

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

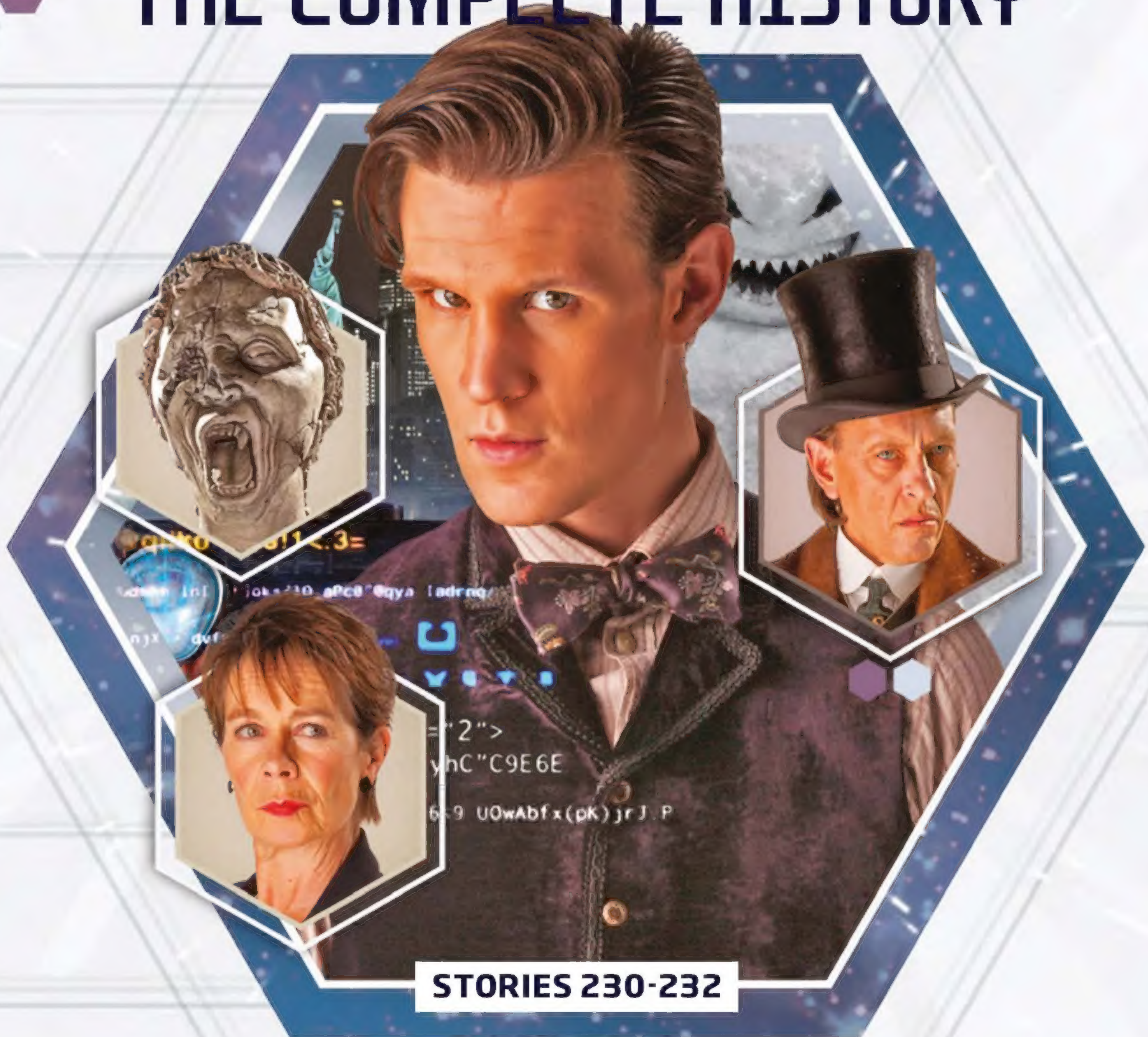
BBC

DOCTOR WHO



THE **ELEVENTH**
DOCTOR

THE COMPLETE HISTORY



STORIES 230-232

THE ANGELS TAKE MANHATTAN,
THE SNOWMEN
AND THE BELLS OF SAINT JOHN



BBC
**DOCTOR
WHO**

THE COMPLETE HISTORY

THE ANGELS TAKE MANHATTAN

THE SNOWMEN

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Contents

THE ANGELS TAKE MANHATTAN

8 INTRODUCTION	10 STORY	12 PRE-PRODUCTION	24 PRODUCTION	38 POST-PRODUCTION
45 PUBLICITY	47 BROADCAST	50 MERCHANDISE	51 CAST AND CREDITS	54 PROFILE

THE SNOWMEN

58 INTRODUCTION	60 STORY	62 PRE-PRODUCTION	74 PRODUCTION	87 POST-PRODUCTION
94 PUBLICITY	100 BROADCAST	102 MERCHANDISE	103 CAST AND CREDITS	108 PROFILE

THE BELLS OF SAINT JOHN

112 INTRODUCTION	114 STORY	116 PRE-PRODUCTION	125 PRODUCTION	133 POST-PRODUCTION
136 PUBLICITY	139 BROADCAST	141 MERCHANDISE	142 CAST AND CREDITS	146 PROFILE

148

INDEX



Welcome

So it's goodbye to the Ponds as Amy and Rory reach the end of their adventures with the Doctor in *The Angels Take Manhattan* [2012 – see page 6]. And what an incredible and eventful journey it was.

Almost 50 years previously, when one of the Doctor's first travelling companions, Barbara Wright said farewell to the Doctor in *The Chase* [1965 – see Volume 5], she remarked, rather surprisingly, that her experiences in the TARDIS would “probably be the most exciting part of my life”. One can't help wondering what she thought might lay ahead of her that could possibly beat encountering alien monsters on distant worlds, experiencing the French Revolution and meeting Marco Polo. She was clearly an optimist.

Right:

As a traveller in the TARDIS, Rory lived a life of adventure.



It's doubtful that Amy and Rory's post-TARDIS life was quite as unpredictable, dramatic and dangerous as it had been in the Doctor's company. However, they did have to contend with being thrown back in time to 1930s New York where, with no money or proof of any official status, they were forced to establish a new life together – a challenging adventure of a different kind than they were used to.

Once settled though, did they miss their life of adventure, or did they finally welcome the calm of a predictable life of normality?

Amy's life in particular had been shaped by the Doctor from an early age, having encountered him for a single night when she was just a little girl, and was left to wait for his return for many years, causing her (and others) to doubt her own sanity.

When she finally did join the Doctor on his travels, Amy was subjected to a variety of traumatic experiences, not least of which was being kidnapped, giving birth to her baby which was then taken from her, and then discovering that she had already met her daughter who was now a woman older than herself. Even Barbara Wright couldn't top that!

That alone sounds like enough excitement for one lifetime, so one can only hope that Amy Pond, or Amelia Williams as she became known, was happy to live her life as an author and wife.

John Ainsworth – Editor



MELODY MALONE

New York Grouched at my window. A friend
once told this was the sound of a million
stories.

Some nights I felt like they were all happening
to me. This was one of those nights.

But what the hell - my stockings were
straight, my lipstick was combat standard. I
was packing clearance that could fall off in
twenty feet.

MELODY MALONE

MELODY MALONE

DETECTIVE IN OLD NEW YORK TOWN

‘AMY’S LIFE IN PARTICULAR
HAD BEEN SHAPED BY
THE DOCTOR FROM
AN EARLY AGE.’



THE ANGELS TAKE MANHATTAN

➤ STORY 230

A trip to present-day New York goes wrong when Rory is sent back to the 1930s by a Weeping Angel. With the help of detective Melody Malone [AKA River Song], the Doctor and Amy attempt to find Rory but soon discover that not all of time can be rewritten.



**WINTER
QUAY**

NEW YORK
MANHATTAN

CHAPTER 9 CALISTO
CHAPTER 10 THE ROMAN
CHAPTER 11 DEATH

Introduction

The *Angels Take Manhattan* is a significant milestone in *Doctor Who*'s relationship with New York City. Unlike other international locations, New York had featured many times before but, on this occasion, the cast actually recorded much of the episode on location in the city. And the outcome of this latest battle with the Weeping Angels apparently scrambled the timelines, making New York a no-go area for the TARDIS from that point on.

The Doctor first visited the Big Apple in *The Chase* [1965 – see Volume 5], briefly stopping off at the top of the Empire State Building while being pursued by the Daleks. But it wasn't until the series' revival in the early 2000s that the city became more involved. In both *New Earth* [2006 – see Volume 51] and *Gridlock* [2007

– see Volume 55] we visited New New York – apparently the 15th iteration of this great metropolis.

Following immediately on from *Gridlock*, *Daleks in Manhattan/Evolution of the Daleks* [2007 – also Volume 55] was the first story to be set wholesale in the original New York; we also returned to the Empire State Building, with the famous landmark playing a central part in the plot. Thereafter, a number of stories revisited the city. At the beginning of *The Stolen Earth/Journey's End* [2008 – see Volume 60], we saw Martha Jones based in New York at UNIT HQ. In *Day of the Moon* [2011 – see Volume 66], the Doctor rescues River Song as she falls from a New York skyscraper.

But it wasn't until *The Angels Take Manhattan* that the series investigated the city in greater depth. There were scenes in Times Square and Central Park (Central Park in the guise of Hooverville had appeared in *Daleks in Manhattan*, but in that instance the scenes had been shot in Cardiff's Bute Park) and the Statue of Liberty turned out to be a Weeping Angel.

It's a symptom of the series' growing international appeal that New York has made such a mark on the series. It's perhaps a worthy spot to strand Amy and Rory – with some kind of interference in the fabric of time making it impossible for the Doctor to reach them there.

In the world of *Doctor Who*, such obstacles are rarely set in stone. The Doctor soon returned to the city in the 2016 Christmas Special *The Return of Doctor Mystério*. It seems inevitable that New York will continue to be an inspiration to *Doctor Who* writers long into the future. ■

Below:

The Doctor visited the 15th iteration of New York in *New Earth*.





'ON THIS OCCASION
THE CAST ACTUALLY
RECORDED MUCH OF
THE EPISODE ON
LOCATION IN NEW YORK.'

STORY

New York, 1938, and crime boss Julius Grayle recruits private investigator Sam Garner for a case – to visit an apartment block near Battery Park, home to “living statues”. Garner enters the building and finds an old man who claims to be his future self. Pursued by statues of angels, Sam flees to the roof where he encounters the Statue of Liberty with its mouth wide open, ready to bite! [1]

In present-day New York, the Doctor, Amy and Rory are relaxing in Central Park. The Doctor is engrossed in a novel about a private detective called Melody Malone and sends Rory to fetch coffee. On his way back, Rory is unnerved by a childlike giggling. In the Doctor’s novel, the narrator describes meeting Rory in 1938 – which is where Rory finds himself, with Melody Malone, also known as River Song! [2]

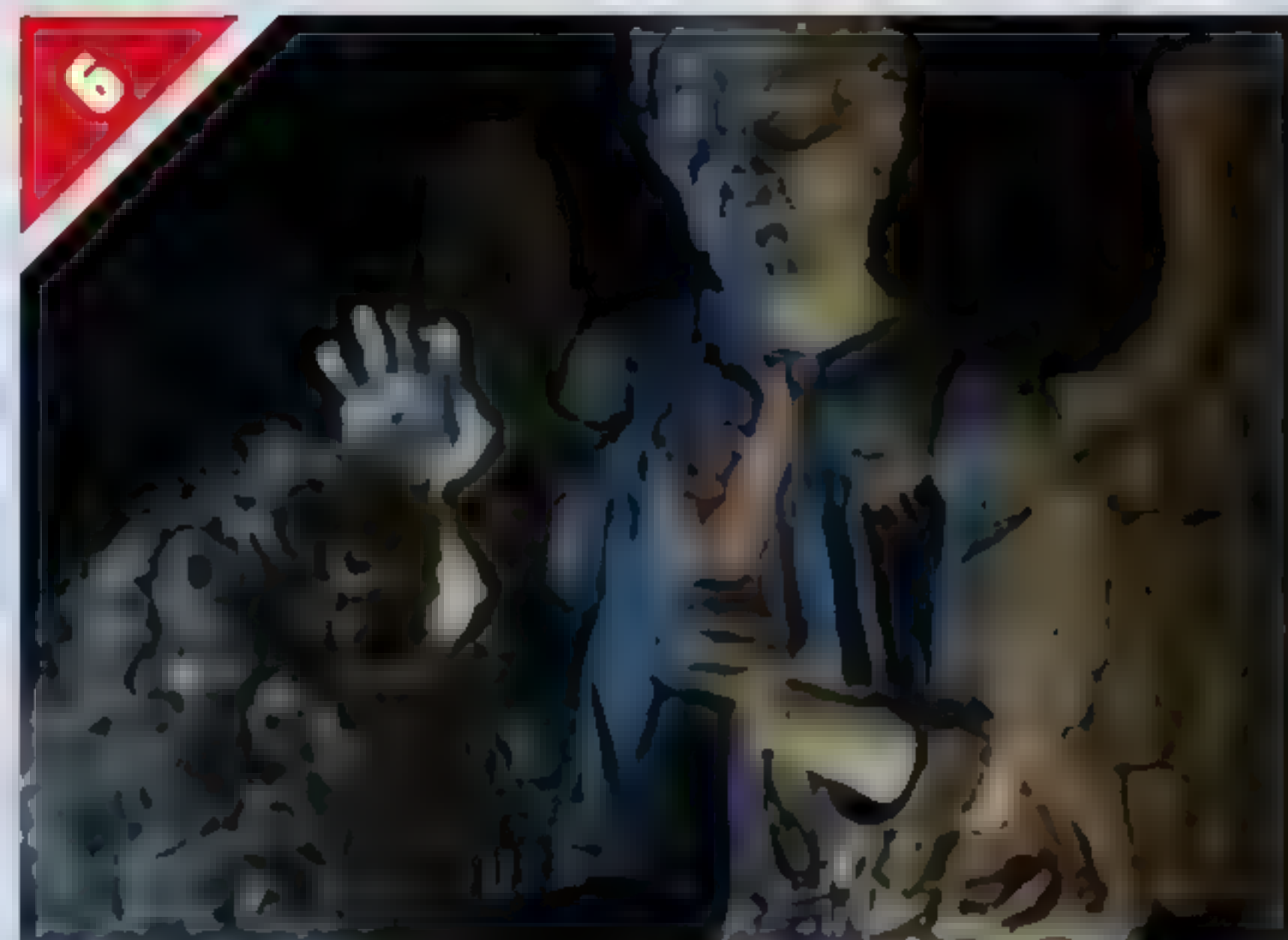
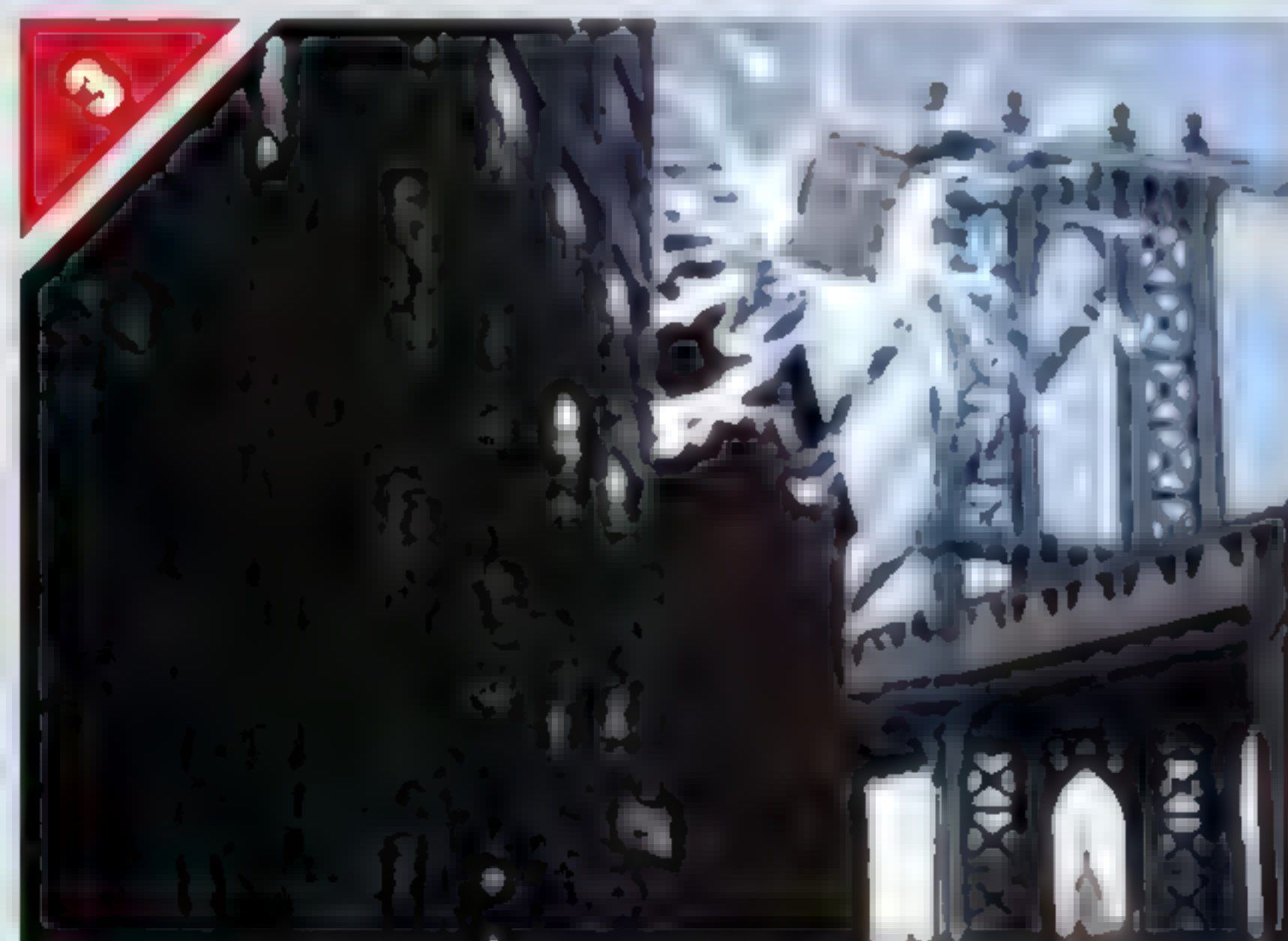
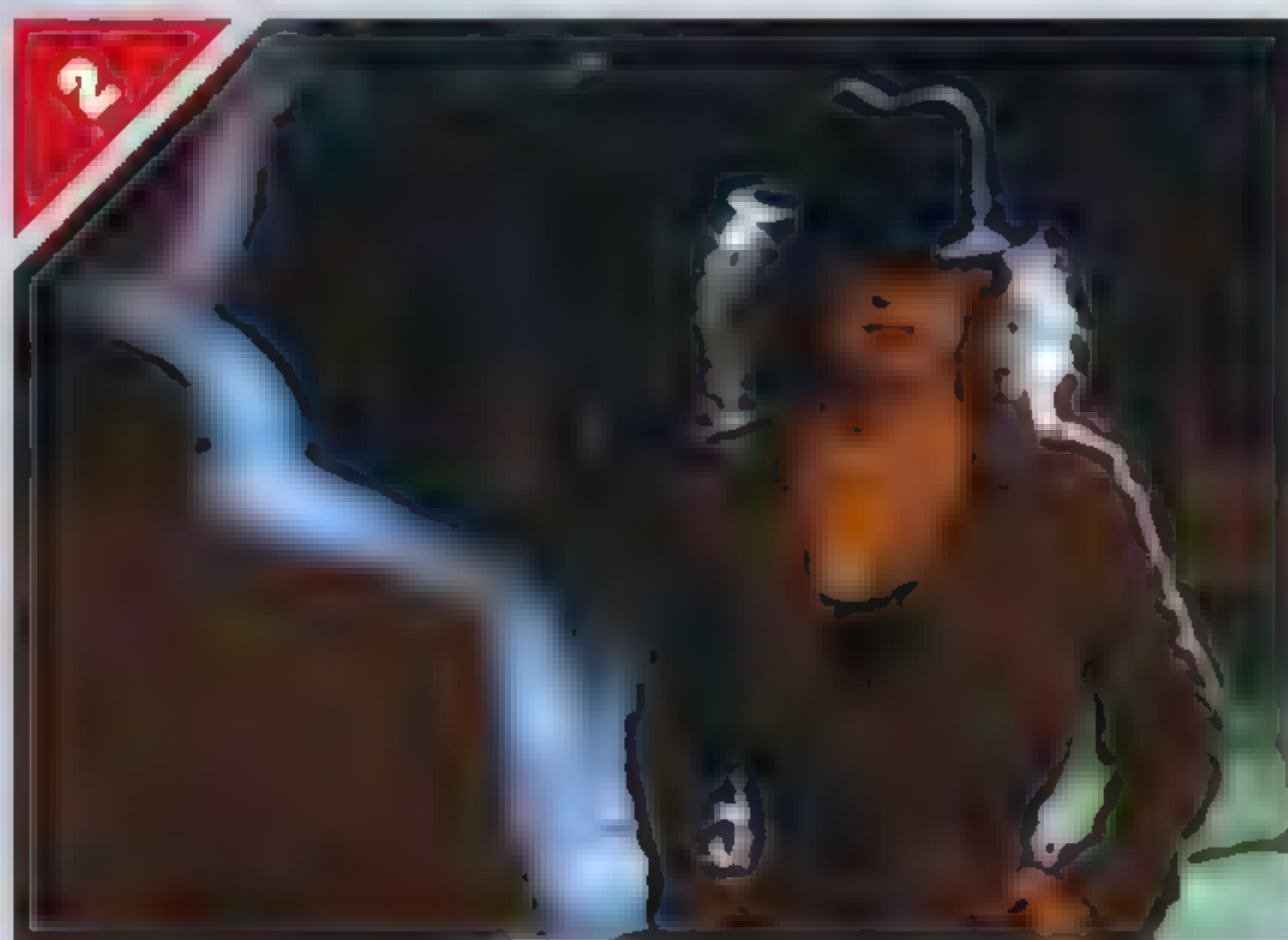
River deduces that Rory hasn’t come to New York in the TARDIS, as it is impossible to land due to the time distortions. The Doctor and Amy try, and the TARDIS just bounces off. [3]

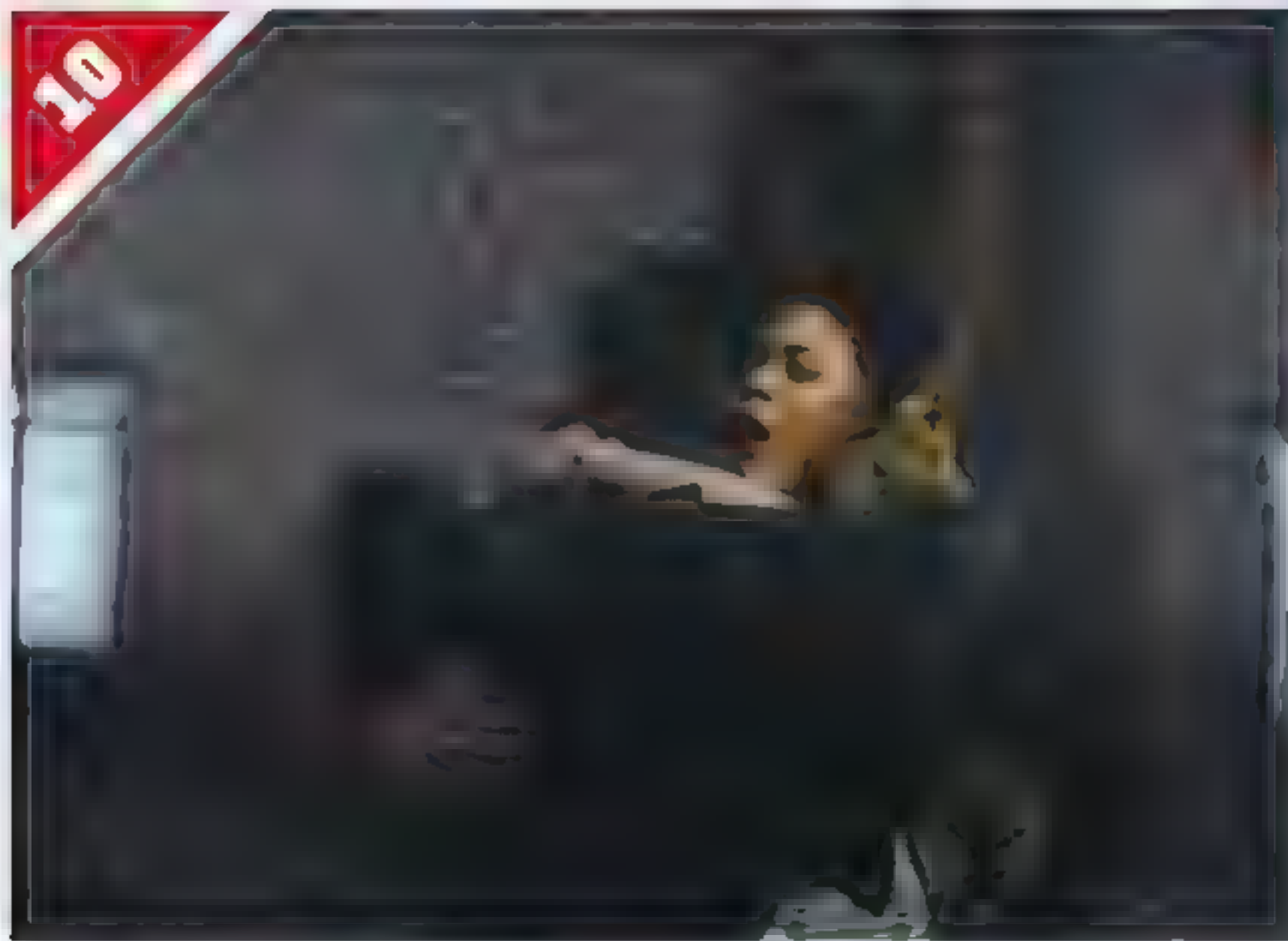
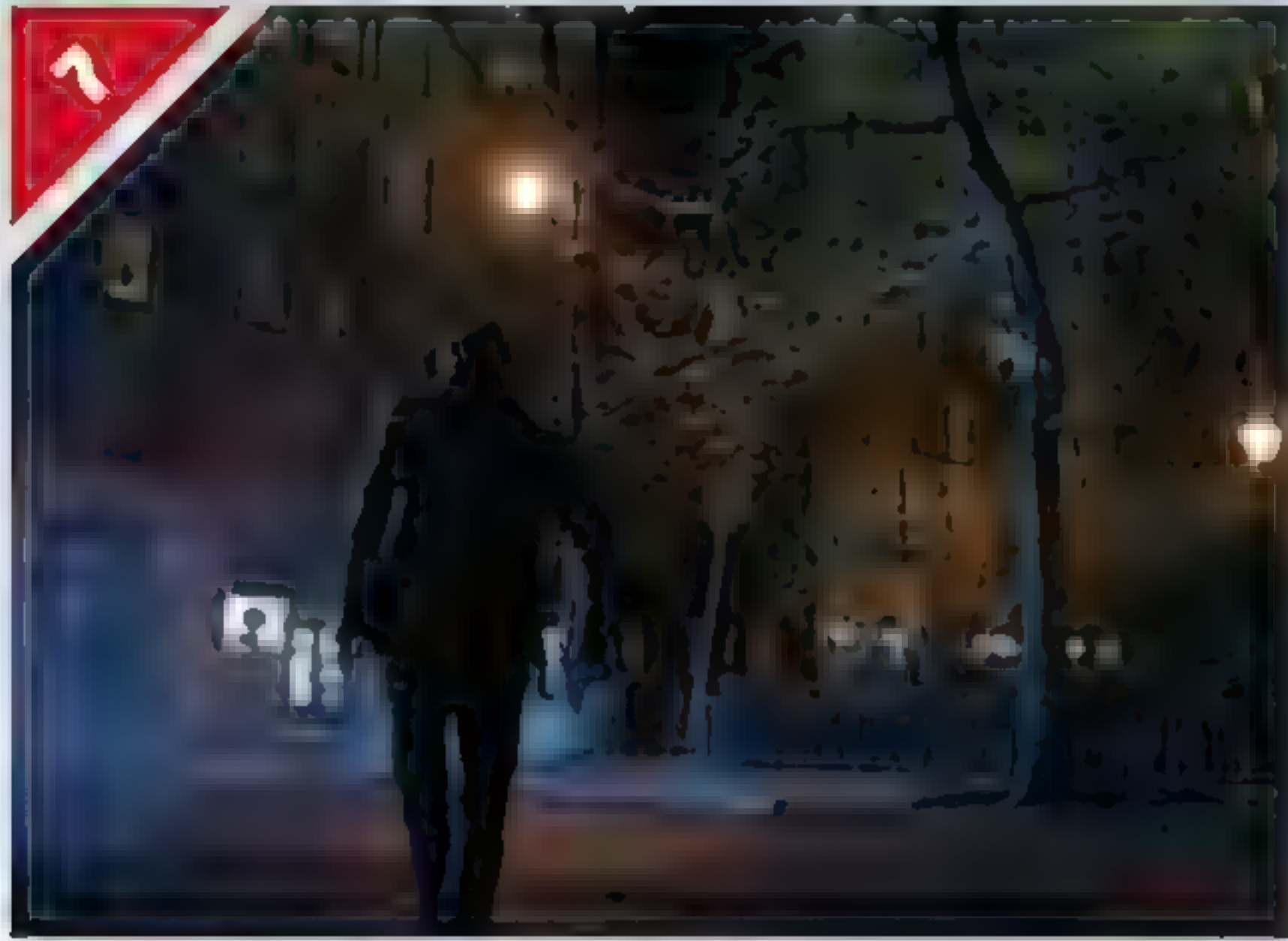
The Doctor realises that Rory was sent back to 1938 by a Weeping Angel. Amy reads further into the book but the Doctor warns her that while time can be rewritten, once it has been read it is “written in stone”.

River and Rory are taken to meet Grayle, who throws Rory in the cellar “with the babies” – cherub Weeping Angels! [4] In River’s book, she mentions seeing a Qin vase. The Doctor travels back to ancient China to inscribe a message on the vase. [5]

River gets the message and she uses her vortex manipulator to send a landing signal.

Grayle shows River a captured Weeping Angel, which grabs her wrist. [6] Then the TARDIS arrives, knocking Grayle unconscious.





The Doctor and Amy go to look for Rory in the cellar, but he's disappeared, and when they get back, River has freed herself from the Weeping Angel by breaking her wrist. She uses a gadget to locate Rory, who has been sent to an apartment block near Battery Park. [7]

Rory enters the apartment and walks into room 802. The Doctor, Amy and River catch up with him, and find someone lying in the bed: Rory's aged future self! [8] He dies.

The Doctor realises that the Angels must have sent him back in time to feed off his time energy. They are using the building as a battery farm. River suggests that a time paradox might poison the Angels.

Rory and Amy flee onto the roof where they face the Weeping Angel Statue of Liberty. [9]

Rory realises that if he jumps off the roof and dies, it will create a paradox. Amy joins him on the ledge, and they

jump off together as the Doctor and River arrive. [10]

The resulting paradox collapses the timeline and the Doctor and his friends find themselves back in the present day in a graveyard near New York. Rory spots a gravestone with his name on - and is sent back in time by a surviving Weeping Angel! [11]

Amy decides to let the Weeping Angel touch her so she will be sent back to the same point as Rory. She vanishes - and her name appears on the gravestone beneath Rory's.

River tells the Doctor that when she writes the Melody Malone story, she will ask Amy to write an afterword.

The Doctor reads it. In the afterword, Amy tells the Doctor that she and Rory lived well and were happy together. She then asks him to go and speak to the little girl who once waited for him in her garden, and tell her about all the adventures she is going to have. [12]



Pre-production

Above:
“Didn’t anyone
tell you it’s
rude to point!”

“**T**here will be tragedy and there will be Weeping Angels,” writer Steven Moffat told BBC Media. “It is a heartbreaking farewell to Amy and Rory. We see the Doctor and his little Amelia Pond race through the streets of Manhattan to save Rory with help along the way as River Song charges back on to our screens, just in time to say goodbye.”

“Forever... Definitely forever!” was what Karen Gillan told Steven Moffat when, over dinner one night in an American hotel in

late April 2010, the executive producer had asked her how long she intended to stay with *Doctor Who*, having completed her first year as Amy Pond. The showrunner agreed happily... adding, “But when you do want to leave, make me the first person you tell.” In due course, Moffat also spoke to Arthur Darvill, who portrayed Amy’s husband, Rory Williams, and who was to join the TARDIS as a regular traveller alongside his screen wife for the 2011 series.

It was around the end of 2010 when Karen Gillan had first considered that

maybe she – and hence Amy Pond – should leave during the 2012 series; by this time, Gillan would have been on the series for three years. “I was just thinking about it and I had this instinct of when I wanted to leave, so I called Steven Moffat and we arranged dinner,” she told *collider.com*. “He told me where he was at, story-wise, and together we were like, ‘Okay, this is when we can do it.’”

The Ponds’ swansong

Similar thoughts were in the mind of Arthur Darvill, and it seemed natural that Amy and her husband Rory should depart from *Doctor Who* together. During production of the 2011 series, the executive producers met with the two actors to discuss their exit plan. “Karen Gillan and I sat down with Piers Wenger and Beth Willis and also Steven Moffat and just had a chat about what our plans were, and what their plans were,” explained Darvill in *TV Choice*. “It came out of that discussion. We’d all been thinking along the same timeline.”

“There’s a life cycle to these things and I think actor’s instincts are very strong about that,” commented Steven Moffat on the BBC website of his stars’ decisions to leave the series. The lead writer knew that he would have around a year to craft the Ponds’ swansong, and wanted to come up with something very powerful. Both Gillan and Darvill were also determined that they should leave the series in a manner which would not allow subsequent returns or cameo appearances. “We all sat down and said that if we’re going to go, we are going to go properly,” Darvill told *The Daily Telegraph*, while Gillan told *Radio Times*, “I decided there’d be no cameo returns after I leave. I want the impact of the end of the Pond era to remain strong.

I don’t want to spoil it by coming back a few episodes later to say hello.” While recording at Neath Abbey in the second week of December, Gillan and Darvill decided to tell Matt Smith about their plans.

The departure of Amy and Rory helped to shape the five episodes of the 2012 series. Following their wedding and honeymoon, the Ponds had not been regular TARDIS travellers, setting up a home while the Doctor dropped in on them periodically. As regular companions, their days were over, with the Time Lord having deposited them back at a new home at the conclusion of *The God Complex* [2011 – see Volume 69]. In the opening episodes of the new run, the Doctor would have sporadic adventures with the couple over a period of several years – and in the meantime it would become clear that travelling alone had a profound effect on his behaviour and judgement. Moffat wanted to conclude the Doctor’s life with the Ponds in a manner similar to that of JM Barrie’s creation Peter Pan; a character who remained young while those dear to him, like Wendy, grew up and became old.

In early 2011, Steven Moffat and his family were in the American metropolis

Below:
River makes her return.



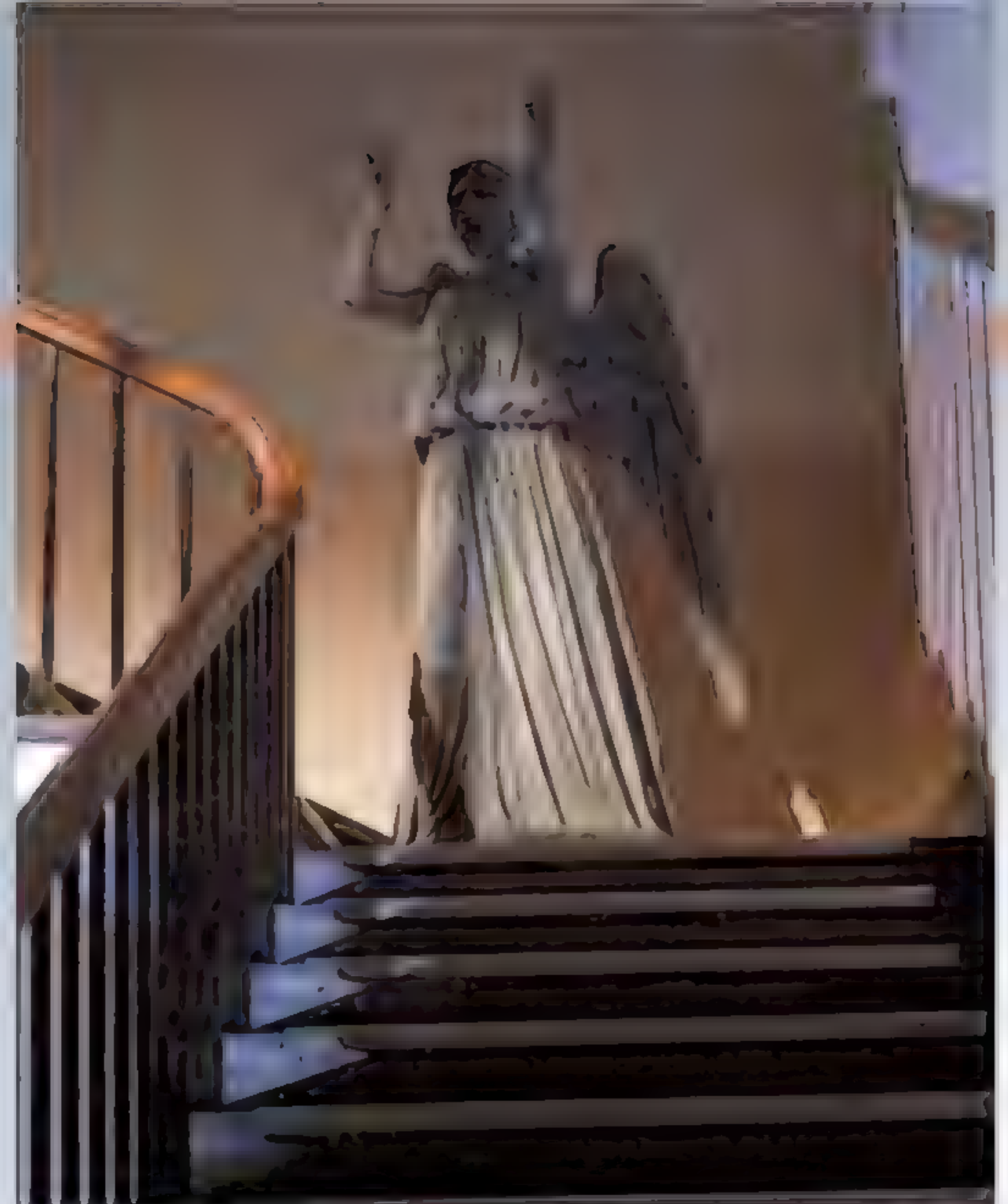
of New York. Wintery conditions hit the city and it was while being trapped in a diner by a snowstorm that the lead writer decided that New York was where the Ponds should have their final adventure, rather than confronting the Daleks as he initially considered. “One of my favourite places in the world was somehow the right place to end it all,” he told *Radio Times*.

Right:
Staircase out
of bounds.

Having this location in mind, Moffat needed an opponent for the time travellers, something which would force Amy and Rory’s adventures in space and time to come to an end, and also remind the Doctor of the impact of his mistakes. “There was something about the Weeping Angels and New York that just seemed to make sense to me,” he told BBC Media of his decision to again pit the Doctor against the ‘Lonely Assassins’ he’d originally created for *Blink* [2007 – see Volume 56], and had brought back for *The Time of Angels/Flesh and Stone* [2010 – see Volume 64]. “I had loads of ideas for the Weeping Angels on both the previous stories that I never got anywhere close to using, so it was good to find the opportunity,” he explained. Moffat had also noticed that there were lots of statues around Manhattan. New York also offered the Statue of Liberty, the colossal sculpture in New York Harbour, which provided the possibility that the statue could be a massive Weeping Angel.

River Song returns

It was also fitting that River Song – the daughter of Amy and Rory, and the wife of the Doctor – should return to see her parents off. “It’s just nice to get River back being a guest character,” observed Moffat, noting that the character he had created for *Silence in the Library/Forest of the Dead* [2008 – see Volume 59]



had often been driving the story arc that ran through the 2011 series.

“In May 2011, Steven flagged to us that he felt the right place to draw Amy and Rory’s story to an end was New York,” producer Marcus Wilson told *Doctor Who Magazine*. “My first thought was, how much can we afford to shoot in New York?” As it transpired, the American city was very film- and television-friendly, and welcoming to media crews. Consequently, this US shoot for *Doctor Who* was undertaken in conjunction with Working Pictures Inc, a company with great experience of location work around the city on dramas such as *Law & Order*. The US line producer was David Mason, who in November 2010 had worked with the *Doctor Who* shoots for *The Impossible Astronaut/Day of the Moon* [2011 – see Volume 66]. “It’s a city that has such scale and romance,” explained executive producer Caroline Skinner at San Diego Comic-Con. “It gives the episode a real atmosphere and a very different tone for *Doctor Who*.”

When director Nick Hurran went on a recce to New York early in 2012, he returned with various location photographs. Steven Moffat realised that cherubs, small baby angels, were clustered around the statue of an angel which formed the Bethesda Fountain in Central Park. “I freaked out when I

thought about it. And they already exist. I went and looked at pictures of cherubs and never realised how scary they are,” he told the BBC website. The BBC Cymru team continued to liaise closely with Working Pictures Inc to find specific matching locations in New York where a single establishing shot could be matched seamlessly to a scene which would largely be recorded in Cardiff.

At the press screening for *The Doctor, the Widow and the Wardrobe* [2011 – see Volume 70] on Thursday 15 December 2011, Moffat announced that “the final days of the Ponds are coming... that story is going to come to a heartbreaking end”; he also hinted that River Song might be returning to the show. ‘See what I’m writing right now? People are going to cry. CRY!!’ tweeted Moffat on Saturday 28 January 2012 as he started work on the Ponds’ swansong, while three days later he added, ‘Been stuck on the same bit of script for HOURS. Here, now, is my solution. I will MAKE SOMETHING UP!!! Oh, I’m on fire today!’ There was a very specific tone to the script that Moffat was looking for, something which set it apart from other episodes which had seen the departure of the Doctor’s travelling companions. “Generally what we’ve done is to see how

devastating it is for the companions,” noted Moffat at BAFTA Cymru. “Actually, it’s more devastating for the Doctor because he loses and loses and loses. He’s completely useless in that episode from the moment he knows he’s going to lose Amelia.” In *Radio Times* he also commented, “Heartbreak is always a terrible thing. But imagine if you had two of them.”

The episode was scheduled as the fifth in the 2012/13 series, and would be made as part of the second production block (‘Block Two’) with director Nick Hurran, alongside the first episode of the series – *Asylum of the Daleks* [2012 – see Volume 70] – which was also written by Moffat. The first version of Moffat’s script for the Ponds’ departure was an undated 32 pages of material entitled *The Angels Take Manhattan*. This title played upon the popular phrase of succeeding in New York – and had already been parodied for the 1984 movie *The Muppets Take Manhattan* and the 1987 mini-series *I’ll Take Manhattan*. In May 2011, Karen Gillan had made a drama for BBC Four called *We’ll Take Manhattan*, in which she starred as the 1960s model Jean Shrimpton.

This incomplete draft opened in New York, 1938 in a dive called Joe’s where a frightened old guy called Nathan asked Sam Garner to take on his case; the action was similar to that at Grayle’s in the final version. Alighting from his car, Garner found a 70-year-old lady standing crying in the rain, looking up at the apartment block to where a little girl was kneeling on her bed in a window; the girl was playing

Connections: Time Lady

▶ River is seen to possess both her PDA, first seen in *The Time of Angels/Flesh and Stone* [2010 – see Volume 64] and the vortex manipulator (of the sort used by Time Agents, introduced in *The Empty Child/The Doctor Dances* [2005 – see Volume 50]) which she had purchased in *The Pandorica Opens/The Big Bang* [2010 – see Volume 66]).



Left: The Doctor and Amy face up to the fact that not all of time can be rewritten.

peek-a-boo and when Garner asked if the old woman knew her, she replied, “Yes. Me,” and walked away. As Garner moved off, the girl covered her eyes with her hands again and removed them to find an Angel staring through the window at her. Arriving at Winter Quay, a voice from a grille welcomed Garner to his home – somewhere that Garner could never afford an apartment. The voice said that everyone was waiting for him in Room 702. Arriving outside the apartment, Garner found his 50-year-old self emerging, and then saw his 70-year-old self step out behind him, while inside the apartment was his 90-year-old self hunched in a wheelchair, dying. The older Garners then locked their younger self out on the landing with the Angels. Fleeing upstairs, Garner broke into the penthouse suite and saw the Statue of Liberty looking in through the window at him.

The material with the TARDIS trio in New York was very close to the broadcast version. When Amy asked the Doctor how old he was, he replied, “I don’t know... I don’t – I haven’t known for centuries. When people ask, I just sort of pick a big number and look confident.” Amy then told the Doctor, “I’m 34. I’ve known you since I was seven years old. And as to what it feels like – it feels like I grew up, and Father Christmas just kept coming. So don’t you dare stop, don’t you ever... Anyway, you’ve got a time machine, and it’s really handy if you miss something on the telly.” “Yeah, well if your husband phones me up one more time to rewind a goal...” began the Doctor. “The Doctor and the TARDIS – who needs iPlayer!” said Amy. As Rory went to get a coffee, he passed a mother whose young daughter was insisting that one of the cherubs on the fountain hadn’t been there yesterday. There was more banter between River Song and the first hood as she and Rory



were forcibly taken towards the waiting car from Grayle; River explained that Rory was her “assistant”. Grayle was named after a collector of rare jade featured in Raymond Chandler’s 1940 detective novel *Farewell, My Lovely*. When the Doctor attempted to land the TARDIS in New York despite the time distortions, he and Amy emerged to find themselves being worshipped as gods by Vikings on a bleak hillside. The favour which the Doctor and Amy asked the Chinese foreman for was to make a lacquered Chinese puzzle box in the shape of the TARDIS which Rory and River Song then saw at Grayle’s; several days had elapsed back in Ancient China, with the foreman taking a rather dubious interest in Amy as his ‘payment’. At Grayle’s, River opened the box that nobody had managed



to open in 2,000 years and put something inside it. In a present-day museum, a tour guide was discussing the puzzle box from the collection of Dr Julius Grayle when the Doctor came in, opened the box, and took out River's vortex manipulator; this then transported him and Amy to Grayle's in 1938... where the draft concluded.

In constructing his script, Moffat was careful to make sure that as many of the key scenes as possible were not recorded on location to prevent spoilers about storylines getting out. The role of the Doctor was also very important; on the BBC website, Moffat explained, "The Doctor for the second half of this episode only gets in the way because he's too emotional and too upset to do anything properly." Moffat also incorporated

something into the dialogue between the Doctor and Amy which had been inspired by something that Matt Smith had said: "I moaned to Steven about going grey, and he put it in the script!" the 29-year-old actor confessed to *Doctor Who Magazine*.

The draft script continued development into February, with Moffat making refinements to the *Asylum of the Daleks* script at the same time.

Destiny Trap

A 48-page version of *The Angels Take Manhattan* was available by Wednesday 15 February. This version of the script saw the addition of the Doctor and Amy arriving in the TARDIS in the twenty-first-century graveyard after their encounter with the Vikings. It was here that they read from the book about the Doctor breaking something of River's and the Doctor explained to her, "Each piece of the future we read about is cemented in place – bricks in a wall. Unavoidable. It's called a Destiny Trap..." Rory was now placed in the cellar with 'the children' rather than being held with River in the study. The Doctor and Amy arrived by vortex manipulator at Grayle's and then on looking at the contents of the book found that the last four chapters were: '11. The Secret of Winter Key. 12. The Destiny Trap. 13. JFK. 14. Amelia's Last Goodbye.' Arriving at Winter Quay, Rory saw a small Latin inscription beneath the nameplate: 'Fata Captionem.' This translated itself as 'Destiny Trap' when he gazed at it. Like Garner before him, he was welcomed at the building by a voice from the speaker grille and directed up to apartment 806 where somebody had "nearly gone". As Rory entered, the script concluded and Steven Moffat outlined the rest of the narrative: Rory would

Left: Melody Malone consults her novel to find out what happens next.

**Connections:
Life force**

► The Doctor uses some of his regeneration energy to mend River's broken wrist; this life force was first referred to by name in *The Stolen Earth/Journey's End* [2008 - see Volume 60] and the Doctor had previously used it to recharge the TARDIS power source in *Rise of the Cybermen/The Age of Steel* [2006 - see Volume 52], while River's donation of her energy to the Doctor had saved his life in *Let's Kill Hitler* [2011 - see Volume 68].



encounter older versions of himself, and see the oldest one die. The Doctor, River and Amy were to arrive and from the chapter headings the Doctor realised that he could blow the destiny trap - a battery farm of time for the Angels - to pieces and freeze every Angel in Manhattan. Taking Amy up to the roof, he explained what he would have to do as the Statue of Liberty appeared...

Steven Moffat still had to decide the manner of Amy and Rory's departure. "When we were discussing how we were leaving, Steven just said, 'You're going to go out with a bang,'" Arthur Darvill told *TV Choice*. The big decision

for Moffat in the closing pages of his script was should the Ponds live or die? "The end of Amy Pond and Rory Williams was one of the hardest things I've ever written," Moffat told the Press Association. "I must have rewritten it 20 odd times. I kept changing my mind about the exact way they'd leave - alive or dead? One or both of them? Their fates kept changing every five minutes until I hit on what I thought was right. Hopefully, there are scares and emotion."

Writing alone in Cardiff, Moffat kept redrafting and changing his mind until at 4am one morning, the concluding image he wanted to end on came into his head. "I remembered *The Eleventh Hour* [2010 - see Volume 63] and the single moment we've been heading for, since the very beginning," he told *Radio Times*. "After showing Amelia Pond in the garden as a young girl in *The Eleventh Hour*... the final shot in *The Angels Take Manhattan*

is a punchline I have been waiting to tell for two-and-a-half years," Moffat told the Press Association. "It was torment and hell trying to write the episode. I struggled for ages to work out a fitting ending and changed my mind until I finally got it right."

"It will be quite heartbreaking. I think you'll be in trouble watching it," Moffat told *Doctor Who Magazine* of his latest script in February. The completed first draft of *The Angels Take Manhattan* was available by Tuesday 21 February.

In this first full draft of the script, the idea of the voice on the intercom grille at Winter Quay was omitted; when Garner looked into Room 602, he saw his 70s self closing the eyes on his 90s self who had just died. Garner now emerged onto the roof where he saw the Statue of Liberty. The Doctor and Amy no longer encountered the Vikings. The chapter 'JFK' had now been omitted and so Chapter 13 was 'Amelia's Last Goodbye'. The arrival of Rory at Winter Quay also now omitted the voice from the grille. He was about to enter the room when the Doctor, Amy

Right:

The TARDIS makes a difficult landing in New York.





and River arrived in the corridor using the vortex manipulator. The door opened to reveal Rory 2 who was in his 50s, and inside the apartment was Rory 3 in his 70s while Rory 4 in his 90s was dying in bed. The different Rorys confirmed that they had already seen all this before; this was the destiny trap. Investigating the other apartments, Amy looked in on the three Garners, while River saw three versions of the same couple in another room. As the group fled from the apartment, the Angels appeared, making Rory 2 and Rory 3 vanish. At the end of the episode, when the Doctor returned to Central Park to read the Afterword, Amy – in her 40s – was to be seen writing at the kitchen table while Rory pottered around in the background.

Emotional departure

The first time I read it, I was sitting in the production office with Denise [Paul], who's the script producer, and I couldn't tell which one of us was crying the most," Caroline Skinner told *Doctor Who Magazine*.

The second draft of *The Angels Take Manhattan* was made available to the regular cast members from Tuesday 6 March. The opening scene had now dropped the character of Nathan and relocated Garner to being given his case

by Grayle in his study. The multiple looping of those caught in the destiny trap was dropped so that Garner now only confronted one older self, Garner 2. A child losing his helium balloon – which was retrieved by the Doctor – was added to the Central Park scene with Amy and the Doctor; the child and its mother overheard by Rory at the fountain were dropped. The scenes with the Chinese Foreman were altered to delete the puzzle box, and River's vortex manipulator now acted as the beacon for the TARDIS, allowing it to materialise at Grayle's in 1938. The Doctor, Amy and River now took Grayle's car to Winter Quay, and Grayle was zapped by the Angels; Grayle found himself in the ancient Chinese workshop which the Doctor had visited earlier, and was captured by the Foreman to become the new slave who would make all the items that he had once collected in the future. Rory only encountered his one, dying, future self in his apartment. The scene of the older Amy writing in the kitchen was dropped, and the child's balloon motif was added to the closing montage of the Afterword.

While Arthur Darvill read the script while in Spain (on location for *A Town Called Mercy* [2012 – see Volume 71]), Karen Gillan didn't follow suit; "I didn't read the end until we were close to shooting it because I was in some weird form of denial," she told the BBC website. Consequently, Darvill found that he had nobody to discuss this powerful and emotional storyline with... but after a fortnight, Smith and Darvill persuaded Gillan to take a look at her departure.

Left:
Detective
Melody Malone.

Connections: Doctor who?

➤ River explains that, thanks to the Doctor's plan to fake his own death in *The Wedding of River Song* [2011 – see Volume 70] and his subsequent deletion from databases (such as in *Asylum of the Daleks* [2012 – see Volume 70]), it was now as if he never existed.





Above:
Rory becomes
the victim of a
Weeping Angel.

A third draft was then issued on Wednesday 14 March. Changes to the script were now minor, adding some of Garner's narration, changing some of the stage directions (such as Garner's arrival at Winter Quay) and various lines of dialogue (notably the Doctor talking to Amy in the graveyard, and later the Doctor talking to the Ponds in Rory's apartment). "It's the showdown of everything we've been

building towards for the last two years," Karen Gillan told BBC America's *Doctor Who: Inside Look*.

The readthrough draft of *The Angels Take Manhattan* was issued on Wednesday 21 March, two days before the readthrough itself. This was very close indeed to the shooting script, retaining a short scene of Garner driving to Battery Park and also Grayle's appearance in the ancient Chinese workshop. The dialogue about the Doctor's grey hairs – dropped in the third draft – was still missing but would be added for the shooting script. "Steven Moffat has excelled

himself," Matt Smith told BBC America of the script for *The Angels Take Manhattan*. "The readthrough for the last episode was actually the hardest bit to do, just because it was such a good script, such a good exit and it was like, 'Oh this is how it is going to happen' – really surprising, but the best exit ever!" Gillan told BBC Media. "It was the most emotional readthrough that I've ever been to, reading that script," recalled Caroline Skinner at San Diego Comic-Con. "By the end of that readthrough, we all sat around the table, and Karen had some big speeches to do and Matt had some big speeches to do, and we were getting closer and closer to the end of the script. By the end of it, pretty much everyone was crying." Darvill commented of the emotional readthrough in *Radio Times*: "I had my hand on Kazza's back, trying to help her get through it. But I didn't want the actors who'd come in for just one episode to think we were really self-indulgent because we were all crying. It must have been really weird for them." Of the closing sequence where the Doctor read Amy's Afterword, Gillan told Smith, "I said I'm going to be there to read that for you, no matter where we shoot it, whether I'm required on set or not. I'm going to make sure I'll be there."

**Connections:
Soldier boy**

➤ Amy calls Rory 'Centurion', in reference to his Roman persona seen in *The Pandorica Opens/The Big Bang* [2010 - see Volume 66]; Rory's middle name was given as Arthur (after Arthur Darvill), and he commented on how he had 'died' multiple times, as he had previously seemed to do in stories like *Amy's Choice* [2010 - see Volume 64] and *The Hungry Earth/Cold Blood* [2010 - see Volume 65].



Returning to the series as River Song was Alex Kingston. Since recording *The Wedding of River Song* [2011 – see Volume 70] in April 2011, Kingston had been working on another BBC Wales drama series, *Upstairs, Downstairs*, appearing as Dr Blanche Mottershead. To promote this period piece, she had recorded an edition of BBC One's *The Graham Norton Show* on Thursday 2 February in which – when asked about River Song – she had replied, “You may see her again. Who knows? Let’s just say *Upstairs, Downstairs* and *Doctor Who* don’t film at the same time.”

The main guest role of Grayle went to Boston-born actor and improvisational comedian Mike McShane who had become well known in the UK in the 1990s for the television series *Whose Line Is It Anyway?* New Yorker Rob David was cast as PI Sam Garner, his previous television appearances including *Rome*. British-American actor Bentley Kalu took the role of Grayle’s speaking heavy, while Liverpool-born actor and guitarist Ozzie Yue featured briefly as the Chinese Foreman, and Canadian actor Burnell Tucker played the older Sam Garner.

“Expect heartbreak. Expect tears on a national level,” said Moffat of the Ponds’ departure on BBC One’s *Breakfast* on Saturday 24 March, while promoting that day’s *Doctor Who* convention in Cardiff. Of the readthrough, he commented, “It was so tearful. Everyone was crying for 15 minutes.”



That day, at the BBC Worldwide event, the production team revealed that Amy and Rory would leave the series in an epic battle with the Weeping Angels which would be partially recorded in New York. “I am really sad to be moving on but it kind of feels like the right time. You want to leave on a high,” Gillan said at the press conference on Sunday 25, with Darvill adding, “It’s strange, it’s happy and sad in equal measures really because we’ve had such a good time doing this and we get to work with some of our closest friends all the time. The scripts are incredible but there’s nothing worse than outstaying your welcome. It’s going to be very emotional when we leave.”

Shooting script

The shooting script was issued on Tuesday 27 March. Not all of Garner’s narration as heard on the finished episode was present. Julius Grayle was described as ‘a bulky man... the Sydney Greenstreet of this world. Ageing and fleshy and corrupt’; this referred to the large English actor who was best known for roles such as ‘the Fat Man’ in the 1941 detective classic *The Maltese Falcon*. Sam Garner was

outlined as ‘a private-eye, and everything you’d want him to be.

Cynical, shrewd, world-weary – but in such a Hollywood way.’ The older version of Garner was referred to as ‘Garner 2’ with Rory’s older self later being scripted as ‘Rory 2’.

Winter Quay was envisaged as ‘an

Left:
Crime boss
Julius Grayle.

opulent looking apartment block... at the edge of the island... a light fog is rolling in, but we can just make out Ellis Island and the Statue of Liberty... it's an odd-looking building, a bit Gothic, elaborate, verging on *Addams Family*. If David Lynch built an apartment block this would probably be it'; this stage direction referred to *The Addams Family*, a macabre satire on the American family created by cartoonist Charles Addams in 1938, and also David Lynch, the American director and auteur of surrealist films like *Blue Velvet* and the TV series *Twin Peaks*.

Of the look of the Ponds, the stage directions noted that in Central Park 'Amy is wearing reading glasses. (NB Amy and Rory now in their mid-thirties.) [The Doctor pulls] her glasses off, and oh! It's not the glasses. (NB We play this on the Doctor's reaction, not some terrible amount of make-up on Gillan - she looks much the same, just a fraction older. But for the Doctor, his little Amelia Pond is far too grown-up and it wounds him a little.)' At the end of the episode, the

script noted that 'from now on, when we see the Doctor wearing glasses, it's always Amy's glasses'.

The cover of the *Melody Malone* book being read by the Doctor was a 'lurid picture of a very sexy lady detective - all cleavage and guns and a detective hat' and when Rory met River she was wearing 'a slouch hat, as favoured by detectives in those kind of movies'. When River told the Doctor that she was now Professor Song, the stage directions noted 'a beat on the Doctor. Oh! A step closer to the Library. (As in *Silence in the Library/Forest of the Dead*, the story where River first meets the Doctor, and he sees her die.)'

The Angel behind the curtain in Grayle's study was described as 'the scariest Weeping Angel ever!! It's damaged and scarred - and emaciated, like it's starving. Its face is feral and fanged, but its mouth is stretched open in what could be a terrible scream of pain. It is frozen in the act of trying to tear from its bonds. It has a section of chain gripped between its clawed hands and it's like it's trying to pull

Below:

The Doctor and River are faced with trouble.



it apart!' In the cellar, the cherubs were outlined as 'little stone babies, with their little stubby wings'.

As Rory and Amy fell to their deaths, the stage direction noted that this was 'in terrible, tragic slow motion - still wrapped in each others arms, turning as they fall. Pushing closer on the Doctor - like it's his worst ever moment... And then - silence. And then - screams from below, cars swerving horns blaring.' In this climactic scene, after Rory and Amy fell, River called out to the Doctor as the feral Statue of Liberty leaned forwards towards them. River grabbed the Doctor and dragged him to the door, but when she flung it open she revealed another Angel waiting, claws outstretched.

Central Park

The script made specific reference to using Central Park and the fountain with the Angel. The first chapter in the *Melody Malone* book was specified as *The Dying Detective*, inspired by the Sherlock Holmes tale *The Adventure of the Dying Detective* by Sir Arthur Conan Doyle which first appeared in *The Strand* magazine in December 1913.

The 'present day' sequences with Rory and Amy in New York were not specified, although the prop newspaper appeared to be dated Saturday 18 September 2018; the year 2012 was added by post production dubbing to lock the time for the fateful scenes in the graveyard. The date of 3 April 1938 was specified for the sequence with Grayle in New York, and a caption giving the year as 221BC was added in post-production for the Chinese sequence.

Originally when the Doctor read the last page of the book in Central Park, 'He's sitting exactly where he sat with Amy leaning against his back, but she's not there



Left:
Reading glasses required for Amy Pond.

now.' It was suggested that over Amy's Afterword of all her adventures, the screen could show 'appropriate flashback clips' and then conclude on the scene of little Amelia in the garden from *The Eleventh Hour*: 'On her smiling face: the picture freezes, the colour fades, becoming an old photograph. Becoming long ago...'

No further work was undertaken on *The Angels Take Manhattan* for a week while Nick Hurran and his team focused on *Asylum of the Daleks*. A planning meeting about the New York shoot was held at Roath Lock at lunchtime on Tuesday 3 April. The following day, pink revisions to the shooting script were issued. In the scene of the Doctor borrowing Amy's glasses, his comments about how these improved his vision were added, as was Amy specifying the date of 3 April 1938. A few stage directions were also amended throughout to emphasise Amy's spectacles, such as the Doctor using them to read River's PDA at Grayle's and then later putting them on when he read the discarded last page. In the climactic graveyard scene, the Doctor now pleaded, "Amy. My Amelia. The first face this face saw"; this was a line which subsequently appeared in the script for the fourth episode, *The Power of Three* [2012 - see Volume 71].



Production

Initial recording for Block Two commenced on Friday 23 March at Upper Boat Studios; the previous day had not been a recording day but had in fact been spent in preparation for the climactic wire work scenes. Recording was scheduled for 7am to 4.30pm in Studio 2 and commenced with the greenscreen work of Amy and Rory's fall from the top of Winter Quay; suspended upside down, Karen Gillan and Arthur Darvill both performed some scenes in wire harnesses, while stunt experts Stephanie Carey and Gordon Seed stood in for them in more ambitious shots, under the supervision

of stunt co-ordinator Crispin Layfield and wire expert Bob Schofield, with the BBC website crew looking on. Gillan and Darvill were also rehearsed for the later shots of this scene in which they would tumble from a rostra representing the roof's parapet, and back projection techniques for material set in Grayle's car were also tested in Studio 6. The bulk of the recording was then devoted to *Asylum of the Daleks*, wrapping shortly before the formal readthrough for Block Two at 5pm in the Upper Boat meeting room.

Production on *The Angels Take Manhattan* began in earnest on Wednesday 4 April – Day 9 of Block Two. Recording was

“TO NEW YORK! WHAT COULD POSSIBLY GO WRONG?” TWEETED STEVEN MOFFAT.

**Connections:
Mrs Who**

► River refers to being the Doctor's wife, having married him in *The Wedding of River Song* [2011 - see Volume 70]; during that episode he had said "you embarrass me" to her, which is how she responds to him here when he tends to her wrist.



scheduled through the afternoon and night to 1am, starting with a recce for the location to be used as the exterior of Grayle's house at lunchtime and then continuing with work at Roath Lock on *Asylum of the Daleks*. The regular cast members were also required for press interviews during the afternoon before heading off on location. Part of Cardiff University's School of Physics and Astronomy

on The Parade was used as the exterior of Winter Quay from around 6pm. The scene of Garner's arrival in the pre-credits was recorded first, followed by Rory's arrival later on, and then the Doctor and Amy hurrying after him. *Wales Online* soon had photographs of Smith and Gillan clutching hot water bottles during the overnight shoot in their story *Matt Smith and Karen Gillan freeze while filming Doctor Who in Cardiff*.

Thursday 5 saw Nick Hurran's team starting work on location in Cardiff Bay for *Asylum of the Daleks* with Gillan and Darvill, and when their work was complete the pair returned to Upper Boat to join Smith. The scene of the Doctor requesting the special commission for the Emperor in the Chinese workshop was recorded first, after which the TARDIS scenes featuring the Doctor and Amy taking clues from the paperback and attempting to reach 1938 were undertaken. The crew wrapped shortly before midnight.

Arthur Darvill was the only regular cast member required for the first recording on Good Friday. Recording was scheduled at three venues around Cardiff Bay, and once his *Asylum of the Daleks* sequence had been completed, he went to join Matt Smith and

Karen Gillan at the location on Bute Street where the scenes inside Grayle's cellar were recorded; the Doctor and Amy looking for Rory was recorded first, after which Gordon Seed supervised Bentley Kalu's manhandling of Darvill into the darkness as the hood left Rory to the mercy of "the babies". Darvill had knee and elbow pads to protect his joints from the impact on the concrete floor. The team then relocated to West Bute Street where Bay Chambers offered a suitable period elevator to record the scenes of Rory and Garner ascending to their respective floors. Recording wrapped at 1am.

To New York!

The team travelled to Bristol for a night shoot on Saturday 7 April, using the Royal Fort House of Bristol University on Tyndall Avenue. Smith was not required for the day, and Gillan and Darvill commenced recording with scenes for *Asylum of the Daleks*. Royal Fort House - at the Institute for Advanced Studies - afforded the *Doctor Who* team an ideal stairwell for Winter Quay and some of the action sequences



Right: "Special commission from the Emperor."



in the Angels' trap. At 7pm, Ken Garside, an armourer from Bapty, was present to supervise Rob David's use of a firearm, while Louise Bowen and Sarah Maddison had been transformed into Weeping Angels by Charlie Bluett, Richard Martin, Mel Rhodes and Sharna Rothwell of Millennium FX from 4pm onwards; Bowen had previously played an Angel in *The Time of Angels/Flesh and Stone* and *The God Complex*. Collaborating with the Millennium team on the Angels for the episode was Alan 'Rocky' Marshall who had worked on miniature sequences for the series as part of the Model Unit. The first scene recorded of the Doctor heading for the fire escape saw Ian William George standing in for Matt Smith. A similar scene of Amy and Rory was completed next, after which the material with Garner on the stairs and landing was recorded. Work on Day 12 of the block wrapped at 12.35am, almost an hour ahead of schedule - and most of the BBC Cymru team were stood down for a week.

'To New York! What could possibly go wrong?' tweeted Steven Moffat on Easter Monday. The *Doctor Who* team was in America, with fans of the show amazed to find Smith, Gillan and Darvill in the suburbs. Having only been in New York briefly once before for a press trip, Darvill was particularly excited, telling BBC Media, "I am such a massive fan of New York with it being the setting for many Woody Allen films and not to mention [the 1984 supernatural comedy] *Ghostbusters*! What made it extra-special was that we all fell in love with the city at the same time, so to film our last episode there was really fitting."

Recording on Wednesday 11 April - Day 14 - was scheduled to start at 7.30am and the day focused on scenes set in and around Central Park, the public area in central Manhattan which had originally opened in 1857. Recording commenced on a rocky outcrop near the skating area of Wollman Rink and Gapstow Bridge in the southern area of the park; first of all, the

Above: Greenscreen work for Amy and Rory's fall.

shot of the Doctor finding the discarded page was recorded, after which Smith was joined by Gillan and Darvill for the main scene of the TARDIS trio enjoying time in the park, with the Doctor reading aloud. The newspaper read by Amy was a prop edition of the fictional newspaper *The New York Record* with the headline *Detroit Lions Win Super Bowl* (referring to one of the few National Football League teams never to qualify for the Super Bowl) and was apparently dated 18 September 2018, while the Doctor was engrossed in *Melody Malone* (this book was actually a rebound copy of Dashiell Hammett's detective novel *The Thin Man* which had first appeared in the December 1933 issue of *Redbook*). A large crowd of fans was soon present, with location work covered by both Benjamin Cook of *Doctor Who Magazine* and also a crew from BBC America. "The crowds and fans were twice as big and twice as enthusiastic as we've ever known," commented Caroline Skinner in *Doctor Who Magazine*. The fans were generally well behaved, responding to requests from the production team, although the local paparazzi were more intrusive. "I said to Matt just before we came, 'There are no paparazzi in New York. They don't exist.' That's not true!" Gillan told the BBC website.

The crew then moved up to the cast iron Bow Bridge further up the park; the two scenes recorded here were the Doctor and Amy continuing to read the book featuring Rory, and also the Doctor hurrying back to retrieve Amy's Afterword page. In the same area, the team recorded at the nearby Bethesda Terrace, at the centre of which was the neoclassical fountain Angels

of the Waters sculpted by Emma Stebbins and unveiled in 1873; two items were shot here, showing Rory returning with the coffees to be stalked by the cherubs as he moved through the underpass below Terrace Drive, and an unused shot of the Doctor running past the fountain to find the missing page. The team then remained on the Mall of Central Park for the heartbreaking scene of the Doctor reading Amy's final message to him on the bench. To prepare himself for this emotional moment, Smith used his iPod to listen to a recording of the aria *Nessun Dorma* (*None Shall Sleep*) from Giacomo Puccini's opera *Turandot* as recorded by Italian tenor Luciano Pavarotti in 1972. "I love what music does to my imagination," Smith told *Doctor Who Magazine*. "Music has always stirred me, even from watching [the World Cup] Italia 90... Pavarotti was the theme tune for

Right:

A memorable day filming in Central Park.

**Connections:
Ancient artefacts**

▶ Grayle was a major collector of items from the Kin - or Qin - Dynasty, the first imperial dynasty of China which lasted from 221 to 207 BC.



the BBC's TV coverage. Setting football to music is the most dramatic thing in the world. That's why I listened to that piece of music before we went for a take. It's one of the great kickstarts for me... music gives me the courage that I need. For me, it's about courage, whether or not that's because so much of the Doctor is about courage in the face of adverse situations..." Gillan read Amy's Afterword through to Smith who focused on the Doctor's private reflections... despite the vast crowd watching. "It was a remarkable experience with all those people for this tiny intimate moment; something that's meant to be so secret as well," he told the BBC website. "I couldn't hold the actual page in case anyone photographed it. I had to hold a different page from the book." By the end of the scene, Gillan was in tears. "Filming in Central Park is something that I don't think any of us will ever forget," Smith



commented on the BBC America documentary, *Doctor Who in America*.

Meanwhile, a second unit headed off to the south of Central Park, and New York Plaza where a shot of Rory crossing 5th Avenue as he returned with coffee was recorded. After Smith had completed his scene on the Mall bench, he joined this unit for an unused shot of the Doctor racing back to the park. The final shot of the night was recorded by a minimal unit and was to be a glimpse of the Doctor and Amy returning to the TARDIS through the major commercial intersection of Times Square in Midtown Manhattan. Smith and Gillan rehearsed in the car on the way to the iconic venue in the hope that the shot of them crossing 7th Avenue by West 46th Street could be accomplished quickly in one take. "Guerrilla filmmaking!" exclaimed Smith in *Doctor Who Magazine*. "It's like we were making *Doctor Who* the indie movie! You see, I love that. I love all of that. That's why I love making *Doctor Who*."

**Connections:
Huge angel**



► It's revealed that the Statue of Liberty - the famous neoclassical statue on New York's Liberty Island - is in fact a Weeping Angel. Dedicated in October 1886, this landmark was a gift from the people of France, an icon of freedom welcoming those from abroad to the new land.

Twitter

'Hello Twitter... nice to meet you,' tweeted Karen Gillan on Thursday 12 April as she became active on the popular microblogging site. 'I don't want to explode the Internet but @KarenGillan2 has just joined Twitter. Let the abuse begin,' added her co-star Arthur Darvill. About three hours later, Darvill tweeted: 'so @KarenGillan2 has NOT turned off her email notifications and her battery has died. Cue 50000 emails. Today just got so much better.'

That evening, recording began at 6.30pm over in Brooklyn Heights for the Doctor and Amy making their way back to the TARDIS, crossing Brooklyn Bridge Park by the River Hudson with the Brooklyn Bridge behind them. Other establishing shots of the iconic suspension bridge were also taken for the episode, while Gillan tweeted, ‘Thanks to everyone following me!!! Argh this is really exciting. Oh, and by the way... WE ARE IN NEW YORK!!!!’ Just after 7pm, the company then moved to the corner of Tudor City Place and East 43rd Street, where the residential neo-Gothic skyscraper Tudor City (completed in 1932) was to feature prominently as Winter Quay. “I knew we’d get a degree of attention,” commented Moffat in *Doctor Who Magazine*. “I remember us saying to the American crew, ‘You realise that some people are going to turn up...?’ But then when we rocked up outside Tudor City, and turned the corner to find a thousand people waiting for us... even the Americans, who are used to dealing with crowds turning up for Julia Roberts or whoever, were taken aback.”

Below:
There’s an Angel on your shoulder, Sam.



Prior to the shoot, the three main cast members, Caroline Skinner, Marcus Wilson and Steven Moffat were holed up in a ground floor apartment next to Tudor City. The crowd of *Doctor Who* fans was even larger than what they had encountered in Central Park, and outside they began to chant “*Doctor Who!*”. Smith went outside to ask the fans to remain quiet during the night shoot and also to sign autographs with Darvill and Gillan. “It’s not even like this in Cardiff,” commented Darvill as he looked at the crowd. “This is one of the oddest days of my life.”

Manhattan filming

At Tudor City, a sequence of a double for Garner arriving in his car was recorded first, followed by the PI’s point-of-view shot of the building exterior into which the inhabitants could be inserted in post-production. Darvill then recorded Rory’s arrival outside Winter Quay, followed by Smith and Gillan – with a double for River – recording the arrival of the Doctor’s party by car at the fateful location. Also recorded here was the arrival of Rory in 1938 to encounter River and the Hoods (also doubles) plus a shot of Garner’s car driving through the city with the spectacular Art Deco skyscraper of the Chrysler Building in the background; other establishing shots of this vast structure were also shot. The unit then split in two. As dawn rose, a minimal unit returned to Times Square to pick-up on the shot of the Doctor and Amy in case the fading light on Wednesday evening had made the previous take unusable. Meanwhile, the main unit went back across the bridge to Brooklyn to record the shot of Grayle’s car driving along the cobbled surface of Main Street. Back in Manhattan, the team recorded a shot of the vehicle



driving past the impressive frontage of the Battery Maritime Building on South Street as Rory and River were taken to meet the dangerous collector. Finally, the unit drove to East 42nd Street to get point-of-view shots of the Grand Central Terminal which opened in 1871.

The Doctor in Manhattan announced the BBC website on Friday 13 April as it presented images depicting the warm welcome accorded to the *Doctor Who* team. Marcus Barnes of the *Daily Mail* ran the story *It's Who York! Matt Smith and Karen Gillan head to the Big Apple to film new scenes for the sci-fi series* with images from the Central Park and Brooklyn Bridge shoots. *The Guardian* focused on the new arrival on the internet with *Karen Gillan hits Twitter vortex: Star's phone goes into meltdown after she launches account*.

Meanwhile, a minimal unit recorded establishing and plate shots for the

episode without the crew. A New York skyline was captured to be placed into the cemetery vista, along with shots of the gilded statue of General William T Sherman by Augustus St Gaudens found in Grand Army Plaza close to Central Park on 5th Avenue and 59th Street. Night shots of the area of Manhattan looking out to the Brooklyn Bridge were recorded for insertion into the establishing shots of Grayle's home, along with material featuring the Statue of Liberty, the Chrysler Building, and the rooftop of Tudor City.

'Home again! But @RattyBurvil, @KarenGillan2 and @CaroSkinner all still partying in NYC. Oh well!' tweeted Steven Moffat on Friday 13. Caroline Skinner was not far behind her colleague – the next day she tweeted, 'London how I love you – oh, but it's freezing back here!' Gillan and Darvill remained in New York, catching

Above:
On location
graveyard
filming.



Above:
Filming
in Grayle's
mansion.

a Broadway performance of *One Man, Two Guvvners* starring occasional *Doctor Who* guest star James Corden.

A minor change in a pink revision was made to the script on Monday 16 April; the Doctor had originally told River that he had been delayed because the “traffic was a bitch” but this was now changed to “traffic was hell”. For the first day back with the BBC Cymru crew, Matt Smith was not required for the location shoot which was staged at a private residence near St Nicholas; this Tudor house – which also featured in *The Power of Three* – had been used before in *Doctor Who* during the 2006 series. Mike McShane and Alex Kingston joined the crew, while armourer Liam Byrne now represented Bapty to supervise the use of firearms, and for the next three days Sarah Maddison was transformed into an Angel by Dominique Colbert, Becca Smith and Charlie Bluett

of Millennium FX. Recording commenced at 8am with the scenes in Grayle’s study including the hiring of Garner, and then River looking around Grayle’s collection prior to the arrival of the TARDIS. Scenes in the hallway were then recorded, focusing on the arrival of River and Rory with the thugs before the scheduled 7pm wrap.

The DVD content crew was present for Tuesday 17 – Day 16 – which was spent back at the Tudor house and saw Smith rejoining the crew. From 8am, the scenes in the hall continued with Amy searching for her missing husband, after which came the arrival of the charred TARDIS. The chaos caused by the police box was supervised by Crispin Layfield with regards the shot of Grayle – here played by stuntman Matthew Stirling – being sent flying. Recording then continued in the study, with the Doctor seeing the fateful

chapter titles in the paperback shortly before the 7pm wrap. Work at the venue concluded with an 8am to 7pm shoot on Wednesday 18 April, completing the scene in the study and moving onto the later hallway material. Darvill was not required, leaving Smith, Gillan and Kingston to act out their characters' attempts to locate Rory, and also the fate of Grayle. This last scene saw the use of the mother and child statues as created by Fred Rosin of the specialist prop company Robert Allsopp & Associates who had contributed to recent episodes. With this final scene, Mike McShane's live sequences were completed: 'Most fantastic time doing *Doctor Who*; best cast and crew I've been with in a while. Long live Gallifrey...' he tweeted on Friday 20 April.

Traumatic scenes

A further pink revision to the script was made on Wednesday 18 April; this deleted the Angels seen behind the door when River tried to escape from the roof with the Doctor. Box Cemetery – the district cemetery for Llanelli – was the venue for recording from 8.30am to around 7pm on Thursday 19 April. Apart from the four regular cast members, only Sarah Maddison was required in front of camera as – with the additional content crew present – the traumatic scenes at the New York graveyard were enacted. The police box prop was placed in the Victorian section of the cemetery, and the location offered a clear skyline into which the Manhattan skyscrapers could later be inserted. "For me it was surreal – I looked out of my window and the TARDIS had appeared, which was a bit odd," cemetery manager Graham Williams told the *Llanelli Star*. "It's something you have seen so many times on TV and suddenly it was

there outside my window." Darvill and Gillan worked a lot on their characters' final scene before they arrived on set and were delighted that the BBC team took the time that was needed for the recording. "Everyone was just in a slightly different mood, that hopefully I think is a fitting end to the two characters," Darvill commented in *Doctor Who Insider*. "It was a pretty tricky day. It was a bit tense," Smith recalled on the BBC website, while Gillan found that barely any acting was required for Amy's traumatic scene: "Matt and I got really emotional by the end of it. And I was really trying to hold back the tears. But I couldn't."

Who's that big star? asked the *South Wales Evening Post* as they covered work at Box Cemetery on Friday 20. A late shoot was scheduled on Friday 20 April back at Upper Boat. A BBC America crew helmed by Scott Saunders was present to record interviews with the cast, while the additional content crew was also present and photographic sessions for various characters were also scheduled (including the ID photograph of Rob David as Garner). The concluding scenes in the TARDIS with River and the Doctor were tackled first in Studio 1 from 3.30pm while Amy's photoshoot for *Asylum of the Daleks* was the subject of some pick-up shots and Darvill chatted to BBC America. Then Smith spoke to the American crew while Kingston was interviewed by the additional content team, and Gillan and Darvill engaged in rehearsals with stunt co-ordinator Gordon Seed in preparation for their suicidal leap. 'I'm back

Connections: Calling card

▶ River has previously left messages for the Doctor to translate in major landmarks or historical artefacts, such as in *The Time of Angels/Flesh and Stone* [2010 – see Volume 64] and *The Pandorica Opens/The Big Bang* [2010 – see Volume 66] and now he does a similar thing here with the inscriptions in Grayle's collection.



in New York! If New York is green and a screen,' tweeted Karen. The rooftop of Winter Quay had been constructed outside Upper Boat in the car park, with vast green screens behind the cast to allow the insertion of the appropriate Manhattan vista in post-production. The scene with Garner encountering Liberty was recorded, followed by the key scenes of the Ponds determining their fate on the parapet. Having spoken to BBC America, Kingston and Smith now joined the team to complete this sequence and so create the paradox, with work wrapping at 2.30am.

Right:
Melody Malone
investigates.

Winter Quay

The weekend saw another night shoot on Saturday 21, this time starting at the BBC's other studios at Roath Lock. The Winter Quay apartment and adjacent corridor had been constructed in Studio 2, and from 3pm the sequence of Garner meeting his older self was recorded, with Burnell Tucker playing the older incarnation of the PI. At the same time in Studio 4, a second unit directed by Marcus Wilson was recording scenes inside Grayle's car (provided by Motorhouse Ltd) which required back projection of the Manhattan footage; since Matt Smith was not present that day, Matthew Humphries doubled for him in the scene of the Doctor arriving with Amy and River at Winter Quay. Concurrent with all this, Karen Gillan took her turn to chat to the BBC America team, and Mike McShane attended the studios for a photocall as Grayle to conclude his work on the show.

That evening, the team went on location where the impressive frontage of Cardiff University's Glamorgan Building on King Edward VII Avenue appeared as the exterior of Grayle's mansion; this venue was a favourite haunt for the BBC Wales



team ever since recording *Boom Town* [2005 – see Volume 50] in February 2005, having featured in *The Empty Child/The Doctor Dances* [2005 – see Volume 50], *Love & Monsters* [2006 – see Volume 53], *Victory of the Daleks* [2010 – see Volume 63], *The Impossible Astronaut/Day of the Moon* and *The Wedding of River Song* [2011 – see Volume 70]. The shots of the mother and child statue watching the building were recorded first, followed by Amy and River talking about the Doctor – as Matthew Humphries ran past. The rest of the scene of Rory meeting 'Melody Malone' and the thugs was then shot, followed by the party's arrival at Grayle's house and various establishing shots through to the 2.30am wrap. In the early hours of Sunday 22, *The Sun* ran photos from the Llanelli shoot under the title *Who died Doctor? Fans speculate over grave finale* followed a few hours later by the *Daily Mail's* similar report *Final chapter of Doctor Who: Stars shoot scenes in a graveyard, but just who is leaving in a coffin?*

Following a day off, the night shoots continued on Monday 23 April – Day 21

– from 1.30pm, with the first recording of the day undertaken for *Asylum of the Daleks*, while Alex Kingston again spoke to the additional content crew. The apartment set in Studio 2 of Roath Lock had now been dressed as the home of Rory Williams, and once he had been transformed into an old man by Neill Gorton and Becca Smith, Arthur Darvill recorded this death scene for Rory, while John Ninnis doubled for young Rory. “That was quite fun again,” Darvill told *Doctor Who Insider* of wearing the aged prosthetic similar to his appearance in *The Doctor’s Wife* [2011 – see Volume 67], “just seeing someone else’s face in the mirror.” This time the prosthetic was more comfortable, since it had been crafted specifically for the actor. Also recorded that day were cutaways of a double for Garner, his ID close-up and an Angel (Sarah Maddison, made-up by Charlie Bluett and Mel Rhodes) plus the Doctor and River making for the fire escape, with work wrapping at 12.30pm.

The additional content team was back at Roath Lock on Tuesday 24 where recording was scheduled from 1pm to midnight. The remaining scenes in Rory’s apartment were now recorded, this time with Darvill as his normal youthful self and John Ninnis standing in for his dying counterpart. The

scenes in the corridor of Floor 8 were also completed, with Louise Bowen and Sarah Maddison as the Weeping Angels that attacked the apartment. A second camera also recorded pick-ups during the day such as shots of the cherubs in the cellar, Grayle’s Chinese pot smashing, the Doctor reading the chapter titles, Amy holding the PDA and vortex manipulator, and also Amy and Rory on the rooftop (which was recorded outside the studios).

Recording at Roath Lock

New York – on Doctor’s orders announced the *Llanelli Star* on Wednesday 25 April as it spoke to cemetery manager Graham Williams about the previous week’s location shoot. The bulk of recording at Roath Lock on Wednesday 25 April was devoted to *Asylum of the Daleks*, although at the end of the day before the 11.15pm wrap, Alex Kingston completed her last scene on *The Angels Take Manhattan*; the arrival of the Doctor’s party in Grayle’s car at Winter Quay, recorded in Studio 4.

Thursday 26 April was spent working on *Asylum of the Daleks*, but some further inserts for *The Angels Take Manhattan* were recorded at Roath Lock on Friday 27; these included shots of the Doctor holding River’s PDA and vortex manipulator. Karen Gillan also recorded Amy’s final message to the Doctor which would be heard over the closing scenes. Following the weekend, a second unit continued work on Block Two while the main unit was now allocated to Block Three for the recording of *The Power of Three*. Outside Upper Boat, recording began at 8am with a single shot of Matt Smith using a fire extinguisher on the TARDIS to be inserted into the graveyard scene, before the actor continued work on *Asylum of the Daleks*.

Left:
Rory is sent back in time.





Above:
Angel in chains.

When it was established that Karen Gillan and Arthur Darvill would be returning to record some new scenes for *The Power of Three* at the end of June, it was decided to also schedule an additional short sequence for the climactic scene in the cemetery. Drafted as a series of pink revisions on Monday 25 June, this fresh dialogue at the start of the scene ran through to the Doctor telling River that he can never take the TARDIS back to New York since the timelines were scrambled. Because Alex Kingston was no longer available, it was noted that a double would appear in the background as River, with the key performance carried by the Doctor and the Ponds. Nick Hurran was not available since he was now working on the new BBC sitcom *Me and Mrs Jones* being made by Hartswood Films, so instead Saul Metzstein – who had handled Block One

– took charge of the unit when the shoot began back at Llanelli's district cemetery at 8am. Sarah Philips doubled for River Song, and once work at Box Cemetery was complete, Douglas Mackinnon took over as the unit moved to Penarth to work on *The Power of Three*.

During spring 2012, it had been planned that an additional bonus scene following *The Angels Take Manhattan* would be recorded for potential DVD use. The narrative of Brian Williams and his relationship with his son and daughter-in-law had been left unresolved, and to give closure on this, writer Chris Chibnall, who had developed Brian in both *Dinosaurs on a Spaceship* [2012 – see Volume 71] and *The Power of Three*, was asked to write a short scene that could be recorded in June along with the mini-episodes that became *Pond Life*. The untitled script was submitted

on Wednesday 2 May and was referred to simply as *Brian Pond*. In it, Brian was at Amy and Rory's house when he received a visit from a man who turned out to be his grandson, Anthony, carrying a letter from his son. Amy and Rory's adopted son was called Anthony and was described as 'in his mid-sixties. Dressed in an old-fashioned suit and has a New York accent.' The scene was set a week after Amy and Rory had departed in the TARDIS at the end of *The Power of Three*, with Brian watering the plants as he said he would, and Rory wrote that he had bought a trowel (in reference to *Dinosaurs on a Spaceship*). During the scene, the camera was to look around the Ponds' lounge, 'onto Rory and Amy's possessions, pictures, photos, remnants of them, of the Doctor (even the Wii

tennis bat). Rory's letter confirmed that he and Amy lived long and happy lives, and recounted how they adopted Anthony Brian Williams in 1946.

However, when Mark Williams was not available for the three-day shoot in June, plans for the sequence were shelved. "After Episode 5 went out, Caro and I were chatting and she had the idea to present it as a storyboard," explained Chris. Arthur Darvill came in to record the narration for the scene in early October. The BBC website announced the scene on Thursday 11 October and made the 4'38" video available - entitled *P.S.* on Friday 12; this opened with an extract from the closing sequence of *The Power of Three* showing the Doctor with the Ponds. ■

PRODUCTION

Fri 23 Mar 12 Upper Boat Studios: Studio 2 - Winter Quay - Rooftop

Wed 4 Apr 12 Cardiff University, School Of Physics & Astronomy, The Parade, Cardiff (Ext Winter Quay)

Thu 5 Apr 12 Upper Boat Studios: Studio 2 - Ancient Chinese Workshop; Studio 1 - The TARDIS

Fri 6 Apr 12 Bute Street, Cardiff Bay (Grayle's House - Cellar); West Bute Street, Cardiff Bay (Winter Quay - Lobby/Elevator)

Sat 7 Apr 12 Bristol University/Royal Fort House, Tyndall Avenue, Bristol (Winter Quay - Stairwell/Top Floor Landing)

Wed 11 Apr 12 Central Park, New York (The Rock/Bow Bridge/Bethesda Fountain/Mall Bench); 5th Avenue @ 60th Street, Plaza, New York (Pretzel Stand); Broadway @ 47th Street, Times Square, New York (Times Square)

Thu 12 Apr 12 Main Street, Brooklyn Heights, New York (Street near Brooklyn Bridge Park); Bench near

Manhattan Bridge, New York (Brooklyn Bridge Park); Tudor City Place @ 43rd Street, New York (Ext Winter Quay/New York Street); Main Street @ Plymouth Street, Brooklyn, New York (New York Street/Big City Alley Way); South Street, New York (Ext New York); Grand Central Station, New York (Grand Central)

Fri 13 Apr 12 New York inc Grand Army Plaza and Tudor City Place (Cutaways: Ext New York Cemetery/Int Grayle's Car/Ext Grayle's House/Grand Central/Winter Quay - Rooftop)

Mon 16 Apr 12 St Nicholas, Near Cardiff (Grayle's House - Study/Hall)

Tue 17 Apr 12 St Nicholas (Grayle's House - Hall/Gallery/Sitting Room/Study)

Wed 18 Apr 12 St Nicholas (Grayle's House - Hall/Study)

Thu 19 Apr 12 Llanelli District Cemetery, Swansea Road, Llanelli, Carmarthenshire (New York Cemetery)

Fri 20 Apr 12 Upper Boat Studios:

Studio 1 - The TARDIS; Ext Studios - Winter Quay - Rooftop

Sat 21 Apr 12 BBC Roath Lock Studios: Studio 2 - Winter Quay - Garner Apartment/Floor 7 Corridor; Studio 4 - Int Grayle's Car; Glamorgan Building, King Edward VII Avenue, Cardiff (Ext Grayle's House/New York Street)

Mon 23 Apr 12 BBC Roath Lock Studios: Studio 2 - Winter Quay - Rory's Apartment/Corridor

Tue 24 Apr 12 BBC Roath Lock Studios: Studio 2 - Winter Quay - Rory's Apartment/Floor 8 Corridor/Cellar/Grayle's Study/Typing; Ext Studio - Winter Quay - Rooftop

Wed 25 Apr 12 BBC Roath Lock Studios: Studio 4 - Ext Grayle's Car

Fri 27 Apr 12 BBC Roath Lock Studios: Studio 2 - Grayle's House

Mon 30 Apr 12 Upper Boat Studios: Ext Studios - Cemetery

Thu 28 Jun 12 Llanelli District Cemetery (New York Cemetery)

Post-production

Various cuts were made to the episode during editing. In the opening sequence, after Grayle had told Garner that statues couldn't move when they were being looked at, he originally added, "These things have fascinated me all my life. More than anything, I want to understand what they are." Originally, something was tapping on Grayle's window when he looked out at where the two statues had been standing; the scene then continued with Grayle crossing to the curtained alcove behind his desk. The curtain was twitching, and Grayle smiled: "Well, my beauty – they're coming for you again..." In the subsequent scene in Room 702, on finding his older self lying in bed, after initially asking who the man was, the PI then repeated, "I said, who the hell are you?"

Right:
Boo!

Lines

In Central Park, when Rory attempted to extricate himself from commenting on Amy's eye lines, he originally concluded, "So, coffee? You bet!" as he headed off. "Still love me in spite of my lines?" asked his wife. "Let's see. 'No' is certain death – 'yes' is saying you have lines," replied Rory before Amy warned him that he walked among fire pits. After Rory had left the Doctor and Amy, the scene continued with a deleted exchange. The Time Lord and his companion looked at each other. "I'm 34," said Amy, finally. "Didn't ask," said the Doctor. "No, but I could hear the sums going on in your head," retorted Amy, countering, "how



old are you these days?" "No idea," said the Doctor. "Oh shut up," said Amy. "I don't," insisted the Doctor, "I live in a time machine, I don't age – there's nothing to go on." "Excuse me, mister, you've got seven grey hairs," pointed out Amy. "You counted?" exclaimed the Doctor. "It's a hobby," smiled Amy. "I try to keep up – Time Lord instinct. It's only polite!" explained the Doctor before asking if he could have a go with her glasses. When the Doctor commented that he found the glasses exciting, Amy looked at him in amusement and then, thoughtfully, asked, "How long are you going to keep doing this? Dropping in, taking us on trips?" "Do you mind?" asked the Doctor, unsure of himself. "I love it, it's just..." began Amy, "every time you fly away, I think surely he's bored of us by now... But I do sort of hope you aren't." The Doctor heard her, but had also been looking at a little boy with a helium balloon in the park; the string slipped from the child's hand and it soared upwards, with the Doctor squinting at it in the sky and commenting,

“Flying away’s good. But you’ve got to fly from somewhere, or you just get lost.” Pulling out his sonic, he zapped the drifting balloon which fell like a stone to land intact at the feet of the little boy. “Lost in the sky, imagine that,” said the Doctor as the little boy picked up his balloon and looked at the Time Lord who gave a cheery wave and pocketed his screwdriver. Amy then asked the Doctor to read to her and not go ‘yowzah’. “You’re the boss...” said the Doctor. “I am the boss,” agreed Amy. After ripping out the last page and commenting that he hated endings, the Doctor was pleased when Amy smiled, “Yeah, me too.” As the Doctor read, the little boy passed by, the balloon string again tugging away at his hand... This sequence was truncated because Steven Moffat felt that the passage of time for the Ponds had been covered far better by *The Power of Three*, which had not been made when *The Angels Take Manhattan* was recorded.

After the Doctor and Amy realised that Rory and River were in the book, there was

a brief scene of the 1938 pair getting inside the big black car with River saying, “Sitting in a car like this, always makes me want a lap dog. Where is the Doctor?” Continuing from this in the TARDIS, the Doctor then asked, “What did she say?” “Doesn’t matter,” replied Amy before asking where the Time Lord got the book. Later on when River explained that she got to New York with her vortex manipulator and Rory said he didn’t know how he’d arrived, River continued, “But I’m guessing you had some sort of encounter with a statue?” “How did you know?” asked her father. “Rory...” began River, “what has the Doctor told you of the Weeping Angels?”

In the graveyard, when the Doctor asked Amy what she would do if she read ahead in the book and found that Rory died, she originally replied, “Then we can stop it happening!” “No, we can’t,” said the Time Lord. “We can change the future, we do it all the time,” insisted his companion.

In Grayle’s hallway, when River said that Rory was translating because of the

Below:
Amy tries not to get frustrated with the Doctor reading over her shoulder.





Above:
Rory is bemused as to how he ended up in 1938 with River Song.

gift of the TARDIS, Grayle heard them and remarked, "Translating? No one has ever translated these, very obscure dialect. Though enigma does have its own beauty." As he said this, he stroked an ornate vase-come-bowl, and Rory and River glanced down to see the word 'TOILET' inscribed on it. When they started giggling, Grayle angrily turned to the hoods saying, "You two can go, but first..." before giving orders relating to Rory.

The scene in the Ancient Chinese workshop originally came just before Rory was thrown into the cellar. As the Doctor and Amy entered, the Foreman of the artisans said, "Dear God, did they send you? You just can't get the slaves these days! Okay, report to the clay room..." "Actually, no. Misunderstanding," said Amy as the Doctor flourished his psychic paper.

In his study, Grayle took River's coat from her and said, "I suppose it would be vulgar of me to mention that I'm armed?" "It would be crass of me to assume otherwise," replied River before seeing the word 'yowzah'. In the following study scenes, when Grayle said that the Angels were everywhere, he told River, "Take a closer look," and then added, "I tried

using a detective before - he disappeared. I have higher hopes for you." After the Angel grabbed River's wrist and Grayle said that she had to tell him about these creatures, the collector added, "What they are, where they came from." When the TARDIS arrived and Grayle was blasted back against the wall, River originally said to him, "Sorry, dear, you're blocking the mirror." Grayle blinked in confusion, passed out and slid down the wall to reveal a mirror behind him... which River then checked her hair in. When the Doctor threw his sonic to River before running to save Rory with Amy, River originally urged, "Go get him, I'll be fine..."

After finding that Rory was not in the cellar and returning to the hallway, Amy asked what was going to happen and if the Angels would keep sending him back in time. "Maybe, I don't know," replied the Doctor. "Well what are we going to do about it?" asked the frantic Amy. "I don't know!" bellowed the Doctor at her furiously. Amy was taken aback by his anger, asking "Doctor?" After the Doctor commented on how River was really, really good, Amy said proudly, "My daughter." "My point," replied the Doctor as he

rounded on River to say, “But we’re not married – that wedding never counted.” “Which wedding?” asked River. “The one in the aborted timeline, when I was disguised as a robot replica of myself,” explained the Doctor in reference to the events of *The Wedding of River Song*. “Could you be more specific?” asked River as she located Rory on her PDA.

Angels’ building

Outside Grayle’s house, after River explained to her mother why she lied to the Doctor, Amy continued, “Is something wrong with him?” “I don’t know,” replied her daughter, “But, Amy – have you been letting him travel alone?” At this moment the Doctor appeared with the PDA; originally as the Doctor declared that Rory was at Winter Quay, he shuddered as he had a flashback to the last two chapter titles: ‘11. Death at Winter Quay’ and ‘12. Amelia’s Last Farewell’.

When Grayle faced the mother and son statues in the disarray of his home, he vanished before the mother statue. Behind the Angel on the wall was a big, renaissance painting showing a crowd of people in robes arguing with each other. Kneeling in the corner of the picture



was a fat, collared, naked slave... with the face of a very surprised-looking Grayle.

The arrival of Grayle’s car at Winter Quay originally came before Rory emerging from the elevator on the eighth floor. As the old man in the bed croaked, “Amy...” River originally asked, “What is this? What’s going on?” Following the death of the older Rory, the next scene in the apartment originally started at an earlier point with the Doctor sonic-ing the walls while a badly shaken Rory watched. When Amy entered the room from the landing, the Doctor asked, “Well?” “Same in every apartment,” replied Amy, with River – coming in behind her – adding, “Just people, just sitting there.” “And they’re all old,” noted Amy. The Doctor commented how the building was policed by the Angels, and Amy asked if it was built by the Angels. “Possibly,” agreed the Time Lord, “or grew it, they have an affinity with stone. Doesn’t matter.” “And fat fella – Grayle. What’s he got to do with it?” asked Rory. “Nothing, just an idiot who got in the way, none of this matters,” replied the Doctor. “What matters is what this building is for.” “Then what is it for?” asked Rory. “It’s a prison,” said Amy. “Maybe. Or worse,” ruminated the Doctor. “Worse?” asked River. “Maybe it’s food,” speculated the Doctor. “Food?” puzzled Amy as the Doctor went to the window and looked out before discussing how the Angels fed on time energy. After the Doctor described New York as the city that never sleeps, Amy said of Rory, “Okay. But they haven’t zapped him back in time, he’s still here.” Looking at his own corpse, Rory

Connections: Multilingual



➤ Rory and River are able to read the lettering on the Chinese artefacts because of the gift of the TARDIS, an ability which the Doctor first alluded to in *The Masque of Mandragora* [1976 – see Volume 25] and referred to in episodes such as *The End of the World* [2005 – see Volume 48], *The Christmas Invasion* [2005 – see Volume 51] and *The Fires of Pompeii* [2008 – see Volume 57].

Left: A grave ending for the Doctor.

asked, “How can I be here and there?” When Rory asked physically what was going to happen to him, he added, “Just tell me, I can take it.” “I’m not sure I can,” replied the Doctor, to which Rory insisted, “Tell me.” When Rory suggested that he could simply run, the Time Lord replied, “This place is full of Angels, nothing gets out of here alive.” As the Doctor told Rory that he had witnessed his own future, he continued, “it can’t be avoided now, it’s...” “Written in stone?” asked Amy. “Exactly,” agreed the Doctor. Following the discussion about a time paradox poisoning the Angels’ well, Amy asked, “And this place, what would happen to it?” “The paradox would rip it apart,” replied River as she referred to events in *Flesh and Stone*, “An explosion of time energy. Remember on the Byzantium? This whole place would literally unhappen. It would be erased from time.” As Amy declared that the couple’s bond with each other would prevent the Angels taking Rory, the Doctor asked, “That’s all? True love – against the Angels?” Amy looked at the Doctor, pityingly, and said, “You’re right, River. I shouldn’t have let him travel alone.”

Right:
It takes two to fly the TARDIS.

Rory keeps running

After the Doctor soniced the lights back on in the apartment and saw the Angels were closing in, River called out “Doctor!” and pointed to the balcony where there were Angels. This scene and the others around it were resequenced slightly. When Amy and Rory burst out onto the rooftop, Amy originally asked, “Okay, where now?” and when Rory looked at the face of the Statue of Liberty he said, “Nowhere. I think we’re done.” Following Rory’s quip about the famous statue getting impatient, he added, “I’m supposed to keep running all my life. Only



made it up the stairs.” As Rory climbed out on the ledge and his wife asked what he was doing, the nurse explained, “River said a paradox would destroy this place and kill the Angels. Well I’m supposed to grow old and die here, we all saw it happen. If there’s one thing I’ve learned on board the TARDIS... it’s how to die at the wrong moment.” “Rory!” called Amy. “The Doctor said there was no way out alive,” continued her husband. “Who even mentioned alive?”

Apparently safe in the graveyard, after Rory asked if they could go to the pub next time, the Doctor replied, “Next time? What do you mean next time?” He looked at the faces of the Ponds as they fell, and then continued, “Me, I want go to the pub right now!” When he continued to say that he loved video games, Amy told him, “We’ll let you have a go. Long as you’re paying.” “You are so totally paying,” added Rory. “Epic levels of paying!” agreed Amy. “Paying, absolutely,” agreed the Doctor as River opened the TARDIS for the family outing. “Yeah – the Ponds and whats-his-face,” commented Amy as she headed



towards the ship, with the Doctor adding, "Just remind me - what does one generally pay with?" After Rory was zapped back in time and the Doctor told Amy how sorry he was, he added, "Rory's dead now," and when she insisted that they could go back for him in the TARDIS, he explained, "No. Because we didn't, it's written in stone." As Amy pointed out that there was room on the gravestone for another name, River agreed, "You're right. We don't know what the rest says, so it's not written in stone yet." "What are you talking about?" exclaimed the Doctor as Amy asked if the Angel would send her back to the same time. "Probably, they tend to work on fixed cycles," said her daughter as the Doctor raged, "It's not guaranteed!" When Amy said that she would be fine when she was with Rory again, the Doctor insisted, "This is stupidly dangerous - don't do it." "It's the only way," said River. When Amy told her daughter to look after the Doctor, River agreed, "Always." After Amy again insisted that she would be fine once she was with Rory, the Doctor replied, "From your point of view. From mine, you'll just

turn to dust. Please don't. Please don't do that to me." Taking her hand, he implored, "Amy. My Amelia. The first face this face saw." As the date of Amelia Williams' death appeared on the gravestone, River said, "She made it." The Doctor continued to stare at the Angel as River took his arm, guiding him back to the TARDIS, saying, "Come on. She's gone now, Doctor. Amy's gone now." However, the Doctor broke free from his 'wife' and strode up to the Angel, full of fury. "What about me? Gonna take me now?" he asked the Angel. "It's weak, I think it's done for now..." said River. "Tell your friends," continued the Doctor to the statue, "Tell all the Angels. Next time I see you, I will grind you into sand. I will make a desert of you!" "Doctor, stop it!" insisted River. "No!" snapped the Doctor, pushing past her and striding off to the TARDIS. River followed him, and then the frozen Angel watched as the TARDIS started to dematerialise...

Inside the TARDIS, after River had commented that one psychopath per TARDIS was enough, the Doctor replied, "I'm not a psychopath!" "You will make a what of the Angels? A desert, did you say?" chided River. "The Angels deserve it," replied her husband. "Are they the only ones, or do you have a list?" asked River, before insisting, "Don't travel alone, Doctor - because I'm honestly worried where you might end up."

Of the Afterword written by Amy, after she wrote that

Connections: Amy's adventures



► As in *Asylum of the Daleks* [2012 - see Volume 70], Amy calls the Doctor "raggedy man" as she had first done in *The Pandorica Opens/The Big Bang* [2010 - see Volume 66]. Her Afterword recalled how as a child she had waited in her garden for the Doctor to return in *The Eleventh Hour* [2010 - see Volume 63] and *The Big Bang*, and how she would go to sea to fight pirates (*The Curse of the Black Spot* [2011 - see Volume 67]), fall in love with a man who would wait 2,000 years to keep her safe (*The Big Bang*), give hope to the greatest painter who ever lived (*Vincent and the Doctor* [2010 - see Volume 65]) and save a whale in outer space (*The Beast Below* [2010 - see Volume 63]).

she and Rory were always very happy, she added, “We talked about you often, and missed you every day.” As she told the Doctor that he should not be alone, the Doctor thought back to the little boy letting go of the balloon and it soaring up into the sky. “So don’t stay away too long, raggedy man. Don’t get lost in the sky,” continued the Afterword. “One more thing. I have a surprise for you! A secret I’ve always kept from you. All those years I waited, when I was a little girl, really I always knew you were coming back. And you’re about to find out how... You see, although I will never see you again – you are going to see me, just once more!”

Right:
It’s a dark day for the Doctor and Amy.

Fantastic farewell

The music score for the episode was recorded along with the bulk of the score for *Asylum of the Daleks* at Hoddinott Hall in Cardiff on Wednesday 27 June 2012; 21 cues were recorded in all, running to around 29 minutes, with vocals by Halia Meguid. The other music heard in the finished episode established Manhattan after the opening titles and was

Below:
Amy’s time is about to come to an end.



chosen in the final dub; this was *Englishman in New York*, a song by Sting from his 1987 album *Nothing Like the Sun* which had been released as a single in 1988.

In post-production, elements such as the Angels and the TARDIS were added to various authentic New York shots such as Brooklyn Bridge. Additional dubbing included the Doctor specifying the date in the graveyard as 2012. On-screen captions established both Grayle’s era of 1938 and also the Chinese sequence in 221 BC; this year had not been specified in the script.

By the start of July, the episode was picture-locked, and the opening titles featured a blue and grey time vortex with extra lightning web effects, plus a green logo which incorporated the crown of the Statue of Liberty. At the end of the episode, three shots of Matt Smith, Richard E Grant and Jenna-Louise Coleman from the Christmas Special were shown along with the promise ‘This Christmas – The Doctor Will Return’. “It made my little boy cry, and he doesn’t ever cry at television,” Steven Moffat commented of the finished programme on the BBC website. Matt Smith told *TV Guide*, “I showed my mum some of the rushes, the last couple of scenes, and she was in tears... so that’s good. That’s a good sign. I think it’s a fantastic farewell.” ■

Publicity

- ▶ On Monday 17 September, BAFTA Cymru announced a special preview of *The Angels Take Manhattan* for Wednesday 26 at Cineworld on Mary Ann Street in Cardiff. Following this screening there was to be a Q&A session with key crew members. Fans had to email their name and address to BAFTA Cymru by midnight on Thursday for the random draw for tickets over the weekend.
- ▶ Following the broadcast of *The Power of Three* on Saturday 22 September, the BBC Website released a 30" trailer

for *The Angels Take Manhattan*. Matt Smith featured via the phone on the first edition of *The Radio 1 Breakfast Show* hosted by Nick Grimshaw on Monday 24, with the DJ trying to persuade the actor to let him feature on *Doctor Who*. The same morning, Arthur Darvill appeared on BBC One's *Breakfast*, mainly promoting his new play *Our Boys* but with the scene of Rory being stalked by the unseen cherubs in Central Park also shown. *Radio Times* was published on Tuesday 25 and included the four-page feature *Life After Amy* by Gareth McLean in

Below:
Ravin' it up,
TARDIS style!



which Matt Smith talked about his two friends leaving the series; a series of *Amy's Memorable Moments in Time and Space* was also presented. 'Steven Moffat's scorching script and Nick Hurran's lush, cinematic direction take *Doctor Who* to a higher level' wrote Patrick Mulkern, as he nominated the episode as Saturday's *Pick of the Day*.

- ▶ On Wednesday 26, the BBC Website revealed that a 12-minute video entitled *The Last Days of the Ponds* would be made available following Saturday's broadcast of the episode; the official website also posted a 2'17" introduction with the cast and executive producers recorded at the BFI in August, and a 1'23" item entitled *The Return of River Song* in which River and the Angels were discussed by the team. That evening at

Below:
The Weeping Angels and River Song make a spectacular return for *The Angels Take Manhattan*.



6.30pm, the preview screening of the series' climax took place in Cardiff, and afterwards broadcaster and *Doctor Who* fan Matthew Sweet spoke to Steven Moffat, Caroline Skinner, Nick Hurran and production designer Michael Pickwoad. As well as talking about the farewell of the Ponds, the team also commented on their excitement for the 50th anniversary and Moffat teased those present with some words about the Christmas Special.

- ▶ The BBC released a preview of the first 1'05" of the episode with Sam Garner on Thursday 27, while BBC America unveiled the 18" exclusive of *Karen Gillan's Dalek Impression*. While Steven Moffat had returned from the BAFTA event in Hollywood, Karen Gillan was still in California and on Thursday 27 appeared as a guest on *Conan*, a chat show on the TBS cable channel. *I'm done with Doctor Who* was the title of Arthur Darvill's interview with Daisy Bowie of *The Daily Telegraph* on Friday 28. A further 41" extract of the TARDIS trio reading in Central Park was made available by the BBC in the UK, while another BBC America exclusive was 59" of *Karen Gillan on Rory: The Stud?!* in which the actress discussed the appeal of Arthur's character.
- ▶ A Press Association interview with Steven Moffat fuelled various other items from several newspapers on Saturday 29. BBC Radio 5 Live's *Breakfast Show* had Gavin Fuller of *The Daily Telegraph* promoting the episode along with a clip from *A Good Man Goes to War* [2011 - see Volume 68].

Broadcast

▶ Again scheduled against ITV1's *Red or Black*, *Doctor Who* aired at 7.20pm on BBC One; the episode rated well, attaining almost eight million viewers, with fewer than four million watching ITV1.

▶ Following transmission, the BBC website unveiled *The Last Days of the Ponds*; running to 11'44", this featured comments from Smith, Gillan and Davill as well as Kingston, Moffat and Skinner, plus behind-the-scenes footage from the episode. Gillan and Davill looked back over their three years on *Doctor Who*, back to their first meeting on the readthrough for *The Eleventh Hour* on Wednesday 23 September 2009. This mini-

documentary was produced by Denise Paul, with Hannah Williams and Matthew Andrews as assistant producers. The website also released a 4'30" extract of the panel discussion from Wednesday night chaired by Matthew Sweet. BBC America released an exclusive 31" video of its own: *Karen & Arthur: What I'd Nick From the TARDIS!*; for viewers in North America, BBC America preceded the broadcast of *The Angels Take Manhattan* with the hour-long documentary *Doctor Who in America*.

▶ Reviewing the episode, Jon Cooper of the *Daily Mirror* looked back on Amy's time in the TARDIS and observed that 'It's testament to Steven Moffat... that

Above:
Alone again



Above: River's had another tantrum and trashed the house.

Right: Grayle questions Rory.

an entire life can be drawn in such a short space of time, and that the finale could bring her story to such a satisfying yet bittersweet conclusion.' In *The Guardian*, Sam Wollaston wrote warmly about his experience of viewing the episode, noting, 'Steven Moffat's finale to the current series is a brilliant episode, full of warmth and humanity to counteract the goosebumps. Sadness, too.'

▶ A further edition of *Doctor Who: Inside Look* on Sunday 30 September offered 1'01" of comments on the series' climax from Matt Smith, Arthur Darvill, Karen Gillan and Alex Kingston. The BBC website offered the 4'50" item *A Fall with Grace* from Monday 1 October; this covered parts of the New York shoot but focused on the stunt fall of Amy and Rory from Winter Quay with more comments from the cast and crew. In the edition of *Radio Times* published on Tuesday

2, Steven Moffat penned the two-page feature *Why I Killed Off the Ponds* in which he recounted the thought processes behind his emotive script. Thursday 4 then saw the publication of the ebook *Melody Malone: The Angel's Kiss*, written by Melody Malone with Justin Richards. This tale recounted how 'Melody' took on a case from movie star Rock Railton while working at the Angel Detective Agency of 1938; references were made to Grayle and Garner... and 'Melody' came face to face with a Weeping Angel...

▶ *Doctor Who* was covered on BBC One's *Points of View* on Sunday 7 October when 'Peter b' was astonished that the series had come to a sudden end after only five episodes, and 'St Maddenus 70s Hunk' observed, 'We've waited a long time since the last series, and this one has gone already!' *Radio Times* carried letters about *The Angels Take Manhattan* on Tuesday 9 October with Ryan Pollard of Huddersfield



declaring it to be ‘the most fitting final chapter for *The Last Centurion* and *The Girl Who Waited*’, while Roger Reynolds of Wolverhampton described it as ‘television of the highest order’. Further letters appeared the following week, with 18-year-old Kingston Williams of Towcester becoming nostalgic for the days of the Slitheen from *Aliens in London/World War Three* [2005 – see Volume 49], Catherine Hughes of Maidstone commenting that Steven Moffat’s script ‘embraced all the most powerful emotional themes of “new *Who*”: friendship, courage, loyalty, love, loss, and sacrifice’, and ‘Mike’ noting, ‘This has been a great run of episodes so far.’

▶ “I was proud to work alongside them and I think they’ve done an amazing job and – yeah – I’ll miss ‘em,” Matt Smith said of his friends and colleagues Karen Gillan and Arthur Darvill on the BBC website. Since 2009, an exceptionally strong bond had formed between the trio. “This is a show in which the cast changes regularly and that is why it is so long-lasting,” Karen Gillan told *The Big Issue*. “I am going to feel sad, but I have had a pretty good run in the companion role, which makes me happy. It is a weird thing to be leaving, but you never really leave the *Doctor Who* family.”

▶ *The Angels Take Manhattan* was nominated at the 2013 Hugo Awards



for Best Dramatic Presentation (Short Form).

▶ “All stories have to end, and painful though that is, the most important thing about a story is how it finishes,” said Steven Moffat. “I’m very proud of what we’ve done.” That was the story of Amelia Pond. And that was how it ended.

Above: Amelia Pond’s story comes to an end.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
The Angels Take Manhattan	29 September 2012	7.20pm-8.05pm	BBC One	44'15"	7.82M (13th)	87

Merchandise

Right:
Character
Options' *The
Angels Take
Manhattan*
playset.

The *Angels Take Manhattan* was first released on DVD and Blu-ray by BBC Worldwide as part of the *Series 7: Part One* set in October 2012. The episode was subsequently included on 2|entertain's DVD/Blu-ray set *Doctor Who – The Complete Seventh Series*, released in October 2013. Included on the box set was the behind-the-scenes featurette, *The Last Days of the Ponds*. The series set was subsequently reissued in August 2014.

Murray Gold's music from *The Angels Take Manhattan* was included on two-disc CD set *Doctor Who: Series 7 – The Original TV Soundtrack*, released by Silva Screen in September 2013. The track *Together or Not At All (The Song of Amy and Rory)* was later reissued on Silva Screen's four-disc *Doctor Who – The 50th Anniversary Collection* in December 2013, and the 11-disc version in September/November 2014.

Inspired by the episode *The Angels Take Manhattan*, *The Angel's Kiss: A Melody Malone Mystery* by Justin Richards was published by BBC Books in October 2012

Below:
Poster artwork
for the episode,
released by
GB Eye.

Far right:
BBC Books'
*The Angel's
Kiss*.



as an ebook only. The story *The Angel's Kiss* was later included as part of the anthology *Doctor Who: Summer Falls and Other Stories* by James Goss and Justin Richards released by BBC Books in October 2013.

GB Eye printed maxi posters for *The Angels Take Manhattan* in 2012.

A vinyl action figure of the Statue of Liberty Weeping Angel was issued by Titan in November 2013. A luminous version was available exclusive to the Forbidden Planet stand at the *Doctor Who* 50th Anniversary Celebration. In August 2014 Character Options issued a Time Zone play set for *The Angels Take Manhattan* which contained six 3.75" cherub Weeping Angel figurines. A small viewer containing screen shots from *The Angels Take Manhattan* was available from Tarco International in January 2015. ■



Cast and credits

CAST

Matt Smith	The Doctor
	and
Karen Gillan	Amy Pond
Arthur Darvill	Rory Williams
	with
Alex Kingston	River Song
Mike McShane	Grayle
Rob David	Sam Garner
Bentley Kalu	Hood
Ozzie Yue	Foreman
Burnell Tucker	Old Garner
Zac Fox	Photoshoot PA ¹

¹ Credited, but appears in *Asylum of the Daleks*



UNCREDITED

Lorna Gibbons	Hand Typing Double for River Song
Nicholas Dunwell, Timothy Howard, Lindsey Morgan, Helen Murray	Passers-by
Unknown	Double for Sam Garner
Roger Smith, Angharad Baxter, Jennifer Denning, Mike Britton Jones, David Tudor Greaves	People at Windows
Jackie Hughes	Elderly Lady
Gina Romanello	Child
Sarah Maddison, Louise Bowen	Weeping Angels
Unknown	Mom ²
Unknown	Nine-year-old boy ²
Unknown	Two-year-old boy ²
Unknown	Five-year-old boy ²
Unknown	Double for River Song
3 Unknown	Doubles for Hoods
Steve Light	Driving Double for Hood 3
Anthony Evans	Double for Hood 2
Ann Li, Clem So	Chinese Artisans
Matthew Stirling	Stunt Double for Grayle
Matthew Humphries	Double for The Doctor
John Ninnis	Double for Rory/Old Rory
Ian William George	Double for the Doctor
Stephanie Carey	Stunt Double for Amy Pond
Gordon Seed	Stunt Double for Rory Williams
Sarah Phillips	Double for River Song

² Not in finished programme

CREDITS

Written by Steven Moffat

Produced by Marcus Wilson

Directed by Nick Hurran

[uncredited: Marcus Wilson]

Stunt Coordinators: Crispin Layfield, Gordon Seed

Stunt Performers: Matthew Stirling,

Stephanie Carey

Left:
Central Park
filming.



Above:
Cast and crew look back over a take.

First Assistant Director: Fay Selby
 [uncredited: Toby Ford, Iestyn Hampson-Jones, Heddi-Joy Taylor-Welch, Stuart Feldman]
 Second Assistant Director: James DeHaviland
 [uncredited: Jim Nickas]
 Third Assistant Director: Heddi-Joy Taylor-Welch
 [uncredited: Delmi Thomas, Marie Devautour, Lora Sorrentino]
 Assistant Director: Danielle Richards
 [uncredited: James Beaumont, Medyr Llewelyn, Hannah Bone]
 Location Manager: Nicky James
 [uncredited: Bridget Clark]
 Unit Manager: Geraint Williams
 Production Manager: Phillipa Cole
 Production Manager (New York): Moe Bardach
 Production Coordinator: Claire Hildred
 Asst Production Coordinator: Gabriella Ricci
 Production Secretary: Sandra Cosfeld
 Production Assistants: Rachel Vipond, Samantha Price
 Asst Production Accountants: Rhys Evans, Justine Wooff
 Assistant Script Editor: John Phillips
 Script Supervisor: Steve Walker
 [uncredited: Rory Herbert, Cynthia Balfour]

Right:
"Ouch! Hot coffee!"

Camera Operator: Joe Russell
 [uncredited: Russel Swanson, David Kimmelman]
 Focus Pullers: James Scott, Julius Ogden
 [uncredited: Leo Holba, Chris Walmsley]
 Grip: Gary Norman [uncredited: Tim Smythe]
 Camera Assistants: Meg de Koning, Sam Smithard, Evalina Norgren
 Assistant Grip: Owen Charnley
 [uncredited: Sam Reeves]
 Sound Maintenance Engineers: Ross Adams, Chris Goding
 Gaffer: Mark Hutchings
 [uncredited: John Merriman]
 Best Boy: Stephen Slocombe
 [uncredited: Andrew Clarke]
 Electricians: Bob Milton, Gareth Sheldon, Matt Wilson [uncredited: Jack Gibbons]



Supervising Art Director: Paul Spriggs
 Set Decorator: Adrian Anscombe
 Production Buyers: Charlie Lynam,
 Adrian Greenwood
 Art Director: Lucienne Suren
 Assistant Art Director: Richard Hardy
 Art Department Coordinator: Donna Shakesheff
 Prop Master: Paul Smith
 [uncredited: Heather Kane]
 Prop Chargehand: Bernie Davies
 Set Dresser: Jayne Davies
 Prophan: Austin J Curtis [uncredited: Eoin Lambe]
 Standby Props: Phill Shellard, Helen Atherton
 [uncredited: Rob Keymer]
 Dressing Props: Mike Elkins, Ian Griffin
 Graphic Artist: Christina Tom
 Graphic Designer: Chris Lees
 Petty Cash Buyer: Florence Tasker
 Standby Carpenter: Will Pope
 Standby Rigger: Bryan Griffiths
 Props Makers: Penny Howarth, Alan Hardy,
 Jamie Thomas
 Props Driver: Gareth Fox
 Construction Manager: Terry Horle
 Construction Chargehand: Dean Tucker
 Assistant Costume Designer: Fraser Purfit
 Costume Supervisor: Carly Griffith
 Costume Assistants: Katarina Cappellazzi,
 Gemma Evans
 Make-Up Artists: Sara Angharad,
 Vivienne Simpson, Allison Sing
 [uncredited: Pam Mullins,
 Donyale McCrae]
 Casting Associate: Alice Purser
 Assistant Editor: Becky Trotman
 VFX Editor: Joel Skinner
 Dubbing Mixer: Tim Ricketts
 ADR Editor: Matthew Cox
 Dialogue Editor: Darran Clement
 Sound Effects Editor: Paul Jefferies
 Foley Editor: Jamie Talbutt
 Graphics: Peter Anderson Studio
 Online Conform: Mark Bright
 Online Editor: Jon Everett
 Colourist: Mick Vincent

With thanks to

The BBC National Orchestra of Wales
 Conducted and Orchestrated by Ben Foster
 Recorded and Mixed by Jake Jackson
 Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Executive: Julie Scott
 Post Production Supervisor: Nerys Davies
 Production Accountant: Jeff Dunn
 Sound Recordist: Deian Llŷr Humphrys
 [uncredited: Gareth Meirion Thomas,
 James Baker]
 Costume Designer: Howard Burden
 Make-Up Designer: Barbara Southcott
 Music: Murray Gold
 Visual Effects: The Mill, Stargate Studios
 Special Effects: Real SFX
 Prosthetics: Millennium FX
 Editor: Jamie Pearson
 Production Designer: Michael Pickwoad
 Director of Photography: Neville Kidd
 [uncredited: Gavin Struthers]
 Script Producer: Denise Paul
 Line Producer (New York): David Mason
 Line Producer: Diana Barton
 Executive Producers: Steven Moffat,
 Caroline Skinner
 BBC Cymru Wales
bbc.co.uk/doctorwho
 BBC © 2012

Below:
 Last minute
 line learning.



Profile

CAROLINE SKINNER

Executive Producer

Caroline 'Caro' Skinner grew up in Mansfield, Nottinghamshire. She was introduced to *Doctor Who* by her father, as she recalled in 2012: "My dad was an enormous fan of all things fantasy and science-fiction and he sat me down at way too young an age and made me watch them all and there I was, behind the sofa with Tom Baker."

As a teenager she broke into the world of showbiz by working in the local Odeon cinema as an usherette.

Skinner entered television as a script editor on ITV's Yorkshire-based nursing drama *Where the Heart Is* in the early 2000s, then Peter Davison's 'Dangerous Davies' series *The Last Detective* (2004) and Martin Clunes' romantic drama *William and Mary* (2004).

Below:

Caro Skinner on location in New York's Central Park with Karen Gillan and Arthur Darvill for *The Angels Take Manhattan*. Photo



She joined BBC London's drama department as a script editor in 2005, racking up credits on *Bleak House* (2005) and *Jane Eyre* (2006). She then script-edited TV movie versions of Philip Pullman's fantasy novels *The Ruby in the Smoke* (2006) and its sequel *The Shadow in the North* (2007), both starring Billie Piper and up-and-coming actor Matt Smith. One of her last script editor credits came on the BBC/HBO biographical mini series *House of Saddam* (2008).

Although a modern-day version of *Vanity Fair* she was due to produce in 2009 didn't come to fruition, her first on-screen producer credit eventually came on the second series of BBC/HBO mystery thriller *Five Days* (2010).

Significantly, she next became producer on BBC Three's six-part supernatural drama *The Fades* (2011). Relatively low-budgeted but ambitious, it went on to win a BAFTA for Best Drama Series. Skinner was embarking on final post-production on *The Fades* when a new offer came her way.

Taken for coffee by incumbent *Doctor Who* executive producer Piers Wenger, with whom Skinner had worked before, he sounded her out on succeeding him. She next met Steven Moffat in a restaurant, where he outlined 14 story ideas to her growing excitement.

Her appointment was officially announced on 27 July 2011, with Moffat quoted as saying: “Somewhere between me laughing in a basement and choosing planets to invade, and Marcus Wilson raising armies, there has to be a Prime Minister actually running the whole thing... Now that Piers [Wenger] is off to movie land, that’s the furnace Caroline will be walking into.”

Skinner joined *Doctor Who* in autumn 2011, assisting Wenger on Christmas Special *The Doctor, The Widow and the Wardrobe* [2011 – see Volume 70]. She assumed the executive producer role full time at the outset of the 2012/13 series, saying in press conferences: “I think that these episodes feel absolutely enormous and what we wanted to do was to make this [first half] run of five feel as if they were really epic blockbuster movie ideas every week.”

Her duties also involved assisting casting director Andy Pryor during October 2011, auditioning initial candidates to play new companion Clara.

Skinner told *Doctor Who Magazine’s* Benjamin Cook in 2012: “I think I have the best job in television. Or maybe Steven [Moffat] does. Maybe I have the *second* best job in television.”

Thus the announcement of 13 March 2013, stating Skinner was stepping down, was received with widespread surprise: “It has been an honour to have been a part of *Doctor Who*, and a privilege to have worked with Steven Moffat and Matt Smith on this extraordinary show,” she

said. “I am delighted to be now returning to BBC Drama Production in London as an executive producer, and the new opportunities and projects that will bring.” The statement came just weeks before the broadcast of the second half of the 2012/13 series.

Skinner had already begun work on upcoming 50th Anniversary Special *The Day of the Doctor* [2013 – see Volume 75] and was responsible for bringing Tom Baker onboard. When Baker later telephoned with script queries he was told Skinner had left the project. Faith Penhale stepped into the breach, with Skinner’s full-time successor Brian Minchin soon announced on 30 April.

Skinner also executive-produced Mark Gatiss’ drama about *Doctor Who’s* origins, *An Adventure in Space and Time* (2013).

She later worked in BBC Drama Production in London, executive-producing the military drama *Our Girl* (2016). Other projects included a six-part adaptation of *The 39 Steps*. ■



Left: Caro Skinner was executive producer of *Our Girl*.



THE SNOWMEN

STORY 231

The Doctor has retired to Victorian England – much to the disapproval of his friends Strax, Jenny and Madame Vastra. But it's not long before a young barmaid/governess called Clara Oswald and sinister snowmen grab the Time Lord's attention...

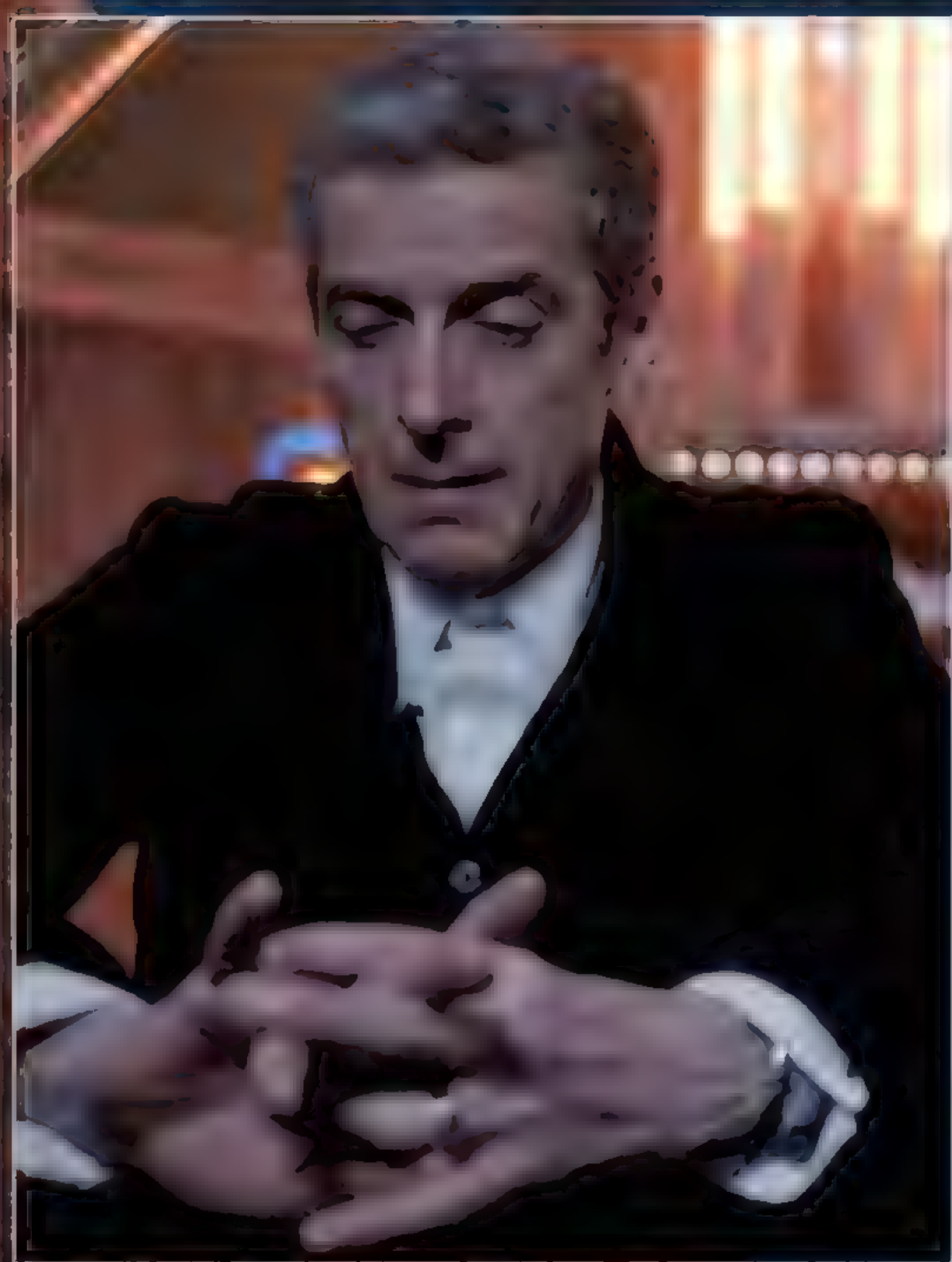


'FROM TIME TO TIME, WITH THE WEIGHT OF THE UNIVERSE ON HIS SHOULDERS, THE DOCTOR DOES FEEL SORRY FOR HIMSELF.'

Introduction

The *Snowmen* found the Doctor in a reflective mood. Having lost Amy and Rory to an anomaly in time, he was alone again. He'd renounced adventuring and parked his TARDIS on a cloud above Victorian London. Despite the best efforts of his friends Vastra, Jenny and Strax - who we first saw in *A Good Man Goes to War* [2011 - see Volume 68] - he refused to get involved in any of their investigations.

From time to time, with the weight of the universe on his shoulders, the Doctor does feel sorry for himself. For a while he found himself at the beck and call of the Time Lords. In *Genesis of the Daleks* [1975 - see Volume 23] he initially refused to help. In *The Brain of Morbius*



[1976 - see Volume 24], when he realised he was being manipulated he became quite petulant. But he's equally capable of bursts of self-loathing as well as self-righteousness. In *The Twin Dilemma* [1984 - see Volume 40], he briefly decided to step away from adventuring and become a hermit after attacking his companion.

The Tenth, Eleventh and Twelfth Doctors are certainly prone to moody episodes. The Tenth Doctor was heartbroken when he got separated from Rose in *Army of Ghosts/Doomsday* [2006 - see Volume 53] and he ended up taking it out on his new companion Martha. In both *The God Complex* [2011 - see Volume 69] and *The Doctor, the Widow and the Wardrobe* [2011 - see Volume 70] the Eleventh Doctor convinced himself that Amy and Rory would be better off without him. The Twelfth Doctor found himself asking if he was a good man in *Into the Dalek* [2014 - see Volume 76] and perhaps as a result ended up taking a questionable course of action in *The Girl Who Died* [2015].

The Snowmen snapped the Doctor out of his bout of depression in an interesting way. He met Clara Oswin Oswald - a Victorian barmaid-cum-governess. He lost her too, but realised that he'd met her before in the form of Oswin in *Asylum of the Daleks* [2012 - see Volume 70]. Although the death of the Victorian Clara was sad, he set off in search of 'The Impossible Girl' - perhaps it convinced him to believe in second chances. He would later discover that Clara was his saviour in a rather more profound way, and also learned that he had an unlikely person to thank for pushing them together... ■

Left:
"Am I a
good man?"

STORY

It's a snowy day in England, 1842, and a little boy called Walter is surprised when his snowman starts to speak... [1]

... and 50 years later, Walter Simeon is head of an institute. He confers in his laboratory with a globe of snow, then informs his workers they will be fed as promised - to the Snowmen!

The Doctor notices a new snowman outside a pub and tells the barmaid, Clara, that he thinks it is made of snow that remembers how to make snowmen. He leaves in a cab and calls Madame Vastra - and Clara pops her head through a hatch in the roof. [2]

Simeon visits Captain Latimer regarding his frozen pond.

Vastra and Jenny accost Simeon on his way home, demanding an explanation for the snow. It seems to have a telepathic field enabling it to respond to thoughts.

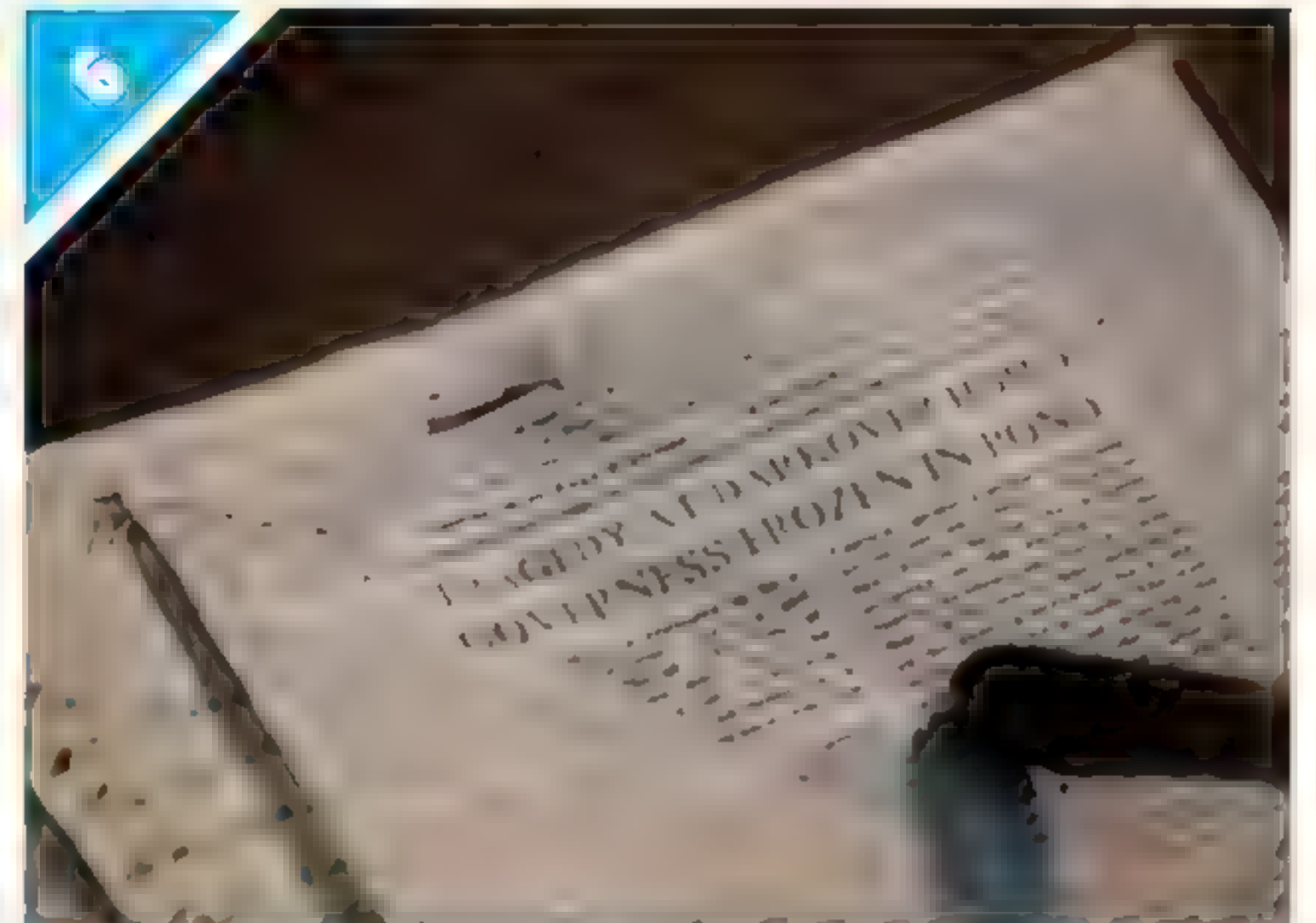
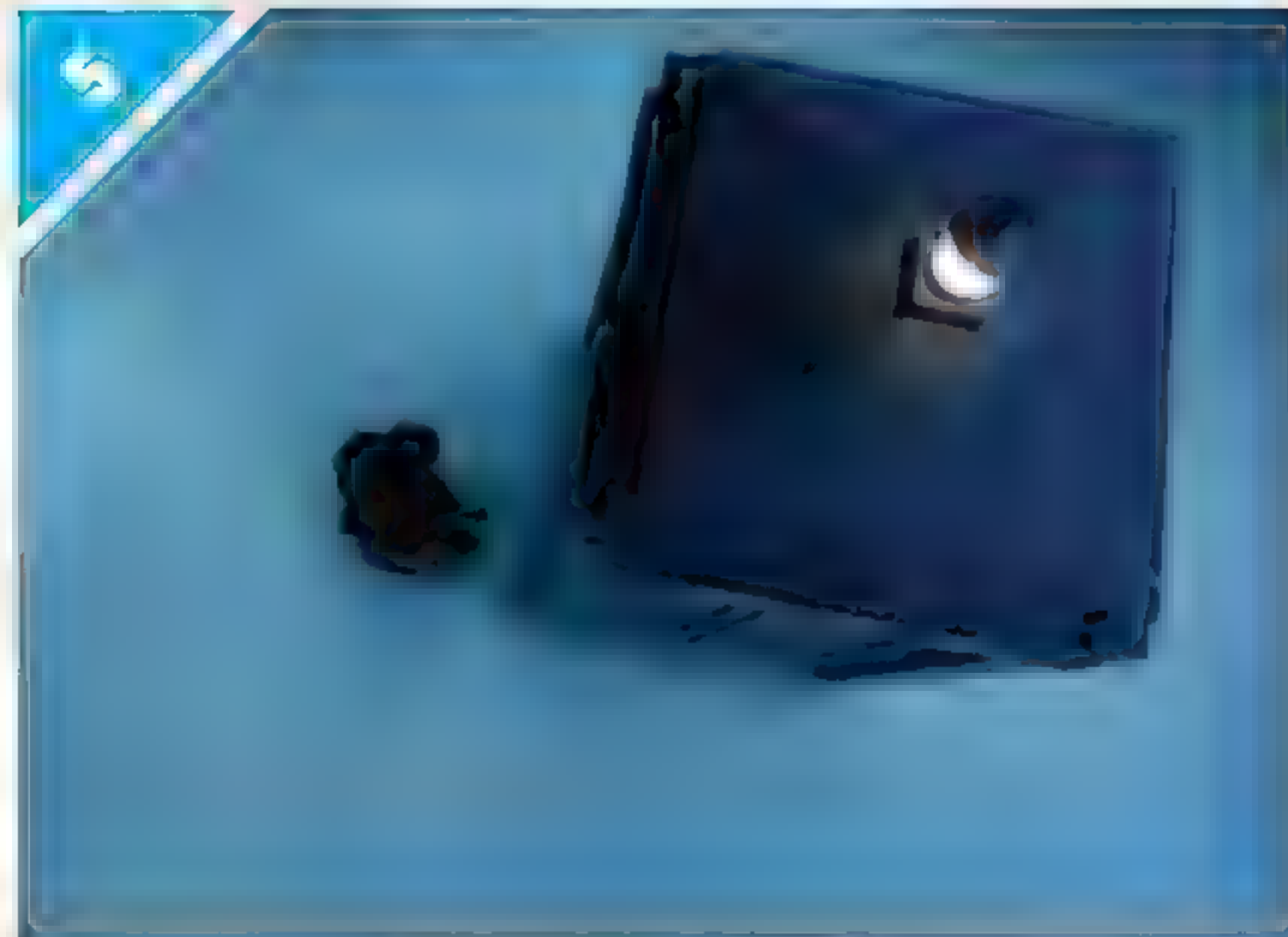
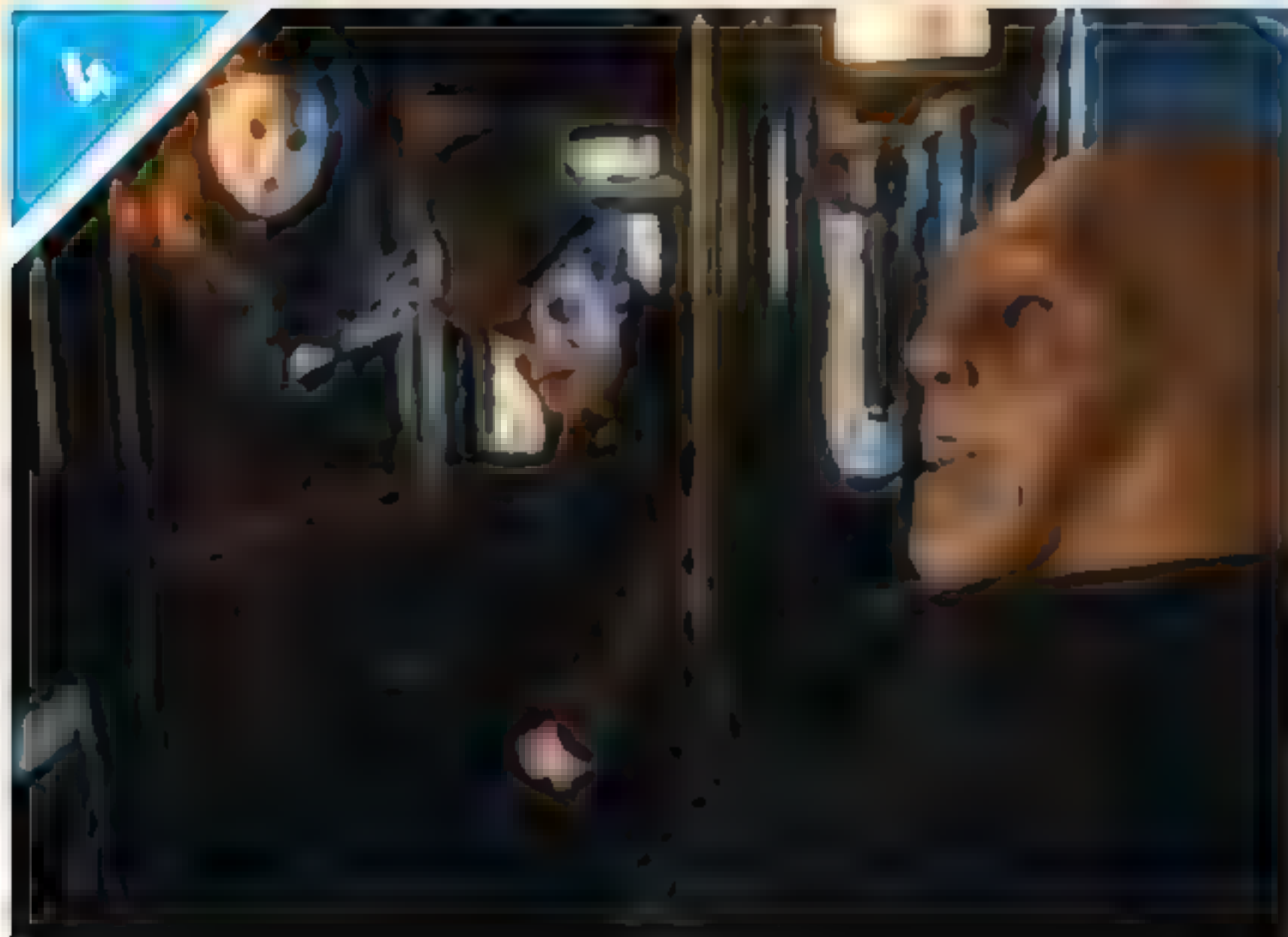
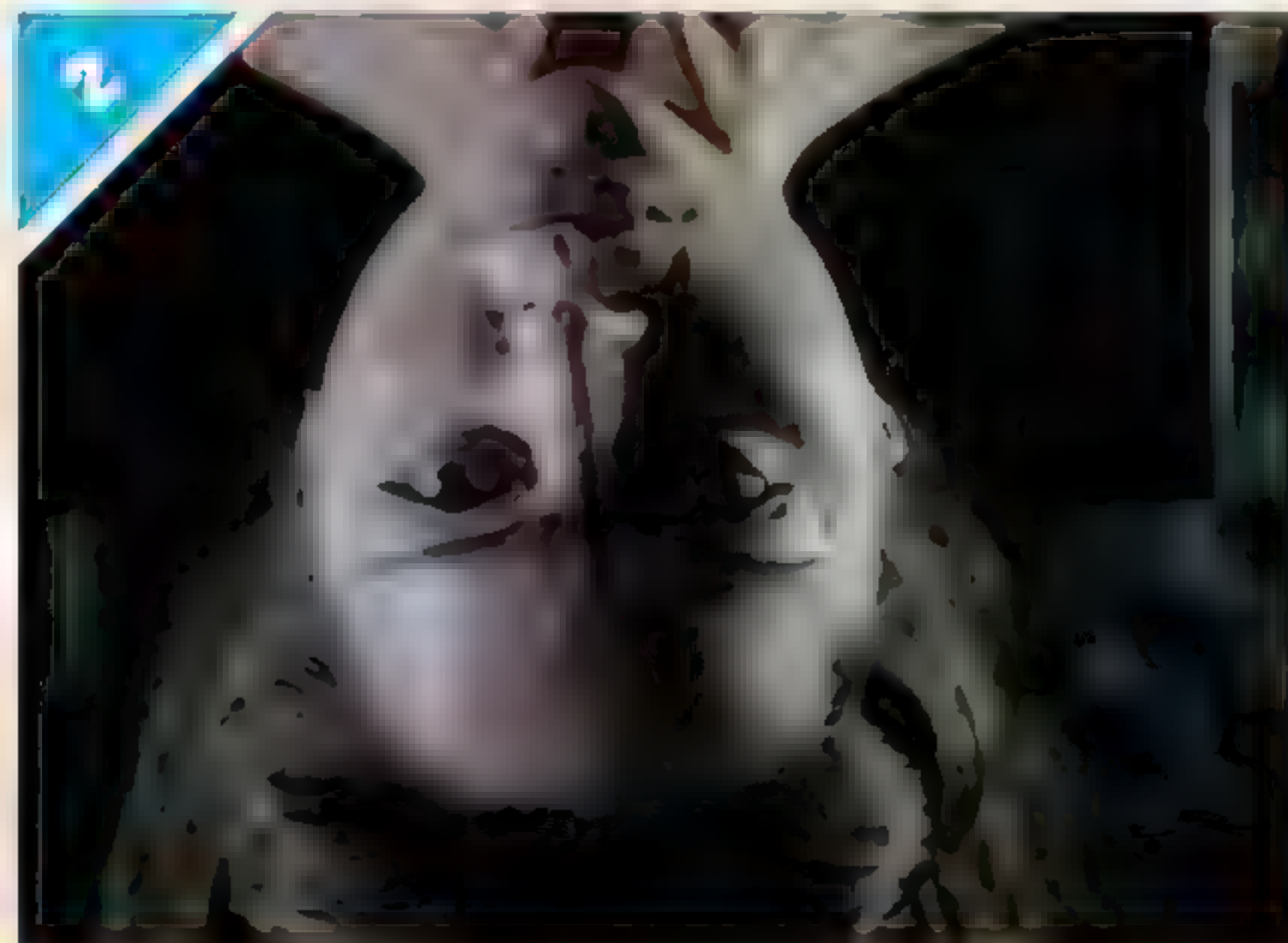
He tells them winter is coming and that they will not be able to stop him. [3]

The Doctor has locked Clara in his cab and tells Strax to make her forget using a Memory Worm. Strax has trouble fetching the worm as each time he touches it he loses his memory. [4]

A Snowman appears, then another. Clara is making them appear by thinking about them. The Doctor tells her to imagine them melting and they turn to water. Later, Clara follows the Doctor back to the TARDIS, parked on a cloud above London. [5]

The next morning, Clara goes to work at her other job; governess for Latimer's children Francesca and Digby. Francesca has had nightmares about their former governess who drowned in the pond.

The Doctor visits Simeon, posing as Sherlock Holmes. The voice in the globe identifies itself as "the Intelligence". The Doctor deduces that it intends to translate itself into a duplicate of a human in ice form. The Latimers' governess! [6]





Clara tells Francesca and Digby that there is a man called the Doctor who will stop them having bad dreams. But then the door opens – and an Ice Governess lurches in! [7] Clara and the children run into the playroom, where the Doctor is hiding. He shatters the Ice Governess with the sonic screwdriver, but then the temperature drops and she reforms.

They run downstairs. Alice the maid informs Latimer that the house is surrounded by Snowmen. Vastra, Jenny and Strax arrive, and Jenny is able to ensnare the Governess in a forcefield. Simeon tells the Doctor that they have five minutes to release her. Pursued by the Governess, the Doctor and Clara race up the stairs onto the roof and then up a ladder and into the TARDIS. Just as the Doctor is giving Clara her own TARDIS key, the Governess enters the ship and drags her outside and over the edge of the cloud. [8] They fall to the ground together.

The Doctor brings Clara into the house. She is close to death. The Doctor

offers Simeon a piece of the shattered Governess in a London Underground lunchbox, [9] and accompanies him to the Institute.

The Doctor removes the Intelligence’s “disguise”. It speaks with the voice of Simeon as a child. It is a parasite that has fed on his loneliness. The Doctor tricks Simeon into picking up a Memory Worm and Simeon’s adult life is erased. But the Intelligence can now exist without him! It reanimates Simeon as an icy ghoul who attacks the Doctor. [10]

Clara begins to cry and it starts to rain tears. The ice Simeon and the Snowmen turn to water. The Doctor returns and Clara tells him to “run you clever boy, and remember” before she dies. [11]

Later, Clara is buried. The Doctor realises that the Intelligence will return – as the Great Intelligence. He also realises that he met Clara before, when she was “soufflé girl”.

And in the present day, there’s another Clara... [12]

Pre-production

Above:
The Doctor
mourns Amy
and Rory.

I think *Doctor Who* is always a bit Christmassy," said lead writer Steven Moffat on Radio 2's *Simon Mayo Drivetime*, "it's that kind of show, it always feels substantially madder than every other show, and we're always striving to make it an event - so you have to make *Doctor Who* even more so when it's Christmas Day. One thing I'd say, I think it needs to be more accessible to new viewers, because more people are dragged in to watch *Doctor Who* on that day than on any other occasion it's on."

Moffat's two previous Christmas Specials had drawn upon literary inspiration with

Charles Dickens' *A Christmas Carol* and CS Lewis' *The Lion, the Witch and the Wardrobe*. "I was worried that people would just be looking for the next one we'd be doing, and it would stop feeling like an event," he explained in *Doctor Who Magazine*. Instead, Moffat selected a recognisable Yuletide setting and an evil force; a stereotypical Victorian Christmas... and snow.

A key narrative element was the Doctor meeting his new companion, while still mourning the loss of Amy Pond and Rory Williams following *The Angels Take Manhattan* [2012 - see page 6]. As a starting point, Moffat recalled hearing of a story idea once suggested by script

editor Douglas Adams back in 1979; in this, the Doctor decided that he was fed up with saving the universe and went into a self-imposed retirement... from which he was prised by a particular catastrophe. Douglas' producer, Graham Williams, turned down the idea thinking it would send up *Doctor Who*. "I remembered reading about it and thinking it sounded so great that, if I ever had chance, that would be one hell of a story to tell," Moffat told *Radio Times*.

Story of the companion

Moffat's story opened with a withdrawn, grumpy Doctor in a bad place... and something very special had to snap him back to normal. "He has to reassemble himself from the ground up and learn to care again. And that's a good Christmas story," Moffat told BBC America. The Doctor now lived in Victorian London but didn't even try to stand out from the crowd, adopting period attire to blend in. The cure for the uncaring, heartbroken Doctor was to be his new companion.

"The story of *Doctor Who* is always the story of the companion," commented Moffat on BBC America. The lead writer wanted to demonstrate that those whom the Doctor took aboard his TARDIS were not always random; following the tragedy befalling Donna Noble in *The Stolen Earth/Journey's End* [2008 – see Volume 60], the Doctor was wary of endangering those in his life and even the presence of Amy and Rory had been through the events surrounding his regeneration. The new companion needed something that would draw the Time Lord to them: "I wanted somebody with a bit more mystery to them, someone you have to get to know," Moffat told *vulture.com*. "Someone more



Left:
The Scrooge-like Dr Simeon.

challenging and difficult, someone who will lead him in a merry dance."

In autumn 2011, the original idea for a new companion was Beryl, a governess to two children living with their widowed father in Victorian London. Although some writers were briefed on the character who would be introduced in the Christmas Special, only one full draft script featuring her was ever completed, as by the end of January 2012 the production team had changed its mind and opted to have a present-day companion. However, the Victorian setting and governess would be retained in the Christmas Special, and she would also now feature as a character in *Asylum of the Daleks* [2012 – see Volume 70] which would open the 2012/13 series; in both these tales she would die, but then the Doctor would meet her again in a later episode.

The new companion – named Clara (which Moffat thought was a great name for characters to shout) – would be a puzzle that shook the Doctor from his retirement.

To capture the Doctor's intellectual curiosity, Clara was envisaged as a fast, witty, savvy young woman who cut to the chase... in contrast

Connections: Long lost acquaintances

▶ The Doctor finds himself working with the Silurian detective Madame Vastra and her human companion Jenny from Victorian London as well as the Sontaran Commander Strax, all three of whom he had called upon for help in *A Good Man Goes to War* [2011 – see Volume 68]. The Doctor comments that Strax had once given his life for his friend, referring to his death in the rescue attempt for Amy Pond at Demons Run.



Above: Clara remarks that the TARDIS is “smaller on the outside”.

to the Doctor whose humour normally arose from his out-of-place behaviour. “The relationship between the Doctor and Clara is very much a battle of wits,” Moffat told *Doctor Who Magazine*. Moffat also considered Clara’s introduction to the dimensionally transcendental TARDIS by having her avoid the clichéd remark “it’s bigger on the inside” – which stemmed from the opening episode of the very first *Doctor Who* story, *100,000 BC* [1963 – see Volume 1], and was encapsulated in phrases such as “bigger inside than out” or “bigger on the inside” in stories such as *Colony in Space* [1971 – see Volume 17], *The Three Doctors* [1972/3 – see Volume 19], *The Keeper of Traken* [1981 – see Volume 33], *Dragonfire* [1987 – see Volume 44], *Aliens of London/World War Three* [2005 – see Volume 49], *The Empty Child/The Doctor Dances* [2005 – see Volume 50], *The Runaway Bride* [2006 – see Volume 54], and *Smith and Jones* [2007 – see Volume 54]. The Doctor himself had remarked in *The Vampires of Venice* [2010 – see Volume 64], “I like the bit when someone says it’s bigger on the inside. I always look forward to that.” “How many times have we seen someone

stumble into the TARDIS, turn wide-eyed and say those immortal words? How many new ways are there to do it? Well, nearly 50 years on and I don’t think we’re in danger of running out!” commented Moffat in *Radio Times*, knowing that Clara would describe the TARDIS as “smaller on the outside”.

“Kids will be making snowmen this Christmas, wondering if their snowman will come to life,” noted Moffat in *Doctor Who Magazine*. With regards the malevolent force that would turn innocent snowflakes into lethal snowmen, Moffat considered his favourite enemies from the show’s past, notably the *The Web of Fear* [1968 – see Volume 11] in which the Doctor had been pitted against the formless alien mind known as the Great Intelligence. Introduced in *The Abominable Snowmen* [1967 – see Volume 11], the Intelligence could dominate the minds and bodies of humans.

Vastra, Jenny and Strax

The Victorian setting allowed Moffat to include a trio of characters that he had created for an earlier episode who had proved popular with viewers: Silurian lady investigator Madame Vastra, her partner Jenny, and Strax, a Sontaran nurse whose life the Doctor had saved in the past. “Since their first appearance in *A Good Man Goes to War* there have only been a few days where someone hasn’t suggested a spin-off featuring those three,” commented Moffat in *Radio Times*. The writer was very fond of the trio who had formed part of the Doctor’s ‘Magnificent Seven’ gang for his assault on Demons Run. He had suggested the idea of a spin-off series with Vastra and Jenny in Victorian London to Ben Stephenson – the controller of drama commissioning – who had indicated that he was interested... only

for Moffat to realise that he was already quite busy enough with *Doctor Who* and *Sherlock*. Then in issue 438 of *Doctor Who Magazine* (published in August 2011), a letter from Dan Starkey – who played Strax – was printed in the *Galaxy Forum* section; “Commander Strax would be best served by being Madame Vastra’s grumpy butler in the spin-off series we all mooted,” he commented.

The Christmas episode would introduce a new TARDIS interior set. In mid-May 2012, the BBC Cymru team was to depart from Upper Boat Studios which had been home to *Doctor Who* since July 2006. As production relocated fully to the BBC’s new Roath Lock premises, it was impractical to move the existing control room set, and so the opportunity would be taken to build another standing set to a new design. From an early stage, Moffat indicated to production designer Michael Pickwood that he wanted to move away from the organic look of the previous two TARDIS interiors; “I thought we’d been getting progressively whimsical with the interior of the TARDIS. And I started to think, ‘Well, why is that? It’s not a magical place. It’s actually a machine,’” explained Moffat at the episode’s press launch.



The connected roles of Oswin Oswald – as seen in *Asylum of the Daleks* – and Clara had been part of the audition process for Jenna-Louise Coleman and other actresses who had been seen by the BBC team since November 2011. The initial round of interviews had candidates reading the part of Jasmine, a prim, bossy Victorian governess. However, at a later call-back the actress read for both Oswin and a rather bossy Clara, and presumed that the production team was in two minds about the character of the new companion; this was a couple of months before the final auditions, after which Jenna heard two days later that she would be joining *Doctor Who*.

In February 2012, the projected plan for production was that the Christmas Special would form the fourth shooting block (‘Block Four’) and would begin recording during May. However, the schedule was changed and Moffat was writing the Christmas script while on location in New York for *The Angels Take Manhattan* [2012 – see page 6] in early April. An incomplete and untitled draft script was delivered on Monday 30 April, by which time it had been decided to resequence recording and that Jenna-Louise Coleman’s first regular performance as Clara would be *Hide* [2013 – see Volume 73], which was scheduled as Block Four in late May. Block Five would then be *Cold War* [2013 – see Volume 73] and Block Six would comprise both the Christmas Special and *The Crimson Horror* (2013 – see Volume 74); both adventures were set in Victorian England and featured Vastra, Jenny and Strax. The director assigned to Block Six was Saul Metzstein,

Connections: Reptile rulers

▶ Vastra’s race, the Silurians, the original intelligent life on Earth, were first introduced in *Doctor Who and the Silurians* [1970 – see Volume 15] and reappeared in subsequent stories, with Vastra’s strain of the species first appearing in *The Hungry Earth/Cold Blood* [2010 – see Volume 65].



Left:
Clara the
barmaid.

who had earlier directed *Dinosaurs on a Spaceship* [2012 – see Volume 71] and *A Town Called Mercy* [2012 – see Volume 71] for Block One in February/March 2012, the BBC Schools competition ‘Script to Screen’ sequence *Good as Gold* in May and who was to oversee the mini-episode *Pond Life* in June.

The incomplete draft script was fundamentally very close to the finished narrative. It opened in London 1888, with Captain Latimer arriving home to find a footman attending to the departing Dr Simeon. Clara was introduced throwing out drunks at the Rose and Crown with the script noting, ‘We might recognise her as Oswin from *Asylum of the Daleks*, but that’s another story’; one of the drunks was asking Clara to marry him, and when Clara went back inside, her Uncle Josh asked her to stay longer and she was just leaving – mysteriously – when she encountered the Doctor. When the Doctor studied the Snowman, the stage directions noted that he used ‘his reading glasses (as seen in *The Angels Take Manhattan*)’. Clara was baffled not only by the

reappearance in the alley of the Snowman she had made the previous year, but also by the footprints which had appeared in the snow... although nobody had walked past in the last couple of hours. When Clara asked the Doctor’s name he replied, “Good-bye... I’m the Good-bye Man.” These scenes were intercut with a narrative of a little boy looking out of his house with his mother to see his Snowman from the previous year; in this version, he looked out of the living room with his sister and saw lots of identical Snowmen surrounding their house. After the opening titles, the little boy and girl watched the workmen taking snow samples as directed by Dr Simeon; the little girl remarked that the hansom cabs the workmen departed in didn’t have any drivers. In this version, the Doctor was far more concerned about Strax’s loss of the Memory Worm (“Hurry up. If that worm becomes part of the local ecosystem, it could alter the course of evolution on this planet!”). He also referred to Clara as a “Victorian” which caused her to ask, “Why do you think I’m Australian?... I’ve never even been to Victoria. Why would you call me

Below:
Dr Simeon
and his giant
snow globe.



a Victorian?” Talking about her Snowman later on, Clara remarked, “My granddad always said, when you don’t understand something, the first thing you must look for, is someone who does.” When the Doctor noted that her granddad was a clever man, she admitted that she had never met him, “But people always listen more if you’re quoting your granddad.” When Clara followed the Doctor to the TARDIS, the Doctor originally emerged from his ship thinking that the knocking had been Strax, Jenny or Vastra. Clara made a run for it but dropped her hat, and the Doctor followed her down the spiral staircase; at the bottom he found the legend ‘DOCTOR WHO’ written in the snow... as a driverless hansom cab went past. When Simeon returned to the Institute with his snow samples, in the globe room he joined Travers (“a burly, bearded man”) who was staring at the snow globe.

Christmas script

When Clara left the Rose and Crown next morning, the snow had gone, and she hailed a cab from a driver called Barclay whom she clearly knew; Barclay deftly switched her suitcase for an identical one, allowing her to get changed into her governess garb en route. Arriving at Darkover House, Clara flirted briefly with Barclay and was then met by Billy, the footman. When Clara sensed how frightened Francesca was of the old governess coming back from the ice, she asked Alice to look after the children in the playroom while she went out for an hour to see a doctor – making Alice suspect that Clara was pregnant! Found by Jenny and taken to Madame Vastra’s house by Strax in the hansom cab, Clara was confronted by the acrobatic Jenny who was holding the hilt of a bladeless sword: “Imagine a blade



Left:

Young Dr Simeon proves how tough he is by building a snowman with his bare hands.

so sharp you can’t see it!” warned Jenny who moved her hand quickly... and two rips appeared in Clara’s clothing. Vastra’s conversation with Clara did not restrict the girl to one word responses, and Jenny was jealous when Vastra took Clara’s arm to walk with her around the orchid room. After Vastra asked Clara for a one-word message to pass on to the Doctor, Clara was driven away from the house by Strax. This draft concluded with the Doctor receiving the message: ‘Pond.’

A near-complete first draft Christmas script entitled *The Snowman* was available on Tuesday 5 June. The Doctor was no longer “the Good-bye Man” and the little boy crept out of the house at night alone to look at the fanged Snowmen. This draft added the flashback sequence of young Walter with his strict tutor calling him in to do his schoolwork after he built the Snowman that spoke to him; it said it could help him... there was a scream... and then the tutor was shown dead in the snow. Time jumped forward four years to where 12-year-old Walter was leaving for Eastman School for Boys... and crying. At school, the voice of the Intelligence spoke to the boy during an exam, saying it could help him. Then in a boardroom, the adult Walter – in his twenties – was welcomed

Connections: Gender blind

▶ The Doctor explains to Clara that the Sontarans are clone warriors, a fact first established in their debut serial *The Time Warrior* [1973/4 - see Volume 20] in which Commander Linx had been unable to tell that Sarah Jane Smith was a female of the human species.



Vastra confirms that she and Jenny are in fact married.

into an institute by an older man, Travers, because of plans for a new invention; looking out of the window, Walter saw his Snowman again... and wept. Finally, the figure of Walter became Dr Simeon, watching the workmen taking samples near the little boy's snowman. Clara no longer spoke of her grandfather, and Travers was omitted from Simeon's return to the Boardroom at the Institute. Taken inside Vastra's home, Clara gazed at the huge orchid room which could not possibly fit

inside the building; Jenny comments that they had "a very clever architect". Clara now had to answer Vastra in single words. In the new material, the Doctor did not yet visit Dr Simeon at the Institute and did not pose as Sherlock Holmes when he visited the Institute. Meanwhile, Strax told Vastra and Jenny that the driverless carriages were surrounding Darkover House. After the Ice Governess attacked the children and Carla, Vastra's group examined one of the carriages parked by the perimeter wall. "No driver, no occupants. It appears to be a cab, but is only used to transport items, rather than passengers - see how the interior door handle is barely used, but the exterior is worn in the usual way..." observed Vastra. "Good deduction. Arthur will love it,"

noted Jenny in reference to Conan Doyle. The group then watched the strange device on the roof of the carriage start to generate snow. Confronted by Latimer in the hallway, the Doctor eventually admitted that his claim to be Clara's gentleman friend was "just a clever lie". "What kind of clever lie do you bleedin' well call that?" roared Clara in her broadest cockney, causing Latimer to exclaim, "Miss Montague! Your voice!" Looking for weapons amid Latimer's military memorabilia, the Doctor found a fez which he put on his head, telling the Captain, "We've bonded!" The Doctor also deduced that Clara and Latimer were in fact in love with each other... however, he then realised in the hallway that Clara's physical traits of infatuation were really directed at him! Confronting Simeon at the front door, the Doctor observed that he was crying and offered to help him - but Simeon demanded the Governess. This draft concluded with everyone in Latimer's study clustered around the near lifeless Clara placed in a type of oxygen tent after her fall.

A revised and completed Draft 2 was released on Tuesday 12 June. This new draft introduced the idea of the Doctor posing as the famous fictional detective Sherlock Holmes, with Sir Arthur Conan Doyle's creation also having formed the basis for Steven Moffat's other highly acclaimed BBC One series *Sherlock*.

When asked at the press conference about a story featuring both heroes, Moffat explained, "You can't have a *Sherlock*



Right:
Sherlock Who.



and *Doctor Who* crossover just because the Doctor has always known about Sherlock Holmes as a fictional character. He can't turn up as a real person. Also the Doctor would just be furious, because there would be somebody else cleverer and taller in the room. And that's his job. Can you imagine it? They'd just stand there and sulk at each other."

"Run you clever boy..."

In Draft 2 of the script, while Jenny and Strax took care of Clara, the Doctor approached the GI Institute, saw one of the driverless cabs go inside, and used his psychic paper to get past clerk Bob Chilcott by passing himself off as Sherlock Holmes (of whom Bob and his wife were big fans); the Doctor's confrontation with Simeon and the globe was concurrent with Vastra talking to Clara. Jenny no longer used her very thin sword to force Clara inside the house, and Vastra's deduction about the automated cabs was omitted. Clara's cockney outburst was dropped, but her comments in the TARDIS about soufflés were added. The Doctor observed that the equipment which was keeping Clara alive after her fall had once saved the life of Strax. As the Doctor and Vastra departed in the TARDIS, Clara murmured, "Run. Run you clever boy... and remember!" When the Doctor spoke of the London Underground, he did not specify the year 1967. Clara died before

the Doctor's return to the Latimer home. This script ended with the scene in the graveyard of Clara in the present day with her friend, defined by a caption as 'April 3rd 2013'.

A third draft of the script completed on Friday 22 June. The Victorian sequences were now set in 1892, and Latimer's footman was replaced by the housemaid. Omitted elements were the drunks ejected by Clara, the puzzle of the footprints in the snow, the driverless cabs, the Doctor pursuing Clara down the spiral staircase to find her message in the snow, and all the flashbacks to Walter's life. Clara's uncle now pleaded with her when she left in the morning, but the Doctor no longer mistook Clara's body language as being love for the captain.

In the fourth draft of the script, completed on Friday 29 June, the flashback to Walter making the first snowman and being called by his tutor was reinstated after the opening titles. At the conclusion, the final scene was of the Doctor returning to Darkover just before Clara died, with her telling him to, "Run. Run you clever boy... and remember!" This was now the final scene of the episode.

A fifth draft of the script was delivered on Wednesday 4 July - which Caroline Skinner (Steven's fellow executive producer) read at the Gare du Nord following the Paris Comic Con - and a seventh on Monday 23 July. This new draft was now far closer to the shooting script in terms of dialogue. In the flashback, Walter's tutor had been replaced by his

Left:
Vastra assists
the Doctor.

Connections: Pondering the past



▶ The withdrawn Doctor recalls the days when he got acquainted with people and refers to "over a thousand years of saving the universe"; in *A Town Called Mercy* [2012 - see Volume 71] he had given his age as 1200. Vastra explains that the Doctor had been different and heroic "a long time ago" but suffered losses that hurt him - the loss of Amy Pond and Rory Williams as seen in *The Angels Take Manhattan* [2012 - see page 6].

Right: Shut the window, Clara. You're letting in a draught.

mother, and the scene of Simeon 'feeding' the workmen was added. The Doctor now visited the Institute after receiving the one-word message from Vastra and was dressed fully as Sherlock Holmes, omitting the material with the psychic paper. Strax's mockery of the Doctor at the pond was added and the Underground map was now specifically 1967. This script included the Doctor and his friends at the graveyard, but concluded with the revelation of Clara's full name on the gravestone.

In the following, undated sixth draft, the theme of the Doctor not wearing his bow tie until later in the story was added. Further dialogue was refined throughout and the oxygen tent sustaining Clara's life was replaced by the globe emitting the cone of light. It was with this draft that the emphasis was placed on Clara telling Latimer to comfort his children. This version concluded with Clara's name on her gravestone and the Doctor going to find her, plus the scene with Clara set on 3 April 2013.

Block Six had started recording *The Crimson Horror* for a week on Monday 2 July and then stood down for a fortnight resuming on Wednesday 25 July, allowing Matt Smith to undertake other publicity duties for BBC America. Draft 7 (Monday 23 July) had various small changes, but concluded without the gravestone revelation and 2013 sequence.

The readthrough draft, titled *The Snowman* was issued on the day of the readthrough: Thursday 2 August. This was a tightening up of the script, and at this point comments about there



being no episode title or conventional title sequence were added. Omitted from this draft were a short scene of workmen collecting samples of snow elsewhere in London, the very end of Clara's escape down the spiral staircase, Clara waking at the Rose and Crown, the character of Barclay, Alice thinking that Clara might be pregnant, and Clara's arrival outside Vastra's in the cab. The Doctor and Clara's escape onto the rooftop was restructured so that the first part of it no longer took place in Clara's small attic bedroom. Again, this version concluded without the gravestone reveal.

The readthrough was conducted in the Roath Lock conference room at 5pm. This was Day 14 of Block Six, and Smith and Saul were released for the readthrough after 5pm, Jenna-Louise Coleman had only been needed in the morning, and Catrin Stewart and Dan Starkey had also been on call for scheduled scenes that day. "I was up and running by the time we shot the Christmas episode," Coleman told *Doctor Who Magazine*; for the role of Victorian Clara, Coleman was offered a vocal coach and took the assignment very seriously, scribbling copious notes on her scripts and thinking hard about how to make this extremely smart character likeable on screen.

Of the guest performers, British-Swazi actor-author-director Richard E Grant was cast as Dr Simeon, having starred in notable films and television series such as *Withnail and I*, *The Scarlet Pimpernel*, *Gosford Park* and *The Iron Lady*; he had also played the 'Quite Handsome' Doctor in the 1999

**Connections:
Doctor cool**

▶ The Doctor still uses his sonic screwdriver which had been introduced in *Fury from the Deep* [1968 - see Volume 12] and which now has an "anti-freeze" setting. Deep down, his current incarnation is still obsessed with bow ties as he had been since his regeneration in *The Eleventh Hour* [2010 - see Volume 63] and maintains that "bow ties are cool!"



Comic Relief homage *Doctor Who and the Curse of Fatal Death* – written by Steven Moffat – and had voiced an alternative ‘ninth’ incarnation of the Doctor in the BBC animated story *Scream of the Shalka* (2003). The part of Captain Latimer was taken by Tom Ward, who had played Dr Harry Cunningham in the BBC One series *Silent Witness*. Neve McIntosh, Catrin Stewart and Dan Starkey who played Vastra, Jenny and Strax had already been at work again on *Doctor Who* since the start of Block Six, and Stewart was also juggling work on the Sky 1 comedy *Stella* in which she regularly appeared as Emma. Brother and sister Joseph and Ellie Darcey-Alden played siblings Digby and Francesca, Ellie having appeared in episodes of BBC One’s *Holby City*. Liz White – playing Alice – had featured in the series *Life on Mars* and *The Fixer*, while Jim Conway – cast as Uncle Josh – had appeared in the episode *The Categories of Life* in *Torchwood: Miracle Day* and Daniel Hyde – the Lead Workman – had worked on *Family Affairs*.

A shooting script was distributed for *The Snowman* on Friday 3 August. Some small reworkings after the readthrough included the arrival of Clara in governess mode at Darkover House and the shifting of Strax’s welcome in Vastra’s hallway to the orchid house. A short scene of Jenny and Vastra seeing the arrival of the other carriage at the house was dropped along with shots

of the Ice Governess passing through the cloud.

There was originally no opening title sequence intended for the episode; after Clara burst into the Doctor’s cab, the script noted simply: ‘TITLE CAPTION: DOCTOR WHO. NB. No individual episode title, or title sequence. Just a few sombre bars of the traditional music, Victorian style.’ The new title sequence was to be introduced at the very end of the full script with the note: ‘In place of an episode title, the words COMING SOON followed by our series trailer!’

Victorian gentleman

At the start of the story, the script noted that the Doctor was ‘not quite as we remember him. A Victorian gentleman now: sombre, bit severe. Almost Scrooge [the miser of Charles Dickens’ 1843 novel *A Christmas Carol*]. Sacrilege – he’s NOT wearing a bow tie... [he] pops on his reading glasses.’ Later on at the frozen pond, the stage directions noted that the Doctor was ‘back in his Victorian gentleman outfit, this time with a scarf wrapped tightly round his neck. (NB. The scarf remains in place until specified, concealing his neckwear.)’ Of the TARDIS exterior, the script noted, ‘As we look at it, we might notice that the TARDIS has aged quite a bit. The paintwork has darkened with age, and the box is battered and battle-scarred.’ When the Doctor took his phone call in his ship, the stage directions noted: ‘We can see almost nothing of the new set at this point, because it is mostly in darkness. Just the glow of the central column, and light spilling from a reading lamp on a table. The Doctor is sitting in an armchair by the table, reading, glasses on, absorbed in an old leather-bound book. He is now reaching for an old-fashioned

Left:
The Doctor looks through his London Underground souvenir box.





Above:
Terrific trio -
Vastra, Strax
and Jenny.

telephone, also on the table next to him.' Later on the interior was fully revealed: 'THE NEW TARDIS! A huge, amazing room all around her. Gleaming, intricate, impossible, blazing. Her eyes roving round every dial and cog, the console, the walkways...'

Clara was described on her first appearance as 'young, sexy, so cheeky - Nancy in *Oliver*'; this was a reference to the sympathetic character in Charles Dickens' 1838 story *Oliver Twist* and particularly her portrayal in the 1968 musical film *Oliver!*. When she met the Doctor there was 'a cheeky smile - and that beat between them. That noticing someone's nice beat', while later in her other life she was 'barely recognisable. She is every inch a stern Victorian governess. This is her in her Beryl Montague guise, all haughty and cold.' Of her different voices, the script noted, 'She's back doing her posh accent, as she always is with the kids - she keeps in character even though they know!'

Captain Latimer was 'middle-aged, slightly worried looking, but handsome with it' and his study at Darkover House was described as 'a grand, grim, stern Victorian study. Captain Latimer was clearly a naval officer. A grandfather clock ticking away, mainly to punctuate Captain

Latimer's many tongue-tied moments.' His children were 'Digby - 10, the image of his father. Francesca - 12, a romantic novelist in the making.'

One of the Doctor's old friends was described initially as 'a diminutive but bulky driver (Strax)' and then later as 'a Sontaran warrior (last seen in *A Good Man Goes to War*). He's recognisable, by his cloak as the diminutive driver of before, but his hideous troll-like face is now fully visible.' When Clara attempted to get back up to the TARDIS, the script noted, 'We pan along a range of puzzled frowns - to a young girl. And if we're fast we might recognise Jenny from *A Good Man Goes to War*.'

In the later revisions of Monday 20 August, the new scene with Vastra and Jenny confronting Simeon began with the stage direction 'suddenly, with whip-like speed, a dark figure is abseiling down the wall next to him [Simeon]... Jenny, in her leather catsuit (from *The Crimson Horror*).'

Of the threats encountered by the Doctor, the script opened by describing 'a snowflake. An impossible snowflake, hanging in space... We close in on the lattice-work of crystals, and there's something odd. The precise formation of the crystals could almost look like a face. A crudely formed pair of eyes and what could be mistaken for a screaming mouth full of glittering, pointy teeth... for a moment, faintly, we seem to hear a half-human cry.' The Ice Governess was outlined as 'a tall stern cadaverous woman, but carved completely out of ice! Steaming breath hisses from her mouth.'

Dr Simeon was described as being 'as remote, and thin, and cadaverous as ever' while his centre of operations at the GI boardroom was 'a nightmare of Victorian technology, brass and wood and steam everywhere - and everything connecting to

the monstrosity at the centre. A huge, glass snow globe, mounted in a dais. As big as we can manage.' Of the snow-generating device mounted on Simeon's cab, the script described 'a brass rod, ending with a brass ring mounted on the end of it (like a bubble wand for blowing bubbles through)'. Walter was specified as being eight in 1842 and 'a solitary child' whose mother was 'a kindly woman'.

During the climax of the episode, the script noted that 'Vastra is scanning Clara's prone body with a PDA-like device', referring to the sort of device used by Time Agents and River Song, first introduced in *The Empty Child/The Doctor Dances* [2005 – see Volume 50]. It was also noted that while in the study, 'a globe hovers above... (a bit like the gravity globe in *The Impossible Planet/The Satan Pit* [2006 – see Volume 53] and *The Time of Angels/Flesh and Stone* [2010 – see Volume 64]) and casts a cone of light down over her – an almost religious image'.

To preserve the surprise ending to the episode, most of the cast and crew were issued with a dummy ending to the shooting script which ran differently after the Doctor looked at the Great Intelligence card in the graveyard. "You

were right, Vastra. The universe doesn't do bargains," observed the Doctor. "She died, yes," agreed the Silurian, "but in dying she saved the world, and talked a long dead hero back to life. Don't ignore the bargain because it wasn't the one you wanted. Where will you go now?" "I don't know," replied the Doctor. "Returning to your isolation is not what Clara would have wanted," noted Vastra. "Clara's dead," said the Time Lord, turning to go. "In vain?" asked Vastra. The Doctor paused... but then continued walking. "Why are you smiling?" Jenny asked Vastra, seeing the look on her face. "A change is coming. I detect a thaw," explained her partner. "But the snow's gone," noted Jenny. "I wasn't talking about the snow," replied Vastra as she took her wife's arm and they left the graveyard together.

Doctor Who in America

The story was mainly set over 23 and 24 December 1892, with the Doctor departing 'a few days later' after Clara Oswin Oswald's funeral. In the script, the final scene was set in 2013.

A further production meeting was held on Friday 3 August while the special bonus scene *The Making of the Gunslinger* was recorded. Meanwhile, Matt Smith was back in London, appearing on BBC One at 11am to comment on the Olympic rowing with Sam Hoare, his co-star in the BBC One period Olympic drama *Bert and Dickie*. That evening, Smith attended the Adidas Underground Party in Shoreditch. The same day, Steven Moffat was interviewed at Roath Lock for the BBC America programme *Doctor Who in America*, while Noel Clarke, Lachele Carl and Arthur Darvill were being interviewed for the same project at Silver Road Studios in London. ■

Left:
The concerned
Captain
Latimer.



Production

Recording on the Christmas Special commenced on Block Six Day 15: Monday 6 August. The week's recording was scheduled for 8am to 7pm each day, and began at a familiar location for the series, the Coal Exchange in Mount Stuart Square, Cardiff. Built in the 1880s as part of the city's industrial centre, this was now an entertainment complex and had first been used for *Blink* [2007 – see Volume 56] in November 2006, most recently featuring in *The Impossible Astronaut/Day of the Moon* [2011 – see Volume 66] in October 2010. The interior chambers became the GI Institute boardroom at 2 Bloomsbury Lane, London, N31, with the snow globe provided by Danny Hargreaves' Real SFX team. The visit of 'Sherlock Holmes' was recorded first, followed by Simeon's arrival with snow samples, and then work commenced on the battle between Time Lord and Intelligence, with Neill Gorton supervising the prosthetics that transformed Neve McIntosh into Vastra. That morning, the BBC announced Richard E Grant and Tom Ward as Christmas guest stars, and pink amendments were made to the shooting script covering the Doctor's explanation to Vastra and Jenny about the importance of the Ice Governes.

Following the Monday shoot, the crew returned to Roath Lock to discuss how the new TARDIS set constructed in Studio 4 would be lit. Michael Pickwoad had drawn upon Steven Moffat's comments about liking the 1970s TARDIS sets as his starting point, retaining the hexagonal

control panel and central time rotor; while on the previous TARDIS set, the executive producer had also remarked to the production designer that he wanted a new control area which gave the impression of a machine which flew. The resulting design had been in development since November 2011. The curved doors were based on those of a 1930s Vickers Wellington bomber, the design of which was based on a geodesic construction method devised by Barnes Wallis whom Pickwoad had once met at university; since the doors being a different level to the console had caused problems on the previous set, the new design had them on the same plane and closer. A gallery was added to make the control room more like a machine such as a cyclotron, and was influenced by pictures of the Hadron Collider at the CERN particle physics laboratory in Geneva. The staircases were influenced

'THE SNOW GLOBE WAS PROVIDED
BY DANNY HARGREAVES'
REAL SFX TEAM.'



Connections: Good companions

▶ Clara refers to making soufflés which had been one of Oswin's time-killing activities in *Asylum of the Daleks* [2012 - see Volume 70]; Oswin had also spoken Clara's dying words, "Run, you clever boy... and remember." As her one-word message to the Doctor, Clara gives the word "Pond", the surname of his previous travelling companion Amy Pond who had featured from *The Eleventh Hour* [2010 - see Volume 63] to

The Angels Take Manhattan [2012 - see page 6].



by the Lloyd's building in London designed by architect Richard Rogers and built between 1978 and 1986; the handrails from the staircase were to look like metal growing out of the ship's fabric, and to balance the look of the set Pickwoad added extra consoles either side of the stairs. The new time rotor elevated up into concentric rings which would contra-rotate like those on a cylindrical slide rule, an image partly inspired when Pickwoad looked at the workings of a microwave oven; he had also studied spinning astronomical clocks while visiting the Museum of the History of Science in Oxford. The entire enclosed 360-degree set was designed

to be self-lit which meant that it could be quickly illuminated for recording; there were blue lights in the rotor, and white ceiling lights and flat lights on the walls to indicate the ship's different modes of operation. In terms of colouring, the design moved away from turquoise green towards metallic titanium blue.

The Intelligence's defeat was concluded back at the Coal Exchange on Tuesday 7 August. Stunt arranger Crispin Layfield choreographed the battle, accompanied by his colleague, stuntman Will Willoughby. Of the Millennium FX team, Dom Colbert took over the make-up of Vastra, while Charlie Bluett supervised use of the Memory Worm prop and Becca Smith was responsible for the frosted look adopted by Dr Simeon. In these scenes, Matt Smith was wearing his new costume; he had been hoping to have something in purple

for some time and described the outfit as "Artful Dodger meets the Doctor". Richard E Grant was now busy on other projects for the rest of the week.

Jenna-Louise Coleman rejoined the team on Wednesday 8 at Fields House in Newport; this unused listed property had been another location used for *Blink*. With blackout erected across the windows to simulate nighttime, the renovated part of the building was used for Latimer's study and recording began with the Doctor's party trapped when the doorbell rang. After Smith departed for ADR work, the crew continued with Vastra's group seeing Clara's fall and being besieged by the Snowmen.

Next day, Louise Saunders of the *Daily Mail* released the story *Introducing Clara* with candid shots of the *Doctor Who* team at work in Newport on what the paper described as her 'début scenes'; the *Daily Express* and *Metro* ran similar items. The



crew remained at Field Park Avenue on Thursday 9 where they were joined by Hannah Williams and Matt Andrews who recorded behind-the-scenes coverage. Further material was recorded in the captain's study, including Clara's death scene, after which Matt Smith departed for Roath Lock to be interviewed by the Midnight Oil team for *Doctor Who in America* and *Doctor Who: The Companions*. With blackouts removed and a make-up change for Coleman, the embarrassed Latimer welcoming 'Miss Montague' was recorded before the evening wrap.

The graveyard scenes in 1892 and 2013 were recorded in the oldest part of Cathays Cemetery in Cardiff on the morning of Friday 10. In the afternoon, the team returned to Roath Lock where material with a hansom cab hired from Gerard Naprous and his Buckinghamshire-based stunt team The Devil's Horsemen



were recorded in Studio 4; this included Dr Simeon with the GI cab and Vastra and Jenny leaving the cemetery. In the afternoon, animatronics expert Colin Newman demonstrated his Snowmen props with assistance from Holly Blenkins and Ian Davies. "The Snowmen were pretty difficult to get right," Saul Metzstein told the *Scotsman on Sunday*, "The ones we started off with looked like Zippy from *Rainbow*, and you can't have non-scary, almost cute-looking monsters." Ultimately, it was decided to augment the animatronic props with menacing CGI faces.

Stylish assistant!

Meanwhile, further pink script amendments omitted an establishing shot of the TARDIS on its cloud prior to Vastra's phone call, while some of the Punch and Judy business was developed further for the Ice Governess attack.

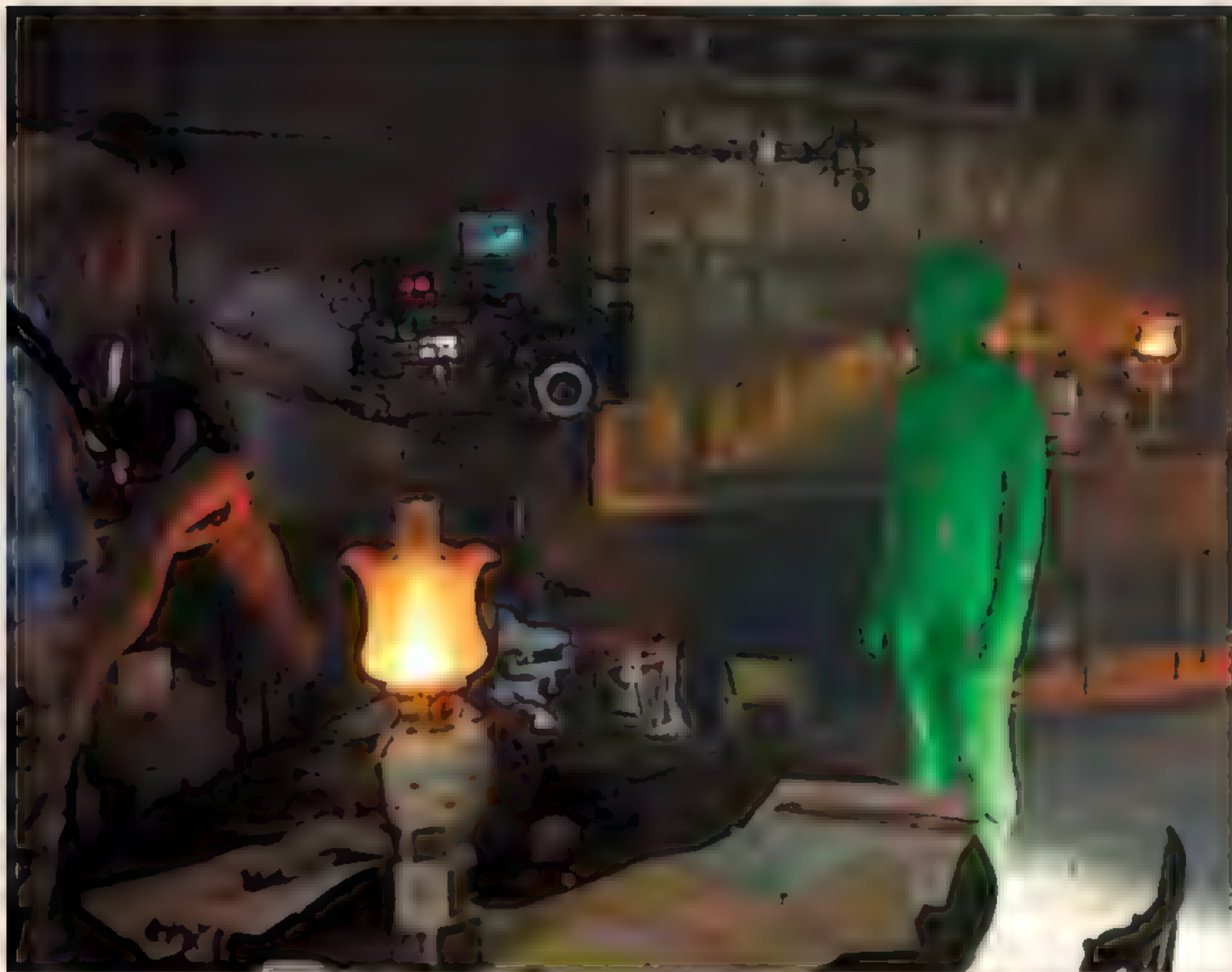
Stylish assistant! was the title of Louise Saunders and Kimberley Dadds' report on the cemetery shoot in the *Daily Mail* on Saturday 11 which again focused on Jenna-Louise Coleman. Smith was not needed for the Saturday shoot which found Coleman at the Gothic premises of Treberfydd House, a house constructed near the Brecon Beacons in 1852 which was periodically open to the public and had been used in November/December 2006 for *Human Nature/The Family of Blood* [2007 – see Volume 56]. From 8am to 5.15pm, exterior sequences for Darkover House were recorded including Clara's return to meet Alice and

Left:
There's a nightmare before Christmas for Digby and Francesca.



Connections: Seeing the past

▶ When reading, the Doctor wears Amy Pond's spectacles which he had acquired in *The Angels Take Manhattan* [2012 – see page 6] and of which the shooting script indicated he 'takes off his reading glasses - and then looks at them in his hand for a moment. Remembering.'



Above:
The Ice Governess' true identity!

her subsequent conversations with the children. An ultimately unused scene inside the hallway of Clara hearing Latimer breaking an ornament was also recorded at the end of the day. The Devil's Horsemen were again in attendance, represented by driver Stephane (who would appear in numerous scenes as a carriage driver) and also Oliver, a groom.

Christmas Mourning for Doctor Who was the title of a *Daily Star* report about the cemetery scene on Sunday 12 August. Work resumed on Monday 13 with the first of many night shoots, this time at Insole Court, a Victorian mansion house near Llandaff owned by Cardiff Council. Again, the behind-the-scenes crew was present for the shoot which began at 4.30pm and ran to 3.15am. This was the first major use of the Snowmen props, operated by Holly Blenkins and Ian Davies along with regular Dalek radio-control operator Lyn Walters. Recording began with the playroom scenes of Mr Punch deploying his sonic against the Ice Governess; for these sequences, Catrin O'Neill donned a green body stocking to act as a stand-in reference point for the movement of the Intelligence's new form

of life. The interior and exterior scenes of the home where a little boy had built a snowman were then recorded, including the shots of the workmen being directed to take samples, with Andrew Sweet doubling for Richard E Grant.

The BBC team was back at Insole Court the next afternoon from 3.30pm, starting with Clara telling the Latimer children a bedtime story... only to face an icy intruder. The playroom battle was completed, including the effect of the Ice Governess reforming beneath the carpet; Smith was not present since he was in London for the press launch of *Asylum of the Daleks*. With the scenes featuring the Darcey-Aldens wrapped by 7pm, the BBC team then moved to the familiar venue of Cardiff University, and recorded through to almost 2.30am at the central building. Richard E Grant appeared as Dr Simeon striding along the GI Institute corridors and through the anteroom, as well as emerging from the building to 'feed' his workmen. The final insert was part of the scene where the workmen collected samples from the Snowmen close to the Rose and Crown; the Snowmen props were used again, with Danny Hargreaves' team employing a special mechanism to make the creatures suddenly spring up from the ground.

New series press launch

Smith rejoined the team on Wednesday 15 for the next night shoot, with the BBC team booked into the Castle of Brecon Hotel for the rest of the week, close to the location venue of Treberfydd House. Once more, the behind-the-scenes team was on hand, recording items on the applications of prosthetics and also getting a few words from Richard E Grant before he went to make-up.

Recording commenced at 4.30pm with the Ice Governess descending the stairs, followed by the exterior scenes of Vastra's party watching Dr Simeon's machinations to direct snow at Darkover House. By the time the crew wrapped around 2.45am, shots of the Snowmen melting in the rain had been recorded in the front garden, concluding the final night on which the Darcey-Aldens were required.

Doctor's orders not to date his sexy sidekicks revealed Angharad Llewellyn of *The Sun* on Thursday 16 as they picked up on quips made by Steven Moffat during the new series press launch about his advice to Smith regarding first Karen Gillan and now Jenna-Louise Coleman. From 4.30pm at Treberfydd, Clara was making the Doctor blush from a kiss in the hallway. "It was a case of it's better to grab him and just do it. I shocked Matt, actually... We did two versions: one where the Doctor really enjoys it and one where the Doctor is, like, awkward," Coleman told *Doctor Who Magazine*; Saul Metzstein ultimately chose

the embarrassed version of the take. Work wrapped shortly before 3.30am, by which time the Doctor examining the frozen pond and signing to Clara had been recorded.

Liz White, Tom Ward and Richard E Grant completed their material at Treberfydd on Friday 17 August, with Matt Smith recording another interview with the behind-the-scenes team prior to the 8.30pm start. The encounter between the departing Dr Simeon and arriving Captain Latimer was recorded first, followed by Simeon returning and talking to the Doctor at the door. Before the 5.30am wrap, further exterior scenes included Clara's fatal fall, Alice answering the door to Vastra and Jenny, Clara attempting to board the Doctor's cab (the same vehicle as the GI cab now redressed), and Captain Latimer looking out at the cracking ice.

Following the weekend, on Monday 20 August the BBC team arrived in Bristol to shoot at various Victorian-style locations. Establishing a production base at Wapping Wharf car park, the crew prepared to record around St Nicholas Market on Corn Street which was closed to traffic from 7.30pm to 6am. The behind-the-scenes unit was present, speaking to Saul Metzstein and location manager Iwan Roberts. Work at 8.30pm commenced with Clara's pursuit of the Doctor's cab and continued with her later alighting from the same. Crispin Layfield supervised Annabel Canaven acting as Coleman's stunt double

Connections: Intelligent invasion



▶ The Doctor once again encounters the formless alien being known as the Great Intelligence which he had previously encountered in 1935 in Tibet in *The Abominable Snowmen* [1967 - see Volume 11] and then again some 30 to 40 years later in London during *The Web of Fear* [1968 - see Volume 11]; in each case, the Intelligence had taken possession of a human being through which it was operating, and in the later serial the Intelligence had established itself in the London Underground (presumably inspired by the Doctor's tin box).

Touching up
Touching up Dr Simeon's hair and make-up.



in her abortive attempt to leap aboard the hansom. The rest of the night through to 5.30am was spent on plate shots for Victorian London.

The Bristol shoot hit the media on Tuesday 21; *That's a new look for you Doctor!* wrote the *Daily Mail's* Kirsty McCormack with reference to the Doctor's Victorian garb while Angharad Llewellyn of *The Sun* noted that *Christmas has come early for Doctor Who fans*. For that night's shoot, the Georgian architecture of Portland Square was used as the square below the parked TARDIS and was closed to traffic from 4.30pm to 3.30am. However, around 2pm there was a bomb scare when a suspicious briefcase was located at the nearby Cabot Circus shopping centre and a controlled explosion was undertaken shortly before 5pm. This delayed the start of the scheduled 5.30pm shoot, the first scene of which was Jenny watching Clara attempt to get to the Doctor. Scaffolding to hold the TARDIS ladder had been erected and would later be obscured in post-production. Snow was then added to the area for the nighttime shots of the Doctor

Right:
Before CGI
has worked
its magic...



ascending to the TARDIS, followed by Clara; Gordon Seed ensured that Coleman's fall to the ground was undertaken safely. By 2.30am, further scenes had been completed, including further plate and point of view shots down the spiral staircase and also rear projection shots of the surrounding streets for use in the hansom cab scenes. The following day, the local press commented favourably on the BBC shoot in the city; there had been no disruption to businesses – whose sales had actually increased – and Councillor Guy Poultney commented, "It's fantastic. After *Casualty* went [from Bristol to Cardiff] everyone was a bit dispirited... This has put Bristol on websites all over the world, it's got our brand out internationally."

Special bonus scene

Back in Cardiff on Wednesday 22 August, the BBC team spent the night working on *The Crimson Horror*, then returned to the Christmas Special the following night. Publicity shots of Clara and the Snowmen were taken while recording got underway in Studio 2 at 1.30pm where stunt arranger Jo McLaren supervised the Doctor and Clara's rooftop escape from the Ice Governess. Recording ran through to 11.30pm with other insert shots completed. Meanwhile, a second unit in Studio 1 recorded a BBC Worldwide DVD scene with Strax, Vastra and Jenny, following which they moved to Studio 4 to start recording the special bonus scene of the same trio confronting the Doctor, which would later be broadcast as part of *Children in Need*.

Friday 24 found the team recording from 12.30pm to 11.30pm at Llandough House near Cowbridge in the Vale of Glamorgan; this housed Madame Vastra's orchid house as seen in both the Special and *The Crimson*



Horror, where a voice-over for Vastra's call to the Doctor was also recorded. The behind-the-scenes team was again in attendance, and Matt Smith was now travelling to New York for a BBC America advance screening of *Asylum of the Daleks*.

Back from the USA, on Bank Holiday Monday, Smith dropped in on Radio 1 DJ Greg James (seen in *Closing Time* [2011 – see Volume 69]) for a chat around 4.40pm and noted, “I’ve got a great hat for Christmas.” Meanwhile in Wales, recording had continued from 11am to 8pm at the seventeenth-century mansion Treowen Manor at Wonastow, a self-catering residence previously used in October 2005 for *Tooth and Claw* [2006 – see Volume 51]. The 1842 flashback scene of young Walter was recorded, followed by material for *The Crimson Horror* and the establishing shot of the Rose and Crown.

Further pink script amends on Tuesday 28 August comprised small changes to the dialogue between the Doctor and Clara when confronted by the Snowmen; the Snowmen now opened their mouths and breathed out icy air which bit at Clara. “Piranha snow! Ow!” exclaimed the

Doctor. Tuesday 28 was also the main press day to promote both the Christmas Special and the imminent launch of the new series on BBC One. BBC Entertainment Correspondent Lizo Mzimba recorded a behind-the-scenes report for BBC One's *Breakfast* and chatted to Smith and Coleman; also on hand were journalists from *The Independent*, *The Guardian*, *Daily Mirror*, *TV Times*, *TV & Satellite Week*, *Radio Times* and *Total Film*, plus Ben Cook for *Doctor Who Magazine*. Recording began at 9am on the Victorian street set constructed in Studio 4 for the later scenes outside the pub where Clara found the snow had gone (the only scene with Uncle Josh), and of the Doctor and Strax preparing to use the worm on Clara; this continued until around 8.30pm. Meanwhile, a second unit began work at 1pm, first of all on a DVD scene and then on various insert shots by the Museum Avenue entrance of Cardiff University through to midnight. This covered Clara's carriage in the London Streets (with Charlotte Bolan inside the vehicle doubling for Coleman) plus establishing shots of the GI Institute and the GI hansom moving around the city.

Above: Dr Simeon practises the dance moves to *Thriller*.

Wednesday 29 was spent at Roath Lock and was concurrent with a recce for Block Seven. Recording took place in Studio 4 from 8.30am, concluding the sequence with Strax and the Memory Worm and moving onto the Doctor meeting Clara outside the Rose and Crown. The complex alleyway sequence of the Doctor and Clara defeating the Snowmen was recorded next, wrapping by 7.30pm in time for the Block Seven (*Journey to the Centre of the TARDIS* [2013 – see Volume 73]) readthrough. Visiting proceedings was former BBC Two controller and then-director of archive content Roly Keating with his children.

New TARDIS set

On Thursday 30, recording continued from 8am to 7.30pm, concluding in time for the cast and crew screening of *Asylum of the Daleks* at Cineworld at 8.30pm. Elements of the Snowman attack on the Doctor and Clara were concluded, after which recording took place inside the new TARDIS for the first time. Smith and Coleman had seen the set taking shape in Studio 4 over the previous months and were delighted to finally get to work on it; “I’ve never seen Matt so excited to have his toy back,” said Coleman on Radio 5 Live, while Smith told the *Daily Express*, “Walking on to the new TARDIS was

like the first day of school. I actually found it quite difficult as I was so used to the rhythm of acting on the old one, where I used to slide about on the glass floor.” The first scene was of the Doctor and Clara entering the TARDIS; this was a complex shot to achieve because Saul Metzstein wanted to show the characters moving from



outside the small police box through its doors and into the vast space in one unbroken movement – a technique first attempted on the 1993 BBC documentary *Thirty Years in the TARDIS*. “Because of the shape of the set and the studio, it was pretty tricky to pull off, but visual effects are a lot better than they used to be,” Saul Metzstein told *Scotland on Sunday*. “The biggest complication was giving Matt Smith enough time to acquaint himself with where all the dials and levers were.” After this time-consuming shot, short control room sequences with the Doctor and Clara were recorded, along with the Doctor telling Vastra how he felt responsible for Clara’s fate.

“Another one of my favourite days,” recalled Coleman to the BBC website of Friday 31 August where work scheduled for 8am to 7pm kicked off in Studio 2 with Clara discovering the TARDIS on its cloud; blackscreen was used for the later insertion of the stars and the TARDIS prop was placed on white sheets over which dry ice was generated... in an attempt not to make it look like a 1970s edition of *Top of the Pops*. Two layers of mattresses were also placed around the police box so that the actors would appear to be walking on soft clouds. Having rehearsed this scene, Smith joined the second unit to complete

Connections: Birthday

➤ The date of Clara’s birth is given as ‘November 23 1866’; 23 November was also the date on which the first episode of

Doctor Who had aired on BBC Television in 1963.





recording the *Children in Need* scene along with DVD material, but also recorded material of

the Doctor taking Vastra's phone call in the TARDIS. Set visitors for the day included head of BBC Cymru drama Faith Penhale and also Paul Hartnoll of Orbital who had become friends with Matt Smith and was a devotee of the electronic sound used on the early days of *Doctor Who*.

Following the weekend, Block Six concluded on Monday 3 September; by now, Jenna-Louise Coleman's surprise appearance in *Asylum of the Daleks* had been broadcast and publicity information

about her was released with regards her role as Oswin. The remaining scenes of the TARDIS atop its cloud were recorded from 8am, first against a blackscreen in Studio 2 (with Gordon Seed acting as stunt co-ordinator for Clara's fall with the Ice Governess) and then for the visual effects shots against greenscreen in Studio 3. The Doctor in his cab was recorded in the same studio, wrapping by 7pm.

Because of some rescheduling around artist availability, director Mat King was able to record scenes of the Doctor alone in the TARDIS at the end of the episode as pick-ups while working on *Journey to the Centre of the TARDIS* on Monday 17 September as part of Block Seven. To complete the Christmas Special, two further days were allocated at the end of Block Seven. Additional script

Photo:
Michael Pickwood with his newly designed TARDIS set.

amendments were made on Wednesday 19; these minor changes were to early dialogue between the Doctor and Clara, omitting the comments about piranha snow. A short scene of Clara waking at the Rose and Crown to see her suitcase was reinstated, and a new final scene of the Doctor in the TARDIS was now added.

Block Six resumed for two days on Thursday 20 September; both days were scheduled for 8am to 7pm and work commenced in Studio 4 with a pick-up shot of a workman being attacked and then the Doctor welcoming Clara aboard the TARDIS before the Ice Governess – now enacted by Edward Hincks – attacked. Smith then recorded various idents against greenscreen for overseas broadcasters in Studio 2 while Coleman recorded the shot of the fallen Clara materialising inside the TARDIS and then moved to Studio 1 for an insert of Clara on the ladder. Friday 21 commenced in Studio 3 with scenes on the spiral staircase, (20 feet of which was built), followed by Clara changing identities aboard her cab and her intrusion into the Doctor's own hansom. Additional

shots of Clara on the staircase were then recorded at the end of the day, and some inserts of the advancing Snowmen were recorded during work on *The Crimson Horror* the following day in Studio 4.

Saul Metzstein and Mat King both helmed a pick-up unit on Thursday 18 October; Metzstein's schedule included the Doctor in the side alley during the Snowman attack in Studio 4, after which Smith departed for London, leaving Coleman to record inserts of Clara with her snowman by the pub, waking in her Rose and Crown bedroom, plus close-ups of Clara's tear and her gravestone. Juliet Cadzow – who had appeared as Edie in *Balamory* – recorded her Ice Governess dialogue at Murricanes in Glasgow on Sunday 21 October.

A further pick-up day – referred to as Block X Day 1 – was staged in Studio 4 from 9am to 8pm on Friday 9 November. The Darcey-Aldens returned as did Neve

McIntosh as Vastra to work alongside Smith and Coleman, with Jason Clarke standing

Below:

The Doctor has lost his Memory Worm.



in for Tom Ward; following a *Radio Times* photocall in Studio 3 to get shots of Smith and Coleman in Victorian garb, the inserts covered the Doctor returning to Latimer's study to find Clara dying, the Doctor talking to Vastra inside the TARDIS, and the new final scene of the Doctor in his vessel thinking about Clara. An effects shot of the Ice Governess exploding was also recorded in the car park outside Studios 1 and 2.

Minisodes

With *The Name of the Doctor* [2013 – see Volume 74], the 2012/13 series finale, also featuring Vastra, Jenny, Strax and Simeon, and also directed by Saul Metzstein, it was decided to restructure the opening of the Christmas episode by inserting an extra scene of Vastra and Jenny confronting Simeon covered by pick-up amends issued on Tuesday 20 November. This was recorded back at Insole Court, with Grant, McIntosh and Stewart on Wednesday 21 November through to 8pm. A pick-up shot for this was then recorded in Studio 4 on Friday 23. The final shot to be recorded was a new version of Vastra on the phone to the Doctor – now from her living room rather than the orchid house – recorded alongside material for *The Name of the Doctor* at Merthyr Mawr House on Wednesday 28 November.

The bonus item, *The Battle of Demons Run – Two Days Later*, was created especially to accompany the iTunes and Amazon Instant releases of the series around the world. The script was headed *Doctor Who: Additional Content* and was written by Steven Moffat, dated Monday 13 August; featuring Vastra, Jenny and Strax, it was designed to bridge the gap between when the trio had last been seen in *A Good Man Goes to War* and

their reappearance with a revived Strax in *The Great Detective*. The short scene in the cargo bay, two days after the battle, saw Jenny and Vastra confirming that they came from London, 1888, and that Jenny had been ostracised by her family for her “preferences in companionship”; the cloned Strax was also confused over gender as was the case in the Christmas Special. The scene was directed by a second unit helmed by producer Marcus Wilson from 1.30pm on Thursday 23 August in Studio 1 at Roath Lock, just before work commenced on *The Great Detective*. It was initially released by Amazon and iTunes on Monday 25 March in the US.

The first of the two ‘minisodes’ for the Christmas Special was *The Great Detective* and was written by Steven Moffat as a script entitled *Prequel to Xmas* dated Monday 13 August 2012 and featured the trio of Vastra, Jenny and Strax plus the Doctor. Jenny commented on the supposed plans of one Professor Erasmus Pinn who was planning to split the world open by drilling through the thinnest part of the Earth's crust – echoing the storylines of both *The Underwater Menace* [1967 – see Volume 9] and *Inferno* [1970 – see Volume 16]. The Doctor was described as ‘not in his familiar clothes, not in his bow tie. A colder, more remote man than we're used to.’

Recording started on the evening of Thursday 23 August with Marcus Wilson as director of a second unit, working on

Connections: Doctor Holmes

▶ When visiting the Institute as ‘Sherlock Holmes’, the Doctor sports a deerstalker hat as he had done on a previous visit to Victorian London in *The Talons of Weng-Chiang* [1977 – see Volume 26]. The Doctor is pretending to be the famous literary detective created by Sir Arthur Conan Doyle whose adventures appeared from 1891 in *The Strand Magazine*, as referred to by Dr Simeon. The clichéd image of Holmes with deerstalker and Inverness cape comes from one of Sidney Paget's illustrations for *The Boscombe Valley Mystery* in the October 1891 issue.



THE SNOWMEN STORY 231

Right: Madame Vastra leads the Paternoster Gang.

the Victorian street set erected for the main episode in Roath Lock's Studio 4. Recording concluded on the same set on the morning of Friday 31 August with work from 8am. In post-production, the item was edited to 3'09" and a new voiceover introducing the Paternoster Gang was added; this was recorded by actor-writer Mark Gatiss at Goldcrest Films on Wednesday 14 November, gave Jenny's surname as Flint and also established that the group operated from



Madame Vastra's home on Paternoster Row (an address first given in *Doctor Who: The Brilliant Book 2012* published in December 2011). The title was now given as *The Great Detective*, superimposed over the opening establishing shots of Victorian London. This minisode was introduced by Matt Smith and Jenna-Louise Coleman on *Children in Need* on Friday 16 November. ■

PRODUCTION

Mon 6 Aug 12 The Coal Exchange, Mount Stuart Square, Cardiff Bay (The Boardroom)

Tue 7 Aug 12 The Coal Exchange (The Boardroom)

Wed 8 Aug 12 Fields Park House, Fields Park Avenue, Newport (Darkover House: Captain Latimer's Study/Front Garden)

Thu 9 Aug 12 Fields Park House (Darkover House: Captain Latimer's Study)

Fri 10 Aug 12 Cathays Cemetery, Allensbank Road, Cardiff (Graveyard/Graveyard 2013); BBC Roath Lock Studios: Studio 4 - Ext Little Boy's House/GI Cab

Sat 11 Aug 12 Treberfydd, Bwlch, Brecon, Powys (Darkover House: Back Garden/Hallway)

Mon 13 Aug 12 Insole Court, Fairwater Road, Cardiff (Darkover House: Playroom/Little Boy's House)

Tue 14 Aug 12 Insole Court (Darkover House: Children's Bedroom); Cardiff University, Park Place, Cardiff (The GI Institute: Corridor/Office Anteroom/Back Street; Alley Behind the Rose and Crown)

Wed 15 Aug 12 Treberfydd (Darkover House: Hallway/Front Garden; Street Outside Darkover House)

Thu 16 Aug 12 Treberfydd (Darkover House: Hallway/Front Garden)

Fri 17 Aug 12 Treberfydd (Darkover House: Ext/Front Door/Captain Latimer's Study/Wall)

Mon 20 Aug 12 St Nicholas Market, Corn Street, Bristol (Alley Behind the Rose and Crown/Side Street/The Doctor's Cab/Alleyway/Victorian Street 2/Victorian London Streets)

Tue 21 Aug 12 Portland Square, St Paul's, Bristol (A Square/Platform & Plates/The Doctor's Cab)

Thu 23 Aug 12 BBC Roath Lock Studios: Studio 2 - Snowy Rooftop/Darkover House: Front Garden/Study

Fri 24 Aug 12 Llandough Castle, Llandough, Vale of Glamorgan (Madame Vastra's Orchid House)

Mon 27 Aug 12 Treowen, Wonastow, Monmouth (Walter's Country House Garden/Rose & Crown Pub)

Tue 28 Aug 12 BBC Roath Lock Studios: Studio 4 - Alley Behind the Rose and Crown/Street Outside the GI Institute/Side Street/The Doctor's Cab; Cardiff University, Museum Avenue, Cardiff (London Street/Cab/The GI Institute/Street Outside the GI Institute)

Wed 29 Aug 12 BBC Roath Lock Studios: Studio 4 - Side Street/The Doctor's Cab/Alley Behind the Rose and Crown/Side Alley

Thu 30 Aug 12 BBC Roath Lock Studios: Studio 4 - Side Alley/TARDIS

Fri 31 Aug 12 BBC Roath Lock Studios: Studio 2 - TARDIS Cloud; Studio 4 - TARDIS

Mon 3 Sep 12 BBC Roath Lock Studios: Studio 2 - Cloud in the Night Sky; Studio 3 - Cloud in the Night Sky/The Doctor's Cab

Mon 17 Sep 12 BBC Roath Lock Studios: Studio 4 - TARDIS

Thu 20 Sep 12 BBC Roath Lock Studios: Studio 4 - GI Institute/Back Street/TARDIS; Studio 1 - Snowy Rooftop

Fri 21 Sep 12 BBC Roath Lock Studios: Studio 3 - Spiral Staircase/Cab/The Doctor's Cab

Sat 22 Sep 12 BBC Roath Lock Studios: Studio 4 - Side Alley

Thu 18 Oct 12 BBC Roath Lock Studios: Studio 4 - Side Alley/Alley Behind the Rose and Crown/Clara's Room/Graveyard

Fri 9 Nov 12 BBC Roath Lock Studios: Studio 4 - TARDIS/Darkover House: Captain Latimer's Study; Ext Studios 1 and 2 - Playroom

Wed 21 Nov 12 Insole Court (Victorian London)

Fri 23 Nov 12 BBC Roath Lock Studios: Studio 1 (Victorian London)

Wed 28 Nov 12 Merthyr Mawr House, Merthyr Mawr, Bridgend (Vastra's Living Room)

Post-production

Various unscripted elements were added to *The Snowmen* in post-production, such as Simeon's flashbacks to his childhood at the episode's climax. On-screen graphics established both 'England 1842' and '50 Years Later'.

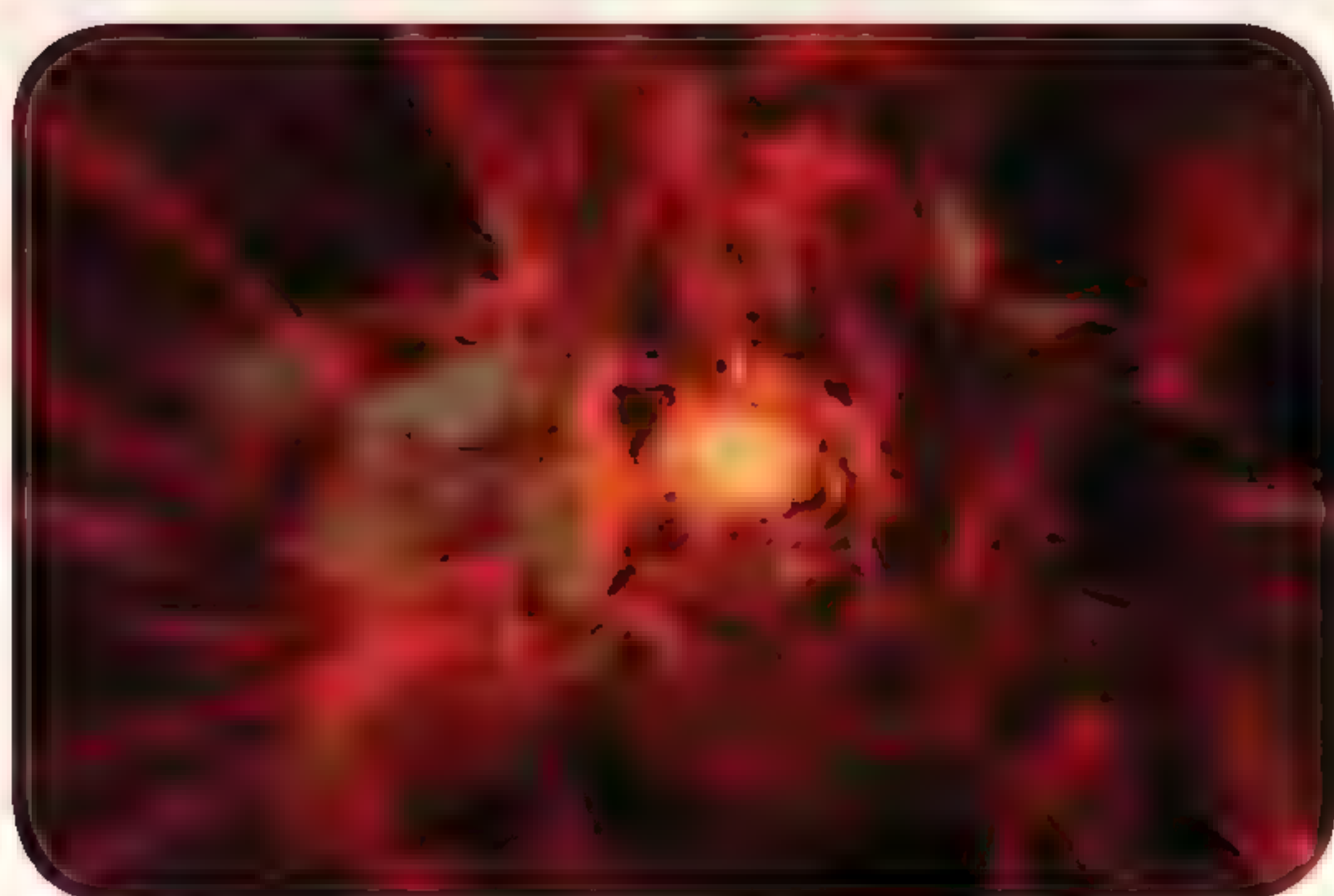
Around 24 minutes of music were recorded by a 17-piece orchestra at AIR Lyndhurst Studios from 2pm to 6pm on Monday 26 November; one of the 30 cues was composed in the style of David Arnold's theme for BBC One's *Sherlock* for the Doctor's entrance to the Institute. In the evening, the 60-piece Crouch End Festival

Below:
The Doctor takes a shine to Clara.



Right:

A new title sequence was designed for *The Snowmen*.



Chorus directed by David Temple recorded vocal elements for both the Special and *The Rings of Akhaten* [2013 – see Volume 73]. The episode concluded with a ‘Coming Soon’ montage of images from the forthcoming 2013 series.

Pre-credit sequence

The pre-credit sequence was substantially restructured in editing. Originally after the shot of the snowflakes heading through space towards Earth, the next sequence was of snow falling at night in a Victorian street of London, 1892. Later in the night when the snow had started to lie thick on the ground, a small boy opened the curtains of his second floor bedroom and looked out into a little back garden to see a big, round jolly Snowman; a figure without coal eyes or carrot nose. “Mummy... do snowmen come back?” called the boy. “Never mind about snowmen,” said his mother appearing beside him at the window, “It’s time for bed.” “But Mummy, look at it,” insisted the boy, “it’s the snowman we made last year!” Frowning, the woman stared down at the Snowman... This then led into the sequence of Captain Latimer arriving home to encounter Dr Simeon. During the inserted sequence of Simeon encountering Vastra and Jenny, when Vastra commented on the snow being interesting she originally added, “Especially as it appears to have fallen from above the clouds.” Following this scene was the sequence of Clara meeting the Doctor; this material was changed in dubbing. After the Doctor retorted that he did not make the Snowman, Clara said, “I know you didn’t, because I did. A year ago... I made a snowman exactly like that – last Christmas. So how can it be back again?” This intrigued the Doctor

into examining the figure, asking her, “You remember the exact snowman you made a year ago?” “Couldn’t forget that one. Look at the face – gave me nightmares,” explained Clara. “Maybe the snow couldn’t forget either,” ruminated the Doctor. After Clara chased after the hansom cab, the action returned to the little boy’s house where the back door was easing open. The little boy emerged in his dressing gown and stared in shock at his Snowman. Then two more identical Snowmen exploded upwards through the snow, with evil, fanged grins appearing on their faces. The boy ran inside, slamming the door. The action then returned to Clara attempting to leap aboard the Doctor’s cab... as it passed Darkover House, where Captain Latimer stared out of his study window at the frozen pond as a single crack appeared along the ice. The pre-credits then continued with Clara confronting the Doctor in the hansom.

After the opening title identification of the programme, the next scene was to be Walter building his snowman with the caption ‘50 Years Previously’. Following this was the 1892 scene of Dr Simeon



supervising the workmen with the snow; this was outside the little boy’s house with the child watching from the window. Similarly, in the alley by the Rose and Crown, another group of workmen with specimen jars were at work; the head of one Snowman cracked to reveal the glittering, icy teeth. “Careful!” warned Simeon from nearby where his cab was parked at the end of the alley, “the snow has travelled a long way. It’s bound to be hungry.” The scene then continued with Strax observing the cab’s arrival at the Institute.

Following the scene where the Doctor found Clara’s shawl near the TARDIS, the sequence with Simeon arriving at the Institute and feeding more snow into the globe was assembled in editing from another similar sequence, with new dialogue from the Intelligence dubbed over it. This replaced the full version of this scene which had been shifted into the pre-credits; originally when he entered the boardroom, Simeon said, “The thaw is coming tonight. These samples were gathered from all over London – more than we’ve ever had before.” “The thoughts and dreams and nightmares of this entire city are ours now,” said the Intelligence, “We are learning much of this world. But not enough. We must learn to take human form.” “I know,” confirmed Simeon as he told the force that everything was in hand. This scene then led into that of Simeon ‘feeding’ his workmen, after which came an establishing shot of the Rose and Crown at dawn before Clara awoke; as she left, Clara originally addressed the pub owner directly as “Uncle”.

Connections: Pleased as Punch

▶ In confrontation with the Ice Governess, the Doctor says, “That’s the way to do it,” while playing with the Punch and Judy puppets and the creature then mimicks him; Punch and Judy shows had become popular in Britain from the seventeenth century, with the phrase in question used by Punch as he ‘dispatched’ his victims.



Left:
The Doctor retreats to the shadows.

Connections: Gone to pieces

▶ When the Doctor tells Simeon, "I have in my hand a piece of the Ice Lady," he is evoking Prime Minister Neville Chamberlain's speech, "I have in my hand a piece of paper signed by Mr Hitler," which he made on arriving at Heston Aerodrome airport on 30 September 1938.



The scene of 'Miss Montague' in Latimer's study was shortened. Originally, Clara said that she was back for Christmas, "as I promised". After Clara indicated to her employer that he wanted to see her, the captain replied, "Yes, I wanted to see you." "Yes, you did," confirmed the governess as Latimer floundered with her, eventually telling her, "You look well." "I am well,"

agreed Clara, "I am always well, I am very firm on that point." "Yes, you look very firm," replied Latimer, blinking, blushing, and stammering, "Well. I mean." "Your face..." began Clara. "No, it's fine," said the captain. "It's going all colourful again..." remarked Clara as she went to pour some water from a carafe. "No, no, it's perfectly all right..." asserted Latimer. "You know what happens now - you'll go completely scarlet and knock over a vase," continued the governess. "I'm absolutely fine, thank you..." stammered the captain. "Would it help if I loosened your collar?" asked Clara. "Probably not a tremendous amount, no," replied Latimer as he moved away from her to the fireplace and commented that Francesca had been having nightmares. Clara's exit was changed in dubbing; originally, she told her employer, "Yes, I'm fairly sure I know what you mean. I should step away from that china figurine." There was then a short scene in the hallway of Clara closing the door... just as an ornament smashing was heard; the governess tutted and moved on with a little shake of her head...

In the front garden when Clara and the children looked at the frozen pond, Francesca asked, "Do you see it?" "Yes.

Yes, of course I see it," said Clara, referring to the ice rising in the centre of the pond where a clawing hand seemed to be forming. "...Miss Montague? The ice... why does it look like a hand?" asked the girl, later adding, "But look at the hand! It's like she's coming back." The element with the hand was removed and the dialogue changed in dubbing. After the Doctor heard the word 'Pond' in the TARDIS, there was originally to have been a quick shot of the clawed hand in the ice twitching.

Ice Governess

Small elements of Sherlock Holmes' confrontation with the Intelligence were changed in dubbing (originally he deduced, "You mimic the local flora and fauna") and the dialogue from Bob Chilcott outside the room was added in dubbing.

When the Doctor looked up at Clara in her room, Clara pointed to the clawed hand in the pond and the Doctor nodded; as he headed towards the house, the hand flexed... The next scene originally had Jenny asking "So who's he?" as Dr Simeon alighted from the GI cab outside

Right:

Dr Simeon and the Doctor have a 'sowl off'.





Darkover House and Strax replying, “Unidentified human intruder”; this was changed in dubbing since Jenny had already confronted Simeon earlier in the newly inserted scene. When Clara told the children about the Doctor living on a cloud, she originally added, “In a blue box.” Back outside before Simeon activated the snow-making device, Jenny was to have asked, “What’s he doing?” When the Doctor opened the front door to see Dr Simeon and the Snowmen, he originally said, “Hello again.”

When the Doctor and Clara were apparently trapped on the roof, Snowmen started to form around them as the Ice Governess emerged from the window. “Oh! Snowmen too!” remarked Clara. “Of course, Snowmen, they’re all the same thing – the ice lady is just the latest upgrade,” replied the Doctor. As the Doctor and Clara climbed the spiral staircase to the TARDIS, after the Doctor remarked that they couldn’t chat after they’d been killed, Clara answered his question: “I’m not a barmaid any more.” “You were last night,” observed the

Doctor. “I was just helping out my uncle,” explained the girl, “I’ve bettered myself, like you’re supposed to.” “By pretending to be someone else?” asked the Doctor. This exchange was replaced in dubbing by the comments on the staircase being taller on the inside. Deleted was a short planned scene of the Ice Governess starting to ascend the stairs. This then cut back to the Doctor and Clara higher up, as the latter explained, “I learnt to talk proper. People take you seriously when you talk proper. Pay you more too.” “You changed your name, probably faked some references, pretended to be a qualified governess...” surmised the Doctor. “Are you a qualified doctor?” asked Clara. “Not the point!” retorted the Doctor. “Let’s make it the point!” replied Clara. After Clara commented that the TARDIS was smaller on the outside, there was to have been a short scene of the Ice Governess reaching out a hand to touch the cloud blocking her path at the top of the stairs.

After the Doctor and Vastra departed in the TARDIS, Dr Simeon’s trip to the Institute was originally longer; his cab

Notes
Clara is intrigued by the frozen pond.

would be seen racing through the snow-free streets of London and inside, the voice of the Intelligence urged, "Hurry! He is coming!" as the hansom raced through the gates. In the confrontation in the Institute boardroom, when the Doctor explained that the Intelligence reflected back what people felt and feared, the child's voice screamed out, "Don't listen to him. Don't listen!" "The Intelligence is a child. You as a child. Born of you," explained the Doctor to Simeon. When Vastra said that she didn't understand, she originally continued, "That thing is just a puppet? It's just a reflection of him?" "They're psychically linked. Without a live feed to Dr Simeon that's just a Christmas decoration," explained the Time Lord. "But which came first? Who's in control?" asked Vastra. "Both of them. Or neither - where does evil ever start?" pondered the Doctor; this was all changed in dubbing. When Dr Simeon grasped the Memory Worm, the Doctor originally observed, "One good bite from that thing, you'll be about four years old... I'm sorry. I'm truly sorry"; this was also changed in dubbing.

Below:

The young Latimers are afraid their nightmares might come true.



The scene in Latimer's study was split in two and intercut with events at the Institute; originally after the captain asked what they should do, the medical equipment made a strange noise causing him to ask, "What's happening?" whereupon Strax urged Clara to fight. This came before the Doctor addressing the snow globe. As Vastra remarked that the snow in the globe was turning to rain, the Doctor stepped over to the pain-racked Simeon and asked, "What's happening to you?" "There is... a contaminant. We are... polluted..." gasped the possessed Simeon. "By what?" asked the Doctor as Simeon raised his hands to the tears running down his face, asking, "What is this? Tell me... what..." The Doctor's comments on the resolution being a family's tears were added in dubbing.

Graveyard scenes

The flashbacks to *Asylum of the Daleks* originally came after the sequence of Clara in 2013 and intercut with the Doctor in the TARDIS. At the very end of the graveyard scene as the Doctor departed, Vastra was to kneel and part some flowers to reveal more of the inscription on Clara's gravestone: 'REMEMBER ME. FOR WE SHALL MEET AGAIN.' "I don't know," observed the detective to her companion, "But perhaps the universe makes bargains after all." After the 2013 scene of Clara and her friend, the next short scene was the Doctor in the TARDIS, slamming the levers about and looking on the monitor at two faces: Oswin and the Victorian Governess. "You're smiling," said Jenny, as she reclined sleepily on Vastra's shoulder inside their hansom cab. "Did you see him run?" asked Vastra. "Just like the old days. The man who has to know, and a woman



who doesn't make sense." There was then a glimpse of the Doctor in the TARDIS, followed by a shot zooming into the eye of Clara in the graveyard as Vastra added, "The story begins again."

Noted award-winning actor Sir Ian McKellen – whose film work includes *Gods and Monsters* and *The Lord of the Rings* trilogy – recorded his dialogue as the Great Intelligence at Rain Post Production in London on Wednesday 28 November.

The Snowmen introduced a new set of opening and closing credits for *Doctor Who*. Designed by Peter Anderson Studio, these included the revised series logo and also a glimpse of the Doctor's face; the main actor for the series had not been depicted in the opening titles since the 1989 series. Murray Gold produced a new arrangement of Ron Grainer's theme tune to accompany this.

The episode concluded with a 'Coming Soon' trailer which depicted clips from later episodes in the series which were due to air from spring 2013.

The script for the second mini-episode by Steven Moffat was entitled *Vastra Investigates* and was issued on Tuesday 13 November. This opened by suggesting an

establishing shot of Victorian London: 'Any non-snowy London street scene we have from the Xmas Special. Not sure there is one. LONDON 1892.' Vastra's discovery in the London Underground which she mentioned in *A Good Man Goes to War* was referred to by Jenny. The piece concluded with 'a shot from the Christmas Special. A bustling street scene as the snow flurries. A snow flake flutters right in front of the camera, and a twisted little face in the centre of it, snaps its fangs.'

Recording for this insert began on Friday 16 November 2012 on Day 1 of Block Eleven. Most of the day was spent on the season finale, but when the team went out on location to Cardiff's Coal Exchange they recorded the concluding scene with Jenny and Vastra in the carriage. The main scene at the Victorian House was recorded by director John Hayes on Thursday 29 November; from 8am the second unit were working at the Mansion House on Richmond Road in Cardiff where the interiors were recorded before.

The finished 2'30" item opened with a short title sequence and the title *Vastra Investigates – A Christmas Prequel*. Small cuts were made to the finished item. Of Vastra, Gregson originally commented, "Private detective, though! Odd job for a reptile," to which the Silurian replied, "One does what one can to survive." As she was departing, Vastra added, "Oh, Inspector Gregson – we'll be needing those handcuffs back!" The mini-episode was made available from the BBC website on Monday 17 December and subsequently appeared on the BBC Red Button between Thursday 20 December and Christmas Day, as well as being broadcast by BBC America on Friday 21 December. ■

Left:

Dr Simeon's best attempt at getting into the Christmas spirit...

**Connections:
Quiet evening**

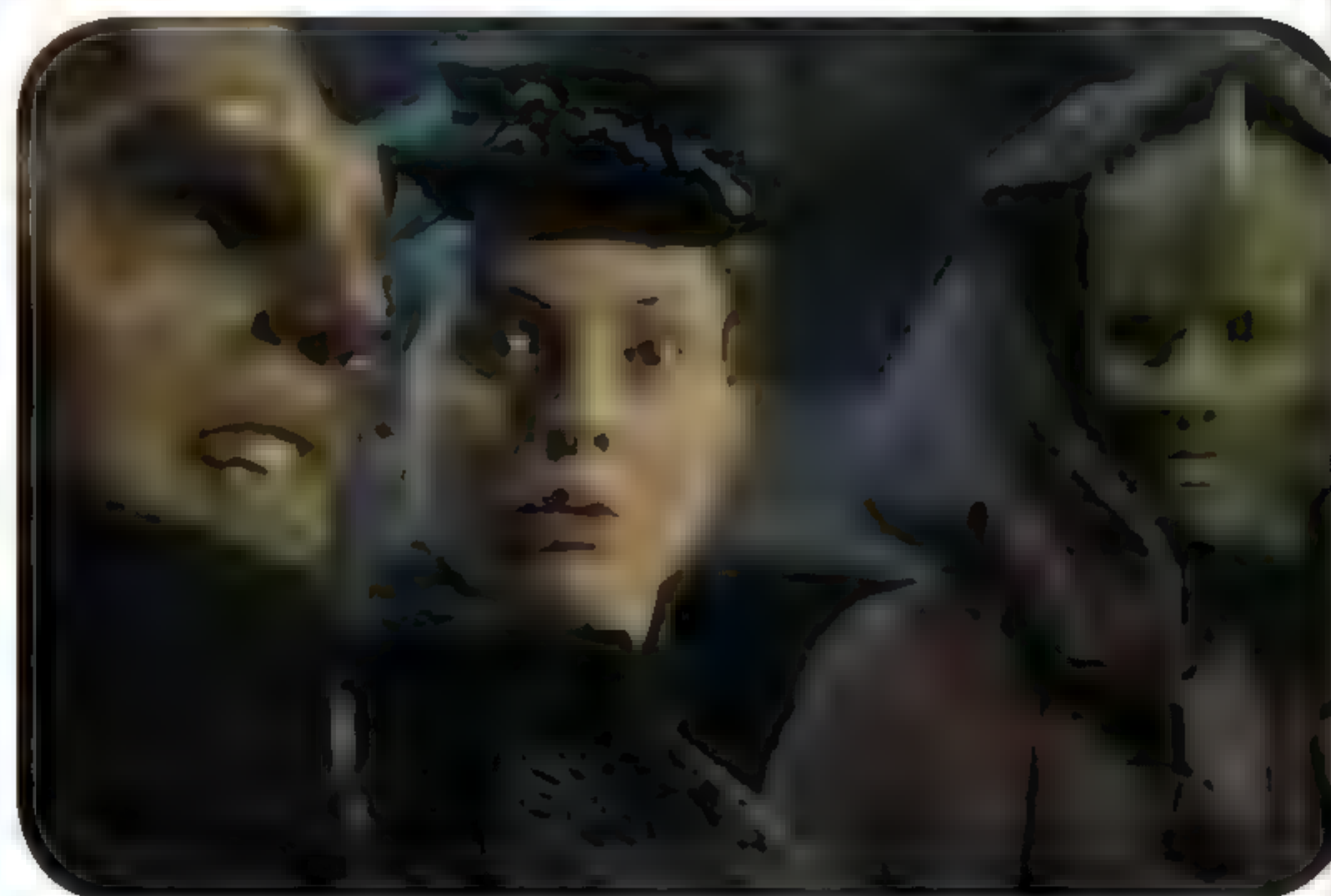
▶ As he returns to the TARDIS, the Doctor whistles the popular Christmas carol *Silent Night* (*Stille Nacht, heilige Nacht*) which had been composed in 1818.



Publicity

Right:
The 'minisode'
*The Great
Detective*.

- ▶ “A big, grand Victorian extravaganza,” was how Moffat described the Christmas Special at BAFTA Cymru on Wednesday 26 September. In an unusual move, the BBC confirmed the transmission of *Doctor Who* on Christmas Day on Wednesday 17 October, some 10 weeks ahead of broadcast.
- ▶ On Friday 26 October it was announced that a bonus scene would be featured as part of the BBC’s annual *Children in Need* charity telethon. Monday 29 found Matt Smith guesting on Radio 2’s *Steve Wright in the Afternoon* and being careful not to give too much away: “I can say it’s set in Victorian England, we meet a Doctor who’s been profoundly changed by the experiences before, from losing the Ponds.” Smith then spent Saturday 3 November at Pinewood Studios recording his contribution to BBC One’s star-studded *It’s Showtime!* Christmas promotion campaign which was directed by David Kerr via Red Bee Media.
- ▶ Steven Moffat wrote special speeches for Matt Smith and Jenna-Louise Coleman to introduce the ‘minisode’, with the script – *Children in Need Intro* – issued on Friday 2 November. This was recorded on the costume truck during work on *The Last Cyberman* (latterly *Nightmare in Silver* [2013 – see Volume 74]) on Monday 12. A publicity shot of Matt Smith was released on Wednesday 14



November to promote the *Children in Need* broadcast which was provisionally scheduled for 8.30pm to 9pm. In fact, the first *Doctor Who* item on the telethon appeared at 7.39pm when Smith was joined by Coleman to introduce the “minisode” (“Do we really call them that?”) of *The Great Detective* after which Smith and Coleman assured viewers, “This Christmas, the world will face terrible danger.” At 8.30pm, hosts Terry Wogan and Fearne Cotton (to whom Terry referred to as “Bonnie Langford to my Colin Baker”) introduced the special 48” trailer for *The Snowmen* (as the Special had been renamed, although some paperwork continued to refer to

it as *The Snowman*) which again began with a specially recorded item with Coleman being told by Smith, “You can’t be the same character at Christmas – that would just be impossible.” *The Great Detective* was repeated at 6pm on Saturday 17 November as part of *Children in Need 2012: The Best Bits* and further comments from Moffat and Smith were released during the day by the BBC along with a new gallery of images... and confirmation that Coleman would be playing a character called Clara. BBC America revealed that they would air *The Snowmen* at 9pm ET on Christmas Day. Overnight figures for *Children in Need* indicated that 6.3 million viewers saw *The Great Detective* while 8.6 million caught the trailer.

▶ New images and background for the Special were issued on Tuesday 27 November, with clips from *The Snowmen* featuring that evening in the BBC One *It’s Showtime!* Christmas trailer. The key image for the Special was a Hollywood-style poster of the Doctor and Clara suspended over London as they clung to the ladder dangling below the TARDIS.

▶ Sir Ian McKellen’s dialogue for the Great Intelligence was quickly added to the edit of the Special so that on Friday 30, various journalists could be shown a rough-cut preview of *The Snowmen* which was still awaiting the addition of the new scenes. In the meantime, Coleman was interviewed by the BBC website for promotional material on Thursday 29 November.

▶ *Doctor Who* graced the cover of *TV & Satellite Week* for Saturday 1 to Friday 7

December, and on Saturday 1 the BBC *Doctor Who* website released a 2’19” video interview entitled *Jenna-Louise Coleman: Becoming the Companion* as the first treat of their annual ‘Adventure Calendar’. By now, *Radio Times* for Saturday 8 to Friday 14 December was out, sporting a *Doctor Who* cover with a snow-covered Doctor and Clara and containing the three-page feature *Look Who’s Coming for Christmas* in which Gareth McLean chatted to the two stars and guest star Tom Ward:

“I’m a different person who looks and sounds like Oswin,” explained Jenna-Louise Coleman.

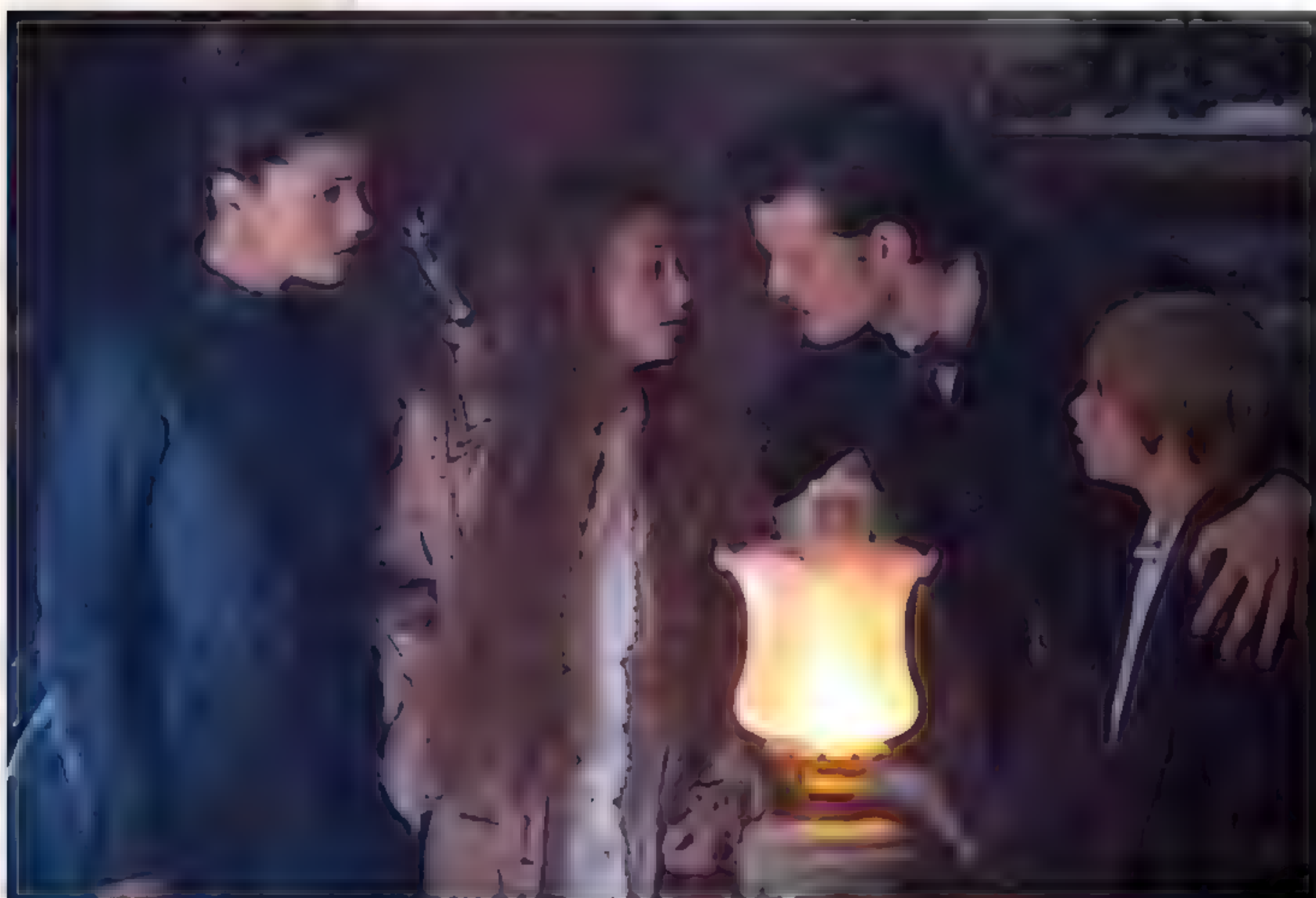
▶ During December there were numerous treats from the Adventure Calendar including a 2’10” video of *Steven Moffat on The First Dalek Adventure* on Monday 3, 2’04” of *Steven Moffat on The Evil of the Daleks* on Tuesday 4, and 37” of *Jenna-Louise Coleman: Becoming the Companion, Part 2* on Friday 7. Recording on *Doctor*



Left: *Doctor Who* features on the cover of *TV & Satellite Week*.

Who had been completed on Saturday 1 December, and on Monday 3, Matt Smith attended a National Youth Theatre charity fundraiser in Belgravia. On Wednesday 5, the BBC confirmed the broadcast time of *The Snowmen* as the earlier-than-usual 5.15pm, the same day that a special Christmas-themed display debuted at the *Doctor Who* Experience in Cardiff, running through to Sunday 6 January 2013. On Thursday 6, the BBC *It's Showtime!* campaign continued with more of the specially recorded trailers featuring BBC shows and characters – in this case showing Mrs Brown from the sitcom *Mrs Brown's Boys* mistaking the TARDIS for a dressing room. Meanwhile in America, Smith and Coleman embarked on a BBC America publicity drive, attending a screening of *The Snowmen* during BBC America Breakfast on Thursday 6. The special double-issue of the American listings magazine *TV Guide* covering Monday 10 to Friday 23 went on sale, and – as the result of winning a Fan Favourites Cover Poll – *Doctor Who* featured on the cover for

Below:
Who needs parents when you've got the Doctor and Clara looking after you?



the first time. Friday 7 found Jenna and Smith undertaking a shopping trip photo session for *Allure* magazine and making the video *Christmas Gift Exchange with Doctor Who* for the Vulture entertainment site. The pair also took part in a massive *Doctor Who* Tumblr Q&A from the BBC America offices, chatting to online fans but not giving away any surprises!

Further comments from Moffat, Smith and Coleman plus Richard E Grant and Tom Ward about the Special appeared on the BBC website on Saturday 8, along with the news that a new TARDIS interior would be making its debut. That evening, a teaser trail with the show's logo appeared on BBC One. Next day, Coleman appeared on the cover of *The Sunday Telegraph's Stella* magazine and inside spoke to Lucy Cavendish. The Adventure Calendar continued to present 2'17" of *Steven Moffat on Day of the Daleks* on Sunday 9, 45" of *Richard E Grant on The Christmas Special* on Monday 10, and 1'15" of *Dan Starkey on the Return of Strax* (recorded on the afternoon of Thursday 29 November) on Tuesday 11.

On Tuesday 11, as part of a special 3D lightshow projected on the outside of BBC Television Centre during BBC One's *The One Show*, the TARDIS burst out of the building to mark the switching on of the Christmas lights. Following this, the next *It's Showtime!* trailer featured the Doctor being chased around a studio pursued by comedy actress Miranda Hart (clutching a spring of mistletoe)... and Mrs Brown rematerialising in the TARDIS. A new



37" trailer for *The Snowmen* was made available on Wednesday 12, the same day that the double-issue Christmas *Radio Times* was published: this offered the three-page feature *My Presents... Past & Future* in which Steven Moffat introduced the Special along with additional comments from Smith and Coleman via Gareth McLean. 'It looks lovely too,' was Alison Graham's bottom-line in her preview of *The Snowmen* for Christmas Day television. The programme billing was emphasised with a shot of three evil Snowmen.

- ▶ *Doctor Flu?* Under the weather Matt Smith sneezes his way to the pharmacy to stock up on medicine reported the *Daily Mail* on Friday 14 December as the stricken actor was papped following his return to London. For the next two weekends from Saturday 15, Millennium FX's Bethan Harris was present at the *Doctor Who* Experience to transform visitors into monsters, and on the BBC website the first instalment of *Houdini and the Space Cuckoos* by Joseph Lidster appeared; this featured famous escapologist Harry Houdini whose name was selected by Caro Skinner following an item run by the site in April. BBC America released a new trailer for *The Snowmen*, while the *Daily Mail* ran Nikki Murfitt's story *So tell us, Jenna... how DID you lure*

Doctor Who out of retirement, claiming incorrectly that the Christmas Special was 'based on a long-lost script by the late Douglas Adams'.

- ▶ Saturday 15 saw the first performance of the *Doctor Who Symphonic Spectacular* at the Sydney Opera House in Australia with Ben Foster conducting his arrangements of Murray Gold's music for the series introduced by Alex Kingston (alias River Song) and Mark Williams (AKA Brian Williams); demand for tickets had seen the original two-night run extended to six nights and a matinee.
- ▶ *Houdini and the Space Cuckoos* Part Two was the Adventure Calendar item on Sunday 16, followed on Monday 17 by *Vastra Investigates*, the second of the special minisodes. The BBC website also announced on Monday 17 that a revamped theme tune and opening titles would make their debut on the series on Christmas Day. That afternoon, Steven Moffat featured on Radio 2's *Simon Mayo Drivetime*, promoting the broadcast; the lead writer also indicated that although he would be in Antigua for Christmas he would still be watching *The Snowmen* with his family at exactly the right time.
- ▶ Jenna-Louise Coleman arrived back from the USA on Monday 17 and was already suffering from the "lurgy" which she claimed that she had caught from Smith, when the pair dropped in on Nick Grimshaw of *The Radio 1 Breakfast Show* from 8.10am to 8.30am on Tuesday 18. The duo answered listeners' questions, after which Smith

Left:
The Doctor makes his point.

Right:

The BBC Digital ebook, *Devil in the Smoke*.

headed for London Studios to make a live appearance on ITV1's *This Morning*, chatting to Phillip Schofield and Holly Willoughby from 10.50am to 11am, during which an extract of the Doctor and Clara being attacked by the Snowmen was screened.

▶ *The Matt Smith Christmas Show* was the Adventure Calendar treat for Tuesday 18 as the 1'19" video saw Smith and Coleman at work on the Christmas Special. A written tie-in to the Special was made available in the form of *Devil in the Smoke*, a BBC Digital ebook by Justin Richards which featured an adventure for Madame Vastra, Jenny Flint and Strax – and with Strax referring to the Moonites from *The Great Detective*. During the afternoon, Smith and Coleman performed a photocall with the TARDIS and chatted to journalists, with Smith also recording his inserts for a forthcoming *Comic Relief* item. Neela Debnath's interview with Jenna appeared via *The Independent* under the title *Doctor Who's new assistant Jenna-Louise Coleman looks set to melt hearts this Christmas*, and the press screening of *The Snowmen* took place in Studio 8 of BBC Television Centre at 7.45pm that evening, with an introduction from acting BBC director-general Tim Davie. After the well-received festive instalment *Heat* TV editor Boyd Hilton chaired a 20-minute Q&A session with Moffat, Smith and Coleman. "We've got big stuff coming," was all Moffat would say about the approaching 50th anniversary.

▶ *Model behaviour!* was the title of Hanna Flint's piece in the *Daily Mail* promoting



the Special with the photocall images, while next day Vicky Frost of *The Guardian* covered the launch and said that *The Snowmen* 'makes for a merry Christmas for viewers'. In the *Daily Mirror*, Mark Jefferies recounted his chat with Smith in *Fair to say the Doctor is taken with Clara*, while a debate about their characters between Smith and Coleman formed the *Evening Standard's Look Who's having a squabble already... Doctor and new assistant can't agree on their relationship*.

▶ A promotional image of the new TARDIS interior was released by the BBC on Wednesday 19, along with the penultimate instalment of *Houdini and the Space Cuckoos*, while the 1'57" item *Andy Pryor on the Cast of Christmas Past* (recorded on Tuesday 4 December) was the Adventure Calendar entry for Thursday 20. That evening at 7.30pm, *Vastra Investigates* appeared on the BBC's Red Button service, running intermittently through to 5.15pm on Christmas Day.

▶ *The Snowmen* was previewed in issue 455 of *Doctor Who Magazine*, featuring interviews with Jenna Louise-Coleman, Neve McIntosh, Catrin Stewart and Dan Starkey.


▶ Long time *Doctor Who* incidental composer Dudley Simpson was a special guest at the *Doctor Who Symphonic Spectacular* matinee on Thursday 20. In the UK on Friday 21, another Lucy Cavendish piece with Jenna-Louise Coleman appeared in *The Daily Telegraph* and the Adventure Calendar offered some 'Songtaran Carols' from Strax and his friends ("When the Red Red Robin comes bob-bob-bobbing along, I use the twittering avian for target practice"); this had been an idea of Dan Starkey's with which the production team was delighted and recorded in a break at the end of the production schedule. Graham Norton announced that "Christmas wouldn't be Christmas without Santa Claus, Imodium and *Doctor Who*" on the festive edition of BBC One's *The Graham Norton Show* that night (recorded on Thursday 22 November) and the chat with Matt Smith was accompanied by a clip of the Doctor and Strax's

Memory Worm problems. Over in the USA, BBC America aired *The Doctor Who Ultimate List of Lists* as part of *The Brit List* strand; John Barrowman (AKA Captain Jack) and pop culture correspondent Asha Leo presented the Top Five Companions, Top Five Scariest Moments, Top Five Best Monsters, Top Five Guest Stars and Top Five Things You'll Only See on *Doctor Who* as voted for on the Anglophenia blog. Also aired by BBC America was a 1'15" *Exclusive Sneak Peek at The Snowmen* with comments from Moffat, Smith and Coleman plus both of the minisodes.

▶ Another clip of young Walter from the start of the Special was released via the Adventure Calendar on Saturday 22, while Vastra and Jenny confronting Dr Simeon could be glimpsed from Sunday 23. An interview with Saul Metzstein appeared via Siobhan Synnot of *Scotland on Sunday* on Sunday 23. Christmas Eve brought a special 1'16" discussion entitled *Matt Smith and Jenna-Louise Coleman on The Snowmen* (recorded on the press launch afternoon) from the Adventure Calendar and coverage on BBC One's *Breakfast* where a 2'53" set report from Lizo Mzimba was screened at 6.53am and 7.53am. Then at 8.48am, Coleman joined hosts Bill Turnbull and Sally Nugent live at Media City in Salford; the actress discussed the "soft mystery" of Clara/Oswin while noting that it had been really strange to see herself in publicity for such a famous franchise. That morning, Neela Debnath's on-set interview with Matt Smith appeared in *The Independent*. The festive finale of *Houdini and The Space Cuckoos* appeared on Christmas Day.

Left:
Doctor Who
Magazine's
Christmas
cover for *The*
Snowmen.





THE SNOWMEN

Broadcast

Above: Governess Clara proves popular with the children.

- ▶ Dubbed into Korean, *The Snowmen* made its début on KST in South Korea at midday on Christmas Eve.
- ▶ On Christmas Day, the BBC One screening of *The Snowmen* was introduced by a special continuity announcement from Matt Smith. Scheduled against *New You've Been Framed*, *Emmerdale* and *Paul O'Grady: for the Love of Dogs* on ITV1, *Doctor Who* performed strongly, registering a high appreciation index score of 87 and

ultimately ranking as the fourth most watched programme of Christmas Day. Following broadcast, the BBC website released the 3'27" video *Clara's First Christmas* showing behind-the-scenes work on the Special with comments from Saul Metzstein, Jenna-Louise Coleman, location manager Iwan Roberts and Caro Skinner. BBC America aired *The Snowmen* at 9pm ET as did SPACE in Canada where the Special was the climax to a 'Series 7 Marathon' and was followed by the

2011 BBC America programme *Best of the Christmas Specials*.

- ▶ BBC Three repeated *The Snowmen* at 8pm on Boxing Day, while the Special had already received its antipodean Boxing Day airings via ABC1 in Australia and Prime in New Zealand. The BBC Website made available a 3'43" clip of the press screening Q&A, and followed this up on Friday 28 December with 1'00" of *Matt Smith and Jenna-Louise Coleman interview each other!* recorded before the press screening. *The Snowmen* received another transmission on BBC Three at 7pm on Saturday 29 December. In the *Radio Times* for 12-18 January 2013, Ryan Pollard of Huddersfield wrote that *The Snowmen* brought the viewer 'mystery after mystery that have left many, including me, scratching



Left:
Another busy Christmas for the Time Lord.

our chins in bemusement. All bemusements coming from a certain Jenna-Louise Coleman who delivered another fantastical performance.'

- ▶ Issue 456 of *Doctor Who Magazine* included a review of the Christmas Special by Graham Kibble-White, in which he said: 'Evil snaggle-toothed snowmen are indicative of the twisted imagination that fuels this show at its very best.'
- ▶ *The Angels Take Manhattan* was nominated at the 2013 Hugo Awards for Best Dramatic Presentation (Short Form).
- ▶ "I love the Christmas episodes, I love being part of them," Matt Smith told *The Independent*, "I think it's a wonderful tradition, we have a wonderful tradition in England of family television on Christmas Day... It's wonderful for *Doctor Who* to be at the heart of that. I'm very proud to be a part of it."

Left:
Dr Walter Simeon spreads Christmas cheer throughout London.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
The Snowmen	25 December 2012	5.15pm-6.15pm	BBC One	59'43"	9.87M (7th)	87

Merchandise

Right:

Poster artwork for *The Snowmen*, adapted by GB Eye for their framed print.

The DVD/Blu-ray release of *Doctor Who Series 7: Part Two* in May 2013 from 2|entertain included *The Snowmen*. The extras for this episode were the behind the scenes featurette

Clara's White Christmas (ie *Clara's First Christmas*); and the minisodes *Vastra Investigates* and *The Great Detective*.

Released in October 2013, *The Snowmen* featured on the box set *Doctor Who – The Complete Seventh Series* available on DVD and Blu-ray. An audio commentary by Michael Pickwoad and Paul Spriggs, *The Battle of Demons Run – Two Days Later*, the two prequels and *Clara's White Christmas* were all included in the special features. The series set was subsequently reissued in October 2013 and August 2014.

Additionally, *The Snowmen* was available on the BBC DVD box set entitled *The Time of the Doctor and Other Eleventh Doctor Christmas Specials* in January 2014 and on *The 10 Christmas Specials* limited-edition DVD and Blu-ray box set in November 2015.

Silva Screen released a soundtrack of Murray Gold's music from the episode on a CD that also included music from the previous Christmas Special, *The Doctor, The Widow and the Wardrobe* [2011 – see Volume 70] in October 2013. The booklet inserted into this CD release was reversible to allow the display of a separate cover for each story. A single track – *Clara in the TARDIS* – was included on Silva Screen's limited-edition CD *Doctor Who – The 50th Anniversary Collection* in September/November 2014.

Below:

Original soundtrack release for the story.



Right:

Character Options' 'Impossible' collectors' set.



In October 2013, BBC Books released *Doctor Who: Summer Falls and Other Stories* by James Goss and Justin Richards. These stories were available as three ebooks and then as three CD audio releases. The story *Devil in the Smoke* was inspired by *The Snowmen* and featured Vastra, Jenny and Strax.

In December 2012, issue 455 of *Doctor Who Magazine*, published by Panini, produced a bagged magazine containing three free art cards featuring the Doctor, Clara, and Strax and Vastra from *The Snowmen*. A framed print of *The Snowmen* was available from GB Eye in January 2013. In 2014, a postcard of *The Snowmen* was available from the *Doctor Who Experience* in Cardiff, showing art from the episode. Also available at the Experience was a 'Snowmen' A5 notepad.

Character Options issued 'The Impossible' collectors' set in August 2014 which included 3.75" action figures of the Eleventh Doctor in costume from *The Snowmen* and the Victorian Clara Oswald. ■



Cast and credits

CAST

Matt Smith The Doctor
 and
Jenna-Louise Coleman Clara
 with
Tom Ward Captain Latimer
Richard E Grant Dr Simeon
Catrin Stewart Jenny
Neve McIntosh Madame Vastra
Dan Starkey Strax



Joseph Darcey-Alden Digby
Ellie Darcey-Alden Francesca
Liz White Alice
Jim Conway Uncle Josh
Cameron Strefford Walter¹
Annabelle Dowler Walter's Mother
Ben Addis Bob Chilcott
Sophie Miller-Sheen Clara's Friend
Daniel Hyde Lead Workman
Ian McKellan Voice of the Great Intelligence¹
Juliet Cadzow Voice of the Ice Governess
Max Furst Little Boy²
Devon Black Mother²

¹ Billed in *Radio Times* as Young Walter and Voice of the Snowmen, respectively.

² Uncredited as not in finished programme.

Left:

The Doctor and the TARDIS have been through the mill.

UNCREDITED

Oliver Passer Groom
Melissa White, Samantha Jenkins, William Fisher, Matt Crisp, Jodie Stinchcombe, John Herbert, Holly McGowan Hayes, Tom Forrister, Andy Watts, Jeremy L Bevan, Pippa Robinson, Rachel Balding, Elly Phillips, Tibulus Tyburn, Ian Massey, John Handcock, Cynthia Handcock, Kristina Lewis, Lulu Gunnery, Christine Hilliard, Zillah Savage, Marina Baibara, Taylor Ayling, Chris Taylor, Mike Leach, Matthew Watts Passers-by
Ellie Pirie, Harry Lewis, Jac Edmunds, Travis Weeks, Ella Evans Children
Jac Edmunds Double for Little Boy
Stephane Lelievre Latimers' Carriage Driver
Stephen Morgan, Adam Davies-Sheenan, Matt Henderson, Ian Massey, Shelby Williams, John Herbert, Dan Gaisford, Jeremy L Bevan, Chris Taylor, David Lloyd Punters
Burt Driving Double for Strax

Stephane Lelievre, Burt..... Generic Drivers
Annabel Canaven..... Stunt Double for Clara
Andrew Sweet Walter's Dad
Christopher Hutchings, Andy Wheeler, Richard Husband, Adam Davies Sheenan, Chris Foster, Dom Kynaston.....
 Workmen (Group A)
Gwion Ap Rhiart, Douglas Hilliard, Dan Gaisford, Stephen Morgan, Paul Dawkins, Craig Evans..... Workmen (Group B)
Andrew Sweet Double for Dr Simeon
Stephane Lelievre..... GI Cab Driver
Harry Burt, Rebecca Van Stein, Olivia Alessandra, Simon Carew, Craig Walkey, Sean Oakes..... Pilgrims
Charlotte Bolan Double for Clara
Stephane Lelievre..... Clara's Carriage Driver
Elin Morgan, Charlie Marr..... Pond Hands
Jack Dowell, Philip West..... Burly Footmen
Stephane Lelievre..... Simeon's Carriage Driver
Catrin O'Neill, Edward Hincks IG Stand ins
Jason Clarke Double for Captain Latimer

Below:
 The crew prepares for a scene.



CREDITS

Written by Steven Moffat
 Produced by Marcus Wilson
 [uncredited: Denise Paul]
 Directed by Saul Metzstein [uncredited: Mat King]
 Stunt Coordinators: Crispin Layfield, Gordon Seed, Jo McLaren
 Stunt Performer: Annabel Canaven
 First Assistant Director: Nick Brown
 [uncredited: David Mack, Jonathan Farmer, Grantly Butters]
 Second Assistant Director:
 Heddi-Joy Taylor-Welch
 Third Assistant Director: Delmi Thomas
 [uncredited: Smith Redd]
 Assistant Directors: Danielle Richards, Gareth Jones [uncredited: Louisa Cavell, Chiara Carbonara, Charlotte Lailey de Ville, Rebecca Konig]
 Location Manager: Iwan Roberts
 [uncredited: Nicky James]
 Unit Manager: Monty Till
 Location Assistant: Iestyn Hampson-Jones
 [uncredited: Mike Williams]
 Production Manager: Phillipa Cole
 [uncredited: Claire Hildred]
 Production Coordinator: Claire Hildred
 [uncredited: Gabriella Ricci]
 Asst Production Coordinator: Gabriella Ricci
 Production Secretary: Sandra Cosfeld
 Production Assistants: Rachel Vipond, Samantha Price
 Asst Production Accountant: Rhys Evans
 Assistant Script Editor: John Phillips
 Script Supervisor: Steve Walker
 [uncredited: Rory Herbert, Susannah Binding]
 Camera Operator: Joe Russell
 [uncredited: Martin Stephens, Rob Carter, Paddy Blake]
 Focus Puller: James Scott, Julius Ogden
 [uncredited: Chris Walmsley, Chris Reynolds, Robin Horn, Mary Kyte, Trevor Speed, Sally Low, Chris Samworth]
 Grip: Gary Norman
 [uncredited: Steve Manningham]



Cast and credits

Camera Assistants: Meg de Koning, Sam Smithard, Evalina Norgren [uncredited: Cai Thompson, Sarah Jones, Nel Price, James Brown, Matt Lepper, Tomoi Summers, Laurence Watson]
Assistant Grip: Owen Charnley [uncredited: Ellis Wyn Jones, Damien Roberts]
Sound Maintenance Engineers: Ross Adams, Chris Goding [uncredited: Chris Hughes, Abdul Amoud, Laura Coates]
Gaffer: Mark Hutchings
Best Boy: Stephen Slocombe
Electricians: Bob Milton, Nick Powell, Gafin Riley, Gareth Sheldon
Supervising Art Director: Paul Spriggs
Art Director: Amy Pickwood
Standby Art Director: Nandie Narishkin
Assistant Art Director: Richard Hardy
Set Decorator: Joelle Rumbelow
Production Buyers: Adrian Greenwood, Holly Thurman
Art Department Coordinator: Donna Shakesheff
Prop Master: Paul Smith
Prop Chargehand: Ian Griffin
Set Dressers: Austin J Curtis, Jayne Davies
Prophand: Jamie Southcott
Standby Props: Helen Atherton, Rob Brandon
Dressing Props: Paul Barnett, Mike Elkins, Jamie Farrell
Graphic Designer: Chris Lees
Graphic Artist: Christina Tom
Storyboard Artist: Andrew Wildman
Petty Cash Buyer: Florence Tasker
Standby Carpenter: Will Pope
Standby Rigger: Bryan Griffiths
Props Makers: Penny Howarth, Alan Hardy
Props Driver: Gareth Fox
Construction Manager: Terry Horle
Construction Chargehand: Dean Tucker
Assistant Costume Designer: Fraser Purfit
Costume Supervisor: Carly Griffith
Costume Assistants: Katarina Cappellazzi, Florence Chow, Gemma Evans

Make-Up Artists: Katie Lee, Elin Rhiannon, Vivienne Simpson [uncredited: Allison Sing, Pam Mullins, Gill Rees]
Casting Associate: Alice Purser
Assistant Editor: Becky Trotman
VFX Editor: Joel Skinner
Dubbing Mixer: Tim Ricketts
ADR Editor: Matthew Cox
Dialogue Editor: Darran Clement
Sound Effects Editor: Paul Jefferies
Foley Editor: Jamie Talbutt
Graphics: Peter Anderson Studio
Additional VFX: BBC Wales Visual Effects
Additional Editing: Matthew Cannings
Online Editor: Geraint Pari Huws
Colourist: Mick Vincent
Music Orchestrated by Ben Foster
With thanks to Crouch End Festival Chorus
Conducted by David Temple
Mixed and Recorded by Jake Jackson
Original Theme Music: Ron Grainer
Casting Director: Andy Pryor CDG
Production Executive: Julie Scott
Post Production Supervisor: Nerys Davies
Production Accountant: Jeff Dunn
Sound Recordist: Deian Llŷr Humphreys [uncredited: Gareth Meirion Thomas]
Costume Designer: Howard Burden
Make-Up Designer: Barbara Southcott
Music: Murray Gold
Visual Effects: The Mill
Special Effects: Real SFX
Prosthetics: Millennium FX
Editor: William Oswald
Production Designer: Michael Pickwood
Director of Photography: Stephan Pehrsson [uncredited: Jake Polonsky, Neville Kidd, Sarah Bartles-Smith, Simon Dennis]
Script Producer: Denise Paul
Line Producer: Des Hughes
Executive Producers: Steven Moffat, Caroline Skinner
BBC Cymru Wales
bbc.co.uk/doctorwho
©BBC 2012

Left:
And... action!

THE SNOWMEN

STORY 231

Right:
Strax is back!

THE BATTLE OF DEMONS RUN – TWO DAYS LATER

CAST

Neve McIntosh Vastra
Catrin Stewart Jenny
Dan Starkey Strax

CREDITS

Written by Steven Moffat
Produced by Marcus Wilson
Directed by Marcus Wilson
First Assistant Director: Jonathan Farmer
Assistant Director: Louisa Cavell
Location Manager: Iwan Roberts
Unit Manager: Monty Till
Production Manager: Phillipa Cole
Production Coordinator: Claire Hildred
Asst Production Coordinator: Gabriella Ricci
Script Supervisor: Megan Lynas
Focus Puller: Nick Cox
Grip: Damien Roberts
Camera Assistants: Sarah Jones, Nel Price



Gaffer: Mark Hutchings
Best Boy: Stephen Slocombe
Supervising Art Director: Paul Spriggs
Prop Master: Paul Smith
Standby Rigger: Bryan Griffiths
Costume Supervisor: Carly Griffith
Sound Recordist: Christian Joyce
Costume Designer: Howard Burden
Make-Up Designer: Barbara Southcott
Prosthetics: Millennium FX
Production Designer: Michael Pickwood
Director of Photography: Sarah Bartles-Smith
Script Producer: Denise Paul
Line Producer: Des Hughes
Executive Producers: Steven Moffat,
Caroline Skinner
BBC One/BBC Worldwide
©BBC 2012

THE GREAT DETECTIVE

CAST

Matt Smith The Doctor
Neve McIntosh Madame Vastra
Catrin Stewart Jenny
Dan Starkey Strax
Mark Gatiss Narrator
Matthew Humphries, Ian William George
..... Doubles for The Doctor
Cynthia Hancock, John Hancock Passers-by

CREDITS

Written by Steven Moffat
Produced by Marcus Wilson
Directed by Marcus Wilson
First Assistant Director: Jonathan Farmer
Assistant Director: Louisa Cavell
Location Manager: Iwan Roberts
Unit Manager: Monty Till
Production Manager: Phillipa Cole
Production Coordinator: Claire Hildred

Asst Production Coordinator: Gabriella Ricci
Script Supervisor: Megan Lynas
Focus Puller: Nick Cox
Grip: Damien Roberts
Camera Assistants: Sarah Jones, Nel Price
Gaffer: Mark Hutchings
Best Boy: Stephen Slocombe
Supervising Art Director: Paul Spriggs
Prop Master: Paul Smith
Standby Rigger: Bryan Griffiths
Costume Supervisor: Carly Griffith
Sound Recordist: Christian Joyce
Costume Designer: Howard Burden
Make-Up Designer: Barbara Southcott
Prosthetics: Millennium FX
Production Designer: Michael Pickwood
Director of Photography: Sarah Bartles-Smith
Script Producer: Denise Paul
Line Producer: Des Hughes
Executive Producers: Steven Moffat,
Caroline Skinner

VASTRA INVESTIGATES

CAST

Neve McIntosh.....Vastra
Catrin Stewart.....Jenny
Dan Starkey.....Strax
Paul Hickey.....Gregson
Mickey Lewis.....Policeman

CREDITS

Written by Steven Moffat
 Produced by Marcus Wilson
 Directed by John Hayes
 First Assistant Directors: Nick Brown, David Mack
 Second Assistant Director: Heddi-Joy Taylor-Welch
 Third Assistant Directors: Delmi Thomas,
 Harry Bunch
 Assistant Directors: Charlotte Lailey de Ville,
 Gareth Webb
 Location Manager: Nicky James
 Unit Manager: Monty Till
 Location Assistant: Iestyn Hampson-Jones
 Production Manager: Phillipa Cole
 Production Coordinator: Claire Hildred
 Asst Production Coordinator: Gabriella Ricci



Above:
 Madame Vastra
 tops up her
 lipstick.

Script Supervisors: Steve Walker, Rory Herbert
 Camera Operators: Joe Russell, Richard Stoddard
 Focus Pullers: Mary Kyte, Trevor Speed, Leo Holba
 Grip: Damien Roberts, Clive Baldwin
 Camera Assistants: Cai Thompson, Matt Lepper,
 Laurence Watson
 Assistant Grip: Sam Reeves, Ryan Jarman
 Sound Maintenance Engineers: Chris Hughes,
 Laura Coates, Tam Shoring
 Gaffer: Mark Hutchings
 Best Boy: Ian Jewels
 Supervising Art Director: Paul Spriggs
 Prop Master: Paul Smith
 Standby Rigger: Bryan Griffiths
 Costume Supervisor: Carly Griffith
 Sound Recordist: Christian Joyce
 Costume Designer: Howard Burden
 Make-Up Designer: Barbara Southcott
 Prosthetics: Millennium FX
 Production Designer: Michael Pickwood
 Director of Photography: Tim Palmer BSC,
 Neville Kidd
 Script Producer: Denise Paul
 Line Producer: Des Hughes
 Executive Producers: Steven Moffat,
 Caroline Skinner
 BBC One/BBC Worldwide ©BBC 2012

Left:
 Suited and
 booted -
 Vastra is ready
 for action.



Profile

RICHARD E GRANT

Dr Walter Simeon

Richard Grant Esterhuysen was born 5 May 1957 in Mbabane, Swaziland, southern Africa into a British Colonial background. Father Henrik was the education minister for Swaziland. At six, young Richard was the first white child to sit next to a black pupil, attending newly racially integrated primary school St Mark's.

Witnessing his mother Leonne's infidelities at 10, his parents soon divorced, driving Grant's father to alcoholism. He once nearly shot Richard in a drunken rage.

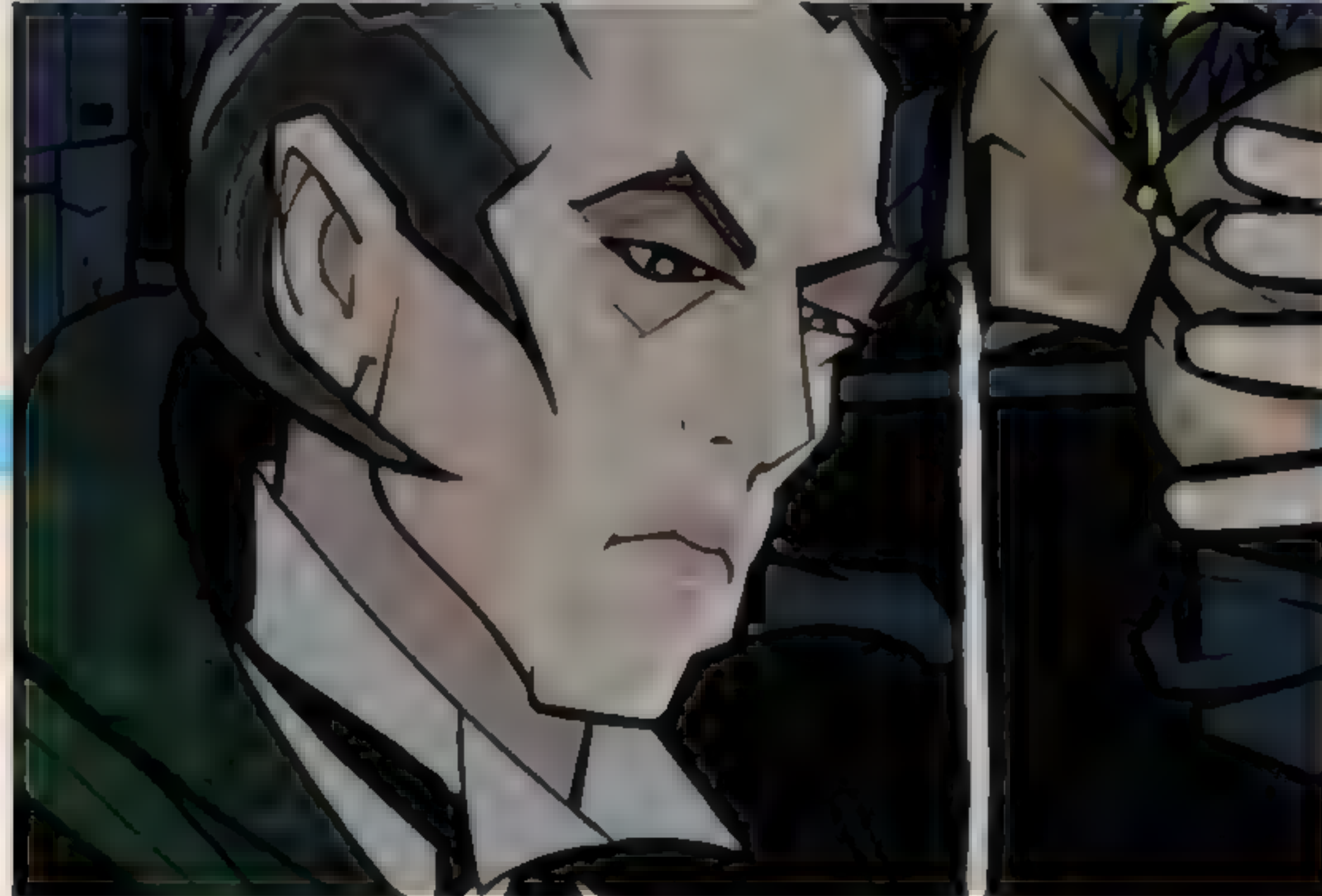
Mbabane's local drive-in cinema fuelled Grant's teenage obsession with movies and he collected magazines and memorabilia.

After boarding at Waterford Kamhlaba School, he studied English and drama at the University of Cape Town, South Africa, where he also founded the Troupe theatre company, both acting and directing.

On leaving university, one professor advised he stick to directing, saying: "You are too weird-looking, plain-faced and lightweight to ever have a career as an actor."

Initially working with Cape Town's Space fringe theatre company, after his father's death he came to London in 1982. Living in a Notting Hill bedsit, he worked as a waiter in Covent Garden.

Early stage roles came in *Stardust* (1982/3, Theatre Royal, Bath), and with Churchill Theatre's Bromley Rep. He won *Plays*



Left: Richard E Grant played an animated Doctor in *Scream of the Shalka*.

and *Players* magazine's Newcomer award for *Tramway Road* (1984, Lyric Theatre, Hammersmith).

He made his TV début in Penelope Keith sitcom *Sweet Sixteen* (1983), with further TV parts in *Screen Two* film *Honest, Decent and True* (1986) and *Lizzie's Pictures* (1987).

Cult movie *Withnail and I* (1987) proved his big break. Co-starring with Paul McGann, his famously wildly drunken role was much acclaimed. Despite this Grant, is teetotal, being medically allergic to alcohol. After *Withnail* the die was cast, Grant often playing off-the-wall and dangerous, if attractive, anti-heroes or villains. *Withnail* director Bruce Robinson cast Grant in his next film *How to Get Ahead in Advertising* (1989).

Granted a foothold in Hollywood, over the next decade or so movies on both sides of the Atlantic included *Henry & June* (1990), *Hudson Hawk* (1991), *LA Story* (1991), Robert Altman's satires *The Player* (1992) and *Prêt-à-Porter* (1994), *Bram Stoker's Dracula* (1992), Martin Scorsese's *The Age of Innocence* (1993), *Jack and Sarah* (1995), *Twelfth Night* (1996), *Keep the Aspidochelone Flying* (1997), *Spice World* (1997), *The Match* (1999), *The Little Vampire* (2000) and *Gosford Park* (2001). Grant satirised Tinseltown's phoniness in his novel *By Design: A Hollywood Novel* (1999).

He starred in short film *Franz Kafka's It's a Wonderful Life* (1994), directed by friend Peter Capaldi. It won an Oscar for Best Short Film.

On the small screen, Grant played Sherlock Holmes in *Encounters* (1992) and appeared in *Absolutely Fabulous* (1994), *Hard Times* (1994), Dennis Potter's *Karaoke* (1996), *A Royal Scandal*

(1996), *Trial and Retribution* (1999), and took the title role in *The Scarlet Pimpernel* (1999). The same year brought a memorable two-minute appearance in *Comic Relief's Doctor Who* sketch *The Curse of Fatal Death* (1999), as a "lick-the-mirror handsome" tenth incarnation.

In 2003, Grant was again the Doctor in animated online drama *Scream of the Shalka*. Keen not to be overly associated with the role, Grant stressed he was merely an actor playing the part. His status as the official Ninth Doctor became moot when *Scream of the Shalka* was trumped before broadcast by the announcement of *Doctor Who's* return to TV.

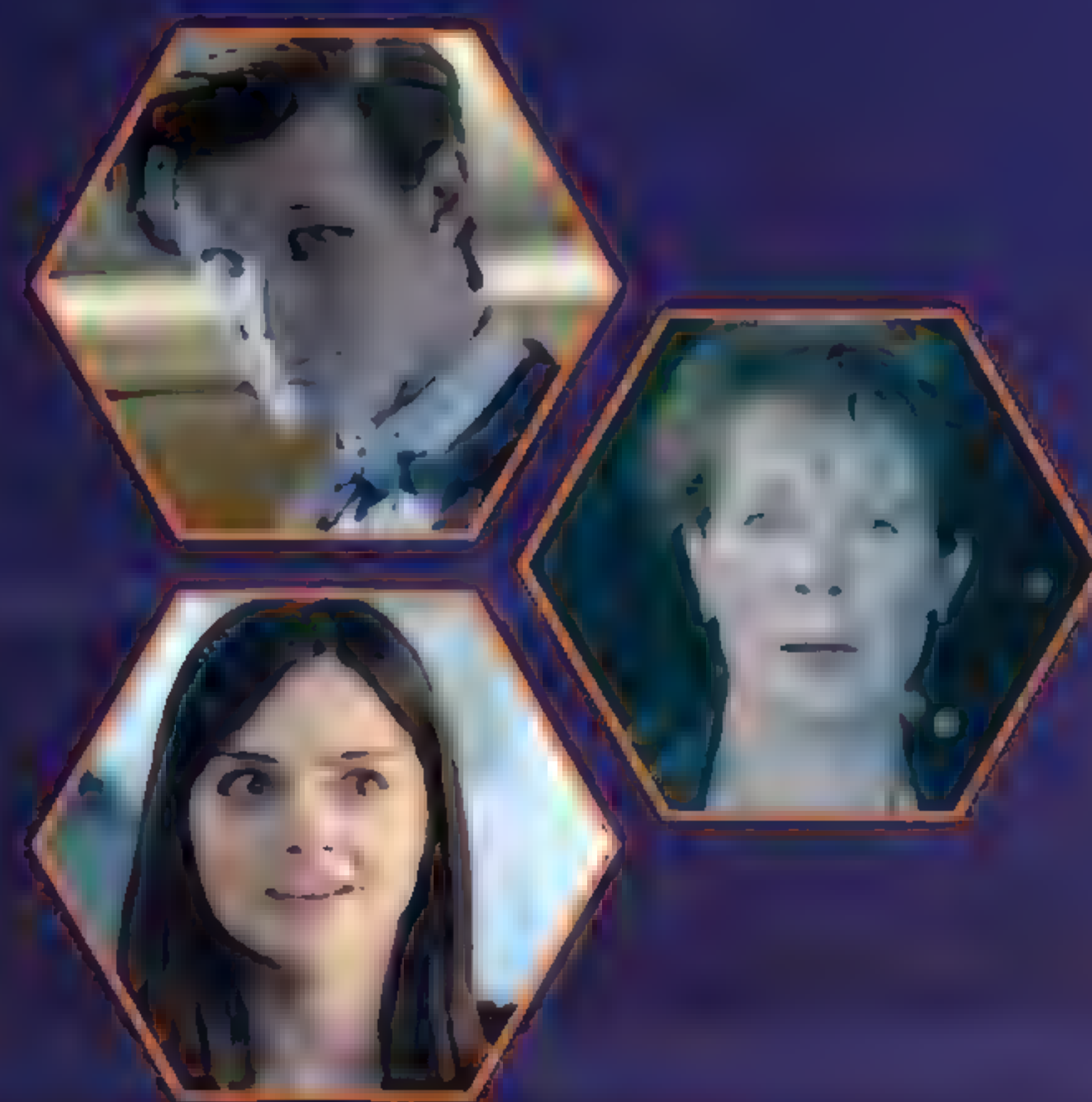
Grant's directorial movie début came with the semi-autobiographical *Wah-Wah* (2005), while his acting career has continued in *Colour Me Kubrick* (2005), *Cuckoo* (2009), *Horrid Henry* (2011), *The Iron Lady* (2011), *Queen and Country* (2014), *Jackie* (2016) and Wolverine sequel *Logan* (2017).

Television appearances since 2000 included *The Hound of the Baskervilles* (2002), cookery show send-up *Posh Nosh* (2003), a leading role in *The Crimson Petal and the White* (2011) and guest parts in *Frasier* (2004), *Marple* (2007), *Dalziel and Pascoe* (2007), *Rab C Nesbitt* (2011) and *Rev* (2011). He appeared in four episodes of *Downton Abbey* (2014) and was recurring villain Sir Roger Bulstrode in *Jekyll & Hyde* (2015). US TV work included *Girls* (2014), conspiracy thriller *Dig* (2015) and Izembara in the sixth series of *Game of Thrones* (2016).

In 2014, he diversified into the perfume business, creating scent Jack for Liberty's. ■

Left: Grant as the handsome Doctor in *The Curse of Fatal Death*.





THE BELLS OF SAINT JOHN

» STORY 232

When Clara Oswald has problems with her internet, she's given a telephone number to the best helpline in the universe. The Eleventh Doctor answers the phone, and Clara begins an adventure of danger and mystery.



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Introduction

This is where we properly meet Clara – the original version who, by the end of the 2012/13 series, would be splintered across all time and space in order to save the Doctor from the Great Intelligence.

But although this episode has a critical role in the series' wider mythology, it is a very traditional season opener. Over three months had passed since the broadcast of *The Snowmen*, and the final eight episodes of what was produced as the 2012/13 series felt like a self-contained series on their own.

The Bells of Saint John introduced Clara in a very similar way to how we met

Rose, Martha and Donna. In all of these instances, the new companion comes from modern-day London and, during the course of all these episodes we get to see a lot of the city. The London Eye was used as the Nestenes' transmitter in *Rose* [2005 – see Volume 48]. In *The Runaway Bride* [2006 – see Volume 54] the Thames was drained away into the centre of the Earth. In *Smith and Jones* [2007 – see Volume 54] a hospital on the banks of the river was

Right: The Doctor's reaction to meeting Rose in modern-day London in *Rose*.



'THE STORY UTILISED THE RECENTLY COMPLETED SHARD AS THE BASE OF OPERATIONS FOR THE GREAT INTELLIGENCE.'

transplanted to the Moon. *The Bells of Saint John* utilised the recently completed Shard as the base of operations for the Great Intelligence.

But, in addition to it echoing many of the characteristics of Russell T Davies' 'opening nights', it was also packed with writer Steven Moffat's own characteristic flourishes. The episode opened with a spooky catchphrase - "I don't know where I am!" - much like "Are you my mummy?" in *The Empty Child/The Doctor Dances* [2005 - see Volume 50]. *Silence in the Library* [2008 - see Volume 59] had concluded with a number of people being digitally uploaded into a vast computer system. *The Bells of Saint John* brought this idea closer to home and made

it into something much more malevolent. It imagined it happening here and now - our consciousness being sucked out of us over a wireless internet connection!

The idea of taking something commonplace and turning it into something sinister has long been a part of *Doctor Who*. And it's certainly been evident in Steven Moffat's writing from the start: typewriters that work on their own, broken clocks that seem to tick, statues, and your very own shadow.

The Bells of Saint John is an exciting, fast-paced adventure, and it manages to encapsulate a lot of what is distinctive about *Doctor Who* in the early twenty-first century. ■

STORY

A warning to the world. Sometimes, when you're looking for Wi-Fi, you see something else, a series of strange symbols. If you click on them, they're in your computer, and if they choose you, you're dead. People's souls are being uploaded to the internet! [1]

The Doctor has been living at an abbey as a monk in Cumbria in 1207. The Abbot informs him the bells of St John are ringing.

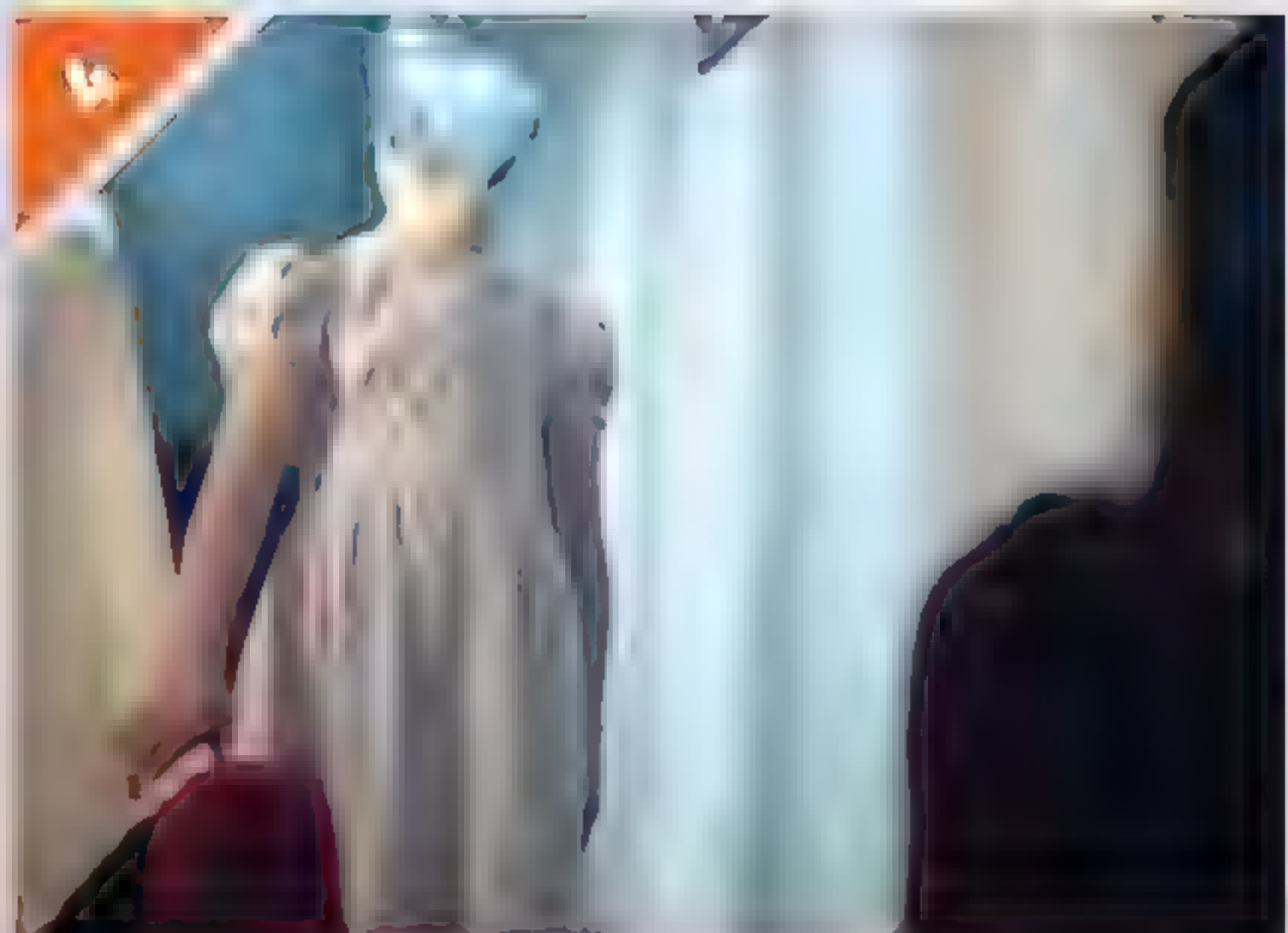
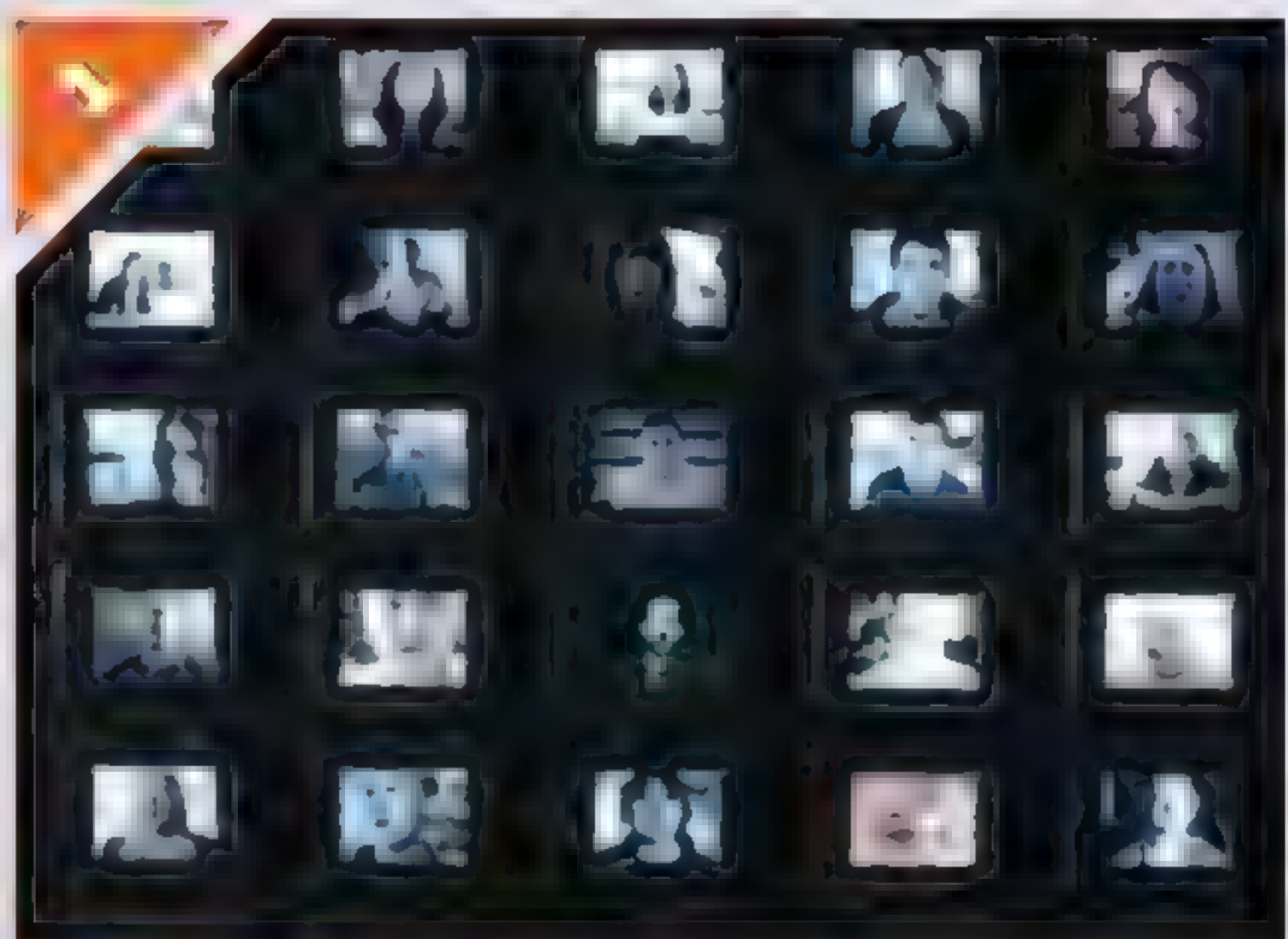
Clara works as a childminder for two children, Angie and Artie. Artie leaves with his father, while Clara tries to get her laptop to connect to the internet. She calls the helpline given to her by the woman in the shop – and back in 1207, the TARDIS telephone rings. The Doctor answers it and tells Clara to click on the Wi-Fi name that she recognises. [2] She clicks on the strange symbols instead.

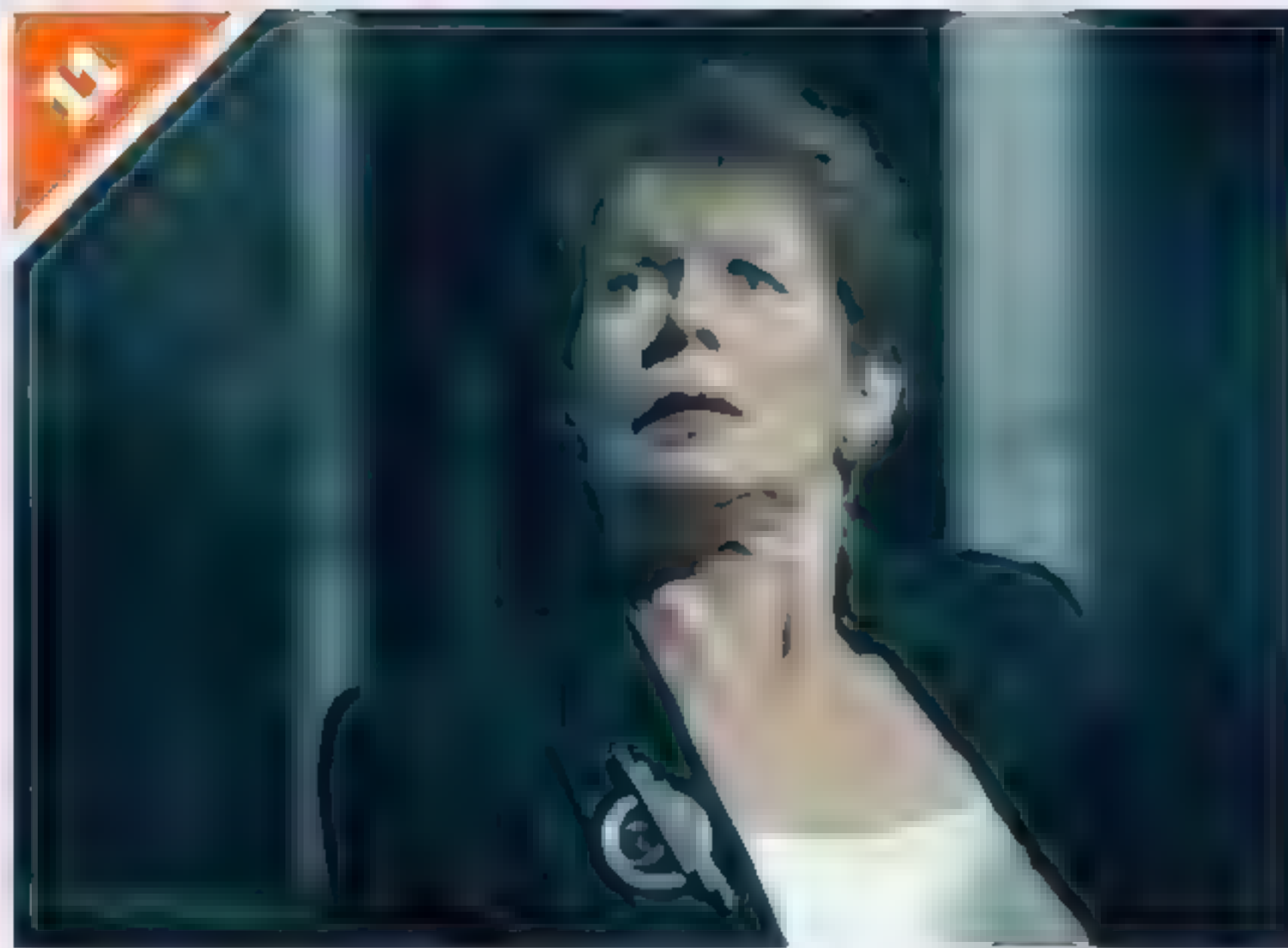
Angie leaves, then Clara hears a knocking on her door. It's the Doctor, still dressed as a monk.

In a sleek, modern office, Alexei informs his boss, Miss Kizlet, that they have a lock on Clara. Kizlet tells Alexei to upload her and give her a computer skills package. Alexei says he will activate a "Spoonhead". Kizlet's assistant, Mahler, warns her that they are uploading too many people and might be noticed. She changes his mind using a tablet computer. [3]

The Doctor goes to get changed. A girl comes down the stairs of Clara's home – and her head rotates to reveal it is spoon-shaped. [4] The Doctor returns to find Clara lying unconscious, while her face has transferred to the Spoonhead. [5] The Doctor grabs Clara's laptop and reverses the 'upload'.

Later that night, Clara wakes up in bed. She finds the Doctor outside. He explains that there is something in the Wi-Fi harvesting minds. Then Clara spots a plane heading towards them. [6]





The Doctor takes Clara with him in the TARDIS and they land in the plane. Everyone on board is asleep, including the pilots. The Doctor prevents the plane from crashing, then lands the TARDIS on London's South Bank. He emerges from the police box with a motorbike and rides it through London with Clara riding pillion. [7] They are observed by Kizlet via mobile phones and CCTV cameras.

The Doctor and Clara have breakfast on the terrace of a rooftop café. Clara offers to find the location of the uploaders using her "insane hacking skills" while the Doctor fetches coffee. As he is served, the barista and the other occupants of the café fall under Miss Kizlet's control. [8]

Clara locates Kizlet's office in The Shard. Alexei detects Clara's hacking and Mahler informs Kizlet they have a problem.

The Doctor returns to Clara on the terrace – but he's not the Doctor,

he's a Spoonhead! [9] It uploads Clara and when the real Doctor returns, she's been integrated into Kizlet's data cloud.

The Doctor rides his motorbike to The Shard, activates its 'anti-grav' and rides up the side of the building, smashing into Kizlet's office. He orders Kizlet to return Clara's mind to her body. [10]

But this isn't the Doctor. This is a Spoonhead, controlled by the real Doctor who is still at the café. The Spoonhead uploads Kizlet. She orders Mahler to download her; to do so he has to download the entire cloud and return everyone to their bodies, including Clara.

UNIT soldiers arrive and take control. Kizlet's master, the Great Intelligence, makes her restore the 'factory settings'. All her staff lose their memories, and Kizlet's own mind reverts to that of a little girl. [11]

Back at Clara's house, the Doctor offers her the chance to travel with him in the TARDIS. [12]



Pre-production

Above:
Miss Kizlet
reaches
new heights.

"It's the traditional *Doctor Who* thing of taking something omnipresent in your life and making it sinister; if something did get in the Wi-Fi, we'd be kind of screwed. Nobody had really done it before, so I thought, 'It's time to get kids frightened of Wi-Fi!'" lead writer Steven Moffat told *Doctor Who Magazine*.

"This one began in a car in New York with Marcus Wilson saying, 'Why don't we have a proper urban thriller?'" recalled Moffat in *Doctor Who Magazine*. In April

2012, Moffat and Wilson had been pondering how the modern-day version of Clara could be introduced to the series in the episode that followed the Christmas Special (*The Snowmen* [2012 – see page 56]). This was an idea which Moffat seized upon, aiming to make this *Doctor Who* narrative in a manner similar to either a movie from the successful James Bond franchise – then celebrating its 50th anniversary – or more recent cinema hits like the 2002 version of *The Bourne Identity*. This style fitted nicely with Moffat's idea

of 'aliens in the Wi-Fi' which had, in part, been inspired by the fleeting appearances of wireless base stations on the screen of his laptop when travelling across different catchment areas by train on his regular trips from London to Cardiff. And the technology element would sit well in an exciting, fast-moving story which would use the city and skyline of London itself.

By early July, Moffat was well underway with his script – *The Bells of Saint John* – and had completed a first draft by mid-August. This episode would form the eighth production block ('Block Eight') of the 2012/13 series which would be recorded in October following a break in production.

Opening montage

In *The Bells of Saint John* Draft 1 – dated Friday 17 August 2012 – Nabile's warnings indicated that the symbols meant "there's a Spoonhead really close... Why do we call them Spoonheads? You don't want to know... That means the Spoonheads are coming for you... Don't be alone." In the opening montage, one character was Donald who died in Heathrow airport; there was then a scene of a mourning, black-clad woman – Margaret – taking a phone call four days later and hearing a voice claiming to be Donald saying he didn't know where he was. The older monk who answered the monastery door to Paul was originally a speaking role. Clara was introduced in a scene in Angie's bedroom where she asked if the internet worked on Sundays – her night off – and she found Artie reading his book in his bedroom. In her attic bedroom, Clara was very sceptical of the internet ("What are you even *for*? A television you type on, what's good about that?"); as she started to connect to the Wi-Fi there were flashbacks to

Nabile's warnings, and the bearded Doctor explained on the phone that he was "a thirteenth-century monk". Miss Kizlet's company was simply called The Cloud, and when Mahler asked her if she had hacked him she responded, "Forty-two world leaders on our books – why would I bother hacking the help?" Mahler's wife also worked at The Cloud ("pulping the low IQs for usable skill-sets") and Miss Kizlet commented on how she liked employing married staff ("And to think you were gay when you came here"). The Doctor and Clara initially spoke through the letter box rather than over the security camera. Seeing the Spoonhead on the stairs, Clara glanced at Artie's book: *One Deadly Summer* by Amelia Williams. The Spoonhead went back upstairs and Clara followed to her attic room. The Doctor returned – now clean-shaven and in tweed jacket – to hear Clara saying she didn't know where she was on the intercom. When the Doctor found Clara prone at the foot of the stairs, the TARDIS phone started ringing and when he answered it, a whispering voice said, "Run you clever boy. And save her."

Below:

The Doctor and Clara in an urban thriller.



The Doctor stopped Clara being uploaded by sending a virus into The Cloud's system – in fact this was a two-word screensaver. At this point, the Doctor started to hack the employees' webcams and use *Face-Match.com* to identify them. Alexei then realised that the Doctor was turning off the coolant fans which prevented their processors from melting; to stop the Doctor, Miss Kizlet ordered that Clara be restored. The final scene in this incomplete draft was Clara waking up and finding that the Doctor had put her to bed and changed her into a nightdress. (“Mata Hari’s. Said it was her lucky one. Never explained why, but she always turned up in it.”)

Draft 2 – dated Wednesday 29 August – continued from this point. When the lights came on in the neighbouring houses,

zombie-like people also appeared at the front doors, with another couple pulling up in cars. After preventing the plane crash, the Doctor spoke to the passengers as he raced back to the TARDIS: “Please remember that plane travel is still by far the safest form of transport. Unless you get a crashing one, in which case you’re done for, bye.” In the final scene of the draft, the TARDIS materialised in ‘Covent Garden (or somewhere equally lovely)’ with Clara again asking her new friend about his identity: “Doctor who?”

A complete Draft 1 – dated Tuesday 4 September – omitted the reference to *One Deadly Summer* by Amelia Williams and the strange phone call as the Doctor found the prone

Clara. The Doctor no longer hacked the webcams at The Cloud and Miss Kizlet now reported to ‘the client’. The TARDIS now returned to London at the Southbank and the Doctor and Clara had breakfast at a Covent Garden café (which could be reproduced in Cardiff). In the café, Miss Kizlet also addressed the Doctor via a man with a newspaper and a woman with shopping, while the newsreader informed the Doctor, “My client is an old friend of yours, Doctor. Someone, perhaps, you did not expect to hear from again.” Controlling the Spoonhead duplicate of himself from the Covent Garden café, the Doctor saw the snarling face of Dr Simeon on Clara’s laptop: “Well, hello, the Great Intelligence.” As Clara started to recover, the Doctor had already left. In the TARDIS, the Doctor watched a news broadcast of UNIT personnel leading Mahler and Miss Kizlet

**Connections:
Ding dong!**

➤ The bells of Saint John refers to the ringing tones of the phone in the police box compartment, of the sort previously seen in *Logopolis* [1981 – see Volume 33]; the Saint John reference comes from the St John Ambulance logo which had appeared on the original TARDIS prop, and which was also now a notable feature of the Eleventh Doctor’s version. In *The Empty Child/The Doctor Dances* [2005 – see Volume 50], the Doctor had said that the phone in the TARDIS door should not

work... even though he had received a phone call on it.



away from The Shard and then received a strange phone call about trusting Clara.

An Interim Draft 2 dated Thursday 6 September saw deletions of the older monk's dialogue, the exchange about Mahler's wife, the Doctor talking through the letterbox, the Doctor turning off the coolant fans, Mata Hari's nightdress and some of the people in the café used by Miss Kizlet. Clara was now introduced in the Maitlands' kitchen and the Spoonheads only appeared at the windows rather than emerging onto the Maitlands' street.

Draft 4 – dated Thursday 13 September – reintroduced *One Deadly Summer* and omitted Miss Kizlet's comment about controlling world leaders. In this draft, the Doctor found Clara's treasured copy of *101 Places to See* containing unused photobooth shots of Clara which prompted more of his discussion of people's plans and numerous

flashbacks. After the defeat of The Cloud, the Doctor did not see the face of Dr Simeon. At The Cloud, news reports revealed that the CEO had barricaded herself in her office; Miss Elizabeth Kizlet was reporting to the face of Dr Simeon when UNIT soldiers led by Kate Stewart (from *The Power of Three* [2012 – see Volume 71]) burst in to find the executive in a trance.

Minor changes in Draft 5 – dated Monday 17 September – omitted Kate Stewart, and before the mysterious phone call in the TARDIS, the Doctor was now comparing images of Oswin and Victorian Clara on the scanner. In the final scene, Clara now spoke of the late Mrs Maitland ending her books.

Connections: On yer bike!

➤ The Doctor indicates that the TARDIS contains a garage; previously a motorcycle had driven into and out of the TARDIS in the TV Movie [1996 – see Volume 47], and the Doctor had driven a period scooter out of his ship in *The Idiot's Lantern* [2006 – see Volume 52].



Left:
Biker boy.

Readthrough

The director for *The Bells of Saint John* would be Colm McCarthy.

Born in Edinburgh in 1973, Colm had been a trainee assistant director on *Mystic Knights of Tir Na Nog* in 1998 and then graduated to directing episodes of *Footballers Wives: Extra Time*, *Hustle*, *Murphy's Law*, *Spooks*, *Injustice*, the pilot for *Endeavour* and had also been directing on BBC One's *Ripper Street*.

The readthrough draft, issued the same day as the readthrough, had further small changes, expanding some of the dialogue about plans between the Doctor and Clara, notably when the Doctor saw a photobooth as they sat at the Covent Garden café.

The episode's readthrough was conducted at 7pm in the conference room of Roath Lock on Wednesday 19 September, after Matt Smith and

Connections: Blue box

➤ Mahler's comment "Earls Court was an embarrassment" refers to the TARDIS-style police box which had been built outside the underground station there in 1997.



Jenna-Louise Coleman had completed a day recording in studio for *Journey to the Centre of the TARDIS* [2013 – see Volume 73]. This session was covered by a camera crew from the production company Midnight Oil which was assembling material for a BBC America documentary entitled *Doctor Who: The Companions*.

Playing Miss Kizlet, the main guest star was Celia Imrie whose wide acting career across many media included television series such as *Bergerac*, *Victoria Wood: As Seen on TV*, *Dinnerladies*, *Gormenghast*, *After You've Gone* and *Kingdom*. Her aide, Mahler, was played by Robert Whitelock whose television career included *The Brief*, *Injustice* and *The Hour*. Geff Francis – playing George – had many television credits including *The Singing Detective*, *Desmond's*, *Murder City* and *Ashes to Ashes*, while Matthew Earley – cast as the Man with the Chips – had been in the sitcom *Coming of Age*. Veteran actor James Greene had appeared in *Mapp & Lucia*, *William and Mary* and *The Fades* and Fred Pearson's television credits included *Middlemarch*, *Dalziel and Pascoe* and *Wives and Daughters*. Cast as George's children, Eve De Leon Allen and Kassius Carey Johnson had both worked on CBeebies series – Eve in *Nuzzle and Scratch* and Kassius in *Gigglebiz* – while Daniella Eames as the Little Girl had featured in CBBC's *Sadie J* and Isabella Blake-Thomas as the Child Reading Comic had been in BBC One's *Just William*.

The production draft of the script was issued on Friday 21 September. This version omitted the role of Margaret in the opening montage, changed the title of Artie's book to *Summer Falls*, renamed The Cloud as Cloud Incorporated, added the

Doctor's comments about the motorcycle belonging to Henry the Ninth, moved the café from Covent Garden to a rooftop, defined the date on the photographs of Clara as 12.05.12, omitted the comments to the Doctor that the client was an "old friend", added the Doctor's motorcycle smashing into Miss Kizlet's office via the window, and appended the revised sequence of UNIT entering Cloud Incorporated and finding the childlike Miss Kizlet. The monked Doctor was still, however, unshaven.

Shooting script

Photos of Jenna Louise-Coleman as Clara required for *The Bells of Saint John* were taken during recording at Roath Lock on Saturday 22 September, and on Monday 24 a minimal unit comprising Colm McCarthy and Midnight Oil's Matt Andrews recorded Nabile's YouTube video with Fady Elsayed in room FF82 at Roath Lock. Production then took a two-week

Right: Clara has a cuppa in the TARDIS.





break through to early October, with Moffat travelling to the US to promote the series at a number of BBC America events.

The shooting script for *Doctor Who: The Bells of Saint John* was issued on Friday 28 September 2012. In the opening montage of places around the world, suggested settings included a couple outside a café in Paris and a man walking past a Russian Wi-Fi poster. The script then followed in detail ‘a young man’ called Donald at an airport departure lounge in London, ‘a middle-aged Japanese woman’ called Yuki working in her Tokyo apartment one evening while her children played video games, and ‘an older man’ called Sam in a deserted nighttime hotel lobby in Washington who asked a passing porter, “Is there Wi-Fi here?” Nabile was described as ‘a young lad of about 19, doing his best to be terribly earnest and a bit dramatic’. Donald was seen lifeless on the floor of the

gents, a boy in pyjamas found Yuki lying on the apartment floor, a cleaner discovered Sam in the lobby early next morning as his voice crackled from a radio, Donald’s face appeared on a TV screen in a lounge, Yuki was glimpsed by her son on a Skype screen...

Back in 1207, Paul was outlined as ‘a young-looking monk’ while the Abbott was ‘an elderly man’. The scene at the burial ground was originally set at night where two monks stood guard on a hole in the ground with a boulder pushed to one side to reveal steps leading downwards; this was replaced by the hut in the finished programme. Of the TARDIS, the stage directions noted, ‘For a moment the torchlight illumines the badge on the door – the St John Ambulance badge. (Aha!!)... Then the Doctor opens the little door, and takes out the old, 50s bakelite phone.’ When Clara asked if she was talking to the helpline, ‘The Doctor glances at the sign on the little door – “advice and assistance obtainable immediately”’. The de-monked Doctor was described as wearing ‘more normal clothes (the modern frock coat version)’. Later when the Doctor came out of the TARDIS on a motorbike, the stage directions noted ‘shot to emphasise the impossibility of the bike fitting inside the police box – like the hatstand out of Mary Poppins’ bag’; this was a reference to a piece of camera trickery in the 1964 musical film *Mary Poppins*.

Of Clara Oswald, the stage directions noted, ‘This is now modern-day Clara – quite recognisable as Oswin from

Left:
Paul hears the bells of Saint John ringing.

Connections: History repeating

➤ The Doctor has been painting a portrait of Clara and has incorporated into his work the phrase, “Run, you clever boy. And remember”; the Abbott knows that this is the woman who has died twice and about her final message (*Asylum of the Daleks* [2012 – see Volume 70] and *The Snowmen* [2012 – see page 56]) with the message also forming the mnemonic to remember the Maitlands’ Wi-Fi password (RYC BAR123).



THE BELLS OF SAINT JOHN



Above: Catching up with last night's *Strictly* on iPlayer.

Asylum of the Daleks [2012 – see Volume 70] and Clara from the Christmas episode.' In her attic bedroom, the stage directions noted of Clara's laptop, 'We can see the

box it came in, lying next to it. A new purchase then.' Angie was described as 'clever but sulky' while her father George Maitland was 'middle-aged, a little plump, the harassed single father of the house' and Artie was 'his comically identical son – down to the overcoat'.

At Cloud Incorporated, Alexei Chen was 'young and nervous' while Miss Kizlet was 'older, elegant, cruel' and Mahler was 'a man under tight control, quiet but simmering'. It was specified

that Miss Kizlet's control device should be a tablet computer 'iPad-style, if not in fact'. Later in the episode as Miss Kizlet spoke to the Doctor through others, the script noted, 'Everything Miss Kizlet says in Cloud Incorporated comes out of the mouths of the various characters she speaks out of. They duplicate her accent, tone and inflection, but not her voice.'

The little girl who appeared at the Maitland home was 'perfectly ordinary but eerily perfect. A sweet little dress, hair in bunches – like she stepped out of a picture. Closer on her face. A bit uncanny valley. A fixed half-smile, unblinking eyes. Militantly neutral... We hold on the little girl, as her head starts to turn. Horror shot – the back of her head is simply missing... The little girl's head, revolving, like a radar dish – and now facing out, the hollow spoon-back, gleaming silver... a

Connections: Online

▶ The storyline is based around the extensive use of Wi-Fi, the term for the wireless exchange of data between electronic devices over a computer network. The term was first used commercially in August 1999 by the branding company Interbrand,

although the origins of the technology lay back in 1985.



distorted image of Clara now reflecting in it. The silvery surface starts to glow – now text and numbers (all reversed, like we’re seeing the screen from behind) starts racing across the silver, like a heads-up display.’ When the Doctor used his sonic on the little girl, ‘The Spoonhead shimmers, the surface appearance of the girl disappears, leaving us with: a slender, humanoid robot. It’s basically a jointed metal frame – legs, arms, torso – exposing an interior which is packed with a mass of coloured wiring flowing round the metal structure like sinews and blood vessels flow round a body. It should feel practical, basic – like exposed wiring behind a wall or a machine with the back taken off – but by echoing the human shape and the colour and structure of muscles and sinews, a bit organic too. No flashing lights, it should feel real.’

Oswin Oswald

Aboard the passenger jet, the script noted, ‘The TARDIS is parked in the crew area. If it doesn’t really fit, we can cheat with just the doors visible behind them, as they push their way through the



curtain.’ Of the scene in the Maitlands’ garden below, the script read, ‘On the plane screaming towards London below (BAFTA-winning CGI, I expect).’ The script specified various London locations including the Southbank where the TARDIS materialised amid street performers, Westminster Bridge, a rooftop café with a view of St Paul’s Cathedral (originally a Covent Garden café), and – most prominently – The Shard. It also noted various flashbacks to earlier episodes; when the Doctor heard the Maitland password there was a flashback to ‘Oswin in the capsule’ and ‘Victorian Clara, dying’, at the rooftop café the Doctor experienced ‘a series of shots of Victorian Clara. The barmaid, the governess – quick, snatched memories...’ and when Clara picked Oswin as the user name he saw ‘Oswin in *Asylum of the Daleks*. “I am Oswin Oswald.”’

Extensive background dialogue was written for the television newsreader with lots of in-jokes concerning members of the production team such as (production assistant) Sam Price whose continual playing of the music of Elvis Presley upset her neighbour (assistant script editor) John Phillips, a report on a dog that predicted the winner of the European Football Championship by (*Ripper Street* and *An Adventure in Space and Time* script editor) Richard Cookson, and a piece on (assistant co-ordinator) Gabriella Ricci who was singing with her horse on the Welsh Entertainment Spectacular.

There were a few differences between script and finished programme in terms of

Connections: Dress sense 1

➤ As usual the Doctor is armed with his sonic screwdriver and still has views on his sartorial image of the sort he had expressed in *The Eleventh Hour* [2010 – see Volume 63] when he declared, “Monks are not cool!” In the TARDIS, the Doctor discovers both his new jacket and also his original tweed jacket which he acquired at the Royal Leadworth Hospital in *The Eleventh Hour*.



Left: This little girl is undeterred by the Doctor’s sonic.



Above:
"I don't know
where I am!"

content. The scenes of the Doctor getting changed inside the TARDIS were missing. Originally when flicking through Clara's book, the Doctor had found a photobooth sheet of four identical shots of Clara. Later on at the café, the Doctor thought back to these unused passport shots which were dated 12.05.12. The Doctor's motorbike was originally seen smashing its way through the window into Miss Kizlet's office. Clara, who was staying with the Maitlands, explained that the family's mother was "an old friend. Used to live next door, when I was little. Loaned me all her books. Proper books. Old ones." The Doctor had a flashback to the book in Clara's room and asked, "Victorian?" "Why do you keep saying that... Victorian?" asked the woman. "Nothing. No reason," replied the Time Lord. "She was always going to travel, before the kids. She said I'd have to do it for her," continued Clara as the Doctor threw his book aside, crossed to the console and activated the ship's power, asking, "Then why don't you?"

The Doctor was originally found living at a monastery in Cumbria 1207 but the bulk of the narrative spanned a couple of days in the present - ie spring 2013.

On Wednesday 3 October, Matt Smith attended the press night for the play *Our Boys* in the West End - the play featured both Arthur Darvill and Laurence Fox, the husband of Billie Piper - and bumped into his predecessor as the Doctor, David Tennant.

Clara's book

With various revisions following the readthrough, the shooting script for *The Bells of Saint John* was issued on Friday 28 September; pink revisions were issued just before recording got underway. The passport photos found in Clara's book were changed to a dried leaf to lead into a plot element for the next episode (latterly *The Rings of Akhaten* [2013 - see Volume 73]). Later on at the café, the leaf once again replaced the passport photos, and the Doctor now commented that Clara did not seem like a nanny. In the closing TARDIS scene, Clara had originally said that she was staying with the Maitlands for a "couple of weeks" but this became "a week". Comments about a neighbour who had loaned Clara old books were dropped and replaced with the Doctor discussing her travel book.

Prior to the main shoot, Hannah Williams and Matt Andrews of Midnight Oil spent a period of several weeks capturing the countless shots of people trapped in the Wi-Fi on 96 iPads that would be displayed on the wall of the Cloud Incorporated offices; various venues around Cardiff were used to find people who were happy to allow their faces to be seen, and among those appearing in the finished programme were former series production secretary Scott Handcock, brand manager Edward Russell and also Matt Andrews himself. ■

Production

Day 1 of Block Eight – Monday 8 October – was scheduled to run from 1pm to midnight at a house on Beatty Avenue in the Roath area of Cardiff which over the next couple of months would be used regularly as the Maitland family home. A photoshoot of the Maitland family – with their late mother – was conducted for set-dressing, after which the kitchen scenes were recorded along with the de-monked Doctor returning to talk to Clara. After dark, Matt Smith and Jenna-Louise Coleman recorded two sequences of the Doctor and Clara outside as the lights went out across London... apart from their street. A revolving turntable was employed

to achieve shots of the actor playing the Spoonhead turning around for use in the post-production effect of the robot's head rotating on its neck, while the Spoonhead prop itself was supervised by Sharna Rothwell of Millennium FX.

The same schedule was planned at the same location for Tuesday 9 October but only requiring Smith and Coleman. Afternoon work commenced with a monked Doctor arriving to help with Clara's Wi-Fi, and continued in the evening until 11.50pm with a revived Clara talking to the Doctor and pick-up shots of the street illuminating itself.

Kirsty McCormack of the *Daily Mail* ran the story *Strictly Come Doctor!* covering

Below:
The *Doctor Who* production team on location for the Maitland family home scenes.



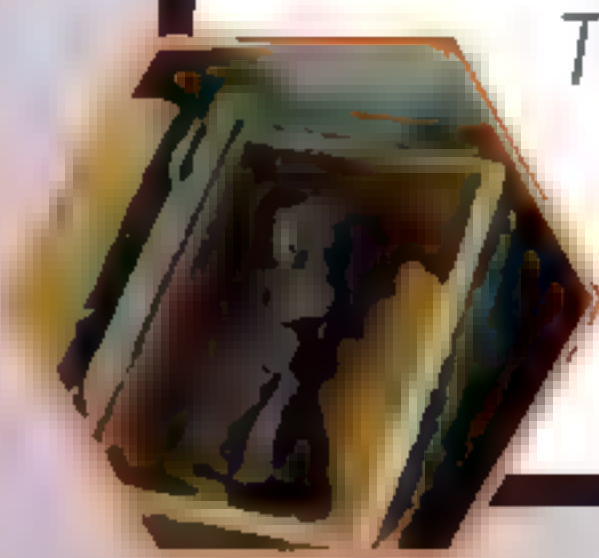


ABOVE:
Café with
a view.

the previous day's location shoot on Wednesday 10. Work back at the Roath house was scheduled for noon to 11pm, with a behind-the-scenes crew in attendance. Recording commenced in the hallway with the monked Doctor arguing over the entry phone and then battling to save Clara from being uploaded by the Spoonhead. This was the only day requiring Daniella Eames as the sinister little girl; the young performer wore a special green skull cap and a 'back to front' costume to achieve the Spoonhead effect. In the evening, the revived Clara talking to the Doctor from the upper window was recorded. Progress for the day was so swift that numerous unscheduled shots of the Spoonhead's point of view from the street were also recorded ahead of schedule.

Connections: Dress sense 2

▶ The Doctor is seen to keep his bow tie in a special box, and still has a fez, a piece of headgear with which he had become fascinated in *The Pandorica Opens/The Big Bang* [2010 - see Volume 66]. As in *The Snowmen* [2012 - see page 56], the Doctor is still using Amy Pond's spectacles from *The Angels Take Manhattan* [2012 - see page 6].



Staff IDs were required on Thursday 11 October for recording on the premises of RAF St Athan, a military air base which had often been used by *Doctor Who* since January 2006 on stories such as *Rise of the Cybermen/The Age of Steel* [2006 - see Volume 52], *Planet of the Ood* [2008 - see Volume 58] and most recently in January 2011 for *A Good Man Goes to War* [2011 - see Volume 68]. Part of the base was now being leased by eCube Solutions, a company offering space and maintenance for retired aircraft, and commercial director Mike Corne had allowed the use of his Boeing 737 for the Doctor and Clara averting a catastrophic air crash which was recorded from noon. Meanwhile, a second, 'B' camera unit went to the headland near Southerndown Beach, Bridgend, to capture plate shots of the cliff which would form the Cumbrian monastery where the Doctor had retired to in 1207; this location had also been used various times since January 2006 for stories such as *Army of Ghosts/Doomsday* [2006 - see Volume 53], and most recently in February 2012 for

Dinosaurs on a Spaceship [2012 – see Volume 71]. With this shot completed, the unit went to RAF St Athan to record cutaway shots of the Boeing instrumentation. Both units then returned to Roath Lock where the burial chamber scenes with the parked TARDIS were recorded in Studio 1. Smith and Coleman then blocked the motorcycle emerging from the TARDIS and setting off across London, with the crew wrapping early at 10.35pm.

The Doctor and Clara

The final day at the Maitland home was Friday 12 with work in Clara's room scheduled for 11am to 10pm, completing Eve De Leon Allen's material. Smith joined Coleman in the afternoon, having spent the morning with Moffat at the *Doctor Who* Experience in Cardiff Bay where both men had contributed to a new collection of series-related hand-casts and unveiled new exhibits from recently broadcast episodes. Webcam footage of Clara was also recorded, along with shots of her for the Spoonhead, and the crew wrapped early at 9pm; during the day, Coleman had been joined on



set by her boyfriend, actor Richard Madden.

Smith's enthusiastic comments about working with Coleman made at the Experience event fuelled various press stories on Saturday 13 October including *Smokin' Jenna-Louise Coleman will fire up Doctor Who as new companion* from the *Daily Mirror*. This was the team's day off before a short day's work on Sunday 14; recording from 10am to 7.30pm was scheduled for scenes between the Doctor and Clara in the Studio 4 TARDIS set, with the unit heading for London from 4pm onwards.

Monday 15 October was a major publicity and location day for *Doctor Who*; two units were recording, the main unit based at Guoman Tower Hotel on St Katharine's Way while a second unit was established at Lincoln's Inn Fields. The second unit was helmed by director Saul Metzstein, who had already directed several episodes in the series; this started work at 7.30am and saw stunt performers Andy Godbold and Dani Biernat doubling Matt Smith and Jenna-Louise Coleman under the supervision of stunt co-ordinator Jo McLaren, for scenes of the Doctor and Clara on the Triumph Bonneville motorbike provided by Peter Oliver of TLO. Recording with tracking vehicles through to 6.30pm took in landmarks such as Westminster Bridge, Waterloo Bridge, Horse Guards Parade, The Mall and Admiralty Arch, plus plate shots of The Shard as seen from the Monument and still photographs of the pair on the bike along their route. Meanwhile the main unit was scheduled to work from 8am to 6pm at the Grange St Paul's Hotel

Connections: Pilot licence

➤ When the Doctor indicates that he cannot fly an aeroplane, this is consistent with the comment that he made in *The Impossible Astronaut/Day of the Moon* [2011 – see Volume 66] that he had been late for a biplane lesson in 1911.



Left:
Monk-eying
around.

Connections: Social media

► The Doctor points out that Clara made a joke about Twitter, a microblogging site created in March 2006. Mahler asks his staff about their use of social networking sites Facebook (launched in 2004), Bebo (launched in 2005), Myspace (launched in 2003) and Habbo (launched in 2000).



on Godliman Street; this covered all the scenes on the Sky Bar roof terrace close to St Paul's Cathedral. At 2pm, a press session with the show's stars was held, attended by journalists and photographers from *The Guardian*, *TV Times*, *TV & Satellite Week*, *Radio Times*, *TV Magazine* and *Sci-Fi Now*. At 5.15pm, Matthew Earley – who would play the Man with Chips – had a costume fitting at the hotel and then rehearsed along with Celia

Imrie to study her delivery of Miss Kizlet's address to the Doctor at the foot of The Shard. The same day, Daisy Bowie-Sell's interview with Smith, recorded in Cardiff the previous Friday, appeared in *The Daily Telegraph* under the title *I would love to go back to theatre*.

Below:
Exiting the
TARDIS in style.

Work continued in the metropolis on Tuesday 16 October, commencing at 7.30am at Queen's Walk on the Southbank where the TARDIS materialised amid some street performers.

On one take, Smith fell from the motorcycle as he drove it through the police box shell; the bike had been hidden at the rear of the prop by a greenscreen to be removed in post-production. Smith and Coleman then climbed aboard the Triumph which was attached to a tracking vehicle and recorded the Doctor and Clara chatting as they drove across Westminster Bridge and Waterloo Bridge.

"It was such a lovely day in London. We both went, 'This isn't a real job?' It was great fun," commented Smith at the press launch.

After lunch, the team relocated to near The Shard on St Thomas Street and recorded the Doctor's





encounter with the chip-munching man, in which Andy Godbold again doubled Smith in some shots. The location recording was witnessed by representatives from BBC Worldwide and work was so swift that the crew wrapped at 4.40pm, ahead of the 6.30pm deadline to return to Cardiff. Shortly afterwards, the *Daily Mail* ran the story *Spoiler Alert: There is nothing inside the Tardis!* covering the trick shot of Smith riding the Triumph through the doors of the TARDIS shell that morning. Emily Fox of the *Daily Express* meanwhile penned the story *Smith falls off motorbike as Doctor Who stunt goes wrong*.

Caerphilly Castle

Back in Wales, Wednesday 17 found the main unit working from 9am at Fforest Fawr at Taffs Well near Caerphilly for the Doctor and Paul arriving at the burial mound. Smith then returned to Roath Lock for the Block Nine [*The Rings of Akhaten*] readthrough at noon, while the rest of the team relocated to the thirteenth-century backdrop of Caerphilly Castle, a local venue first used in April 2009 for *The End of Time* [2009/10 – see Volume 62] and most recently featured in *The Power of Three* [2012 – see Volume 71]; scenes in the tower staircase and courtyard

with Paul and the Abbott were recorded first, followed by Paul's arrival with a horse provided by Chiez Bufton of the Devil's Horsemen stunt team. Smith then rejoined Colm McCarthy's crew for the tower room material where the Doctor was informed about 'the bells of Saint John'. The team wrapped shortly after 7pm, well ahead of the 8pm deadline.

Further pink script revisions were issued on Thursday 18 October; this removed the Doctor's motorbike smashing through the window of Miss Kizlet's office, substituting a short scene of Mahler and Miss Kizlet hearing his arrival. The day at Roath Lock Studio 3 focused on the offices of Cloud Incorporated from 8am to 7pm and early scenes of Miss Kizlet's team battling the Doctor's interference were recorded; extra security was hired to guard the 96 iPads used for the set decorations. Meanwhile, Smith and Coleman were working with the second unit on inserts for other episodes. In the

Above: The reality of filming a motorbike sequence.

Connections: Companion classic

▶ The book read by Artie is *Summer Falls* by Amelia Williams – ie the Doctor's former companion Amy Pond, whom it was established had become a writer after being sent back to New York some time prior to 1946 in *The Angels Take Manhattan* [2012 – see page 6].



evening, Olivia Hill recorded all her on-screen material as a newsreader against a greenscreen in Studio 4; she had previously appeared as a television reporter in *Invasion of the Bane*, the 2007 opening episode of *The Sarah Jane Adventures*.

Friday 19 October found the BBC Cymru team at the National Assembly building – Y Senedd – in Cardiff from 8am; this had featured prominently in *The Lazarus Experiment* [2007 – see Volume 55] recorded in October 2006 and now provided the interior of the rooftop café where the Doctor spoke to Miss Kizlet via various intermediaries. The crew then returned to the TARDIS set at Roath Lock to record the Doctor persuading Clara to join him in his travels, and the strange phone call to the Doctor (omitted from broadcast) before work wrapped at 7pm.

Right:
The Doctor puts his feet up.

Cloud Incorporated

From Monday 22 October, work overlapped with the start of Block Nine on location. Colm McCarthy's unit remained at Roath Lock from 8am to 7pm recording Cloud Incorporated scenes covering the police box photographs, the webcam activation and Miss Kizlet's defeat. As soon as Smith was released by Block Nine's unit he returned to the BBC to record the Spoonhead Doctor's confrontation with Miss Kizlet from around noon.

While Smith and Coleman now concentrated on Block Nine, Block Eight recording from 8am to 7pm on Tuesday 23 again focused on scenes at Cloud Incorporated, notably Miss Kizlet addressing the Doctor plus the CEO's final fate. Wednesday 24 concluded

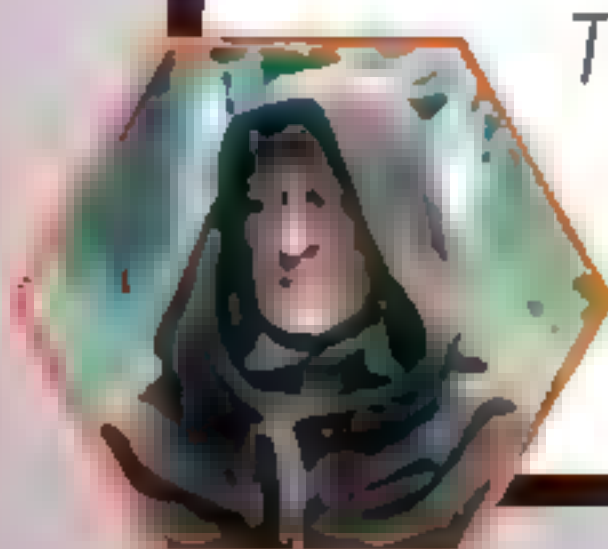


the block from 8.30am with a variety of pick-up shots and capturing further still photographs of the Doctor and Clara on the motorbike around the streets of Cardiff with Matt Doman and Charlotte Parsonsson doubling for Smith and Coleman; 'Five cameras on a corner of a street in Cardiff shooting Dr Who for an hour. Nobody has noticed yet. Too late Whovians! We're out of here,' tweeted McCarthy. Finally there were numerous cutaways recorded in Studio 2 with the two doubles joined by Ian William George who doubled for the Doctor and Alexei; these included close-up shots of Clara's computer, workstations at Cloud Incorporated and Miss Kizlet's control device. The crew wrapped early at 6.45pm.

An extra scene of the Doctor changing in the TARDIS was written after the main shoot had concluded, and the

Connections: Filthy habit

➤ The Doctor previously dresses as a monk in both *The Time Meddler* [1965 – see Volume 5] and *The Time Warrior* [1973/4 – see Volume 20].





effects shot of the Doctor driving up The Shard was still outstanding. Both these were undertaken by Colm at the start of Block X Day 1 which started recording on the TARDIS set from 9am on Friday 9 November, and continued with greenscreen work for The Shard staged outside Studios 1 and 2, prior to further recording on numerous other episodes. The dialogue from Dr Simeon – played by Richard E Grant – required for the scene with Miss Kizlet was recorded along with material for *The Name of the Doctor* [2013 – see Volume 74] by Saul Metzstein on Wednesday 21 November, using a greenscreen set in Studio 1 at Roath Lock.

The *Doctor Who* team was still determined to open *The Bells of Saint John* on a worldwide scale. Consequently, a blue revision to the script was issued on Tuesday 4 December which refined

and revised the pre-credit sequence, expanding it in scope. These elements were recorded by Colm McCarthy and his director of photography Neville Kidd after the main recording on the series had concluded on Saturday 1 December. Sunday 2 December saw the pair on a day return from St Pancras to Paris aboard the Eurostar to record the shots of Donald; ‘Going on a breakneck round the world shoot this week. Shout ya when I’m back,’ tweeted McCarthy as the globetrotting shoot commenced, while Neville appeared as the man with the laptop near the Eiffel Tower. The duo flew from London to San Francisco on Wednesday 5, recorded the inserts featuring Sam at a vantage point near the Golden Gate Bridge, and then travelled on to Tokyo for 41 hours to record the Yuki material on Friday 7, shooting at various locations in Shibuya including a Starbucks near a main junction and the Asakusa Kannon pagodas near the Sensōjīkodom Library on Saturday 8, and returning to London on Monday 10 December; these shoots were organised by various BBC international offices. The revised linking material of Nabile’s video was then recorded as a mini-shoot in a room at Television Centre on Monday 18 February 2013, this time with Manpreet Bachu.

Connections: Up The Shard



▶ Cloud Incorporated operates out of floor 65 of The Shard, a 95-storey skyscraper at 32 London Bridge Street in Southwark which had been under construction since March 2009 and was completed in March 2012; the building was opened to the public on 1 February 2013.

Short playpark scene

Steven Moffat’s script for *The Bells of Saint John A Prequel* was issued on Thursday 8 November 2012 and was a short scene of the Doctor sitting on a swing in a playpark and being joined by

THE BELLS OF SAINT JOHN

STORY 232

Right:
Miss Kizlet
- the Great
Intelligence's
servant.

a little girl to whom he explained that he had lost a friend of his twice and hoped to bump into her again; the little girl then went over to her mum who addressed her as 'Clara Oswald'. The script underwent minor revisions the same day to omit the little girl's father who was originally present but had no dialogue. The scene was recorded by the double bank unit at the playground of the municipal Roath Park and Lakes off Lake Road East in Cardiff from 8am on Monday 26 November. The director was John Hayes, and the scene featured Smith with Nicola Sian - who had already appeared as Ellie in *The Rings of Akhaten* during October - plus Sophie Downham who was to appear in *The Name of the Doctor*. According to the recording schedule, this scene was set in 1999. The finished item ran to 2'34" and opened with a short version of the



title sequence which carried the title and writer credit, while the closing titles simply comprised the title of the forthcoming episode and its transmission details. The prequel appeared on the BBC website from noon on Saturday 23 March 2013 and from 5.15pm to 8.30pm on the BBC Red Button channel; the same channel carried it from around 7.30pm to 7am every night from Tuesday to Friday. ■

PRODUCTION

Mon 24 Sep 12 BBC Roath Lock Studios: FF82 - Nabile's Living Room

Mon 8 Oct 12 Beatty Avenue, Roath, Cardiff (Maitland House: Kitchen/Front Garden)

Tue 9 Oct 12 Beatty Avenue (Maitland House: Hallway/Front Garden)

Wed 10 Oct 12 Beatty Avenue (Maitland House: Hallway/Front Door/Clara's Room/Front Garden/Next Door Window)

Thu 11 Oct 12 Ecubed Solutions, MOD St Athan, St Athan, Barry (Plane/Plane Cockpit); Southerndown Beach, Beach Road, Dunraven Park (Ext Monastery); BBC Roath Lock Studios: Studio 1 - Tunnel/Burial Chamber

Fri 12 Oct 12 Beatty Avenue (Maitland House: Clara's Room)

Sun 14 Oct 12 BBC Roath Lock Studios: Studio 4 - TARDIS

Mon 15 Oct 12 Grange St Paul's Hotel,

Godliman Street, London (Covent Garden Café Roof Terrace); London: Westminster Bridge, Waterloo Bridge, Horse Guards Parade, The Mall, Admiralty Arch

Tue 16 Oct 12 Queen's Walk, Southbank, London (Southbank); Westminster Bridge, London (Westminster Bridge); Waterloo Bridge, London (Waterloo Bridge); St Thomas Street, London (The Shard)

Wed 17 Oct 12 Fforest Fawr, Heol-Y-Fforest, Taffs Well (Burial Ground); Caerphilly Castle, Castle Street, Caerphilly (Tower Staircase/Monastery Courtyard/Ext Monastery/Top Landing/Tower Room)

Thu 18 Oct 12 BBC Roath Lock Studios: Studio 3 - Cloud Incorporated/Miss Kizlet's Office; Studio 4 - Newscaster against Greenscreen

Fri 19 Oct 12 Welsh National Assembly Building, Pierhead Street, Cardiff (Int Covent Garden Café); BBC Roath Lock Studios: Studio 4 - TARDIS

Mon 22-Tue 23 Oct 12 BBC Roath Lock Studios: Studio 3 - Cloud Incorporated/Miss Kizlet's Office

Wed 24 Oct 12 Cardiff Streets (Photoshoot); BBC Roath Lock Studios: Studio 2 - Clara's Attic Bedroom/Maitland Hallway/Cloud Incorporated/Rooftop Café/Ext Maitland House

Fri 9 Nov 12 BBC Roath Lock Studios: Studio 4 - TARDIS; Outside Studios 1 & 2 - Greenscreen

Wed 21 Nov 12 BBC Roath Lock Studios: Studio 1 - Greenscreen (Dr Simeon)

Sun 2 Dec 12 St Pancras Station, London (St Pancras Station); Eurostar (Int Eurostar); Paris, France (Ext Paris)

Thu 6 Dec 12 San Francisco, California, USA (San Francisco Vantage Point)

Sat 8-Sun 9 Dec 12 Shibuya, Tokyo, Japan (Café)

Mon 18 Feb 13 BBC Television Centre, London (Nabile's Living Room)

Post-production

In post-production, *Mama Do the Hump*, as released by hip hop duo Rizzle Kicks in December 2011, was added as the music playing on Angie's laptop. Sixteen new music cues, composed by Murray Gold, were recorded for the episode by the National Orchestra of Wales on Monday 28 January 2013.

Various crew members were also featured in the face-match sequence as Clara identified Miss Kizlet's staff; art director Amy Pickwood and graphic artist Christina Tom featured on Twitter, production buyer Adrian Greenwood

could be found on Flickr, petty cash buyer Florence Tasker turned up on Google+, production assistant Samantha Price was located on Facebook and art department co-ordinator Donna Shakesheff was identified via Foursquare.

Generally, the edits made throughout the finished episode were fairly minor. After Angie told Clara that more than one person could use the internet at a time, she originally continued, "How can you even exist in the modern world?" "You wouldn't understand. A fountain pen and a personality," replied her nanny. When George told Clara that the nanny adverts

Below:
The Doctor is frustrated that the Wi-Fi isn't faster at the rooftop café.



Connections: Mind my bike!

➤ The Doctor comments that he rode his motorbike in the Anti-Grav Olympics in 2074 and came last; he had previously made reference to the first Anti-Gravity

Olympics in *Tooth and Claw* [2006 - see Volume 51].



were in so hopefully they could find someone, he added, "You'll be able to get back home..." "I'm here as long as you need me," Clara told him. "And we are tremendously, hugely..." began the father. "You don't have to keep saying it," the nanny assured him. After Clara told Artie that he would cry his eyes out over chapter 11 of *Summer Falls*,

she added, "The good kind of crying."

When the Doctor arrived at the burial ground, he was originally to say, "Show me!" to the two guard monks; in the finished scene, the ringing of the telephone could already be heard. Later on at the Maitlands', after Clara realised that the little girl came from the book cover, she suddenly heard a strange noise (in fact, the noise of the TARDIS taking off). The ship then rematerialised with the de-monked Doctor bounding out. When Clara said that she didn't understand how he had de-monked so quickly, the Doctor

Below:

"Wake the Abbot. The bells of Saint John are ringing."



originally replied, "I have a time advantage, very happy to explain it to you."

The Doctor's defeat of the Spoonhead was slightly re-edited; originally Alexei warning that the upload was being reversed took place before the Doctor dealt with the walking base-station, during which he had commented, "So, what are you then? Under the camouflage..." The Doctor's frantic comments as he typed to save Clara were added in dubbing. Originally when Clara woke she was to have heard the Doctor whistling as he worked on the Spoonhead outside. Asking from her window if the Doctor was guarding her, Clara enquired, "Are all computer helplines like this?" "Oh, yes. Pretty much, I should think," reassured the Doctor. When Clara joined the Doctor, she originally said of the house, "I work there," but this was changed in dubbing. When the Doctor asked about her being a governess - like last time - she replied, "It's not a career choice. Their mum died, I'm helping out, that's all." "Why you?" asked the Time Lord. "Why not? I was around, I had no plans..." began Clara to which the Doctor noted, "People always have plans."

Rooftop café

After the motorcycle had crossed Westminster Bridge, Clara asked, "So where did you get the bike?" "Gift from Henry the Ninth," replied the Doctor, "I say gift, he was asleep. I say asleep, he was trapped under a piano." At the rooftop café, the Doctor was originally to have a flashback to Clara's travel book after discussing how he didn't have plans, and when the Doctor was sent for coffee he originally experienced a series of quick flashbacks of the Victorian Clara as both barmaid and governess. Inside the café while Miss Kizlet was showing off



her control of the Wi-Fi to the Doctor, there was a short scene back at Cloud Incorporated where one of the female computer workers saw the light on her webcam briefly flash. “What’s wrong?” asked Mahler, with the worker replying, “My webcam just came on...” as Miss Kizlet moved past in the foreground.

Talking to the newsreader on the café television, the Doctor asked of the control of the Wi-Fi, “Doesn’t anyone notice?” “They notice what we allow them to,” replied the newsreader. As the pair discussed the walking base-stations, the news anchor said, “They’re very hard to spot. Can you see?” The Doctor’s declaration that he was going to end the scheme today was shifted from before Mahler asking the staff about their use

of social media to afterwards. The scene of Miss Kizlet reporting to the face of Dr Simeon originally came after Alexei and Mahler recovering their memories.

A scene in the TARDIS was cut prior to the closing sequence of the Doctor and Clara at the Maitlands’. In this, the TARDIS was in the semi-darkness of night and the Doctor sat on the steps staring at a Victorian family shot of Clara as a governess. Using his sonic screwdriver, he changed the shot to show an identity card of Oswin Oswald, Junior Entertainments Manager aboard Starship Alaska; he flicked between the two images and was slumping back when – to his astonishment – the phone in the door rang again. Crossing the chamber, the Doctor answered it to be met with silence at first: “Hello?... Clara?... Hello, who is this?” “Take her,” whispered a female voice. “Take who?” asked the Doctor. “Trust her. And take her,” insisted the voice. “Take who, where? Clara?” insisted the Doctor. “Take her,” repeated the voice. “Who am I speaking to?” asked the Doctor, “How did you phone this phone, because it isn’t actually a phone!... I don’t know who Clara is, I don’t understand her. I met her three times. Twice she died. The same woman, three times – not possible. If you understand that, you explain that to me now.” There was silence, then the female voice said, “Trust her,” one last time and the line went dead, leaving the Doctor alone, troubled and uncertain.

In the closing TARDIS scene, when Clara spoke of Maitland’s wife dying, she originally added, “She was an old friend. Used to live next door, when I was little. She... looked after me when...” “When what?” asked the Doctor, but the woman was silent so he discussed *101 Places to See* instead. Clara asking, “Is this actually what you do?” was added in dubbing. ■

Left:
Cold and
callous Kizlet.



Publicity

Above:
The Doctor
raises his
screwdriver.

» The date of *Doctor Who*'s return to BBC One was confirmed as Saturday 30 March – Easter weekend – on Wednesday 23 January. By the end of February, the cast members were starting to promote the new series; Jenna-Louise Coleman appeared live on Channel 4's *The Last Leg* on Friday 22 February. The first official image for *The Bells of Saint John* was released on Friday 1 March and a teaser trailer appeared around 11.30pm on BBC One on Saturday

2. Coleman performed a phone interview with Richard Bacon during the broadcaster's visit to Roath Lock on his Radio 5 Live show on Monday 11 March, and the next day at 5.30pm, Matt Smith chatted to *Heat* TV editor Boyd Hilton at the Apple Store on Regent Street in London. Smith then recorded an appearance on ITV's *The Jonathan Ross Show* on Thursday 14 March (broadcast on Saturday 16) and did further promotional work on Friday 15 March, starting at 8.25am

with an appearance on Chris Evans' *Comic Relief*-themed breakfast show on Radio 2, attending the press screening of *The Bells of Saint John* at the BBC at 1pm, taking part in the subsequent Q&A chaired by Boyd Hilton alongside Coleman and Steven Moffat, and then making a live '3D' appearance dressed as the Doctor alongside Dermot O'Leary and Claudia Winkleman on the *Comic Relief* BBC One telethon at 7.35pm.

- » A new trailer for the episode appeared on BBC One Cymru at around 1.55pm on Saturday 16 and was then networked just before 8pm, with *The Jonathan Ross Show* screening at 9.20pm on ITV and previewing the Doctor and Clara on the crash-diving plane. BBC News presented coverage of the press launch on Monday 18, with the BBC Media Centre issuing programme information and interviews with Smith, Coleman and Moffat. That night in the USA, a pre-recorded interview with Coleman appeared on CBS' *The Late Late Show* along with an extract of the Doctor and Clara crossing Westminster Bridge on the Triumph.
- » *Radio Times* carried a *Behind the Scenes* feature entitled *Who's Coming Home* showing work on the Sky Bar scenes in its edition on Tuesday 19 March. On Thursday 21 March it was announced that a 'prequel' would air on the BBC Red Button service from 5.15pm on Saturday 23. On Friday 22, BBC America released a 1'01" *Doctor Who Inside Look* video entitled *Meet Jenna* in which Smith, Coleman

and Moffat recalled the auditioning process for Clara, and *Entertainment Weekly* celebrated the show's return with two different *Doctor Who*-related covers for its new issue. The 31" trailer for the episode aired on BBC One immediately before the 7pm transmission of the edition of *Pointless Celebrities* which featured stars from the history of *Doctor Who* and had been recorded at Television Centre on Tuesday 13 November.

- » The *Daily Mirror* ran the fashion item *Doctor Who sidekick gets into a wardrobe to travel back in time* about Jenna-Louise Coleman on Sunday 24 March, and BBC America issued two new videos entitled *Question Time with Matt and Jenna* in which Coleman interviewed Smith (1'28") and Smith interviewed Coleman (1'00"). Further clips from the forthcoming episode were released



Left: An exclusive preview of *Doctor Who* in *TV & Satellite Week*.

from Tuesday 26, starting with 48' of *The Doctor Changes*. *Doctor Who* graced the cover of the Easter *Radio Times* with images of the Doctor and Clara plus an array of monsters, along with comments from Smith and Coleman in James Naughton's two-page feature *Who's a Clever Boy Then?* plus Moffat's now-traditional *Episode Guide* to the forthcoming run (which did not reveal the title of *The Finale*). 'The chemistry is soon fizzing between Matt Smith and Jenna-Louise Coleman,' wrote Patrick Mulkern as he selected *The Bells of Saint John* as the Pick of the Day; the programme billing was accompanied

Below:
Motorbike
photoshoot.



by a photo of the helmeted Doctor and Clara speeding through London. The magazine's front and back covers folded out into a wall chart of characters and creatures from the eight new episodes.

▶ Richard Arnold presented his press launch interviews with Smith and Jenna-Louise Coleman on ITV's *Daybreak* around 8.25am on Wednesday 27 March, while the BBC released two more clips: 38" of *Meet Miss Kizlet* and 1'14" of *Plane Hurling to Disaster*. Another BBC video was 29" *Introducing The Bells of Saint John* with Smith and Coleman on the press day heralding the "big action-adventure romp". The raw footage of Nabile's warning from the pre-credits was then issued on Thursday 28 as a 27" item entitled *#nabileswarning* in which he urged people not to click on strange Wi-Fi symbols on their computers... At the same time, Nabile was also trying to get his message out to people via Twitter as *@nabileswarning*.

▶ On the morning of transmission, at 8.55am, BBC One's *Breakfast* carried a pre-recorded three-minute report by entertainment correspondent Lizo Mzimba which included interviews at the launch with Smith and Coleman, while at the same time on BBC Radio 5 Live's *Weekend Breakfast*, Paul Griggs of the *Doctor Who* Appreciation Society discussed the show with Giles Dilnot and Eleanor Oldroyd. BBC America also released another 56" *Inside Look* video entitled *Meet the Doctor... Again!* with comments from Smith, Coleman and Moffat.

Broadcast

▶ With a special continuity announcement featuring the sinister Wi-Fi symbols, *The Bells of Saint John* aired at 6.15pm as the run-in to *The Voice* on BBC One and BBC One HD meaning that its competition on ITV (as ITV1 had been rebranded) was *You've Been Framed*. With a final rating of 8.44m, *The Bells of Saint John* was the most-watched show of the day, ahead of *The Voice* and *Ant and Dec's Saturday Night Takeaway*.

▶ The episode aired the same evening on BBC America and via SPACE in Canada; it was then shown on Sunday 31 March by ABC1 in Australia and on

Thursday 11 April via PRIME in New Zealand. Following transmission, a 3'52" video *Behind the Scenes of The Bells of Saint Johns* was made available via the BBC website with interviews with Smith, Coleman and Moffat as well as material from the second of the two London location days. In the USA, Smith and Coleman appeared on BBC America's *The Nerdist* talking to Chris Hardwick later the same evening.

▶ 'Moffat's writing is always hurtlingly cutting-edge,' wrote reviewer Euan Ferguson of *The Guardian* on Saturday 30. 'This one was as if he'd sat in a dark pub for a while with Chris Morris

Above:
An interesting choice of costume change for the Doctor.



Above:
Mr Frowny.

and Charlie Brooker and analysed the Woefulness of Modern Stuff, yet somehow (as he ever is) been given a spoonful of kind honey on his way out.'

- » Ben Lawrence of *The Daily Telegraph* commented that 'viewers in search of thrills will certainly have relished *The Bells of Saint John*... Big-budget effects, a rapid pace, a sense of fun – there was much in *The Bells of Saint John* to enthrall a 21st-century child.'
- » 'The story was curiously unambitious,' noted Mike Higgins of *The Independent*. 'The pairing of an intellectually bright but emotionally dim male with a techno-illiterate but wised-up female is a tired old trope of much drama and comedy, not just *Doctor Who*.'
- » 'Taking our growing addiction to the internet to its final, outlandish

conclusion, this sharply entertaining episode saw the feisty, flirtatious Clara Oswald... become trapped in the digital ether,' wrote Arifa Akbar in *The Independent* on Monday 1 April, 'Coleman's fizzing chemistry and witty repartee with Smith's Doctor will, no doubt, make her the perfect new companion in this seventh series.'

- » Jon Cooper of the *Daily Mirror* commented that 'while *The Bells of Saint John* certainly had its moments, as a whole it didn't reach the heights of previous episodes'.
- » A tie-in ebook edition of *Summer Falls* by Amelia Williams (with help from James Goss) was published by BBC Books on Tuesday 2 April. The arrival of Clara was celebrated in a letter from Ryan Pollard of Marsden in the *Feedback* pages of *Radio Times* (13-19 April) when he wrote that 'Smith was on top form again, but Jenna-Louise Coleman keeps getting better and better, delivering us another Clara who is just as feisty and confident, but much more secretive and vulnerable than beforehand'.
- » "Every time someone leaves you get to start again," Smith commented on *Doctor Who: The Companions*, "but you get to start again with potential and prospect and adventure. And that is what the show is about at its heart – it's about adventure."

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
The Bells of Saint John	Saturday 30 March 2013	6.15pm-7pm	BBC One	45'14"	8.44M (8th)	87

Merchandise

The *Bells of Saint John* was first released on DVD and Blu-ray by BBC Worldwide as part of the *Series 7: Part Two* set in May 2013. *Doctor Who – The Complete Seventh Series* was released on DVD and Blu-ray in October 2013 and included *The Bells of Saint John*. Extras included the ‘prequel’ for *The Bells of Saint John* and the online behind-the-scenes item. The series set was subsequently reissued in October 2013 and August 2014.

Murray Gold’s incidental music from the episode featured on Silva Screen’s two-disc CD set *Doctor Who: Series 7 – The Original TV Soundtrack*, released in September 2013. The track *Up The Shard* was subsequently



included on the four-disc edition of *Doctor Who – The 50th Anniversary Collection* in December 2013, and again on the 11-disc version in September/November 2014.

Above: Pyramid Posters’ celebratory image.

In October 2013, BBC Books released *Doctor Who: Summer Falls and Other Stories* by James Goss and Justin Richards. These stories were

Below: *Summer Falls* from BBC Books.

initially available as three ebooks and then as three CD audio releases. The story *Summer Falls* was inspired by the book featured in *The Bells of Saint John*.



A poster celebrating *The Bells of Saint John* was available from Pyramid Posters in April 2013.

In May 2013, Titan issued a canvas print which was a reproduction of the painting featured in the episode. ■

Left: Titan’s painting reproduction.



Cast and credits

CAST

Matt Smith The Doctor
 and
Jenna-Louise Coleman Clara
 with
Manpreet Bachu Nabile
Sean Knopp Paul
James Greene The Abbott
Eve De Leon Allen Angie
Kassius Carey Johnson Artie
Geff Francis George
Celia Imrie Miss Kizlet
Robert Whitelock Mahler
Dan Li Alexei
Daniella Eames Little Girl
Antony Edridge Pilot
Fred Pearson Barista
Jade Anouka Waitress
Olivia Hill Newsreader
Matthew Earley Man with Chips
Isabella Blake-Thomas Child Reading Comic
Richard E Grant The Great Intelligence

Below:
 Contemplative
 monk.



UNCREDITED

Mayumi Kochi Yuki
Neville Kidd Man in Paris
Douglas Kirby Donald
Matt Hemmerich Sam
Lamorna Waters Maitland Mum
David Bailey Older Monk
Jeremy Harvey, Richard Husband
 Monks Guarding Paul
Charlotte Parsonsson Double for Clara
Simon Fowler, Shaun Lucas
 Monks Guarding Burial Chamber
**Caroline Harrison, Rebecca Anderson,
 Marina Baibara, Nicola Rogers, Kalbir Kaur-
 Mann, Hannah Tidd, Sarah Marinos, Bella
 Winder, David Stock, Harry Burt, Philip
 West, Darius Walker, Darren Swain, Allan
 Gill, Garry George** Cloud Workers
Tim Reid Spoonhead
**Alan Reid, Dan Gaisford, Howard Howell,
 Michael Barkhordar, Dennis Gregory, Tim
 Beech, Dean Hennessy, Paul Dawkins, Tim
 Brown, Mark Snowden, Richard Powell,
 Phil Brown, Greg Bennett, Emma Rogers,
 Lisa Smoult, Francisca Garcia, Alice Ward,
 Volenté Lloyd, Laura Bridgewater, Patricia
 Dichler, Amanda Stahl, Helen Irving, Lynette
 Thorpe, Rebecca Donovan-Morgan**
 European Business Flight Passengers
Nicole Crees Passenger/Hand Double for Clara
Elena Allsopp
 Flight Attendant/Hand Double for Clara
Ian William George Double for The Doctor
Mark Andrews Co-Pilot
**Tomas Hunt, Robert Vasco, Paul Bailey,
 Ashley Keohane, Loucas Louca, Kwabena
 Amponso, Igor Urdenko, Saleh Mohammed,
 Vince Bishop, Mei Chern Lim, Catherine
 Chong, Rita Minhas, Ewa Murphy, Marina
 Michel, Georgie Parkin, Lindsey Morgan,**



Sylvia Maharaj, Simone Plummer, Millie Brown, Abimbola Sodeke, Antonia Davies, Albert Chong Tourists/Londoners
Xavier Huerga, Allin Kempthorne, Phoenix Stewart Street Performers
Edie Ireton, Ogechi Mere, Ikechi Mere, Zara Ramtohul-Akbur, Jessica Thornton Children
Linda Matthews, Dawn Thornton Chaperones/Passers-by
SmithDoman Riding Double for The Doctor
Charlotte Parsonsson Double for Miss Kizlet
Ian William George Double for Alexei
Dave Whitlam, Elaine Lanighan American Tourist Couple
Andy Godbold Stunt Double for The Doctor
Dani Biernat Double for Clara
Lina Ferrer-Fort, Antoni Ferrer-Fort European Couple
Champa Morgan, Marquita Stokes, Katherine Hay, Ying Qin, Anne Lyken-Garner, Nina Takel, Ling Cheung, Elaine Caulfield, Rossana Ubaldi, Lana Boocock, Dorothy Hood, Richard Atkin, Richard Parry, Keith Ruby, Christo Pandit, Eugene Henderson, Michael Britton-Jones, Philip Bailey, Chris Shalders, Kyle Legall Punters
Rahim Mastafa Hotel Porter
Claire Delaney Waitress
Rebecca Hughes, Tomas Avo, Ashley Obi Children
Vinod Soni Businessman
Marcus Elliott, Andrew Cross, Ian Hilditch, Alistair Sanderson, Chester Durrant, Sion Price, Jon Davey, Steve Grant Unit Soldiers

CREDITS

Written by Steven Moffat
 Series Producer Marcus Wilson
 Producer: Denise Paul
 Directed by Colm McCarthy
 Stunt Coordinators: Crispin Layfield, Jo McLaren
 Stunt Performers: Andy Godbold, Dani Biernat
 First Assistant Director: Nick Brown
 [uncredited: David Mack]
 Second Assistant Director: Heddi-Joy Taylor-Welch
 [uncredited: Harry Bunch]
 Third Assistant Director: Danielle Richards
 [uncredited: Delmi Thomas, Matt Redd, James Sampson]
 Assistant Directors: Gareth Jones, Louisa Cavell
 [uncredited: Chiara Carbonara, Charlotte Lailey de Ville, Rebecca Konig, Gareth Webb]
 Location Managers: Nicky James, Thomas Elgood
 [uncredited: Iwan Roberts]
 Unit Manager: Monty Till [uncredited: Andy Ryland]
 Location Assistant: Iestyn Hampson-Jones
 Production Manager: Phillipa Cole
 Production Coordinator: Claire Hildred
 Assistant Coordinator: Gabriella Ricci
 Production Secretary: Sandra Cosfeld
 Production Assistants: Rachel Vipond, Samantha Price
 Assistant Accountant: Rhys Evans
 Assistant Script Editor: John Phillips
 Script Supervisor: Steve Walker
 [uncredited: Susannah Binding]
 Camera Operator: Joe Russell
 [uncredited: Paddy Blake]
 Focus Pullers: James Scott, Chris Walmsley
 [uncredited: Chris Reynolds, Robin Horn, Mary Kyte, Trevor Speed, Duncan Fowlie, Chris Samworth, Barry Crocker]
 Grip: Gary Norman [uncredited: Steve Manningham, James Holloway, Clive Baldwin, Chris Jordan]
 Camera Assistants: Meg de Koning, Sam Smithard, Cai Thompson [uncredited: James Brown, Matt Lepper, Tomoi Summers, Laurence Watson, Kriss Dallimore, Chris Hayden]
 Assistant Grip: Owen Charnley [uncredited: Sam Reeves, Ben Moseley, Lee Naylor-Vane]

Left:
Take 2.



Above:
Recording
inside
the TARDIS.

Sound Maintenance Engineers: Ross Adams,
Chris Goding [uncredited: Chris Hughes,
Laura Coates, Glyn Hamer]
Gaffer: Mark Hutchings
Best Boy: Stephen Slocombe
[uncredited: Ian Jewels]
Electricians: Bob Milton, Nick Powell, Gafin Riley,
Gareth Sheldon
Supervising Art Director: Paul Spriggs
Set Decorator: Adrian Anscombe
Production Buyers: Adrian Greenwood,
Charlie Lynam, Holly Thurman
Art Director: Amy Pickwood
Assistant Art Director: Richard Hardy
Art Department Coordinator: Donna Shakesheff
Prop Master: Paul Smith
Prop Chargehand: Ian Griffin
Set Dressers: Jayne Davies
Prophands: Austin J Curtis, Jamie Farrell,
Jamie Southcott
Standby Props: Helen Atherton, Rob Brandon
Dressing Props: Mike Elkins, Paul Barnett
Graphic Designer: Chris Lees
Graphic Artist: Christina Tom
Storyboard Artist: Andrew Wildman
Petty Cash Buyer: Florence Tasker
Standby Carpenter: Will Pope
Standby Rigger: Bryan Griffiths
Practical Electrician: Christian Davies
Props Makers: Penny Howarth, Alan Hardy
Props Driver: Gareth Fox
Construction Manager: Terry Horle
Construction Chargehand: Dean Tucker
Scenic Artist: John Pinkerton
Assistant Costume Designer: Fraser Purfit
Costume Supervisor: Carly Griffith
Costume Assistants: Katarina Cappellazzi,
Gemma Evans [uncredited: Sian Samuel,
Pam Verran]

Make-Up Artists: Vivienne Simpson,
Sara Angharad, Allison Sing
[uncredited: Pam Mullins, Gill Rees]

Casting Associate: Alice Purser

Assistant Editor: Becky Trotman

VFX Editor: Joel Skinner

Dubbing Mixer: Tim Ricketts

ADR Editor: Matthew Cox

Dialogue Editor: Darran Clement

Sound Effects Editor: Paul Jefferies

Foley Editor: Jamie Talbutt

Graphics: Peter Anderson Studio

Additional Visual Effects:

BBC Wales Visual Effects

Online Editor: Jon Everett

Colourist: Mick Vincent

With thanks to

The BBC National Orchestra of Wales

Conducted and Orchestrated by Ben Foster

Mixed by Jake Jackson

Recorded by Gerry O'Riordan

Original Theme Music: Ron Grainer

Casting Director: Andy Pryor CDG

Production Executive: Julie Scott

Post Production Supervisor: Nerys Davies

Production Accountant: Jeff Dunn

Sound Recordist: Deian Llŷr Humphreys

[uncredited: Gareth Meirion Thomas]

Costume Designer: Howard Burden

Make-Up Designer: Barbara Southcott

Music: Murray Gold

Visual Effects: The Mill

Special Effects: Real SFX

Prosthetics: Millennium FX

Editor: Mark Davis

Production Designer: Michael Pickwood

Director of Photography: Simon Dennis

[uncredited: Stephan Pehrsson,

Tim Palmer BSC, Neville Kidd]

Line Producer: Des Hughes

Executive Producers: Steven Moffat,

Caroline Skinner

BBC Cymru Wales

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PREQUEL

CAST

Matt Smith The Doctor
Sophie Downham Little Girl
Nicola Sian Ellie
Claire Rowland Mum
Sandra Scott Grandma
Ava Otten, Nico Ablade Children

CREDITS

Written by Steven Moffat
 Series Producer: Marcus Wilson
 Produced by Denise Paul
 Directed by John Hayes
 First Assistant Director: David Mack
 Second Assistant Director: Heddi-Joy Taylor-Welch
 Third Assistant Directors: Delmi Thomas
 Assistant Directors: Charlotte Lailey de Ville,
 Gareth Webb
 Location Manager: Nicky James
 Location Assistant: Iestyn Hampson-Jones
 Production Manager: Phillipa Cole



Production Coordinator: Claire Hildred
 Asst Production Coordinator: Gabriella Ricci
 Script Supervisor: Steve Walker
 Camera Operator: Martin Stephens
 Focus Pullers: Sally Low, Leo Holba
 Grip: Dave Summerfield
 Camera Assistants: Cai Thompson,
 Laurence Watson
 Assistant Grip: Sam Reeves
 Sound Maintenance Engineers: Chris Hughes,
 Laura Coates
 Gaffer: Mark Hutchings
 Best Boy: Ian Jewels
 Supervising Art Director: Paul Spriggs
 Standby Rigger: Bryan Griffiths
 Costume Supervisor: Carly Griffith
 Sound Recordist: Christian Joyce
 Costume Designer: Howard Burden
 Make-Up Designer: Barbara Southcott
 Production Designer: Michael Pickwood
 Director Of Photography: Richard Stoddard
 Line Producer: Des Hughes
 Executive Producers: Steven Moffat,
 Caroline Skinner

Above:
 The Doctor
 opts for a
 different mode
 of transport.

Left:
 Clara collects
 money in the
 Doctor's fez.

Profile

CELIA IMRIE

Miss Kizlet

Celia Imrie's Glasgow-born working class father David was a radiologist and former WWI naval surgeon, and was working as a chauffeur when he met young aristocrat Diana Cator. The fourth of their five children, Celia Diana Savile Imrie was born 15 July 1952 in Guildford, Surrey. Her dreams of being a dancer dashed after rejection by the Royal Ballet, she suffered anorexia at 14 and underwent electro-convulsive therapy. Recovered, Imrie left Guildford High School at 16 for the Guildford School of Acting.

A television background appearance came in sitcom *The Fenn Street Gang* (1971) at 19 and her first TV acting role was as nurse Jenny in two episodes of *Upstairs, Downstairs* (1974). Minor film roles came in *Assassin* (1973), *House of Whipcord* (1974) and *Death on the Nile* (1978), while a notable theatre role came as Jaquenetta in a Regent's Park production of *Love's Labour's Lost* (1977).

Below:
Celia Imrie as
Philippa in
dinnerladies.



After small TV parts in *Play of the Week: Ice Age* (1978), *To the Manor Born* (1979 and 1980) and *Shoestring* (1980), noted *Doctor Who* director Douglas Camfield cast Imrie in her first lead role, as Scots chemist Fiona Patterson in science-fiction serial *The Nightmare Man* (1981). Subsequently spotted by *Doctor Who* writer Robert Banks Stewart at a party of Camfield's, the writer/producer cast her in the second series of *Bergerac* (1982), as Jim's lawyer girlfriend Marianne Bellshade. She would later guest in Stewart's series *The Darling Buds of May* (1991) and *Lovejoy* (1991).

Other Scottish-flavoured productions included *Cloud Howe* (1982), fantasy movie *Highlander* (1986), *Taggart* (1988) and sitcom *Still Game* (2003).

Imrie met aspiring comedian Victoria Wood in the mid-1970s but it was not until Wood saw Imrie in revue *81 Take 2* (1981) that she considered casting her friend in her own productions. Among the ensemble of Wood's award-winning *As Seen on TV* (1985-7), Imrie famously played Miss Babs in soap opera *Acorn Antiques*. Later Wood work included 1989 playlets *We'd Quite Like to Apologise*, *Val De Ree* and *Staying In*, single drama *Pat and Margaret* (1994) and *dinnerladies* (1998-2000).

Television comedy also included class-based sitcom *The Riff Raff Element* (1993) and cameos as PR rival Claudia Bing in *Absolutely Fabulous* (1995 and 2001) and its 2016 movie version. More recent TV sitcom leads have included *After You've Gone* (2007/8) and *Love and Marriage* (2013).

Imrie's drama credentials were boosted by roles at the National Theatre in 1987 and later notable stage productions *The Sea* (1991/2, National Theatre), *Dona Rosita*, *The Spinster* (1997, Almeida) and *The School for Scandal* (1998) at Stratford for the RSC.

Sizeable television drama roles included *Oranges Are Not the Only Fruit* (1990), *All*

Good Things (1991) and espionage thriller *The Writing on the Wall* (1996). Guest roles came in TV dramas *Stay Lucky* (1991), *Van Der Valk* (1992), *Class Act* (1995), *Midsomer Murders* (2001), *Randall & Hopkirk (Deceased)* (2001), *Heartbeat* (2002), *Marple* (2004), *Doc Martin* (2004), *Jonathan Creek* (2004), *Poirot* (2006) and *Lewis* (2012). Costume series have included *Black Hearts in Battersea* (1996), *Tom Jones* (1997), *Gormenghast* (2000), *Love in a Cold Climate* (2001), *Daniel Deronda* (2002), *Dr Zhivago* (2002), *Cranford* (2009) and the small screen *Titanic* (2012).

She has made big-screen appearances in fantasies *Frankenstein* (1994), *The Borrowers* (1997) and cameo'd as fighter pilot Bravo Five in *Star Wars: The Phantom Menace* (1999) but is better known for eccentric turns in movie comedies *Calendar Girls* (2003), *Nanny McPhee* (2005), *Wah-Wah* (2005), two *St Trinian's* films (2007 and 2009) and David Tennant's *What We Did on Our Holiday* (2014). She played Una Alconbury in the three *Bridget Jones* movies (2001/2004/2016).

Her role as Madge in hit movie *The Best Exotic Marigold Hotel* (2011) and its 2015 sequel led to US work, including an episode of DC's *Legends of Tomorrow* (2016) and starring in FX comedy *Better Things* (2016).

Son Angus was born in 1994 after a platonic agreement with actor friend Benjamin Whitrow. Later a trained actor, Angus first worked with his mother on *Station Jim* (2001), aged five, and was her screen son in *Kingdom* (2007-9).

Imrie published autobiography *Happy Hooper* (2011) and comic fictional works *Not Quite Nice* (2015) and *Nice Work (If You Can Get It)* (2016). ■



Index

Page numbers in *italic> type refer to pictures.*

100,000 BC..... 64, 82

A

Abbot, the..... 114, 121, 129, 134
Abominable Snowmen, The..... 64, 79
 Adams, Douglas 63, 97
 Adventure Calendar 95, 96, 97, 98, 99
Adventure in Space and Time, An..... 55, 123
Age of Steel, The..... 18, 126
 Alexei..... 114, 115, 118, 122, 130, 134, 135
 Alice..... 61, 67, 70, 71, 77, 79
Aliens of London..... 49, 64
 Allen, Eve De Leon 120, 127
Amy's Choice..... 20
 Andrews, Matt 120, 124
Angels Take Manhattan, The 4, 6-7, 8, 9, 10-11, 12, 13-15, 16-17, 18-21, 22, 23, 24-25, 26, 27-29, 30, 31-32, 33-35, 36, 37-38, 39-40, 41-44, 45, 46, 47, 48, 49, 50-51, 52, 53-55, 62, 65, 66, 69, 76, 77, 101, 126, 129
 broadcast..... 47-49
 cast and credits..... 51-53
 draft scripts 15-20
 editing..... 38-44
 merchandise 50
 post-production..... 38-44
 pre-production..... 12-23
 production..... 24-37
 profile 54-55
 publicity..... 45-46
 ratings 47, 49
 readthrough 20, 21
 rehearsals..... 25, 29
 story..... 10-11
 Angie 114, 117, 122, 133
Army of Ghosts..... 59, 126
 Artie 114, 117, 120, 122, 134
Asylum of the Daleks..... 15, 17, 19, 23, 25, 26, 33, 35, 43, 44, 59, 63, 66, 76, 78, 81, 82, 83, 92, 121, 123

B

Barclay 67, 70
 BBC Radio 5 Live 46, 82, 136, 138

BBC website 13, 15, 17, 19, 25, 28, 29, 31, 37, 44, 46, 47, 48, 49, 82, 93, 96, 97, 100, 101, 132, 139

Beast Below, The..... 43

Bells of Saint John, The..... 110-113, 114-115, 116, 117, 118, 119-121, 122, 123-124, 125, 126-127, 128, 129-132, 133, 134-135, 136, 137-138, 139, 140-146, 147

The Bells of Saint John – A Prequel... 131, 132, 137, 141
 broadcast..... 139-140
 cast and credits..... 142-145
 draft scripts 117-119
 editing..... 133-135
Introducing the Bells of Saint John..... 138
 merchandise..... 141
 post-production..... 133-135
 pre-production..... 116-124
 production..... 125-132
 profile 146-147
 publicity..... 136-138
 ratings 139, 140
 readthrough 119, 124
 story..... 114-115

Big Bang, The..... 15, 20, 33, 43, 126

Blenkins, Holly 77, 78

Blink 14, 74, 76

Bluett, Charlie 27, 32, 35, 76

Boom Town..... 34

Bowen, Louise..... 27, 35

Brain of Morbius, The..... 59

Breakfast (BBC One)..... 21, 45, 81, 99, 138

C

Central Park..... 8, 10, 14, 19, 22, 23, 27, 28, 29, 30, 31, 38, 45, 46, 51, 54

Chase, The 4, 8

Chibnall, Chris..... 36, 37

Chilcott, Bob 69, 90

Children in Need 80, 83, 86, 94, 95

Chinese Foreman 16, 19, 21, 40

Christmas Invasion, The..... 41

Closing Time..... 81

Cloud Incorporated 122, 124, 129, 130, 131, 135

Colbert, Dominique..... 32, 76

Cold Blood..... 20, 65

Cold War 65

Coleman, Jenna-Louise 44, 65, 70, 76, 77, 79, 82, 83, 84, 85, 86, 94, 95, 96, 97, 98, 99, 100, 101, 120, 125, 127, 128, 129, 130, 136, 137, 138, 139, 140

Colony in Space..... 64

Comic Relief 71, 98, 109, 137

Crimson Horror, The..... 65, 70, 72, 80, 81, 84

Curse of Fatal Death, The71, 109
Curse of the Black Spot, The 43

D

Daily Express.....76, 82, 129
Daily Mail.....31, 34, 76, 77, 80,
97, 98, 125, 129
Daily Mirror.....47, 81, 98, 127,
137, 140
Daily Telegraph, The13, 46, 99, 128, 140
Daleks in Manhattan.....8
Darcey-Alden, Ellie71, 78, 79, 94
Darcey-Alden, Joseph71, 78, 79, 94
Darkover House68, 69, 71, 72,
77, 79, 81, 91
Darvill, Arthur12, 13, 18, 19, 20,
25, 26, 29, 35, 36, 37, 45,
46, 47, 48, 49, 54, 73, 124
David, Rob21, 27, 33
Davies, Ian77, 78
Day of the Doctor, The55
Day of the Moon8, 14, 34, 74, 127
Digby60, 61, 71, 72, 77
Dinosaurs on a Spaceship36, 37, 66, 127
Doctor Dances, The.....15, 34, 64, 73, 113, 118
Doctor Who and the Silurians.....65
Doctor Who Experience.....96, 97, 102, 127
Doctor Who in America (BBC America).....29, 47, 73, 77
Doctor Who Insider.....33, 35
Doctor Who Magazine.....14, 17, 18, 19,
28, 29, 30, 55, 62, 64,
65, 70, 79, 81, 98, 99,
101, 102, 116
Doctor Who TV Movie.....119
Doctor Who: Inside Look (BBC America).....20, 48, 137, 138
Doctor, the Widow and the Wardrobe, The15, 55, 59, 102
Doctor's Wife, The.....35
Donald117, 121, 131
Doomsday59, 126
Dragonfire.....64
DVD Extras.....36, 50, 80, 81, 83, 102, 141

E

Eames, Daniella120, 126
Earley, Matthew120, 128
Eleventh Hour, The18, 23, 47, 70, 76, 123
Empty Child, The.....15, 34, 64, 73, 113, 118
End of the World, The.....41
End of Time, The129
Enemy of the World, The.....55
Evolution of the Daleks8

F

Family of Blood, The.....77
Fires of Pompeii, The.....41
Flesh and Stone.....14, 15, 27, 33, 42, 73

Forest of the Dead.....14, 22
Francesca60, 61, 67, 71,
72, 77, 90
Fury from the Deep70

G

Garner, Sam10, 15, 16, 17, 18,
19, 20, 21, 26, 27, 30, 32,
33, 34, 35, 38, 46, 48
Gatiss, Mark55, 86
Genesis of the Daleks.....59
George, Ian William27, 130
GI Institute, the60, 61, 67, 68, 69,
70, 74, 78, 81, 85,
87, 89, 91, 92
Gillan, Karen12, 13, 15, 19, 20,
25, 26, 29, 31, 34, 35,
36, 46, 47, 48, 49, 54
Girl Who Died, The.....59
Girl Who Waited, The49
God Complex, The13, 27, 59
Godbold, Andy127, 129
Gold, Murray50, 93, 97, 102, 133
Good Man Goes to War, A46, 58, 63, 64,
72, 85, 93, 126
Gorton, Neill35, 74
Goss, James50, 102, 140, 141
Grant, Richard E.44, 70, 74, 76,
78, 79, 85, 96, 108-109, 130
Grayle, Julius10, 15, 16, 17,
19, 20, 21, 22, 23, 25, 26,
28, 30, 31, 32, 33, 34, 35,
38, 39, 40, 41, 44, 48
Great Intelligence, the60, 61, 64, 67,
73, 74, 76, 78, 79, 89,
90, 92, 95, 112, 113,
115, 118, 132
Gridlock.....8
Guardian, The31, 48, 81, 98, 128, 139

H

Hargreaves, Danny74, 78
Hayes, John93, 132
Hide.....65
Holmes, Sherlock23, 60, 68, 69,
70, 74, 85, 90, 109
Human Nature.....77
Hungry Earth, The20, 65
Hurran, Nick14, 15, 23, 26, 36, 46

I

Ice Governess, the60, 61, 67, 68,
71, 72, 74, 77, 78, 79, 80,
83, 84, 89, 90, 91
Idiot's Lantern, The.....119
Impossible Astronaut, The.....14, 34, 74, 127

Impossible Planet, The.....73
 Imrie, Celia.....120, 128, 146-147
Independent, The..... 81, 98, 99, 101, 140
Inferno..... 85
Into the Dalek..... 59

J

Jenny.....56, 59, 60, 61, 63,
 64, 65, 67, 68, 69, 71,
 72, 73, 74, 77, 79, 80,
 85, 86, 88, 90, 91, 92,
 93, 98, 99, 100
 Jones, Martha..... 8, 59, 112
Journey to the Centre of the TARDIS..... 82, 83, 120
Journey's End..... 8, 18, 63

K

Kalu, Bentley..... 21, 26
Keeper of Traken, The..... 64
 Kingston, Alex.....21, 32, 33, 34,
 35, 36, 47, 48, 97
 Kizlet, Miss..... 114, 115, 116, 117,
 118, 119, 120, 122, 124,
 128, 129, 130, 131, 132,
 133, 134, 135, 138, 146

L

Last Days of the Ponds, The.....46, 47, 50
 Latimer, Captain.....60, 61, 66, 68,
 69, 70, 71, 72, 77, 76,
 78, 79, 85, 88, 89, 90, 92
 Layfield, Crispin.....23, 32, 76, 79
Lazarus Experiment, The..... 130
Let's Kill Hitler..... 18
 Location Filming..... 9, 14, 28, 31, 48
 5th Avenue, New York.....29
 Bay Chambers, West Bute Street, Cardiff.....26
 Beatty Avenue, Roath, Cardiff..... 125, 126
 Bethesda Terrace, Central Park, New York..... 28
 Box Cemetery, Llanelli..... 33, 34, 36
 Brooklyn Bridge, New York..... 30, 31, 44
 Bute Park, Cardiff..... 8
 Bute Street, Cardiff.....26
 Cardiff Bay.....26
 Cardiff University.....26, 34, 78, 81
 Cathays Cemetery, Cardiff.....77
 Coal Exchange, Mount Stuart Square, Cardiff 74, 76, 93
 East 42nd Street, New York..... 31
 Fforest Fawr, Taffs Well, Caerphilly..... 129
 Fields House, Newport..... 76, 77
 Gapstow Bridge, Central Park, New York.....27
 Grange St Paul's Hotel, Godliman Street, London.....
 127-128
 Guoman Tower Hotel, St Katharine's Way, London ... 127
 Insole Court, near Llandaff..... 78, 85
 Landough House, Cowbridge..... 80

Lincoln's Inn Fields, London..... 127
 Merthyr Mawr House, Merthyr Mawr, Bridgend..... 85
 National Assembly building, Cardiff..... 130
 Neath Abbey..... 13
 Queen's Walk, Southbank, London..... 128
 RAF St Athan..... 126, 127
 Roath Park and Lakes, Lake Road East, Cardiff..... 132
 Royal Fort House, Tyndall Avenue, Bristol.....26
 Southerndown Beach, Bridgend..... 126
 St Nicholas Market, Corn Street, Bristol.....79, 80
 St Nicholas, near Cardiff..... 32
 Times Square, New York.....29, 30
 Treberfydd House, Brecon Beacons.....77, 78, 79
 Treowen Manor, Wonastow..... 81
 Tudor City Place, New York.....30
 Wollman Rink, Central Park, New York..... 27, 28

Logopolis..... 118
Love & Monsters..... 34

M

Maddison, Sarah..... 27, 32, 33, 35
 Mahler..... 114, 115, 117, 118,
 119, 120, 122,
 128, 129, 135
 Maitland, George..... 120, 122, 130, 133
 Malone, Melody (see also River Song).....6, 10, 11, 17,
 19, 22, 23, 28,
 34, 48, 50

Masque of Mandragora, The.....41
 McCarthy, Colm..... 119, 120,
 129, 130, 131
 McIntosh, Neve..... 71, 74, 84, 85
 McKellen, Sir Ian.....93, 95
 McLaren, Jo..... 80, 127
 McShane, Mike..... 21, 32, 33, 34
 Memory Worm..... 60, 61, 66, 82, 84, 92, 99
 Metzstein, Saul.....36, 65, 77, 79, 82,
 84, 85, 99, 100, 127, 131
 Millennium FX..... 27, 32, 76, 97, 125
 Moffat, Steven.....12, 13, 14, 15,
 17, 18, 20, 21, 25, 27, 30,
 31, 39, 44, 46, 47, 48,
 49, 55, 62, 63, 64, 65,
 68, 71, 73, 74, 79, 85,
 93, 94, 95, 96, 97, 98,
 99, 113, 116, 117, 121,
 127, 131, 137, 138, 139
 music.....28, 29, 44, 50, 71, 87,
 88, 97, 99, 102, 133

N

Nabile.....117, 120, 121, 131, 138
Name of the Doctor, The..... 85, 131, 132
New Earth..... 8
Nightmare in Silver..... 94
 Noble, Donna..... 63, 112

O

Oswald, Clara 55, 56, 59, 60,
61, 63, 64, 65, 66, 67, 68,
69, 70, 71, 72, 73, 76, 77,
78, 79, 80, 81, 82, 83, 84,
85, 87, 88, 89, 90, 91, 92,
93, 95, 98, 99, 100, 102, 110,
112, 114, 115, 116, 117, 118,
119, 120, 121, 122, 123, 124,
125, 126, 127, 130, 132, 133,
134, 135, 137, 138, 140, 145

Oswald, Oswin 59, 65, 66, 73, 76,
83, 92, 95, 99, 119,
121, 123, 135

P

Pandorica Opens, The 15, 20, 33, 43, 126

Paul 117, 121, 129

Pickwood, Michael 46, 65, 74, 76, 83, 102

Piper, Billie 54, 124

Planet of the Ood 126

Pond Life 36, 66

Pond, Amelia (see also Amy Pond) 12, 15, 17,
18, 22, 23, 41, 43, 49

Pond, Amy (see also Amelia Pond) 4, 5, 6, 8, 10, 11,
12, 13, 14, 15, 16, 17, 18,
19, 20, 21, 22, 23, 25, 26,
27, 28, 29, 30, 32, 33, 34,
35, 37, 38, 39, 40, 41, 42,
43, 44, 47, 48, 59, 62, 63,
69, 76, 77, 126, 129

Power of Three, The 23, 32, 35, 36, 37,
39, 45, 119, 129

pre-credit sequence 26, 88-89, 131, 138

Price, Samantha 123, 133

Pryor, Andy 55, 98

psychic paper 40, 69, 70

R

Radio 1 Breakfast Show, The 45, 97

Radio Times 13, 14, 15, 18, 20,
45, 48, 63, 64, 81,
85, 95, 97, 101, 128,
137, 138, 140

Return of Doctor Mystério, The 8

Rhodes, Mel 27, 35

Rings of Akhaten, The 88, 124, 130, 132

Rise of the Cybermen 18, 126

Roath Lock 23, 26, 34, 35,
65, 70, 74, 77, 82, 85,
119, 120, 127, 129, 130,
131, 136

Roberts, Iwan 79, 100

Rose 112

Rothwell, Sharna 27, 125

Runaway Bride, The 64, 112

S

Sam 121, 131

Satan Pit, The 73

Scream of the Shalka 71, 109

Seed, Gordon 25, 26, 33, 80, 83

Shard, The 115, 119, 123,
127, 128, 130, 131

Silence in the Library 14, 22, 113

Simeon, Dr Walter 60, 61, 63, 66, 67,
68, 69, 70, 72, 73, 74,
76, 77, 78, 79, 81, 85,
87, 88, 89, 90, 91, 92,
93, 99, 101, 108, 118,
119, 131, 135

Skinner, Caroline 14, 19, 20, 28,
30, 31, 37, 46, 47,
54-55, 69, 97, 100

Smith and Jones 64, 112

Smith, Matt 13, 17, 19, 20, 26,
27, 28, 29, 30, 31, 32,
33, 34, 35, 44, 45, 46,
47, 48, 49, 54, 55, 70,
73, 76, 77, 78, 79, 81,
82, 83, 84, 85, 86, 94,
95, 96, 97, 98, 99, 100,
101, 119, 124, 125, 127,
128, 129, 130, 132, 136,
137, 138, 139, 140

Snowmen 56, 60, 61, 64, 66, 67,
68, 69, 76, 77, 79, 80,
81, 82, 84, 88, 89, 91,
97, 98, 101

Snowmen, The 44, 46, 56-59, 60-61,
62, 63-73, 74-75, 76,
77, 78-80, 81, 82, 83-84,
85-86, 87, 88-90, 91,
92-99, 100, 101-107,
108, 109, 112,
116, 121, 126

broadcast 100-101

cast and credits 103-107

draft scripts 63, 66-70

editing 90-93

Great Detective, The 85, 86, 94,
95, 98, 102

merchandise 102

post-production 87-93

pre-production 62-73

production 74-86

profile 108-109

publicity 94-99

ratings 95, 100, 101

readthrough 70, 71

rehearsals 82

story 60-61

The Snowman (working title) 67, 70, 71, 94

Vastra Investigates - A Christmas Prequel
93, 97, 98

Song, River (see also Melody Malone)..... 6, 8, 10, 11,
12, 13, 14, 15, 16, 17, 18,
19, 21, 22, 23, 30, 31, 32,
33, 34, 35, 39, 40, 41, 42,
43, 46, 48, 73, 97
sonic screwdriver 39, 40, 41, 61, 70, 78,
123, 135, 136
Spoonhead.....114, 115, 117, 118, 119,
125, 126, 127, 130, 134
Starkey, Dan.....65, 70, 71, 96, 99
Statue of Liberty, the.....8, 10, 11, 14, 16,
18, 23, 29, 34, 42, 44
Stewart, Catrin.....70, 71, 85
Stolen Earth, The 8, 18, 63
Strax.....56, 59, 60, 61, 63,
64, 65, 66, 67, 68, 69, 70,
71, 72, 80, 81, 82, 85, 89,
91, 92, 96, 98, 99, 102, 106
Sun, The.....34, 79, 80

T

Talons of Weng-Chiang, The 85
TARDIS..... 4, 8, 10, 12, 13,
16, 17, 18, 19, 26, 28, 29,
30, 32, 33, 35, 36, 37, 39,
40, 41, 42, 43, 44, 45, 46,
47, 59, 60, 61, 63, 64, 65,
67, 69, 71, 72, 74, 77, 80,
82, 83, 84, 85, 89, 90, 91,
92, 93, 95, 96, 98, 102, 103,
114, 115, 117, 118, 119, 120,
123, 124, 127, 128, 129, 130,
131, 134, 135, 144
Three Doctors, The..... 64
Time Meddler, The 130
Time of Angels, The14, 15, 27, 33, 73
Time of the Doctor, The..... 102
Time Warrior, The..... 68, 130
Tooth and Claw81, 134
Town Called Mercy, A..... 19, 66, 69
trailers.....45, 71, 93, 95,
96, 136, 137
Travers.....67, 68
Tucker, Burnell..... 21, 34
TV & Satellite Week 81, 95, 128, 137
Twin Dilemma, The.....59

Twitter15, 25, 27, 29, 30, 31, 33,
34, 128, 130, 131, 133, 138
Tyler, Rose..... 59, 112

U

Uncle Josh.....66, 71, 81
Underwater Menace, The 85
UNIT 8, 115, 118, 119, 120
Upper Boat Studios 25, 26, 33, 34, 35, 65

V

Vampires of Venice, The..... 64
Vastra, Madame56, 59, 60, 61, 63, 64, 65,
67, 68, 69, 70, 71, 72, 73, 74, 76,
77, 79, 80, 81, 82, 83, 84, 85, 86,
88, 91, 92, 93, 97, 98, 99,
100, 107
Victory of the Daleks 34
Vincent and the Doctor 43
vortex manipulator 10, 15, 17, 19, 35, 39

W

Ward, Tom71, 74, 79, 85, 95, 96
Web of Fear, The..... 55, 64, 79
Wedding of River Song, The.....19, 21, 26, 34, 41
Weeping Angels..... 6, 8, 10, 11,
12, 14, 16, 18, 19, 20, 21, 22, 23,
27, 28, 29, 30, 32, 33, 35, 36, 39,
40, 41, 42, 43, 44, 46, 48, 50
Wenger, Piers13, 54, 55
White, Liz71, 79
Williams, Brian 36, 37, 97
Williams, Graham 33, 35, 63
Williams, Hannah..... 47, 77, 124
Williams, Rory..... 4, 6, 8, 10, 11, 12,
13, 14, 16, 17, 18, 19, 20, 21,
22, 23, 25, 26, 27, 27, 28, 29,
30, 32, 33, 34, 35, 37, 38, 39,
40, 41, 42, 43, 44, 45, 48, 58,
62, 63, 69
Wilson, Marcus14, 30, 34, 55, 85, 98, 116
Winter Quay16, 17, 18, 19, 20, 21, 25,
26, 30, 34, 35, 41, 48
World War Three 49, 64

BBC

DOCTOR WHO

THE COMPLETE HISTORY

STORIES 230-232

THE ANGELS TAKE MANHATTAN

A trip to present-day New York goes wrong when Rory is sent back to the 1930s by a Weeping Angel. With the help of detective Melody Malone (AKA River Song), the Doctor and Amy attempt to find Rory but soon discover that not all of time can be rewritten.

THE SNOWMEN

The Doctor has retired to Victorian England – much to the disapproval of his friends Strax, Jenny and Madame Vastra. But it's not long before a young barmaid/governess called Clara Oswald and sinister Snowmen grab the Time Lord's attention...

THE BELLS OF SAINT JOHN

When Clara Oswald has problems with her internet, she's given a telephone number to the best helpline in the universe. The Eleventh Doctor answers the phone, and Clara begins an adventure of danger and mystery.



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