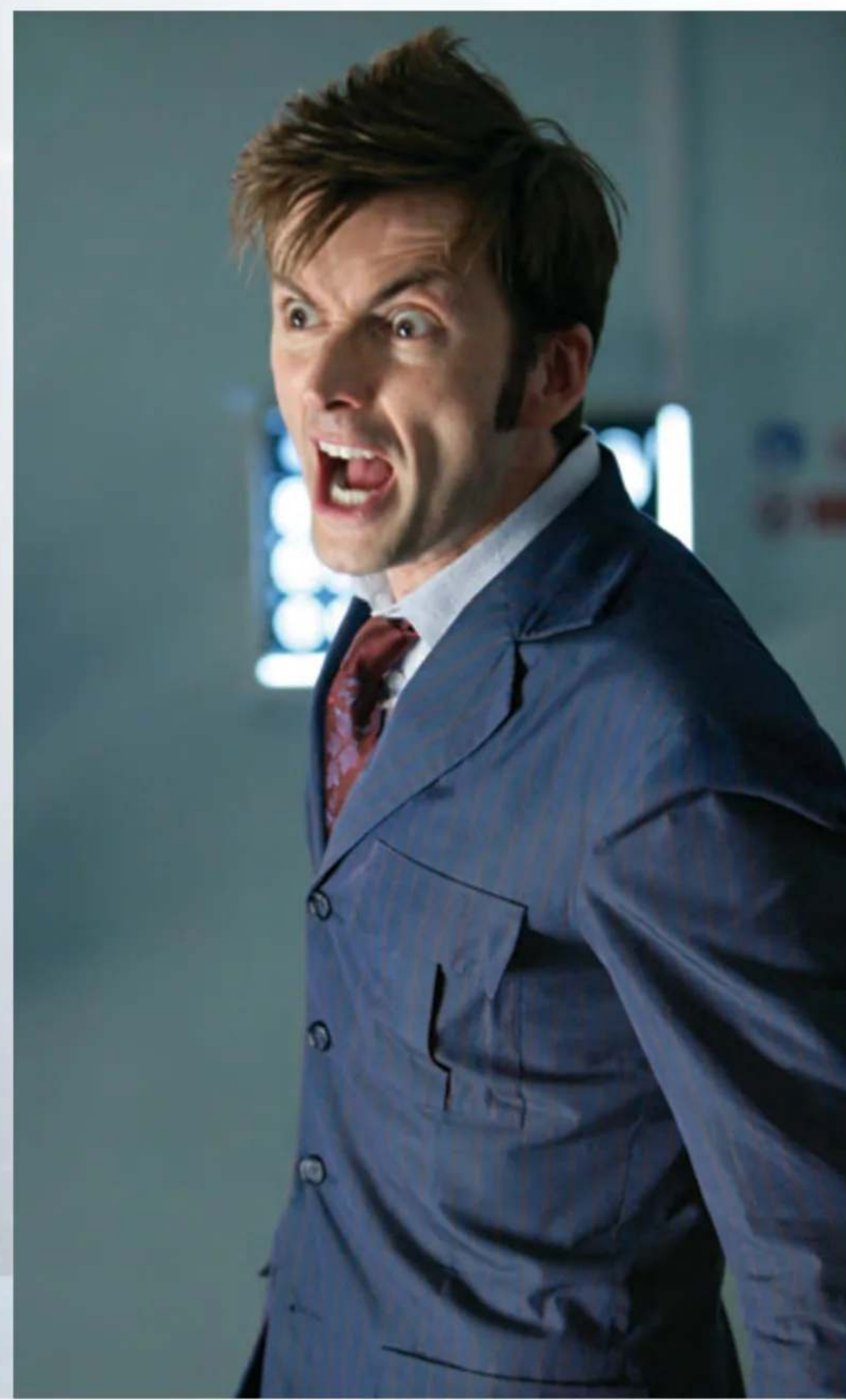
Of the rest of the Jones family, Francine was to be played by Adjoa Andoh who had played Colette Griffiths in *Casualty* but whose recent *Doctor Who* appearance had been hidden under the feline features of Sister Jatt in *New Earth*. Trevor Laird – playing Clive – had appeared in the series many years before as Frax in Parts Five to Eight of *The Trial of a Time Lord* [1986 – see Volume 42]. The role of Leo was given to Reggie Yates, a DJ and *Top of the Pops*

presenter, who also created and starred in the CBBC series *The Crust*, while Gugu Mbatha-Raw, cast as Tish, had worked on *Vital Signs* with Charles Palmer and played Jenny in *Spooks*.

Pink script revisions to *Smith and Jones* on Monday 7 August covered the opening scenes of the episode: Martha’s examination of the Doctor; the aftermath of the hospital’s arrival on the lunar landscape; the Doctor introducing himself on the verandah; the Judoon storming through the hospital; Martha finding the dead Stoker; the Judoon cataloguing their captives; the Doctor and Martha discussing the Judoon to Martha being scanned; from Florence’s demise to the start of the rainstorm; and finally the Jones family’s argument. By now, Agyeman had moved to a new flat in Cardiff and suddenly felt nervous the night before the shoot, telling *Doctor Who Confidential*, “I felt I needed that moment of, ‘Oh my God!’ because I hadn’t had that yet.” ■

Right:

An angry Doctor bares his teeth.



DOCTOR WHO III

ROLL

64

SLATE

128

TAKE

1

EP / SCENE

1 / 53

JANAVISION

DIRECTOR: CHARLES PALMER

DOP: BEN VINCZE BSC

DATE: 15/08/07

Production

Recording on Block Two of the 2007 series of *Doctor Who* began on Tuesday 8 August, and for her first day playing Martha, Freema Agyeman found herself leading the cast without David Tennant present. However, as she said in the episode commentary, on the set she was “seeing a lot of people from when I did Episode 12 of Series Two which was a real comforting, ‘Hello and welcome back’”. *Doctor Who Confidential* was on hand to capture Agyeman’s first day for posterity as the production team started the first of several days work around the disused School of Sciences at the University of Glamorgan in Pontypridd, which would appear as much of the Royal

Hope Hospital. The actress’ first scene was in the ward corridor where Stoker commented on the virtues of salt, with work for the day largely showing people in hysteria at the building’s windows. However, one of the Courier artistes had to be sent home as he was the wrong size for the costume and was replaced by one of the boom operators.

Recording a video diary for BBC Worldwide, David Tennant was on hand the following day which began with a photocall for the two stars and the TARDIS outside the university at 7.45am before a day of recording scenes in the male ward and nurse’s station including the Doctor’s first meeting with Martha. Along with Martha’s outfit for *The*

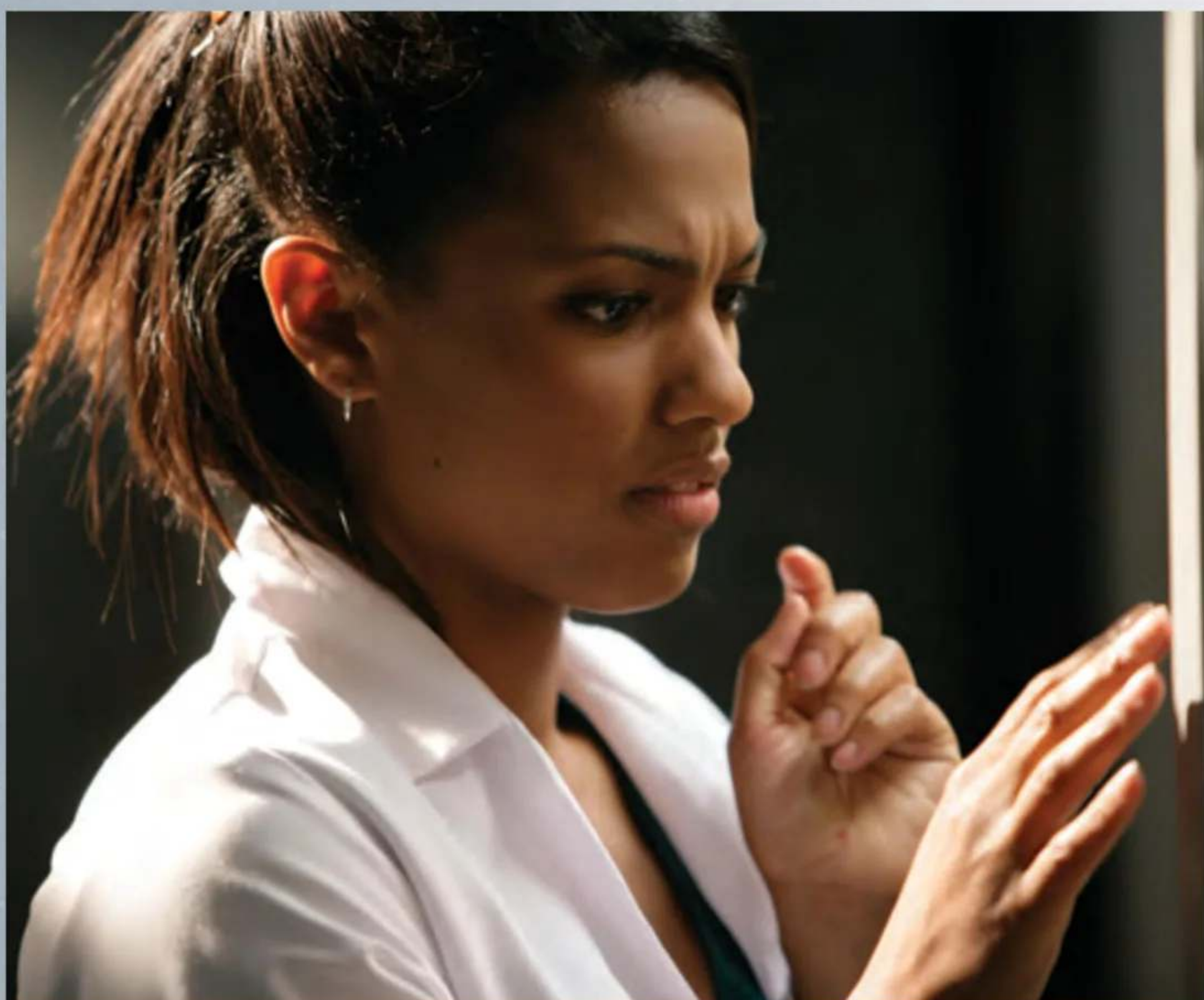
Above:

The Doctor and a Slab are poised for the next scene.

Shakespeare Code, the Doctor's new outfit of a sharp blue suit was unveiled in the publicity session, with the BBC Press Office putting out a release that evening revealing that Martha was a medical student and also confirming that other episodes would be written by Chris Chibnall and Stephen Greenhorn, with directors Graeme Harper and Euros Lyn returning to the show, as well as John Barrowman as Captain Jack. "I am still pinching myself and can't wait to get started! It's been nerve-racking but David has been brilliant in helping me to adjust on my first days on set. I am really looking forward to travelling through time and space with him over the next eight months," said Agyeman, while Russell T Davies revealed, "The Doctor and Martha are destined to meet William Shakespeare, bloodsucking alien Plasmavores, the Judoon – a clan of galactic stormtroopers – and a sinister intelligence at work in 1930s New York."

Based at ennium Stadium's car park in Cardiff, the crew started work on Thursday 10 by recording the city street scenes including Martha's first meeting with the

Below:
Martha gets an electric shock.



Doctor. Following that, it was back to the Upper Boat studio base in Trefforest where greenscreen was used for the verandah scenes until it could be digitally replaced by a moonscape. Jason Arnopp of *Doctor Who Magazine* was on hand, while the same day the Sci-Fi Channel and BBC Worldwide America confirmed that the Tenth Doctor would debut Stateside in *The Christmas Invasion* during September. Work continued back at base on Friday 11 with Tennant and Agyeman as the only cast members. *Doctor Who Confidential* was on set to cover the BBC Picture Publicity photo shoot of the Doctor and Martha on the TARDIS set, slotted in between the rest of the verandah material and the TARDIS interior sequences for both this and *The Shakespeare Code*. When Martha entered the TARDIS, Tennant suggested that the Doctor should mouth along with her now-familiar line about the ship being "bigger on the inside".

Judoon outfits

The new photographs of the *Doctor Who* stars appeared in *The Sun* on Saturday 12 August along with the verdict of a fan that, "They seem quite flirty," while in the *South Wales Evening Post*, Susan Bailey's piece *Hospital's Odyssey to Outer Limits* covered location work on the story. The following day, the *Sunday People* claimed that 'David Tennant has been offered millions to quit the hit BBC show', with a 'show insider' commenting, "David has yet to sign for another series of *Doctor Who*. There's a lot of talk about him going as we're all aware of deals on the table from ITV and Hollywood. A lot of film producers think he'd be great on the big screen."

Week two of production saw the crew returning to the disused Usk Valley



Business Park seen in *The Runaway Bride* which provided more of the hospital interior and had been selected for its very long corridor. In the mornings, the actors playing Judoon were fitted into their costumes and drilled by choreographer Ailsa Berk; the Judoon Captain was played by regular monster-man Paul Kasey while most of his colleagues had been Cybermen in the previous series. The Judoon outfits had been sculpted by Martin Rezard on a body cast of Kasey, and Gustav Hoegen added the animatronics to the working rhino-like head worn by Kasey which was operated by Hoegen and Richard Darwin, with the actor inside barely able to see through two pinholes in the mask. The voice was provided on location by Nicholas Briggs, already frequently heard on *Doctor Who* as the voices of the Daleks and Cybermen. Recording on various

corridor scenes began at 1.30pm, with Will Willoughby standing in for stunt work as one of the Slab couriers. Before the evening recording started, Agrey performed a live interview from her trailer on location with Adrian Chiles on the first edition of BBC One's early evening magazine programme *The One Show*; "living a dream" was how the actress described her experience of *Doctor Who* to date, as clips of her demise in *Army of Ghosts* were shown. "I don't even know exactly where their relationship is going to go," she commented on the partnership between the Doctor and Martha. The evening shoot through to midnight was planned to be the alleyway scene of the Doctor - in his original

Above: Don't be fooled by appearances... dear old Florence is up to no good.

Connections: Hidden blemish

▶ Martha's quip asking if the dead Slab came from the "Planet Zovirax" refers to a television advert for Zovirax cold sore cream, in which a girl courier wore a black motorcycle helmet to hide her blemished face.





Above:
The Judoon platoon patrols the hospital's corridors.

brown pinstripe suit – showing Martha the TARDIS (which also required the first fleeting appearance of Gugu Mbatha-Raw as Tish) just off Market Street in Pontypridd. Originally, when Martha gave reasons for not being able to travel with the Doctor, Tish ran past yelling, “I’m gonna get you Annalise!” causing Martha to turn back to the Doctor, saying, “Then again...” However, this night shoot was deferred

to a later date, with Tish removed from the scene.

Work resumed at the University of Glamorgan at midday on Tuesday 15 August for scenes in the locker room and MRI room (which was a redress of the room used earlier for the ward), the latter of which were completed on Wednesday 16, with *Doctor Who Confidential* on set. The same day, blue revisions to

the script covered Martha’s arrival at Royal Hope Hospital. Two units were at work on Thursday 17; while the main unit covered the scenes between Florence and the doomed Stoker in Stoker’s office, a second unit completed the MRI room scenes with the two leads. Friday 18 concluded scenes in Stoker’s office, while yellow revisions were drafted to change the telephone conversation between Martha and Tish as the hospital vanished. The bulk of the day was spent on corridor scenes including the Doctor carrying the unconscious Martha. For this, Tennant rehearsed with a dummy... and Agyeman was a little concerned when Tennant kept knocking the dummy’s head on the side of the door!

Recording on Saturday 19 August saw another new location, Singleton Hospital in Swansea, which featured as the exterior of the Royal Hope and also provided some interior corridors and a stairwell, the latter being the venue for second unit work to repeatedly shoot the Judoon artistes so

Connections: On the run

► The Doctor compares Florence hiding on Earth to Ronald Biggs, an escaped convict from the 1963 Great Train Robbery who was discovered in Rio de Janeiro by British police in 1974 but who could not be extradited.



shots could later be combined to turn the small number of aliens into a larger army; Kasey started the day as a Judoon trooper before being promoted back to his usual rank of Captain. Under the supervision of Crispin Layfield, stuntman George Cottle played the patient attacking Ruari Mears' Judoon with a breakable vase. *Doctor Who Confidential* was again present, as were vehicles such as police cars, ambulances and courier bikes necessary for external dressing. The next day, David Tennant took time off and attended the V Festival at Hylands Park in Essex, where he met up with his former co-star, Billie Piper.

Hospital night shoot

Back at the Singleton Hospital, afternoon and night recording began on Monday 21 for the complex sequence of the Judoon's arrival in the hospital foyer (actually the library area of the building, which the BBC crew used at night), with David Tennant spending the afternoon of the second day rehearsing his action sequences for *The Shakespeare Code*. "We had to shoot here at night, and we needed it to be empty as we couldn't do



a sequence like this, that was terribly complicated, without being in complete control of the place. The big shot from above was *so* complicated. We were meant to shoot all this in one night... and we got halfway through the night and realised that we weren't going to do it so we had to go back a second night," said Phil Collinson on the episode commentary.

One of the reasons the scene was time consuming was the locked-off camera work for multiple takes which turned six Judoon into dozens. The reworking of the Tuesday schedule to return to Singleton Hospital meant deferring the X-ray room and staff kitchen scenes planned for the University of Glamorgan, with Mears standing in for Kasey as the Judoon Captain on this second night at the foyer. There were further rehearsals for Tennant on *The Shakespeare Code* the next day back at Upper Boat, where the material in the staff kitchen was now actually recorded in the real studio kitchen, suitably redressed, with pre-rigged cabinets and camera shake used to conjure up the trip from the Earth to the Moon.

Following this, the remainder of Block Two was largely devoted to *The Shakespeare Code*. However, since the X-ray room scenes were still outstanding, while Palmer's main unit worked on crooked house sequences for *The Shakespeare Code* on Friday 25 August, James Strong, the director of *The Impossible Planet* and *The Satan Pit* [2006 – see Volume 53], directed David Tennant, Freema Agyeman and stunt Courier Dean Forster back at the University of Glamorgan, with their work in turn recorded by *Doctor Who Confidential*. The casting of the three

Connections: At the helm

► The Doctor refers to TARDIS controls, such as the Gravitic Anomalyser and Helmic Regulator, that had first been mentioned in *The Horns of Nimon* [1979/80 – see Volume 31] and *The Ark in Space* [1975 – see Volume 22].



Left:
Restrained
by a Slab.

Connections: Sonic death

► The Doctor is dismayed when his sonic screwdriver is destroyed in the hospital X-ray machine. He was similarly saddened in his fifth incarnation, when his sonic screwdriver was destroyed by a Terileptil

in *The Visitation* [1982 - see Volume 35].



members of the Jones family was then announced by the BBC on Sunday 3 September.

Towards the end of Block Two, various pick-up shots were performed. On Tuesday 12 September, greenscreen inserts were recorded of the massed Judoon by the second unit, along with items like the Doctor sonicking the computer terminal, rain inserts, and the stone hurled into the forcefield. Having completed

work on *The Shakespeare Code* on Wednesday 13 September, the two leads returned to Market Street in Pontypridd to record the TARDIS exterior scenes - with 'Vote Saxon' posters, as seen in the *Torchwood* episode *Captain Jack Harkness*, in view - and without the appearance of Tish. This work was covered by *Doctor Who Confidential's* team.

"I was considering calling the episode simply *Martha* until the two surnames

clicked," Davies told *Doctor Who Magazine*. In September, the title of the episode was fixed as *Smith and Jones*, which echoed the lighthearted Western adventure *Alias Smith and Jones* made in the 1970s, and the 1980s-90s BBC comedy shows featuring Mel Smith and Griff Rhys Jones, *Alas Smith and Jones*. It also had a feel of two people forming a team, like classic episodes of the 1960s series *The Avengers*.

Schedule logistics

Because of schedule logistics, it was decided to leave all the scenes with Martha's family to be recorded during Block Three. On Monday 2 October, a second unit covered a series of inserts with both David Tennant and Freema Agyeman - who both travelled over from London that morning - and the rest of the Jones family with recording at various venues around Pontypridd, as watched by *Doctor Who Confidential*. Gugu Mbatha-Raw then worked on scenes of Tish walking to the hospital

Below:
Caught in
the act!



on the streets of Cardiff on Friday 13 October which were recorded by a second unit; greenscreen was used to allow the insertion of the missing hospital, with a 'foot double' used for the shot of Annalise stepping in a puddle.

By now, it was thought that the cut from the exterior of the hospital to the scene of Leo's birthday party was too sudden, so a new scene was written by Russell T Davies. This sequence of Martha in her living room, getting ready to go out - with radio coverage mentioning Mr Saxon - was recorded on Thursday 19 October at the end of Block Three along with scenes on the same set for *The Lazarus Experiment* [2007 - see Volume 55] at Upper Boat. Then, during Block Four, on Tuesday 7 November, David Tennant and Freema Agyeman recorded new material for *Smith and Jones* alongside scenes for *Gridlock* [2007 - see Volume 55], *The Lazarus*



Left:
It's not a kiss,
it's a genetic
transfer.

Experiment and *Blink* [2007 - see Volume 56] at the Old NEG Glass Site in Cardiff Bay, a venue used as the transgenics lab in *Daleks in Manhattan/Evolution of the Daleks* [2007 - see Volume 55]. The extended scenes included the Doctor and Martha discussing the lack of back-up while hiding in the corridor and a revised version of Martha saving the Doctor's life in the MRI room. ■

PRODUCTION

Tue 8 Aug 06 University of Glamorgan, School of Sciences, Glyntaff, Pontypridd (Hospital: Ward Corridor/Room/Female Ward/Female & Male Ward Windows)

Wed 9 Aug 06 University of Glamorgan, School of Sciences (Hospital: Male Ward/Nurse's Station)

Thu 10 Aug 06 Quay Street, Cardiff (City Street); Upper Boat Studios, Trefforest: Hospital: Patients Lounge Verandah)

Fri 11 Aug 06 Upper Boat Studios: Hospital: Patients Lounge Verandah/TARDIS

Mon 14 Aug 06 Usk Valley Business Park, Pontypool, Torfaen (Hospital: 5th Floor Corridor/Outside X-Ray Room/Corridor Outside MRI Room); Market Street, Pontypool (Alley Way)

Tue 15 Aug 06 University of Glamorgan, School of Sciences (Hospital: Locker

Room/MRI Room)

Wed 16 Aug 06 University of Glamorgan, School of Sciences (Hospital: MRI Room)

Thu 17 Aug 06 University of Glamorgan, School of Sciences (Hospital: MRI Room/Mr Stoker's Office/Corridor Outside Mr Stoker's/Ward Corridor)

Fri 18 Aug 06 University of Glamorgan, School of Sciences (Hospital: Mr Stoker's Office/Ward Corridor/Mr Stoker's Office Window)

Sat 19 Aug 06 Singleton Hospital, Sketty Lane, Swansea (Ext Royal Hope Hospital/Hospital: 1st Floor Corridor/Stairwell)

Mon 21 - Tue 22 Aug 06 Singleton Hospital (Hospital: Foyer)

Wed 23 Aug 06 Upper Boat Studios: Hospital: Staff Kitchen

Fri 25 Aug 06 University of Glamorgan, School of Sciences (Hospital:

X-Ray Room)

Tue 12 Sep 06 Upper Boat Studios: Greenscreen/Hospital Nurses Station/Ext Royal Hope Hospital

Wed 13 Sep 06 Market Street, Pontypridd (Alleyway)

Mon 2 Oct 06 Tyfica Crescent, Pontypridd (Ext Clive's Street/Francine's Kitchen/Leo's Flat/Tish's Flat Bedroom); Taff Street, Pontypridd (City Street); Market Tavern, Market Road, Pontypridd (City Pub/Alleyway)

Fri 13 Oct 06 The Friary/Queen Street, Cardiff (City Street/Hospital); Lloyds TSB, Tresillian Way, Cardiff (Hospital - Greenscreen)

Tue 7 Nov 06 Old NEG Glass Site, Trident Park, Glass Avenue, Cardiff Bay (Hospital - Corridor/MRI Room)

Wed 17 Jan 07 Upper Boat Studios: Hospital

Post-production

Smith and Jones did not feature a pre-credit sequence and began with a revised opening title sequence which now billed David Tennant and Freema Agyeman. The producer and director credits were shown over the shots of Martha arriving at the Royal Hope.

In the CGI work, the crater left on the south bank of the Thames across from Westminster places the Royal Hope in the real-life location of St Thomas' Hospital (with this raw footage coming from World Backgrounds at Borehamwood); this was grafted onto an unused aerial shot from *Aliens of London/World War Three* [2005 – see Volume 49]. As well as the storm and Judoon ships, The Mill placed the London

Below:

A convincing human disguise for a Plasmavore criminal.



Eye in the background of the hospital exterior shots. The death of the attacking patient was also revised after the original flesh-boiling effect of the Judoon ray was deemed a bit strong for a young audience.

Doctor Who Confidential attended the music recording for the episode at which the new theme composed for Martha by Murray Gold was recorded; several versions were recorded of this, one by the Crouch End Festival Chorus, a full orchestral version and also a solo vocal by Melanie Pappenheim. The music added to the start of the episode as Martha walked down the street was *Sunshine* by the Georgia hip hop group Arrested Development, which had featured on their album *Since the Last Time*, released in November 2006. Additional dialogue recording for the episode was performed on Friday 22 December.

Continuity error

After the episode had been edited, a continuity error was spotted in one of the remounted shots by senior brand executive Edward Russell. This was the shot of the Doctor using his sonic screwdriver on the lock of the X-ray room – at a point in the story where the sonic had been melted. Charles Palmer recorded a new version of this shot without the device at Upper Boat on Wednesday 17 January while doing TARDIS pick-up shots with Tennant and Agyeman for *Human Nature/The Family of Blood* [2007 – see Volume 56] while the main unit was working with Graeme Harper on 42 [2007 – see Volume 55]. ■

Publicity

► One of a series of special trailers produced by Red Bee Media's Matt Scarff and Richard Senior to introduce Martha as the new companion, was made available on the BBC *Doctor Who* website on Friday 16 March although no transmission date was given. For several months, the series had been slated to start on Saturday 17 March, but this was changed to 24 March when it was realised the opening episode would otherwise go up against the final of ITV1's popular *Dancing on Ice*. This was confirmed to *Doctor Who Magazine* which went to press with this 'officially confirmed' date in issue 380. Soon after, however, it was realised

that Sky Sports was due to screen England's European Championship qualifier against Israel on Saturday 24, and it was thought unwise to launch the series against such a high profile international match. The start date was therefore shifted back another week to 31 March - though too late for *Doctor Who Magazine* to amend its erroneous announcement.

► The 2007 series of *Doctor Who* completed recording on Monday 19 March, and the next day BBC One screened a trailer confirming its launch: Saturday 31 March at 7pm. The BBC website was updated as part

This page:
"I'm talking
to an alien?
In hospital?"

of the forthcoming publicity campaign and *Radio Times* keenly counted down to the show's return in its issue for 24-30 March, featuring enthusiastic quotes from stars and producers.

► The first time that Freema Agyeman had the chance to see her début episode in its final form was when she recorded a commentary track with Phil Collinson a couple of weeks after the episode was dubbed.

► *Smith and Jones* and *The Shakespeare Code*, edited together as an omnibus, were previewed to the press and a guest audience in the Crystal Room at the Mayfair Hotel in London at 7pm on Wednesday 21 March. An 89-second trailer for the series was also shown, followed by a Q&A session with David Tennant, Freema Agyeman and Russell T Davies. The guests included Anne Reid and Roy Marsden from *Smith and Jones*, plus controller of BBC fiction Jane Tranter, Noel Clarke (who had played Mickey in 2005 and 2006), former guest artists Catherine Tate (*The Runaway Bride*), Sophia Myles (*The Girl in the Fireplace*), Tracy-Ann Oberman (*Army of Ghosts/Doomsday*) and Annette Badland (*Aliens of London* etc) plus Jonathan Ross, Dawn French, Celia Imrie, Adam Woodyatt, Charlie Higson, Arabella Weir and Jo Whiley. From the production team were Julie Gardner, Phil Collinson, writers Gareth Roberts, Mark Gatiss, Stephen Greenhorn, Helen Raynor, Matt Jones, Tom MacRae, and directors James Strong and Euros Lyn. Numerous camera crews were in attendance from shows like *Doctor Who Confidential* and



Newsround. BBC Wales covered the event on its news bulletin at 10.25pm that night. "They make it big," said Davies of the celebrity contingent at the event. "We want to be talked about. It's fantastic!"

► Jo Whiley and Lizo Mzimba covered the launch on BBC Radio 1 and *Newsround* respectively on Thursday 22, while a report from David Sillito appeared on BBC One's *Breakfast* programme and various BBC news services. *Wales Today* had coverage in several programmes during the day, and GMTV carried its own report. In the afternoon, John Simm spoke to Simon Mayo on Radio Five Live and confirmed that he would be playing the secretive character of Mr Saxon. *The Times* ran a piece focusing on Freema Agyeman, while *The Sun* and *Daily Mail* concentrated on the 'genetic transfer' between the Doctor and Martha (eg *Dr Phew hooks up with new pal*). Another piece in *The Sun* from Derek Robins had Agyeman discussing her months

Right:

Mr Stoker is head of the Royal Hope Hospital.

on the show – and her co-star’s stunt work. Alongside all this, BBC News had Russell T Davies confirm: “Series Four is officially existing. I’m very excited, but we have known for ages.”

- ▶ On Friday 23 March, Ben Rawson-Jones of DigitalSpy reported that at the press launch, Tennant had discussed the idea of a multi-Doctor story, recalling *The Five Doctors* [1983 – see Volume 37] and commenting, “It’s a lovely idea, [but] I just don’t know about the practicalities of it, really.” In the *Daily Mirror*, Nicola Methven announced that the actor had secured a million pound deal for a third series as the Doctor... according to ‘a source’. Derek Robins of *The Sun* also carried confirmation of a further series in 2008, but indicated that the BBC would not announce that Tennant would be playing the Doctor. “I’m very excited about the fourth series. We have known about it for ages but I can’t say anything else about it,”



commented Davies. The same article also revealed that John Simm was to play the Master.

- ▶ Saturday 24 March saw Sam Leith of *The Daily Telegraph* writing *It's now time to take Doctor Who seriously*, an opinion piece about the series' style which said it was “one of the best and most artful pieces of popular television in years” partly because of “its underlying deep melancholy” regarding the Doctor. The *Living Scotsman* promoted the new series with *The Doctor will see you now* next day in which Tennant was interviewed, while the text indicated that in the first episode he would be ‘chased by a Sontaran through what looks like a Tiger Bay leisure centre after hours’. When asked how long he would play the Doctor, David replied, “It’s judging when is the right moment to go. I think I now know how many series I’m going to do – but I think it would be stupid of me to say more.” Then on Monday 26 March, Catherine Tate from *The Runaway Bride* interviewed Tennant at a recording of Radio 4’s *Chain Reaction*.
- ▶ On Tuesday 27, after an early morning appearance on BBC One’s *Breakfast* programme talking about how she landed her new role, Freema Agyeman did another live appearance, this time on *Blue Peter*, arriving by TARDIS – after a detour via a 1981 edition of the series – to answer questions from young viewers. *Who’s that girl?* asked the *Radio Times* cover for the week of 31 March to 6 April, while also offering readers the choice of ‘2 Collectable Covers’ comprising either 1: Earth

Left: *Who’s that girl?* was *Radio Times*’ cover line promoting the start of *Doctor Who*’s new series in 2007.



Above:
The Doctor
preps Martha
for her kiss.

(featuring the Doctor, a Judoon and Martha) or 2: The Moon (featuring Martha, a Judoon and the Doctor). Inside, for the third year running, a lavish 16 pages were devoted to *Doctor Who's* return, this year under the title *Welcome Aboard, Miss Jones... My Pleasure, Mr Smith* and comprising Nick Griffiths' interviews with Agyeman (*The Two Doctors*) and Tennant (*Perfect Tennant*), Davies' comments on the forthcoming season (*Brute Force*) and Rob Mayor's look at the crafting of the Judoon (*Oodles of Props*). A colour shot of the Doctor and Martha graced the page of *Today's Choices* in which Mark Braxton declared that after various other family series, "This is the real McCoy (if you'll pardon the pun)." The programme listing was accompanied by a shot of the Doctor with one of the Slabs, while it was also announced that David Tennant had been voted the coolest person on television in a readers' poll.

- ▶ David Tennant was busy with radio promotion on Wednesday 28, first of all with Chris Moyles on Radio 1 and then later on Steve Wright's Radio 2 afternoon show. Between engagements, he dropped into BBC Television Centre

Studio 6 to record a sketch for BBC Two's topical impersonation show *Dead Ringers*; in this, he appeared as a regenerated version of Jon Culshaw's Tony Blair, planning another century as Prime Minister. The show's star then travelled to London Studios to record a guest appearance on *The Graham Norton Show* on BBC Two; this included a stunt in which a passer-by was lured into a TARDIS on the South Bank and transported by forklift truck to the studio. The same day, *The Sun's* Derek Robins revealed that Agyeman had been to a couple of *Star Trek* conventions in *Who's got a Trekkie secret?* while the actress commented, "The fans have been really, really encouraging. I've had some great letters saying that they'll miss Rose but they're looking forward to meeting Martha." Also, *Smith and Jones* was promoted by guest Anne Reid on ITV1's *This Morning*.

- ▶ Thursday 29 saw another early start for David Tennant on Virgin Radio's breakfast show with Christian O'Connell. That night, he could be seen in two consecutive programmes on BBC Two, *Dead Ringers* and *The Graham Norton Show* (the latter having an extended repeat the following Sunday). The series preview trailer was also available as a BBCi red button item, and John Barrowman dropped in on Channel 4's *Richard & Judy* to promote both *Doctor Who* and the new BBC One talent show *Any Dream Will Do* which also began that Saturday.
- ▶ On Friday 30 March, John Barrowman appeared on BBC's *Breakfast* while

Agyeman displayed her knowledge of *Doctor Who* by sitting a *Mastermind* challenge on ITV1's *GMTV*. At noon, the actress joined Sara Cox on BBC Radio 1 and then moved on to Radio Five Live with Simon Mayo. On BBC Radio Wales, Julie Gardner joined Richard Evans on his show to answer questions from listeners – including Russell T Davies' father! Davies himself, accompanied by various props and monsters, visited *Richard & Judy*, while on BBC One *Newsround* previewed the new series and John Barrowman was also featured on *The Charlotte Church Show* on Channel 4. However, the biggest promotional television programme was the 50-minute special edition of *The Weakest Link*, scheduled by BBC One at 8.30pm (in Scotland, the programme was screened at 6.10pm on Sunday 8 April on BBC One Scotland); this had been recorded on Tuesday 21 November 2006 during the production of Block Four of the 2007 series.

- ▶ Come launch day, David Tennant guested on *Radio 1 with Fearne and Reggie* that morning, while *Breakfast* promoted *Doctor Who Confidential* and interviewed Paul Kasey about the series, and on BBC Radio Cymru, the early morning show also offered heavy *Who* coverage. *Smith and Jones* was given special screenings at 10.30am on Saturday 31 March 2007 at the Odeon cinemas in Cardiff, Swansea and Wrexham as well as the Aberystwyth Arts Centre and Neuadd Dwyfor at Pwllheli, along with a special video message from David Tennant and the series trailer; the 1,200 free tickets for

these screenings had been snapped up within hours of being made available to the public.

- ▶ Russell T Davies spoke to Jonathan Ross on his morning show on Radio 2, and Welsh listeners were then treated to a new edition of Julian Carey's *Doctor Who – Back in Time* at 1.04pm. *Invasion of the Bane*, the first edition of *The Sarah Jane Adventures*, was also scheduled for a 4pm repeat the same afternoon. In the lead-up to broadcast, a chat between Russell T Davies and Patrick Kielty was featured on Radio 4's *Loose Ends* humorous magazine programme, pre-recorded that same morning. Following the broadcast of the episode, viewers in Wales had a choice between *Doctor Who Confidential* on BBC Three, or an edited version of *Doctor Who – A Celebration* on BBC Two Wales. The same day, a new version of the *Doctor Who Up Close* Exhibition had opened in Manchester at the Museum of Science and Industry.

Below:
"Sco bo tro
no flo jo ko
fo to do."





Broadcast

Above:
Judon
approaching.

► Kevin O’Sullivan, writing in the *Sunday Mirror*, was positive about the episode, predicting that ‘Freema Agyeman is set to be just as popular as her smash-hit predecessor Billie Piper’. Further reviews followed on Monday 2 April, with Andrew Billen of *The Times* noting that ‘[The Doctor] is on to something good with his new cohort, Martha Jones,’ but while agreeing that ‘it looks wonderful’ admitted that ‘the humour... worries me’. In *The Guardian*, Sam Wollaston was enthusiastic about the chemistry of the two leads, commenting, ‘Agyeman is great. If I do have one criticism, it’s that she’s too much like her predecessor... I hope... she’ll develop more of her own identity.’ Jim Shelley declared *Martha’s so Dalektable* in the *Daily Mirror* on Tuesday 3, commenting, ‘Russell T Davies came out all guns blazing...

blitzing the audience with an opening as fast and smart and slick as an advert for Pepsi.’

- A PDF version of the episode’s shooting script was made available online by the BBC Writers’ Room website, as part of a scheme to champion new creative talent, on Friday 20 April.
- Running against a repeat of *Harry Potter and the Chamber of Secrets* on ITV1, *Smith and Jones* performed well, with 40 percent of the viewing audience tuning in, gaining it a higher audience figure than the previous year’s opener, *New Earth*. Martha Jones had joined the Doctor and – as the script concluded – ‘The TARDIS hurtles on its way, through the blue vortex, to destinations unknown.’

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Smith and Jones	Saturday 31 March 2007	7.00pm-7.45pm	BBC One	44’26”	8.7M(9th)	88

Merchandise

Smith and Jones was first released on DVD in May 2007 as part of *Doctor Who: Series 3 Volume 1*. In November 2007, it was included on *The Complete Third Series* box set; this was reissued as part of *The Complete Series 1-4* in October 2009, and in August 2014. The special features included David Tennant's video diaries, outtakes, an audio commentary by David Tennant and Russell T Davies, the series launch trailers, audio descriptions and cut-down episodes of *Doctor Who Confidential*. In March 2008, *The Sun* gave away a set of six *Doctor Who* DVDs with free tokens from newspapers issued from Saturday 15 March to Thursday 20 March. The token for *Smith and Jones* was in *The News of the World* on Sunday 16 March.



Left: Behind the scenes on the DVD extras.



Issue 15 of the *Doctor Who – DVD Files*, published by GE Fabbri in July 2009, came with the episode *Smith and Jones*.

The track *Martha's Theme* featured on Silva Screen's *Doctor Who: Original Television Soundtrack – Series 3* soundtrack released in November 2007; it also appeared on the four-CD *Doctor Who – The 50th Anniversary Collection*, released in December 2013, and later on the 11-CD version of the same title in September/November 2014.

Character Options released several items from *Smith and Jones*. In June 2007 there were 5" action figures of the Judoon Captain, a Judoon Trooper (with blaster accessory), and Martha Jones (initially only available from The Entertainer stores). July 2007 saw a 12" action figure

Left: The initial DVD release of the story.



Above: Character Options' 12" Judoon figure.

of the Judoon Captain, a Judoon trooper sound effects helmet (exclusive to Argos) and a 12" figure of Martha. A Judoon scanner toy was available in August 2007, while in December 2007, saw 'sound' keyrings which featured a speaking Judoon head on a keychain. Finally Character Options issued a model of the Judoon patrol ship in March 2008.

Judoon scanner torches were available from Wesco in July 2008. Issue 18 of the *Doctor Who Figurine Collection*, published by Eaglemoss in April 2014, came with a figurine of the Judoon Captain.

Judoon T-shirts were available from Marks & Spencer in October 2007 and Woolworths in December 2007. Judoon pyjamas were available from Woolworths in October 2007 and Marks & Spencer in November 2007. Judoon long-sleeved shirts were available from Tesco in October 2008.

Above right: A selection of novels featuring the Judoon.

A Judoon dressing-up costume was available from Christys by Design in May 2008.

Above: Character Options' 5" figures of a Judoon and Martha.

Judoon Easter Eggs were available in January 2008 from BonBon Buddies. Star CutOuts issued Judoon cut-outs in 2008.

Revenge of the Judoon by Terrance Dicks was published by BBC Books in February 2008. It was released by AudioGO as an audiobook in September 2008.



Judgement of the Judoon by Colin Brake was published by BBC Books in April 2009. *Decide Your Destiny: Judoon Monsoon* by Oli Smith was published by BBC Children's Books as part of the 'Decide Your Destiny' series in September 2010. In the same month, Pearson



Education published *Judoon Afternoon* by Trevor Baxendale. This was a photo-illustrated novelisation episode of *The Sarah Jane Adventures: Prisoner of the Judoon* which

was intended for use in schools, to develop literacy skills. In 2011, Chivers Audiobooks (via AudioGO) produced an unabridged reading of *Judgement of the Judoon* by Colin Brake. The story was read by Nicholas Briggs.

In November 2016, Warlord Games released *Into the Time Vortex: The Miniatures Game: Judoon* - a box set of three Judoon unpainted pewter miniatures and plastic bases. ■

Cast and credits

CAST

David TennantThe Doctor
Freema AgyemanMartha Jones
 with
Anne Reid Florence Finnegan
Roy MarsdenMr Stoker
Adjoa AndohFrancine Jones
Gugu Mbatha-RawTish Jones
Reggie YatesLeo Jones
Trevor LairdClive Jones
Kimmi RichardsAnnalise
Ben RightonMorgenstern
Vineeta RishiJulia Swales
Paul KaseyJudoon Captain
Nicholas BriggsJudoon Voices

UNCREDITED

Celyn Evan, Angela Silcocks, Rachel Chambers, Louise VincentBusiness Suits
Juliet Machallat, Richard Walker Passers-by
Channon Jacobs Leo's girlfriend
Bakari Smart Leo's baby
Gary Devonish, Jacqueline Morris Passers-by
Brian Morgan, Sonal Mamta Police
Fernando Estolas, Bernadette D'Souza, Alex Gardner Paramedics
Sian Rees, Penni Rhys, Lowri Mair Owen Female Nurses
John Shepperd Male Nurse
David DecioPorter
Caroline Bennett Pregnant Lady



Phil SuttonOld Gent
Margaret PaineOld Lady
Jason Davies, Sabrina Morris, Jacqueline Morris, Gareth SharmanPatients
Jason Parkes, Genevieve Swift, Benjamin Davies, Frances Valaydon Pillay, Suraya Gina, Dean Mitchell, Michelle Sergeant, Nina Rees, Alison Clist, Victoria Currie, Stephen Carter, Jeremy Thomas, Sadie Reid, Jack Davies, Martin Goddard Crowd
Joanna Lawton, Michael Green, Vai On Ho Med Students
UnknownFemale Nurses
UnknownPorter
4 Unknowns Female Patients
Michael Williams, Mat DomanCouriers
Unknown Male Doctor
Unknown Female Nurse
Unknown Patient on Crutches
Unknown Visitor
Hayley Selway Female Nurse
Wayne Closier, Derek Appau Male Nurses
Marc Bradley Male Doctor
James Hannon, Levi James, John Sinclair Male Patients
Gordon Styles Male Patient (Old Gent)
Duncan Collins, Kim Harry, Angharad Thomas, Paul Burke, Tessa Robinson Passers-by
3 Unknowns Visitors
2 UnknownHugging Ladies
Unknown 'Help Me' Man
Unknown Rocking Woman
6 UnknownsPatients
Unknown Male Nurse
UnknownPorter
5 Unknown Visitors
Juliet Machallat Sobbing Woman
Angela Silcocks Patient
Rachel Chambers Female Nurse

Left:

The Doctor plays the fool to get Florence to reveal her plan.

SMITH AND JONES

STORY 179

Right:

The Plasmavore fools the Judoon.



Paul Kasey, Rauri Mears, Ken Hosking, Adam Sweet, Richard Tunesi, Scott Baker, Mark Llewellyn Thompson, Karl Greenwood Judoon

Serena Lewis, Dertinder Regazzoli Fem Nurse

Nick Madge..... Male Nurse

Leigh Canning 'Don't Kill Me' Man

Natalie Cuzner..... Screaming Lady

Dominc Sacchetti.....Porter

Jorja Welsh.....Female Doc

Susan Cazenove Female Doctor

Justin Walters Security Guard

Unknown Cleaner

William Adrian, Christian Rae, Jane Lane, Susan Cazenove, David CreedPatients

Paul Wellington, Bethan Charles Davies, Vince Alsop, Chris Bridgeman, Nick Tregenza, Rhian Thomas, Martin Kray, Heidi Hollis, Kevin Hollis, Stephen Carter, Neil Watson, Zoe Morris, Dominik Sacchetti..... Visitors

Heidi Hollis..... Tabbard Lady

Rauri Mears.....Judoon Captain

Aimee Baldwin, Claire SaddlerFemale Nurse

Simon Hamilton Male Nurse

Andy WattsPorter

Fionula RochfordFemale Doc

Richard Tromans, Oliver Hopkins, Zoe Jefferies, Samantha Boardman, Marium Nundy, Bianca Jones, David PurkissPatients

Mandie Garrigan, Jim Fox, Chris Swann, Kaman ChanVisitors

Will Willoughby Stunt Courier

Dean Forster Stunt Courier

Kevin Short, Gerrad MorganArmed Police

Tessa Foot Double for Annalise

Mandy Garrigan, Kwesi Gepi-Attee, Kevin Hudson, Maria King, Joanne Marriott, Anne Lyken-Garner, John Sinclair, Toru Takamizawa, Richard Turland, Mark VenablesUnknown

Elaine Laight, Neil Gray, Sophie Olley, Lauren Bracewell, Nicholas Cater, Nicholas Lupton, Debbie J Nash, Hannah Welch, Lindsay Hollingworth, Holly Cracknell, Lauren

Simons, Paul Sparrowham, Nicholas Wilkes, Darren Matthews, Terence Mustoo Crowd ADR

CREDITS

Written by Russell T Davies
 Producer: Phil Collinson
 Director: Charles Palmer
 [uncredited: James Strong]
 1st Assistant Director: Gareth Williams
 [uncredited: Richard Harris]
 2nd Assistant Director: Steffan Morris
 [uncredited: Jennie Fava, Dafydd Parry]
 3rd Assistant Director: Sarah Davies
 [uncredited: Anna Evans, Heddi Taylor]
 Location Manager: Gareth Skelding
 [uncredited: Lowri Thomas]
 Unit Manager: Rhys Griffiths
 [uncredited: Huw Jones]
 Production Co-ordinator: Jess van Niekerk
 Production Secretary: Kevin Myers
 Production Assistant: Debi Griffiths
 Production Runner: Siân Eve Goldsmith
 [uncredited: Graham Huxtable]
 Floor Runner: Heddi Joy Taylor
 [uncredited: Lowri Denman]
 Contracts Assistant: Bethan Britton
 Continuity: Non Eleri Hughes
 [uncredited: Pam Humphries]
 Script Editor: Simon Winstone
 Camera Operator: Julian Barber
 Focus Puller: Steve Rees [uncredited: Ant Hugill, Marc Covington, Sue Cane, Mark Isaac, Sam Morris, Pete Bateson, Shirley Schumacher]
 2nd Camera Operator: Steven Hall [uncredited: Siân Elin Palfrey, Paul Edwards, Rory Taylor]
 Grip: John Robinson [uncredited: Clive Baldwin, Ron Nicholls, Steve Pugh, Steve Baldwin]
 Boom Operator: Jeff Welch [uncredited: Bryn Thomas, Stephen Longstaff, Robin Green, Kevin Staples]
 Gaffer: Mark Hutchings
 Best Boy: Peter Chester

Stunt Co-ordinators: Tom Lucy, Crispin Layfield
 Stunt Performers: Will Willoughby, George Cottle, Dean Forster
 Choreographer: Ailsa Berk
 Chief Supervising Art Director: Stephen Nicholas
 Art Department Production Manager: Jonathan Marquand Allison
 Art Department Co-ordinator: Matthew North
 Chief Props Master: Adrian Anscombe
 Supervising Art Director: Arwel Wyn Jones
 Associate Designer: James North
 Set Decorator: David Morison
 Standby Art Director: Tim Dickel
 [uncredited: Leonie Rintler, Lisa McDiarmid]
 Design Assistants: Ian Bunting, Al Roberts
 Cyfle Trainee: Anna Coote
 Storyboard Artist: Shaun Williams
 Standby Props: Phill Shellard, Clive Clarke
 Standby Carpenter: Paul Jones
 Standby Painter: Ellen Woods
 Standby Rigger: Bryan Griffiths
 Property Master: Phil Lyons
 [uncredited: Paul Aitken]
 Props Buyer: Catherine Samuel
 Props Chargehand: Gareth Jeanne
 Props Storeman: Stuart Wooddisse
 Forward Dresser: Amy Chandler
 Practical Electrician: Albert James
 Senior Props Maker: Barry Jones
 Construction Manager: Matthew Hywel-Davies
 Graphics: BBC Wales Graphics
 Assistant Costume Designer: Marnie Ormiston
 Costume Supervisor: Lindsay Bonaccorsi
 Costume Assistants: Sheenagh O'Marah, Kirsty Wilkinson [uncredited: : Angela Jones, Susie Lewis]
 Make-Up Artists: Pam Mullins, Steve Smith, John Munro
 Casting Associate: Andy Brierley
 Assistant Editor: Ceres Doyle
 Post Production Supervisors: Chris Blatchford, Samantha Hall
 Post Production Co-ordinator: Marie Brown
 Special Effects Co-ordinator: Ben Ashmore
 Special Effects Supervisor: Paul Kelly

Prosthetics Designer: Neill Gorton
 Prosthetics Supervisor: Rob Mayor
 On Line Editor: Matthew Clarke
 Colourist: Mick Vincent
 3D Artists: Mark Wallman, Matthew McKinney, Bruce Magroune, Will Pryor
 2D Artists: Simon C Holden, Sara Bennett, Russell Horth, Bryan Bartlett, Melissa Butler-Adams, Joseph Curtis, Tim Barter
 Visual Effects Co-ordinators: Rebecca Johnson, Jenna Powell
 Digital Matte Painters: Simon Wicker, Charlie Bennett
 On Set VFX Supervisor: Barney Curnow
 Dubbing Mixer: Tim Ricketts
 Supervising Sound Editor: Paul McFadden
 Sound Editor: Doug Sinclair
 Sound FX Editor: Paul Jefferies
 Finance Manager: Chris Rogers
 With thanks to the BBC National Orchestra of Wales
 Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Executive: Julie Scott
 Production Accountant: Endaf Emyr Williams
 Sounds Recordist: Julian Howarth
 [uncredited: Ron Bailey, Ray Parker]
 Costume Designer: Louise Page
 Make-Up Designer: Barbara Southcott
 Music: Murray Gold
 Visual Effects: The Mill
 Visual FX Producers: Will Cohen, Marie Jones
 Visual FX Supervisor: Dave Houghton
 Special Effects: Any Effects
 Prosthetics: Millennium FX
 Editor: Matthew Tabern
 Production Designer: Edward Thomas
 Director of Photography: Ernie Vincze BSC
 [uncredited: Rory Taylor]
 Production Manager: Patrick Schweitzer
 [uncredited: Tracie Simpson, Debbi Slater]
 Executive Producers: Russell T Davies, Julie Gardner
 BBC Wales in association with the Canadian Broadcasting Corporation
bbc.co.uk/doctorwho
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Profile

FREEMA AGYEMAN

Martha Jones

Born on 20 March 1979, Freema Agyeman later added an extra 'e' to her professional name to avoid confusion over pronunciation. Her Ghanaian father Osei and Iranian mother Azar (née Azizian-Konan) divorced when she was a child but she remained close to both. She and older sister Leila and younger brother Dominic were raised on Woodberry Down council estate, Hackney, north-east London.

At Our Lady's Convent RC High School, Stamford Hill she dreamed of being a marine biologist or doctor. It wasn't until age 16 that she became interested in acting. She spent summer 1996 at Anna Scher's Theatre School in Islington, before going on to study performing arts and drama at Middlesex University.

After graduating in 2000 she took numerous part-time jobs, including stacking shelves in video rental shop Blockbuster. Early acting work came in children's and outdoor theatre but she soon realised she could earn more than "a pittance" working in TV. Her first TV job came in briefly revived soap *Crossroads* (2003), playing kitchen assistant Lola Wise, earning her a nomination for Best Newcomer at the British Soap Awards.

One-off roles followed in *Casualty@Holby City* (2004), *The Bill* (2004 and two further episodes in 2006), *Mile High* (2005) and *Silent Witness* (2005). She also took a starring role in British independent film *Rulers and Dealers* (2006).

Agyeman's road to *Doctor Who* was shrouded in secrecy. Showrunner Russell T Davies knew from the outset of Series Two that Billie Piper/Rose Tyler would be exiting at the season's end. His long-range planning was to have a 'star guest' bride in the Christmas episode, followed by an exciting newcomer as a full-time female companion for Series Three.

Agyeman's first contact with the show was auditioning on 24 June 2005 for Sally in *The Christmas Invasion* [2005 – see Volume 51]. Though Anita Briem eventually won the role, the production team kept Agyeman in mind.

On 27 October 2005 she returned to read for two parts; Torchwood operative Adeola in *Army of Ghosts* [2006 – see Volume 53] and Esme, a freedom fighter intended for *Rise of the Cybermen/The Age of Steel* [2006 – see Volume 52]. Esme was later dropped, but the double audition proved instructive, as Davies later recalled in *Doctor Who Magazine*: "The difference between the two characters, in the same 20-minute casting session, was astonishing," said Davies. "Adeola, flirting and sweet, and Esme, hard as nails... she seemed to be literally, physically, a different person as she read each part." Director Graeme Harper said

Right:
Freema as
Adeola in *Army
of Ghosts*.



after her audition: “She’s going to be a star!”

She duly shot her part in *Army of Ghosts* in December 2005, though the episode would not air until 1 July 2006.

Meanwhile she was asked back to audition for what she was told was a regular role in spin-off series *Torchwood*, performing on 17 January 2006 for Julie Gardner and casting director Andy Pryor.

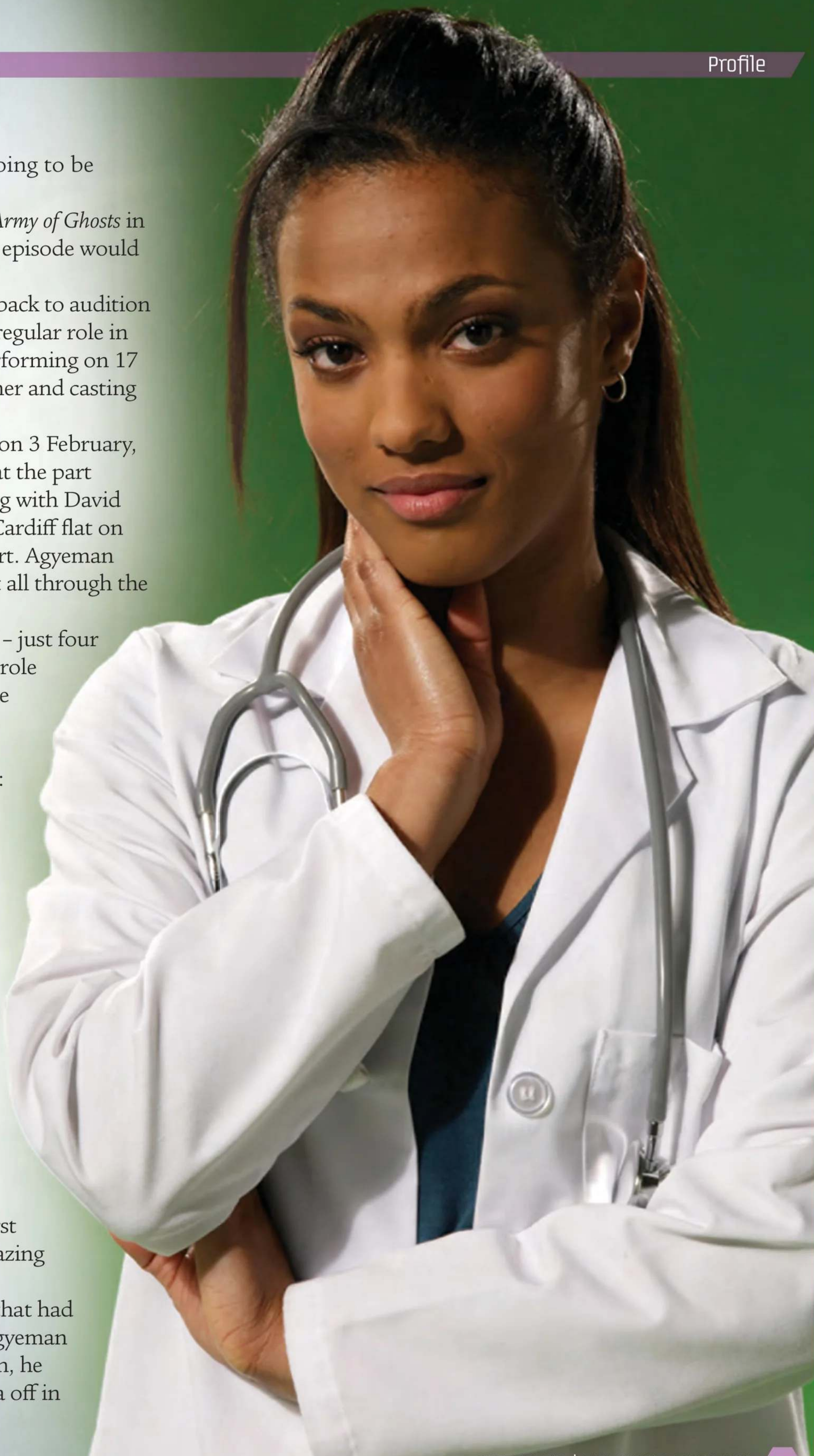
Auditioned a second time on 3 February, she was then finally told what the part really was. After screentesting with David Tennant in Phil Collinson’s Cardiff flat on 15 February, she won the part. Agyeman was forced to keep the secret all through the second series’ transmission.

Eventually, on 5 July 2006 – just four days after her *Army of Ghosts* role had screened – a press release announced Agyeman as the new companion.

Russell T Davies enthused: “We called her back in to audition with David for the role of the new companion. It was an immediate and sensational combination, and her range, presence and charm blew us all away.”

Agyeman herself was quoted as saying: “Billie rightfully built up an amazing fan base and she will be missed, but I hope the fans are willing to go on new adventures with me. It still hasn’t quite sunk in, I’m sure it will slam home first day on set when I’m stood gazing at David Tennant!”

Davies would later admit that had he already decided to cast Agyeman as the permanent companion, he would not have killed Adeola off in





Above:
Freema in *Little Dorrit* in 2008.

Army of Ghosts. The two characters' identical appearance would later be explained by their being cousins.

Agyeman soon began work on Series Three, with shooting taking place between August 2006 and March 2007. Medical student Martha Jones finally made her screen debut with the transmission of *Smith and Jones* on 31 March 2007. At the series' launch, Agyeman described Martha to *The Guardian's* Hannah Pool: "She's a feisty girl; she's a go-getter, she's not a wallflower."

Despite Mickey Smith being a key character in the previous two seasons, sections of the press portrayed Agyeman as the first *Doctor Who* companion of colour. Pool asked if Agyeman would play Martha as "a stereotypically 'feisty black woman'"? "Stereotypically feisty how?" countered Agyeman. "It's a coveted lead female role. There are no stipulations. The BBC has chosen to cast it black. I'm proud to be an actor, I'm proud to be black, but in this case the two are not synonymous. It's not politely ignored but it's not the whole point of the character, so of course it's acknowledged and rightfully so. But at what point do you get the balance? Because the flip side is a continuous labelling 'black companion', 'black, black, black, black'."

Right:
Martha Jones returned in the Tenth Doctor's finale, *The End of Time*.

Alongside Series Three, Agyeman also voiced Martha in animated adventure *The Infinite Quest* (2007), originally shown within junior spin-off *Totally Doctor Who*.

Proving popular, Agyeman was nominated for Best Actress at the National Television Awards and TV Quick Awards. She won the People's Choice award at the Screen Nation Film and TV Awards in October 2007.

After Martha apparently departed to be with her family at the end of Series Three in *Last of the Time Lords* [2007 – see Volume 56], two days later a BBC press release issued 2 July 2007 announced she would return, not only in the middle of *Doctor Who's* next series but in *Torchwood*.

Russell T Davies said: "Series Three has gained outstanding reviews and Freema has been a huge part of that success, gaining rave notices for her portrayal of Martha. Now we are taking the character of Martha into brand-new territory with a role in *Torchwood*."

Martha made guest appearances in three episodes of *Torchwood's* second series in spring 2008: *Reset*, *Dead Man Walking* and *A Day in the Death*. She also featured in the *Torchwood* Radio 4 play *Lost Souls*, broadcast



10 September 2008 to mark the switch on of CERN's Large Hadron Collider.

Soon after, Martha returned to *Doctor Who*, now working for UNIT in Series Four's *The Sontaran Stratagem/The Poison Sky* [2008 – see Volume 58] and *The Doctor's Daughter* [2008 – see Volume 58]. She was recalled along with other companions of the era for that series' two-part finale *The Stolen Earth/Journey's End* [2008 – see Volume 60].

Speaking to *Doctor Who Magazine's* Benjamin Cook about the finale, Agyeman found herself readjusting back into the parent show: "In *Torchwood* the character had a different energy about her, and it's a darker, harder show, so it was right to push her that little bit further. At times, it felt like I was playing a different character. Coming back to *Doctor Who*, it's lighter-hearted, a lot more optimistic at heart, that general sort of it's-going-to-be-alright-in-the-end vibe."

Asked about a further return, Agyeman replied: "I'd like to think that there will be more for Martha Jones, because *Doctor Who* has been one of the biggest experiences of my life, both in terms of my career and in terms of how it has changed my life over the last two years... Maybe I'll pop back for a cameo when I'm old and grey."

In fact, a cameo was not far off, with a gun-toting Martha reappearing in Tennant swansong *The End of Time* [2009/10 – see Volume 62], battling Sontarans alongside husband Mickey Smith.

Additionally, Agyeman narrated BBC *Doctor Who* audiobooks *The Last Dodo* (2007), *Wetworld* (2008), *The Pirate Loop* (2008), *Martha in the Mirror* (2009) and *Breathing Space* (2009). She also hosted live musical event *Doctor Who at the Proms* at London's Albert Hall on 27 July 2008.

In 2007, Agyeman had already presented several stories in CBBC's *The Bedtime Hour* but on leaving *Doctor Who* found many leading TV roles.



Above: Freema hosts *Doctor Who at the Proms* in 2008.

She was Tattycoram in a BBC adaptation of *Little Dorrit* (2008) and briefly appeared as Jenny Walsh in a revival of Terry Nation's *Survivors* (2008), before being killed off in a shock plot twist.

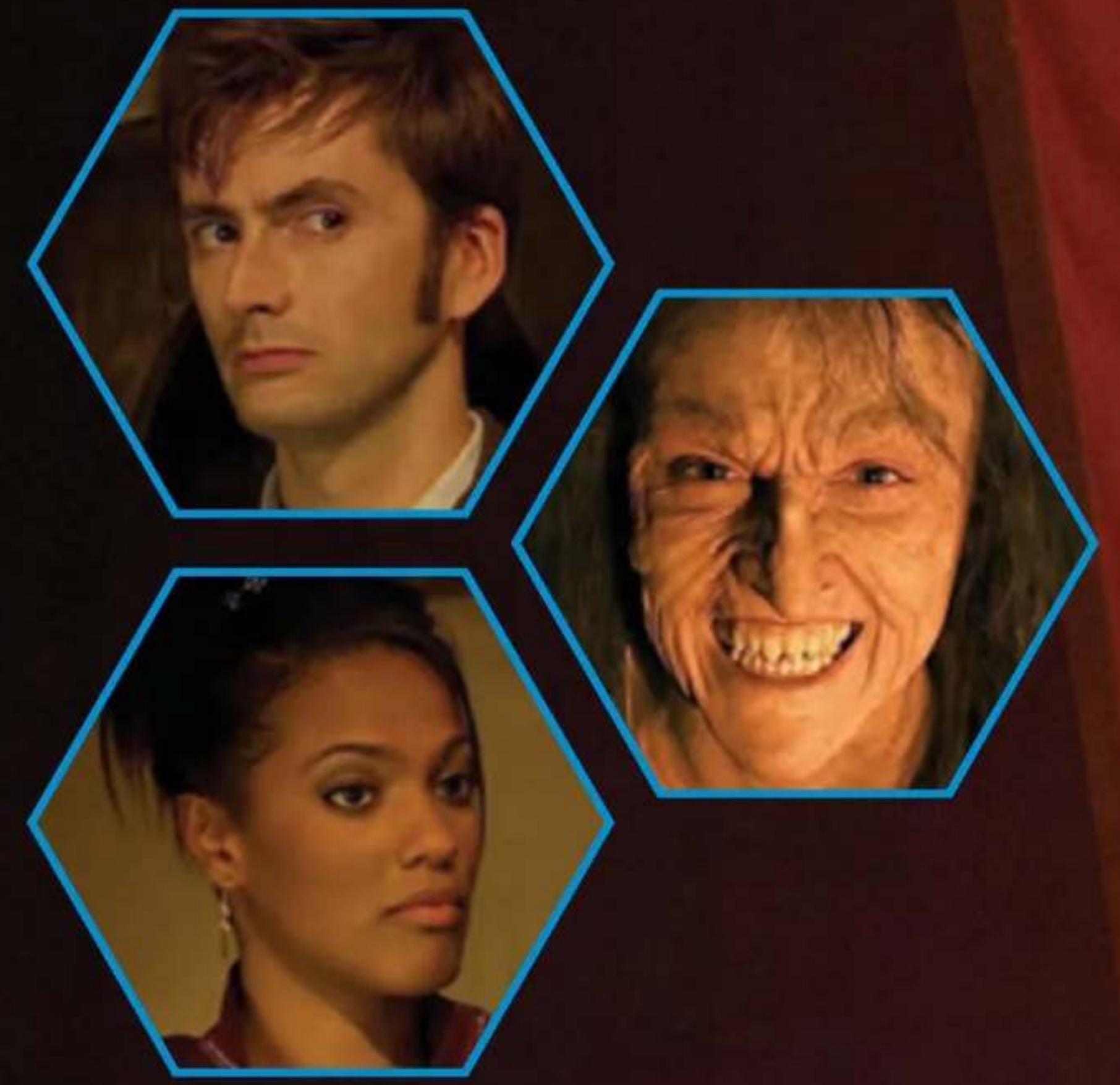
Agyeman featured as Crown Prosecutor Alesha Phillips in three series of ITV crime drama *Law and Order: UK* (2009-11). This role meant she was unable to appear in *Torchwood: Children of Earth* (2009) as originally planned.

She starred in Sky Living's one-off drama *Rubenesque* (aired 8 October 2013) and the same year was café owner Shelly Periwinkle in Bernard Cribbins' CBBC series *Old Jack's Boat* (2013). Straight after filming this children's series, she headed to the States to make her US TV début as style editor Larissa Loughlin in *Sex and the City* prequel *The Carrie Diaries* (2013/14) for network The CW.

Later she was Amanita Caplan in two seasons of Netflix's raunchy fantasy drama *Sense8* (2015-17).

Agyeman appeared in British gangster movie *North v South* (2015) and horror film *Eat Locals* (2017). She made her West End début in July in *Apologia* in July 2017.

Eagle-eyed fans may have noticed a tattoo on Agyeman's right arm – it features a butterfly and the Iranian word *raha* meaning 'free'. ■



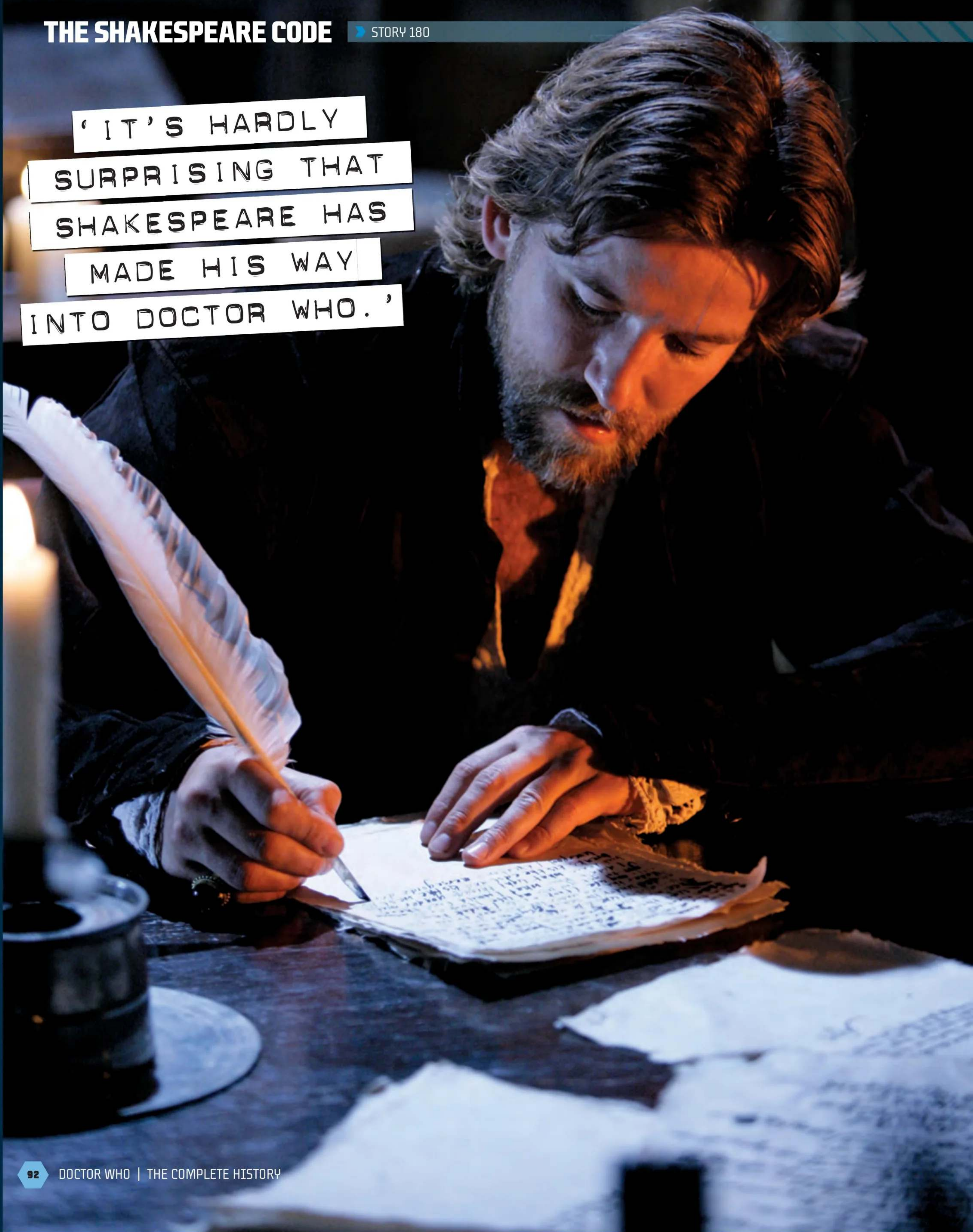
THE SHAKESPEARE CODE

➤ STORY 180

As a reward for her help, the Doctor takes Martha on a trip in the TARDIS to Elizabethan England to see one of William Shakespeare's plays performed at the Globe Theatre. But *Love's Labour's Won* is instrumental in the schemes of three witch-like Carrionites.



'IT'S HARDLY
SURPRISING THAT
SHAKESPEARE HAS
MADE HIS WAY
INTO DOCTOR WHO.'



Introduction

Given his legendary status as one of the most famous writers who ever lived, it's hardly surprising that William Shakespeare has made his way into *Doctor Who*. And, as is the case with many renowned figures from history, the Doctor is quite an admirer. When he ends up lecturing at St Luke's University – as seen in the 2017 series – he keeps a bust of the Bard in his study.

We first got a glimpse of William Shakespeare on the Time-Space Visualiser in *The Chase* [1965 – see Volume 5]. History teacher Barbara Wright uses the machine to spy on a meeting between the playwright and Queen Elizabeth I. The Doctor and Martha Jones eventually got to see them both first-hand when they travelled back in time to see a play at the Globe Theatre in *The Shakespeare Code*.

For reasons that aren't quite clear, the Doctor didn't seem to know Shakespeare when he met him on that occasion. Which is surprising, considering that he claimed to have helped him transcribe *Hamlet* in *City of Death* [1979 – see Volume 31] and, after quoting lines from *Julius Caesar* during *The Mark of the Rani* [1985 – see Volume 41], the Sixth Doctor called Shakespeare “an interesting fellow” and said he should “see him again sometime”.

A little confusion is unsurprising, however, given how often Shakespeare has been worked into *Doctor Who*'s broader mythology. Even the Daleks have taken an interest! In *The Dalek Book* published back in 1964, it was suggested that Shakespeare's plays were written by the Dalek Emperor! This incongruous pairing



was repeated in spin-off audio adventure *The Time of the Daleks* released in 2002 which featured Daleks quoting lines of Shakespeare.

Of course, it's not just the Doctor himself who is a fan of Shakespeare. Beyond the TV series, many of the actors who have played the Doctor have performed notable roles in Shakespeare's plays. Patrick Troughton appeared in Laurence Olivier's film adaptation of *King Lear*, Tom Baker played Macbeth, Sylvester McCoy played the Fool opposite Sir Ian McKellen's King Lear, Christopher Eccleston starred in a TV adaptation of *Othello*, and towards the end of his time on *Doctor Who* David Tennant played *Hamlet*. In the production gap between the 2015 and 2017 series, many of the people who usually made *Doctor Who* worked on Russell T Davies' version of *A Midsummer Night's Dream*. Bringing things back to *Doctor Who*, Matt Lucas – cast as Bottom in that production – soon returned to Cardiff to play companion Nardole alongside the Twelfth Doctor. ■

Above:

Shakespeare first appeared in *Doctor Who* in 1965's *The Chase*.

STORY

A young man, Wiggins, serenades his love, Lilith. [1] Lilith invites Wiggins into her house, then reveals herself to be a witch! Wiggins is set upon by Lilith and her fellow witches, Doomfinger and Bloodtide.

The TARDIS lands in Southwark in 1599 near the Globe Theatre. The Doctor and Martha watch a performance of *Love's Labour's Lost*, then William Shakespeare takes to the stage to announce a sequel, *Love's Labour's Won*. [2] He is being secretly controlled by Lilith using a poppet doll.

The Doctor and Martha go to The Elephant inn, where they meet Shakespeare. He takes a liking to Martha. They are interrupted by Lynley, the Master of the Revels, who forbids any public performance of *Love's Labour's Won*.

Lilith flirts with Lynley and plucks out one of his hairs – which she uses in

conjunction with a poppet to make him suffer death by drowning. [3]

The Doctor examines Lynley and claims he died of an “imbalance of the humours”. Then he and Martha retire to their bedroom. [4]

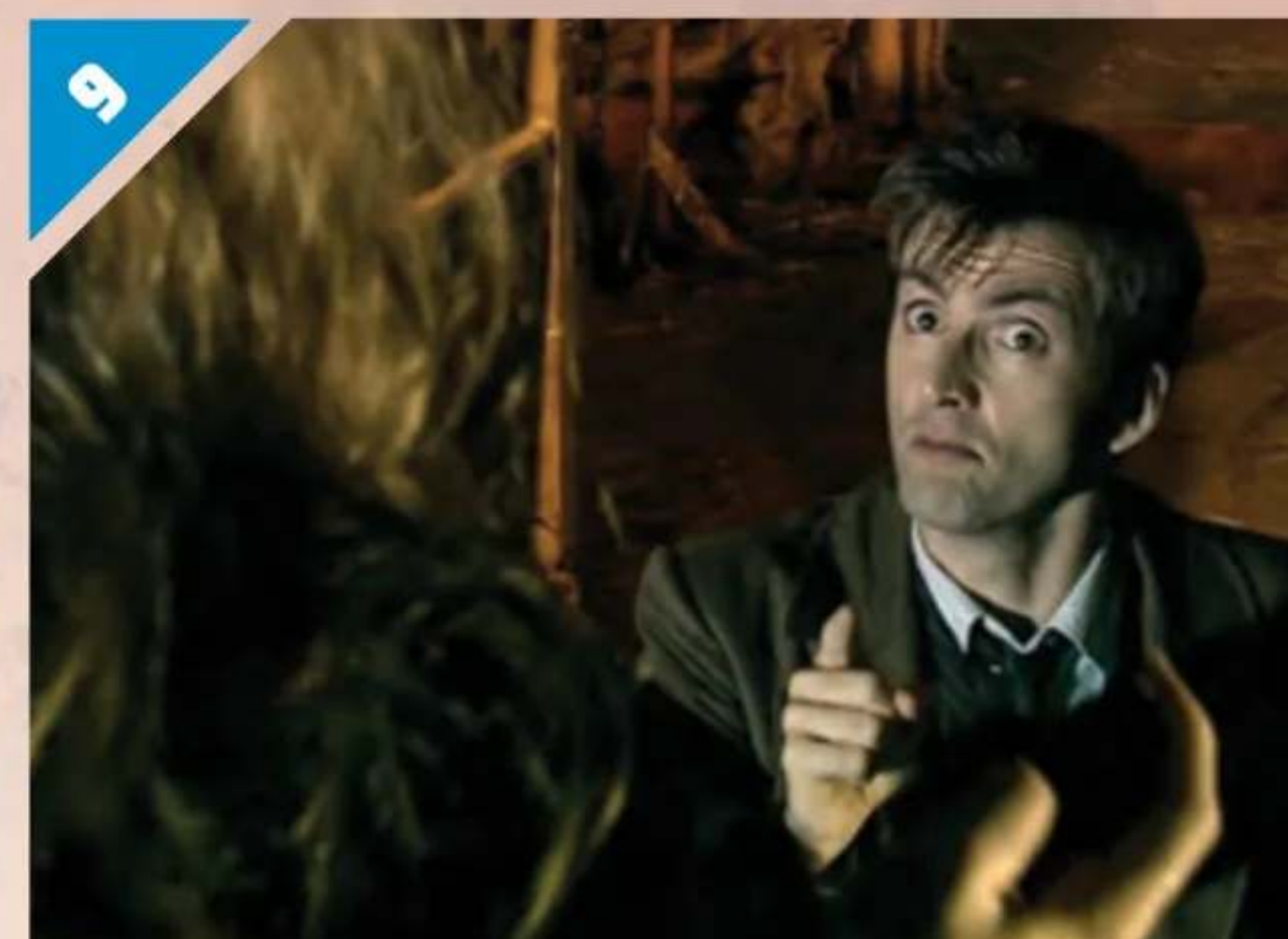
Lilith makes Shakespeare complete *Love's Labour's Won*. [5] She is disturbed by Dolly Bailey – whom she kills. Martha and the Doctor rush in but Lilith makes her getaway on a broomstick.

The next morning, when Martha mentions seeing a witch, Shakespeare recalls that Peter Streete, the architect of the Globe, also spoke of seeing witches.

The Doctor, Martha and Shakespeare return to the Globe. Shakespeare hands the scribe the final part of the play before they hurry off to visit Peter Streete. After they have gone, the actors Dick and Kempe rehearse the closing speech, causing a wraith to materialise briefly. [6]

The Doctor, Martha and Shakespeare meet Peter Streete, an inmate at Bedlam hospital. The Doctor places him in a





trance before questioning him about the witches. Streete informs the Doctor that the witches made him build the Globe to their design. [7]

This exchange is observed by the witches. Doomfinger teleports into the cell and kills Streete with a single touch. But before she can kill the Doctor, he names her ‘Carrionite’, forcing her to flee.

The Doctor realises that the witches made Shakespeare include a code at the end of *Love’s Labour’s Won* which will be spoken at the Globe – which is a psychic energy converter!

At the Globe, the performance of *Love’s Labour’s Won* begins. Shakespeare attempts to stop the show but is prevented by Doomfinger, who uses the poppet to render him unconscious. [8]

The Doctor and Martha locate the witches’ house, where they are confronted by Lilith. Lilith sends Martha to sleep and plucks out a lock of the Doctor’s hair. [9] Using another poppet – or, as the Doctor describes it, a ‘DNA replication module’

– she stops one of his hearts before flying off. Martha resuscitates him.

At the Globe, Dick speaks the Carrionite code. A portal opens and thousands of screaming wraiths stream through! [10]

The Doctor and Martha find Shakespeare and take to the stage. The Doctor realises the portal can be closed by speaking the correct sequence of words. With the Doctor’s help, Shakespeare improvises a speech, but gets stuck on the final word. Martha cries out, “Expelliarmus!” [11] The portal closes, sucking up the wraiths and every copy of *Love’s Labour’s Won*. The witches are trapped in their own crystal ball.

The next morning, Shakespeare resolves to begin work on a new play in memory of his son, Hamnet. They are interrupted by the sudden arrival of Queen Elizabeth I, eager to see a repeat performance of *Love’s Labour’s Won*. That is, until she spots the Doctor, whom she recognises as her sworn enemy! [12] The Doctor and Martha run into the TARDIS...

Pre-production

"Gareth had been waiting in the wings for long enough, and he's done such sterling work on *Doctor Who* over the years that I wanted to reward him with a big-budget blockbuster," explained Russell T Davies to *Doctor Who Magazine*. The executive producer had admired Gareth Roberts' work since the publication of his first *Doctor Who* novel, *The Highest Science*, in February 1993. Since then, Roberts had worked on various television shows including *Coronation Street*, *Springhill* (with Davies), *Emmerdale* (with

Phil Collinson), *Brookside*, *Swiss Toni* and the revival of *Randall & Hopkirk (Deceased)*. Roberts had joined the new *Doctor Who* world with his novel *Only Human*, published in September 2005, following which he wrote the interactive adventure *Attack of the Graske*, scripted the short 'Tardisode' shorts which accompanied the 2006 episodes, and wrote the 2006 'Quick Reads' book *I Am a Dalek*.

For the 14 episodes required for the 2007 series of *Doctor Who*, 16 scripts were to be commissioned, with two to be possibly held over for the following

'DAVIES ALREADY HAD SHAKESPEARE IN MIND AS THE CENTRAL FIGURE OF WHAT HE TERMED A "CELEBRITY HISTORICAL".'

series. Six were by Davies himself, while the remaining eight were being planned in the first months of 2006. One of these was a 1920s/Arthurian story by Stephen Fry which had been deferred from the 2006 series when Fry was too busy to perform rewrites on it. In an online webchat on Wednesday 14 June 2006, Fry confirmed he had been forced to drop out of the project altogether - by this time he was committed to filming the drama *Kingdom* for ITV1. It was also hoped that Matthew Graham who had written *Fear Her* [2006 - see Volume 53] would submit a new script,

but Graham became busy setting up a production company with his *Life on Mars* colleague Ashley Pharoah.

Of the other writers, Roberts learned that he was being commissioned for an episode from script editor Simon Winstone at the end of a telephone call about the Tardisodes on Friday 3 February. His subject came in a one-word email from Davies the next day: 'Shakespeare.'

Roberts' love of the work of William Shakespeare, England's greatest playwright, had already been seen in the Ninth Doctor comic strip *A Groatworth of*

Right:

The Doctor counts 14 sides and deduces that the Globe theatre is not actually a globe at all, but a tetradecagon.

Wit which he had written for *Doctor Who Magazine* issues 363 and 364, published in November and December 2005. Davies already had Shakespeare in mind as the central figure of what he termed a ‘celebrity historical’ for the new series, following on from Charles Dickens in *The Unquiet Dead* [2005 – see Volume 48] and Queen Victoria in *Tooth and Claw* [2006 – see Volume 51]. However, there was no hook for the Shakespearean tale until Roberts met up with Davies and the team at the BBC Showcase event in Brighton on Monday 27 February. “One of the first things he said was, ‘Did you know there was actually a lost play of Shakespeare’s?’ and that was it,” recalled Davies on *Doctor Who Confidential*, “Suddenly you felt the whole story click into place.”

What Roberts was referring to was *Love’s Labour’s Won*, a Shakespeare play which was named in both Francis Meres’ guidebook *Palladis Tamia* in 1598 and a bookseller’s catalogue of 1603, which indicated that it was a comedy like its predecessor, *Love’s Labour’s Lost*. In this earlier piece, written around 1597, the King of Navarre and three of his nobles vow to give up the pleasures of women – only to fall in love with the visiting Princess of France and her retinue. Unexpectedly for a comedy of the period, the play did not end with the King and his friends marrying the Princess’ party,

and so it is often assumed that *Love’s Labour’s Won* would conclude the story.

Impressed with the scope and originality of Roberts’ ideas, the team started to develop the story to script stage, with meetings from Wednesday 5 April. Roberts was keen to avoid the idea of a story which revealed that somebody else really wrote



Shakespeare’s plays (since the nineteenth century, literary writers had debated if Shakespeare was a pen-name used by authors such as Francis Bacon). When preparing his story, he did no additional research into his subject, opting instead to check his facts in retrospect after the script had been drafted.

Shakespearean references

Shakespeare had previously been glimpsed by the Doctor in *The Chase* [1965 – see Volume 5] (played by actor Hugh Walters), while in both *Planet of Evil* [1975 – see Volume 24] and *City of Death* [1979 – see Volume 31], the Doctor indicated that he had met Shakespeare, on the latter occasion revealing that he had written out *Hamlet* for him. Roberts was careful to structure his story so that it did not contradict any of the series’ previous Shakespearean references, although, as he told *Doctor Who Magazine*, an early draft of the script contained, “a sly reference to *City of Death*” removed because “it was so sly it would have been a bit confusing for fans that recognised it and baffled the bejesus out of everyone else”. In this, the Doctor had said, “See you earlier,” to Shakespeare as he departed.

“We don’t really know that much about Shakespeare the man... so anyone can take him and do what they want,” explained Gareth Roberts in *Doctor Who Confidential*. Consequently, the script presented the

**Connections:
Demon**

▶ The youngest Carrionite, Lilith, was named after the Mesopotamian demons who traditionally came bearing death and had been a legendary figure from before the time of Christ.



Bard of Avon as dazzlingly clever, with Davies explaining that, “For the first time, the Doctor’s meeting an intellectual equal.” However, Roberts also wrote Shakespeare in the manner of a rock star, his fame and presence making him a sixteenth-century version of today’s celebrities.

As enemies for the Doctor, two supernatural elements from Shakespeare’s work were considered: witches from 1606’s *Macbeth* or fairies featured in *A Midsummer Night’s Dream* (1595). Witches were felt to be stronger characters and immediately recognisable by children, as well as allowing for the casting of a younger witch who could use her feminine wiles on the Doctor and exude the same sexual presence as the Hammer horror movie sirens of the 1950s and 60s. The name Carrionite came from the arrionites in Roberts’ 1995 novel *Zamper* in the *Doctor Who: The New Adventures* range (though they were originally spelt Karyonites in early drafts), and he also rationalised the species’ use of words instead of numbers. “Magic and witchcraft do not exist in the Doctor’s world... and he does have a way of rationalising it,” explained Davies on *Doctor Who Confidential*.

Roberts spent the next three months writing the script, which was up to a fourth draft by the third week of June, and would proceed to around eight



Above:
A thoughtful bard.

drafts in all. The first draft script had the fundamental plot of the episode in place, but also included the character of Shakespeare’s daughter, Susanna (born in 1583 in real history), who would be present at the Globe disguised as a boy in the story. When the Doctor and Martha arrived at The Elephant inn, Martha originally remarked that the creature on the sign didn’t resemble an elephant, with the Doctor explaining that such a creature would never have been seen in London. Another item later dropped was one of the actors, Dick, telling the audience, “Will the owner of the dappled horse with the palsy in its front right foot please move it, as it is blocking the entrance.” In one early version, Lilith originally hid in the toilets at The Elephant inn to effect Lynley’s demise, and other scenes were to show her climbing the exterior of the building to reach Shakespeare’s room. Until quite late in the day, Bloodtide (named after the opening track to Marc Almond’s 1986 EP *Violent Silence*) and Doomfinger were Lilith’s sisters, rather than her mothers.

There were debates about the bedroom scene with the Doctor and Martha, with

Left:
Writer Gareth Roberts runs through his script.



Connections: Butterfly effect

▶ Martha's concerns over changing the present by a small action in the past - such as killing a butterfly - referenced *A Sound of Thunder*, a short science-fiction story by Ray Bradbury which first appeared in *Collier's Magazine* in June 1952. She then asks what would happen if she killed her own grandfather, a time paradox explored by author René Barjavel in his 1943 genre novel *Le*

Voyageur Imprudent
(*The Imprudent Traveller*).



some drafts stating that the Doctor should strip down to vest and boxer shorts, completely uninhibited about being in the same bed with his companion. Peter Streete's original demise was that he would be sucked down into the bed in his cell, an effect requiring CGI and a special bed rig which proved problematic at the planning stage.

At one point, the notion was conceived that Martha would audition to join the company of actors at the Globe theatre - where Shakespeare's plays were premiered from 1599 to 1607 - and that she would face a trio of judges in the style of *The X Factor*, the ITV1

talent show which debuted in September 2004. An element suggested by Russell T Davies was the appearance at the end of the episode by Queen Elizabeth I, who would despise the Doctor because of an as-yet-unseen future adventure of which the Time Lord had no knowledge - recalling the conclusion of the 2001 Big Finish *Doctor Who* audio drama *The One Doctor*, written by Roberts and Clayton Hickman. There were various discussions about how the Doctor and Martha would get into the Globe to stop the catastrophe, such as climbing the walls, swooping onto the stage on wires from above, or popping up through the trapdoor. Indeed, the idea of the Doctor appearing via the trapdoor to ruin Martha and Shakespeare's romantic interlude - where she originally kissed him - featured in one draft.

As the story developed, it was clear that to authentically recreate Elizabethan



London and the scope of Shakespeare's world would be taxing on the series' budget. "I suppose it took me a while to realise that we could achieve it on this scale," commented Russell T Davies in *Doctor Who Magazine*, "Dickens and Queen Victoria were quite contained, mostly set in Sneed's parlour and Torchwood House, but meeting William Shakespeare had to be big and sprawling." It was unlikely that the settings could be found in and around Cardiff, and a lot of extras would be needed for various sequences.

Along with *Smith and Jones* [2008 - see page 54], *The Shakespeare Code* formed part of Block Two under director Charles Palmer. A tone meeting for the episode was held on Saturday 24 June, by which time it was clear that the episode would require a larger budget than usual and extensive night shoots. A key location for the production was the recreation of the Globe Theatre which, in June 1997, had been opened only 200 yards from the site of the original.



character of Wiggins (described as ‘16, gorgeous, even in doublet and hose’) was named after Dr Martin Wiggins, a Senior Fellow at the Shakespeare Institute in Stratford-upon-Avon and author of works such as *Shakespeare and the Drama of His Time*. Lilith was described as ‘beautiful, 20, white nightgown, all innocence’. When her true nature was revealed, the character was described as ‘now a hideous, pitted (prosthetic) hag! Exactly what a witch should look like – warts, nose, green-grey skin, rotted teeth. Her voice an ancient croak.’ Doomfinger was described as ‘more hideous still than Lilith’ while Mother Bloodtide was ‘the oldest, most vile of the three. An edge of madness to her’ who cried out, “A new plaything! A fresh, hot toy!” as she landed by Wiggins.

Before leaving the TARDIS, the Doctor exclaimed, “Brave new world,” from Miranda’s speech in Act 5 Scene 1 of Shakespeare’s *The Tempest* which dated from 1611. As she had done in *Smith and Jones*, Martha again jokingly referred to her new friend as “Mr Smith”.

Left:

The Doctor explains the rules of time travel to Martha.

An agreement was made with the Globe to allow recording there. However, since there were performances at the theatre during the day, the only opportunity that the BBC would have to record there would be through the night, dressing the venue as 1599, recording as many wide and long shots as possible, and then clearing their equipment for normal work to resume the following morning. *Doctor Who* was the first television drama series ever to be granted permission to record at the venue. The scripts had been written with performances during the day – as they would have been in 1599 – and so had to be rewritten, with Russell T Davies at one point considering adding a line of dialogue explaining that a royal decree was allowing night performances for the week the story was set. Ultimately, the team felt that the nighttime setting was better for effects work and the atmosphere of the piece.

The shooting script for *The Shakespeare Code* was issued on Monday 31 July. The setting was specified as 1599 and the

Shakespeare’s troupe

Of Shakespeare’s troupe of actors, the script featured two in particular; the first, Dick (‘late 30s, handsome, lead actor’) was actor/theatre owner Richard Burbage while Kempe (‘40s, a drinker going to seed, the comedian’) was William Kempe, who specialised in comic roles and died in 1603. The play they were performing at the Globe was *Love’s Labour’s Lost* with Dick as the King of Navarre and Kempe as the country fool Costard.

In the script, Shakespeare was described as ‘35, ear-ring, neat beard, well-dressed in dark clothes, relaxed, sexy’. The Elephant inn referred to the inn named by Antonio in Act 3 Scene 3 of the comedy *Twelfth*

THE SHAKESPEARE CODE ▶

'SHAKESPEARE WAS DESCRIBED AS
"35, EAR-RING, NEAT BEARD,
WELL-DRESSED IN DARK CLOTHES,
RELAXED, SEXY".'

Night, or What You Will written in 1601. It was here that ale wife Dolly Bailey (named after *Doctor Who Magazine* writer David Bailey) worked, described as ‘30ish, buxom, full of life’ as she commented on having enough beer “to sink the Spanish” in reference to the vast Spanish armada defeated by England in July 1588. When Shakespeare noticed Martha for the first time, his, “Hey nonny nonny,” was indicated in the script as being delivered in the style of Leslie Phillips, the suave actor who found fame in various British comedy films from the 1950s onwards. The Doctor found his psychic paper – introduced in *The End of the World* [2005 – see Volume 48] – to be useless on Shakespeare, and introduced himself as “Sir Doctor of TARDIS”, as he had been knighted by Queen Victoria in *Tooth and Claw*.

“All the world’s a stage”

The Master of the Revels produced entertainments at the royal court and was effectively the theatrical censor who had to license each script; this post was held from 1578 to 1610 by Edmund Tilney, while in the script the character was Lynley, described as ‘50s, well-dressed, red-faced, ginger, rigid’. Martha made reference to the fact that Shakespeare had married Anne Hathaway in 1582 and discovered that he had affairs with various women while in London. The Doctor commented, “All the world’s a stage,” which Shakespeare later used in the Act 2 Scene 7 monologue by Jaques of his pastoral comedy *As You Like It*, written early in 1600. When Martha mentioned JK Rowling’s successful magical adventure novels about young wizard Harry Potter, the Doctor commented that he had read “Book Seven”; at the time the script was written, this had not even been named (the



Left:

“Just one touch of the heart...”

title *Harry Potter and the Deathly Hallows* was announced in late December 2006) and at the time of broadcast had not been published (which it was on 21 July 2007). During the episode, the Doctor again referred to his former companion, Rose, and what her memory meant to him.

Shakespeare was originally drinking a tankard of beer when the death of Dolly was discussed, during which the Doctor quoted Welsh poet Dylan Thomas’ 1951 poem *Do Not Go Gentle into That Good Night* (“Rage, rage against the dying of the light”) written for Thomas’ dying father. Martha mistakenly believed that Shakespeare had already written about witches, thinking of the three hags, the Weird Sisters, featured at the start of his tragedy *Macbeth*. Peter Streete was a master craftsman, the architect of the Globe Theatre; in real life he lived on to build the Fortune Theatre in 1600. Streete was found in Bethlem Royal Hospital – known as Bedlam – then located on Bishopsgate and a hospital for the mentally ill since 1403.

At Bedlam, the Doctor commented that Shakespeare had lost his son, Hamnet, who had died in 1596 at the age of 11. Shakespeare then mused, “To be or not to be...” which he later used in the famous soliloquy in Act 3 Scene 1 of his tragedy *Hamlet*, first performed in 1607. The Doctor then referred to “a winter’s tale” when speaking to Streete, with

wizard introduced in the 1998 novel *Harry Potter and the Chamber of Secrets*.

The sonnet which Shakespeare composed for Martha was Sonnet 18, probably written in the 1590s; Sonnets 127-152 were addressed to a figure referred to by commentators as the 'Dark Lady'.

Dean Lennox Kelly

The story began on Night 1 with the death of Wiggins and then moved to Night 2 – carrying on directly from *Smith and Jones* – with the arrival of the TARDIS. Shakespeare took the Doctor and Martha to visit Bedlam on Day 3, with the performance of *Love's Labour's Won* on Night 3 and the TARDIS departing soon after dawn on Day 4. In addition to the main script, Roberts was also asked by Simon Winstone to write the final page of *Love's Labour's Won* so that it could be seen on screen on Shakespeare's desk.

The main guest star for the episode was former stand-up comic Dean Lennox Kelly, best known as Kev in Channel 4's *Shameless* who had also appeared in *Sorted* and was known to Davies because his brother Craig had appeared in *Queer as Folk*.

Pink amendments on Monday 7 August covered the climax of the pre-credit sequence, the Doctor and Martha leaving the Globe, Shakespeare meeting Martha, Lynley's demise, the bedroom scene with the Doctor and Martha, the aftermath of Dolly's death, from the Doctor explaining about his naming of the Carrionite

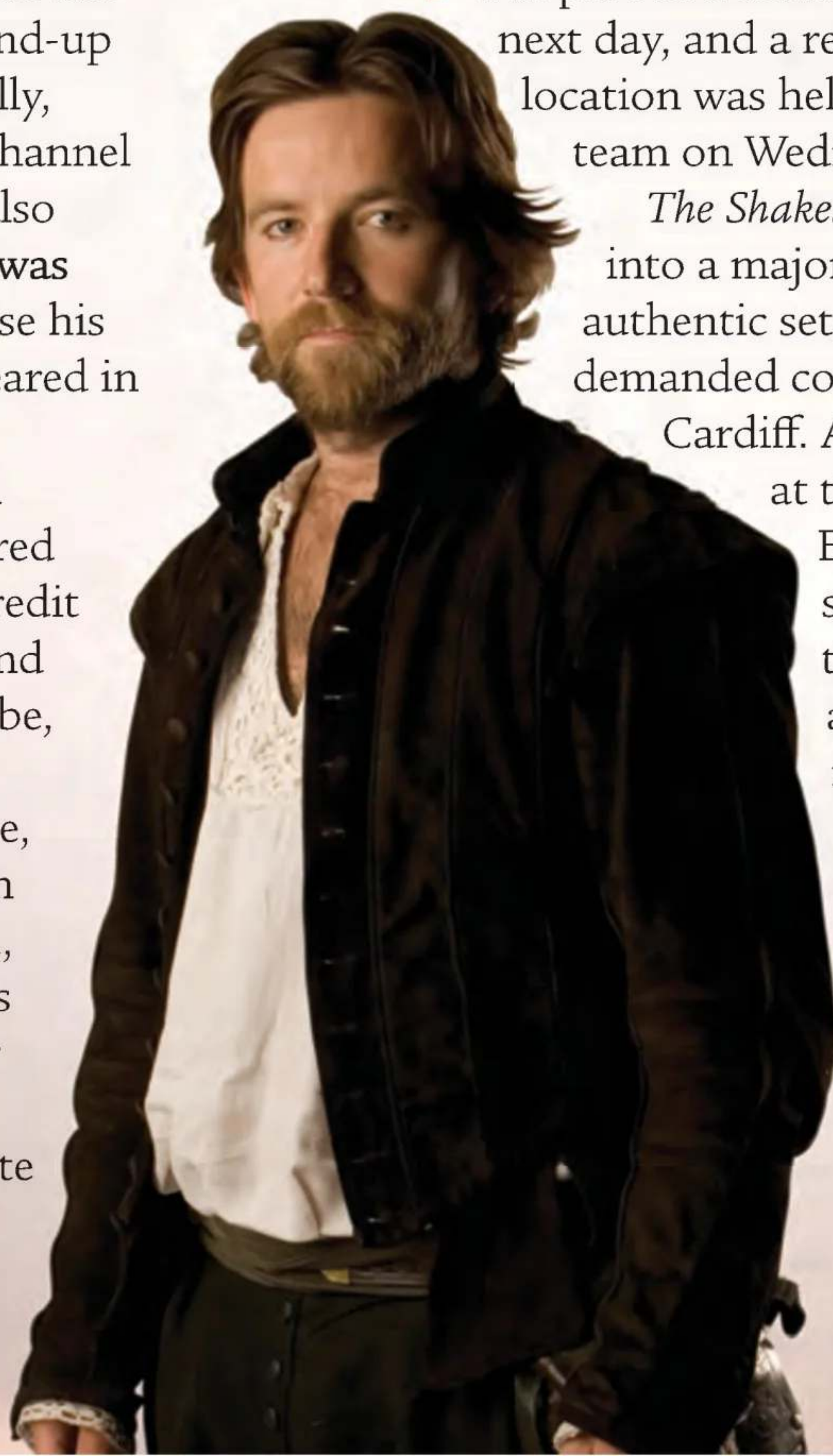
to his comments about *Back to the Future*, and the portal opening and closing,

It was originally planned to start recording *The Shakespeare Code* on Friday 11 August at Upper Boat studios, where the single TARDIS scene would be recorded along with the end of *Smith and Jones*; but while the *Smith and Jones* material was recorded, the hectic schedule saw the start of the Shakespeare episode deferred. However, in tandem with *Smith and Jones*, rehearsals began for the action sequence in *The Shakespeare Code* where the Doctor and Lilith engaged in a sword fight. This was to be performed using wires – allowing Lilith to fly – and the first meetings to discuss this set piece were held on Sunday 13 August. Stunt arranger Crispin Layfield then discussed the sword fight with David Tennant and did some early rehearsals on location at Usk Valley Business Park on the morning of Monday 14. The crooked house set where the fight would take place was part of a discussion with The Mill the next day, and a reece to find a suitable location was held by the production team on Wednesday 16.

The Shakespeare Code was turning into a major location piece since the authentic settings which the story demanded could not be found around Cardiff. A week of night shoots at three venues around England was planned, starting at Coventry, then moving to Warwick and finally taking in the reconstructed version of the Globe Theatre in London. This schedule was also mapped out on Wednesday 17 August while work continued on *Smith and Jones*. ■

Left:

Dean Lennox Kelly stars as a 'sexy' Shakespeare.



A photograph of David Tennant on a film set. He is wearing a brown suit and is looking intently at a large professional camera. His hands are near the camera, as if he is adjusting it or checking something. The background is dark and out of focus, suggesting a studio or set environment. The lighting is dramatic, highlighting his face and the camera.

Production

Above: David Tennant looks the audience in the eye.

Rehearsals for the fight sequence for *The Shakespeare Code* took place on Tuesday 22 August, in tandem with work on *Smith and Jones*, with stunt artists Gordon Seed and Maxine Whittaker performing the swordplay against greenscreen from 3pm with the rehearsal played back to David Tennant and Christina Cole in Swansea that evening before the night shoot. This was a set piece which Palmer planned to shoot on film rather than video. Work on *The Shakespeare Code* then began in earnest on Wednesday 23 August with the recording of scenes on the crooked house set erected at Upper Boat. Tennant (who was recording a video diary for BBC Worldwide), Cole and their

stunt doubles rehearsed from 2pm in the greenscreen area before the show's star had to record some deferred scenes from *Smith and Jones* while Cole kept rehearsing with Crispin Layfield and Tom Lucy. David Tennant and Freema Agyeman then joined Cole to record the sequence where Lilith bewitched Martha and probed the Doctor's mind.

Thursday 24 August began with a meeting to thrash out the planned recordings at the Globe. Recording then continued on the crooked house set – but with some notable rewrites necessitated by an accident during the fight sequence. 'The stuntwoman hit the stuntman's eye with her sword,' wrote Russell T Davies in *Doctor Who: The Writers' Tale*.

Production was immediately stopped while Davies spent 20 minutes writing new material for recording later that day. In place of the action scene, new material with Lilith trying her feminine charms on the unmoved Doctor was inserted for recording between 2pm and 1am, retaining the wirework for Lilith's departure from the scene. Recording was attended by both the crew of *Doctor Who Confidential* who covered the wirework and also by visitors from the Willow Foundation. Another rewrite made the same day covered the Doctor talking to Peter Streete at the asylum.

Tennant and Agyeman were busy picking up scenes for *Smith and Jones* with director James Strong at the University of Glamorgan on Friday 25 August, leaving Charles Palmer to record the remaining crooked house scenes with the three witches – all clad in Carrionite prosthetics from Millennium FX – including the pre-credit sequence, from 1pm to midnight; work was again covered by *Doctor Who Confidential* who interviewed Sam Marks who was playing Wiggins.

However, there was something of a panic when the planned *Doctor Who* 'Grand Tour',

which was due to take in Coventry, Warwick and the Globe, almost fell apart. Five days before recording at the Globe, it seemed that the use of the theatre might have fallen through because of contractual issues. "We were thinking, could we relocate to a country house [near Cardiff] and what would that do?" recalled Julie Gardner on the episode commentary.

Fortunately, the contractual problems were resolved, and the Grand Tour was back on.

Over the weekend before the Tour began came news from Anaheim, California that Steven Moffat's 2005 story *The Empty Child/The Doctor Dances* [2005 – see Volume 50] had won the Hugo Award for Best Dramatic Presentation (Short Form) at the 2006 World Science Fiction Convention on Saturday 26. "We are over the moon to win such a prestigious award," said Russell T Davies. At the Edinburgh Television Festival, meanwhile, Davies himself was named Industry Player of the Year.

Coventry

On Monday 28 August, the Grand Tour began with the cast and crew travelling to the Midlands city of Coventry for afternoon rehearsals on the Globe sequences – where time would be critical – at the United Reform Church on Warwick Row from 1pm, all ready to record exterior sequences that evening. The venues were the courtyard of Ford's Hospital (a sixteenth-century almshouse turned old people's home whose residents had been moved to a hotel) on Greyfriar's Lane, and Cheylesmore Manor on New Union Street for the sequence of the journey to Bedlam, Wiggins singing his

Connections: Land of the free

▶ As Shakespeare attempts to guess Martha's country of origin, the Doctor tells him that she comes from "Freedonia", the fictional country depicted in the 1933 Marx Brothers comedy *Duck Soup*.



Left: Shakespeare picks up his quill and takes action.

Connections: Genre busting

▶ The incantation at the end of *Love's Labour's Won* includes several references to other genre works. A Shadmok was a creature from the 1981 comedy horror film *The Monster Club*; "Dravidian" had been mentioned in *The Brain of Morbius* [1976 - see Volume 24]; a co-radiating crystal appeared in the 1981 *Blake's 7* episode *Power*; while Rexel Four was a planet mentioned in *The Blue and the Green*, a 1974 serial from the

Thames Television series *The Tomorrow People*.



song (specially written by *Doctor Who* composer Murray Gold, with a playback of a pre-recorded lute instrumental), and the Doctor and Martha's arrival at the crooked house - plus capturing the period architecture for various plate shots with work between 5.30pm and 1.30am. The crew stayed overnight in Coventry and next day set off for the nearby town of Warwick, by which time Marc Meneaud of ICCoventry had published reactions of locals to the production in *Dr Who's been sent to Coventry* in which promotions spokesman Peter Walters explained, "This came about because we developed a film location brochure, giving locations

which we thought film companies would be interested in. The BBC came back to us and said they would like to have a look at some historic buildings, and we helped them set it up."

Another period venue was used by the crew on Warwick's high street, this being The Lord Leicester Hospital, a heritage centre and home for retired soldiers which offered a preserved Elizabethan courtyard and a balcony. Recording from 5.30pm to 4.30am on Tuesday 29, this covered scenes at the TARDIS landing site with David Tennant and Freema Agyeman joined by Robert Demeger as the Preacher. While two camera units covered this, a third unit recorded crowd shots against greenscreen to be placed into the CGI vistas of London. Also required on this night was a horse and cart driven by John Rose and a longbow man from the armourers Bapty & Co for

the closing shot of a shaft being fired into the TARDIS door. The following night, recording from 8.30pm to 6.30am saw the two main units and *Confidential* crew on hand to capture the demise of Lynley (achieved via pressurised water pumped into the performer's mouth through a PVC tube bonded to the actor's skin and hidden under his beard) at the same venue, this time dressed as the exterior of The Elephant inn. Chris Larkin - who played Lynley - was interviewed along with Kelly.

The Globe Theatre

Thursday 31 August saw the team travel down to London ready to start recording at the Globe Theatre at Bankside. Regulations regarding work at the venue were strict; no food and drink was allowed and because the theatre was busy with performances and tours during the day, working hours through the night were limited. The last performance ended around 10pm, whereupon the design teams had to work quickly to transport the venue back to 1599 and record through



Right:

Queen Elizabeth I makes a surprise appearance.



to 8am. Knowing that his recording time was limited to around six hours per night, Charles Palmer opted to concentrate on wide shots showing the scale of the Globe with the principal actors in shot; close-ups and crowd inserts would be recorded back at Upper Boat on facsimile sections of set. The first night covered Shakespeare's announcement of his new play (with his high kick ad-libbed by Kelly) and the Doctor asking to meet the theatre's architect, while celebrated actress Angela Pleasence arrived for a make-up test prefiguring her cameo appearance - in a rather uncomfortable costume - as Queen Elizabeth. Also attending recording were writer Gareth Roberts and *Doctor Who Magazine* editor Clayton Hickman, along with representatives from BBC Worldwide and the Character Group.

"It's a really big deal for us to be here at the Globe," Phil Collinson told *Doctor Who Confidential*, "It's very important for us to get in here for this episode... and



Left:
Applying
Carrionite
prosthetics.



we wanted to show the audience what it would have been like. We're the first drama ever to film in here and it took a lot of quite delicate negotiation between ourselves and the brilliant people who run this theatre."

There were more visitors from BBC Worldwide to the Globe on the night of Friday 1 September when *Doctor Who Confidential* and Benjamin Cook of *Doctor Who Magazine* were also both around to capture sequences such as the climax of the episode and the coda to the main action with the arrival of the ruling monarch. Three camera crews were again used recording through to 8am again, and Rob Grundy of Bapty & Co was again in attendance for longbow duties. The summer weather had remained fine all week, apart from 20 minutes of rain on this final night. Earlier that day, it had been revealed that David Tennant had topped a poll of the coolest people in the UK held by a pizza company – beating the

likes of Fearne Cotton and Jeremy Clarkson – which merited coverage in tabloids like *The Sun* and the *Daily Star*.

The final night at the Globe – Saturday 2 – did not require either David or Freema and was scheduled to complete the material in the witches' box and also the rehearsals for *Love's Labour's Won*, again under the gaze of *Doctor Who Confidential*. The following day, the BBC released information about the as yet untitled episode in terms of its setting, location recording and guest star. "The Shakespeare episode is, without doubt, one of our most ambitious projects to date," enthused Davies, "It's incredible to have a working replica of London's most famous theatre in which to film the new series." The London shoot was covered by the *Daily Mirror*, which early the following week reported the work there and quoted Davies from the BBC story.

No recording was performed on Monday 4 September, with David Tennant having remained in London to attend

Below:
"That's a wig!"





the *TV Quick* and *TV Choice Awards* at The Dorchester hotel where he collected the award for Best Actor and Best Loved Drama, as well as being reunited with Billie Piper who had won Best Actress. “It was very hard to step into something that had been such a success already,” said Tennant of taking over from Christopher Eccleston. “It was very daunting and because of that, this award means a lot.”

The Elephant inn

Back at Upper Boat next day, recording started on the set for Shakespeare’s room at The Elephant inn, continuing onto Wednesday 6 September when two units were at work. The second day included the scenes of Lilith manipulating Shakespeare, with Cole starting in her youthful guise before donning her alien prosthetics.

More location work took place on Thursday 7 when the scenes at Bedlam were recreated in the basement of Newport Indoor Market, around which the public clustered waiting to see David Tennant. For this, some of the crew were unavailable

as they were engaged on the recce for Block Three. It was back to Upper Boat on Friday 8 to complete shots at the Globe with close-ups using the box and the stage apron with backdrop; this included Lilith casting her spell on Shakespeare and the writer attempting to stop his own play, with Ben Cook of *Doctor Who Magazine* present to report on work. Over the following weekend, *The Sun* ran an article claiming that David Tennant had signed up for another series which would be his last.

The final week of Block Two arrived, and two units were at work on the Upper Boat sound stages on Monday 11 September. The main unit worked on the Globe elements such as the witches inserts, with a stand-in now doubling for Jalaal Hartley as Dick. Meanwhile, a second unit covered the shots of Lilith with her doll at The Elephant inn, after which Cole was made up for shots of the witches at the crooked house. Following this, David and Freema departed for the readthrough of Block Three that evening. Two units were again scheduled for the next day; while a second unit covered Judoon elements and pick-up shots for *Smith and Jones*, the main unit completed close-ups in the Globe for *The Shakespeare Code* along with the rescheduled TARDIS scene and some further shots of the three witches in their lair. That day, Russell T Davies was interviewed for BBC One’s *Newsround* and as well as discussing the Christmas Special was asked what the best bits of the new series were. “I love the Shakespeare episode,” explained the executive producer, “It’s a joy – it’s

Left:

Lilith controls Shakespeare, like a puppet on a string.

Connections: Jawbreaker

▶ The Doctor’s comment that the ass’ jawbone in the Globe’s prop store reminded him of the alien Sycorax from *The Christmas Invasion* [2005 – see Volume 51] leads to Shakespeare noting the name for future use. For *The Christmas Invasion*, Russell T Davies had named his aliens the Sycorax from a witch mentioned in *The Tempest*.





Right:

“Hey, nonny nonny!” Will turns on the charm in an attempt to woo Martha.

lively and funny and new and you learn a lot about Shakespeare.” The main shoot for the episode concluded on Wednesday 13 September with *Doctor Who Confidential* present at Upper Boat to capture the afternoon recording of the scenes between David and Freema in the Doctor and Martha’s Room from 3.30pm, prior to a location sequence for *Smith and Jones* that night.

Thursday 14 and Friday 15 saw recording of effects elements shots at an industrial unit in Cardiff, with 45 supporting artists forming the audience at the Globe, recorded from different angles to be composited together by The Mill. These items were recorded from 12.30pm to 1.30pm on both days. Also on Thursday 14 September came the formal announcement of the CBBC spin-off series, *The Sarah Jane Adventures* which would begin with a one-hour Special early in 2007 (to be recorded in October), followed by a full series.

Still left to complete were close-up inserts of Shakespeare’s hand, writing *Love’s Labour’s Won*. These were performed by design assistant Peter McKinstry, and although originally scheduled for recording alongside scenes of the Jones family for *Smith and Jones* at the Market Tavern in Pontypridd on Monday 2 October, they were subsequently re-recorded with other second unit material for *The Shakespeare Code* at Lloyds TSB on Tresillian Way in Cardiff on Friday 13 October. ■

PRODUCTION

Wed 23 Aug 06 Upper Boat Studios, Trefforest: Crooked House

Thu 24 - Fri 25 Aug 06 Upper Boat Studios: Crooked House - Top Room/ Allhallows Street

Mon 28 Aug 06 Ford’s Hospital, Greyfriars Lane, Coventry (London - Street/Allhallows Street); Cheylesmore Manor, New Union Street, Coventry (London - Street/Allhallows Street)

Tue 29 Aug 06 The Lord Leycester Hospital, High Street, Warwick (London - Street)

Wed 30 Aug 06 The Lord Leycester

Hospital, High Street, Warwick (Outside The Elephant/The Elephant Landing)

Thu 31 Aug 06 Shakespeare’s Globe Theatre, 21 New Globe Walk, Bankside, London (The Globe Theatre)

Fri 1 - Sat 2 Sep 06 Shakespeare’s Globe Theatre (The Globe Theatre/Lilith’s Box)

Tue 5 - Wed 6 Sep 06 Upper Boat Studios: Shakespeare’s Room

Thu 7 Sep 06 Newport Indoor Market, Upper Dock Street, Newport

Fri 8 Sep 06 Upper Boat Studios: Globe Theatre Building/Lilith’s Box

Mon 11 Sep 06 Upper Boat Studios:

Globe Theatre - Stage/Backstage/ Lilith’s Box/The Elephant - Landing/ Crooked House - Top Room

Tue 12 Sep 06 Upper Boat Studios: Globe Theatre - Lilith’s Box/TARDIS/Crooked House - Top Room

Wed 13 Sep 06 Upper Boat Studios: Doctor & Martha’s Room

Thu 14 - Fri 15 Sep 06 Unit H1, Colchester Avenue Industrial Estate, Cardiff (Element Shot)

Mon 2 Oct 06 Market Tavern, Market Road, Pontypridd (Shakespeare’s Room)

Fri 13 Oct 06 Lloyds TSB, Tresillian Way, Cardiff (Shakespeare’s Room)

Post-production

While the crooked house set lived on, totally redressed, as the attic of Sarah Jane Smith's home in the spin-off series, *The Mill* cooked up elements of Elizabethan London ranging from composite matte shots with plates taken in Warwick, through to the rendering of the energy storm over the Globe, complete with tiny people fleeing into the streets of London - although, mistakenly, the CGI Globe was shown with houses surrounding it on all sides, rather than near the bank of the Thames.

For a long time, the anticipated title of the episode was *Love's Labour's Won*,

but as Gareth Roberts recalled on the episode commentary, "We were all quite enthusiastic about it and then one day [we] looked at each other and said, 'It's a bit uninteresting.'" The new name - after *Theatre of Death* was briefly considered - was inspired by the title of Dan Brown's best-selling 2003 mystery novel *The Da Vinci Code*, which had by then been released as a major Hollywood film.

The finished version of *The Shakespeare Code* opened with a caption establishing the action as taking place in 'London 1599' and the producer and director credits appeared over the opening scene as the Doctor and Martha left the TARDIS. Several small edits had to be made to

Above:

The Doctor is concerned by the conditions at Bedlam.

Above:

"Peter, I'm the Doctor. Go into the past."

the programme. Originally, Lilith said to Wiggins, "Though fear and love, aye both quicken the heart," and when Dick asked Shakespeare why he had announced his new play so early, the author uncertainly replied, "Just... instinct! I know that crowd, they're buying for something new." At The Elephant inn, after Shakespeare asked the Doctor, "Who are you, exactly?" the traveller replied, "I am indeed the Doctor, a lord of England, knighted by the Queen." "A lord," declared Shakespeare, "is trained from the day he's born to behave like a lord, but there's something different about you." Looking closer at the Doctor he continued, "No - perhaps you were a lord, a long time ago. But no more."

When Lynley burst into Shakespeare's room, the playwright declared, "By all the stars, it's like a public house in here!" After Martha commented that it was "all go around here", the Doctor asked, "Do

I detect a bit of bad blood?" "Not at all," replied Shakespeare, "I just happened to... trip, one night, and fell against Mr Lynley's wife." "Well, that's an accident," observed the Doctor. "I sort of... fell onto her lips," admitted Shakespeare. "Hold on, you're married," pointed out Martha. "So was she!" stormed Lynley, "To me! Oh, you licentious men of the theatre!" As Lynley writhed in agony outside the inn, Shakespeare originally exclaimed, "Oh, these amateur dramatics." Back in Shakespeare's room, after telling the Doctor and Martha about their room, Dolly said to Shakespeare, "As for you, Will, you've had quite a shock tonight, I'll bring you a warm treat later on, eh?" As the ale wife departed with a wink, Martha observed, "That's what I call room service." In the following conversation, after the Doctor said that he did a lot of reading, Shakespeare agreed and continued, "But

I know the sort of man you are.” Staring at the Doctor, the writer went on: “A man that talks and talks and talks and talks, and behind the mouth he thinks and thinks and thinks and thinks.” A short scene of Lilith entering the crooked house through the window after putting her influence on Shakespeare to write his play was dropped. “How they love to kiss and frolic! The ale house wife had such a feeble heart!” she exclaimed. “But was the play written?” asked Bloodtide. “Peace! The charm’s wound up!” replied Lilith (a quote from *Macbeth*), “Today the sun rises for the last time! The very last day of humankind!”

Pen and ink

The calmed Peter Streete in his cell originally asked the Doctor, “Kate...? Where’s my Kate?” “Is that his wife?” asked the Doctor. “You’ve healed him!” declared Shakespeare, to which the Doctor responded, “Nowhere near. Hush now...” When the Doctor then spoke of “a winter’s tale”, Shakespeare originally remarked, “Hm, I like that...” causing the Doctor to retort, “Not now!” In the aftermath of events the following dawn, after Shakespeare told the Doctor that they were



Above:

It’s a bad hair day and face day for Lilith.

very much alike, he continued: “I sense your loss, your grief, your madness. But we both go on living, go on talking, go on hoping. We must, what else are we fit for? But I don’t need to travel. This is where I belong, this is the whole earth, the Globe. Give me a pen and ink, give me a mind’s eye, and I can go wherever I want.” When Queen Elizabeth arrived, she originally decreed of the Doctor, “I’ll have his head on a spike at Traitors’ Gate!”

A different effects shot of the Doctor announcing the Globe to Martha had been used in the series preview shown at the end of *The Runaway Bride* [2006 – see page 6] in December 2006 which had subsequently been changed when the team felt the theatre was too close. Additional dialogue recording on the episode was performed at AIR Studios on Friday 26 January 2007. A commentary for the episode was recorded by Julie Gardner, Gareth Roberts and Charles Palmer on Wednesday 21 February, a few days after the final mix of the episode. ■

Left:

Greenscreen was used to recreate London in 1599.



Publicity

Above:
Lilith takes
a trip to
the theatre.

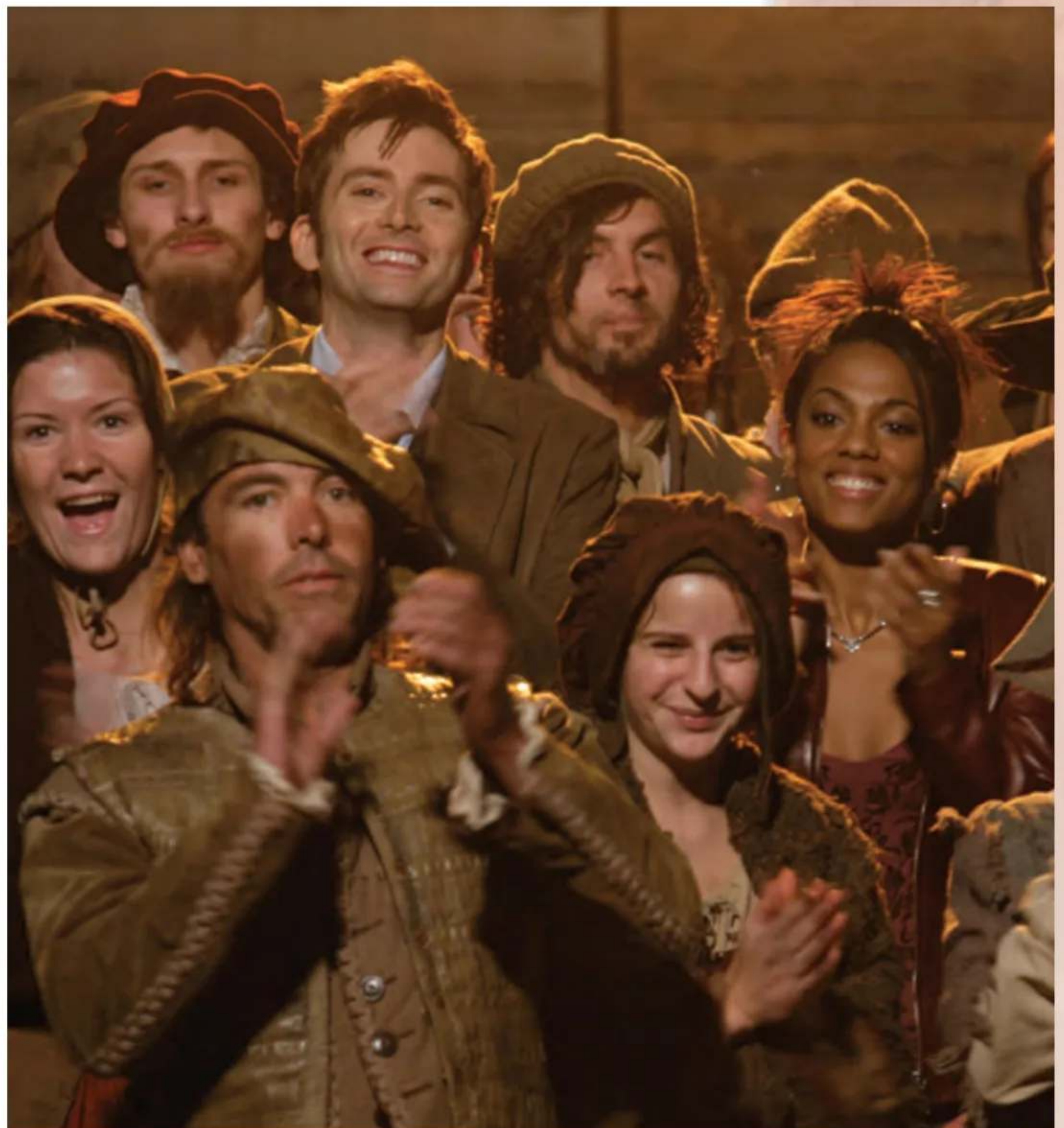
▶ During the build-up to broadcast, in Leicester, visitors to the BBC Open Centre could meet a Dalek and a Cyberman at a special event from Monday 2 to Thursday 5 April, and BBC2 Wales repeated *Designs on Doctor Who* at 7.30pm on Monday 2. The *MediaGuardian's* Media Monkey also reported an unattributed quote that David Tennant was “guaranteed” to star in the 2008 run of *Doctor Who*.

▶ In *Radio Times*, *Doctor Who Watch* saw Nick Griffiths talking to Dean Lennox Kelly and Gareth Roberts in *Labour of Love*, as well as showing how the Globe audience was created, while

photographs of Shakespeare on stage and the Doctor graced the *Today's Choices* page on which TV editor Alison Graham declared this to be ‘one of the most sparkling and energetic episodes yet’. The programme billing was accompanied by a shot of the Doctor and Martha with the Bedlam jailer. An enthusiastic feature about *Doctor Who* was included on BBC Radio Scotland's *Radio Café* on Friday 6 April, Dean Lennox Kelly discussed his turn as the Bard on *GMTV* on Good Friday, and over the Easter weekend when the episode was broadcast, another *Doctor Who Up Close* exhibition of props and costumes from the series opened at Land's End in Cornwall.

Broadcast

▶ With the BBC One continuity announcer urging viewers to record the show, *The Shakespeare Code* rated well, winning its time slot with over three million more viewers than *Grease Is the Word* and *Harry Hill's TV Burp* on ITV1. In *The Independent* on Monday 9 April, Deborah Orr enthusiastically wrote about the episode, particularly delighting in the humour such as the Doctor's, "Fifty-seven academics just punched the air!" quip about the Bard's much-debated sexuality. Following broadcast, the costume for Bloodtide went on display as part of an exhibition at the Globe in London, while in issue 382 of *Doctor Who Magazine* the Globe offered readers a voucher for two-for-one entry to the theatre tour and exhibition.



▶ "I think it's the most lavish episode we've ever done," said Russell T Davies on *Newsround*, "the amount of extras, the size of the picture, we get to film in the Globe Theatre, we went out on location for a lot of days all around the country. The monsters are brilliant, the dialogue is funny, it's very scary in places and it's a good story for Martha. I'm already very, very proud of that episode."

Above:
Groundlings
applaud.

Left:
Shakespeare
takes to
his stage.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
The Shakespeare Code	Saturday 7 April 2007	7.00pm-7.45pm	BBC One	45'32"	7.2M (14th)	87

Merchandise

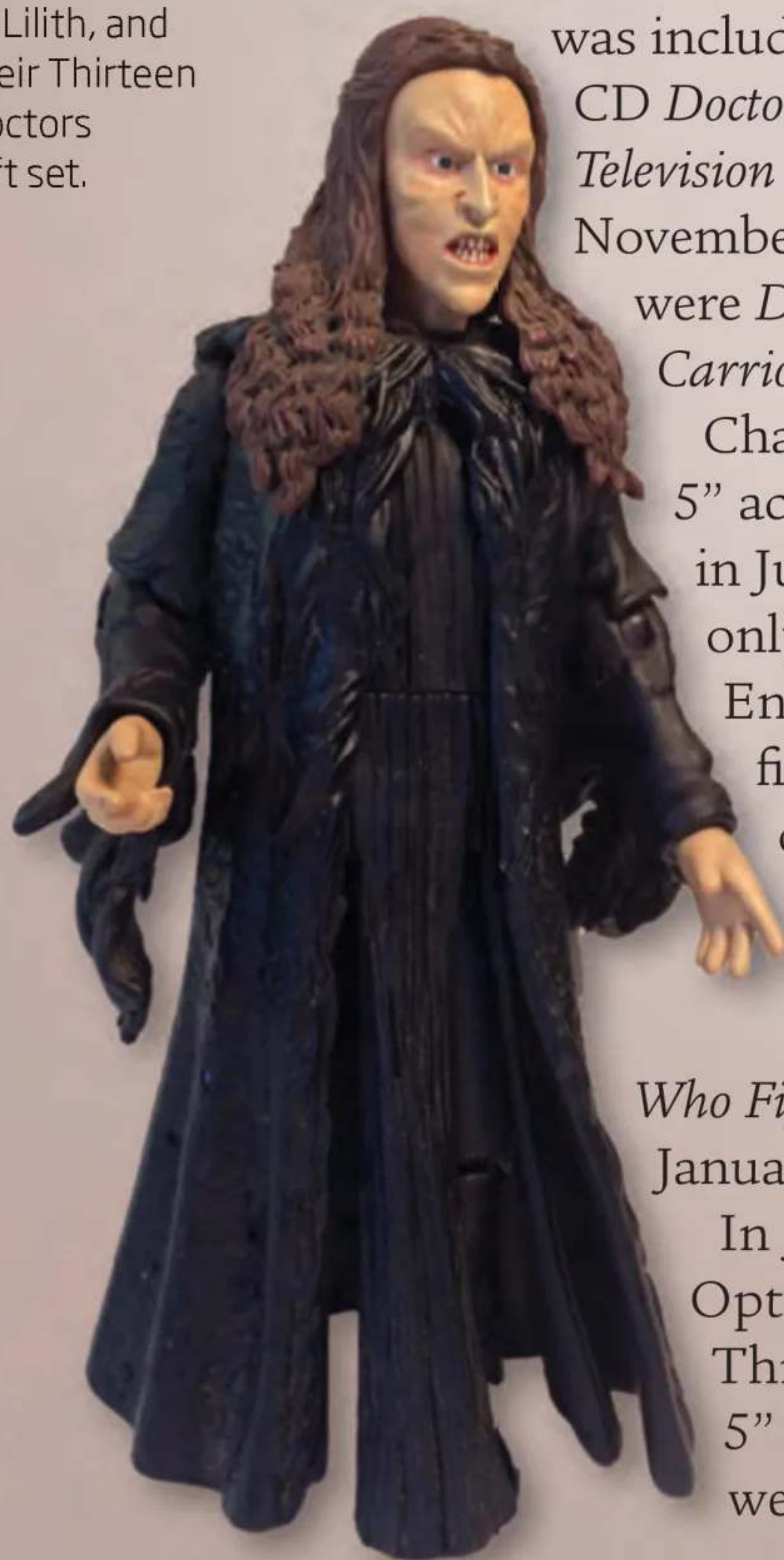
Right:

Behind the scenes on the DVD extras.

In May 2007, *The Shakespeare Code* was released on BBC DVD in *Doctor Who: Series 3 Volume 1*. It was later released on *The Complete Third Series* box set in November 2007 with the following special features: David Tennant's Video Diaries, a commentary from David Tennant and Christina Cole, deleted scenes, outtakes, trailer, an audio description for the episode and the *Doctor Who Confidential Cut Down*. This was reissued as part of *The Complete Series 1-4* in October 2009, and in August 2014. The episode was also available with issue 15 of GE Fabbri's *Doctor Who – DVD Files* in July 2009.

Below and far right:

Character Options' figure of Lilith, and their Thirteen Doctors gift set.



Music from *The Shakespeare Code* was included on Silva Screen's CD *Doctor Who: Original Television Soundtrack: Series 3* in November 2007. The tracks were *Drowning Dry* and *The Carrionites Swarm*.

Character Options issued 5" action figures of Lilith in June 2007, initially only available from The Entertainer stores. The figure came with a crystal ball accessory. A Carrionite came with issue 90 of Eaglemoss' *Doctor Who Figurine Collection* in January 2017.

In July 2016, Character Options USA issued 'The Thirteen Doctors' set of 5" action figures. There were a limited 5,000



sets. 2,500 were available at the San Diego Comic-Con, with the remainder subsequently being filtered out to stores. The Tenth Doctor action figure came dressed in his outfit from *The Shakespeare Code*.

In 2011, Department Six issued pre-production art of a Carrionite. ■



Cast and credits

CAST

David TennantThe Doctor
Freema AgyemanMartha Jones
 with
Dean Lennox KellyShakespeare
Christina Cole Lilith
Sam Marks Wiggins
Amanda Lawrence Doomfinger
Linda ClarkBloodtide
Jalaal Hartley Dick
David Westhead Kempe
Andrée Bernard Dolly Bailey
Chris LarkinLynley
Stephen MarcusJailer
Matt King Peter Streete
Robert Demeger Preacher
Angela PleasenceQueen Elizabeth

UNCREDITED

Marlene Nwoye, Maxine Green African Maids
David Harper Manure Man
Genevieve Cope Bucket Woman
Sean George Pie Seller
Tom Herriot, Jamie Hull, Richard Hull
 Teenagers
Michelle Leaver, Lorraine Leaver, Dennis Morgan, Robin Phillips, Dominic Cryer, Paul Bateman, James Brett, Stephen Bacon, Pete Russell, John Waudby, Bryan Richards, Marco Magnani, Zac Eisen, Ric Chapman, Jamie Mellor, Russell Honeywell, Nikki McFarland, Athena Blay, Sarah Roberts, Kate Robinson, Lucy La Vey, Joanne Robinson Crowd
Thomas Bendikas, Richard Stott, Hope Yeomans Urchins
John Rose Horse Handler
Robert Tunnicliff, Karl King, Mark Mansi, Tom Laverton, Adam Warwicker, Ros Rowsell, Martin Colton, Michael Vakalis, Andy Gill, Chris Sutton, Tommy Maxwell,

Mark Gregory Lord Chamberlain's Men
Colin Galton, Steve Waldon, Andy Elvin, Alan Pople, Dave Bailey, Steve Whaites, Paul Wiggins, Alex Dillow, Joanna Brown, Suzanne Fredericks, Lesley Dring, Susanna Tookey, Vanessa Bailey, Diana Clay, Samantha Link, Will Downie, Paul Bellamy, Emily Biles, Gerald Bowman, Richard Daniels, Christopher Hogben, Terry Mockler, Gemma Nicholls, Matthew Rouse, Joanne Symon, Peter Wood, Philip Gould, Phillipa Burt, Tom Sanderson, Thomas Buchanan, Jeremy Holdcroft, Robin Beer, Max Underwood, Phil K-Dobson, Katie Russell, Shirley Gillespie, Nicci Brighten, Beth Partridge, Michelle Leaver, Lorraine Leaver, Dennis Morgan, Robin Phillips, Dominic Cryer, Paul Bateman, James Brett, Stephen Bacon, Pete Russell, John Waudby, Bryan Richards, Marco Magnani, Zac Eisen, Ric Chapman, Jamie Mellor, Russell Honeywell, Nikki McFarland, Athena Blay, Sarah Roberts, Kate Robinson, Lucy La Vey, Joanne Robinson, Michael Wallace, Paul Vigrass,

Below:

Carrionites, Bloodtide and Doomfinger.





Above:
The Bard discovers just how powerful his words can be.

Michael Martin, Alexander Barnes, John Rayment, Spencer Lovell, Michael Barber, Pascal Molliere, Eugene Wood, Demetrius Couppis, Jo MacCrimmon, Paula Jones, Susan Hallett, Diana Clay, Ruth Adams, Janet Kendall, Samantha Harrington, Bella Sabbagh, Kimberley Wyld, Zoe Jefferies, Anne Edwards, Hal Benson, Muriel Smith, Hugh Holman, Nigel Allen, Jamie Lee, Carl Taggart, Alllan Jones, Andrew Ellis, Charles De Paula, Andy Watts, Kris Williams, Robert O'Neil, Jade Culpit, Louise Harrison, Anna Rudolph, Nina Huggett, Suzanne Downes Audience

Michael Wallace, Paul Vigrass, Michael Martin, Alexander Barnes, John Rayment, Spencer Lovell, Michael Barber, Pascal Molliere, Eugene Wood, Demetrius Couppis, Jo MacCrimmon, Paula Jones, Susan Hallett, Diana Clay, Ruth Adams, Janet Kendall, Gina Murphy, Bella Sabbagh Crowd

Peter McKinstry Hand Double for Shakespeare

Tom Sanderson, Thomas Buchanan, Jeremy Holdcroft, Robin Beer, Max Underwood, Phil K-Dobson, Katie Russell, Shirley Gillespie, Nicci Brighten, Beth Partridge Passers-by

Adrian Ledbury, Chris Mahoney, Simon Lewis, Chris Lubus, John Mallin Bedlam Inmates

Tom Sanderson, Thomas Buchanan, Jeremy Holdcroft, Robin Beer, Max Underwood, Phil K-Dobson, Katie Russell, Shirley Gillespie, Nicci Brighten, Beth Partridge, Michelle Leaver, Nikki McFarland Posh Doubles

Rob Brinton/John Walker Trumpeter

Joseph Lippiatt Double for Dick

Richard Manlove, Rob Grundy, Dale Mullins Queen Guards

Scott Baker, Karl Greenwood, Adam Sweet, Mark Llewellyn Thompson, Richard Tunesi Unknown

Daryl Adcock, Lindsay Hollingsworth, Nicholas Wilkes, Hannah Welch, Gayle Spedding, Nicholas Cater, Viv Youell, Paula Keogh, Paul Sparrowham, Wendi Sheard, Paul Ganney, Stephen Bracken-Keogh Crowd ADR

CREDITS

Written by Gareth Roberts
 Producer: Phil Collinson
 Director: Charles Palmer
 1st Assistant Director: Gareth Williams
 2nd Assistant Director: Steffan Morris
 [uncredited: Jennie Fava, Dafydd Parry]
 3rd Assistant Director: Sarah Davies
 Location Manager: Gareth Skelding
 Unit Manager: Rhys Griffiths
 [uncredited: Huw Jones]
 Production Co-ordinator: Jess van Niekerk
 Production Secretary: Kevin Myers
 Production Assistant: Debi Griffiths
 Production Runner: Siân Eve Goldsmith
 Floor Runner: Barry Phillips
 [uncredited: Lowri Denman]
 Contracts Assistant: Kath Blackman
 Continuity: Non Eleri Hughes
 [uncredited: Pam Humphries]
 Script Editor: Simon Winstone
 Camera Operator: Julian Barber
 Focus Puller: Steve Rees
 2nd Camera Operator: Steven Hall
 [uncredited: Siân Elin Palfrey, Rory Taylor, Roger Pearce, Tim Dodd, Peter Thornton]
 Grip: John Robinson [uncredited: Chris Hughes, Mike Hawk]
 Boom Operator: Jeff Welch
 [uncredited: Bryn Thomas]
 Gaffer: Mark Hutchings
 Best Boy: Peter Chester
 Stunt Co-ordinators: Tom Lucy, Crispin Layfield

Stunt Performer: Maxine Whittaker
 Wires: Bob Schofield
 Chief Supervising Art Director: Stephen Nicholas
 Art Department Production Manager:
 Jonathan Marquand Allison
 Art Department Co-ordinator: Matthew North
 Chief Props Master: Adrian Anscombe
 Supervising Art Director: Arwel Wyn Jones
 Associate Designer: James North
 Set Decorator: David Morison
 Standby Art Director: Tim Dickel
 Design Assistants: Peter McKinstry, Ben Austin
 Cyfle Trainee: Jon Grundon
 Standby Props: Phill Shellard, Clive Clarke
 Standby Carpenter: Paul Jones
 Standby Painter: Ellen Woods
 Standby Rigger: Bryan Griffiths
 Property Master: Phil Lyons
 Props Buyer: Catherine Samuel
 Senior Props Maker: Barry Jones
 Props Makers: Penny Howarth, Mark Cordory,
 Nick Robatto
 Construction Manager: Matthew Hywel-Davies
 Construction Chargehand: Allen Jones
 Graphics: BBC Wales Graphics
 Assistant Costume Designer: Marnie Ormiston
 Costume Supervisor: Lindsay Bonaccorsi
 Costume Assistants: Sheenagh O'Marah,
 Kirsty Wilkinson [uncredited: Ian Chapman]
 Make-Up Artists: Pam Mullins, Steve Smith,
 John Munro [uncredited: Morag Smith,
 Richard Muller]
 Casting Associate: Andy Brierley
 Assistant Editor: Ceres Doyle
 Post Production Supervisors: Samantha Hall,
 Chris Blatchford

Post Production Co-ordinator: Marie Brown
 Special Effects Co-ordinator: Ben Ashmore
 Special Effects Supervisor: Paul Kelly
 Prosthetics Designer: Neill Gorton
 Prosthetics Supervisor: Rob Mayor
 On Line Editor: Matthew Clarke
 Colourist: Mick Vincent
 3D Artists: Nick Webber, Chris Tucker, Andy Guest,
 Bruce Magroune
 2D Artists: Sara Bennett, Melissa Butler-Adams,
 Russell Horth, Bryan Bartlett, Joseph Courtis,
 Adam Rowland
 Visual Effects Co-ordinators: Jenna Powell,
 Rebecca Johnson
 Digital Matte Painters: Alex Fort, Simon Wicker
 On Set VFX Supervisor: Barney Curnow
 Dubbing Mixer: Tim Ricketts
 Supervising Sound Editor: Paul McFadden
 Sound Editor: Doug Sinclair
 Sound FX Editor: Paul Jefferies
 Finance Manager: Chris Rogers
 With thanks to the BBC National Orchestra of Wales
 Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Executive: Julie Scott
 Production Accountant: Endaf Emyr Williams
 Sound Recordist: Julian Howarth
 [uncredited: Ron Bailey]
 Costume Designer: Louise Page
 Make-Up Designer: Barbara Southcott
 Music: Murray Gold
 Visual Effects: The Mill
 Visual FX Producers: Will Cohen, Marie Jones
 Visual FX Supervisor: Dave Houghton
 Special Effects: Any Effects
 Prosthetics: Millennium FX
 Editor: Matthew Tabern
 Production Designer: Edward Thomas
 Director of Photography: Ernie Vincze BSC
 Production Manager: Patrick Schweitzer
 Executive Producers: Russell T Davies, Julie Gardner
 BBC Wales in association with the Canadian
 Broadcasting Corporation
bbc.co.uk/doctorwho
 © BBC 2007

Left:

The crew sets up inside the present-day Globe Theatre.



Profile

GARETH ROBERTS

Writer

Born on 5 June 1968 in Chesham, Buckinghamshire as Gareth John Pritchard Roberts (Pritchard was his mother's maiden name), he grew up a huge *Doctor Who* fan and as a child one of his first stories saw the Doctor and the Brigadier repel alien invaders with a Focke-Wulf aircraft.

After studying drama at King Alfred's College, Winchester he became a voice in *Doctor Who* fandom, co-editing iconoclastic fanzine *Cottage! Under Siege* with Neil Corry in 1993/4.

He regularly contributed to *DWB* and *Doctor Who Magazine*, often collaborating with Clayton Hickman on the latter. Roberts wrote *DWM* comic strips *The Lunar Strangers* (1994), *Plastic Millenium* (1994), *Operation Proteus* (1995), *The Seventh Segment*



(1995), *Target Practice* (1995) and *The Last Word* (2001).

He moved into longform fiction with acclaimed Virgin *New Adventures* novels *The Highest Science* (1993), *Tragedy Day* (1994) and *Zamper* (1995). To the *Missing Adventures* range he provided First Doctor tale *The Plotters* (1996), and three further entries, demonstrating his love for the Fourth Doctor and Second Romana team of Season 17: *The Romance of Crime* (1995), *The English Way of Death* (1996) and *The Well-Mannered War* (1997). His campily whimsical sensibilities were further

in evidence with Big Finish audios co-written with Clayton Hickman, *The One Doctor* (2001) and *Bang-Bang-a-Boom!* (2002), featuring pantomime stylings and an Intergalactic Song Contest. Roberts also co-wrote, with Rebecca Levene, Big Finish's debut release for *The Tomorrow People* (2001).

Moving into mainstream television via soap opera, he became a storyliner on Sky One's surreal soap *Springhill* (1996/7), then shifted to storylining for *Coronation Street* (1997/8),

This page:

Gareth's iconic fanzine *Cottage! Under Siege*, and his first forays into *Doctor Who* fiction.



became a script/story editor, then writer on *Emmerdale* (1998/9) and a writer on *Brookside* (1999-2003).

He diversified into more obviously comedic fare, with the revived *Randall & Hopkirk (Deceased)* (2001), sitcom *Swiss Toni* (2003) and sketch show *Swinging* (2005). A fantasy comedy co-written with Mark Gatiss *The Ministry of Time* (2004) reached a cast readthrough stage but no pilot emerged.

By 1999 he was enough of a TV mover and shaker to feature alongside Russell T Davies, Steven Moffat, Mark Gatiss and Paul Cornell in a *Doctor Who Magazine* forum article that suggested how the show might return for the twenty-first century: "To keep younger viewers watching today, there'd need to be a deeper emotional context to the Doctor/assistant relationship."

He and Clayton Hickman contributed to a *Doctor Who* revival pitch led by Mark Gatiss, touted around the BBC in 2001.

As Russell T Davies' own endeavours were about to bear fruit, Roberts was working on *DWM* comic strip *Doctor Who and the Nightmare Game* (2003). After the TV show's return, Roberts provided Ninth Doctor strips to *DWM*, beginning with *The Love Invasion* (2005).



Spin-off media brought him ever closer to the parent series, with tie-in books *Only Human* (2005) and *I Am a Dalek* (2006), a BBC Red Button interactive minisode *Attack of the Graske* for Christmas 2005, and online Tardisodes accompanying instalments of the second series in 2006.

The Shakespeare Code brought his first full *Doctor Who* TV writing credit. Subsequent credits came in *The Unicorn and the Wasp* [2008 – see Volume 58] and *Planet of the Dead* [2009 – see Volume 61], the latter co-credited to Russell T Davies. For Matt Smith's Doctor he wrote two stories featuring Craig Owens, played by James Corden: *The Lodger* [2010 – see Volume 65], a reworking of a 2006 Tenth Doctor *DWM* comic strip, and *Closing Time* [2011 – see Volume 69]. Roberts and Hickman also co-wrote Matt Smith's introductory sequence for the 2011 National Television Awards. Roberts' sole Twelfth Doctor entry *The Caretaker* [2014 – see Volume 78] was co-written with Steven Moffat. Roberts also co-wrote stage show *Doctor Who Live* (2010) with Will Brenton.

Alongside Russell T Davies, Roberts wrote the pilot for spin-off series *The Sarah Jane Adventures* (2007-11), before going onto provide eight subsequent two-part stories, with *Goodbye, Sarah Jane Smith* (2010) co-credited to Clayton Hickman. He and Hickman also scripted a 2009 *Sarah Jane Adventures* Comic Relief Special. Roberts wrote two adventures for the series' replacement *Wizards vs Aliens* (2012/13).

He briefly returned to *Doctor Who* in print, writing a novelisation of Douglas Adams' *Shada* (2012). In turn, several of Roberts' own early *Missing Adventures* novels were adapted as Big Finish audios from 2014.

Other TV credits include an episode of *Jekyll & Hyde* (2015), written for old *Swiss Toni* pal Charlie Higson, and TNT's US fantasy series *The Librarians* (2017). ■

Left: Gareth helped originate *The Sarah Jane Adventures*.

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The Doctor is surprised when a young woman, Donna Noble, is transported to the TARDIS on her wedding day. It becomes clear that Donna is connected to a plot to destroy the Earth by the Empress of the Racnoss. Can the Doctor and Donna save the world before it's too late?

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