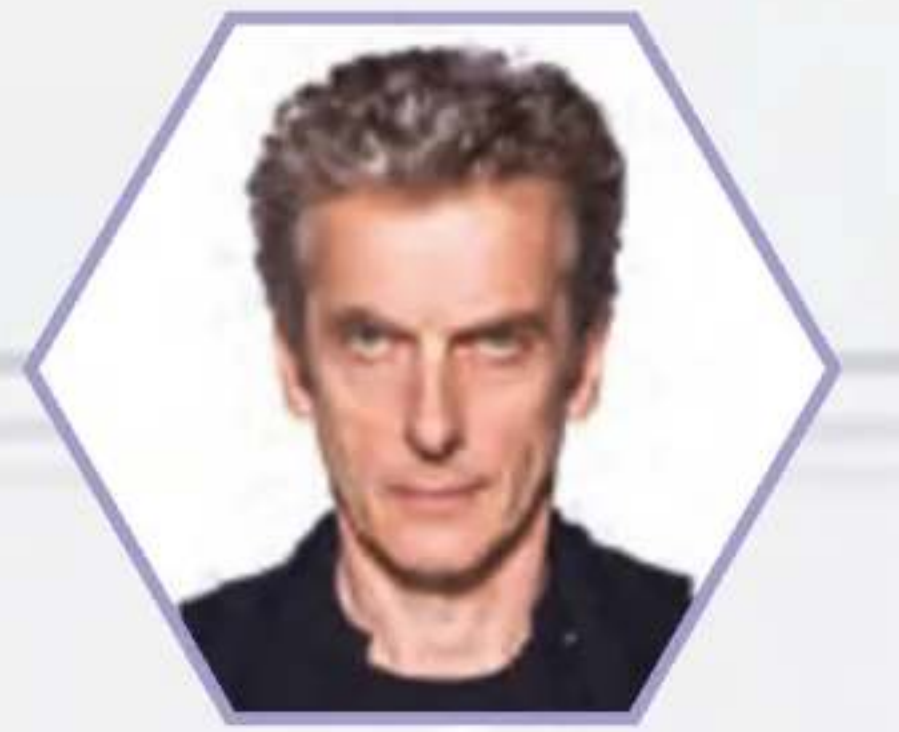


THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

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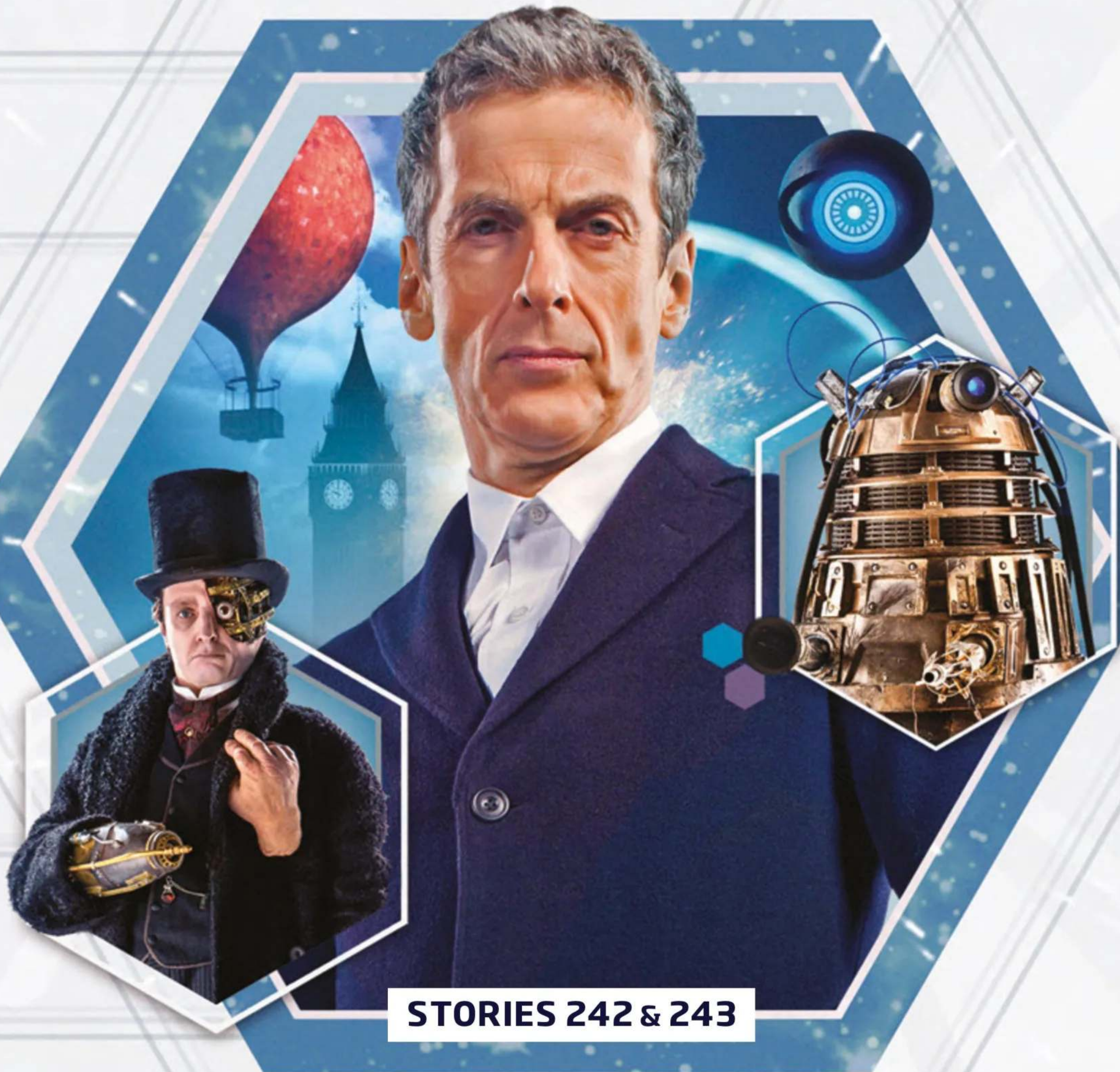
DOCTOR WHO



THE **TWELFTH**
DOCTOR



THE COMPLETE HISTORY



STORIES 242 & 243

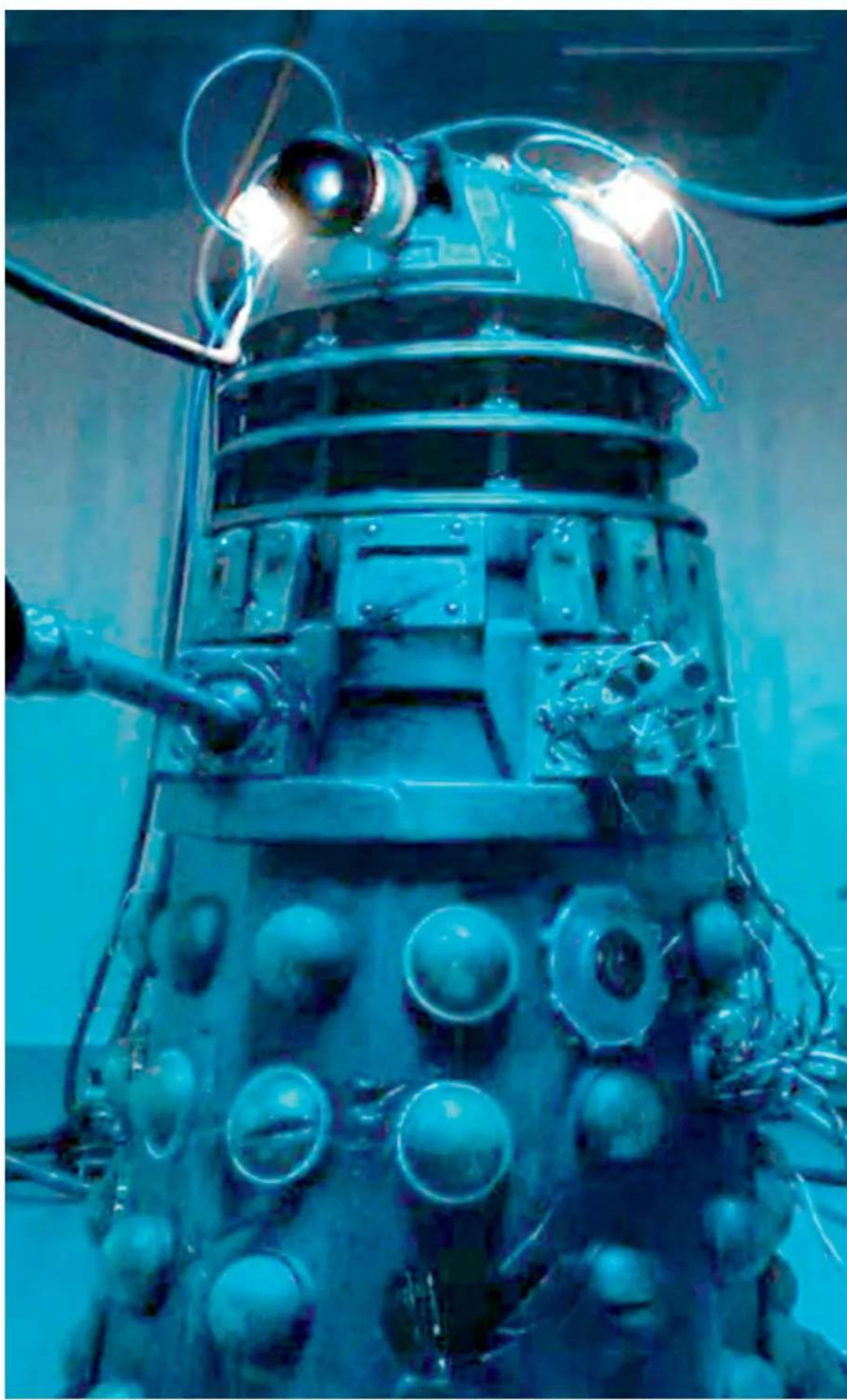
**DEEP BREATH AND
INTO THE DALEK**





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WHO**

THE COMPLETE HISTORY



DEEP BREATH

INTO THE DALEK

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Welcome

“It’s the end, but the moment has been prepared for.” These now legendary words were the last spoken by the Fourth Doctor at the moment of his regeneration at the end of *Logopolis* [1981 – see Volume 33]. More recently though, in 2013, they were also spoken by TV presenter Zoë Ball by means of an introduction to the actor who would play the Twelfth Doctor, Peter Capaldi.

The announcement of who will be the next Doctor has always attracted a good deal of interest from the viewing public, but it is only since the show’s return to television in 2005 after its long absence, that the reveal has escalated into a full-on showbiz fanfare. Press speculation that David Tennant would play the Tenth Doctor, taking over from the departing Christopher Eccleston, was later confirmed by the BBC in a press release in April 2005. Comparative unknown Matt Smith was unveiled as the Eleventh Doctor in a special pre-recorded edition of behind-the-scenes show, *Doctor Who Confidential*, shown on BBC One in January 2009. But when it

came to announcing the Twelfth Doctor’s identity, all the stops had been truly pulled out. The reveal was the climax of *Doctor Who Live: The Next Doctor* on 4 August 2013, in front of a studio audience, shown live on BBC One in the UK and simultaneously in the United States, Canada and Australia. Past Doctors and companions as well as celebrity fans were interviewed, all building to the grand unveiling which was not dissimilar in style to the announcement of the winner of *The X Factor* or *Strictly Come Dancing*. Even Peter Capaldi admitted later that he wasn’t entirely comfortable with the idea, likening it to the talent show *Stars in Their Eyes*. He did later concede, though, that *Doctor Who* was now a big international show which a lot of people were interested in and that, as the star, you sometimes just have to go with what that brings.

And let’s spare a thought not just for the pressures on the actor chosen to play the Doctor, but on those who have both the privilege and the responsibility of selecting him (or her). In this instance, primary responsibility fell to *Doctor Who* showrunner Steven Moffat, casting his second Doctor, having previously chosen Matt Smith to play the Eleventh – although technically this was his third casting, having given the role of the War Doctor to John Hurt in the anniversary *The Day of the Doctor* [2013 – see Volume 75]. One can only imagine the agony and ecstasy, not to mention sleepless nights, of sifting through all the possible names and faces that could take on the role and propel *Doctor Who* into all its new adventures.

John Ainsworth – Editor



Right:

Zoë Ball interviews Peter Capaldi on *Doctor Who Live: The Next Doctor*.



'WHEN IT CAME TO ANNOUNCING THE
TWELFTH DOCTOR'S IDENTITY, ALL THE
STOPS HAD TRULY BEEN PULLED OUT.'

2014 series

A thing that looks like a police box. It can travel anywhere in time and space. And over the course of the year a grumpy, rather older central character is accompanied by two teachers from Coal Hill School and one of their pupils. Any viewer who thought all that harking back to the first year of the show was going to be over after *Doctor Who's* 50th anniversary celebrations was in for a bit of a surprise.

Of course the rather earthy child Courtney isn't really a companion in the same way that Susan Foreman had been back in 1963, and Danny Pink never quite becomes a full-time part of the TARDIS crew, but in other ways the comparisons with the show's early days are fair. Débuting Doctor Peter Capaldi's terseness isn't some kind of character trait to be smoothed out and humanised over the course of the series. This is his Doctor – to borrow a phrase from the Sixth Doctor – whether you like it or not. This is a Doctor who has no time for small talk, doesn't quite empathise with humans, and is happy to leave them to make their own choices. And while he fulfils *Doctor Who* author and script editor Terrance

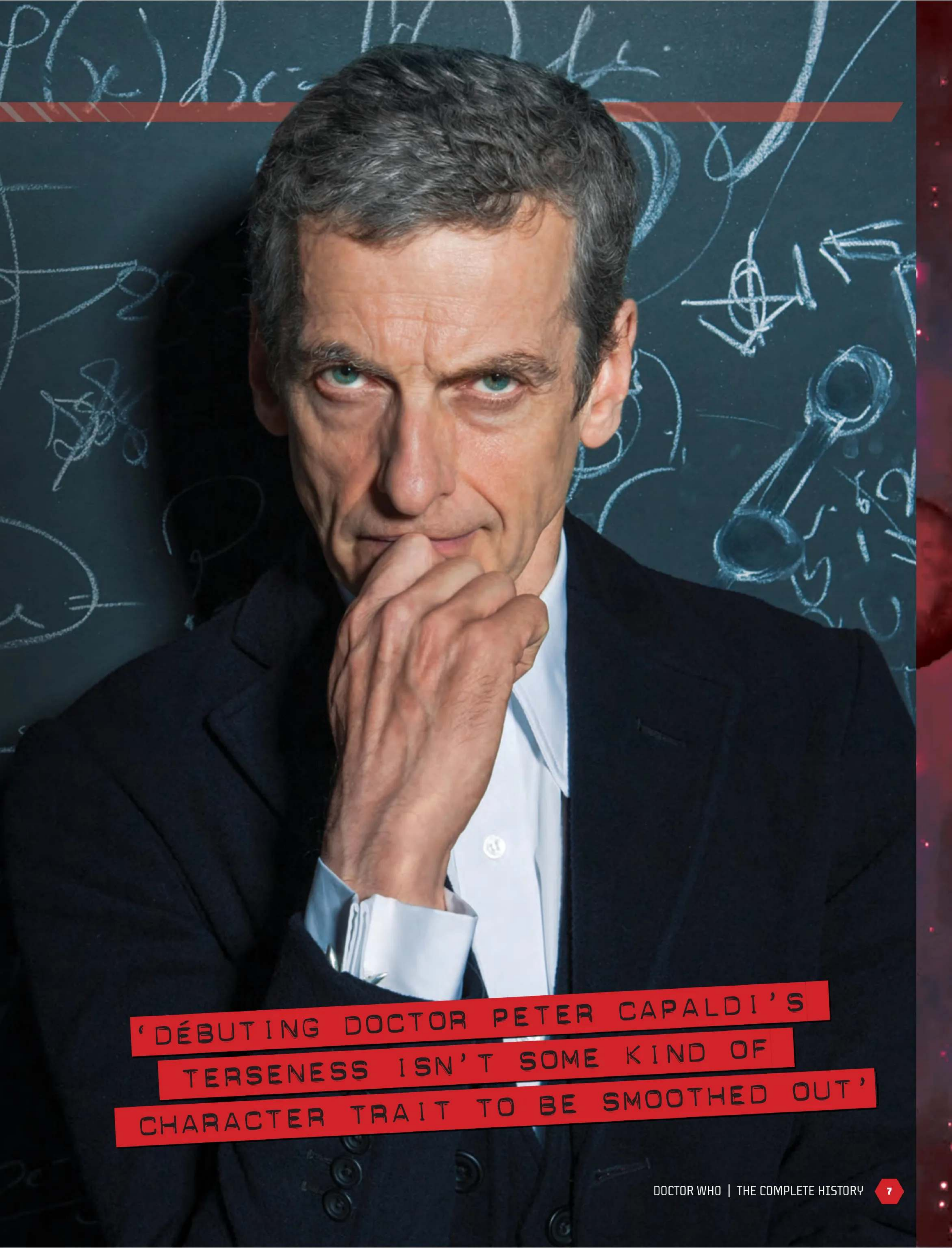
Dicks' mantra of never being cruel or cowardly, he comes very close to both on occasions. William Hartnell's Doctor never again looked like he was going to take a life in quite the premeditated fashion he planned to brain caveman Za in *100,000 BC* [1963 – see Volume 1], but in his début story *Deep Breath* (see page 16) Peter Capaldi's Doctor, with a sly look to camera, challenges the viewer to imagine that he might have deliberately dispatched the Half-Face Man.

Emotional heart

Having an anti-hero as the lead means that, more than ever, the onus of eliciting audience identification falls to the companion. When Clara Oswald (or variations thereof) was first introduced it looked as if she was going to be an enigma, a puzzle to solve – the Impossible Girl who kept popping up in the Doctor's adventures before dying. Tantalising clues and extraordinary revelations about her since she first encountered the Doctor emphasise that there is something extraordinary built into the fabric of this plucky adventurer. The result of all of these hints is that when she claims to be the Doctor in *Dark Water/Death in Heaven* [see Volume 79] the audience might reasonably decide that this is true. In twenty-first-century *Doctor Who* the companion is often to the fore – Rose Tyler, the girl who captured the Time Lord's heart; Martha Jones, who wanted to do the same but failed; Donna Noble, whose destiny seemed entwined with the

2014 series

- *Deep Breath*
- *Into the Dalek*
- *Robot of Sherwood*
(see Volume 77)
- *Listen*
(see Volume 77)
- *Time Heist*
(see Volume 77)
- *The Caretaker*
(see Volume 78)
- *Kill the Moon*
(see Volume 78)
- *Mummy on the Orient Express*
(see Volume 78)
- *Flatline*
(see Volume 79)
- *In the Forest of the Night*
(see Volume 79)
- *Dark Water/Death in Heaven*
(see Volume 79)



'DÉBUTING DOCTOR PETER CAPALDI'S
TERSENESS ISN'T SOME KIND OF
CHARACTER TRAIT TO BE SMOOTHED OUT'

Doctor's; Amy Pond, whose childhood featured the Doctor as a promise that was never fulfilled. So why *wouldn't* Clara be the Doctor? Clara as the Doctor would be the ultimate extension of the idea that it is the companion who is at the emotional heart of the series – and hot on the heels of a female Master, a female incarnation of the title character doesn't seem that far from the bounds of acceptability. In the end though, like the Doctor (just an "idiot with a box"), there is nothing special about Clara. The Impossible Girl is just a normal person. The companion ceases to be an identification figure if she has special powers and so, despite her intuition, her fire and her determination, Clara ultimately restates the core lesson of *Doctor Who*: in the face of space and time and death and destruction, what a supposedly ordinary human can do, despite themselves, is what makes each of us special. The Doctor is, and always has been, the facilitator of that: broadening horizons and freshening perspectives. This time though, his methodology is different: pragmatic, blunt and occasionally... well... inhumane.

Below:
Death stalks
the Orient
Express.



A brush with humanity

If this incarnation of the Time Lord is a culture shock, then the tremors shook his own self-confidence. "Am I a good man?" the fellow asks. It seemed entirely plausible that the Doctor will leave Clara to her fate underneath the Half-Face Man's restaurant or mean it when he tells her to "go to Hell" in *Dark Water/Death in Heaven*. The production team teases the audience with the notion that our much-loved hero's moral compass might be skew-whiff. Shocking though this may appear, there are enough examples from earlier in the show's history to refute accusations that the Doctor's actions are un-Doctorish: his bluntness in the face of death in *Mummy on the Orient Express* [see Volume 78] can be found in (for example) the Fourth Doctor's reaction to Laurence Scarman's demise in *Pyramids of Mars* [1975 – see Volume 24] or the Ninth Doctor's refusal to help an exploding Cassandra in the *The End of the World* [2005 – see Volume 48]. The Doctor is an alien and sometimes his innate empathy finds itself pushed aside as the pragmatic extraterrestrial at his core needs to get down to business. That he behaves this way doesn't necessarily make him proud of himself – when he berates Robin Hood in *Robot of Sherwood* [see Volume 77] he might well be turning his ire upon himself, and at the end of story the two of them have a heart-to-heart about the nature of heroism and its inherent burdens. Robin needles the Doctor not because our hero is a spoilsport but because he reminds him a little too much of himself – and this is not a Doctor at ease within his own skin.

It is fair to say that, despite this series seeming to have been a radical overhaul of what had gone before, throughout the show's history the Doctor himself has very



rarely been the audience's identification figure. There has always been a certain detachment – the First Doctor was sharp-tongued; the Second Doctor was mercurial; the Third Doctor was aloof; the Fourth Doctor was distant and unpredictable; the Fifth Doctor was vulnerable; the Sixth Doctor was overbearingly confident; the Seventh Doctor was mysterious; the Eighth Doctor was ebullient; the Ninth Doctor was intolerant; the Tenth Doctor was vainglorious; and the Eleventh Doctor was sadder and older than his looks. The Twelfth Doctor is the natural extension of this – a fish out of water and a rather grumpy one at that. The Eleventh Doctor who spat out wine is an antecedent of the Twelfth Doctor who thinks that Courtney is in her 30s. For all his brilliance, he doesn't quite fit in. This is the Doctor who appeals to everyone who has ever felt out of place in the world. Like many of them, the Doctor doesn't fit in at school – as in Gareth Roberts' *The Caretaker* [see Volume 78], which builds upon his previous episodes *The Lodger* [2010 – see Volume 65] and *Closing Time* [2011 – see Volume 69]. In these circumstances more than any, the Doctor's comic aloofness is painted as a disadvantage. If he'd trusted his human sidekicks a bit more then the

Skovox Blitzler would have been overcome sooner – and indeed when it is, it is done so with the help, skill and bravery of the (not-a-PE) teacher whom he has spent the episode ridiculing. Among the thrills and chills and deliberate laughs, the Doctor's dismissal of Danny Pink is set up by the writer as a tactical error on our hero's part. In more human terms – especially when Danny responds with reason and understanding – it comes across as unfair. The theme here seems to be a continuation of the idea that the Doctor needs a brush with humanity to give context to his searing intelligence and belligerent morality: sure, he knows about history and science and philosophy, but while learning all that he's missed out on mastering the art of buying a coffee, talking to a bus driver or reading the signs of burgeoning romance. Our super-clever alien's weaknesses are never more stark than when compared to normality, and never does he seem more extraterrestrial than when trying to negotiate the everyday. This is nothing new to this incarnation of the Doctor – his instant approval when he assumes Clara's bow-tie wearing, floppy-haired colleague is her new squeeze is no more vain than anything the Third Doctor did.

Above:

When heroes collide, in *Robot of Sherwood*.



Above:
The Doctor goes back to school in *The Caretaker*.

Behind the sofa

This attempt to present the Doctor from slightly out of left-field is reflected in the storytelling as well – many of the episodes concern themselves with taking the show to areas strange, new, or unfamiliar. Showrunner Steven Moffat stated, pre-season, that *Doctor Who* thrives on change, and there are diverse examples littered throughout its history which bear this statement out. The 1970 series and the 1980/1 series both demonstrate that at a vulnerable time such boldness can give a long-running show a new creative drive. In 2014, variety is the key – after lulling us with an opening episode full of familiar characters, the season presents us with as eclectic an array of story styles as there has been since the show returned to our television screens in 2005.

A wealth of new ground was broken in 2014. There's never quite been a conceptual story like *Listen* [see Volume 77], and *In the Forest of the Night* [see Volume 79] embraces the *Doctor-Who-as-fairy-tale* idea and makes it solid. It's not just the scripts though – all the basic ingredients of the show have been given a shake-up: a new title sequence which gives a novel twist to an established formula; the Doctor's subtly different outfits, striking without being outlandish or self-consciously eccentric; the uniformly ambitious direction, which takes the show's visuals into another dimension.

The men and women behind the camera seem to want to present *Doctor Who* as a feature film on the small screen (no accident that the people at the helm of the series' opening and closing instalments are very experienced cinema directors). Ben Wheatley's visuals give the first two episodes punch and ambition. Paul Murphy's verdant, picture-postcard location filming for *Robot of Sherwood* encapsulates the story's theme of the fantasy of legend competing with reality. Douglas Mackinnon takes the tropes of *Hustle* and gives them a science-fiction twist in *Time Heist*, provides the year's definitive behind-the-sofa moment using just a shape in a blanket in *Listen*, and turns a modern-day setting into a visual nightmare in *Flatline*. Paul Wilmshurst orchestrates nightmarish shadows for *Kill the Moon* [see Volume 78], which drips with an atmosphere quite different from (but equally as effective as) the more horror movie-inspired look of *Mummy on the Orient Express*. And in a year in which the involvement of women in the creative aspects of the show spawned a bit of online heat, Sheree Folkson's dappled fairy-tale beauty in the staging of *In the Forest of the Night* is a tonal contrast to Rachel Talalay's iron grip on the two-part finale's action and menace.



'CLARA AS THE DOCTOR WOULD BE THE
ULTIMATE EXTENSION OF THE IDEA THAT
IT IS THE COMPANION WHO IS AT THE
EMOTIONAL HEART OF THE SERIES.'



Above:
The Master
is a Missy!

Right:
Doctor Who
does *Hustle*,
in *Time Heist*.



Birth and death

Oh, and talking of the female of the species... the Master's now a woman! Had you taken a straw poll of fans three years ago asking them whether they would accept such a twist, the response would have been as predictable as Vastra saying something Sapphic to Jenny at a perilous moment. And yet after watching Michelle Gomez dance between flirtatious mischief-maker and dangerous psychopath as Missy, *Doctor Who* viewers have seemed generally unruffled by the gender-bending, proving that so long as something is done well, viewers are, deep down, a pretty flexible bunch, and that the show can take apparently seismic changes well within its stride.

But with every birth, death must inevitably follow. Throughout the season we keep returning to Heaven to find that characters we thought had died are enjoying some kind of afterlife. It's possible that one could have guessed from a showrunner for whom – often – “everybody lives”, that death might not be the end. The coda to the rather downbeat season finale is that when the idea is floated that Danny Pink might have a way back from death it seems like a feasible get-out clause – the show that killed Rory with unsporting frequency would surely give the charming teacher another shot? Rory came back from beyond the grave so often that he's probably got loyalty points from the afterlife, so cheating the Grim Reaper is just something our heroes do. That Danny chooses to send his young victim back instead of saving himself is a touching act of redemption that cheers the heart and flies in the face of expectation. It's a happy ending of sorts, but still one that sees the show lose a popular regular character. There's a satisfying resolution but it isn't tidy – the shadow of loss still looms

large. And how ironic that despite all the terrors that await in the darkest corners of the universe, Danny Pink dies because he is distracted by love and perishes in the most mundane of ways: on the phone, crossing the road.

Brave steps

Danny dies just when Clara is trying to tell him something important – to be straight with him. This is a season about lies and truth – and the murky relationship between the two. The Doctor can't believe that Robin Hood could possibly exist but when he is proved wrong – the legend tells him something about heroes: “If we both keep pretending to be, perhaps others will be heroes in our name”. The real heroes aren't heroes at all, they just pretend that they are. This is deceit as a virtue. Yet Danny proves himself a worthy boyfriend by not objecting to Clara's adventuring, so long as she is open with him about it. On the other hand, while he is honest in telling Clara repeatedly that he loves her in *Dark Water/Death in Heaven*, it is a truth that he uses to deceive her into cutting off her link to him and (so he thinks) to stop her risking her life to save him. Lies and truth get murky and complicated in a season where there are no pat moral answers. It turns out that death is not the greatest peril – it's the fictions that we tell ourselves and each other that are the real tragedies. The last scene in the café between the Doctor and Clara has them both lying for the best of reasons – they deceive each other that they have finally found what they want in order to sell the lie that they are happy. Not so much everybody lives as everybody is dying inside. The Doctor learns to hug, but not because he's become touchy-feely, but because it is “just a way to hide your



face”. At the end of the season, our central duo can touch each other physically, but emotionally they've never been further apart. They're both in the same place but only the audience, watching from the outside, really knows what's going on in this heartbreaking scene.

It's a season that has taken brave steps to tread new ground, but it also leaves us feeling like we have only scratched the surface of the Twelfth Doctor. For all his waspish nature he also has a brilliantly bow-legged scamper and a terrific manual flourish that suggests the boyish eccentric still lurks inside our favourite Time Lord. Aside from the drama and the monsters and the batty ideas and sapphic sidekicks, at the core of the 2014 series is the central dynamic between the two principal TARDIS travellers. Take away the sci-fi trappings and themes and monsters and story arcs and there's a lot of human drama: take the scene in the restaurant in *Deep Breath*, or the confrontation at the end of *Kill the Moon*, and that final scene in the café in *Dark Water/Death in Heaven*. The most preposterous of all television shows is still concerned with the human drama of its central figures, and strives for an emotional reality in order to appeal to a very eclectic audience. ■

Above:
The Doctor and Clara part without telling each other the truth.



DEEP BREATH

➤ STORY 242

In Victorian London, the appearance of a Tyrannosaurus rex in the Thames heralds the arrival of the TARDIS. Clara and the newly-regenerated Doctor join forces with the Paternoster Gang to investigate several instances of spontaneous combustion.



Introduction

The first story of a regenerated Doctor often has one foot in the past. You may think, when you recast the lead, it's the ideal time for a new broom. Changes are, of course, inevitable but they don't often take root right away. The degree to which the series is instantly 'rebranded' is dictated by the various forces at work behind the scenes.

In 2010 *Doctor Who* fell into the hands of a new chief writer, Steven Moffat, who was joined by two other new executive producers. As a result, Matt Smith's début *The Eleventh Hour* [see Volume 63] featured a new logo, new titles, a new companion, a new TARDIS, even a new sonic screwdriver. Aside from first-ever episode *An Unearthly Child* [1963 – see Volume 1] and revival episode *Rose* [2005 – see Volume 48], *The Eleventh Hour* is the only

Below:

On the bank of the Thames, the Doctor has a little chat with a dinosaur friend.



other example of a series of *Doctor Who* kicking off with a completely new cast.

Deep Breath wasn't made by a new production team. Having adopted a strategy of starting from scratch for the Eleventh Doctor, Steven Moffat took almost the opposite approach when introducing Peter Capaldi as the Twelfth. There are some cosmetic changes – new titles, new music, a few extra knick-knacks in the TARDIS – but companion Clara remains at his side. In addition, the Paternoster Gang – allies popularised in the preceding series – crop up to smooth the transition.

It's been noted that *Robot* [1974/5 – see Volume 22] uses the same technique: introducing the Fourth Doctor in the midst of the reassuring trappings of the 'UNIT family' – characters we came to know and love during the Third Doctor's time. It's not really been noted that *Deep Breath* also treads in the footsteps of Seventh Doctor's début *Time and the Rani* [1987 – see Volume 43]: both being scripted by writers who made major contributions to the Doctor that went before, and both featuring a villainous presence established in an earlier story. In the case of both *Robot* and *Time and the Rani*, it wasn't long before refreshed production teams made sweeping changes.

Deep Breath goes further than any other handover. It invokes the past in an intriguing and original manner – the Eleventh Doctor popping up at the end, checking how Clara is coping with his new persona. But, as before, things soon move on. By the end of the series, this novel cameo seems a world away, and *Doctor Who* has changed once more. ■

POLICE PUBLIC CALL BOX



‘DEEP BREATH GOES FURTHER THAN ANY OTHER HANDOVER. IT INVOKES THE PAST IN AN INTRIGUING MANNER.’

STORY

A Tyrannosaurus rex has appeared in the middle of Victorian London near the Houses of Parliament.

[1] This is a case for the Paternoster Gang; Vastra, Jenny and Strax. They join Inspector Gregson on the riverbank. Vastra observes that the dinosaur has something stuck in its throat. The TARDIS flies out of its mouth, landing on the muddy shore.

Vastra despatches Gregson to position some sonic lanterns to restrain the dinosaur. She approaches the TARDIS with Jenny and Strax. The newly-regenerated Doctor emerges in a distracted state, followed by an alarmed Clara. The Doctor tells Vastra to turn down the lanterns and collapses. [2]

The Doctor is given a bedroom in Vastra's house. He remains maniacal until Vastra pacifies him by linking their minds. Clara asks how they can change

the Doctor back. "Where did he get that face? Why's it got lines on it?"

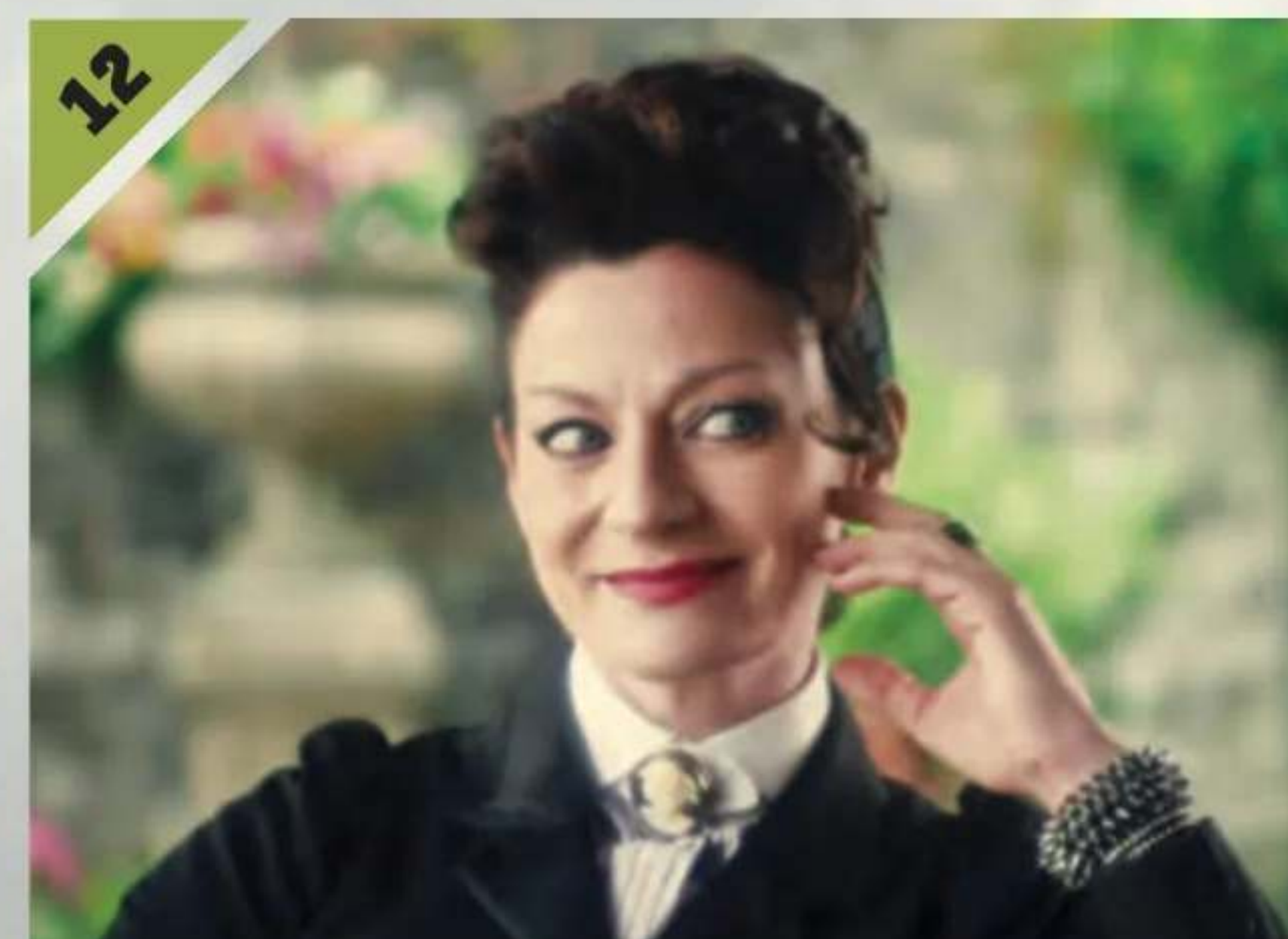
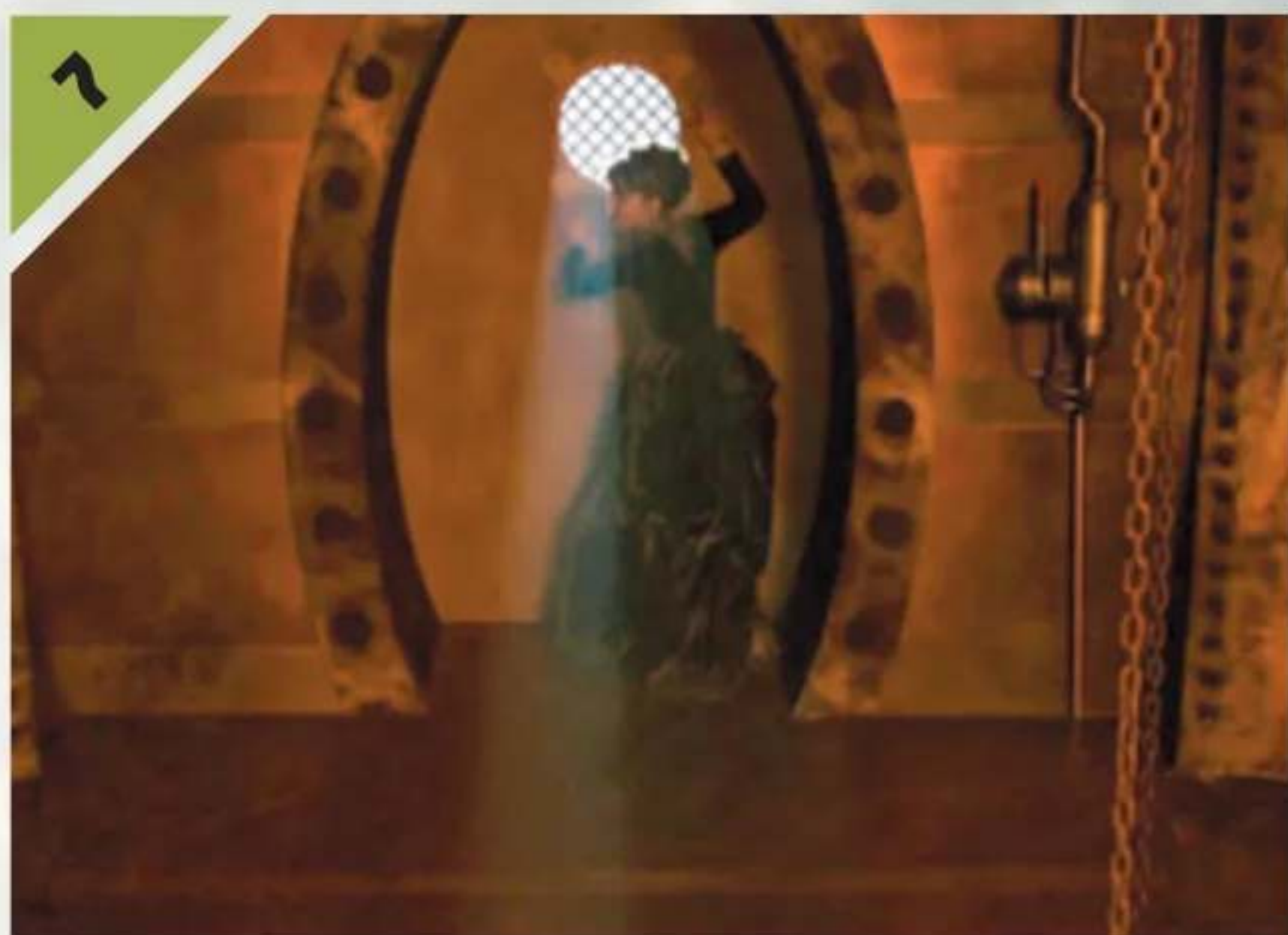
Down by the Thames, a gentleman called Alf is observing the dinosaur when a Half-Face Man appears and takes his eyes. [3]

Vastra reminds Clara that the Doctor trusted her by regenerating in her presence. Meanwhile, the Doctor climbs out of his bedroom window, steals a horse, and goes to see to the dinosaur. [4] Clara, Vastra, Jenny and Strax chase him to Westminster Bridge. The Tyrannosaurus spontaneously combusts. The Doctor tells his friends the question to ask is "have there been any similar murders?" and leaps into the Thames.

The next morning, the Doctor meets a tramp called Barney. [5] The Doctor is coming to terms with his new face and incipient Scottishness. He finds a discarded newspaper reporting on another case of spontaneous combustion.

Vastra has collated reports of nine similar cases. She suspects the bodies





are being destroyed to conceal what is missing. Clara spots an advertisement in the paper: “Impossible girl. Lunch on the other side?” On the other side of that page is an advertisement for *Mancini’s Family Restaurant*.

Clara finds the Doctor waiting for her in a booth in the restaurant. They realise that neither of them placed the advertisement. The Doctor notices there is something extremely wrong with the other diners; they are not eating, they are clockwork robots. [6] A waiter scans them, then sends the Doctor and Clara’s booth down to an underground chamber full of robots.

The Doctor realises the chamber is an ancient spaceship and the robots have been harvesting organs. The Half-Face Man is seated in the centre of the chamber. He awakes and locks the Doctor out. The Doctor disappears, seemingly abandoning Clara. [7]

Clara defies the Half-Face Man and he admits that they took the dinosaur’s optic

nerve for their computer. They intend to reach “the promised land”. Clara realises the Doctor is still in the chamber with her. [8] She summons Vastra, Jenny and Strax to come to their aid, but the Half-Face Man uses the booth to ascend to the restaurant; the ship’s escape capsule. The Doctor follows by clinging onto the booth, leaving Clara and the others to battle the robots.

The restaurant turns out to be attached to a hot-air balloon made of human skin. It ascends across the rooftops of London. [9] The Doctor and the Half-Face Man struggle in the doorway and the Half-Face Man falls, landing on the spire of Big Ben. [10] But did he jump or was he pushed?

The other robots are deactivated. The Doctor and Clara travel in the TARDIS to the present day, where Clara takes a phone call. It’s the Eleventh Doctor, asking her to help his next incarnation. [11]

The Half-Face Man awakes in a beautiful garden. He’s greeted by Missy, who informs him that he’s in Heaven. [12]

A photograph of Peter Dinklage as the character Caecilius from the Doctor Who episode 'The Fires of Pompeii'. He is wearing a brown Roman-style tunic and a dark red shawl. He has several necklaces and armlets. He is looking slightly to the right with a slight smile. The background is a blurred Roman street scene.

“ONE OF THE GREATEST DELIGHTS
OF PETER’S CAREER HAD BEEN HIS
GUEST ROLE AS CAECILIUS IN
THE FIRES OF POMPEII.”

Pre-production

“How would you feel about being Doctor Who?” was the question posed by writer/producer/actor Mark Gatiss to actor/director Peter Capaldi. The date was Monday 25 February 2013, and the two men were standing in a recreation of the Fault Locator Bay of the original 1963 TARDIS set, constructed at Wimbledon Studios for Mark’s drama *An Adventure in Space and Time*, a production created to tell the tale of *Doctor Who*’s beginnings. Both men were lifelong fans of the series who had established award-winning careers in various fields; Mark had written for and appeared in the show, and one of the greatest delights of Peter’s career had been his guest role as Caecilius in *The Fires of Pompeii* [2008 – see Volume 57]. At the age of 54, Peter commented that he believed that any chance he would have of playing his childhood hero was now rather remote. “Oh, I don’t know,” ruminated Mark...

Sinister fashion

The day after his set visit, Peter was announced as playing the villainous Cardinal Richelieu in *The Musketeers*, a new BBC One adventure series inspired by the works of Alexandre Dumas; a first series of 10 episodes was to be filmed in the vicinity of Prague and Doksany in the Czech Republic from Monday 18 March to Tuesday 8 October, with hopes for a second series to be made in 2014.

Meanwhile on *Doctor Who*, although Matt Smith’s departure from the role of



the Doctor had been discussed by the actor and production team during 2012, the first major rumour in the press was on Friday 22 March, when *The Sun* ran the story *Matt’s all folks* by Leigh Holmwood. The following months would see numerous names put forward as the actor’s replacement. Executive producer and lead writer Steven Moffat had been considering what sort of actor he would cast as Matt’s replacement. Because Matt had been a comparatively young Doctor, Steven’s inclination was to cast an older actor as his successor. Certainly the new Doctor needed to be compelling and attractive in a striking, offbeat way. And Steven believed that these qualities could be offered by Peter Capaldi. “I’d known Peter for quite a few years,” explained Steven at the British Film Institute (BFI). “When *Doctor Who* had come back [in spring 2005], *The Thick of It* [a BBC Four political comedy] was just starting and Peter came looming up to me in a sinister fashion at a party. And I thought, ‘Oh fantastic! That’s the bloke from *The Thick of It*. I can talk about *The*

Above: Peter Capaldi played the foul-mouthed Malcolm Tucker in *The Thick of It*.

Thick of It. He wouldn't let me. He kept going on and on about *Doctor Who*."

Peter had been one of the actors Steven had considered in 2009 when he was casting David Tennant's successor, but the incoming showrunner felt that he was not right for the stories he had in mind. Knowing that Peter was a considerable fan of the series, Steven worried that it could be a missed opportunity for the series if the actor had always wanted to play the Time Lord, but never got the chance simply because nobody ever asked him.

Unpredictable

One of the first people with whom Steven discussed potential Doctors was Mark Gatiss, his fellow executive producer on BBC One's *Sherlock*. When Steven asked Mark whom he would cast, Mark responded immediately: "Peter Capaldi". Steven admitted that this was also his favourite choice, but asked Mark to draw up a more extensive list of suggestions. When Mark responded a week or so later, his long list was topped by Peter's name with the comment 'He's the perfect choice. Does that rule him out?'

after which there was a big gap until his other proffered candidates. The more Steven considered his options, the more he thought of Peter Capaldi's striking eyebrows...

Towards the end of production on the 50th Anniversary Special *The Day of the Doctor* [2013 – see Volume 75] in late April, Steven started to have discussions about casting Smith's replacement with his fellow executive producer Brian Minchin, who had just

joined the BBC Wales team. Both men were agreed that they wanted a Doctor who was unpredictable and offered more danger than his predecessor. Brian thought that Peter would be worth sounding out as a very different Doctor, having immensely enjoyed working with the actor on the spin-off mini-series *Torchwood: Children of Earth* in 2008. However, the production team feared that the BBC might believe that an older Doctor would not attract a younger audience for the family show.

While attending the British Academy Television Awards ceremony at London's Royal Festival Hall on Sunday 12 May 2010, Steven was reassured to hear the warm, positive reception from the audience when Peter Capaldi was nominated as Best Supporting Actor for his role in BBC Two's drama *The Hour* and Best Male Performance In A Comedy Programme for *The Thick of It*. By now, Steven felt that Peter had to be the team's prime candidate for *Doctor Who*; the actor was also in the list of favourites suggested by casting director Andy Pryor, and so Peter's agent was contacted to see if her client would be interested in discussing taking over from Matt.

Over in Central Europe, Peter Capaldi had been speculating on who would be the next Doctor since he heard the rumours of Matt's departure while on set for *The Musketeers*. "I was curious as to who they were going to get when Matt was leaving, but it never occurred to me that it would be me," he explained on *The Project*. Back in 1995, he had had discussions regarding being put forward for casting on the TV movie co-produced with Universal but felt that it had not been the right point in his career to be considered. This time, however, he was delighted to know that he was under consideration, believing that there were numerous other candidates...

Connections: Trading faces

► When the Doctor looked at his new face, pondering where his regenerated features came from, he was looking at the face of the first-century Roman marble trader Caecilius whom he had met in *The Fires of Pompeii* [2008 – see Volume 57]... a role also played by Peter Capaldi.





Although on Saturday 18 May, *The Sun TV Magazine* misinterpreted some of Matt Smith's comments to deduce that he would be staying for the 2014 series the formal announcement of Matt's departure in the Christmas Special was made by the BBC on Saturday 1 June.

Interesting kidneys

On one of his visits back to London during production on *The Musketeers*, Peter was invited to Steven's London home to record an audition on Wednesday 19 June; the private venue was selected after fears that news about the casting of the Eleventh Doctor had leaked because auditions had been conducted at a London hotel. The producers decided not to inform Peter that he was their only choice, as this would have placed him under pressure. With no scripts yet fully written for the new Doctor, Steven drafted three test scenes which he read with Peter; these

were written in the style of the Ninth, Tenth and Eleventh Doctors. In the first, the Doctor checked out his new body and discovered that he had deleted his knowledge of French, cookery skills and the breaststroke, while finding out that he had interesting kidneys and commenting that Clara - his companion - had both changed height and now wore perfume! The second scene found the Doctor in confrontation with a Cyberleader on the bridge of a spaceship, with the Doctor warning the cyborg off and drawing a 'magic line' to indicate that a 'stolen cargo' of humans due for conversion was now under his protection. The final sequence found the Doctor talking to a scared little boy who was frightened because when he touched his bedroom walls, they felt like a wet mouth. For his audition, Peter had shaved off the beard that he had sported as Richelieu, explaining that during the week off from *The Musketeers* he was doing a test for a new project being set up by

Above: Peter Capaldi was playing Cardinal Richelieu in *The Musketeers* when he heard that he had won the part of the Doctor.

his old colleague Armando Iannucci from *The Thick of It*. He had also downloaded scripts of previous *Doctor Who* episodes and practised giving performances of these in front of a mirror. Nevertheless, having spent an enjoyable 70 minutes recording his scenes, Peter was worried that he missed the target.

Steven and Brian were delighted with Peter's audition and submitted a disc with the scenes to the BBC, still worried that the Corporation might resist an older Doctor, or feel that Peter was too strongly associated with roles like the obscenity-spouting spin doctor Malcolm Tucker in *The Thick of It*. However, both BBC drama controller Ben Stephenson and BBC Wales' head of drama Faith Penhale quickly agreed that Peter was the obvious choice. Although Steven had expected that a second audition with Peter performing alongside Jenna might need to be held, the BBC executives were so certain of the choice that such a plan was unnecessary.

Photo opportunity

Peter was formally offered the part of the Doctor on Friday 28 June. At the time when the news came through, he was back in Prague dressed as Richelieu on the set of *The Musketeers* with his phone set to 'silent' during recording. After a take, he discovered that he had a missed call from his agent and immediately phoned

her back... to be greeted by the salutation: "Hello Doctor." The actor started laughing with delight, and spent the rest of the day wandering around humming Ron Grainer's famous *Doctor Who* theme tune, never having believed that he would have the chance to play the lead of a show

which had meant so much to him since 1964. The only people that Peter told about his new role were his wife and daughter (who had been growing quite upset that her father hadn't been mentioned in the press speculation). With the rest of the world unaware that the vacancy was taken, Idris Elba – the star of BBC One's *Luther* – was proud to be associated via rumour with *Doctor Who*. On Wednesday 3 July during the Royal visit by The Prince of Wales and The Duchess of Cornwall to the BBC's Roath Lock Studios in Cardiff Bay (home to *Doctor Who* since 2012), Matt Smith and Jenna Coleman noticed that Steven, Brian and Faith were excitedly discussing things in private. Realising that this had to be news of the casting, they discreetly confronted the executives, and learnt the identity of Matt's successor and Jenna's new leading man.

Over the coming weeks, on his return trips to London, Peter enjoyed visiting the Forbidden Planet comic store and hanging around beside *Doctor Who* fans who were unaware that they were with the next Doctor. On one occasion while recording in Moravia, he was astonished when a little boy who was a local extra came up to him and said: "I like you as Doctor Who"; in fact, what the boy meant was "I like you *in Doctor Who*", having enjoyed Peter's appearance in *The Fires of Pompeii*. Peter suggested that the boy found a camera and had a photograph taken with him, but did not explain why. Chatting on set to costume designer Howard Burden, Peter heard how after *The Musketeers* completed production, Howard was keen to return to working on *Doctor Who*, while Peter himself vaguely said that he didn't know what the future would offer him. Meanwhile, the actor started to collect images and quotes from people which he believed conveyed the spirit of the Doctor.

Connections: Scarves are out

- The new Doctor felt that he had moved on from wearing "a long scarf" of the sort often sported by his fourth incarnation.



A good Doctor

BBC One was keen to announce the new Doctor as a major live event, on a par with its coverage of Wimbledon or the Olympic Games. On Monday 15 July, the BBC Events team which was already working on a live BBC Three show to celebrate *Doctor Who's* 50th anniversary in November was tasked with also assembling another live show within three weeks; the team members were not told the identity of the new Doctor who was referred to only as 'Houdini'. By Friday 19, transmission was set for 7pm on Sunday 4 August, although in published schedules this slot was allocated to a repeat of *Celebrity Mastermind*.

Comments about the qualities of a good Doctor were recorded for the live show, with most contributors ignorant of the new lead's identity. Matt Smith passed on his best wishes on Wednesday 24 July, interviewed at The Beverly Hilton hotel in Los Angeles in the wake of his appearance at Comic-Con International where he had quipped: "I feel like I already know how it ends. There's a golden light, open a TARDIS, put my arms out... and then I turn into a woman!" Matt was delighted by Peter's selection; following the transmission of his first episode in April 2010, Matt had been approached and congratulated on the streets of London by Peter.

On Thursday 25 July, BBC Entertainment and Events invited members of the public to the 'pre-record of an exciting new BBC One series pilot, celebrating some of the UK's longest-running TV shows'. The subject for this 'first show' was *Doctor Who*, and fans – ideally in costume – were invited to attend the 'recording' at 6pm on Sunday 4 August at BBC Elstree Studios. Presenter Zoë Ball



– a great fan of the series – was booked at short notice, and was so eager to host that she re-scheduled a surprise event arranged for her husband.

Two days of interviews were recorded at SL Vision Studios in Battersea, London over Monday 29 and Tuesday 30 July; the first day featured Katy Manning (who played 1970s companion Jo Grant), scientist Professor Robert Winston, Tom Baker (who played the Fourth Doctor from 1974 to 1981), choreographer Bruno Tonioli, and radio DJ/long-time fan Jo Whiley, followed by Janet Fielding (1980s companion Tegan Jovanka), Anneke Wills (1960s companion Polly), Colin Baker (who played the Sixth Doctor from 1984 to 1986), and Bonnie Langford (1980s companion Mel). Theoretical physicist Professor Stephen Hawking was interviewed at Cambridge University on Wednesday 31, the same day that Mark Gatiss recorded his comments on the set of *Sherlock* in Wales. Steven Moffat and Jenna Coleman were interviewed on Thursday 1 August at his home and BBC New Broadcasting House respectively, while at

Above:
Zoë Ball presented *Doctor Who Live: The Next Doctor*.

SL Vision Studios there were contributions recorded from physicist Professor Brian Cox (who had appeared in *The Power of Three* [2012 – see Volume 71]), comedian Shappi Khorsandi and *EastEnders* actress Maisie Smith.

By now, Peter Capaldi was emerging as

a favourite for the part at the bookmakers, and many of the betting outlets soon suspended betting on the subject. A few days before transmission, David Tennant heard about the odds on Peter from a friend and emailed Peter asking: “Who? You? Really?” Quickly, the former Doctor arranged to meet up with the future Doctor for a coffee at Soho House. Other meetings between Steven and Peter

were being conducted at Steven’s home to keep them secret; this included a discussion about the new Doctor’s costume, and also plans to allow the actor to perform in his natural Scottish accent.

Finally at midnight of Friday 2 August, the BBC announced that the 30-minute show *Doctor Who Live: The Next Doctor*

would air at 7pm on Sunday 4; a trailer was also released, and later that day the BBC website invited fans to submit questions for the new Doctor. BBC One’s *Breakfast* covered the story at 7.10am, and on BBC Radio Wales’ *Morning Call*, host Bethan Rhys Roberts spoke to *Doctor Who Magazine* editor Tom Spilsbury about whom the new Doctor might be. At noon, Tom talked to *You and Yours* host Sheila McClennon on Radio 4, and later on the same channel at 7.15pm novelist and *Doctor Who* author Jenny T Colgan chatted to Kirsty Lang of *Front Row* on the same theme. The favourites at this point were Ben Daniels, Peter Capaldi, and Daniel Rigby.

Connections: Here we go again...

► Vastra’s remark of, “Well then! Here we go again,” on seeing the regenerated Doctor, echoes the comments of Brigadier Lethbridge-Stewart as he witnesses the Time Lord regenerating at the end of *Planet of the Spiders* Part Six [1974 – see Volume 21].



Below:

The audience of *Doctor Who Live: The Next Doctor* gives a warm reception to Peter Capaldi.



The big reveal

Early on Sunday 4, Peter Capaldi attended a photocall with the portrait photography company, Rankin so that suitable publicity images of him could be made available later that day. Tom Spilsbury discussed the announcement again on BBC One’s *Breakfast* at 6.45am and 8.45am, with Eamonn O’Neal and Jimmy Wagg on BBC Radio Manchester, and then on the BBC News Channel at 9.45am, while the subject was also covered on BBC Radio 5 live’s *Sunday Breakfast*.

At lunchtime, Peter was dropped off at an anonymous car park in Borehamwood where he was collected by a people carrier, hidden under a blanket, and driven into the BBC Elstree studios. During the afternoon, Zoë Ball finally learnt the identity of the actor whom she would announce to the world in a few hours’ time in Studio D.

Doctor Who Live: The Next Doctor was directed by Simon Staffurth, produced by Alison Marlow and Russell Minton and ran to 31’18”. After Zoë speculated about the



new Doctor with actors/fans Lisa Tardus and Daniel Roche and also Peter Davison, who had played the Fifth Doctor between 1981 and 1984, the video comments amassed over the last fortnight were played while Twitter comments scrolled across the screen. Zoë's next guests were Bernard Cribbins who had played Wilf Mott from 2007 to 2010 and comedian/fan Rufus Hound. Finally, quoting the Fourth Doctor's final lines from *Logopolis* Part Four [1981 – see Volume 33], Zoë announced: "It's the end but the moment has been prepared for..." Peter stepped onto the stage, taking the mantle of the next Doctor before answering questions from viewers and being reminded of a letter that his 15-year-old self had written to the *Radio Times* enthusing about *Doctor Who* back in February 1974. Summing up the series' success, Peter remarked: "*Doctor Who* belongs to all of us." Following the live

show, Steven Moffat met journalists in the press room; it was now that he explained that the shortlist of actors had simply read 'Peter Capaldi'.

BBC entertainment correspondent – and *Doctor Who* devotee – Lizo Mzimba was present to chat to those waiting outside Elstree Studios before the show at 6.25pm and after transmission at 8.25pm. The show was simulcast via BBC America, Space in Canada and ABC1 in Australia to an estimated 1.5 million people. The peak BBC One audience had been 6.9 million, making it the most watched show of the day with almost twice the audience for *Tipping Point: Lucky Stars* on ITV1. During transmission, the BBC *Doctor Who* website had crashed and the topic provoked 22,000 tweets per minute. The BBC released an 18-second video of the new star saying: "Hello there. My name is Peter Capaldi. And I am the new Doctor."

Above:

The moment that Peter Capaldi was revealed as the actor to play the Twelfth Doctor.

Press reaction

The following morning, Peter's casting was celebrated on BBC One's *Breakfast* by Sophie Aldred – who had played the companion Ace in the 1980s – and author Cavan Scott. Tom Spilsbury spoke to Gary Robertson of BBC Radio Scotland's *Good Morning Scotland*, affirming the Scottish actor's suitability to succeed Matt Smith. The casting made the covers of *The Times*, *The Guardian*, *The Daily Telegraph*, *Metro*, *Daily Express* and *Daily Mail* among others; in *The Guardian*, Mark Lawson noted cautiously 'Capaldi might have seemed more natural casting for the Time Lord's nemesis, the Master', while in the *Telegraph*, Serena Davies welcomed him as 'immensely appealing as an individual... personable and outgoing' and Jon Cooper of the *Daily Mirror* hailed Capaldi as 'a brilliant choice'. In the following week's issue of the *Radio Times* in the *Feedback*

pages, Catherine Poarch of Bristol wished 'Good luck to Peter Capaldi' while Julian Sanders of Thetford recounted how when he told his eight-year-old son that the next Doctor could have been female, the boy had replied: 'They would have to call it *Nurse Who*, wouldn't they?'

Peter Capaldi's life now changed. For the first time in his career, he found that paparazzi were waiting outside his house. When he needed to make a purchase from his local hardware store, the sales assistant emerged with a Dalek-like sink-plunger on his head.

When writing his first draft of Matt Smith's swansong – then called *Twelfth Night* – in early August, Steven hatched a new idea; the outgoing Doctor would make a cameo appearance in the first episode starring his successor by making a telephone call to Clara from the TARDIS. This element, emphasised by Clara finding the TARDIS phone off the hook, was



Right:

Clara decides to give the new Doctor a chance.



written into the Christmas Special and a sequence of the Eleventh Doctor asking Clara to look after his future self was also scripted for recording by Matt with his final episode.

Being the Doctor

Steven and Peter discussed the manner in which *Doctor Who* should enter its next era. Peter very much admired the existing balance of epic adventure/ domestic narrative in the adventures. Steven felt that the show needed to adopt a more serious tone, abandoning some of the more recent fairy-tale narratives and glib humour; this would also demonstrate to the audience that a decade after its return, *Doctor Who* could still be fresh and surprising, exploiting different looks and genres in each episode. The new Doctor would be unapologetic and impatient with a mad curiosity, his abrupt rudeness offering new sources of humour. After out-living all those around him for centuries on Trenzalore in *The Time of the Doctor* [2013 – see Volume 75], it was a good time to remind the audience how alien and remote the Doctor could be via his new relationship with Clara. “I think the Doctor’s always been quite dark. It’s how much he lets you see that,” commented

Steven at a BBC Q&A in Mexico. “I said to them that I thought it was important that I bring the Doctor to myself, rather than add a lot of layers of acting technique,” explained Peter in Australia, “I wanted to bring him close to me. We did do some other accents and stuff, but [what] I felt was just very clear was this... just be me.”

By early September, Peter had been able to take Matt out to lunch to discuss what it would be like being the Doctor; he was shocked when Matt arrived on crutches (the result of a knee operation) and asked “What happened to you mate?” to receive the jokey reply: “It’s this show, it’s this show...” Over a couple of hours at The Wolseley in Piccadilly, the two actors chatted about life as the Doctor, with Matt reiterating David’s earlier advice: “Enjoy every minute of it.”

“One of the reasons *Doctor Who* continues to be successful is it’s always beginning... With a new Doctor, the story begins again. You simply don’t have to watch anything before this. You can start right here,” explained Steven when in Rio de Janeiro, discussing his first script for the new Doctor. Whereas with *The Eleventh Hour*, the Eleventh Doctor had been introduced with a new companion, unfamiliar surroundings and new enemy, in this instance Steven took a different approach telling *Doctor Who Magazine* that: “The newness... is really just about the Doctor himself, so we can make him as challenging and different as we like.” To emphasise this, the Doctor would be in a familiar setting (Victorian London, where he had lived in *The Snowmen* [2012 – see Volume 72]) with

Left:

Who was the Doctor calling in *The Time of the Doctor*?



Connections: Who's calling?

► The mystery of why the TARDIS telephone was off the hook when Clara found it in *The Time of the Doctor* [2013 – see Volume 75] was solved when the previous Doctor telephoned her. As in *The Time of the Doctor*, the Eleventh Doctor indicated that his next regeneration was going to be a whopper when speaking to Clara.



Above: One of the Clockwork Droids that the Tenth Doctor faced in *The Girl in the Fireplace*.

old friends (Clara plus the trio of Vastra, Jenny and Strax featured in episodes since *A Good Man Goes to War* [2011 – see Volume 68]) and facing an old enemy (the Droids from *The Girl in the Fireplace* [2006 – see Volume 52]). At first, the Doctor would fail to recognise the organ-harvesting Droids from the future that he had encountered before; this was a notion that Steven recalled being used in the US detective show *Columbo* when a guest character would discuss in detail one of the lieutenant’s cases from an earlier episode that *Columbo* himself seemed to have forgotten. The Droids offered a simple menace for the Doctor to face which would not divert from the core element of the new relationship between the regenerated Doctor and Clara, and how the latter would cope with the new Time Lord now that she was a rounded character in her

own right and not merely the mysterious “Impossible Girl” of the previous year. The narrative would also aim to emulate the cinematic feel of *The Day of the Doctor* and – as with this anniversary adventure – would be structured as a feature-length episode.

Having finished on *The Musketeers* – and spending his last evening in a bar with Sean Pertwee, the son of Third Doctor Jon Pertwee, who was guesting in the episode *Musketeers Don’t Die Easily* – Peter Capaldi returned to the UK and travelled to Cardiff on Wednesday 2 October; after recording that day, Jenna Coleman showed Peter around the TARDIS control room. The following day, Peter recorded his material for both *The Day of the Doctor* and *The Time of the Doctor* from 3.30pm on the TARDIS set. Of the outgoing Time Lord handing over to his successor, Peter recalled: “Matt gave me a big hug and passed the watch he wore as the Doctor to me and said, ‘This is yours now. And the TARDIS is yours.’” ‘Additional footage’ of the Doctor making his call to Clara had been scheduled obliquely as the final material to be recorded by Matt on his last day, Saturday 5 October; in fact, this was recorded by director Jamie Payne a day ahead of schedule on Friday 4 on the standing TARDIS set of Roath Lock’s Studio 4.

Peter’s next project through to November was playing Mr Curry in the movie *Paddington*. Meanwhile, *Doctor Who* pre-production was well underway. Taking over as producer was Nikki Wilson, who had previously been a *Doctor Who* script editor during 2007 before producing *The Waters of Mars* [2009 – see Volume 61] and then producing shows such as *The Sarah Jane Adventures*, *Upstairs Downstairs* and *Casualty*. Tracie Simpson also returned as line producer, having produced various episodes of *Doctor Who* through to 2009 before moving on to *Casualty*.

Sonic devices

To direct the first batch of episodes – Block 1 – was Ben Wheatley, a director of acclaimed, stylish and offbeat films such as *Kill List*, *Sightseers* and *A Field in England*. Ben’s agent contacted the BBC and indicated that their client was keen to helm an episode of *Doctor Who* which he had watched since the mid-1970s; this was partly because Ben’s son was a fan of the series, and the director felt that it would be nice to work on something that he could watch with his son, rather than his more adult-themed movies. Ben’s involvement was announced on Monday 14 October. “I’ve been a fan since childhood. Tom Baker is my Doctor if you are asking. I’ve been watching the current run of *Doctor Who* with my son and have discovered it all over again,” Ben told the BBC.

One of the plans for the new Doctor’s début was a tie-in competition for children aged six to 15 with CBBC’s magazine programme *Blue Peter*, continuing its long tradition of *Doctor Who* coverage. This was planned as a major element of the special anniversary programmes scheduled for November. The idea of a gadget design came from the *Blue Peter* team, with Steven and Brian suggesting that these could be



new sonic devices for Jenny, Strax and Vastra. Tuesday 5 November saw Dan Starkey and Catrin Stewart – who played Strax and Jenny – interviewed at Hoxton Hall arts centre in London, discussing their characters and providing inspiration for designs. Neve McIntosh – AKA Vastra – was interviewed at the Hull Truck Theatre where she was appearing in *The Events* on Wednesday 6.

Draft 1 (v2) of the untitled episode was prepared on Thursday 7 November and was generally very close indeed to the finished programme. The opening scene (which Steven wrote in isolation purely as a “hook” for whatever followed) described the latest threat to Victorian London as ‘a giant T-rex. Godzilla-sized, far larger than anything seen in lesser television series’; the description made reference to the giant reptile monster seen in numerous Japanese ‘kaiju’ films since 1954. Originally there were no references to the Tyrannosaurus time-travelling. The Half-Face Man was introduced simply by having Alf and Elsie bump into him as they moved off, without his attack on Alf; the script noted that ‘silhouetted against the flame, the man’s head is only half there. One half is a normal face, torn raggedly down the centre. The other half is a lattice-work of steel and bone and wire – you can see directly through it, like a bird cage – and there appears to be a real eye, mounted in this grotesque structure’. After the Doctor

Connections: Paternoster Gang

- ▶ Madame Vastra, Jenny Flint and Strax had first appeared in *A Good Man Goes to War* [2011 – see Volume 68]. Strax was still confused by the issue of gender as he had been since *The Snowmen* [2012 – see Volume 72] and the 2013 mini-episode *The Battle of Demons Run – Two Days Later* and made reference to the female human thorax as had Commander Linx in *The Time Warrior Part One* [1973 – see Volume 20] and Commander Skorr in *The Sontaran Stratagem* [2008 – see Volume 58]. Vastra’s orchid house had previously been seen in *The Snowmen* and *The Crimson Horror* [2013 – see Volume 74].



Left: The camera crew work on Peter Capaldi’s first scene as the Doctor in *Deep Breath*.

Right:
The truth of the restaurant waiter is revealed.

Opposite:
The Half-Face Man.

leapt from the bridge, he was to be seen swimming underwater.

At the restaurant, the waiter ‘moves with the same stiff gait... blank, cadaverous face... when the Waiter speaks, it’s a grating, mechanical sound... the Doctor now studies the side of the Waiter’s head. There is a seam in the flesh, running up the side, from neck to hairline, lined with what look like pop studs... The Doctor reaches over, grabs the Waiter’s jaw, and simply rips the face from the front of his head. Revealed: the lattice-work face – our first good look at it. It’s not new, it’s old – verging on rusty. The metalwork frame looks beaten and dull – as if it was forged in a blacksmith’s rather than made on a space ship. In the centre of this hollow head, a flame. A simple flame, like from a Bunsen burner (the back of the head, and the hair is still in place, so the flame is burning in a hollowed out space).’ In the underground chamber, the Doctor and Clara examined the Half-Face Man: ‘Half an ordinary face – square-jawed and handsome, like a Roman Emperor, greying hair. A ragged tear down the middle of the face, and then hollow cage structure. We can see a section of brain projecting from the human half, with wires trailing from it.’ The schoolgirl whom Clara remembered

Connections: Droids to avoid

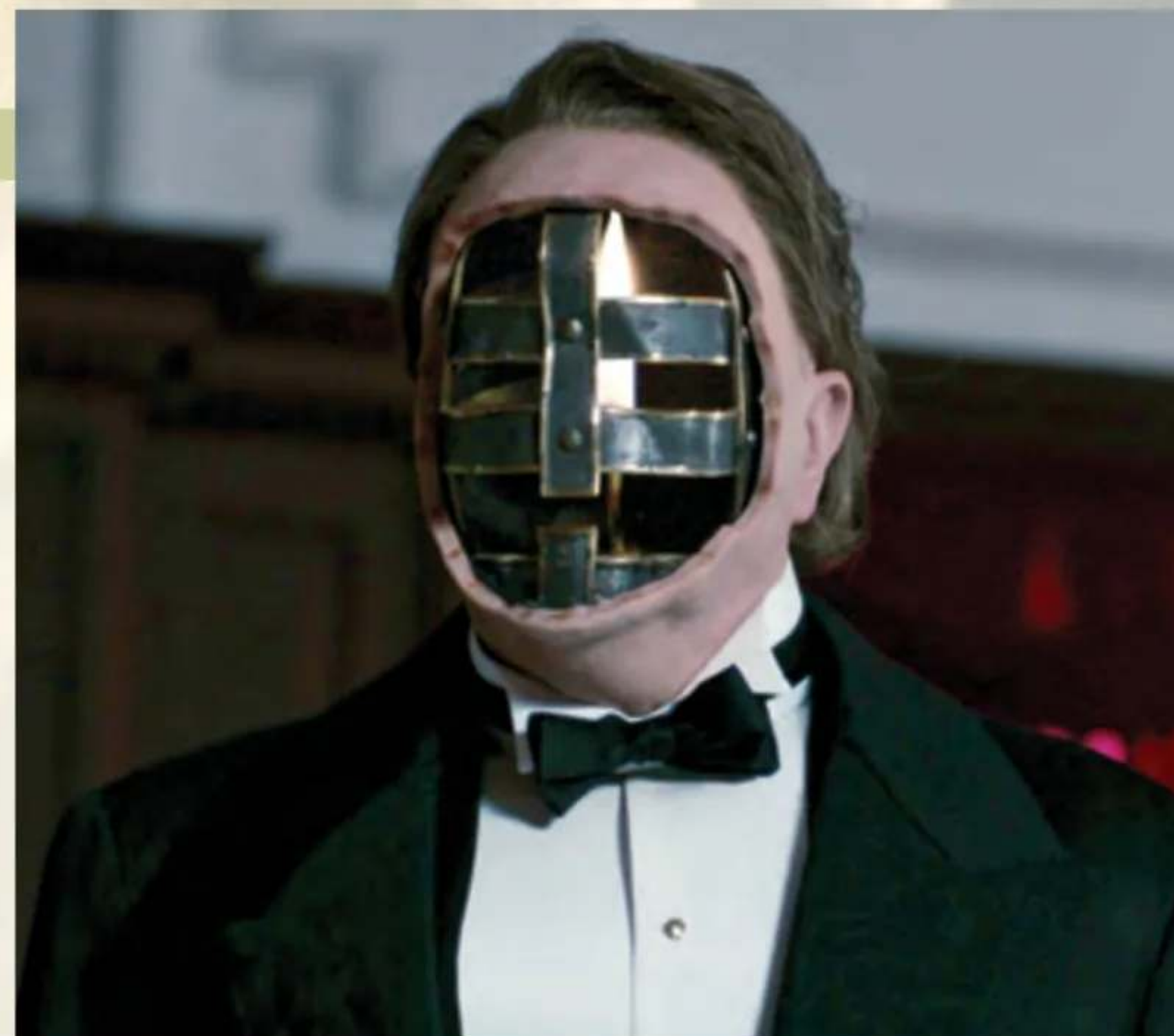
► The Doctor recalled his previous encounter with out of control Repair Droids cannibalising human beings aboard the SS *Madame de Pompadour* – a sister ship of the SS *Marie*

Antoinette – in *The Girl in the Fireplace* [2006 – see Volume 52].



was unnamed and the Doctor had disguised himself as a ‘Bald footman Droid’.

When the Doctor told Clara to use “the word”, the script noted that ‘she reaches for her brooch, touches it like a *Star Trek* pin’; this was a reference to the communication devices worn by the crew of the *USS Enterprise* in series like *Star Trek: The Next Generation*. This summoned Vastra and Jenny,



described as ‘two spinning figures – each is grasping two hanging silk streamers, which they spin and fly around (like those aerial acrobats – available on YouTube!).’ When Jenny estimated the number of Droids in the restaurant upstairs, Vastra originally grinned: “Nearer 30, I should say. We should have brought sandwiches!” The group did not adopt the tactic of holding their breath to evade the androids, and Clara thought of using the Doctor’s sonic screwdriver at an earlier juncture. When the main part of the restaurant floated skywards, the script noted: ‘With a terrible grind of stone and ancient gears, the steep, sloping roof is opening up, like the petals of a flower – it’s like *Thunderbirds*, Victorian style!!’; this was a reference to the take-off of the International Rescue vehicles from their concealed launch pads in the 1965 *Supermarionation* series. The dialogue between the Doctor and the Half-Face Man as the restaurant hovered above London took place in a slightly different sequence. At the end of this battle, it was noted: ‘Craning up Big Ben to see – the Half-Face Man lies on the roof, speared by the spire, clearly dead. Black oil flows from the broken body, down the tiles. Now close on the clock face, the XII at the top. The black oil drips down the numerals...’

There was a short scene of Strax’s carriage containing Clara, Vastra and Jenny pulling up outside the yard on Paternoster Row; this dialogue was later transferred into the scene in the yard.

However, just as Clara accepted that she was marooned in Victorian London while looking at the empty yard, the TARDIS rematerialised. Clara rushed inside and saw that: ‘The Twelfth Doctor has clearly moved in. Crammed bookshelves now line the circular corridor above. There are blackboards covered in calculations, and the calculations spread over the walls too. There are tables, a desk, a pot of tea, a gramophone. A hat-stand crammed with coats.’ The Doctor told her that his redecoration of his ship has taken “a little time. It’s a time machine”. After the Doctor told Clara that she was home, she replied: “Okay. You’re him. You’re you. I get that. And I think I might... like you. Possibly. But the thing is, I’m just not sure if you like me. Or if you’d even tell me if you did. And call me an egomaniac – which you did, and we’ll be coming back to that – I kind of need that...” The TARDIS materialised at Clara’s block of flats, and the scene outside the ship was shorter. When Clara received a phone call, the script noted: ‘Now, the Eleventh Doctor revealed. He’s just about to regenerate (Matt’s side shot during Christmas)’. There was also to be a ‘FLASHBACK. Clara noticing the hanging phone, from the TARDIS from *The Time of the Doctor*’.

The closing scene was set in a ‘golden meadow, the most achingly beautiful countryside. A truly perfect, golden day’; this was where the Half-Face Man met the mysterious character referred to at this point as Misty: ‘A beautiful young girl, elfin-faced, is kneeling by a river. She is wearing a simple smock and looking, smiling, up at him... she springs up, spreads her arms joyfully. Gives him a smile of utter, utter madness.’



Readthrough

As part of BBC's annual *Children in Need* fundraiser, a chance to visit the set of Peter Capaldi's first episode was offered for auction on eBay from Friday 8 November, with bidding open until Sunday 17. The first live *Blue Peter* Special at 5.30pm on Thursday 21 November included the competition launch with a props demonstration by supervising art director Stephen Nicholas and the pre-recorded Paternoster Gang interviews. The second themed programme, *Doctor Who Party*, aired at 9.30am on Saturday 23 November, reiterating the new competition, hours before the surprise appearance of the next Doctor in *The Day of the Doctor*. The competition entries were judged in two rounds; at MediaCityUK on Friday 6 December and in London on Tuesday 10 December. The final judging panel included *Blue Peter* editor Ewan Vinnicombe, Steven Moffat, Nikki Wilson, brand manager Edward Russell, CBBC host and *Doctor Who Magazine* writer Chris Johnson, *Blue Peter* series producer Ellen Evans and *Doctor Who* production designer Michael Pickwood. 3,600 entries had been received in just 12 days, and an impressed Steven commented: "It wasn't just the idea or the drawing, it was the whole backstory... it's more than just design, it's actual narrative - a huge exercise in imagination." 13-year-old Connor from Somerset had devised a sonic gauntlet for Jenny; 11-year-old Arthur from Hampshire created a sonic lorgnette for Strax, and seven-year-old Amber from

Above:
Vastra's
sonic
hatpin.

Below:
Jenny's sonic
gauntlet.

Bottom:
Strax's sonic
lorgnette.

Kent's entry had been a sonic hatpin for Vastra, each of which had imaginative functions.

Peter and Steven attended the Sky Women in Film & Television Awards at Hilton Park Lane, London on Friday 6 December. Asked if he felt he was too old to play the Doctor, Peter replied: "I'm like 1,995 years too young for the part, really! No, I think he's going to be quite happy to look his age at last!" During December, Peter and Jenna attended a performance of the musical thriller *American Psycho* at the Almeida Theatre in which Matt Smith was starring and also had a couple of get-togethers to discuss their characters as the new scripts became available.

The readthrough draft of the script (Draft 2) was entitled *Deep Breath* when it was released on Monday 16 December. Jenny's use of her hi-tech gauntlet had been added and Alf now became a victim of the Half-Face Man. Vastra's use of her hatpin to lock her carriage was added, and the Doctor's underwater shots were dropped. Also added was Jenny talking to Clara, Strax's medical examination, and the Doctor meeting Barney. The Doctor was now disguised as a 'bald Victorian gentleman Droid' and in the fight in the underground chamber, Clara now emphasised that the gang holding their breath was vital to their survival earlier on. Dialogue in the TARDIS about the Doctor's redecorating was expanded and the TARDIS now arrived in a street in Glasgow.

Rebuilding a relationship

The readthrough for Episodes 1 and 2 took place from 11am on Tuesday 17 December at the Bloomsbury Baptist Central Church on Shaftesbury Avenue in London, with a team from BBC Interactive present; this crew would


Left and inset:

The cast and crew assemble for the script readthrough of *Deep Breath*.



capture behind-the-scenes material throughout the show's production. In addition to the return of Neve, Dan and Catrin, also in the cast as the Half-Face Man was Peter Ferdinando, a colleague of Ben Wheatley's from *A Field in England*; to get the body language of his character, Peter studied the movements of US military robot equipment. Reprising his role of Inspector Gregson was Paul Hickey, whose television work included *The Inspector Lynley Mysteries*. Ben again worked with various old friends such as Tony Way (playing Alf) who had been in *Sightseers* (and whose television work included *Fun at the Funeral Parlour*, *Tittybangbang* and *Mongrels*), writer and *Doctor Who* fan Graham Duff (playing the waiter) who had written the BBC Three series *Ideal*, and

Mark Kempner (playing the cabbie) seen in *Kill List* and *Sightseers*. Cast as Elsie was Maggie Service, who had been in the sci-fi sitcom *Hyperdrive*. Barney was played by Brian Miller, the widower of Elisabeth Sladen who had played the Doctor's companion Sarah Jane Smith, and who himself had appeared in *Doctor Who* in *Snakedance* [1983 – see Volume 36] as well as providing Dalek voices in the 1980s. The main Droid footman was performed by movement expert Paul Kasey, who had played many creatures in *Doctor Who* since 2004.

"I'm Peter Capaldi and I'm the Doctor," said Peter, introducing himself to a round of applause prior to reading from his script which he kept in a special binder, decorated with images from *Doctor Who* that he had found online. Steven had advised Jenna to perform Clara's role as if she was rebuilding a relationship with a friend

**Connections:
The age of Clara**

- According to Clara's precious book in *The Bells of Saint John* [2013 – see Volume 72], she had been 24 when she started travelling with the Doctor; according to Strax's medical, she was now 27.





Above:
The Doctor and Clara wonder what the soup of the day is.

who had been through a major operation. It was during the long scene of Clara meeting the Doctor in the restaurant that the producers knew their two leads had a magical chemistry: “It was the first time we saw the new TARDIS team in

action and that was properly exciting,” Steven told *Doctor Who Extra*.

In the live *Blue Peter Christmas Special* broadcast at 5.30pm on Thursday 19 December, the competition winners emerged from a snow-covered TARDIS, receiving recorded congratulations from the

production team and Paternoster Gang. Only a few minor changes were made to the script when it was released as a Shooting Script (Draft 3) on Friday 20 December; this was now extremely close to the finished programme as recorded.

In the wake of the Christmas Day regeneration in *The Time of the Doctor*, on Monday 30 December, Halina Watts of the *Daily Mirror* announced *Doc aye the Who – latest Doctor Who Peter Capaldi allowed to keep his Scottish accent*. In this item, ‘a show insider’ revealed how – unlike David Tennant – Peter would be allowed to use his natural Scottish accent since it would give his version of the Doctor a stronger identity. ■

Connections: The woman in the shop

► The Doctor and Clara discussed the woman in the shop who had given Clara the phone number of the TARDIS in *The Bells of Saint John* [2013 – see Volume 72].



“PETER WOULD USE HIS SCOTTISH ACCENT
SINCE IT WOULD GIVE HIS VERSION
OF THE DOCTOR A STRONGER IDENTITY”

Production

This page:
The opening scenes on the Thames walkway are recorded.



Vorp vorp vorp' tweeted Ben Wheatley, TARDIS-like, on Saturday 4 January as he prepared for his six-week shoot on *Doctor Who*. Before recording began in earnest, a test day was scheduled for 10am to 7pm on Monday 6 January. Working in Studio 2 at Roath Lock, various camera tests were conducted for the first two episodes, including Peter Ferdinando as the Half-Face Man; this piece of prosthetics work was supervised by Reza Karim and Becca Smith of Millennium FX. The only shot recorded for the finished programme was the shot of the rippling waters of the Thames following the Doctor's dive from Westminster Bridge. Also Peter Capaldi tested out the chest-mounted 'doggie-cam' which he would wear for the close-ups during the Doctor's flight from Vastra's.

Some very minor changes were made to the shooting script in pink colour-coded amendments on Tuesday 7 January. This was the first day of principal photography on the first recording block, with work scheduled from 7.30am to 7pm and commencing in the muddy area by the Maltings in Splott, an area previously used in episodes such as *Gridlock* [2007 – see Volume 55]. Director Ian Smith of BBC Interactive was present as the Paternoster Gang watched the dinosaur causing chaos from the banks of the Thames. Neve was transformed into the Silurian Vastra by Dominique Colbert and Kelly Jones of Millennium FX, while their colleagues Becca Smith and Janette Webster supervised the application of Sontaran prosthetics to Dan Starkey;



both actors chatted to the Interactive unit during work. Back at Roath Lock at 11am, Peter Capaldi and Jenna Coleman posed for publicity shots to be released later that day, pointing out of frame towards a car park. Following lunch, the remainder of the opening scene on the mud flats was recorded in Studio 3 as the new Doctor emerged from the dinosaur-spit covered TARDIS to conduct a very confused conversation. Steven Moffat was on set for Peter's first full day as the Doctor. Recalling the day on *When Julia Met the Doctor*, Peter

Above: The first image released from the production of *Deep Breath* of Peter Capaldi and Jenna Coleman.

Left: Dinosaur saliva is applied to the TARDIS prop.



Above:
"Shush!"

commented: "It was scary. It was the first scene in the first episode. You have to go into the TARDIS, which is not bigger on the inside. It's a bit draughty. And I'm in there with Jenna and a prop guy with a

smoke gun. It's a bit like a cupboard that your dad's built for you and painted blue. But then you're going: 'This is the TARDIS and when I open this door and step out, I've got to be Doctor Who. And if I'm not Doctor Who, this is all going to be wrecked.' Just do it and not worry about what other people think. Do the best."

'Filming has started on the new series of #DoctorWho!' announced the official *Doctor Who* Twitter feed at 12.57pm. BBC Media issued a press bulletin entitled *Peter Capaldi begins filming on Doctor Who* in which the actor commented:

"New job, first day, slightly nervous. Just like the Doctor, I'm emerging from the TARDIS into a whole other world." The image of Peter and Jenna pointing at the car park was issued at 1.14pm and the fact that Peter was *not* sporting the Doctor's new costume was emphasised. At midnight, the *Daily Mirror* released Mark Jefferies' story *Doctor Who writers give Peter Capaldi and Jenna Coleman "spiky relationship" as he begins as new Time Lord* in which a 'source' commented, "Peter's Doctor has to get past a spiky opening and try to make Clara a sidekick who will help him save the world from the usual mix of aliens and monsters from the galaxy."

Young designers

Much of the next week's recording was undertaken at the private nineteenth-century mansion of Merthyr Mawr House in Bridgend, previously used in November 2012 for sequences at Vastra's in *The Snowmen* and *The Name of the Doctor*. The Interactive team was present on Wednesday 8 when work from 10.30am to 9.45pm commenced with Strax hurling the newspaper up to Clara after which the team remained in the yard for Clara's return to Vastra's home and her realisation that the Doctor had departed without her. Specialists from Gerard Naprous' equestrian stunt team The Devil's Horsemen were on hand to provide horses, grooms, Strax's carriage and a hansom cab for these exterior scenes. Work continued with these animals and vehicles, covering Vastra talking to Clara as they pursued the fleeing Time Lord, and various elements of the Doctor's drop onto the cabbie's horse. Stunt coordinator Crispin Layfield supervised action performer Rob Pavey, who doubled for Peter Capaldi, and was

Connections: The Bell & The Times

► As the Doctor passed out, the TARDIS Cloister Bell rang; this had first been heard as a warning signal in *Logopolis* [1981 - see Volume 33] and was subsequently heard in numerous other adventures.

► The newspaper that Strax threw up to Clara was *The Times*, a paper published since 1785 which adopted the name *The Times* in January 1788.



also present for wire tests of the Doctor dangling from the tree.

The Interactive team was again present at Merthyr Mawr for recording from 10.30am to 9.45pm on Thursday 9; this commenced with the Doctor's fevered escape from his bedroom, proceeded to Clara hearing the morning arrival of Strax from her room, and then back to the Doctor's room for the Time Lord's awakening. Moving outside for the evening, wirework material of the Doctor falling through the tree was performed using both Peter - fitted with his doggie-cam - and his double Rob Pavey, plus outstanding elements of the Doctor dropping onto the cabbie's horse.

Friday 10 was the big day for the *Blue Peter* winners as the crew under CBBC director Holly Shepherd arrived at Merthyr Mawr with the three young designers and presenter Lindsey Russell. Work commenced at 9.30am with Clara and Vastra dealing with a disturbed post-regenerative Doctor in the bedroom during which Neve spoke in her native Scottish accent when placating the Time Lord - something not specified in the script. The *Blue Peter* trio met Jenny, Vastra and Strax and saw Peter Capaldi recording the bedroom scene before chatting to the new star. Following this, the shots of the Doctor tottering along the rooftop were recorded along with parts of his window exit before the crew wrapped at 8.45pm.

Following the weekend (during which Peter Capaldi would usually try to return to London to see his family), two units were scheduled to work on Monday 13. Ben Wheatley's main unit reconvened at Merthyr Mawr from 8.30am, starting

Connections: Dwarves

► When the Doctor advanced on Strax saying "Sleepy? Bashful? Sneezzy? Dopey? Grumpy!", he was using the names of five of the dwarves in the 1937 Walt Disney animated movie *Snow White and the Seven Dwarfs*.



Left:
A rude awakening.



“SCENES OF VASTRA’S ARTISTIC INTERLUDE WERE INTERRUPTED BY CLARA’S DECIPHERING OF THE DOCTOR’S NEWSPAPER MESSAGE.”



with the attic room scenes of Vastra's artistic interlude interrupted by Clara's deciphering of the Doctor's newspaper message. Following this, Vastra's discussions with Clara about her reaction to the Doctor's regeneration were recorded in the steamy environs of the Silurian's orchid house through to 7.40pm. Peter had not been required for this shoot since he would be working from 6pm to midnight around Mount Stuart Square in Cardiff Bay with the second unit under director Nick Gillespie; this nineteenth-century area had featured previously in *Doctor Who* from 2005 in episodes such as *Doomsday* [2006 – see Volume 53]. This work with The Devil's Horsemen team covered the carriage and cab chase through the night to Westminster Bridge with Kelly Davis, Charlotte Parsonson and George James doubling as Clara, Jenny and Vastra while

Robin Hyde took the reins as Strax under Crispin Layfield's supervision. Glen Lean of The Devil's Horsemen doubled for Peter in long shots of the Doctor galloping along Paternoster Row, with the lead actor performing close-ups for dialogue on a mechanical horse saddle. *Doctor Who* fans were out in force for their first good look at Peter in action as the Doctor, and the photographs taken during location work fuelled media stories the next day including *Peter Capaldi films first scenes of Series 8 at a chilly Cardiff Bay* from Wales Online.

Connections: Marcus Aurelius

► Clara referred to her admiration for Roman philosopher Emperor Marcus Aurelius, who ruled in the second century BC and whose quotation on "a good man" used by her in her class had been key to *The Day of the Doctor* [2013 – see Volume 75].



Underground chamber

The main unit's final day at Merthyr Mawr House was Tuesday 14 January, recording from 8am to 7.15pm and kicking off with the return of the TARDIS before moving indoors for the previous scene of Clara and Vastra amid the orchids. The hallway and kitchen material of Clara having her medical examination was performed next, with Peter Capaldi joining the crew at the end of the day for the

Left:
"One lump on your head, or two?"

Below:
Vastra maps the crimes of London.



Connections: Sherlock Holmes

► Retaining the notion from *The Snowmen* [2012 - see Volume 72] that some of the Sherlock Holmes stories written by Sir Arthur Conan Doyle were based on Vastra's exploits, Jenny made reference to the Paternoster Irregulars (the Baker Street Irregulars were street children whom Holmes employed as intelligence agents, first featured in the 1887 story *A Study in Scarlet*), The Conk-Singleton Forgery (mentioned in the 1904 short story *The Adventure of the Six Napoleons*) and The Camberwell Poisoning Case (alluded to in the 1891 short story *The Five Orange Pips*). Vastra also exclaimed "The game is afoot", a quotation from William Shakespeare's *Henry V* written around 1599 which Holmes used in stories such as 1904's *The Adventure of the Abbey Grange*.



Doctor looking through the bedroom window. Meanwhile at Roath Lock, from 11.30am regular series choreographer Ailsa Berk supervised movement rehearsals in a 'Droid workshop' in Studio 2, while in Studio 4 Crispin Layfield and wire expert Bob Schofield supervised stunt and wire rehearsals of the climactic fight with Belinda McGinley and Lucy Allen doubling as Vastra and Jenny.

Scheduled to work from 7.30am to 7pm on Wednesday 15, the BBC Wales and Interactive teams were in studio, starting in Studio 3 with the Westminster Bridge sequence in which Robin Hyde doubled as Strax on Vastra's carriage and Glen Lean again stood in for the horse-riding Doctor. Work was hampered by fire alarm incidents at the studio, but the crew managed to get publicity photographs of many of the characters and in the afternoon a stunt rehearsal was performed of Jenny and Vastra's entrance in the underground chamber, which had been constructed

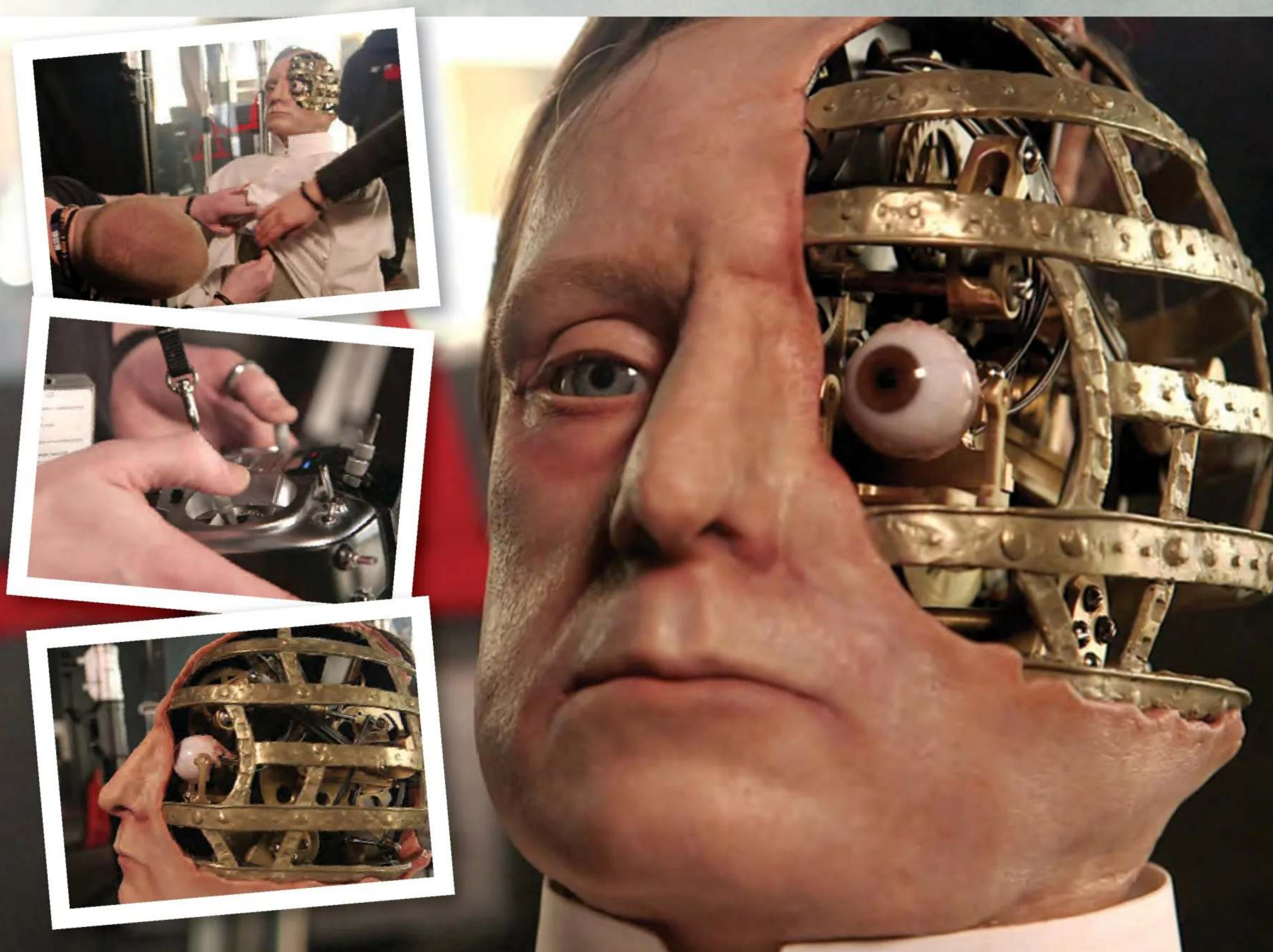
in Studio 4. Plate shots of the Doctor on horseback and the Half-Face Man's demise were also recorded; Peter Ferdinando's distinctive make-up was supervised by Valentina Visintin and Faye Evans of Millennium FX, while their colleagues Jo Grover and Kelly Jenkins transformed Paul Kasey into the Victorian Droid. Millennium had also created a radio-

controlled puppet of the Half-Face Man's head with the interior workings seen in close-ups; this was operated by Nico Zarccone, Gerard Moore and Tim Rose.

With the same working hours on Thursday 16 and Interactive again present, recording in the underground chamber covered scenes of Clara being brought back in and the arrival of the Paternoster Gang. Max Schofield and Crispin Layfield supervised stunt and wire work, with Belinda McGinley and Annabel Canaven standing in as Vastra and Jenny, while Ailsa Berk choreographed Droid movement. This sequence and the subsequent fight were recorded from 7.30am to 7pm on Friday 17, concluding all the material requiring Neve, Catrin and Dan. Crispin supervised the fight which saw stunt experts Belinda McGinley, Rob Jarman and Dean Forster as three of the main Droids, armed with swords provided by Millennium FX.

Unique dining experience

Since a Saturday shoot had been scheduled for the following weekend, Monday was a day off and Day 10 of Block 1 ran from 7.30am to 7pm - the standard times for the week. Part of the Doctor's escape from the underground chamber with Clara left behind was recorded on Tuesday 21 and completed on Wednesday 22. Wednesday also saw other inserts for the fight (with George James hand-doubling Vastra) and the rest of Clara being brought before the Half-Face Man. The Interactive team was present again, with Valentina Visintin explaining the workings of the Half-Face Man puppet head. Jenna Coleman then departed for London, while the unit moved out on location to the Parc Thistle Hotel on Park Place in Cardiff, the interior of which formed the main dining area of

**Left & inset:**

The radio-controlled model of the Half-Face Man's head.

Mancini's Family Restaurant. The start of the Doctor/Half-Face Man confrontation was recorded and the subsequent fight rehearsed. That evening, *Doctor Who* was named Best Drama with Matt Smith winning Best Drama Performance at the National Television Awards held at the O2 Arena and screened live on ITV1. Matt had pre-recorded a message of thanks for all those who had voted for him as he was still appearing in *American Psycho*, and Jenna Coleman and Steven Moffat accepted the award on his behalf.

Work at the Parc Thistle Hotel continued on Thursday, with Ailsa Berk also conducting further Droid rehearsals that day. Interactive covered the completion of the Doctor/Half-Face Man struggle, followed by the arrival of the constabulary.

In the afternoon, work commenced on the Doctor joining Clara at Mancini's with Interactive covering production again. This major sequence was completed on Friday 24, with a visit from Moray Laing and Craig Donaghy of *Doctor Who Adventures*. During the day, the Doctor unmasked Graham Duff's waiter in a sequence using prosthetics supervised by Becca Smith and a puppet of the uncovered Droid's head operated by Tim Berry. Saturday 25 was then devoted to starting work on the next episode, *Into the Dalek* [2014 - see page 84].

Connections: Inspector Gregson

► Scotland Yard's Inspector Gregson had previously appeared with Vastra, Jenny and Strax in the 2012 mini-episode *Vastra Investigates*; the character was named after Inspector Tobias Gregson who featured in several Sherlock Holmes stories, starting with *A Study in Scarlet* in 1887.



Right:

The Twelfth Doctor's costume is revealed to the world.

Dressing the Doctor

Blue script amendments on Monday 27 January resequenced some of the later dialogue in the airborne restaurant between the Doctor and the Half-Face Man. No shooting was scheduled for this day, and instead the morning was devoted to a special photocall of Peter Capaldi in his Doctor's costume, with photographer Steve Brown present at Roath Lock to capture key images for publicity and merchandise. Over the previous weeks, Peter had undertaken numerous trying-on sessions with costume designer Howard Burden. Peter avoided suggestions that his Doctor's costume had a gimmick like a hat, scarf or bow-tie; he sought something stark, simple and basic, recalling the dark look of the first three Doctors – William Hartnell, Patrick Troughton and Jon Pertwee – as a contrast to Matt Smith's image. Some outrageous notions had been quickly rejected such as a 'mysterious hoodie' and an outfit with an old cardigan which made Peter resemble the comedy character Count

Arthur Strong. A dark blue Crombie coat with red lining soon took Peter's liking, and there were then long debates about whether this should be accompanied by a cardigan or waistcoat. The 'rebel Time Lord' look was completed with dark blue trousers, white shirt buttoned up to the collar *sans* tie, and black Doc Marten-like shoes. This resultant image had a mix of the 1960s and the Edwardian, but was not

Connections: Coal Hill School

► Clara thought back to an incident while she was teaching at Coal Hill School, a career introduced in *The Day of the Doctor* [2013 - see Volume 75] at the establishment seen in the series' first episode

100,000 BC - An

Unearthly Child [1963

- see Volume 1].



locked to one period and could be cheaply copied by children. “I love the way that it’s very modern but at the same time it evokes the past. And yet it also propels the new Doctor into the future,” commented Peter during the shoot to the Interactive crew, “it’s a thing that makes me feel most like Doctor Who.” Peter was also to wear a ring which had been specially made for him by a jeweller; when the ring was delivered to him, the jeweller’s son had also written a story about how the stone set into it gave the Doctor happy memories of all the people that he had lost in his life. The actor mirrored some of the poses associated with the early publicity shots of Jon Pertwee as the Doctor from 1969, and these images were released the same day; this look was discussed by stylist Julian Bennett on Radio 4’s *Today* programme on Tuesday 28.

Recording on Tuesday took place from 7.30am and 7pm with the winning Children in Need bidders on set. Work commenced out on Queen Street in Cardiff, previously used for a similar scene in *The End of the World* [2005 – see Volume 48] – the Doctor returning his companion to present-day Earth. With the TARDIS positioned the previous day and left covered by a blue bag overnight, the Welsh high street stood in for Glasgow as Peter and Jenna played out the episode’s finale in a fine drizzle before the unit returned to Roath Lock for pick-ups on the underground chamber set, as well as reshoots of the amended doorway confrontation between the Doctor and the Half-Face Man. While a splinter unit captured greenscreen elements of the Half-Face Man’s demise during the afternoon, the main crew moved onto Episode 2. Meanwhile, photographs of Peter and Jenna recording that morning formed the basis of a story from the *Daily Mail*’s James Leyfield: *Peter Capaldi’s smartly-dressed*

Time Lord embraces assistant Jenna Coleman as they film new Doctor Who scenes.

Recording on Wednesday 29 was mainly for *Into the Dalek*, although from 3pm the main unit departed from the unit base at Uskmouth to work on Victoria Place in Newport, previously seen in *The Waters of Mars*. This was the location of Madame Vastra’s home in establishing shots and also Alf and Elsie encountering the Half-Face Man on which the crew wrapped at 9.20pm. Images of these scenes fuelled the vaguely misleading story *Meet his latest nemesis: Doctor Who begin filming haunting Jack The Ripper murder scenes for new series* by the *Daily Mail*’s Sophia Charalambous the next day. The *South Wales Argus* had already run a more accurate report – *Doctor Who filming in Newport* – on the evening of recording.

Connections: Handles

- ▶ The Doctor mistook Clara for Handles, the Cyberman head which became his companion for several centuries on Trenzalore prior to his regeneration at the end of *The Time of the Doctor* [2013 – see Volume 75].



Below: Jenna Coleman and Peter Capaldi on location for the final scene of *Deep Breath*.



Inside the TARDIS

The next week-and-a-half generally focused on Episode 2. On Saturday 1 February, the crew returned to Holton Primary School in Barry which appeared in the series as Coal Hill School. Work began at 7.30am with Clara's flashbacks to her confrontation with Courtney and the first scenes for Ellis George as the unruly schoolgirl. With scenes for the Dalek episode also recorded on location, the crew returned to Studio 4 at Roath Lock for pick-up shots of the Doctor's sonic and the Half-Face Man's chair through to 7pm.

More pick-ups were recorded in Studio 4 through to 7pm on Monday 10 February, comprising the Doctor and Clara clamped into the descending booth. The following day, work continued on this sequence from

7.30am in Studio 3, followed by the material in the shaft – a set which was built sideways (*ie* horizontally) in Studio 4. The scene in the redecorated TARDIS was performed on Wednesday 12 amidst scenes for *Into the Dalek*. Since its last use in October, the standing set in Studio 4 had been amended to make it less whimsical, emphasising the new Doctor's professorial qualities. New holes were set into the floor allowing smoke to issue forth dramatically, the support rings for the scanner were improved, blackboards were installed and bookcases decorated with Gallifreyan symbols and eighteenth-century scrolling. The lighting in

Connections: Redecoration

Clara's comment of "You've redecorated... I don't like it" on entering the TARDIS paraphrased the comments of the Doctor's second incarnation to his third under similar circumstances in *The Three Doctors* Episode One [1972 - see Volume 19] which had subsequently been worked into dialogue from the Second Doctor in *The Five Doctors* [1983 - see Volume 37], the Eleventh Doctor in *Closing Time* [2011 - see Volume 69] and the Tenth

Doctor in *The Day of the Doctor* [2013 - see Volume 75].



the console was also altered to make the set look warmer at the request of director of photography Magni Ágústsson, while the set was augmented by a snowglobe containing St Eligius hospital (a reference to the final episode of the 1980s US drama *St Elsewhere*) by Ben Wheatley. At the same time, Nick Gillespie again helmed a second unit from 7.30am out on Bute Street in Cardiff; previously featured in *Aliens of London* [2005 - see Volume 49], this was now the street outside Mancini's first for the arrival of Clara (after which Jenna was released by 10am to join Peter back at Roath Lock for the TARDIS sequence) and then Gregson's squad. Various insert shots against greenscreen in Studio 3 then included the crowd looking at the dinosaur. Thursday 13 saw work

**Left:**

The interior of the TARDIS was re-dressed to complement the Twelfth Doctor's persona.

Below:

The Doctor gets carried away in a restaurant.

from 7.30am at Insole Court in Llandaff, previously seen in *The Snowmen*. Delayed slightly by poor weather, this was the alleyway scene of the Doctor encountering a tramp, during which Peter Capaldi ad-libbed about his eyebrows being an independent state. Following this, the team returned to Roath Lock to work on Episode 2 plus inserts of the Doctor talking to the dinosaur on the rooftop in Studio 3. The week ended with rumours of the Eleventh Doctor's return in the *Daily Mail* on Friday 14 via Danielle Gusmaroli's *Doctor Who's Matt Smith set to come back from the dead to make a cameo role in new series*.

Mud banks

From Monday 17 February, Block 1 ran in tandem with Block 2.

Following work on *Into the Dalek* in studio, Peter performed close-ups of the Doctor hanging from the tree against a greenscreen, with Rob Pavey also performing the Doctor's leap from the rooftop in Studio 3. Peter was then released at 2.55pm to work with the other crew. On the following day in Studio 3, the model shot of the TARDIS hitting the Thames mud banks was captured from 9.30am, followed by material including inserts of the Half-Face Man (doubled by assistant director Nate Carver), the newspaper advert, and a shot of the Thames.

A pick-up day for Block 1 was scheduled on Friday 28 March with Ben Wheatley returning to helm more inserts in Studio 3 with a second unit; most of this was model work including elements for the balloon ship rising over London and further shots of the Half-Face Man from 9.30am to 9pm.





Above: Missy is having a lovely day in Heaven, despite the rain.

Right: The Paternoster Gang in the *Strax Intro*.

The main outstanding sequence for *Deep Breath* was that featuring Michelle Gomez as Missy (the new name for Misty). This and similar scenes were recorded as part of a separate, rain-soaked second unit day on Block 4 with director Rachel Talalay on Friday 23 May. The garden sequence was undertaken first from 8am at Dyffryn Gardens at St Nicholas in the

Vale of Glamorgan – an estate previously seen in episodes since *The Girl in the Fireplace*.

The close-up insert of Vastra sharing oxygen with Jenny was recorded alongside the episode’s special cinema intro as part of a second unit shoot in Studio 1 on Friday 27 June under director Mark Everest; this took place from 7.30am to 5.55pm and did not require either Neve or Catrin in full costume for the single shot against a black backdrop.

Connections: Pond legs

► The Doctor made reference to his previous companion Amy Pond, whom he had parted company with in *The Angels Take Manhattan* [2012 – see Volume 72], and the fact that she had long legs as he had noted in

The Impossible Astronaut [2011 – see Volume 66].



Mini-adventure

As with *The Day of the Doctor*, a special introduction featuring Strax – this time accompanied by Jenny and Vastra – was planned for screening before *Deep Breath* at the cinemas. The script for this (entitled *Strax Intro*) was written by Steven Moffat and drew upon some of the Sontaran’s earlier comments about previous Doctors as presented in a *Strax Field Report* in December 2013. The shooting script was issued on Tuesday 24 June 2014 and was set ‘somewhere dangerous, in a spaceship. From off: klaxons, gun fire, that red flashing light we always have in *Doctor Who*’. Using the war cry of “Sontar-Ha!” first heard in *The Sontaran Stratagem*, Commander Strax was making another report to his home world of Sontar, a device used for various online items since early 2013. In Update 427, he discussed the many faces of the Doctor. In the wake of the War Doctor, as seen in *The Day of the Doctor*, and the faux-regeneration of the Doctor in *Journey’s End* (2008 – see Volume 60), the Sontaran did admit that the numbering of the Time Lord’s incarnations did get “a little trickier later on”. For the regenerations, references were made to the events of *The Tenth Planet* Episode 4 [1966 – see Volume 8], *The War Games* Episode Ten [1969 – see Volume 14], *Planet of the*



Spiders Part Six [1974 – see Volume 21], *The Caves of Androzani* Part Four [1984 – see Volume 39], *Time and the Rani* Part One [1987 – see Volume 43], the *Doctor Who* TV Movie [1996 – see Volume 47], *The Day of the Doctor*, *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50] and *The End of Time* Part Two [2010 – see Volume 62]. The sequence ended with Vastra telling Strax that Scotland Yard had just informed them of something impossible in the Thames... leading into *Deep Breath*.

Minor cuts only were made to the piece to bring it down to 5'53". When Strax commented that the Doctor had the secret

ability to change his appearance, a quick montage of all the Doctor's faces was to be followed by the Sontaran declaring: "As you can see, this is... untrue. He's always looked exactly the same. Extremely stupid. However, it is important to note he has now operated a number of different bodies." After noting that the First Doctor had unrealistic hair, Strax originally added: "Military significance – none whatsoever, complete idiot." His comments on the Fifth Doctor having no distinguishing features continued with "beyond regular sneezing. The organic residue is generally detectable on his lapel". ■

PRODUCTION

Fri 4 Oct 13 BBC Roath Lock Studios: Studio 4 (The TARDIS)

Mon 6 Jan 14 BBC Roath Lock Studios: Studio 2 (rippling water)

Tue 7 Jan 14 The Maltings, East Tyndall Street, Splott, Cardiff (Banks of the Thames); BBC Roath Lock Studios: Studio 3 (Banks of the Thames)

Wed 8 Jan 14 Merthyr Mawr House, Merthyr Mawr, Bridgend (Yard Behind Vastra's House; Vastra's Carriage; Vastra's House)

Thu 9 Jan 14 Merthyr Mawr House (The Doctor's Bedroom; Vastra's House – Clara's Room; Vastra's House – Tree/Horse/Carriage Shots)

Fri 10 Jan 14 Merthyr Mawr House (Upstairs Landing; The Doctor's Bedroom; Rooftop)

Mon 13 Jan 14 Merthyr Mawr House (Attic Room; Vastra's Orchid House); Mount Stuart Square, Cardiff Bay, Cardiff (Vastra's Carriage; Paternoster Row; Westminster Bridge)

Tue 14 Jan 14 Merthyr Mawr House (Yard Behind Vastra's House; Vastra's Orchid House; Vastra's House –

Hallway; Vastra's House – Hall/Kitchen Area/The Doctor's Bedroom Window)

Wed 15 Jan 14 BBC Roath Lock Studios: Studio 3 (Westminster Bridge); Studio 4 (VFX shots)

Thu 16-Fri 17 Jan 14 BBC Roath Lock Studios: Studio 4 (Underground Chamber)

Tue 21 Jan 14 BBC Roath Lock Studios: Studio 4 (Underground Chamber)

Wed 22 Jan 14 BBC Roath Lock Studios: Studio 4 (Underground Chamber); Parc Thistle Hotel, Park Place, Cardiff (Mancini's Family Restaurant)

Thu 23-Fri 24 Jan 14 Parc Thistle Hotel (Mancini's Family Restaurant)

Tue 28 Jan 14 Queen Street, Cardiff (TARDIS Door/City Street); BBC Roath Lock Studios: Studio 4 (Underground Chamber; Mancini's Family Restaurant – Doorway); Studio 3 (Green Screen)

Wed 29 Jan 14 Victoria Place, Newport (Paternoster Row)

Sat 1 Feb 14 Holton Road Primary School, Holton Road, Barry (Coal Hill School – Classroom); BBC Roath Lock Studios: Studio 4 (Underground Chamber)

Mon 10 Feb 14 BBC Roath Lock Studios: Studio 4 (Mancini's Family Restaurant – Booth)

Tue 11 Feb 14 BBC Roath Lock Studios: Studio 3 (Underground Chamber – Booth); Studio 4 (Shaft)

Wed 12 Feb 14 BBC Roath Lock Studios: Studio 4 (The TARDIS); Bute Street (Street outside Mancini's); Studio 3 (Paternoster Row (Green Screen))

Thu 13 Feb 14 Insole Court, Llandaff, Cardiff (Back Alley); BBC Roath Lock Studios: Studio 3 (Rooftop)

Mon 17 Feb 14 BBC Roath Lock Studios: Studio 3 (Tree (Green Screen); Rooftop (Black Screen))

Tue 18 Feb 14 BBC Roath Lock Studios: Studio 3 (Muddy Bank; Mancini's Family Restaurant; Attic Room; Westminster Bridge)

Fri 28 Mar 14 BBC Roath Lock Studios: Studio 3 (Street outside Mancini's; Mancini's Family Restaurant (Green Screen))

Fri 23 May 14 Dyffryn Gardens, St Nicholas, Vale of Glamorgan (Garden)

Fri 27 Jun 14 BBC Roath Lock Studios: Studio 1 (Underground Chamber)

Post-production

With its longer running time, very little was cut from *Deep Breath*. In the opening sequence, when the Doctor remembered Clara but referred to

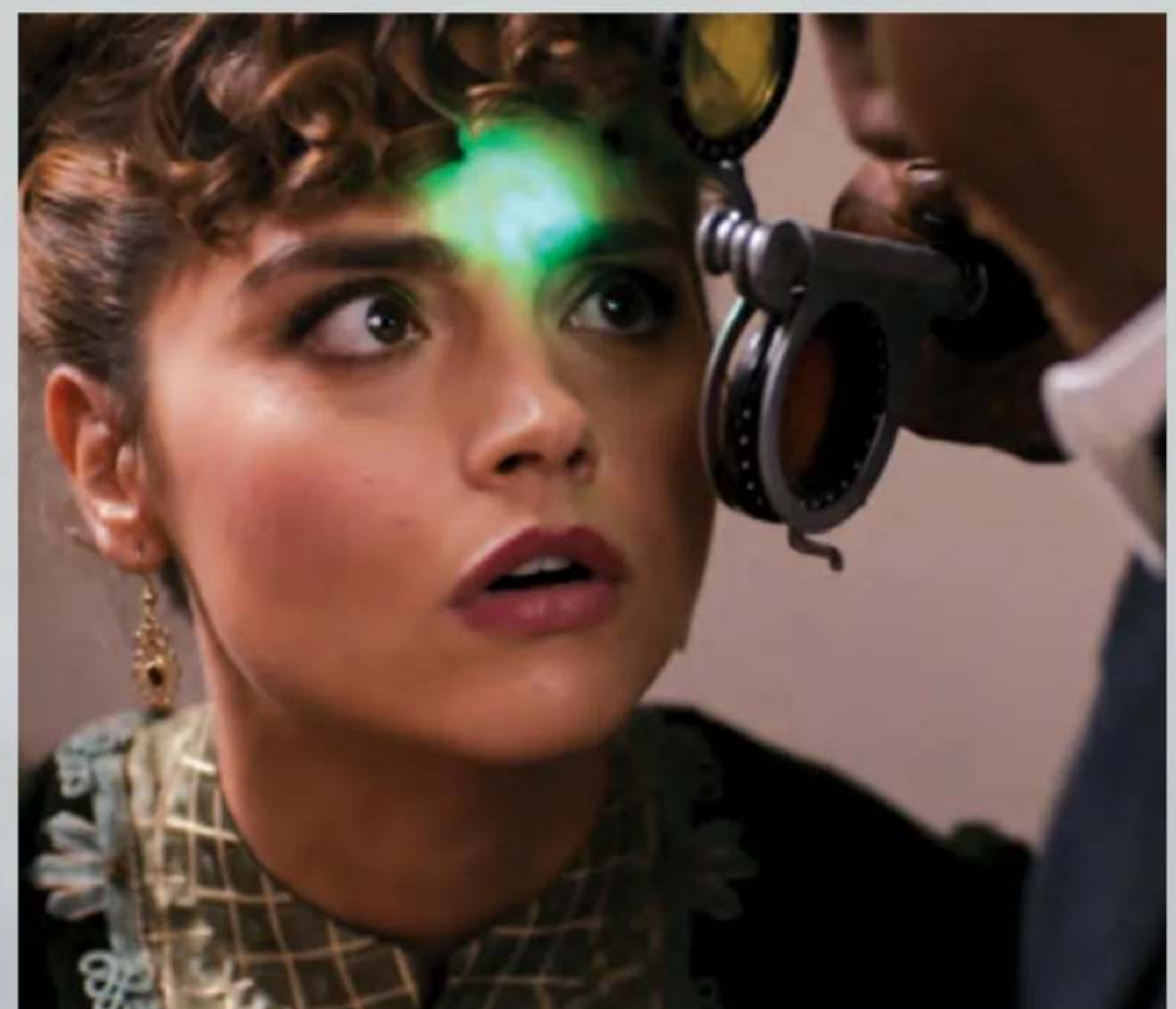
her as Handles, Clara originally told him: “I’m Clara.” “You’ve changed!” exclaimed the confused Time Lord, to which his companion insisted, “No, I haven’t.” At the end of the pre-credits before the opening titles, Strax asked the Doctor’s other friends: “... why’s he turned into a woman?”

At the start of Clara’s medical examination, the Sontaran warned: “This will hurt tremendously! No, wait a moment – this won’t hurt a bit. Always get those two mixed up.” “You know what?” replied Clara, “I’m probably okay!” As she tried to back out of the kitchen, Strax

took Clara’s arm and kindly told her: “Please don’t worry about a thing, I’m a fully qualified nurse and have done an extensive course in pain management – although it wasn’t nearly as exciting as the name suggested.” When Clara asked why the Sontaran was doing this, Strax explained: “You are isolated from your natural habitat and your own time zone. Medical science is primitive here, I have to maintain you.” “Okay. Thanks,” said Clara uncertainly, as Strax continued to explain that she needed to be at peak

physical prowess: “You can’t give your life in combat unless you still have one.” Attempting to placate Clara, Strax assured her that the Doctor had probably had his throat cut, which caused her to exclaim: “Don’t say that!” “He’s at peace, that’s what I’m trying to tell you,” assured Strax, “Unless he’s still dying of terrible injuries, but I’m sure he won’t last long! Now open wide. You’re going to need some fillings!”

After Vastra told Clara that maybe she needed to prove to the Doctor that she still knew him, Strax added: “Enough of this thinking. We must attack.” “Attack who?” asked Jenny. “Anyone!” replied Strax, “This city is full of the weak and starving – it’s a target-rich environment.” The scene of Clara arriving outside Mancini’s was marginally trimmed, to remove her peering in through the blurry windows to see some solemn diners before entering the restaurant. Once inside, after the Doctor’s analysis of Clara’s psyche, he tried to point out to the exasperated teacher: “Look at these people, there’s something very wrong.”



Below: Strax gives Clara a medical examination.

Opposite: Clara and the Doctor confront the true horror of the Half-Face Man’s activities.

Connections: Sweeney Todd

► Deducing the purpose of the restaurant was for collecting organs, the Doctor referred to Sweeney Todd, a character from the 1846/7 Victorian paper *The String of Pearls* who murdered customers at his barber’s shop by dropping them through a trapdoor in his shop into a basement, where he would later dispose of the bodies by baking them in pies.



As the Doctor's group faced the Droids in the underground chamber, after the Doctor told the Half-Face Man that he would not carry out his threat to destroy them, Clara originally said: "You might want to take a look at what he's wearing." During the ensuing fight, Jenny and Vastra fought multiple Droids back-to-back. "My dear, use the Bonetti defence, your left flank is exposed," suggested Vastra, flashing her sword and cutting a tiny slash in her wife's catsuit; this defence was named after sixteenth-century Italian sword master Rocco Bonetti. "Goldman is more appropriate to the space and terrain. And

you're exposing your right," replied Jenny, making a similar slash in the Silurian's own garb. "Impertinence!" flashed Vastra. "Jealousy?" asked Jenny. For a moment, the pair were sparring with each other as well as the Droids, as Vastra ordered: "Behave yourself!" "Make me!" retorted Jenny. "Could we maybe concentrate on the enemy?" asked Clara.

Connections: Walt Whitman

► The Doctor's comment of "Captain, my Captain" referred to Walt Whitman's 1865 poem *O Captain! My Captain!* about the assassination of American president Abraham Lincoln.





Above: The Clockwork Droids are armed and dangerous.

The orchestral music score for the episode was recorded by the BBC National Orchestra of Wales at Hoddinott Hall in Cardiff between 2pm and 9pm on Tuesday 10 June, with Peter Capaldi and his friend Chris Addison

(who was working on the final two episodes of the run) dropping by to meet composer Murray Gold and conductor Ben Foster. 23 new cues were recorded, running to around 31 minutes along with elements for the theme of the new Doctor; one further minute-long cue was taped at another section on Wednesday 16 July. In post-production, the noise of the TARDIS' cloister bell was added to the soundtrack as the Doctor passed out.

Connections: People in history

- Clara made reference to the 1828 killings in Edinburgh attributed to William Burke and William Hare, who allegedly sold 16 corpses for dissection at anatomy lectures.
- The *SS Marie Antoinette* was named after the Queen of France from 1774 to 1792, who was executed by guillotine in 1793.

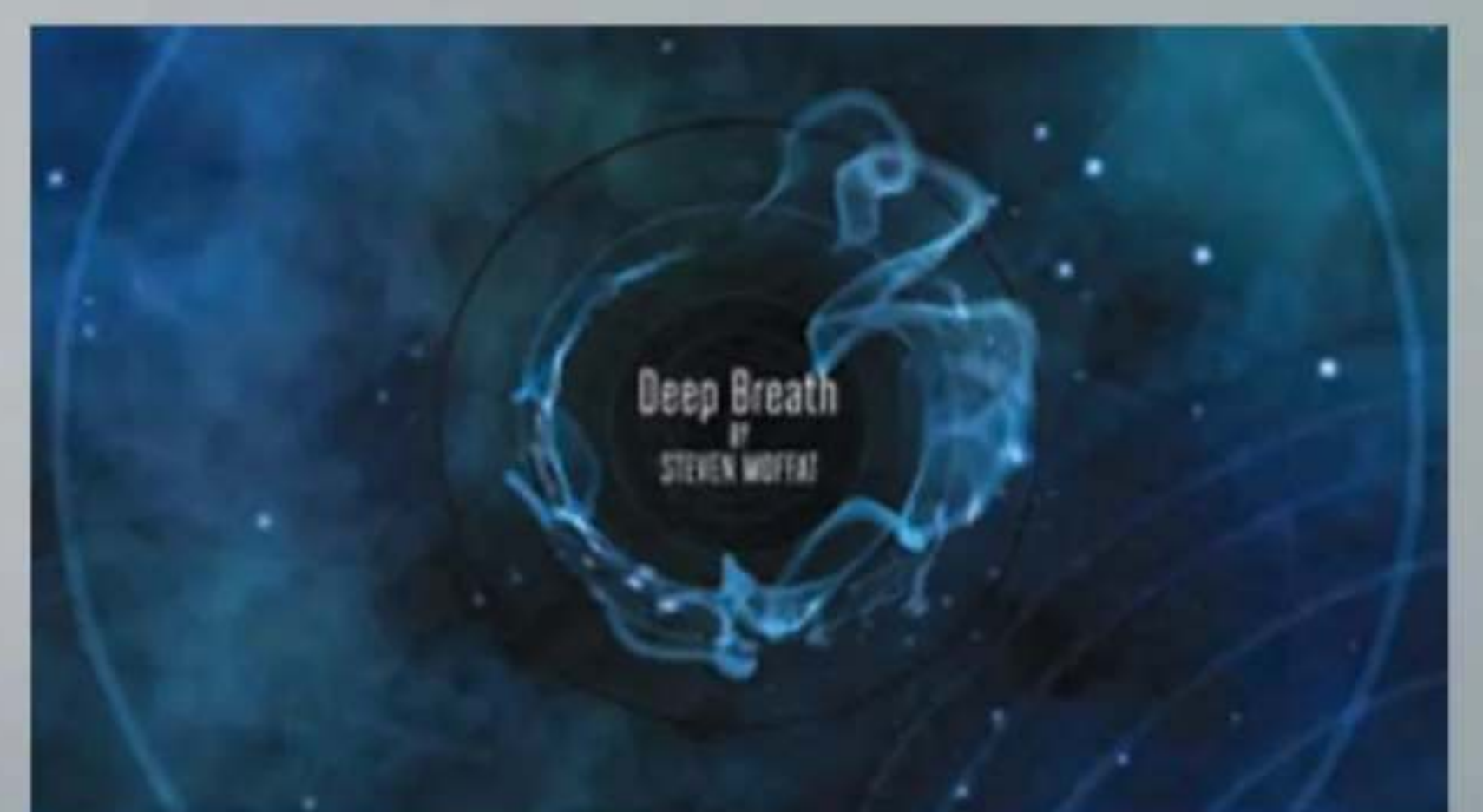


Title sequence

The new title sequence for the series was based on a version featuring Peter Capaldi's face (for the fictitious episode *Last of the Gaderene* by Mark Gatiss, a title taken from a BBC Books novel published in 2000) which Steven Moffat had discovered on YouTube. Posted on Monday 16 September 2013, this had been created as a portfolio piece by Billy Hanshaw, a motion graphics professional based in Leeds and a fan of *Doctor Who* since the early 1970s, along with Peter's features, this used the Droste effect theme of a clock face and cog wheels in never-ending fob watch workings along with the iconic Seal of Rassilon.



One Sunday night in February 2014, Billy received a LinkedIn request from Brian Minchin asking if he would like to help the BBC Wales VFX team with the new titles; his suspicions that this was a joke were dispelled by Brian's subsequent email and then a phone call the following week inviting him on board as a conceptual designer. Elements such as the fob watch and Gallifreyan symbol were dropped as Billy constructed two demonstration versions of his work, with and without Peter's face. The BBC opted to change Billy's suggested purple tint to blue and introduced the idea of the clock face unravelling as the names of the show's stars came in; the new Doctor's face was retained with a focus on his eyes. The theme tune which accompanied the new visuals was assembled at AIR Studios in London by Murray Gold from a number of existing orchestral elements recorded previously in 2009. ■



Publicity

Below:
"Am I a good man?"

▶ On Sunday 18 May, *The Day of the Doctor* won the *Radio Times* Audience Award at the BAFTA ceremony at the Theatre Royal, Drury Lane. The award was collected by Faith Penhale along with the episode's producer Marcus Wilson and director Nick Hurran. Earlier that day, work had commenced on the *Doctor Who* S8 Teaser Campaign being undertaken by Red Bee Media Ltd. Helmed by creative director Mina Patel, produced by Carrie Hart and directed by Claire Norowzian, this was recorded on the TARDIS set. Work on the Sunday began at 2pm and featured Gareth Weekley in his capacity as the body double for the new Doctor; shots which obliquely depicted the Doctor were

recorded through to around 6.30pm. Gareth was also required the following day when Peter Capaldi joined the crew to perform shots requiring him clearly visible on-screen; the Monday recording was scheduled for 7.30am to 3.30pm and included key items of explosions on the TARDIS console and the Doctor counting down the last few days to the launch of the new series.

▶ Confirmation of the new series' late summer launch came on Friday 23 May when the BBC released a 15" video showing the new Doctor silhouetted against explosions in his TARDIS along with the legend 'The New Doctor Lands This August'.



- ▶ To launch the new series and the new Doctor, a promotional tour beyond anything previously executed was arranged to reflect the fact that *Doctor Who* was now a global brand in the wake of the worldwide simulcast for *The Day of the Doctor*. This ambitious plan was unveiled by the BBC on Tuesday 10 June. The series would be launched at special preview screenings in Cardiff and London on Thursday 7 August, which would be just the start of a world tour for Peter Capaldi and Jenna Coleman once recording on the new series completed. Over 12 days, the stars would attend events across five continents in South Korea, Australia, the USA, Mexico and Brazil. Soon afterwards, it was confirmed that the USA and Australia would début the new run of *Doctor Who* at the same time as BBC One.
- ▶ The start date for *Doctor Who*'s new era was announced on Friday 27 June when the BBC released another 15" teaser video entitled *Am I a Good Man?*; with further silhouetted images of the Doctor in the TARDIS there were also snatches of dialogue from *Deep Breath* and *Into the Dalek* culminating in the date: 'Saturday 23 August'. Scheduled at 8.15pm, this aired on BBC One between coverage of tennis from Wimbledon and the soap opera *EastEnders*. It was further confirmed that the Doctor would début in a feature-length instalment entitled *Deep Breath*.
- ▶ Further details of the Cardiff premiere at St David's Hall on Thursday 7 August were announced on Friday 4 July, along with a further 15" teaser (*I See into Your Soul, Doctor*) which incorporated more of the Red Bee Media shoot and dialogue from *Into the Dalek*. BBC One screened this around 7.10pm after live coverage of the football World Cup quarter final between France and Germany.
- ▶ But even as the trailers were attracting considerable attention, the first blow to the carefully-kept surprises came for the production team. On Monday 7 July, the BBC confirmed that the first five scripts for the series had been leaked online from a BBC Worldwide office in Miami where they were awaiting translation for Latin American broadcasters. A plea was issued to the public not to disseminate story content in advance of transmission. The same day, tickets for the Cardiff premiere sold out in little over an hour.
- ▶ Within a week of the script leak came more bad news. Video material stored on the same BBC Worldwide servers as the scripts had also been leaked and poor quality, unfinished assemblies of *Deep Breath* (without music or effects) and the next five episodes were now in circulation on pirate websites. This was reported on Saturday 12 July; once again, the BBC asked fans not to circulate any spoilers. The first full 1'05" trailer for the new series was aired by BBC One in the 15-minute break during live coverage of the Germany v Argentina World Cup final match around 9pm on Sunday 13 July. Under the 'Original British Drama' banner, this again included elements of the specially-shot material mixed with dialogue and images lifted from the first six episodes.

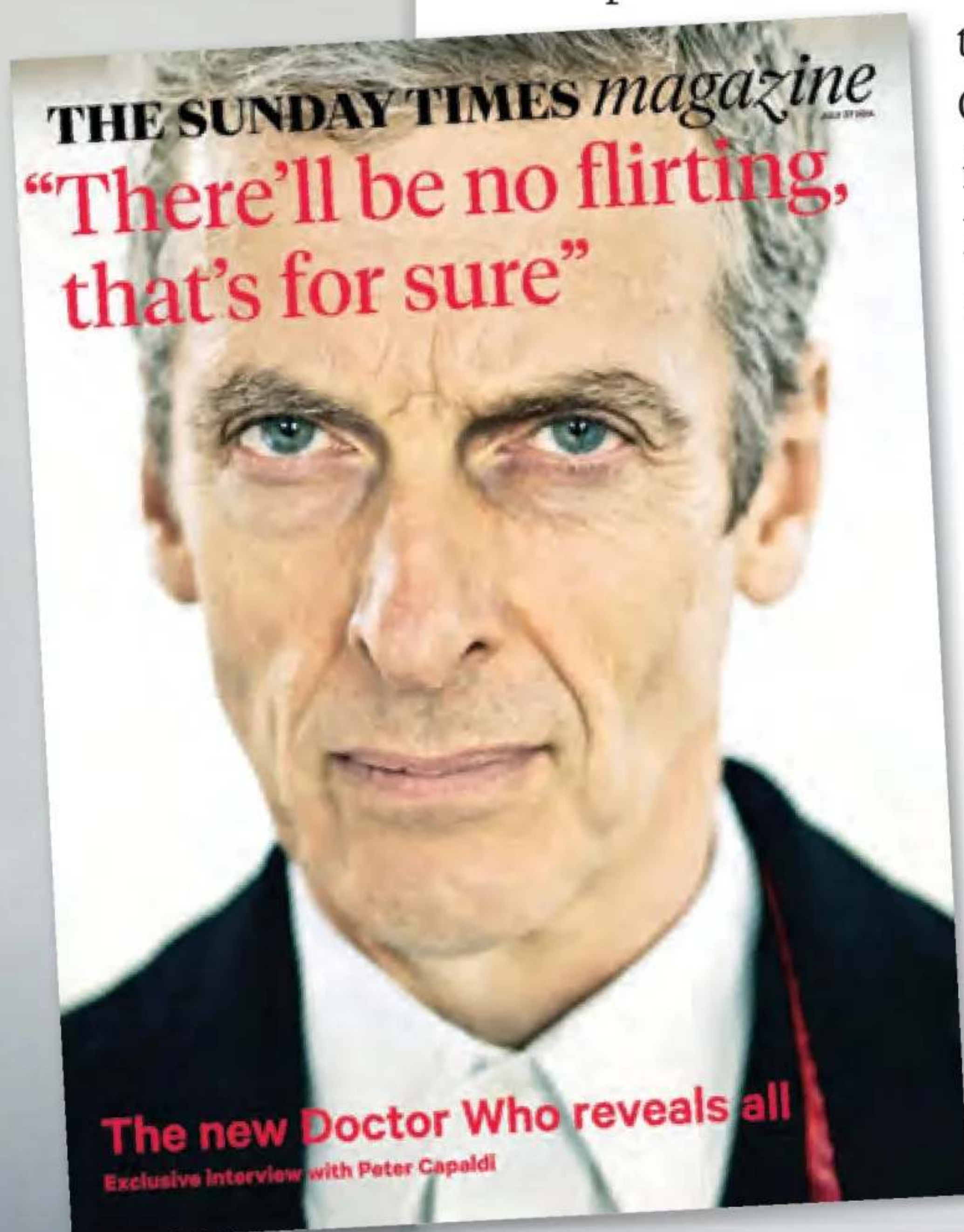
Below & inset:

The new Doctor becomes a cover star.

► On Tuesday 22 July, the TARDIS appeared around Seoul, South Korea, in advance of the *Deep Breath* screening; fans were invited to submit inventive photographs of themselves taken alongside the police box – which materialised at Cheonggye Plaza and Gwanghwamun Yeolin Madang on Tuesday and Thursday – to win tickets to the event. A 35-second version of the earlier trailer was then screened from Wednesday 23, debuting on BBC One at around 8pm just before live coverage of the opening ceremony of the Commonwealth Games from Glasgow.

► The fact that *Deep Breath* would be accorded the same simultaneous worldwide cinema screenings as *The Day of the Doctor* was announced by BBC Worldwide on Friday 25 July. The following day, another 15-second teaser trailer – *Listen...* – was released by the BBC, comprising the opening shot of Episode 4; this aired around 5.25pm after BBC One's coverage of

the Commonwealth Games. An interview with Peter Capaldi appeared in *The Sunday Times Magazine* on Sunday 27, with the actor explaining that his new Doctor would not be flirting with Clara, and that some stories would have a more sombre tone.



► On Thursday 31 July, BBC America announced a *Doctor Who* 'Takeover Week' with repeats and new documentaries from Saturday 16 August to *Deep Breath*'s début. There were also to be midnight screenings of *Deep Breath* at cinemas in 12 US cities, co-ordinated by Fathom Events. Tickets for the UK cinema screening of *Deep Breath* went on sale at 11am on Friday 1 August, with prospective attendees told that they would also get to see a special five-minute item before the screening, a ten-minute 'making of' featurette

after the main feature, and also a Q&A with cast and crew beamed live from the screening at London's Leicester Square Odeon. Across the Atlantic,

Doctor Who was again accorded the cover of the major US publication *Entertainment Weekly*, which included interviews with cast and crew.

► On Tuesday 5, fans were invited to submit questions for the show's two stars at the Cardiff Q&A via the BBC's *Doctor Who* website, and the next day Peter and Jenna wrapped on the series and – after an evening crew screening of *Deep Breath* at the *Doctor Who* Experience – prepared for their whirlwind world tour!



“PETER AND JENNA WRAPPED ON
THE SERIES AND PREPARED FOR
THEIR WHIRLWIND WORLD TOUR!”



Above: Peter Capaldi signs autographs at the start of the world tour in Cardiff.

► “I’m very aware that something like this is going to happen to me once in my life. There is only one job like this,” commented Jenna Coleman on *Doctor Who: Earth Conquest* of the global promotion tour for *Deep Breath*. An interview with Peter Capaldi appeared in the September issue of *Marie Claire* which went on sale on Thursday 7 – the start of the tour. This major event commenced at Cardiff Castle where Peter and Jenna posed for photographs at the Norman structure first thing in the morning. Peter was also interviewed on the TARDIS set by both Hayley Hassall of CBBC’s *Newsround* and BBC Entertainment’s Lizo Mzimba. During the morning, Daleks and Cybermen patrolled The Hayes in Cardiff where 4,500 people had come to see the red carpet arrival of Peter and Jenna along with Steven Moffat, Brian Minchin and Samuel Anderson (who featured regularly in the new series as Danny Pink). Jason Mohammad of BBC Radio

Cymru devoted his three-hour show to the event from 10am, speaking to the guests along with visual effects supervisor Danny Hargreaves and a number of fans outside Cardiff Central Library; at 12.35pm, Jason left his show to introduce Faith Penhale and BBC Wales director Rhodri Talfan Davies on stage, and later conducted the post-screening Q&A session. The screening was covered by the BBC News Channel with a 1’49” chat to Peter from around 6.30pm, CBBC’s *Newsround* which offered a similar 2’32” item at 4.20pm, and Huw Thomas’ 1’54” report on the *BBC Wales News* at 1.30pm and 6.30pm. Peter explained to numerous reporters that his Doctor would be “less user-friendly” while Steven hinted about the richness of humour and horror in forthcoming episodes which meant that “nothing will be quite the same”. As with advance screenings of earlier episodes, Steven and his colleagues urged the audience to “keep our secrets for us” and not reveal key surprises in the instalment – such as the appearances of Missy and the Eleventh Doctor. The cast and crew then travelled to London, taking part in a photocall and further interviews alongside the 6.30pm screening at the British Film Institute (BFI) Southbank as part of the season *Sci-Fi: Days of Fear and Wonder*; critic Boyd Hilton chaired the Q&A with Steven, Jenna and Peter. Antony Wainer of the *Doctor Who* Appreciation Society appeared on *BBC News* at 6.50pm, with *Evening Standard* TV critic Toby Earle discussing *Deep Breath* at 9.30pm, and a summary of the following day’s papers commenting on the episode at 11.45pm.

► A 1'49" video entitled *Greetings from Cardiff & London* summarised the tour's first day on Friday 8 August. At 8.50am on BBC One's *Breakfast*, the six-minute version of Lizo's interview with Peter was screened, after which hosts Charlie Stayt and Naga Munchetty discussed *Deep Breath* with Jonathan Holmes of *Radio Times*, while ITV1's *Good Morning Britain* also had coverage of the previous day's launch. In the papers, Nicola Methven ran her interview with Peter – *The spin Doctor Who: Peter Capaldi on why he's bringing Malcolm Tucker to the Tardis* – in the *Daily Mirror*, while at *The Sun*, Jen Pharo reported that 'a source' had confirmed that the actor was already signed up for a second year aboard the TARDIS. The critics' verdicts also came in. In *The Independent*, Ellen E Jones felt it was 'a perfectly paced, hugely enjoyable 80 minutes of everything you want from *Doctor Who*' while in *The Times* Andrew Billen wrote, 'I was not the only Whovian to depart wondering



if the former Malcolm Tucker might not prove the best Doctor ever.'

► With their families in tow, Peter and Jenna departed the UK, arriving at Incheon International Airport at 7.30am on Saturday morning (or 11.30pm Friday in the UK). In Seoul, the original IFC Mall venue had been switched to the larger Grand Ballroom of the 63 Building in Yeouido, and after spending the day in Seoul (including chats with TBS eFM's *This Morning* team) this was where Peter and Jenna were greeted by 1,200 fans before the screening. Streamed live across the world, fans could watch the actors exchanging gifts with the South Korean fans and meeting ZE:A, the South Korean boy band who had featured the TARDIS in the video for their song *Breathe* back in June. The stars took part in a photocall in Seoul and said goodbye on the morning of Sunday 10, with the BBC releasing the 2'47" video *Peter Capaldi & Jenna Coleman Love Their Korean Fans!*

Above & left: Fans in Seoul assemble to greet Peter and Jenna.

Below:

The TARDIS lands in Sydney, Australia.

- ▶ Back in the UK, Peter Capaldi dominated *The Big Issue* on Monday 11. Down in Australia the cast had already arrived in Sydney at 7.30am local time, with Peter almost immediately recording *When Julia Met the Doctor*, a special ABC programme made by Cordell Jigsaw at Pier One from 10am; talking to Peter was Australian presenter, actress and comedian Julia Zemiro. Following the Seoul Q&A streaming, BBC Worldwide decided instead to place these sessions *after* the screenings and announced that edited highlights of later events would subsequently appear online.
- ▶ Tuesday morning saw Peter and Jenna undertaking radio interviews with Drive, WFSM and Triple J, followed by a press conference at the Circular Quay hosted by ABC broadcaster and *Doctor Who* fan Adam Spencer, who would also be chairing the later Q&A. After photocalls at Sydney Harbour and satellite interviews for ABC News and Channel 10's *The Project*, the stars attended the evening screening where 2,700 fans had assembled. Following a goodbye video

and photocall, it was time to move on. In addition to a 6'27" video of *Seoul Q&A Highlights*, the BBC also released 1'28" of *Peter Capaldi Gets a Standing Ovation in Sydney*. Back in the UK, *Doctor Who* was included in the feature *New Drama: 12 Great Shows You Won't Want to Miss* in the new *Radio Times*.

- ▶ Press interviews with Peter, Jenna and Steven were released on Wednesday 13, radio trailers began to air, and new BBC videos included 12'01" of *Sydney Q&A Highlights*, 1'30" of *Matt Smith's Gift to Peter Capaldi* and a 2'54" YouTube entry to win Sydney tickets for *I Heart Heart the Doctor*. The 57" *NEW YORK The Doctor Who World Tour is Coming!* heralded the arrival, at 5.30pm local time, of Peter and Jenna in New York after a 22-hour flight. "Time has lost its meaning," commented Jenna, since the stars had now crossed the International Date Line and were still on Wednesday 13.
- ▶ Thursday 14 saw the release of 3'42" of *Sydney Shows Its Love for Doctor Who!* while from 8am in New York an *LA Times* photoshoot was underway. Peter and Jenna posed at the top of the Rockefeller Center in Midtown Manhattan, followed by a press screening at New York's Bryant Park Hotel, a chat with BuzzFeed and then joining Steven Moffat (who had been working on the Christmas Special script in the UK) and arriving in a yellow cab for the blue carpet fan screening of *Deep Breath* at the Ziegfeld Theater at 7.30pm. Here some fans had queued for 10 hours for the event which was hosted by fan and broadcaster Chris Hardwick.



**Left:**

Peter and Jenna take in the New York skyline.

► An interview with Peter Capaldi appeared in *The Independent* on Friday 15, while sci-fi academic Dr Jason Dittmer reviewed *Deep Breath* at 7.15pm on Radio 4's *Front Row* and the BBC released 6'45" of *New York Q&A Highlights*. From 10am in New York, Peter, Jenna and Steven recorded material for CBS' *This Morning*, before setting off again to fly south and arrive in Mexico City around 7pm.

► Peter Capaldi and Steven Moffat were interviewed in *The Guardian* and *The Times* respectively on Saturday 16 August, while BBC London's Nikki Bedi spoke to *Doctor Who* fan Cameron K McEwan at 10.10am. 2'44" of *Peter Capaldi & Jenna Coleman ROCK New York City* was released along with *Mexico City – The Doctor Who World Tour Is Coming!* Indeed, Peter and Jenna were already undertaking press interviews about

Doctor Mystério with the likes of Acceso Total on Televisa Ciudad Juárez from 12.30pm. That evening, BBC America screened *Doctor Who: The Ultimate Companion* produced and directed by Nathan Landeg for BBC Cymru; this 42-minute show was hosted by Peter Davison who investigated the role of the Doctor's companions in discussion with Peter, Jenna, Steven, David Tennant, Murray Gold and Andy Pryor, as well as former companions Janet Fielding (Tegan in the 1980s), Sarah Sutton (Nyssa in the 1980s), Nicola Bryant (Peri in the 1980s), Noel Clarke (Mickey from 2005 to 2010) and John Barrowman (Captain Jack from 2005 to 2011). This had been recorded during May in London, Cardiff and at Comicpalooza in Houston, Texas. A new BBC One ident aired at 6.30pm as the Twelfth Doctor broke into one of the channel's standard interstitials, aligning a camera inside the TARDIS.

Right:

It's behind you! Peter and Jenna pose for photos on the steps of the Christ the Redeemer statue in Rio de Janeiro.

► Simon Boyle of the *Sunday Mirror* claimed that Jenna Coleman was leaving *Doctor Who* at Christmas on Sunday 17 with quotes from a 'source'. Meanwhile in Mexico City, at 11am, the stars attended the biggest event of the tour as 3,000 fans assembled at Teatro Metropolitano. A 1'17" *Mexican Wave for the Doctor and Clara!* was soon released followed by the 57" piece *Rio de Janeiro – The Doctor Who World Tour Is Coming!* On Monday 18, the Mexican interlude was summarised in the 2'55" *Doctor Who: Invasion Mexico!* and at 8.30am local time, the *Doctor Who* team was arriving at Rio airport, attending an afternoon photocall and then appearing before 2,000 fans who had assembled for the 6pm screening at Vivo Rio Auditorium; this Q&A was relayed to Livraria Cultura stores across Brazil. Closing this final leg of the tour, Peter told the audience: "We've gone round the world in 12 days. We've gone through time zones, we've crossed datelines, and we've met thousands and thousands of the most wonderful fans in the world. But what I've realised is that there's even more fans out there that we haven't got to meet. Fans in villages and in homes and towns and cities all over the world... and I just want to say to them – thank you very much for being fans of *Doctor Who*. Because *Doctor Who* belongs to you and the only reason that we here who have the privilege of making the programme *are* here is because of you. Thank you so much."

► '5 DAYS TO GO' wrote the Doctor on a blackboard in the TARDIS in the first of a series of 5" countdown videos which ran on BBC One around 9.15am and went online at noon from



Monday 18. The episode titles for the new series were announced, and in the US the series dominated the cover of the new *TV Guide*. That evening on BBC America, the companion piece to *The Ultimate Companion* aired in the form of *Doctor Who: The Ultimate Time Lord*; produced and directed by Nathan Landeg and Ian Smith, this was also hosted by Peter Davison who – in addition to his previous guests – spoke to psychiatrist Dr Mike Aitken, Howard Burden, Dalek voice artiste Nicholas Briggs, script editor Derek Ritchie plus former Doctors Colin Baker, Sylvester McCoy and Paul McGann.

► '4 DAYS TO GO' was written on a scrap of paper on Tuesday 19 as an interview with Peter Capaldi appeared in *The Guardian*. Peter dominated the cover of the new *Radio Times* with the strap line 'I am the Doctor'. Across six pages, Steven Moffat introduced the new series, and Alison Graham interviewed the new Time Lord in *The man in the blue box*. The journalist also selected *Deep Breath* for Saturday's *Pick of the Day*, commenting of the new Doctor: 'Frankly we don't see enough of him, but what we do see points to

perfection.' The programme billing was accompanied by a shot of the Doctor and Clara at Mancini's, while Matt Smith and Michelle Gomez were strategically omitted from the cast list. Billy Hanshaw discussed the new title sequence which he had helped design on BBC One North's *Look North* at 6.30pm, while the BBC posted 43" of *Doctor Who Q&A* and BBC America released 1'17" of *Doctor Who Explained by Fans*. In Rio, Peter and Jenna attended a photocall beneath the statue of Christ the Redeemer on Corcovado Mountain from 10am, and then took part in some more interviews for Globo from 2pm as the tour wound to a close.

- ▶ '3 DAYS TO GO' read the TARDIS scanner on Wednesday 20, and that morning on the CBBC bulletins of *Newsround*, the first of three reports aired showing what happened when Peter Capaldi surprised 10 young visitors to the TARDIS set alongside Hayley Hassall. As well as announcing the new BBC Interactive behind-the-scenes show *Doctor Who Extra* (produced by Ian Smith and Luke Baker for executive producers Steven Moffat, Brian Minchin and Jo Pearce) which would be available online and via the red button, the BBC released three further videos (1'11" of *WOW! Drone Cam at Christ The Redeemer*, 10'39" of *Mexico City Q&A Highlights* and 1'09" of *Peter Capaldi on Being The Doctor and the Power of Doctor Who*) while BBC America unveiled its 1'43" *Doctor Who Exclusive: Peter Capaldi on Creating The Doctor*. Down in Australia, the half-hour *When Julia Met The Doctor* aired at 8pm on ABC.

- ▶ '2 DAYS TO GO' flickered across the Doctor's psychic paper on Thursday 21. A version of the *Newsround* item appeared on BBC One's *Breakfast* at 8.50am while the second instalment of this report appeared on CBBC's news show that morning. In the afternoon, CBBC viewers were asked to vote if Chris Johnson, Karim Zeroual or Dodge T Dog would make the best new Doctor before the live broadcast at 5.30pm of *The 12th Doctor: A Blue Peter Special*; in this Barney Harwood, Lindsey Russell and Radzi Chinyanganya made a *Doctor Who* T-shirt, looked at the competition gadgets and the set visit of the winners, heard Brett Domino's *Doctor Who* song, and talked to Dan Starkey about playing Strax. A further preview of *Deep Breath* appeared at the Edinburgh Filmhouse at 4.45pm as part of the city's TV festival and was attended by Sophie Aldred. By now, BBC One's hippo ident had been adapted to show a fleeting appearance of the TARDIS, and that evening the channel's *The One Show* featured Peter Capaldi chatting to hosts Matt Baker and Alex Jones about the world tour, the price of *Doctor Who* memorabilia, and previewing the first *Doctor Who Extra*. New videos included three pieces from the BBC (12'21" of *Rio Q&A Highlights*, 1'33" of *Peter Capaldi Thanks YOU & Whovians Around the World* and 2'54" of *Adventure of a Lifetime! Obrigado Rio*), two from BBC America (2'14" of *Doctor Who's Peter Capaldi & Jenna Coleman Rock Fans at US Premiere Screening in NYC, World Tour* and 2'04" of *Doctor Who Exclusive: New TARDIS Design Tour*) plus the British Film Institute (BFI) (2'32" of *Peter Capaldi on Becoming Doctor Who*).



Above:
The countdown to *Deep Breath* reaches its penultimate day.

► '1 DAY TO GO' was written on a paper fragment floating in the TARDIS on Friday 22. Promotion went into overdrive with numerous sound bites on local BBC radio stations and the trailer playing in the London Underground. From 4am, a TARDIS and a dinosaur skull appeared in London's Parliament Square in the shadow of the Houses of Parliament, prior to Peter Capaldi and Jenna Coleman performing a photocall at 11.05am; the BBC released the 28" video *Doctor Who: London's Parliament Square – The Doctor Has Landed!* Richard Arnold covered the series launch on *Good Morning Britain* at 6.55am and Peter Capaldi dropped in on *The Chris Evans Breakfast Show* on Radio 2 from 8.10am before the photo session. At 12.10pm, Jenna dropped by London Studios to chat to Marvin and Rochelle Humes on ITV1's *This Morning*; when asked about the rumours of her departure, Jenna explained that she wanted to create an air of mystery by replying: "The truth is, I don't want to tell you the truth." Jenna then appeared on *The Matt Edmondson Show* on Radio 1 from around 1.40pm when she played Lethal Bizzle's 'Leave It Yeah!' game. Her next stop was Absolute Radio, where she joined Geoff Lloyd from around 6pm and answered questions submitted via Twitter.

► A report on the global domination of *Doctor Who* by Vincent Dowd appeared on BBC World Service's *World Update* at 9.05am. Meanwhile on a local basis, a 'rough guide' to *Doctor Who* by Phil Bowers of BBC Radio Stoke aired around 7.55am (later relayed to stations like BBC Radio Lancashire), the making of *The Android Invasion* [1975 – see Volume 24] was celebrated on BBC Radio Oxford

at 7.55am, Peter Ware of *Doctor Who Magazine* spoke on BBC Hereford & Worcester at 8.25am while from 8.50am to 4.40pm *Doctor Who Magazine* editor Tom Spilsbury could be heard on *5 Live Breakfast* on BBC Radio 5Live, BBC Radio Cumbria, BBC Somerset, BBC Radio Kent (with Ian Collins who appeared in *The Curse of Fenric* [1989 – see Volume 46]), BBC Radio York, BBC Radio Oxford, BBC Essex, BBC Radio Stoke, BBC Radio Suffolk, BBC Radio Derby, BBC Radio Sheffield and BBC Radio Gloucestershire before appearing on *BBC News* at 5.40pm. Author Neil Perryman was on BBC Tees at 1.20pm, critic Paul Whitelaw reviewed both *Deep Breath* and the Fringe musical *I Need a Doctor: The Whosical* on BBC Radio Scotland's *The Culture Show* from 2.30pm and writer Dr Una McCormack appeared on BBC Hereford & Worcester, BBC Coventry & Warwickshire and BBC WM 95.6.

► The BBC released a 1'55" *Doctor Who Season 8 Introduction* featuring Peter, Jenna and Steven while BBC America debuted both the 59" *Steven Moffat: Doctor Who Makes Fans More Creative* and comments from Peter and Jenna in the 1'42" *Doctor Who Insider: An Alien Doctor*. On Canada's Space channel at 6pm, *InnerSpace* ran a *Doctor Who* special which featured interviews with Peter, Jenna and Steven recorded at the New York screening, while at 9pm BBC America debuted the 43-minute programme *Doctor Who: Earth Conquest*; made by Just So Films and directed by Jim Demuth and Posy Dixon, this followed the world tour from Cardiff to Rio through the perspective of fans, musicians, comedians, animators and comic artists from around the globe.



► ‘TODAY’ read the cracks on the camera lens as the Doctor tapped on the world’s television screens on Saturday 23 August. Various newspapers carried reviews and features. At 7.45am on BBC Radio 5 live’s *Saturday Breakfast*, former Doctor Sylvester McCoy and his companion Sophie Aldred discussed Peter’s début by phone and the three *Blue Peter* winners joined Naga Munchetty and Roger Johnson on BBC One’s *Breakfast* to recount their set visit from around 9.55am. Regionally, BBC Radio Sheffield chatted to sci-fi dealer Colin Yates; Tom Spilsbury and TV critic Mike Ward enthused about *Deep Breath* on BBC Radio

Wales’ *Good Morning Wales*; fan Cameron K McEwan appeared on BBC Coventry & Warwickshire; and collector Graham Dann joined BBC Radio York. The BBC released a 45” preview clip of Clara trying to calm the new Doctor along with a 58” *Introduction to Deep Breath* from Peter, Jenna and Steven. In the USA, viewers to *CBS This Morning* saw the Studio 51 chat with the same trio taped during the New York visit, with Steven commenting: “If you want to see a dinosaur vomiting a leading man into the beginning of a series, watch *Doctor Who*.” BBC America also unveiled the 2’04” *Doctor Who Insider: The Doctor’s New Clothes*. ■

Above: Steven Moffat, Peter Capaldi and Jenna Coleman reach the end of the world tour.

Broadcast



Above: Strax introduces the cinema screenings of *Deep Breath*.

Right: *Doctor Who Extra* goes behind the scenes.

> At various cinemas, the special *Strax Intro* began at 7.44pm before the main screening of *Deep Breath* concurrent with the BBC One screening at 7.50pm. The *Doctor Who Extra* featurette was then shown at 9.10pm, although at the Queen's Film Theatre in Belfast, Ben Wheatley and Peter Ferdinando were present to do a short talk of their own. The live Q&A from the Leicester Square Odeon was relayed to some 450 participating cinemas from around 9.25pm. Host Zoë Ball posed questions submitted by audiences at other cinemas to Steven Moffat, Jenna Coleman and Peter Capaldi with Steven commenting of his stars: "This pair together are phenomenal. You've only just seen the beginning of that." Neve and Catrin were also in the audience.

> *Deep Breath* was simulcast by ABC1 in Australia and BBC Entertainment in Poland plus Cinemaxx in Germany and Denmark, with FOX in Germany screening it ten minutes later. In the USA, BBC America ran a 15-minute countdown in the form of Embassy Row's *Doctor Who: Live Pre-Show* through to 8.15pm; host Chris Hardwick chatted to fellow fan, actor Wil Wheaton, about their hopes for the new Doctor live from NEP Studio, in New York. At the same time, in Canada, Teddy Wilson and Ajay Fry offered their own countdown in *InnerSpace Presents Doctor Who Season 8* with some of the New York interview material. BBC Latin America aired the episode at 10pm, and at 11pm BBC America aired *Doctor Who: After Who Live*, a 43-minute show directed by Lizz Zanin, where Chris and Wil were now joined by actress Natalie Morales and celebrity chef Alton Brown, plus *Doctor Who* writer Mark Gatiss and also Dan Starkey. There was then a midnight screening event at some US cinemas that evening.





Left & below: Peter Capaldi, Jenna Coleman and Steven Moffat take part in a Q&A session at the Odeon Leicester Square in London after the screening of *Deep Breath*.

► The first 11'01" edition of *Doctor Who Extra* appeared on iPlayer after the episode. With a consolidated rating of 9.17 million, *Doctor Who* was the most-watched programme of the night in the UK with almost three times the number of viewers tuned to ITV1 for *Tipping Point: Lucky Stars* through to 8.45pm, after which the commercial channel ran *All Star Family Fortunes*. *Deep Breath* emerged as the second most-watched programme of the week, with a strong appreciation index of 82. The cinema screening made *Doctor Who* the eighth-highest grossing film of the week, with takings of over £520,000.

► Full press reviews now began to appear. Euan Ferguson of *The Observer* noted that 'the whole thing is daft, some say... But some tremendous subtleties emerge. The restaurant



scenes were genuinely scary', while his colleague Phil Hogan believed that 'the excitement was over before Capaldi had the chance to stamp his personality on things'. In *The Guardian*, Michael Hogan described the new Doctor as a 'blend of Doctor Doolittle and Sherlock Holmes, he crackled with fierce intelligence and nervous energy... he was a class act' and in *The Independent* Neela Debnath declared 'Ben Wheatley's superb direction keeps things creepy and adult.'

► On BBC Radio 5 live's *Up All Night*, Dotun Adebayo got the reaction of Aaron Cistrelli, of the fan group Time Meddlers of Los Angeles, to the new Doctor at 4.55am on Sunday 24. More press verdicts came in, including David Stephenson of the *Sunday Express*' review *Terrific comic timing in the tartan Tardis* and comments from the *Daily Mail*'s Jim Shelley ('Peter Capaldi's début as The Doctor was so astute and assured it quickly confirmed that he has the type of wily charisma that makes it a role he was born to play'), the *Daily Mirror*'s Richard Beech ('*Doctor Who* has plunged headfirst into uncharted seas') and AA Gill of *The Times* with a rather negative *I don't think we can save this one, Doctor*. At 6.55am and 8.55am, Tom Spilsbury and comedian Toby Hadoke enthusiastically discussed *Deep Breath* with Stephanie McGovern and Roger Johnson, while CBBC's *Newsround* presented generally positive comments from young viewers. The 'Listen' trailer was now used to promote the BBC's iPlayer for those who had missed the episode, and *Doctor Who Extra* was looped on the BBC Red Button from 6.15pm to 7pm, with further runs from 5pm to 8pm on Tuesday, 10am to 4pm on Wednesday, 5pm to 9pm on Thursday, 3.45pm to 11pm on Friday and 2am to 6am on Saturday. BBC Two repeated the 2013 drama about the show's origins, *An Adventure in Space and Time*, at 10pm (11pm in Northern Ireland).

► BBC America continued its fan-voted schedule on Sunday 24 and released a 1'12" *Doctor Who Inside Look at Deep*

Breath with comments from Peter and Jenna. ABC repeated *Deep Breath* on the Sunday evening while several chains in Australia screened the episode, which was also carried by HOYTS Cinemas in New Zealand. Finland debuted the new series via YLE2 at 7.10pm. For screenings in countries such as Malaysia, South Korea and Indonesia, BBC Worldwide was forced to make compliance cuts to conform to local broadcasting law, removing the 'kiss' between Vastra and Jenny.

► US audiences received a wider cinema release for *Deep Breath* on Monday 25 August with over 550 participating cinemas, while the Canadian Cineplex chain screened the episode on Monday 25 and Saturday 30. Boyd Hilton discussed how he felt the episode was "too high concept" on Richard Bacon's BBC Radio 5 live show on the afternoon of Tuesday 26, while a new viewer recounted his experience of trying *Doctor Who* on BBC Radio Scotland's *MacAulay and Co* on the morning of Wednesday 27. BBC America released the 3'01" piece *Around the World in Twelve Days with the Twelfth Doctor* on Wednesday 27, while in the early hours of Thursday 28 BBC Two offered a signed repeat of *Deep Breath*. BBC Three then repeated *Deep Breath* at 7.45pm on Friday 29, attracting an audience of around 320,000 and an appreciation index of 86. Prime in New Zealand debuted Peter Capaldi's era as the Doctor at 7.30pm on Sunday 31.



► A 2'08" time-lapse video of the TARDIS publicity session in Parliament Square was posted by the BBC on Monday 1 September, and readers commented on *Deep Breath* in the *Feedback* section of *Radio Times* on Tuesday 2. While Paul Clarke of Oundle questioned the script's logic, Ryan Pollard of Marsden declared that 'Capaldi was electrifying... *Deep Breath* felt really fresh and exciting'.

► The media whirlwind for his début in *Doctor Who* had been something

very new for Peter Capaldi who explained to *Radio Times*: "With a big role like this, you have a big sense of responsibility – it's bigger than me. *Doctor Who* belongs to all the people who love it. [Being in the spotlight] is just part of the game." And while attending the Mexico premiere, he had observed: "For me, one of the really exciting moments of *Doctor Who* is when it touches its past and then it grabs you and points you into its future."

Above:

Peter and Jenna take part in a promotional photocall in Parliament Square in London, one day before the broadcast of *Deep Breath*.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POSITION)	APPRECIATION INDEX
Deep Breath	Saturday 23 August 2014	7.50pm-9.10pm	BBC One	76'26"	9.17m (2nd)	82

REPEAT TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POSITION)	APPRECIATION INDEX
Deep Breath ¹	Thursday 28 August 2014	1.20am-2.40am	BBC Two ²	76'26"	0.10m (-)	-

¹ Signed repeat. ² BBC Two Scotland: 1.50am-3.10am

Merchandise

D *Deep Breath* was released as a single episode on DVD and Blu-ray by the BBC on 15 September 2014. This was the full television version of the episode and not the cinema version, which was screened in a different 'widescreen' ratio. Extras on the release included:

- ▶ **Doctor Who Live - The Next Doctor**
- ▶ **Deep Breath Intro** - the introduction to the cinema screening of the episode featuring Strax
- ▶ **Behind the Scenes**

Deep Breath was also included on the DVD and Blu-ray box set of the 2014 series which was released on 17 November 2014, and included the *Deep Breath Cinema Panel Session*.

The promotional poster for *Deep Breath*, designed by Stuart Manning and originally available to download from the *Radio Times* website, was made commercially available as a limited edition art print, as well as part of a portfolio collection, by Big Chief Studios in 2015. ■

Top right: The Blu-ray release of *Deep Breath*.

Bottom left: *Deep Breath* on DVD.

Bottom right: The entire 2014 series was released as *The Complete Eighth Series*.

Far right: The promotional poster for *Deep Breath*.



Cast and credits

CAST

Peter Capaldi.....The Doctor

Jenna Coleman.....Clara

with

Neve McIntosh.....Madame Vastra

Dan Starkey.....Strax

Catrin Stewart.....Jenny

Peter Ferdinando.....Half-Face Man

Paul Hickey.....Inspector Gregson

Tony Way.....Alf

Maggie Service.....Elsie

Mark Kempner.....Cabbie

Brian Miller.....Barney

Graham Duff.....Waiter

Ellis George.....Courtney

Peter Hannah.....Policeman

Paul Kasey.....Footman

Michelle Gomez.....Missy¹

and

Matt Smith as The Doctor¹

¹ Not credited in listings publications

UNCREDITED

Faye Irwin, Diana Clay, Caroline Smith, Katie Griffiths, Beverley Soar, Shyama Norton, Nicky Valentine, Katie Powles, Fionnula Rochford, Guinevere Edwards, Timothy Walker, Lloyd Meredith, Syed Tarek Ahmed, Simon Challis, Charles Damsell, Alan Goodliffe, Jevon Rhys-Thomas, Robert Thomas, John Britton, Nigel Slarke, Georgie Leonard, Joshua Davies, Darren Clarke, Patricia Dichler, Frederick Smart, Jo Colwill, Eyup Aydin, Lynn Thomas, Xavier De La Huerga, Christos Gauci, Patrick Lawlor, Robert Arthur, Nicole Crees, Melissa White, Ayaisha Griffith, Kelly Link, Narinder Metters, Lisa Jordaan, Christopher Broadbent, Jeremy Hoare, Barbara Sergeant, Kally Davies, Xena Avramidis,

Steve Bailey, Ollie Douglas, Howard Howell...

.....Passers-by

Tom Grainger.....Gregson's Policeman

Steve Eynon, Gary Horton, Matthew

Rohman, Tim Beech.....Policemen

Ben Perkins.....Lamp Lighter

Robin Hyde.....Driving Double for Strax

Andrew Williams.....Driving Double for Cabbie

Adam Francis, Glen Lean.....

.....Horse Riding Doubles for The Doctor

Rob Pavey.....Stunt Double for The Doctor

George James.....Double for Madame Vastra

Kally Davis.....Double for Clara

Charlotte Parsonson.....Double for Jenny

Jimmy Green.....Grooms Man

Steve Coussens, Jonathan Colwill.....Workmen

Sean Chick.....Stable Boy

Stefan Lievere.....Cart Driver

Simon Carew.....Waiter Droid

Richard Allen, Claire Delaney,

Elaine Caulfield, Shawn Aldin-Burnett,

Angela Charles, Harry Burt, Chris Cahill,

Lisa Smoult, Kathryn Edwards, Alexander

Magill, Bridie Edwards, Paul Bailey,

Angharad Baxter, Jason Clarke, Den

Edginton, Amy Stuckey, Helena Dennis,

Doug Kirby.....Restaurant Droids

Jeremy Harvey, Jessica McLean, Alison

Lenihan, Richard Husband, Natalie Cuzner,

Barbara Fadden, Matthew Doman, Clem So,

Jeremy Harvey.....Chamber Droids

Michaela Wells, Maya Williams,

Jordan Williams, Josh Rupensinga,

Fiad Mwamba, Cameron James. Alexander

Collins, Aimee Wooley, Cassie John,

Carys Wooley, Terry Lloyd, Chanelle

Leung, Elena Clifton, Dena Davies, Tallifina

Williams, Milo Rodell John, Cameron Webb,

Ioan Morgan Jones, Rowan Thone, Cerys

Wheel.....Children

Claudio Laurini, Shelby Williams, Jon Davey, Jessica McLean, Alison Lenihan, Richard Husband, Rob EadsforthTunnel Droids
Belinda McGinley
 Stunt Double for Madame Vastra
Annabel Canaven.....Stunt Double for Jenny
Nate CarverDouble for Half-Face Man
Richard Allen, Claire Delaney, Elaine Caulfield, Shawn Aldin-Burnett, Angela Charles, Harry Burt, Chris Cahill, Lisa Smoult.....Dead Droids
Belinda McGinley, Rob Jarman, Dean ForsterStunt Droids

CREDITS

Written by Steven Moffat

Producer: Nikki Wilson [uncredited: Peter Bennett, Derek Ritchie]

Director: Ben Wheatley [uncredited: Jamie Payne, Nick Gillespie, Rachel Talalay, Mark Everest]

Stunt Coordinator: Crispin Layfield

Stunt Performers: Gordon Seed, Belinda McGinley, Rob Jarman, Robert Pavey, Dean Forster, Annabel Canaven

1st Assistant Director: Simon Morris [uncredited: Geoff Skelding, Bryan Moses, Jon Older, Gareth Jones]

2nd Assistant Director: James DeHaviland [uncredited: Barry Phillips, Iain Atkinson, Aled Ellis, Harry Bunch]

3rd Assistant Director: Danielle Richards [uncredited: Delmi Thomas, Barry Phillips, Gareth Jones, Sara Evans]

Assistant Directors: Gareth Jones, Chris Thomas [uncredited: Anna Evans, Michael Williams, Callum Williams, Nathaniel Carver, Sam Greenwood, Amorette Darby, Kyran Davies]

Location Manager: Iwan Roberts

Unit Manager: Iestyn Hampson-Jones [uncredited: Nick Clarke]

Production Coordinator: Adam Knopf

Production Management Assistant: Sandra Cosfeld

Production Assistants: Matthew Jones, Katie Player

Assistant Accountant: Bethan Griffiths

Art Department Accountant: Simon Wheeler

Script Supervisor: Steve Walker [uncredited: Anna Evans, Sharon Jones]

Camera Operator: Martin Stephens [uncredited: Mark Waters, Trevelyan Oliver, Rob Carter, Jon Priddle, Lawrence Jones]

Focus Pullers: Jonathan Vidgen, Matthew Waving [uncredited: Neil Brown, Chris Williams, Steve Rees, Paul Andrew]

Grip: John Robinson [uncredited: Allan Hughes, Gary Sheppard, Sam Reeves, Jodie Clark]

Camera Assistants: Cai Thompson, Katy Kardasz [uncredited: Chris Jacobi, Kristian Roosmalan, John Davis, Gareth Edward Evans, Matt Lepper, Howard Colin, Max Friswell]

Camera Trainee: Gethin Williams

Assistant Grip: Sean Cronin

Sound Maintenance Engineers: Tam Shoring, Christopher Goding

Gaffer: Mark Hutchings [uncredited: Steve Guy]

Best Boy: Stephen Slocombe

Electricians: Gafin Riley, Andy Gardiner, Bob Milton, Gareth Sheldon

Supervising Art Director: Paul Spriggs

Art Director: Vicki Stevenson

Standby Art Director: Amy Pickwoad

Set Decorator: Adrian Anscombe

Production Buyer: Holly Thurman

Prop Buyers: Donna Shakesheff, Helen O'Leary

Draughtsperson: Kartik Nagar

Prop Master: Paul Smith

Props Chargehand: Kyle Belmont

Standby Props: Liam Collins, Gary Leech [uncredited: Tim Upton]

Set Dresser: Jayne Davies, Mike Elkins, Jamie Farrell

Storeman: Jamie Southcott

Assistant Storeman: Ryan Milton

Concept Artist: Chris Lees

Graphic Artist: Christina Tom

Standby Carpenter: Paul Jones

Standby Rigger: Brian Griffiths [uncredited: Dave Mountstephens]

Practical Electrician: Christian Davies

Prop Makers: Alan Hardy, Jamie Thomas

Props Driver: Gareth Fox

Scenic Artists: Steve Nelms, Matt Weston

Construction Manager: Terry Horle

Construction Chargehand: Dean Tucker



Left:
It's three
o'clock!

Carpenters: John Sinnott, Chris Daniels, Lawrie Ferry, Matt Ferry, Julian Tucker, Mark Painter, Joe Painter
 Head Scenic Painter: Clive Clarke
 Scenic Painters: Steve Nelms, Matt Weston
 Construction Driver: Jonathan Tylke
 Costume Supervisor: Claire Lynch
 Costume Assistants: Katarina Cappellazzi, Gemma Evans, Charlotte Bestwick [uncredited: Lauren Kilcar, Sarah Harrison, Flo Chow, Angela Jones, Becs Nowicka]
 Make-up Supervisor: Emma Cowen
 Make-up Artists: Alison Webb, Ann Marie Williams [uncredited: Gill Rees, Rose Octon, Julie Davis, Helen Tucker, Roz Wilkins, Derek Lloyd, Robb Crafer, Kate Thompson, Amy Riley]
 Casting Associate: Alice Purser
 Assistant Editors: Katrina Aust, Carmen Sanchez-Roberts
 VFX Editor: Joel Skinner
 Post-Production Co-ordinator: Samantha Price
 Dubbing Mixer: Tim Ricketts
 ADR Editor: Matthew Cox
 Dialogue Editor: Darran Clement
 Effects Editor: Harry Barnes
 Foley Editor: Jamie Talbutt
 Graphics: BBC Wales Graphics
 Title Concept: Billy Hanshaw
 Online Editors: Mark Hardyman, Geraint Pari Huws

Colourist: Gareth Spensley
 Conducted & Orchestrated by Ben Foster
 Mixed by Jake Jackson
 Recorded by Gerry O'Riordan
 Original Theme Music: Ron Grainer
 Sontarans created by Robert Holmes
 Silurians created by Malcolm Hulke
 With Thanks to the BBC National Orchestra of Wales
 Casting Director: Andy Pryor CDG
 Production Executive: Julie Scott
 Script Editing: Derek Ritchie
 Post Production Supervisor: Nerys Davies
 Production Accountant: Jeff Dunn
 Sound Recordist: Deian Llŷr Humphreys [uncredited: Bryn Thomas, Gareth Meirion Thomas, Tim Hunt]
 Costume Designer: Howard Burden
 Make-Up Designer: Claire Pritchard-Jones
 Music: Murray Gold
 Visual Effects: Milk, BBC Wales VFX
 Special Effects: Real SFX
 Prosthetics: Millennium FX
 Editor: Will Oswald
 Production Designer: Michael Pickwood
 Director of Photography: Magni Ágústsson [uncredited: Mark Waters, Simon Walton, Lawrence Jones]
 Line Producer: Tracie Simpson
 Executive Producers: Steven Moffat, Brian Minchin
 BBC Cymru Wales Drama Production © BBC MMXIV

Profile

PETER CAPALDI

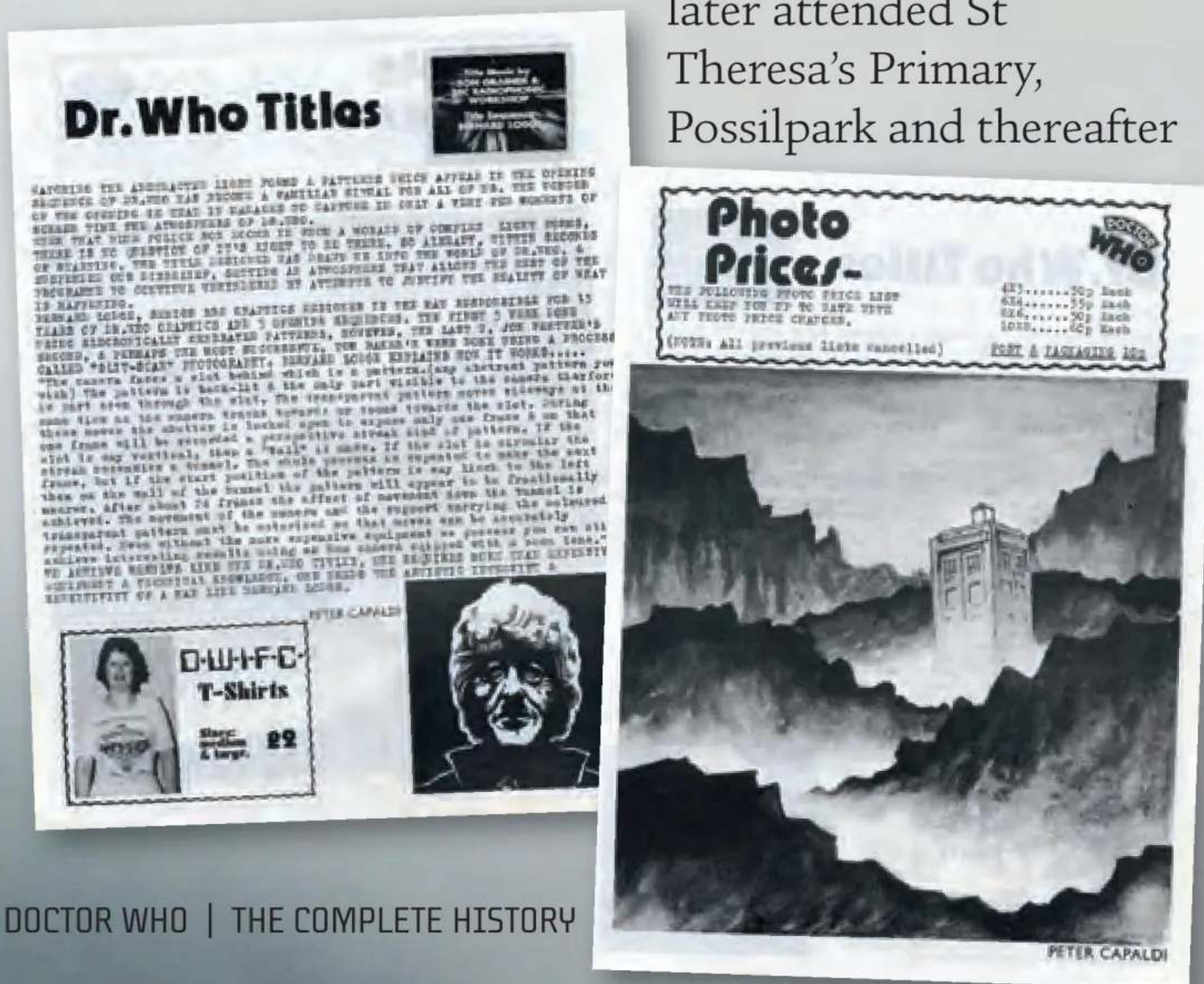
The Doctor

Many Italian immigrant families in Scotland in the 1950s ran fish and chip shops or ice-cream parlours, the Capaldi clan included. Various

Capaldis – children, parents, uncles, aunts, cousins, and grannies – lived in the tenement flats on one side of Keppochhill Road in Glasgow’s inner city area of Springburn, having left behind the hillside village of Picinisco. On the other side resided another immigrant clan, hailing from Killeshandra in Ireland’s County Cavan. This was to be Peter Capaldi’s mother’s side of the family. Capaldi’s father drove an ice-cream van, selling the gelati he made in a nearby makeshift factory, before progressing to running his own Springburn cafe.

Born 14 April 1958, after his earliest years in Keppochhill Road Peter Capaldi later attended St Theresa’s Primary, Possilpark and thereafter

Below:
The young Peter Capaldi’s fan-published appreciation of the *Doctor Who* title sequence.



St Ninian’s Secondary in Kirkintilloch, the family by then living in the leafier north Glasgow suburb of Bishopbriggs.

Capaldi would later describe a 1960s childhood of NHS glasses, TB and fog, enlivened by excitements chiefly delivered via black-and-white television: The Beatles, *Sunday Night at the London Palladium*, *The Fugitive* and pop show *Ready Steady Go!* among them.

At pains not to describe himself as a *Doctor Who* fan, Capaldi merely remembers adoring *Doctor Who* as one thing among other television delights. Nonetheless the show had a massive influence on his excitable young mind and ambitions. He shared his memories of *The Web Planet* [1965 – see Volume 4] with *Doctor Who Magazine*; “It may surprise you now, but something like *The Web Planet* lived powerfully and expansively in my head for decades... until the DVDs came along and spoiled the party. But I’m glad to say that the Menoptra eventually flitted back into my dreams, where they belong.”

Interviewed by Robert Dick at UK convention *Project MotorMouth 3* in November 2014, he spoke sincerely of 1960s’ *Doctor Who*: “They weren’t meant to be watched over and over again. And they were made by people who were immensely creative, working with very few resources and very little money, and we should be grateful to them.”

Capaldi regularly wrote to his television and film idols and was amazed when *Doctor Who* producer Barry Letts sent a package of production material from the recent Jon Pertwee story *The Mutants* [1972 – see Volume 18] (recorded in March 1972)



including two used scripts, floor plans and set designs. “I’d never seen a script in any form before then,” he later explained, “and was immediately fascinated by the documents. Barry’s kindness was a trigger to my ambition to work in TV... it sort of opened a door.”

Thrilled by this access to the inner sanctum, the 14-year-old Capaldi suggested to the production office in June 1972 they let him run a fan club. Production secretary Sarah Newman informed him that Edinburgh teenager Keith Miller was already running one.

Yet he remained a vocal fan, with a letter by ‘Peter Capaldi (aged 15)’ published in *Radio Times* in February

1974. Mourning the death of Master actor Roger Delgado it also praised the *Radio Times* 10th Anniversary Special: ‘I hope that in 15 years’ time, in 1988, you will publish another special to celebrate 25 years of wandering in time with the Doctor.’

His only known venture into longform fan writing was an appreciation of Bernard Lodge’s work on the *Doctor Who* title sequences, published in an early fanzine in May 1976. ‘The wonder of the opening is that it manages to capture in only a few moments of screen time the atmosphere of *Dr Who*...’ he wrote. Quoting Lodge at length, the piece continues; ‘Within seconds of starting,

Above: Peter Capaldi as the potty-mouthed Malcolm Tucker in *The Thick of It*.



Above: A young Peter Capaldi and fellow *Doctor Who* fan Stuart Money (left) sport 1970s fashions and big hair!

the title designer has drawn us into the world of *Dr Who*, and suspended our disbelief, setting an atmosphere that allows the rest of the programme to continue unhindered by attempts to justify the reality of what is happening.'

Capaldi was a small but vocal part of a nascent *Doctor Who* fan movement. "But then," as Capaldi himself later summed up, "then you discover sex and drugs and rock'n'roll..."

Capaldi had an adolescent "bonfire of the vanities" as he later put it, burning correspondence with his favourite childhood actors, including autographs of Jon Pertwee, Patrick Troughton and letters from William Hartnell's wife Heather. Ironically, given this petulant statement, Capaldi applied to Glasgow's Royal Scottish Academy of Music and Drama to train as an actor but was turned down (David Tennant would successfully study there in the 1990s).

Capaldi thus turned to studying illustration at Glasgow School of Art (GSA). Showing talent for painting, graphic design and animation, extra-curricular creativity included forming post-punk band The Dreamboys

(originally briefly named The Bastards from Hell). They began as a three-piece, with Capaldi on lead vocals and guitar, Roderick Murray on guitar and Temple Clark on bass. 17-year-old Craig Ferguson later joined on drums. Capaldi and Ferguson becoming great friends.

The Dreamboys' sole single, the doomily camp *Bela Lugosi's Birthday* bore similarities to 1979 landmark goth single by Bauhaus *Bela Lugosi's Dead*, although a year later Capaldi claimed to be wholly unaware of the Bauhaus song; "that's how much we cared about the music scene." Amid minimalist post-punk guitar, Capaldi provided a theatrical, melodramatic vocal.

Capaldi recalls the moody single bore little resemblance to their fun live shows – one set highlight was an ironic medley of Rolf Harris hits. Speaking in 1982, Capaldi said they were "just doing it for a laugh" and described themselves as merely "a pub band". Photos show Capaldi gigging in pointy-toe boots and a rather Doctor-esque diamond-patterned tank top and bow tie. Even in 1981, bow ties were cool.

Although The Dreamboys disbanded after a gig at Glasgow's Night Moves in October 1981, Capaldi and Ferguson soon resurfaced for a cameo on guitar and accordion respectively at a Christmas gig at Maestros' by local band Sophisticated Boom Boom, fronted by their friend and former backing singer Libby McArthur (McArthur now stars in Scottish soap opera *River City*). The ex-Dreamboys dressed up in panto drag as the Ugly Sisters, in costumes blagged from the nearby Kings' Theatre!

Promoting his movie *In the Loop* in 2009, Capaldi was reunited with his former drummer, now a US star hosting chat show *The Late Late Show* on CBS. Capaldi summed up the old days: "In Glasgow back

then it was quite rough... people were very interested in trying to find some magic... something artistic and exciting and colourful to do, and punk rock was a way of doing that.”

While at GSA, Capaldi provided greeting cards illustrations for Valentines’ of Dundee and his first break into television was as a dresser and then supplying graphics for local rock documentary *Street Buzz* and cartoons for a satirical New Year’s Eve revue *81 Take 2* (shown 31 December 1981), which starred ex-GSA boy Robbie Coltrane and alternative comedy pioneer Rik Mayall. The latter would prove influential in Capaldi’s next venture.

Pursuing other performance avenues, Capaldi developed a stand-up comedy act during autumn 1981. Initially performing as Fraser Michie, a likeable Scottish dimwit, his act soon took inspiration from Rik Mayall, adopting a more confrontational, livewire style and performing under his own name. His efforts inspired pal Craig Ferguson to try stand-up too and Capaldi came up with Ferguson’s alter-ego stage name, Bing Hitler, helping launch a comedy career for his drummer friend.

Ferguson’s trajectory proved wildly more successful than that of his former lead singer; indeed, comedy was only a brief diversion in Capaldi’s journey, but who by a series of tenuous connections would launch his life as an actor. Bizarrely, New Romantic pop stars Spandau Ballet would prove pivotal in Capaldi’s career.

The Dreamboys had supported Glasgow’s post-punk pop act Altered Images in 1981, prior to the headline band breaking big in the charts that autumn. Altered Images’ lead singer Clare Grogan became a pop pin-up at the same time she appeared in surprise Scottish movie hit *Gregory’s Girl*. As teenage boys swooned

over Grogan, so too did Spandau Ballet songwriter Gary Kemp, who began an unrequited relationship with the Scottish singer and as a result bumped into Capaldi.

Kemp recalled his involvement with Capaldi in 2013: “I met him when I got to know the Altered Images guys and hung out a lot with Clare. But I got to know Capaldi, and... I can’t quite think through who or how, but at that point he was a stand-up comedian.” Taken with Capaldi’s act, Kemp invited him to open for them on their forthcoming 1982 British tour.

“And what a goofy, fantastic way of opening our show! Because we never liked to have bands supporting us, but I thought he would be really funny... so we took him on this tour! I actually have a tape somewhere of him *attempting* to do his show over the shouting audience.”

Other degrees of separation soon came together. Capaldi’s landlady had been a dresser on films by Bill Forsyth, director of the aforementioned *Gregory’s Girl*, and she had mentioned Capaldi’s band and

Below:

Peter’s first film role was as Oldsen in *Local Hero*.



comedy act to him. Capaldi remembers bumping into Forsyth at a wedding, but it was after performing his stand-up act at the Spandau gig at Tiffany's in Sauchiehall Street on 30 March 1982 that Capaldi was approached by Forsyth. "I met him afterwards," Forsyth later recalled, "and I asked if he had ever thought about acting, and that's how it all started."

Thus Capaldi, now 23, spent the rest of his time on the Spandau tour bus reading the script for Forsyth's big budget comedy movie *Local Hero*, about a remote Scottish village facing redevelopment by an American oil company.

Interviewed in Exeter just a few days later, Capaldi admitted to journalist David Johnson, "I'm terrified of starting this film – standing in front of a camera." Nonetheless, by May he was on set filming *Local Hero* in Aberdeenshire, with a major part.

With *Gregory's Girl* having launched unknowns Clare Grogan and John Gordon Sinclair to stardom, Capaldi was hyped as Forsyth's new protégé. He told *The Glasgow Herald* on location: "I am definitely giving up the stand-up comedy bit. It was like one against 4,000 kids – as happened [at the

Spandau gig] at Brighton." He outlined his future plans: "I will probably take some training, not at a drama school, but from professional tutors who might be prepared to teach me the processes of acting. I have been very natural in this movie but I would like to widen my scope."

Scotland was briefly a fashionable place for film-making and one resulting movie was *Living Apart Together*. Shot in Glasgow in autumn 1982, granite-faced Scottish songwriter BA Robertson starred as a musician working through a marital break-up and Capaldi had the small but significant role of the estranged wife's young lover. *Living Apart Together* was released in early 1983 just ahead of *Local Hero*'s April UK release and shown on television in June, so marking his film début. One unimpressed reviewer described Capaldi's part as "a ghostly wimp".

Beyond the hype, here was an untrained actor whose CV comprised two movies and no previous experience, but knew he had to learn his craft and "go backwards". He recalled this period to *The Glasgow Herald* in 1988: "This was opposed to other people working away for years in the theatre and then doing movies. Because I knew that I didn't know anything about acting I got into the theatre in London at a very low level, just playing little parts and gradually, over the past five years, building up. Now I hope the experience is showing."

While in touring theatre in 1983 he fell in love with Elaine Collins, a 24-year-old actress from Motherwell. Capaldi soon headed to London and although Collins became a local star through hit Scottish sitcom *City Lights* she quit the show in 1986 to be with him and they eventually married in 1991.

Alongside theatre, Capaldi took many one-off television roles from the mid-



Below: Peter Capaldi in an earlier foray into fantasy, in the Scottish paranormal series, *Sea of Souls*.

1980s including *Crown Court*, *Minder*, *John and Yoko: A Love Story* (as George Harrison in this Beatles biopic TV movie), *CATS Eyes*, *Rab C Nesbitt*, *Dramarama* episode *Rosie the Great*, *The Ruth Rendell Mysteries*, *Poirot*, *Selling Hitler* and *The Cloning of Joanna May*.

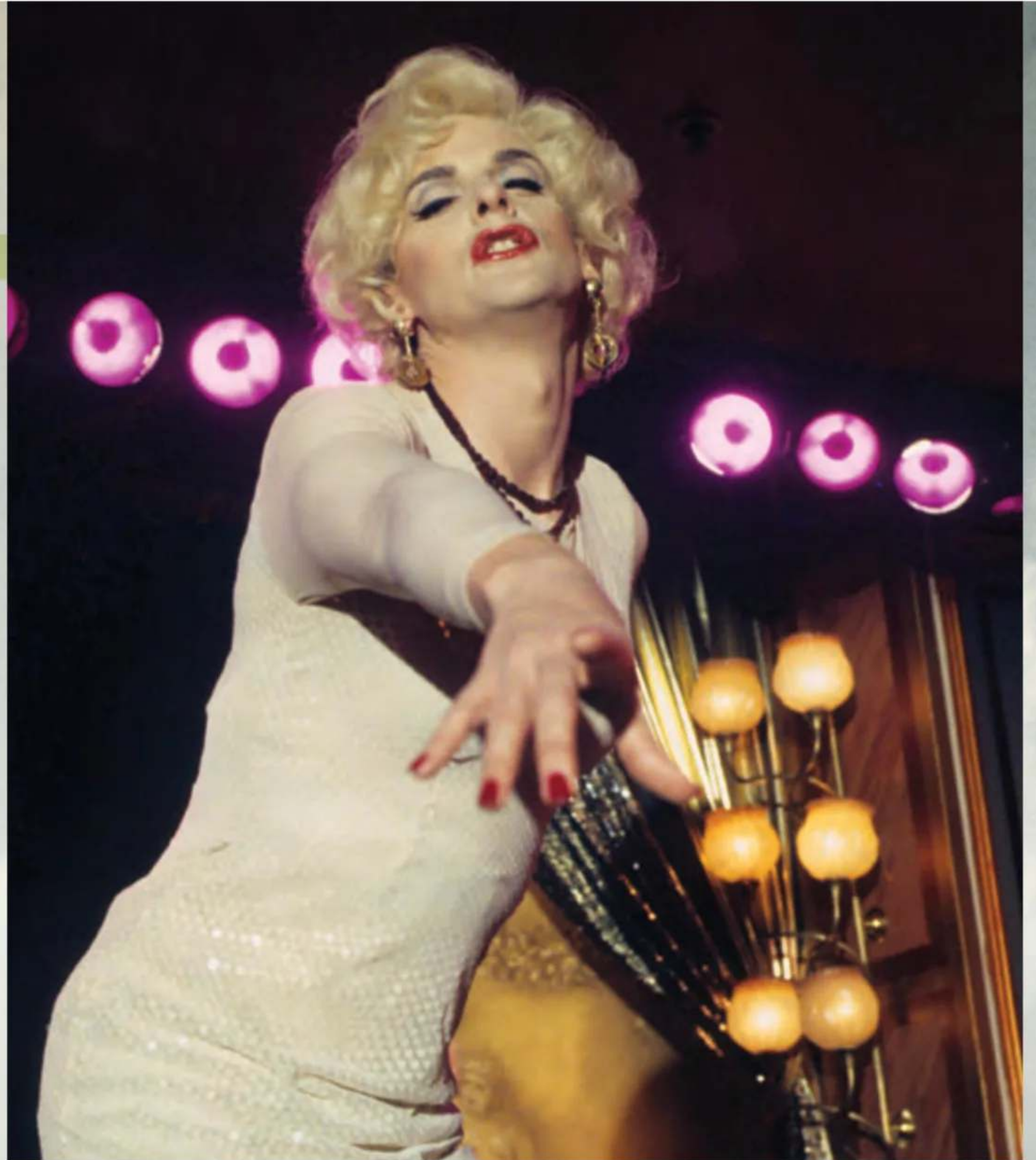
His first starring television role was as Luke Wakefield in *Mr Wakefield's Crusade* (1992), a darkly comic murder mystery for BBC2. Despite his impressive mane of hair, it failed to make him a star. Another offbeat role the following year, in crime drama *Prime Suspect 3*, saw him playing a drag queen obsessed with Marilyn Monroe.

Such parts played to Capaldi's quirky strength but his next big role in BBC1's detective agency drama *Chandler & Co* (1994/5) did not. As tousle-haired third lead surveillance expert Larry Blakeson, alongside Barbara Flynn, the blandly mainstream series preferred to foreground his romantic good looks to showcasing his energetic eccentricities.

Diversions into fantasy the next year included ITV's campy children's sci-fi series *Delta Wave* (1996) and Neil Gaiman's outlandish symbolic underworld fantasy for BBC2, *Neverwhere*, where he appeared beatific in a white frock as the Angel Islington. The same year saw another near-breakthrough role as the ghostly missing brother Rory in *The Crow Road*, adapted from Iain Banks' novel.

Further one-off parts included *The Vicar of Dibley* (twice playing television director Tristan Campbell), *Judge John Deed*, Scottish fantasy drama *Sea of Souls*, *My Family*, *Peep Show* and *Midsomer Murders*.

It was a steady career but by the mid-2000s it appeared top billing had eluded Capaldi, for all his charisma, energy, enthusiasm and talents. The star parts he deserved had passed him by. Was he now, in his mid-40s, too old for tousle-



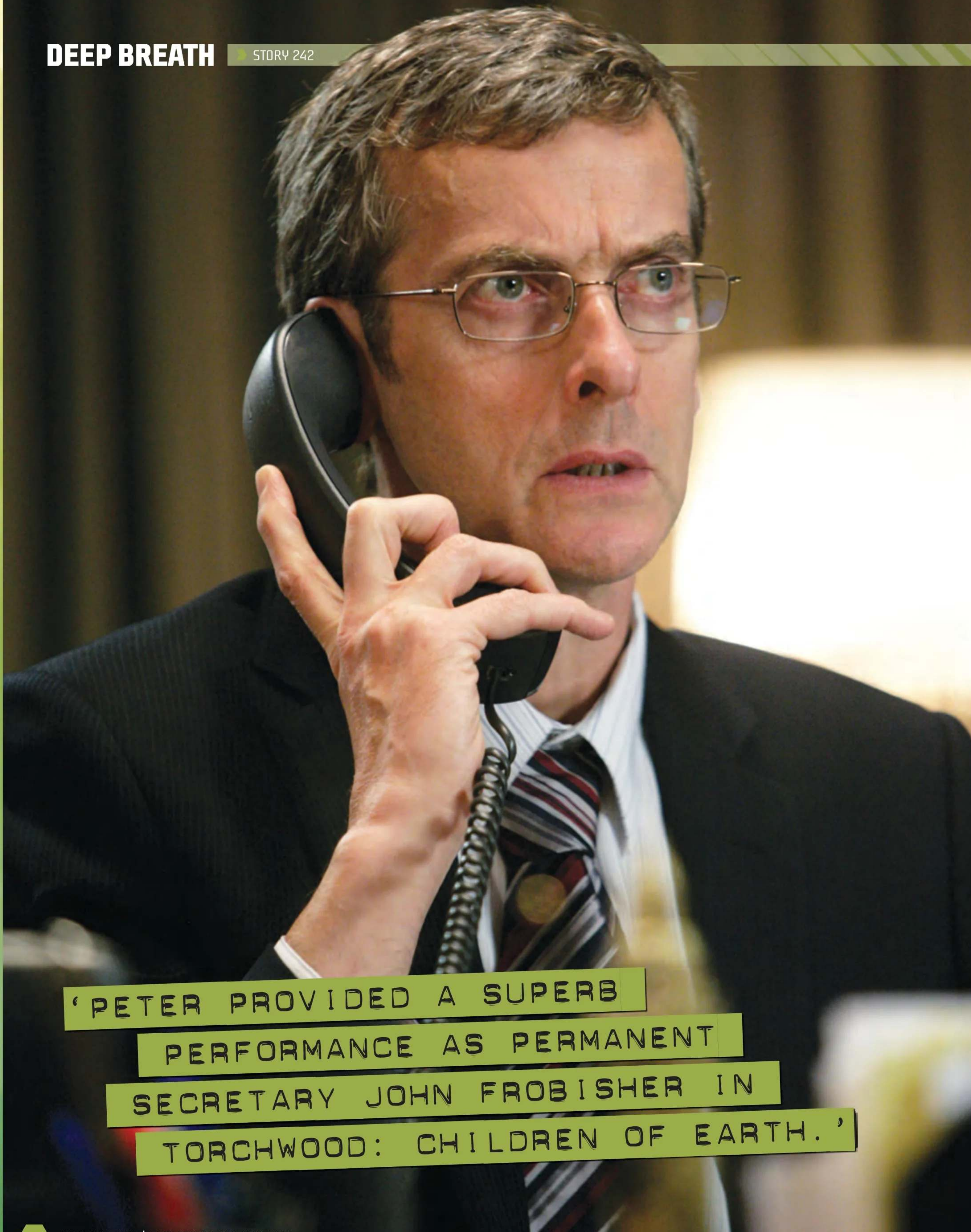
haired romantic leads? He referred in 2008 to career "troughs" a few years before. Surprisingly, Capaldi spent virtually all of 2004 out of work.

It should not be ignored that Capaldi had also written and directed other pet projects, admitting this was often a means of keeping himself in acting work. He and his wife (now a television producer) have worked on projects together, most notably *Soft Top Hard Shoulder* (1993), an offbeat cult Scottish road movie written by Capaldi where husband and wife took the leads.

He wrote and directed *Franz Kafka's It's a Wonderful Life* (1995), a bizarre short film starring Richard E Grant as the surrealist writer plagued by strange nightmares. Remarkably it won an Oscar in 1995 for Best Short Film, Live Action, making Capaldi the only Doctor actor to have won an Academy Award.

Courted by Hollywood, later film concepts ended up over-compromised and unmade in development hell. In 2008 *The Glasgow Herald* asked why he put so much effort into writing films only to see them fail to come to fruition. "I'm creative," he said, "I can't relax unless I've got some project on the go. I'm somebody from art school, and

Above: Peter went in for a bit of cross-dressing in *Prime Suspect 3*.



'PETER PROVIDED A SUPERB PERFORMANCE AS PERMANENT SECRETARY JOHN FROBISHER IN TORCHWOOD: CHILDREN OF EARTH.'

art school during the punk era, when you just had a go at whatever came along.”

So 2004 saw a year out of work, yet Capaldi saw no real reason for his *annus horribilis*: “In the same way I didn’t know why I started to work again the next year. That was one of the key learning points in my life. I hadn’t done anything different. I didn’t start writing letters or putting myself out in the world. I didn’t start attending parties. I didn’t pull myself together. This work just started coming in and I thought, ‘I have no control over this’.”

Malcolm Tucker, the electrifying foul-mouthed spin-doctor, changed all that. Armando Iannucci’s award-winning political satire *The Thick of It* debuted in 2005 and here finally was a part that traded on the manic energy of Capaldi’s stand-up punk days, matched to his considerable acting experience. At 47, it finally made him a star.

Plentiful one-off guest roles followed in *Skins*, *The Devil’s Whore*, *Getting On*, *The Field of Blood* and *The Hour*. Two parts were of particular note to *Doctor Who* fans: he was Roman merchant Caecilius in *The Fires of Pompeii* [2008 – see Volume 57] and provided a superb performance as Permanent Secretary John Frobisher in *Torchwood: Children of Earth* in 2009. Capaldi’s name fleetingly crossed Steven Moffat’s mind in 2008 when it came to casting the Eleventh Doctor and when it next came time to cast the show’s lead in 2013, the heavens appeared aligned. In spring, Capaldi was invited by Mark Gatiss to see the recreated TARDIS set for his drama *An Adventure in Space and Time* and when the writer asked him, “How would you feel about being Doctor Who?” he replied, “Oh, I think that ship has sailed.”

Capaldi later took an audition which he reckoned he had blown, but was unaware that no other actor was being seen for the



Above: Peter played the nasty Cardinal Richelieu in *The Musketeers*.

role. The phone call to confirm he had won the part came while he was filming historical adventure series *The Musketeers* in the Czech Republic, playing baddie Cardinal Richelieu. “I had my phone on silent so I missed the call,” he said. “It was my agent and I rang her up and she said ‘Hello Doctor’ – I haven’t stopped laughing since.”

After a cloak and dagger operation to smuggle him into the BBC’s studios, Capaldi was announced live on television on Sunday 4 August 2013, in a programme watched by six million viewers. As he later reflected, “This is not what I signed up for,” but that, “a bit of showbiz never hurt anyone.”

After a regeneration sequence and ‘hard stare’ cameo for *The Day of the Doctor* [2013 – see Volume 75] shot the same day in October 2013, his first full day of filming on debut episode *Deep Breath* [2014 – see page 16] finally came on 7 January 2014, launching the era of the Twelfth Doctor. ■



INTO THE DALEK

➤ STORY 243

The Doctor is intrigued when he encounters a Dalek with a conscience. Determined to discover how such a thing could have happened, the Doctor, Clara and a group of battle-weary soldiers are miniaturised and explore the Dalek from the inside out.



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Introduction

Peter Capaldi barely had his feet under the console before he was marched in front of the Daleks with almost indecent haste. It's a rite of passage for any new Doctor, and the majority have gone eye-to-eyestalk with the deadliest of enemies within their first year.

For the Twelfth Doctor, this early reintroduction is particularly important. *Into the Dalek* sets up a crisis of confidence that gnaws at the edges of the episodes which make up his first series. "Am I a good man?" is the question he asks. We define the Doctor by his opposition to the most evil force in the universe. But what if he meets a good Dalek? Has his hatred of the Daleks blinded him to the possibility of good in all living creatures? Does that hatred mean that to some degree he is as bad as the Daleks?

Below:
The Doctor tells Clara they are going "into the darkness".



It's perhaps a reassuring theme to revisit while we get used to the new Doctor. It's an idea on which the return of *Doctor Who* in 2005 was founded. When the Ninth Doctor first met his number one enemy in 2005's *Dalek* [see Volume 49], we learn that he resorted to genocide to put an end to The Time War; wiping out not only the Daleks but his own people. Discovering a lone Dalek who somehow survived the war, he's desperate to destroy it. It's here that he's first told "you would make a good Dalek", a sentiment repeated when the Twelfth Doctor lets the 'malfunctioning' Dalek into his mind.

By the end of the 2005 series, the Doctor renounces his violent ways; refusing to stop a Dalek invasion of Earth, preferring to be a coward than a killer [*Bad Wolf/The Parting of the Ways* – see Volume 50].

His resolve doesn't last long, of course, with the Tenth Doctor being much happier to use extreme measures to enforce his principles. He's uncharacteristically sadistic in *Human Nature/The Family of Blood* [2007 – see Volume 56] and quite giddy with power by the end of that incarnation. Subsequently, the over-arching storyline that spans the Eleventh Doctor's episodes, suggests that in the battle against evil the Doctor might be part of the problem, as much as the solution.

Getting right inside the Dalek in this episode, allows us to get under the Doctor's skin. We are perhaps being asked to ponder whether self-doubt is an important characteristic of any true hero. ■

'MEETING THE DALEKS IS A RITE OF
PASSAGE FOR ANY NEW DOCTOR.
THE MAJORITY HAVE GONE EYE-TO-EYESTALK
WITHIN THEIR FIRST YEAR.'

STORY

The spaceship *Wasp Delta* is under attack from a Dalek saucer.

The spaceship explodes but its pilot, Journey, is saved as the Doctor materialises the TARDIS around her. She demands to be taken to the *Aristotle*, the command ship of the Combined Galactic Resistance, hidden nearby in the asteroid belt. [1]

The TARDIS lands on the *Aristotle*. The Doctor and Journey are confronted by Colonel Morgan Blue. Journey suggests that the Doctor should examine their patient. The Doctor is led to a laboratory equipped with a device that can miniaturise living matter. He is then shown the patient; a Dalek! [2]

On present-day Earth, Danny Pink has recently joined the staff of Coal Hill School. He's introduced to Clara and they get off on the wrong foot. Clara asks if he's going to Cathy's leaving do; Danny

says he isn't. She later finds him banging his head on his desk. [3]

Entering a store cupboard, Clara discovers the TARDIS and the Doctor. After he was shown the Dalek, the Dalek told him that it wanted to destroy the Daleks. Somehow it has become 'good'. They return to the *Aristotle* and agree to investigate the Dalek. They are miniaturised with Journey and two soldiers, Gretchen and Ross, and enter the Dalek through its eye stalk. [4]

They find themselves in its cranial ledge, looking down on the mutant. The Doctor identifies the section of its electronic brain that forces it to hate; the cortex vault. He names the Dalek 'Rusty'.

Ross fires a cable into the structure supporting the mutant. This activates the Dalek's antibodies. [5] They disintegrate Ross while the Doctor, Clara and the others escape by sliding down a shaft into the Dalek's protein tube. Journey asks if Ross is part of the gloop. "Top layer, if you want to say a few words," the





Doctor replies. Then they climb through a decontamination tube and approach the mutant. [6]

One of its power cells is leaking radiation, poisoning the Dalek. Rusty explains that it became 'good' after witnessing the birth of a star. The Doctor repairs the power cell and Rusty announces, "The malfunction is corrected." It is evil once more. It breaks free from the laboratory and goes on an extermination spree. It also contacts the Dalek fleet and provides them with the *Aristotle's* position. [7]

Journey starts planting charges, but the Doctor has a better idea. The Dalek can be made good again by using its cortex vault to recreate the moment that changed its mind.

The Dalek saucer docks with the *Aristotle* and the Daleks board. [8]

Gretchen fires a cable up to the cranial ledge and Clara and Journey ascend. The antibodies attack Gretchen and apparently kill her. However, she is

surprised to find herself transported to Missy's tearoom. [9]

Clara squeezes into the cortex vault and reactivates an unlit memory bank. The Doctor informs the mutant that he is about to give it some of its memories back. But even when it remembers the star being born it is unaffected, so the Doctor links his own mind to it. Rusty sees into the Doctor's soul: "I see your hatred of the Daleks. And it is good." [10]

At the same moment, in the normal-sized world, Rusty turns against the attacking Daleks, exterminating them. [11]

Later, the Doctor, Clara and Journey are returned to their normal size. Rusty departs to join the other Daleks in their saucer; it has sent a retreat signal so they will leave the humans alone. [12]

Journey asks the Doctor to take her with him, but he refuses because she is a soldier. The Doctor returns Clara to Coal Hill School a few seconds after she left, just in time for her to go for a drink with Danny Pink.



Pre-production

“Where is the most dangerous place you could possibly put the Doctor? This story puts the Doctor in the most dangerous place it is possible for that Time Lord to be. And it’s called *Into the Dalek*,” commented co-writer Steven Moffat to the BBC website of the second episode of the 2014 series, which would pit the Doctor against the first alien enemy he had encountered way back in 1963.

Above:
The Doctor prepares to be miniaturised.

In fact, the notion of a miniaturised Doctor entering the casing of one of his arch-enemies was one which first occurred in early 2009, when Steven had been involved in early discussions for what became *Doctor Who: The Adventure Games*; these were a series of ‘interactive episodes’ for home computers which would allow viewers to determine the actions in a self-contained adventure as part of the BBC’s public service remit. “We were discussing computer games for *Doctor Who*,” recalled Steven on *Doctor Who Extra*.

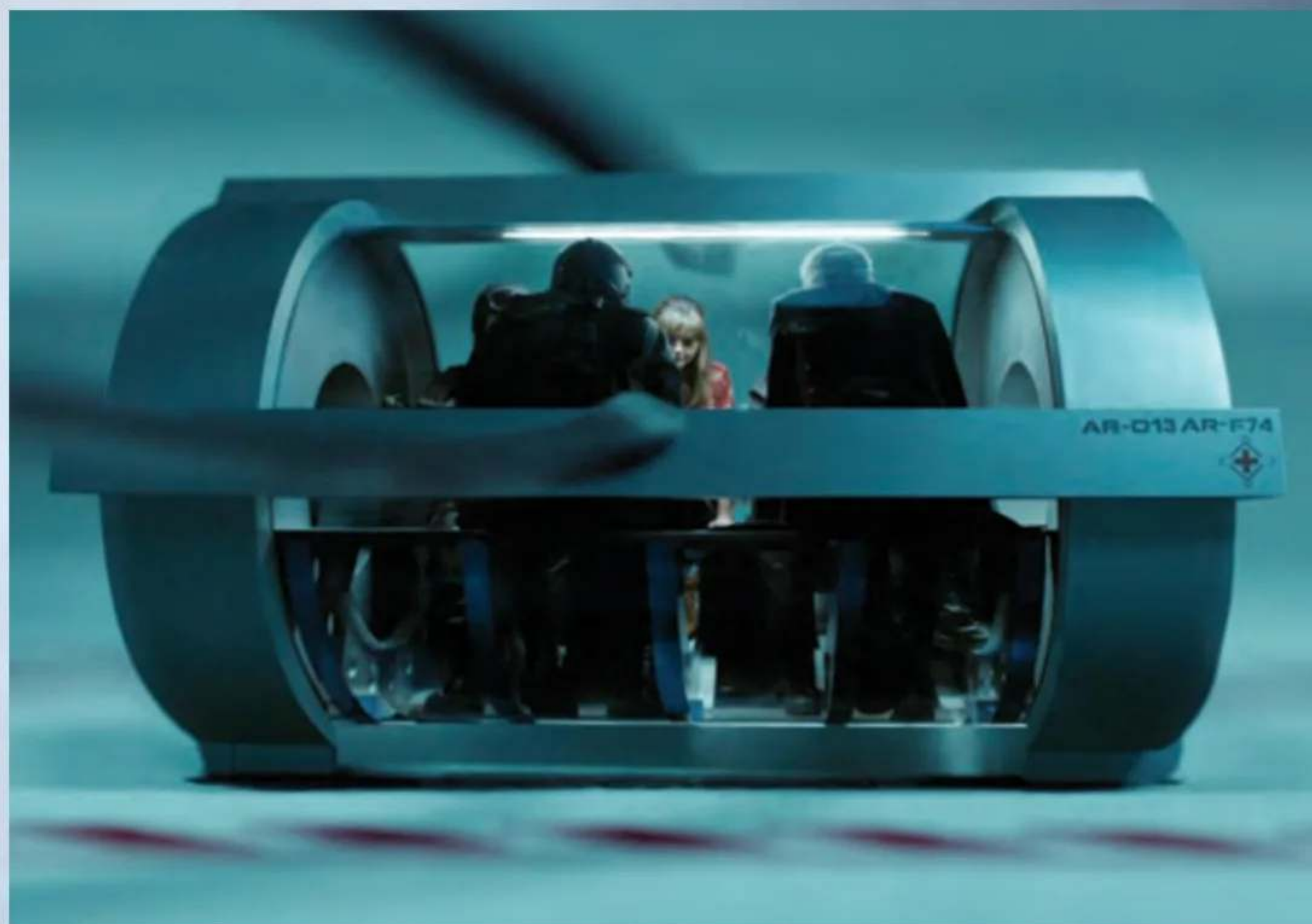
“They were saying to me: ‘Do you have any ideas?’ I said: ‘How about you get miniaturised and you go inside a Dalek?’ And they all looked very happy and I said: ‘No no no... stop. I’m having that for an episode. You’re not getting that one.’”

Originally, Steven had been inspired by *Fantastic Voyage*, a 1966 fantasy movie in which a specialist team and a special submarine were miniaturised and injected into a defecting scientist to deal with a blood clot in his brain; the team were up against not only a time limit, but were also attacked by the scientist’s immune system. This had already been the inspiration for the 1977 serial *The Invisible Enemy* [see Volume 27] in which the Doctor and his companion Leela had been cloned, with the clones then injected into the Doctor’s own infected body. What Steven wanted for the new series was a ‘blockbuster’ episode in which the nastiness of the Daleks was re-established at the start of the new Doctor’s era, and he felt that it was now a good time to use his earlier idea from the *Adventure Games* discussions.

Good and evil

Having last written for the *Doctor Who* television series in 2009 with the Special *The Waters of Mars* [see Volume 61], Phil Ford had subsequently been busy as a writer/producer on the two CBBC series *The Sarah Jane Adventures* and *Wizards vs Aliens*, which were also made in Wales. Invited to return to *Doctor Who* in 2013, he put forward a couple of ideas for consideration. Shortly afterward, he was contacted by script editor Derek Ritchie and told that Steven would like him to develop an existing story idea into a script.

“In this instance, they did come to me. Steven Moffat had had this idea,” Phil Ford explained on BBC Radio Stoke, telling



Doctor Who Extra: “I leapt at it straight away. Every writer who does *Doctor Who* wants to do a Dalek story.” Recalling Steven’s earlier suggestion for the *Adventure Games* and thrilled that he could develop it, Phil met up with Steven to flesh out the story, with Phil pitching his storyline as ‘*Die Hard* in a Dalek!’, a reference to the 1988 action movie in which an off-duty police officer took on a group of criminals in a skyscraper. The writer was careful to develop his story to make it different to the narrative of *The Invisible Enemy*.

Phil had already had a huge thrill writing for the Daleks in *City of the Daleks*, the 2010 *Adventure Game*. It was Phil who developed the reason for the Doctor to venture inside a Dalek, and the impetus of him wanting to save it; this tied in with the questions about ‘good’ and ‘evil’ which pervaded the 2014 series, exploring the notion of what made a Dalek evil and the Doctor’s own desire to defeat

Above:

The Doctor and Clara embark on a fantastic journey.

Connections: Time and space

- ▶ While three weeks had passed since *Deep Breath* [2014 - see Page 16] for Clara, the Doctor was still holding the cappuccinos he had purchased in Glasgow when he rescued Journey.
- ▶ The Doctor was able to materialise the TARDIS around people or objects as he had done on previous occasions such as *Logopolis* [1981 - see Volume 33], *The Parting of the Ways* [2005 - see Volume 50] and *The Runaway Bride* [2006 - see Volume 54].





Above: The Doctor introduces Clara to the first 'good' Dalek.

the darkness within him by believing in the potential goodness of one of his arch-enemies. For the inner workings of the Dalek which the Doctor's team would traverse, Phil considered all the functions that would be required to sustain the life of the mutant which it housed – such as a feeding system and a power source. At the back of his mind, Phil thought of *Dalek* [2005 – see Volume 49], the episode in which the Doctor had been confronted by a lone, imprisoned Dalek in a museum. However, he wanted to present something beyond another 'solo Dalek' episode in which the audience might feel sympathy for the lone alien, and wanted to make the Daleks, as a force, very scary. As such, he

Connections: Relative dimensions

Journey described the TARDIS as "smaller on the outside", reversing the standard cliché just as

Clara had done in *The Snowmen* [2012 – see Volume 72]



decided to feature numerous other Daleks as a mass menace which threatened the last human survivors in another galaxy. In his original storyline, Phil had the Doctor and Clara able to defeat the attacking Daleks by directing the Dalek which they were inside – effectively using it as a weapon. This element was

changed in early drafts, but Phil wanted to retain the climactic Dalek showdown.

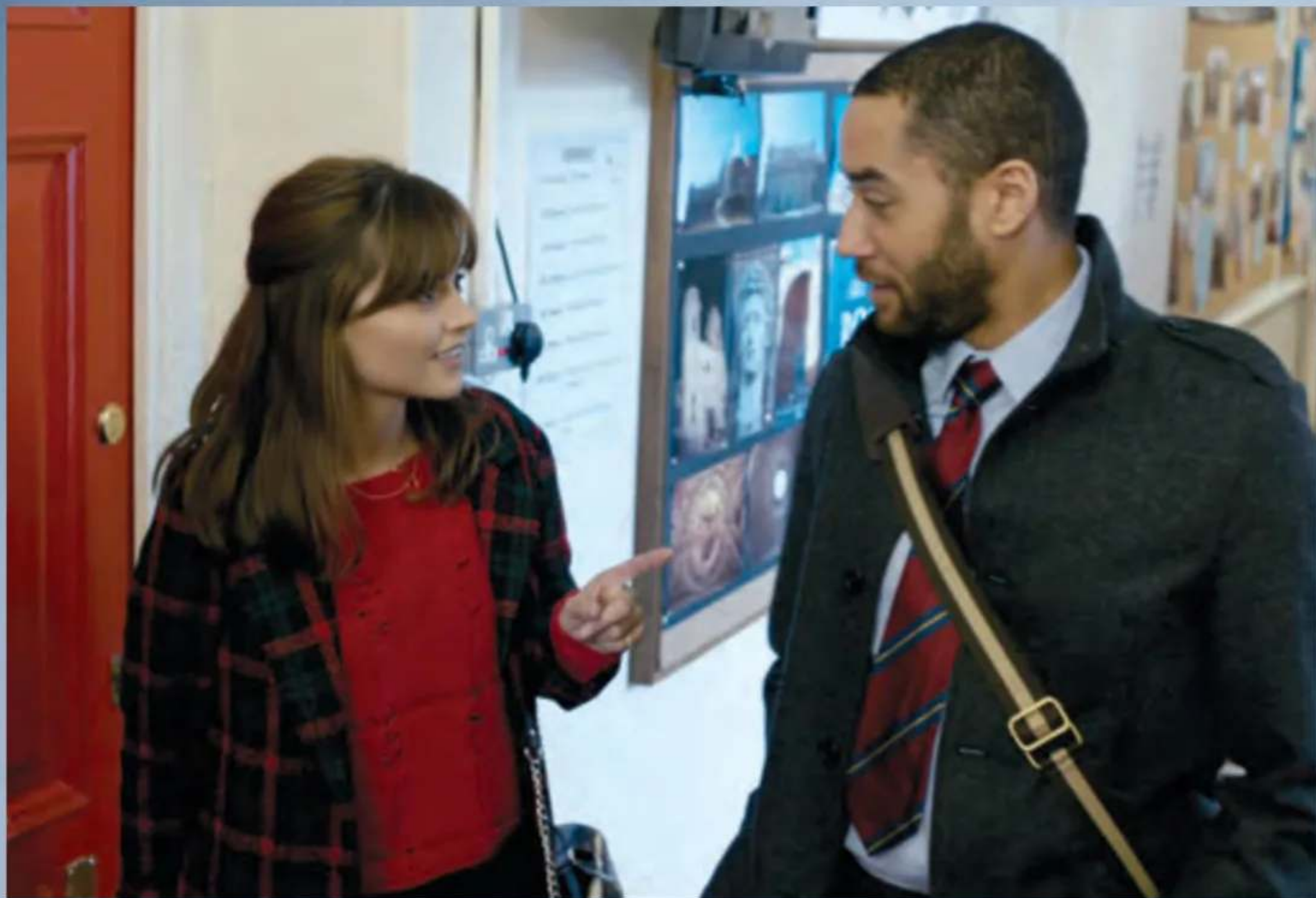
The Dalek script was the first to be written for the 2014 series and was in development during summer 2013 before the confirmation that Peter Capaldi had been cast as the Doctor. As such, Phil did not know who his lead man would be until a couple of drafts in. Steven indicated that the new Doctor would be older and less friendly than the Matt Smith incarnation, and would also display a dislike for soldiers – another thematic element for the new series. Steven indicated that the Twelfth Doctor would be more akin to the remote, almost acerbic elements of the early adventures of the Fourth Doctor, as played by Tom Baker. "For my first draft, I sat down and wrote the Fourth Doctor!" Phil told *Doctor Who Magazine*.

Clara's new friend

Another aspect for the Dalek script was the introduction of Clara's new boyfriend, her schoolteacher colleague who, at this stage, was called Danny Lawrence. In his first draft script, Phil opened the story with events set some time after the Doctor's regeneration; in this period, Clara and Danny had already met at school and were dating. The Doctor's arrival to ask for Clara's help with the Dalek was to take place during a date which Clara was on with Danny at a restaurant; when Clara went to visit the ladies', the TARDIS materialised outside the window... with the resultant adventure taking place between the main course and the dessert with Clara desperate to get back for her tiramisu.

Around the second or third draft, Phil became aware that Peter Capaldi was going to be the new Doctor, and Steven advised him to write this incarnation as

'PHIL FORD HAD THE DOCTOR AND CLARA
ABLE TO DEFEAT THE ATTACKING
DALEKS BY DIRECTING THE DALEK
WHICH THEY WERE INSIDE.'



Above: Clara meets new teacher Danny Pink (Lawrence).

“an angry Billy Connolly” with reference to the Glaswegian comedian and actor. Also by the second draft, it had been decided to redefine the Danny/Clara relationship; Episode 2 would now see the pair slowly getting to know each other before their first date, and found the two teachers meeting on the day that Danny Lawrence joined Coal Hill School.

Draft 4 of Phil’s script for the second episode of the 2014 series – *Into the Dalek* – was issued on Wednesday 9 October 2013. This draft was set in the thirty-first century and opened with Journey Blue and her brother Kai aboard two Wasp combat fighters; they were escorting a spacecruiser to safety when they were attacked by the Dalek spaceship. This new draft, which included Journey’s rescue, was to have been

Connections: Duplicate doctor

➤ Morgan suspected that the Doctor could be a duplicate made by the Daleks, as seen in

Resurrection of the Daleks [1984 - see Volume 39]



the first appearance of the new TARDIS control area: ‘the TARDIS is new to us, too: still the same formation, but it’s been furnished: a beaten-up leather armchair, bookcases packed with books and odd ephemera, a big chalk board messy with calculations...’ Arriving on the *Aristotle*, the Doctor learnt

from Journey that the Daleks attacked this galaxy five years ago and destroyed every planet.

The scenes at Coal Hill School featured Clara discussing Robert Louis Stevenson’s 1886 novella *The Strange Case of Dr Jekyll and Mr Hyde* with her class, considering that both characters were the same monster. At lunch in the canteen, she encountered Danny Lawrence who was busy telling two boys about his survival training from when he was in the army; from her comments about enjoying saving planets and fighting aliens, Danny assumed that Clara was a gamer. Going to get some notebooks from the store cupboard, Clara found the TARDIS parked inside and made an excuse to distract Danny from following her in before berating the Doctor for invading her life again after nine months, while the Doctor assumed this cramped cupboard was her flat. Of his redesigned TARDIS, the Doctor told her: “It was so echoey. And Albert said I could have the chair when he was done with it... poor man, never did see where he’d gone wrong with relativity.”

Creator of the Daleks

Miniaturised and inside the Dalek, the antibodies encountered by the Doctor and the team inside the Dalek were discs which flipped over to resemble Dalek roundels. The group had to escape from the food chamber to evade a moving blade, with Gretchen slipping and vanishing under the gunk to be rescued by Clara. Journey and Gretchen were old friends and reminisced about their childhood together on the farm owned by Journey’s dad, particularly during the scene of Gretchen’s self-sacrifice. With only 18 minutes left to stall the radiation leak, the Doctor’s party reached the trionic power

cell past the antibodies and looked at deadly bursts of electrical energy flashing around across their path to the faulty cone. Clara found that the bursts had a pattern which reminded her of hopscotch and she launched herself forward with a skipping chant which allowed her to cross this obstacle. The others followed her lead and the Doctor was able to close the faulty vent.

While the Doctor slid along a cable to talk to the Dalek mutant, Clara and Journey dodged energy bolts to revive the creature's memory. As the Dalek relived the birth of the star, reference was made to Davros, the creator of the Daleks. "The Daleks are not supreme. The Daleks cannot win," said the Dalek, with the Doctor replying: "And every Dalek, the entire legacy of Davros, has been a waste of time. And life. Because you can never overcome the universe! You can never exterminate all life!" Davros had been introduced in *Genesis of the Daleks* [1975 - see Volume 23] and had last been seen in *Journey's End* [2008 - see Volume 60]. Journey did not ask to travel on with the Doctor, who took Clara home to get changed into some similar clothes to the ones she had been wearing on their adventure; Clara then emerged from the cupboard with the markers for Danny, who asked if her blouse was now a different colour and if she had any secrets, while Clara watched the TARDIS spin away into space through the window behind Danny.

Towards the end of 2013, Steven was forming a better idea of who Danny would be, and had now also written a draft of *Deep Breath* to establish the first adventure for Clara with the new Doctor. In Draft 5, issued on Tuesday 3 December, the Doctor was now holding the coffees which he was meant to have got for himself and Clara in Glasgow six months earlier at the end of *Deep Breath*. In the

framing scenes which were now redrafted by Steven, Danny was now Danny Pink, and the opening school scenes played out as in the final programme with the secretary, Courtney (a character adopted from the script for the later episode *The Caretaker* [2014 - see Volume 78]), Fleming, and Mr Armitage... The Doctor now also paid homage to the inspiration of *Fantastic Voyage* by commenting that what he was about to experience would make a "Fantastic idea for a movie".

Much of the material now played out as in the finished programme, omitting the childhood friendship between Gretchen and Journey and all references to the thirty-first century.

Connections: Metal mutants

▶ The Doctor made reference to Dalekanium, established as the metal that the Dalek casings were made from in *The Dalek Invasion of Earth - Day of Reckoning* [1964 - see Volume 4]. The Doctor also recalled his first encounter with the Daleks on their home world of Skaro as seen in *The Mutants* (AKA *The Daleks*) [1963/4 - see Volume 1].



Below:

The Doctor finally brings Clara her coffee.





Above: The Doctor does not want a soldier as a travelling companion.

On Wednesday 11 December, Draft 6 was issued; this now opened aboard a small thirty-first century two-man fighter Wasp craft with Kai now a non-speaking character and omitting the attack on the cruiser, and described the voice of the Battered Dalek as being ‘not quite the Dalek voice we know. Somehow more organic, and yet recognisable. And there’s a lighting effect with every word’. The hopscotch material to access the damaged area was omitted. The Battered Dalek now told the Doctor that he was a “good Dalek”, an element added by Steven and inspired by a similar line of dialogue from *Dalek*.

For the Readthrough Draft - Draft 7 - issued on Friday 13 December, changes were made to the closing scenes, most notably with Journey asking if she could travel on with the Doctor. By now, Ben

Wheatley was on board as director for both *Into the Dalek* and *Deep Breath*, which would form Block 1 of production in the new year. Attending a tone meeting, Phil Ford was delighted to see Ben’s detailed storyboards for the Dalek assault sequence, which closely resembled how he himself had imagined it.

One of the key pieces of casting for late 2013 was the role of Danny Pink. Auditions for this role were held, and one of those summoned back for a second reading alongside Jenna Coleman was Samuel Anderson, a Birmingham-born actor in his early thirties. Aware of *Doctor Who* because of his father’s affection for science-fiction and his sister’s enjoyment of the recent series, Samuel had been in the cast of the acclaimed stage play *The History Boys* while his television credits included

the BBC sitcom *Gavin & Stacey* and the ITV1 rural soap *Emmerdale* in which he played policeman Ross Kirk for over a year, working with Jenna who had been playing Jasmine Thomas for some years on the series. Samuel was given the impression that Danny would only be in one episode, or possibly a couple. When his agent called him and told him that he had been cast as Danny, he immediately told the friends he was with: “I’ve got *Doctor Who*”; a moment later his agent phoned back to add: “By the way, don’t tell anyone.” Upon learning of the casting, Jenna texted Samuel: ‘A-A-A-A-A-ARGH! I’m going to call you in a minute. This is big news.’ She then explained to Samuel how important the role he was to play would be in the new series.

Chilling voices

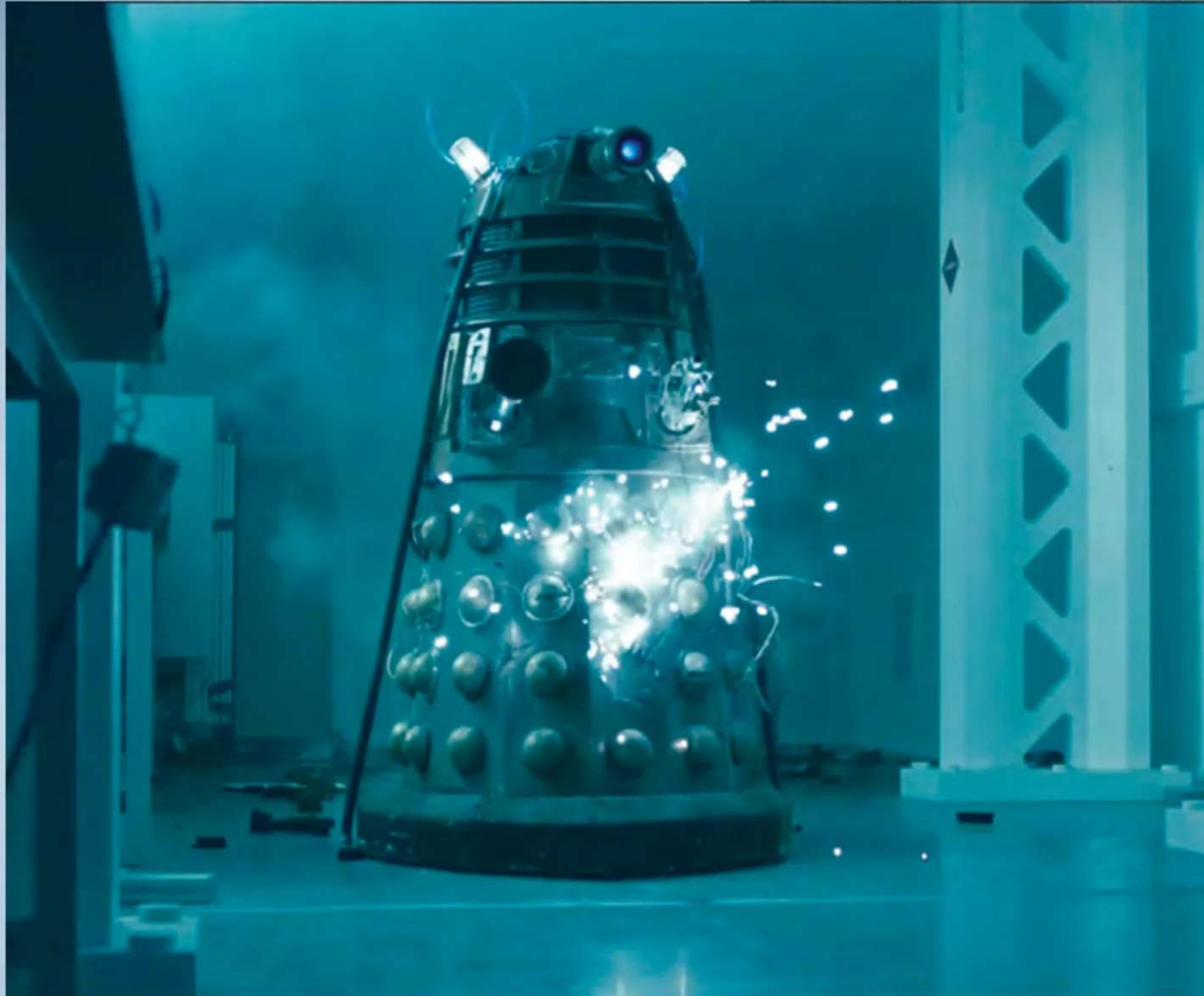
Along with *Deep Breath*, the readthrough for *Into the Dalek* took place at the Bloomsbury Baptist Central Church on London’s Shaftesbury Avenue on the afternoon of Tuesday 17 December. The main guest for the episode, playing Journey Blue, was Zawe Ashton, who had appeared on television in the detective drama *Case Histories* and the sitcom *Fresh Meat*. Playing her uncle, Colonel Morgan, was Irish actor Michael Smiley, whom Ben Wheatley had directed in his movies *Kill List* and *A Field in England*; Michael’s television work included *Bleak House*, *Wire in the Blood* and *Luther*. Also from Ben’s *Kill List* came Ben Crompton whom he had worked with on the BBC sitcom *Ideal*; now playing the doomed Ross, Ben had featured in the series *Pramface* and *Game of Thrones*. Laura Dos Santos, cast as Gretchen Alison Carlisle, had appeared in *Bad Girls* and *The Bill*, while Nigel Betts’ career before playing headmaster

Mr Armitage included *Emmerdale*, *Grease Monkeys* and *You, Me & Them*. Two familiar *Doctor Who* cast members were Barnaby Edwards and Nicholas Briggs; Barnaby had been the main Dalek operator for the BBC series since it returned to production in 2004, while – as usual – Nicholas was present with his equipment to generate the Daleks’ chilling electronic voices. Phil Ford attended the readthrough and was delighted with Peter Capaldi’s performance.

With a few revisions, the Shooting Script (Draft 8) of *Into the Dalek* was issued on Friday 20 December. This still had a few differences from the finished show. Originally when the Doctor told Clara that he needed something from her, her response was: “Would my refusal crush your soul, because right now, I’d be fine with that.” As the Doctor asked if he was a good man, the Doctor was to take her hands and look deep into her eyes. The Doctor originally told the battered Dalek: “You and me – bad Doctor, good Dalek, we’ll show ‘em!” When the Doctor realised how his understanding of the Dalek has been wrong, he told Clara: “I’m sorry. Stupid old man. Oldest mistake in the

Below: Journey Blue treads carefully inside the Dalek.





Right:
Rusty comes
under attack!

book... I had hope.” “I know. I saw it. It was good to see that man again,” replied Clara. The Doctor’s original plan to attack the Dalek was to make it sorry, and when the Doctor confronted the Dalek mutant, the creature said: “Doctor! You are an enemy of the Daleks!” The Time Lord agreed: “And here I am. Inside your head. What are you going to do about it?” When the Doctor said he was going to save Rusty’s conscience, the Dalek declared: “Daleks have no conscience. Daleks have no regret. Daleks are supreme!” The Doctor originally insisted: “That’s the Daleks, isn’t it? Ordered, purposeful extermination. Only you saw there was no meaning to it, didn’t you?” “No. The Daleks are superior to all other life,” insisted the mutant. “That’s rubbish, and you know it!” contradicted the Doctor, “You just don’t want to face it! But you’re going to have to! I’m going to make you!” ■



'THE NEW DOCTOR WOULD
BE OLDER AND LESS
FRIENDLY THAN THE
MATT SMITH INCARNATION.'

Production

'PETER CAPALDI WAS STRUCK BY HOW DIFFICULT IT WAS PERFORMING TO A CHARACTER THAT DID NOT OFFER A CONVENTIONAL EYELINE.'



The first three weeks of recording on Block 1 were devoted almost entirely to *Deep Breath*; however, on the test day of Monday 6 January there was a ‘show and tell’ of the Dalek mutant by Tim Berry of Millennium FX in Studio 2 at the BBC’s Roath Lock Studios in Cardiff Bay. Phil Ford’s scripting of the second episode was revealed by the BBC on Wednesday 8 January, although its title was kept under wraps; as with previous Dalek episodes, most production

paperwork simply referred to the Dalek as the ‘Enemy’.

Samuel Anderson and Nigel Betts came in for costume fittings and make-up tests on Friday 24 January prior to joining the series the next day with scenes set at Coal Hill School. Appearing as the school in the series was Holton Primary School in Barry, which was generally made available to the BBC at weekends and half-term so as not to disrupt lessons. Peter Capaldi was not required on Saturday 25 when work ran from 7.30am to 6.25pm, with

scenes carefully scheduled around the limited working hours for child performers such as Bradley Ford (who had appeared in the series *Mr Sloane* and was now playing Fleming). Danny's cadet training was recorded first, after which the crew moved indoors for the material in Danny's classroom (where Samuel was given an ice pack to help relieve his forehead after its continual beating on the desk) and scenes in the staffroom, with progress being so

good that two additional unscheduled items were also recorded. The BBC Interactive crew was also present during the day to capture behind-the-scenes material.

Pink script revisions on Tuesday 28 January were simply minor

clarifications about the characters referring to antibodies, while the only blue revision alteration the next day was to add Gretchen squeezing Journey's arm following the death of her brother (which was cut in post-production). Wednesday 29 saw work on *Into the Dalek* start in earnest at Uskmouth Power Station near Newport, a venue used in various episodes since the shooting of *The Age of Steel* [see Volume 52] in 2005; the Interactive team was present to chat to location manager Iwan Roberts about the striking surroundings. Work began at 10am on scenes of the Doctor, Clara, Journey and Gretchen following the power lines to the fuel cell and also elements of the group making their escape from the cranial ledge. Around 3pm, Ben Wheatley's main unit left to record location material for *Deep Breath*, leaving behind a splinter unit helmed by

Connections War cry

► At one point, Rusty declared: "Death to the Daleks!"; this was the title of a *Doctor Who* serial shown in 1974 [see Volume 21].



Right: Samuel Anderson's make-up receives a little touch-up.



Left:
Clara observes
Danny's
head-banging
episode.

Below:
A scene inside
the Dalek is
recorded on
location.

producer Nikki Wilson which recorded the Doctor's party entering the heart of the Dalek and other inserts of the group moving through the alien casing. Work concluded at 9.20pm. During the day, both Ben Crompton and Michael Smiley had attended costume fittings at Roath Lock.

Cranial ledge

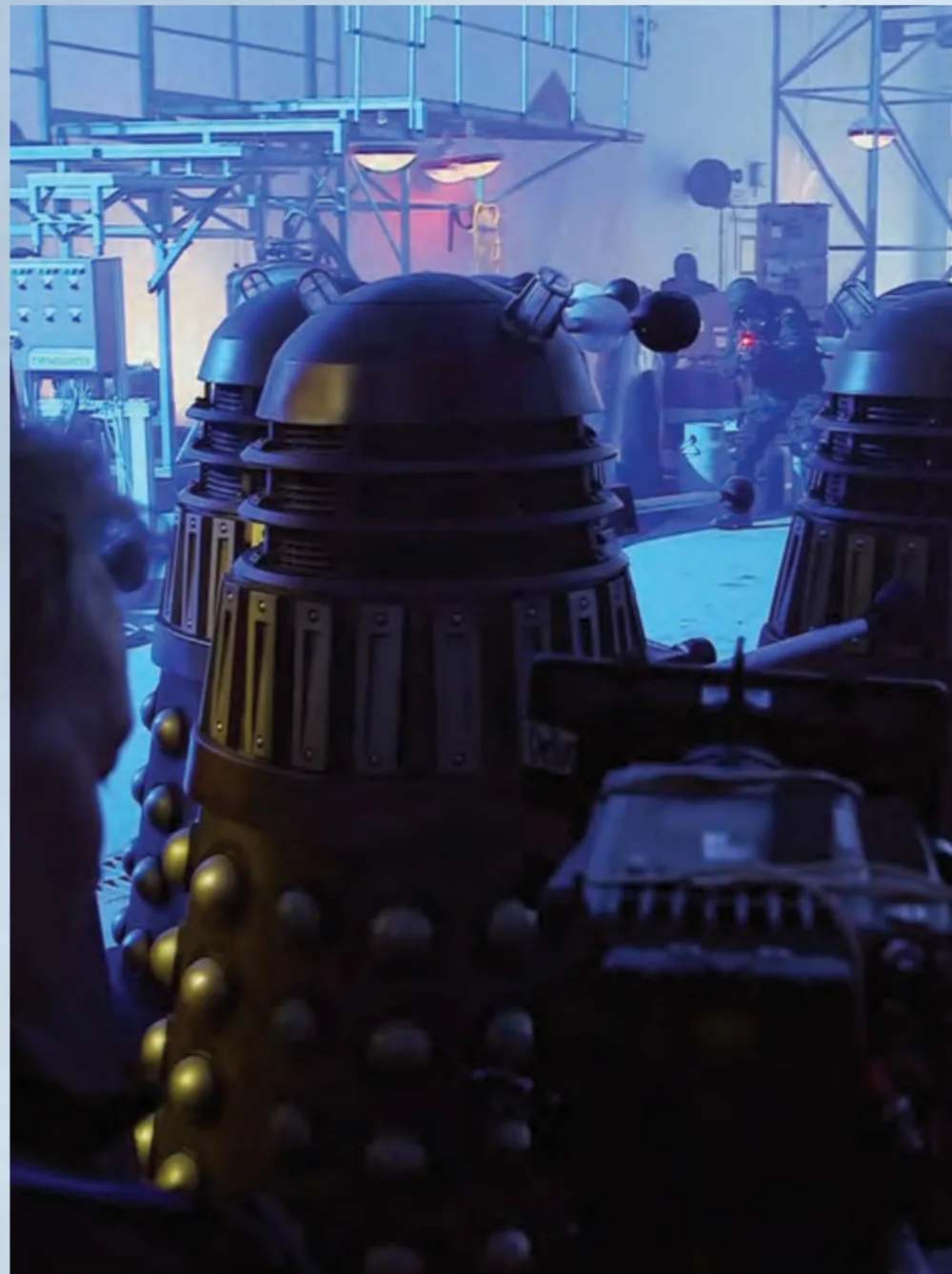
Green revisions on Thursday 30 saw the addition of the Doctor and Clara crawling through ducts with the Doctor commenting on how narrow the ducts were. Recording from 9am to 8.30pm took place at the premises of solar cell manufacturer G24i in Newport, and again the Interactive team was present. This was the first day to use one of the main Daleks, with the remote control elements operated as usual by



Colin Newman; this appeared in scenes in the nano-scale surgical lab where Morgan showed the Doctor his patient, plus the Doctor's return with Clara to be miniaturised in the Nano-Scaler. On his first day acting with a Dalek, Peter Capaldi was struck by how difficult it was performing to a character that did not offer a conventional eyeline. The team also worked at G24i from 8am to 7.25pm on Friday 31, with stunt arranger Crispin Layfield rehearsing the battle sequence while the main crew completed the surgical lab scenes, including the Dalek assault on the room.

Saturday 1 February allowed more work back at Holton Primary School on both *Deep Breath* and the Dalek story sequences set in the stationery cupboard corridor, plus the secretary talking to Danny Pink; this concluded Samuel Anderson's work on Block 1. The team then returned to Roath Lock where the main cranial ledge set had been constructed in Studio 3, and the cast worked until 7pm rehearsing and blocking material of Clara and Journey following the lights.

Journey's observation that Clara had rebooted the Dalek's brain was added in a yellow script revision on Monday 3 February. Recording at Roath Lock ran from 7.30am to 7pm on the Monday with Interactive again present to witness the Nano-Scale Canister sequences and the entrance to the visual cortex tunnel played out in Studio 3. Tuesday 4 saw the crew again at Roath Lock, starting off at 7.30am on the cranial ledge in Studio 3 with Ross' demise, and then focusing on the previously rehearsed



Clara/Journey scenes at the climax of the narrative through to 7pm.

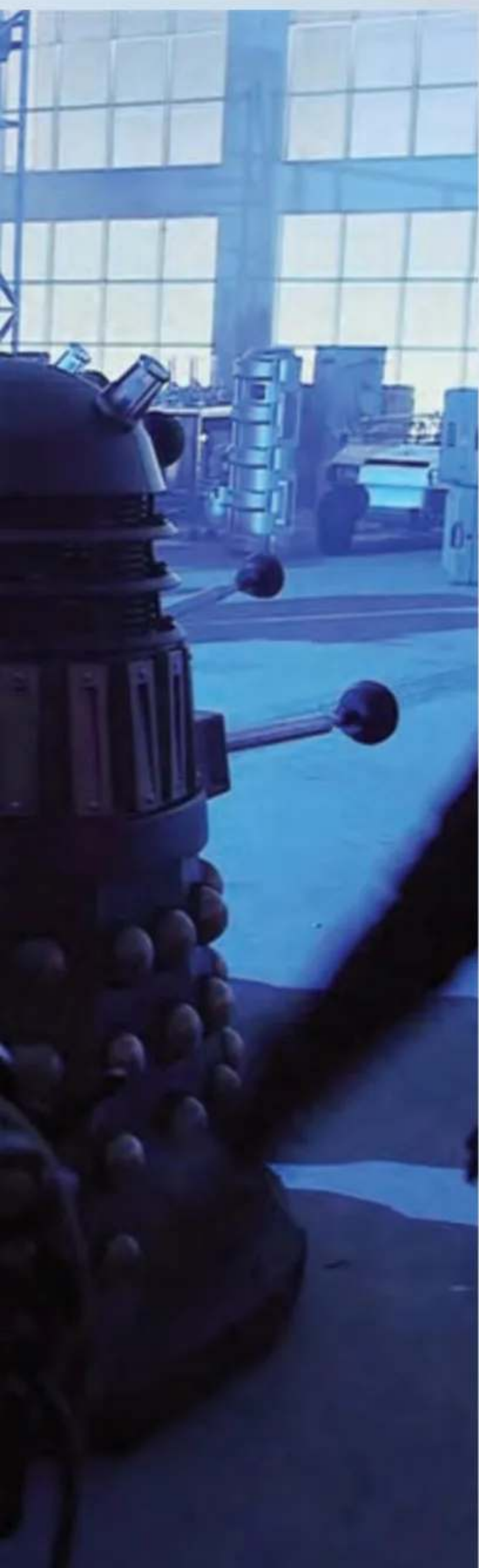
More substantial purple revisions were made to the script on Tuesday 4, including the addition of the Doctor's observation that "Nobody guards the dead" and his comments on the bolt hole, an expansion of the Doctor's dialogue as he got the Dalek to recall its feelings on seeing the birth of the star, the addition of the Doctor commenting on Rusty becoming a vegetarian, and various changes to the Doctor's realisation that he had misread the situation. Clara slapping the Doctor was added as she became more insistent on understanding the dilemma, and other rewrites were made to the Doctor remarking on Journey and the Dalek being soldiers, plus the Doctor explaining

Right:
The Daleks
attack!

Connections: Back to school

- ▶ The Doctor asked Clara if he was a "good man", tying in with the theme of *The Day of the Doctor* [2013 - see Volume 75] and Clara's use of the quotation from Roman philosopher Marcus Aurelius. As in that episode, Clara was teaching at Coal Hill School. Pupil Courtney from *Deep Breath* [2014 - see Page 16] also appeared again.





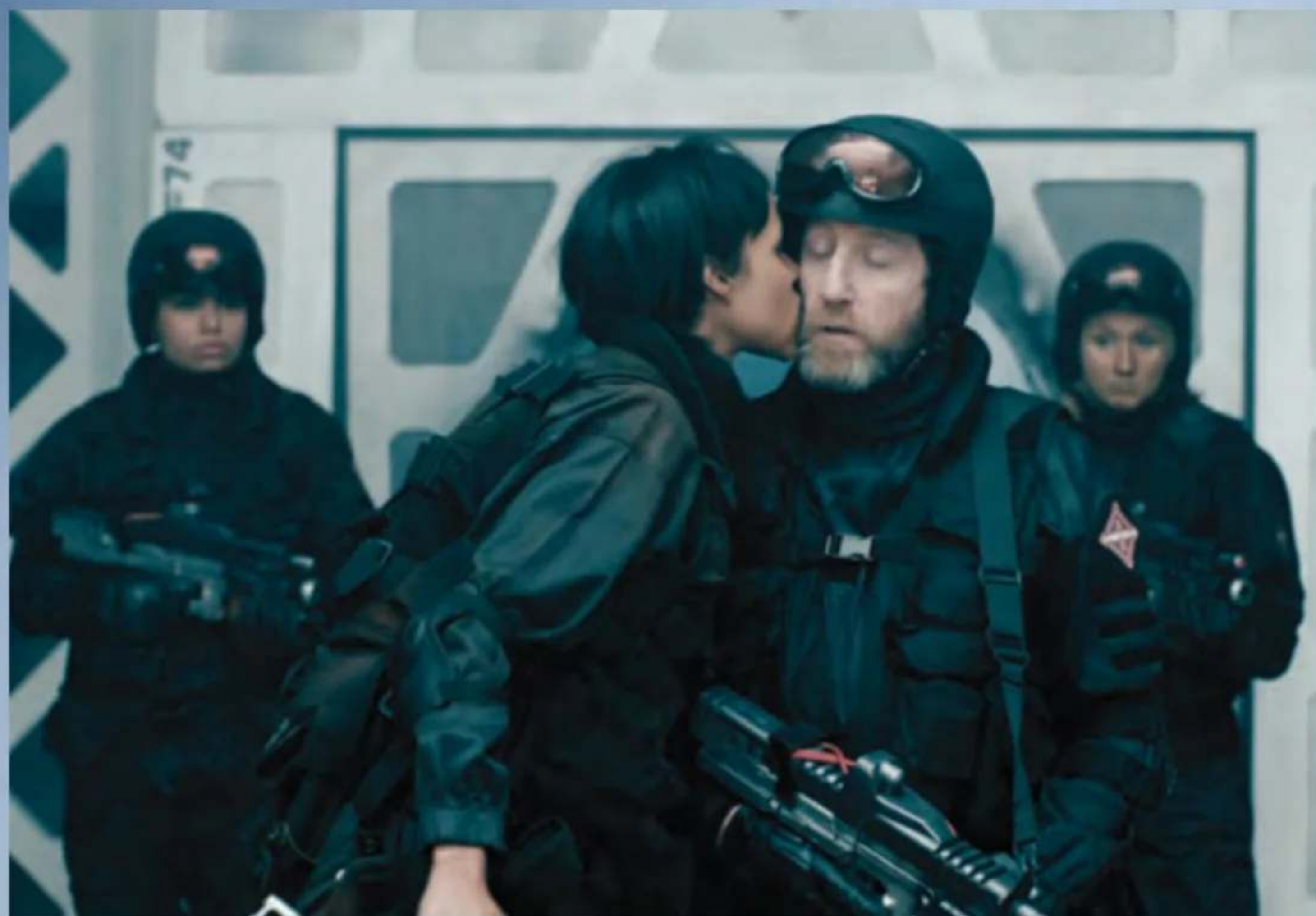
the effect of radiation on the Dalek. The Doctor's promise to do something amazing in Gretchen's name was also added. The main change though was the addition by Steven Moffat of a new scene in which Gretchen encountered the strange character – at this juncture still called Misty as in the script for *Deep Breath* – in a tea room with 'a window overlooking a beautiful city (it could be any one) and a spectacular sunset'.

Splinter unit

Wednesday 5 February was a major set-piece day with recording from 7.40am to 7pm at MOD St Athan, a Ministry of Defence unit in the Vale of Glamorgan; the former RAF base

had previously offered large, enclosed spaces on numerous episodes since 2005 including *The Age of Steel*, *Last of the Time Lords* [2007 – see Volume 56] and *A Good Man Goes to War* [2011 – see Volume 68]. The freezing environment had been transformed into the hangar bay of the *Aristotle* where Crispin Layfield supervised the battle sequence between the invading Daleks – of which six, operated by Colin Newman and Lyn Walters, were used – and Colonel Blue's troops. The Interactive crew also caught up with Peter Capaldi who had arrived early on set so that he could enjoy this key sequence featuring the aliens that he had grown up watching since seeing the episode *The Dalek Invasion of Earth – World's End* [1964 – see Volume 4]. Peter explained: "I wasn't actually supposed to

Above:
"Little splosh?
Lovely."



Above:
Love and war.

be filming until after lunch, but I came along this morning because I knew there was this classic *Doctor Who* scene of ‘that door will never hold’ as the Daleks are behind it and are boarding this spaceship that they’ve been hunting.” With much of the key action material recorded, the Doctor reuniting Journey with her uncle was recorded along with part of Journey’s later request to join the TARDIS travellers. Unfortunately, there were various delays to the scheduled shoot caused by rigorous checks at the military base and then the need to remove equipment from the hangar allocated for recording. Director Nick Gillespie helmed a splinter unit to pick up on various elements of the battle scene. This was the day that Phil Ford went on location and was delighted to see his latest script being brought to life as he chatted to the Interactive crew.

Connections: Heaven's above

▶ As with the Half-Face Man in *Deep Breath* [2014 - see Page 16], Gretchen found herself encountering Missy in Heaven.



With Nick’s splinter unit continuing to pick up on various action shots, the main unit worked from 7.40am to 7pm at MOD St Athan on Thursday 6, with Interactive again present. Gretchen’s ultimate sacrifice on the ledge was

recorded first, followed by the Doctor’s party emerging from the Dalek and being reunited with the Colonel in the corridor outside the lab, plus the departure of Rusty. Only three Daleks were needed on this day. The crew worked similar hours at the defence base on Friday 7, with a splinter unit picking up the Doctor and Journey emerging from the TARDIS while the main unit focused on corridor scenes of the Doctor spotting a scorched wall, Rusty taking on the other Daleks, and Colonel Morgan discovering that the *Aristotle’s* systems had been hacked.

Episode climax

Interactive shadowed the crew at Roath Lock on Monday 10 February, with recording scheduled from 7.30am to 7pm for the week. Scenes in the trionic power cell built in Studio 4 were recorded throughout the day, with stunt co-ordinator Dani Biernat supervising Jenna Coleman slapping Peter Capaldi (as scripted). Having found it an odd day to deliver Rusty’s dialogue live on set, rather than synchronising with Barnaby operating a Dalek casing, Nicholas Briggs also recorded a lot of the lines for the Command Dalek aboard the spaceship. Much of Tuesday 11 was spent on *Deep Breath* with Interactive present, but in the afternoon the shots of the Doctor’s party sliding through the tubes towards the food plant were recorded in Studio 3, after which Peter and Jenna departed at 5.30pm for the Block 2 readthrough. Zawe Ashton continued work into the evening, recording the bulk of the scenes aboard Journey’s Wasp in Studio 1.

Two units worked on Wednesday 12 February. Ben Wheatley’s main crew spent the day in Studio 4, starting with the scenes of Journey being rescued by



“I’M LIEUTENANT JOURNEY BLUE OF THE COMBINED GALACTIC RESISTANCE.”

EZ 001 PROX



Right:

Peter Capaldi looks on as Zawe Ashton and Jenna Coleman are prepared for wire work.

the Doctor aboard the TARDIS. Later in the day, the material in the stationery cupboard was recorded, along with the Doctor asking Clara if he was a good man while inside the TARDIS. At the same time, Nick Gillespie's second unit had been working on location sequences for *Deep*

Breath and also recorded inserts of light bars and the Nano-Scaler back in Studio 3. Mark Freeland – the BBC controller of fiction and entertainment – was present on Thursday 13 when most of the day was spent on the climax of the episode as Clara struggled onwards inside the cortex vault in Studio 3. Dani Biernat then supervised the arrival of the Doctor's party in the wet environs of the food plant in Studio 2, with Rob Pavey doubling for Peter Capaldi in some shots. Friday

saw Interactive back on set with recording in the circuit board maze in Studio 1 as the Doctor realised the truth about the Dalek's illness. Following this, the scenes of the Doctor and Clara in the TARDIS and the food plant were completed in Studios 4 and 2. At 4.20pm, Jenna Coleman was then released for costume fitting on Block 2 while in Studio 3 Peter Capaldi performed all the scenes in the pod in which the Dalek mutant was housed. Nicholas Briggs also recorded all his remaining dialogue for the model sequences.

**Connections:
Escaping death**

The Doctor commented that mortuaries and larders were the easiest places to break out of, having escaped from mortuaries in *Vengeance on Varos* [1985 - see Volume 40] and the TV Movie [1996 - see Volume 47] and larders in *Planet of the Spiders* [1974 - see Volume

21] and *The Horns of Nimon* [1979/80 - see Volume 31].



Model work

Block 2 started recording on Monday 17 February, with Block 1 continuing to work with, in effect, a second unit crew. Interactive was present when work began on the greenscreen material of Clara and Journey suspended on a wire (supervised by wiremen Max Schofield and Keith Perry and with script supervisor

Anna Evans as a hand double for Gretchen) from 10am, and recording then continued in Studio 3 with Clara and Journey climbing up to the ledge, with the long ladder in fact lying on the floor in a 'cheat shot'. Jenna was then released at 2pm to work on Block 2. Shots aboard the Dalek spaceship were recorded in Studio 3 with Barnaby Edwards as the Command Dalek, and then the shots of the confused, spinning Rusty were recorded by a splinter unit in the section of Roath Lock known as Russell's Alley - a corridor named after former *Doctor Who* showrunner Russell T Davies. Work completed ahead of schedule soon after 9.15pm. Tuesday 18 was then devoted mainly to inserts from 9.30am to 9pm, including costume assistant Charlotte Bestwick's hand doubling for Zawe holding Journey's gun and portable computer display,

a door blasted by the Daleks and a close-up of Gretchen's gun being fired (with Anna Evans again hand-doubling). A splinter unit then moved to Studio 1 to record model sequences of the Dalek vessel (using model elements prepared for *The Time of the Doctor* [2013 - see Volume 75]) and the Daleks massing in the corridor.

Further inserts and model work were recorded by a second unit from 9.30am to 9pm on Friday 28 March in Studio 3; this included explosion elements for the destruction of the Dalek ship and Journey's Wasp, pick-up shots on the Doctor's hand using a double, and various shots of the model Daleks approaching the docking bay. As with *Deep Breath*, the sequence with Missy (formerly Misty) was recorded by director Rachel Talalay's unit at Dyffryn Gardens through to 6pm on Friday 23 May, with Laura Dos Santos reprising her role as Gretchen. ■

PRODUCTION

Sat 25 Jan 14 Holton Primary School, Holton Road, Barry (School Grounds; Coal Hill School - Danny's Classroom/Staffroom)

Wed 29 Jan 14 Uskmouth Power Station, West Nash Road, Uskmouth (Enemy - Power Conduit/Cranial Ledge/Cranial Ledge/Conduit Mouth/Cranial Ledge/Power Conduit)

Thu 30-Fri 31 Jan 14 G24i, South Lake Drive, Off Imperial Way, Newport (*Aristotle* - Nano-Scale Surgical Lab + Nano-Scaler)

Sat 1 Feb 14 Holton Primary School (Coal Hill School - Corridor/School Office)

Mon 3 Feb 14 BBC Roath Lock Studios: Studio 3 (Nano-Scale Canister/Visual Cortex Tunnel/Enemy - Cranial Ledge)

Tue 4 Feb 14 BBC Roath Lock Studios:

Studio 3 (Enemy - Cranial Ledge/Inside Cortex Vault)

Wed 5 Feb 14 MOD St Athan, Barry, Vale of Glamorgan (*Aristotle* - Hangar Bay)

Thu 6 Feb 14 MOD St Athan (Enemy - Enemy Ledge; *Aristotle* - Corridor Outside Lab/Hangar Bay Corridor/Hangar Bay)

Fri 7 Feb 14 MOD St Athan (*Aristotle* - Corridors/Corridor outside Lab)

Mon 10 Feb 14 BBC Roath Lock Studios: Studio 4 (Enemy - Trionic Power Cell)

Tue 11 Feb 14 BBC Roath Lock Studios: Studio 3 (Enemy - Tube); Studio 1 (Journey's Wasp)

Wed 12 Feb 14 BBC Roath Lock Studios: Studio 4 (The TARDIS; Stationery Cupboard/The TARDIS); Studio 3 (inserts)

Thu 13 Feb 14 BBC Roath Lock Studios: Studio 3 (Enemy - Cranial Ledge/Inside

Cortex Vault); Studio 2 (Enemy - Food Plant)

Fri 14 Feb 14 BBC Roath Lock Studios: Studio 1 (Enemy - Circuit Board Maze); Studio 4 (The TARDIS); Studio 2 (Enemy - Food Plant); Studio 3 (Enemy Pod)

Mon 17 Feb 14 BBC Roath Lock Studios: Studio 3 (Green Screen; Enemy - Enemy Ledge; Enemy Ship - model); Russell's Alley (*Aristotle* - Corridors)

Tue 18 Feb 14 BBC Roath Lock Studios: Studio 3 (Enemy - Cranial Ledge; *Aristotle* - Door insert); Studio 1 (Enemy Ship - model; *Aristotle* - Corridor)

Fri 28 Mar 14 BBC Roath Lock Studios: Studio 3 (Space - Dragon's Tail/Ryzak Solar System; Dalek Pod; *Aristotle* - Corridor)

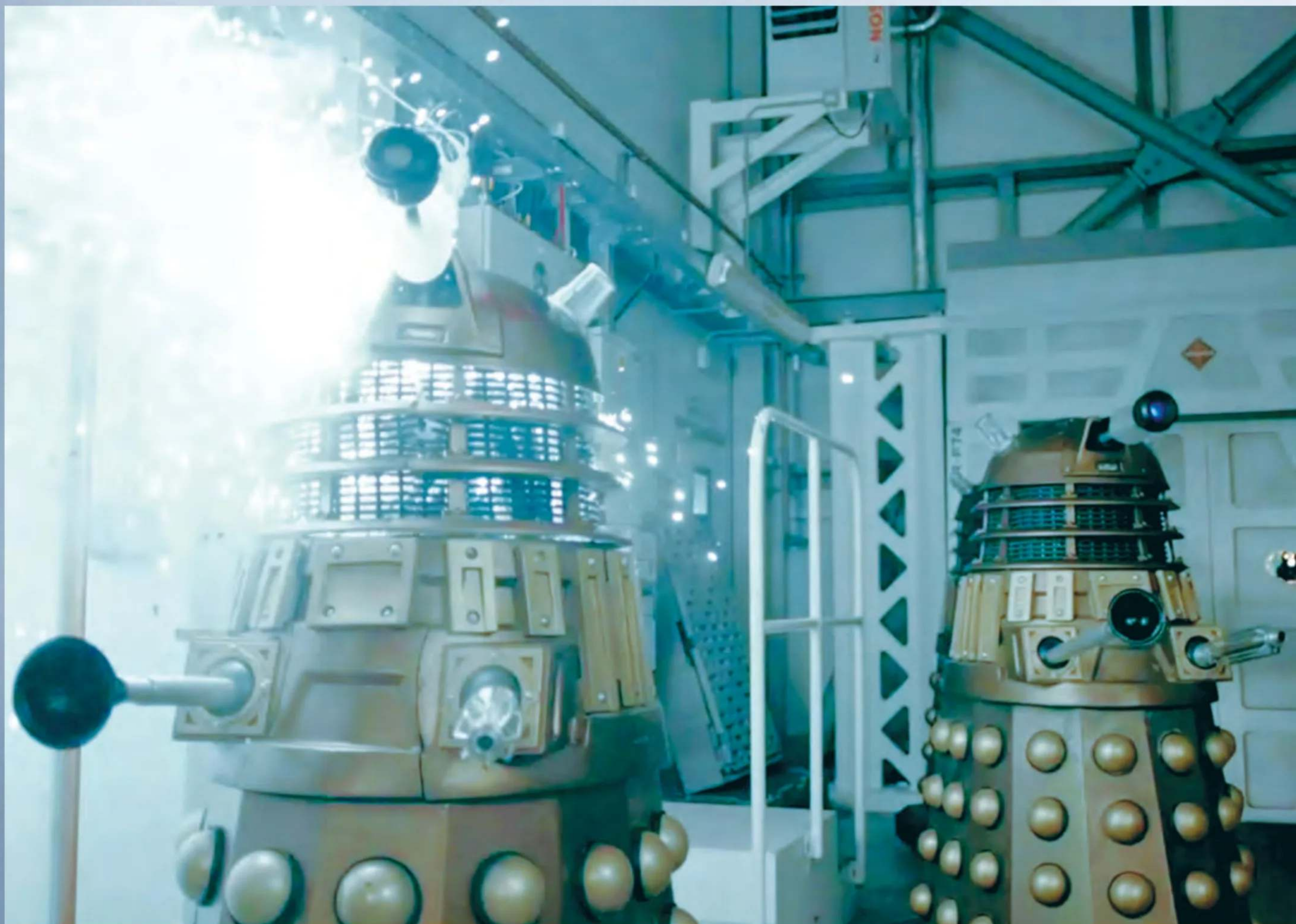
Fri 23 May 14 Dyffryn Gardens, St Nicholas, Vale of Glamorgan (Tea Room)

Post-production

Although not specified in the script, extracts from earlier Dalek episodes were used to illustrate the memories of the Dalek (the extermination of Bywater in *Dalek* and the attack on the Valiant in *The Stolen Earth* [2008 – see Volume 60]) and the Doctor (the destruction of the Daleks and the Crucible in *Journey's End*). The distinctive

Dalek control room heartbeat sound effect created for the original 1963 serial [see Volume 1] was also used. Thirteen music cues for the episode running to around 15 minutes were recorded by the BBC National Orchestra of Wales on Tuesday 10 June at Hoddinott Hall in Cardiff, while a later session on Wednesday 16 July included a further seven pieces totalling about 11 minutes.

Below:
Death of
a Dalek!



Various trims were made to the finished programme during editing. As the Doctor was marched through the corridors and Morgan explained how the Daleks got to the *Aristotle* before them, the Time Lord examined a piece of scorched wall in a compassionate way, commenting: "This one was a child. Daleks calibrate their blasters to the exact mass of their victims... military efficiency." When commenting that the Moleculon Nano-Scaler miniaturised living matter, the Doctor originally added, "Sometimes people."

At the end of the classroom scene where Danny began crying, the Maths teacher originally straightened himself up, wiped his face with a handkerchief, and said: "Could I ask that none of you mention what just happened to anyone outside of this classroom. That's not an order - you won't be in trouble if you do. I'm just making a request. Respectfully. Would that be okay?" There were murmurs of assent from the class, causing Danny to smile sincerely: "Well. That's all the reassurance I need."

Radioactivity

As the Rescue One capsule approached the Dalek's pupil, Clara saw the Doctor's look of foreboding and asked if he was all right. "Eye of the Dalek," replied the Doctor. "Eye of the storm?" asked Clara, as the Doctor probed the fluid surface of the eye and turned to the others, informing them: "Listen, whatever this particular Dalek says, a Dalek is hatred. It is carved out of solid hate. Remember that." "I've seen them burn a whole galaxy, my family. I think I can match them for hatred, Doctor," replied Journey. "Exactly. They make you hate them back," agreed the Doctor, "And every time you do, you get one step closer." "To what?" asked Ross.

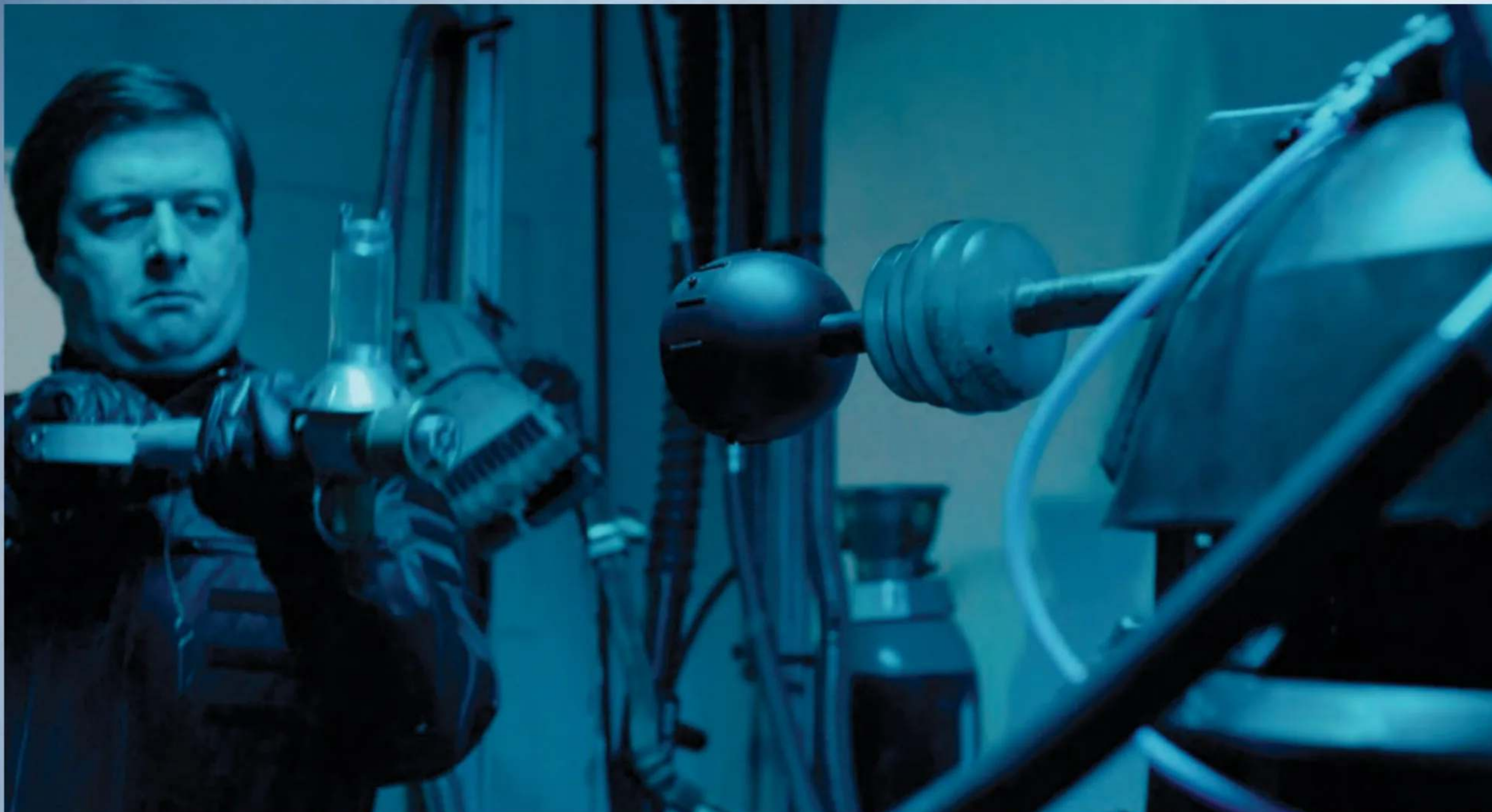


"I'll show you," said the Doctor as the team entered via the eye.

When the Doctor explained how the Dalek mutants were born hating, Clara took a step forward and the Doctor stopped her. "What's wrong? It can't affect us, can it?" asked Journey. Haunted, the Doctor stared at the machinery, replying: "I don't know. Probably not. But we're so small now. Who could withstand all that?" Glancing down, Clara realised that the Doctor had taken her hand and asked: "Is that why you asked me?" "Asked you what?" replied the Doctor. "If you were a good man?" explained Clara. After the

Top: Danny Pink sheds a tear for the past.

Above: "You shoot people then cry about it afterwards?"



Above:
The miniaturised team members are injected into the Dalek.

Doctor began talking to Rusty, Gretchen and Ross started to ready their pistol-like equipment, with Ross explaining: “Carbonite rope, sir. Ultra strong.” “Stop calling me sir, and don’t ever salute me,” replied the Time Lord, just before Ross fired the peg into the wall.

The sequence where the Doctor realised that there was radioactivity registering on Gretchen’s Geiger counter was intercut with activity out in the macro-world. In the lab, a warning light alerted Morgan to a Dalek ship hunting the *Aristotle* in the asteroid belt. Morgan ordered a silent drill, informing Journey inside the Dalek. While the rebels on the *Aristotle* remained silent and motionless, inside the Dalek the impatient Doctor said: “We don’t have time for this.” “Quiet! The Dalek sensors can pick up the slightest noise,” insisted Journey. “We’re tiny and we’re inside a Dalek!” exclaimed Clara, “How are they going to hear us?” The Dalek ship passed by, with Morgan commenting: “They

get closer every time.” This sequence was partly reworked in dubbing with comments about the trionic radiation leak poisoning both the Dalek and the Doctor’s party.

The start of the next sequence inside the Dalek was edited and replaced by dubbing. The Doctor observed: “The Dalek was damaged when it got blown into space. Its fuel cell was fractured and it’s leaking trionic radiation. It’s poisoning the Dalek – and us.” Gretchen urged that they needed to get out of the Dalek and leave it to die, but the Doctor pointed out: “It would take longer to climb back out than get to the fuel cell and repair the leak.” Journey wondered if the Dalek could be used to win the war for them, and the Doctor started to ponder on creating a ‘good’ Dalek. “You are a good human, Doctor,” declared Rusty’s voice. “Not exactly human, not exactly good. And right now, you’re not exactly a Dalek – it’s a funny old day,” ruminated the Doctor as

“ I THINK HE’S PROBABLY HER UNCLE,
BUT I MAY HAVE MADE THAT UP
TO PASS THE TIME WHILE
THEY WERE TALKING. ”

Journey maintained that even if the Dalek was good now, it had previously been a mass murderer.

After explaining about seeing stars born, when Rusty remarked that resistance was futile, the Doctor said: "So you keep telling us, but... I'm sorry, what did you say?" After the Doctor asked Rusty if he learned something, the Dalek replied: "Destruction is illogical." "Just illogical? Just that?" asked the Doctor. "Destruction is... futile," continued Rusty. "There's a bigger word. Can you say it? Go on, can you?" goaded the Doctor. "Destruction... is... evil," pronounced the Dalek as a terrible hope registered in the Time Lord's face. "Say it again," he demanded. "Destruction is evil," repeated Rusty. Controlling his reaction, the Doctor told the others: "We have to save this Dalek. That is the single most important thing in any of our lives."

Below:
The Doctor gets into the mind of the Dalek.

"Why?" asked Gretchen. "Because there is just the slightest possibility that it isn't lying," insisted the Doctor. "I speak the truth!" claimed the Dalek as the Doctor hoped that it was not lying and led the group on, commenting: "Power lines - they'll lead to the trionic fuel cell." This material was replaced in dubbing by Journey informing the Colonel of their destination.

Extra scene

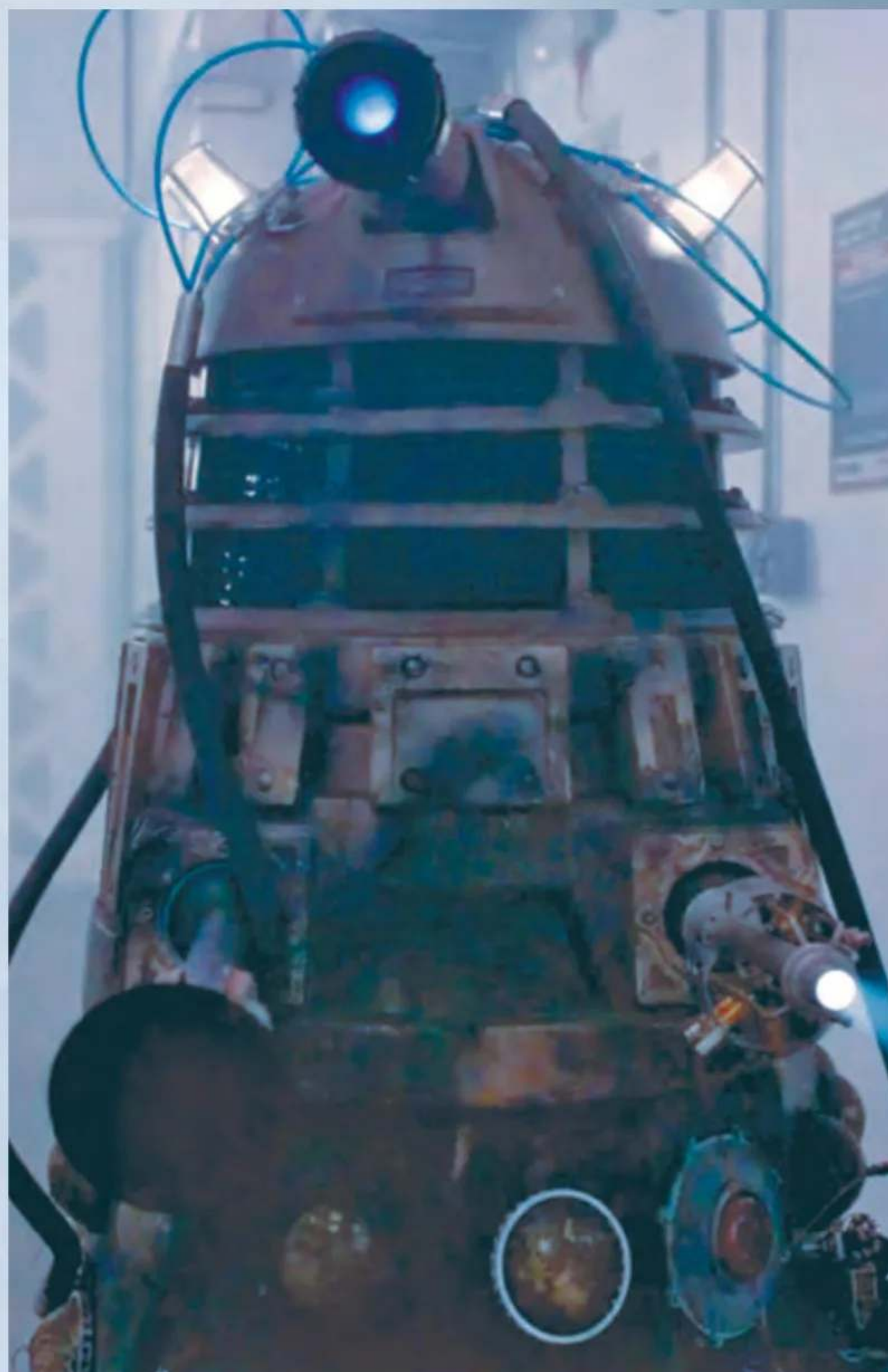
As the Doctor prepared to repair the damage, he originally told Rusty: "I'm going to close the vent in your power cell. It might tickle a bit. Try not to laugh!" "Daleks do not laugh," replied the Dalek. The Doctor set to work with his sonic, commenting: "You don't laugh, you don't lie... you'll be a vegetarian next!"



After the Doctor pondered on what thing he could show the Dalek to change its mind for ever, Gretchen asked: “Have you any sort of a plan at all?” “Yes! No! Probably – I can’t wait to find out,” replied the Doctor. “Doctor, this is impossible...” began Clara. “Love that word! It gets the blood up!” replied the Doctor.

When the Doctor worked on the fibre-optic cable and the battered Dalek asked what he was doing, the Doctor originally replied: “You know, it’s funny, I was just thinking. You lot... I’ve never thanked you.” “I do not understand,” remarked the Dalek.” “I didn’t either. Not til I met the Daleks,” explained the Doctor. When the Doctor then reminded the Dalek of the star it saw being born, he originally continued: “Opening your mind. You were drifting in space and you saw a star born and the reality of it all came crashing in on you like worlds colliding. Didn’t it?” “There was a malfunction,” insisted the battered Dalek. “You saw the truth! Remember that truth, Rusty! Remember how you felt!” called the Doctor. Later on as the Doctor picked up the cables, he originally told the Dalek mutant: “The Daleks made me the Doctor. Now it’s payback. I’m going to make you the Doctor, too.”

After the Doctor and Clara entered the TARDIS to depart, there was an extra scene aboard the Dalek ship where the Command Dalek looked down at the battered Dalek which was surrounded. “Why did you betray the Daleks?” asked the Command Dalek, and when the new arrival remained silent it continued: “Answer me!” “The Daleks are a plague. And a plague must be stopped,” explained Rusty, its sensor globes flashing in random sequence... and the Dalek ship then exploded. ■



Left:
‘Rusty’ turns against his own kind.

Below:
Clara says goodbye to Journey.



Publicity

Right:
Samuel Anderson plays ex-soldier, Danny Pink.

Below:
Clara leaves the safety of Coal Hill School behind for another adventure with the Doctor.

- ▶ Samuel Anderson's casting as the recurring character of Danny Pink was announced by the BBC on Monday 24 February.
- ▶ Extracts of the Doctor and Clara confronting the Dalek appeared in media coverage for the *Deep Breath* launch tour from Thursday 7 August. A 10" trailer entitled *And This Is Your Patient...* was then released on Monday 25.
- ▶ To promote the episode in the *Radio Times* on Tuesday 26, a colour spread entitled *They're back!* took a look at the creature's history and Patrick Mulkern nominated the episode as *Drama of the Week* promising 'plenty of stunning visual effects for the young ones, and a spark of romance'.



- ▶ The programme billing was accompanied by a shot of the Doctor.
- ▶ A 27" preview clip of the Doctor asking Clara "Am I a good man?" was released on Wednesday 27, along with a 44" clip of *This Is Gun Girl...* A 56" *Introduction to Into the Dalek* appeared on Friday 29 with comments from Jenna Coleman and Steven Moffat, followed the same day by a 23" preview of Clara in "You've Not Met Danny Pink ..."

Broadcast

- ▶ Scheduled in the earlier slot of 7.30pm against the return of ITV's highly popular talent show *The X Factor* for its final third, *Into the Dalek* was the second-highest rated show of the day compared to its commercial opposition, although it had easily won its slot for the first half-hour against *The Chase: Celebrity Special*. The episode achieved a strong appreciation index and a 30% share of the audience, making it the second most-watched BBC broadcast of the week.
- ▶ The 11'13" *Doctor Who Extra* for the episode, directed by Ian Smith, was made available from 9.30pm through to 10.20pm on the Saturday evening on the BBC Red Button service and was looped from 4.20pm to 7pm and 9pm to 10pm on Sunday, 4pm to 7.25pm on Wednesday, 9pm to 6am on Thursday and 7pm to 7.25pm on Friday.
- ▶ On Sunday 31 August, Terry Ramsey of *The Daily Telegraph* praised Peter Capaldi in his review of the episode, concluding: 'It may be hard to believe in



Left:
A Dalek's
eye view!

a good Dalek, but after Saturday night it is easy to believe this will be a good Doctor.' A 30" *Doctor Who Inside Look* at *Into the Dalek* was released by BBC America on Sunday 31 August, with Peter Capaldi expressing his delight at working with the Daleks. BBC Three repeated the episode at 7.15pm on the Sunday evening, and a signed repeat appeared on BBC Two in the early hours of Thursday morning. Writing in the *Feedback* section of the *Radio Times*, published Tuesday 9 September, Sheelagh Hill of Great Leighs felt 'that Clara slapping the Doctor across the face wasn't in keeping with the programme at all'. Following transmission, Phil Ford took part in an interview with Perry Spiller of BBC Radio Stoke discussing the episode from 10.55am to 11.30am.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POSITION)	APPRECIATION INDEX
Into the Dalek	Saturday 30 August 2014	7.30pm-8.15pm	BBC One	46'47"	7.3m (9th)	84

REPEAT TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POSITION)	APPRECIATION INDEX
Into the Dalek ¹	Thursday 4 September 2014	1.20pm-2.05am	BBC Two ²	46'47"	-	-

¹ Signed repeat. ² BBC Two Scotland: 1.50am-2.35am

Merchandise

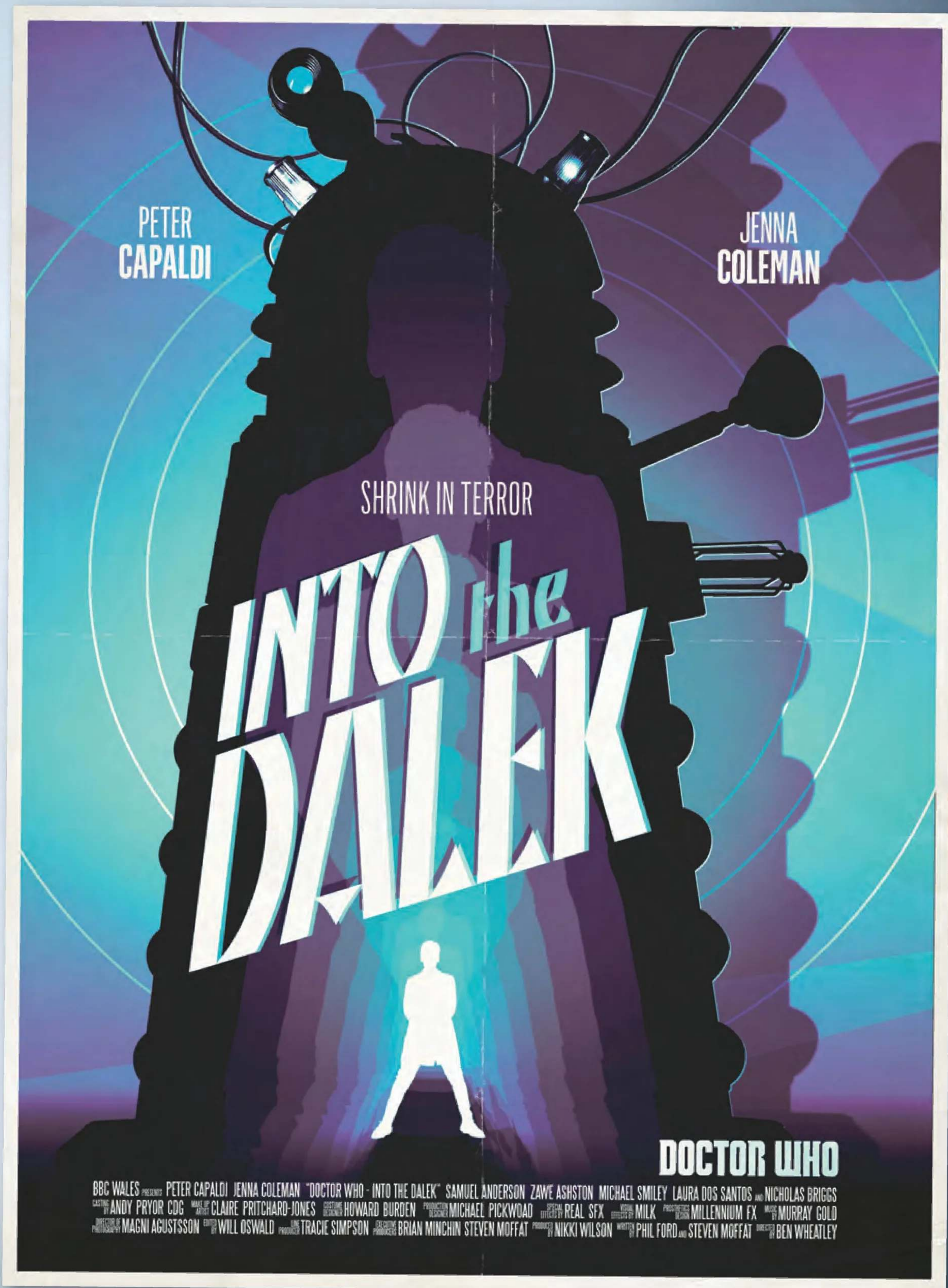
Opposite:
Stuart Manning's promotional poster.

Below:
The Doctor introduces Clara to 'Rusty'.

Into the Dalek was included on the DVD and Blu-ray box set of *The Complete Eighth Series* released on 21 November 2014. The episode was accompanied by an optional audio commentary by author Phil Ford and director Ben Wheatley.

The promotional poster for *Into the Dalek*, designed by Stuart Manning and originally available to download from the *Radio Times* website, was made commercially available as a limited edition art print, as well as part of a portfolio collection, by Big Chief Studios in 2015. ■





PETER
CAPALDI

JENNA
COLEMAN

SHRINK IN TERROR

INTO the DALEK

DOCTOR WHO

BBC WALES PRESENTS PETER CAPALDI JENNA COLEMAN "DOCTOR WHO - INTO THE DALEK" SAMUEL ANDERSON ZAWE ASHSTON MICHAEL SMILEY LAURA DOS SANTOS AND NICHOLAS BRIGGS
 CASTING BY ANDY PRYOR CDG MAKE UP CLARE PRITCHARD-JONES COSTUME DESIGNER HOWARD BURDEN PRODUCTION DESIGNER MICHAEL PICKWOOD SPECIAL EFFECTS REAL SFX VISUAL EFFECTS MILK PRODUCTION DESIGNER MILLENNium FX MUSIC BY MURRAY GOLD
 DIRECTOR OF PHOTOGRAPHY MAGNI AGUSTSSON EDITOR WILL OSWALD EXECUTIVE PRODUCER TRACIE SIMPSON EXECUTIVE PRODUCERS BRIAN MINCHIN STEVEN MOFFAT PRODUCED BY NIKKI WILSON WRITTEN BY PHIL FORD AND STEVEN MOFFAT DIRECTED BY BEN WHEATLEY

Cast and credits

CAST

Peter Capaldi.....The Doctor
Jenna Coleman.....Clara
 with
Zawe Ashton.....Journey Blue
Michael Smiley.....Colonel Morgan Blue
Samuel Anderson.....Danny Pink
Laura Dos Santos.....Gretchen
Ben Crompton.....Ross
Bradley Ford.....Fleming
Michelle Morris.....School Secretary
Nigel Betts.....Mr Armitage
Ellis George.....Courtney
Barnaby Edwards.....Dalek
Nicholas Briggs.....Voice of the Daleks

UNCREDITED

Jonathan Lloyd.....Kai
Andrew Cross, Frankie Ward, Rosie Douglas, Victoria Thomas, Chester Durrant, Richard Parry, Sam Nwankwo.....Morgan's Soldiers
Marcus Elliott, Justin Beaver, Garry George, Ron Collins, Zing Magama, Victoria Lewis, Tamina Ali, Steve Dry, Sally Richard, Lindsey Morgan, Dale Henry, Ian Hilditch.....Soldiers
Dom Sutton, Pina Harrington.....Technicians
Michaela Wells, Maya Williams, Jordan Williams, Josh Rupensinghe, Fiad Mwamba, Cameron James, Alexander Collins, Aimee Wooley, Cassie John, Carys Wooley.....School Children
Michaela Wells, Maya Williams, Jordan Williams, Josh Rupensinghe, Fiad Mwamba, Cameron James, Alexander Collins, Aimee Wooley, Cassie John, Carys Wooley, Terry Lloyd, Chanelle Leung, Elena Clifton, Dena Davies, Tallifina Williams, Milo Rodell John, Cameron Webb, Ioan Morgan Jones, Rowan Thone, Cerys Wheel.....Children
Johannah Johnson, Ankur Sengupta, Lewis

Fackrell, Carolyn Jolliffe, Ben Templar, Emma John.....Teachers
Tanya Ong Teacher.....Beth
Charlotte Bestwick.....
Hand Double for Journey Blue
Rob Pavey.....Stunt Double for The Doctor
Matthew Doman, Claudio Laurini, Darren Swain, Mickey Lewis, Richard Highgate.....
Daleks
Andy Merchant, James Pavey.....Stunt Soldiers
Anna Evans.....Double for Gretchen
Michelle Gomez.....Missy

CREDITS

Written by Phil Ford and Steven Moffat
 Producer: Nikki Wilson [uncredited: Peter Bennett]
 Director: Ben Wheatley [uncredited: Nick Gillespie, Nikki Wilson, Rachel Talalay]
 Stunt Coordinator: Crispin Layfield, Dani Biernat
 Stunt Performers: Gordon Seed, Andy Merchant, James Pavey
 1st Assistant Director: Simon Morris [uncredited: Geoff Skelding, Bryan Moses, Gareth Jones]
 2nd Assistant Director: James DeHaviland [uncredited: Barry Phillips, Iain Atkinson, Harry Bunch]
 3rd Assistant Director: Danielle Richards [uncredited: Delmi Thomas, Barry Phillips, Gareth Jones, Anna Evans]
 Assistant Directors: Gareth Jones, Chris Thomas [uncredited: Michael Williams, Nathaniel Carver, Amorette Darby, Kyran Davies]
 Location Manager: Iwan Roberts
 Unit Manager: Iestyn Hampson-Jones [uncredited: Nick Clarke, Kirstie Evans]
 Production Coordinator: Adam Knopf
 Production Management Assistant: Sandra Cosfeld
 Production Assistants: Matthew Jones, Katie Player
 Assistant Accountant: Bethan Griffiths
 Art Department Accountant: Simon Wheeler
 Script Supervisor: Steve Walker [uncredited: Anna Evans]
 Camera Operator: Martin Stephens [uncredited: Mark Waters, Rob Carter, Jon Priddle, Lawrence Jones, Rory Taylor]

Focus Pullers: Jonathan Vidgen, Matthew Waving
[uncredited: Neil Brown, Chris Williams]
Grip: John Robinson [uncredited: Allan Hughes,
Martyn Jones, Dave Summerfield]
Camera Assistants: Cai Thompson, Katy Kardasz,
Gethin Williams [uncredited: John Davis,
Gareth Edward Evans, Max Friswell]
Assistant Grip: Sean Cronin [uncredited: Sam Reeves]
Sound Maintenance Engineers: Tam Shoring,
Christopher Goding [uncredited: Robin Gerrard,
Abdul Amoud]
Gaffer: Mark Hutchings [uncredited: Mark Keeling]
Best Boy: Stephen Slocombe [uncredited:
Francis Sparey]
Electricians: Gafin Riley, Andy Gardiner, Bob Milton,
Gareth Sheldon [uncredited: Shaun Keane, Dan McCole]
Supervising Art Director: Paul Spriggs
Art Director: Vicki Stevenson
Standby Art Director: Amy Pickwood
Set Decorator: Adrian Anscombe
Production Buyer: Holly Thurman
Prop Buyers: Donna Shakesheff, Helen O'Leary
Draughtspersons: Kartik Nagar, Julia Jones
Prop Master: Paul Smith
Props Chargehand: Kyle Belmont
Standby Props: Liam Collins, Gary Leech [uncredited:
Tim Upton, Matt Watt, Ryan Milton]
Set Dressers: Jayne Davies, Mike Elkins, Jamie Farrell
Storeman: Jamie Southcott
Assistant Storeman: Ryan Milton
Concept Artist: Chris Lees
Graphic Artist: Christina Tom
Standby Carpenter: Paul Jones
Standby Rigger: Brian Griffiths [uncredited:
Dave Mountstephens]
Practical Electrician: Christian Davies
Prop Makers: Alan Hardy, Jamie Thomas
Props Driver: Gareth Fox
Construction Manager: Terry Horle
Construction Chargehand: Dean Tucker
Carpenters: John Sinnott, Chris Daniels, Lawrie Ferry,
Matt Ferry, Julian Tucker, Mark Painter, Joe Painter
Head Scenic Artist: Clive Clarke
Scenic Painters: Steve Nelms, Matt Weston
Construction Driver: Jonathan Tylke
Costume Supervisor: Claire Lynch [uncredited:
Anita Lad]
Costume Assistants: Katarina Cappellazzi,
Gemma Evans, Charlotte Bestwick [uncredited:

Becs Nowicka, Ian Fowler, Michelle McGrath,
Claire Polydorou]
Make-up Supervisor: Emma Cowen [uncredited:
Amy Riley]
Make-up Artists: Alison Webb, Anne Marie Williams
[uncredited: Gill Rees, Julie Davis, Roz Wilkins,
Sarah Astley-Hughes, Charlotte Giles]
Unit Medic: Glyn Evans
Casting Associate: Alice Purser
Assistant Editors: Katrina Aust,
Carmen Sanchez-Roberts
VFX Editor: Joel Skinner
Post Production Coordinator: Samantha Price
Dubbing Mixer: Tim Ricketts
ADR Editor: Matthew Cox
Dialogue Editor: Darran Clement
Effects Editor: Harry Barnes
Foley Editor: Jamie Talbutt
Graphics: BBC Wales Graphics
Title Concept: Billy Hanshaw
Online Editor: Mark Hardyman
Colourist: Gareth Spensley
Conducted & Orchestrated by Ben Foster
Mixed by Jake Jackson
Recorded by Gerry O'Riordan
Original Theme Music: Ron Grainer
Daleks created by Terry Nation
With thanks to the BBC National Orchestra of Wales
Casting Director: Andy Pryor CDG
Production Executive: Julie Scott
Script Editing: Derek Ritchie
Post-production Supervisor: Nerys Davies
Production Accountant: Jeff Dunn
Sound Recordist: Deian Llyr Humphreys [uncredited:
Bryn Thomas, Tim Hunt, Christian Joyce, Brad Bower]
Costume Designer: Howard Burden
Make-Up Designer: Claire Pritchard-Jones
Music: Murray Gold
Visual Effects: Milk, BBC Wales VFX
Special Effects: Real SFX
Prosthetics: Millennium FX
Editor: Will Oswald
Production Designer: Michael Pickwood
Director of Photography: Magni Ágústsson
[uncredited: Mark Waters, Lawrence Jones, Nic Morris]
Line Producer: Tracie Simpson
Executive Producers: Steven Moffat, Brian Minchin
BBC Cymru Wales Drama Production
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Profile

PHIL FORD writer

While growing up in a mining town in the Midlands, writing science-fiction adventures was always in Phil Ford's blood – he remembers writing a long story entitled *Exploration Saturn*, aged eight. Ford worked in journalism for a decade before moving into advertising, but by the early 1990s he had developed a television script about a detective living on a narrowboat. This opened doors and by 1994 Ford had an agent and in 1997 his first television credit came as writer of a three-part story for Scottish crime series *Taggart*.

Ford made connections at Granada Television in the North-West, with script editor Paul Marquess looking to commission him on a revival of courtroom drama *Crown Court*. Though the series failed to materialise, Marquess later became a storyliner on soap *Coronation*



Street and passed Ford's name on to his successor Anne McManus. Ford went on to write 86 episodes of *Coronation Street* between 1997 and 2002, a spell he later likened to “a high-class sausage factory”.

Granada at this time was a powerhouse of peaktime ITV drama and some of its talent, including McManus, formed independent production company Shed Productions. Ford wrote 17 episodes of their campy prison melodrama *Bad Girls* between 1999 and 2006. During this period Ford also wrote for *Heartbeat*, *The Bill* and *Footballers' Wives*.

Ford began moving into sci-fi television circles when a non-sci-fi script was optioned by Mentorn Films in the late 1990s. Mentorn's John Needham later formed a production company with television sci-fi mogul Gerry Anderson and Ford helped develop two pilots with Anderson.

Let go from *Coronation Street* in 2002 after a change in producers, Ford was delighted to become involved with *Captain Scarlet* (2005), a CGI revival of Gerry Anderson's 1960s' puppet series. Story ideas were worked out between Ford and Anderson and although there was no official showrunner, Ford eventually wrote 22 of 26 episodes, adding clever characterisation to the expected hardware and action.

Doctor Who producer Russell T Davies admired *Captain Scarlet* and when Ford engineered a meeting with Davies at a BAFTA screening of *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50], the showrunner promised to find a writing gig for Ford. This arrived in 2007 when Davies

Inset:
Phil Ford.

Below:
Peter Capaldi performs a scene addressing the Dalek.



was developing *The Sarah Jane Adventures*. Ford wrote two stories for the first series and was made co-producer for the second, while writing a further three stories. Ford continued to write for the series (also novelising three of his scripts) and won a Writers' Guild Award for Best Children's TV Script for his 2011 story *The Curse of Clyde Langer*.

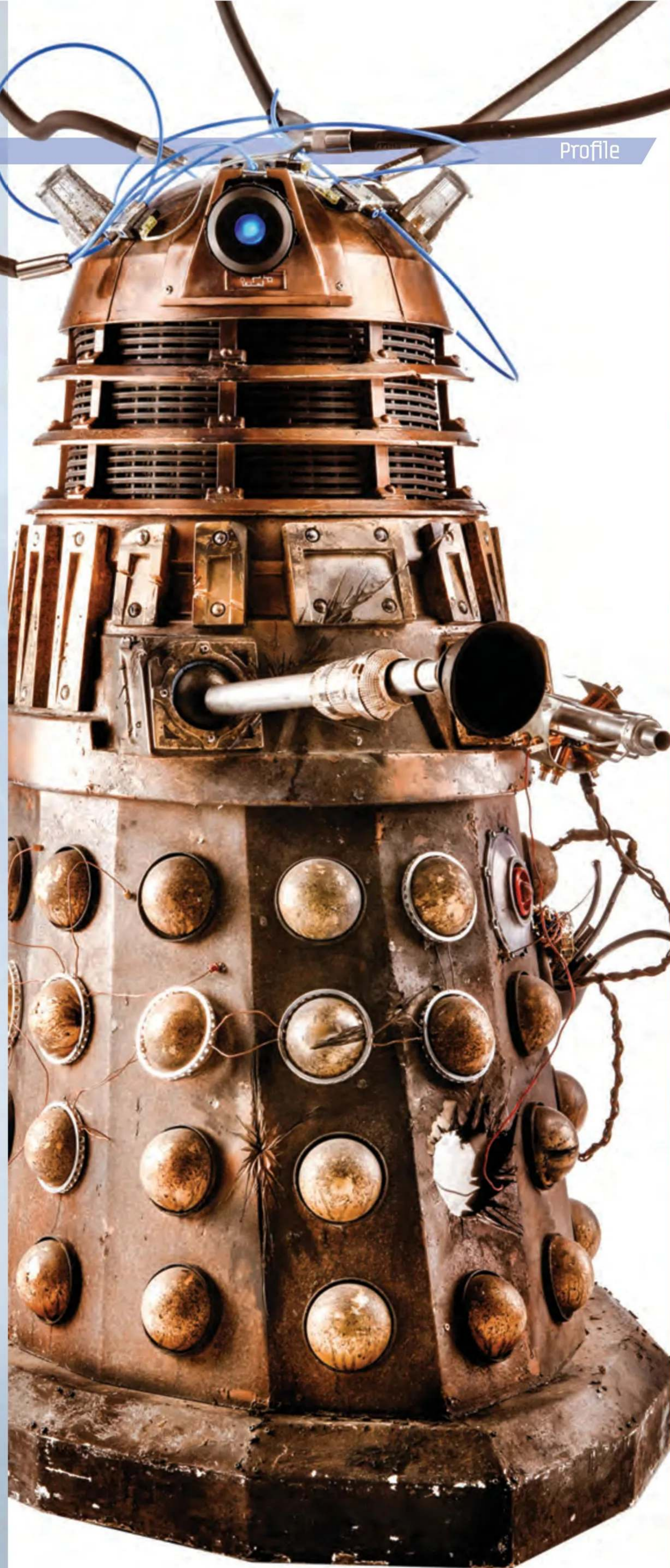
Ford made further inroads to the *Doctor Who* universe with the comedic 2008 *Torchwood* wedding episode *Something Borrowed*. A Radio 4 *Torchwood* drama *The Dead Line* followed shortly afterwards.

A *Doctor Who* commission finally came with *The Waters of Mars* [2009 – see Volume 61], co-written with Russell T Davies. Ford produced four drafts before Davies became involved, the showrunner's input making it, in Ford's words, "so dark it was brilliant." The episode won the 2010 Hugo Award for Best Dramatic Presentation, Short Form.

A week after *The Waters of Mars* aired, Ford's animated *Doctor Who* adventure *Dreamland*, featuring the voice of David Tennant, aired on BBC Red Button and online and later broadcast on BBC Two. Further *Who* spin-offs included scripts for four of five *Adventure Games* – online computer games available from the BBC website – in 2010/1.

In the wake of Elisabeth Sladen's illness and subsequent tragic death in 2011, Davies and Ford developed a possible replacement series for *The Sarah Jane Adventures* and the end result, *Wizards vs Aliens*, mixing magical fantasy and sci-fi action, became a number one hit on CBBC. Between 2012 and 2014 Ford wrote nine stories over three series, becoming showrunner on its third season.

Ford made a return to *Doctor Who* with 2014's *Into the Dalek*, the notion of the Doctor travelling inside a Dalek coming from co-writer Steven Moffat. ■



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DEEP BREATH

In Victorian London, the appearance of a Tyrannosaurus rex in the Thames heralds the arrival of the TARDIS. Clara and the newly-regenerated Doctor join forces with the Paternoster Gang to investigate several instances of spontaneous combustion.

INTO THE DALEK

The Doctor is intrigued when he encounters a Dalek with a conscience. Determined to discover how such a thing could have happened, the Doctor, Clara and a group of battle-weary soldiers are miniaturised and explore the Dalek from the inside out.

