



THE GUIDE – 2008 EDITION

CONTENTS

INTRODUCTION	1
HYSTORY	3
<i>Origins</i>	4
<i>The 1960s</i>	6
<i>The 1970s</i>	9
<i>The 1980s</i>	12
<i>The 1990s</i>	16
<i>The 2000s</i>	19
SPIN-OFFS	24
PUBLIC CONSCIOUSNESS	26
THE TIME LORDS	28
THE TIME WAR	33
THE DOCTOR	38
<i>The First Doctor</i>	45
<i>The Second Doctor</i>	48
<i>The Third Doctor</i>	50
<i>The Fourth Doctor</i>	53
<i>The Fifth Doctor</i>	57
<i>The Sixth Doctor</i>	60
<i>The Seventh Doctor</i>	62
<i>The Eighth Doctor</i>	65
<i>The Ninth Doctor</i>	67
<i>The Tenth Doctor</i>	71
THE SERIES	77
THE NEW SERIES	80
SERIES 1 EPISODES	84
SERIES 2 EPISODES	197
SERIES 3 EPISODES	325
SERIES 4 EPISODES	440
OTHER STORIES	531
STORY ARCS	538
CHRONOLOGY	543
COMPANIONS	549
<i>Rose</i>	552
<i>Adam</i>	554
<i>Jack</i>	555
<i>Mickey</i>	557
<i>Donna</i>	559
<i>Martha</i>	561
<i>Sarah Jane</i>	563
<i>K-9</i>	564
<i>Astrid</i>	565
RECURRING CHARACTERS	566

ALIENS, MONSTERS & VILLAINS	571
<i>The Daleks</i>	573
<i>The Cybermen</i>	582
<i>The Master</i>	586
<i>The Sontarans</i>	591
<i>Others</i>	593
ORGANISATIONS	617
<i>UNIT</i>	618
<i>Torchwood</i>	621
PLANETS	624
VEHICLES	633
<i>The TARDIS</i>	634
<i>Others</i>	636
ITEMS	641
<i>The Sonic Screwdriver</i>	642
<i>Others</i>	644
NOVELS	656
WHONIVERSE	660
VIEWERSHIP	664
AWARDS	667
CREDITS	670

INTRODUCTION



Doctor Who is a long-running award-winning British science fiction television programme produced by the BBC. The programme shows the adventures of a mysterious time-traveller known as "the Doctor", who travels in his space and time-ship, the TARDIS, which appears from the exterior to be a blue police box. With his companions, he explores time and space, solving problems, facing monsters and righting wrongs.

The programme is listed in the *Guinness World Records* as the longest-running science fiction television series in the world and is also a significant part of British popular culture. It has been recognised for its imaginative stories, creative low-budget special effects during its original run, and pioneering use of electronic music (originally produced by the BBC Radiophonic Workshop). In Britain and elsewhere, the show has become a cult television favourite and has influenced generations of British television professionals, many of whom grew up watching the series. It has received recognition from critics and the public as one of the finest British television programmes, including the BAFTA Award for Best Drama Series in 2006.

The programme originally ran from 1963 to 1989. After an unsuccessful attempt to revive regular production with a backdoor pilot in the form of a television movie in 1996, the programme was successfully relaunched in 2005, produced in-house by BBC Wales. Some development money for the new series is contributed by the Canadian Broadcasting Corporation (CBC), which is credited as a co-producer, although they do not have creative input into the show. *Doctor Who* has also spawned spin-offs in multiple media, including the current television series *Torchwood* and *The Sarah Jane Adventures*.

THE GUIDE

The Guide tries to be an easy way for approaching to the world of *Doctor Who*, attempting to gather in a single book all the basic aspects of the show.

The purpose of The Guide is not to be a "dictionary of terms of *Doctor Who*" where you can search specific things (although you can use it like that), but a book you can read with continuity, as a story.

Starting with a look at the history of *Doctor Who* from its origins, back in 1963, to present days, including both the Classic and New Series, here you will find who really are the Time Lords, the biography and characteristics of each Doctor, what is the TARDIS, and other aspects related to the series. It includes exhaustive reviews of the New Series, including plots, continuity and production notes, outside references and, moreover, quotations from the episodes too. Also, you could know better the companions, the aliens, monsters and villains, what happened during the Time War and many other things.

Be careful if you are from outside of the UK. We want you to warn that The Guide includes all events of Series 4, aired on BBC One from April 5 to July 5, 2008, and could be highly spoilerish if you have not seen it during this original broadcast.

HISTORY



Doctor Who is a British television science-fiction series, produced and screened by the British Broadcasting Corporation on their BBC One channel from 1963 to 1989 in its original form, with a new series launched in early 2005. In between the two, there was a one-off television movie co-produced with Universal Pictures and 20th Century Fox Television, screened on the Fox Network in the United States in 1996.

In March 1962, Eric Maschwitz, the Head of Light Entertainment at BBC Television, asked Donald Wilson, the Head of the Script Department, to have his department's Survey Group prepare a study on the feasibility of the BBC producing a new science fiction television series. The report was prepared by staff members Alice Frick and Donald Bull, and delivered the following month, much to the commendation of Wilson, Maschwitz and the BBC's Assistant Controller of Programmes Donald Baverstock.

A follow-up report into specific ideas for the format of such a programme was commissioned, and delivered in July. Prepared by Frick with another Script Department staff member, John Braybon, this report recommended a series dealing with time travel as being an idea particularly worthy of development.

In December, Sydney Newman arrived at BBC Television as the new Head of Drama. Newman was a science-fiction fan who had overseen several such productions in his previous positions at ABC Television and the Canadian Broadcasting Corporation. In March 1963, he was made aware by Baverstock — now promoted to Controller of Programmes — of a gap in the schedule on Saturday evenings between the sports showcase *Grandstand* and the pop music programme *Juke Box Jury*.

Ideally, any programme in this time slot would appeal to children, teenagers and adults. Newman decided that a science-fiction programme would be perfect to fill the gap, and enthusiastically took up the existing Script Department research, initiating several brainstorming sessions with Wilson, Braybon, Frick and another BBC staff writer, C.E. 'Bunny' Webber.

Wilson and Webber contributed heavily to the formatting of the programme and its initial cast of regular characters, and co-wrote the programme's first format document with Newman. Newman personally came up with the idea of a time machine larger on the inside than the out and the idea of the central character, the mysterious "Doctor"; he also gave the series the name *Doctor Who*.



Later in the year production was initiated and handed over to producer Verity Lambert and story editor David Whitaker to oversee, after a brief period when the show had been handled by a "caretaker" producer, Rex Tucker. Concerned about Lambert's relative lack of experience, Wilson appointed the experienced staff director Mervyn Pinfield, as associate producer, Australian staff writer Anthony Coburn also contributed, penning the very first episode from a draft initially prepared by Webber, and coming up with the idea that the time machine, the TARDIS, should externally resemble a police box.

Doctor Who was originally intended to be an educational series, with the TARDIS taking the form of an object from that particular episode's time period (a column in Ancient Greece, a sarcophagus in Egypt, etc). When the show's budget was calculated, however, it was discovered that it was prohibitively expensive to re-dress the TARDIS model for each episode; instead, the TARDIS's "Chameleon Circuit" was said to be malfunctioning, giving the prop its characteristic police box appearance.

The series' theme music was written by film and television composer Ron Grainer (who would later go on to also compose the theme to *The Prisoner*, among others) in collaboration with the



BBC Radiophonic Workshop. While Grainer wrote the theme, it was Delia Derbyshire who was responsible for its creation, using a series of tape recorders to laboriously cut and join together the individual sounds she created with both concrete sources and square- and sine-wave oscillators.

Grainer was amazed at the results and asked "Did I write that?" when he heard it. Derbyshire replied that he mostly had. The BBC (who wanted to keep members of the Workshop anonymous) prevented Grainer from getting her a co-composer credit and half the royalties. This unusual creative situation was explained in the BBC documentary called *Alchemists of Sound*. The title sequence was designed by graphics designer Bernard Lodge and realized by electronic effects specialist Norman Taylor.

WANDERERS IN THE 4TH DIMENSION



After actors Hugh David (later a director on the series) and Geoffrey Bayldon had both turned down approaches to star in the series, Verity Lambert and the first serial's director Waris Hussein managed to persuade 55-year-old character actor William Hartnell to take the part of the Doctor.

Hartnell was known mostly for playing army sergeants and other tough characters in a variety of films, but Lambert had been impressed with his sensitive performance as a rugby league talent scout in the then-recent film version of *This Sporting Life*, which inspired her to offer him the role.

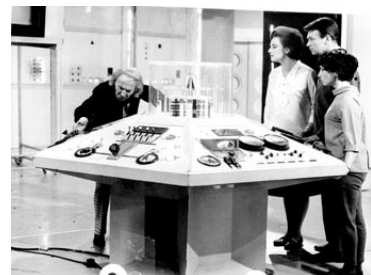
Hartnell's Doctor would initially be accompanied by his granddaughter Susan Foreman (played by Carole Ann Ford), originally to have been merely a travelling companion, but with a family tie added by Coburn, who was uncomfortable with the possible undertones the relationship could carry were they to be unrelated.

They were joined in the first episode by two of Foreman's schoolteachers, Barbara Wright (Jacqueline Hill) and Ian Chesterton (William Russell), from contemporary 20th century England. This remained the line-up of the series for the entire first season, but over time the regular line-up would change regularly as the Doctor's various companions left him to return home, having found new causes on worlds they had visited and elected to stay there, or even occasionally being killed off. However, he would always quickly find new travelling companions. Such characters were used by the production team to relate the point of view of the viewers at home, asking questions and furthering the stories by getting into trouble.

Doctor Who predates the original *Star Trek* as one of the first TV series to be given two chances at producing a first episode. The very first episode of the series, *An Unearthly Child*, had to be refilmed due to technical problems and errors made during the performance. During the days between the two tapings, changes were made to costuming, effects, performances, and the script (which had originally featured a more callous Doctor, and Susan doing disturbingly strange things such as flicking ink all over a room's walls).

This second version of *An Unearthly Child*, the first episode of the very first serial, was transmitted at 5.15 p.m. on November 23, 1963, but due to both a power failure in certain areas of the country and the overshadowing news of US President John F. Kennedy's assassination, it drew minimal comment and was repeated the following week immediately before the second episode.

It was not until the second serial, *The Daleks*, that the programme caught the imaginations of viewers and began to ingrain itself in the popular consciousness. This was primarily due to the Dalek creatures introduced in this story. Devised by scriptwriter Terry Nation and designer Raymond Cusick, they were completely un-humanoid and like nothing that had been seen on television before.





Lambert had in fact been strongly advised against using Nation's script by her direct superior Donald Wilson, but used the excuse that they had nothing else ready in order to produce it. Once it was clear what a great success it had been, Wilson admitted to Lambert that he would no longer interfere with her decisions as she clearly knew the programme better than he did.

Hartnell's Doctor was not initially paternal or sympathetic. He was cantankerous, bossy and occasionally showed a streak of ruthlessness. However, the character mellowed as he grew closer to his companions, and he soon became a popular icon, especially among children who watched the series. This alteration in the portrayal of the Doctor began during the fourth serial, *Marco Polo*. The Doctor's role was minimal during episode two, and from the later episodes his portrayal of the character mellowed considerably.

The programme became a great success, frequently drawing audiences of 12 million or more, and the Daleks came back for several return appearances. Whitaker left the show early in the second season (though continued writing for it until 1970), being briefly replaced by Dennis Spooner, who in turn was replaced by Donald Tosh at the end of the season. Pinfield also left halfway through the season due to poor health, but was not replaced.



By the time of the third season in 1965, however, some difficulties were beginning to arise. Lambert had moved on, to be replaced as producer by John Wiles, who did not have a good working relationship with Hartnell. The lead actor himself was finding it increasingly difficult to remember his lines as he was suffering from the early stages of the arteriosclerosis that would later cause his death.

Wiles and Tosh came up with a way of writing Hartnell out in the story *The Celestial Toymaker*, by having the Doctor made invisible for part of the story, intending that when he re-appeared he would be played by a new actor. However, Wiles was forbidden to replace Hartnell by the new Head of Serials, Gerald Savory. Wiles had also hoped to make other bold changes, such as introducing a companion with a cockney accent (which was vetoed, as he was told all characters must speak "BBC English"), and resigned shortly afterwards (allegedly after learning that he would be sacked at the end of the season), with Tosh also resigning on principle.



By 1966, however, it was clear that Hartnell's health was affecting his performances, and that he would not be able to carry on playing the Doctor for a long period of time. By this point Savory had moved on as Head of Serials and his successor, Shaun Sutton, was more favourable to change, allowing Wiles' replacement, Innes Lloyd, to make many of the very changes that Wiles had been barred from. Lloyd discussed the situation with Hartnell and the actor agreed that it would be best to leave, although later in life he would claim that he had not wanted to go.

THE COSMIC HOBO



Lloyd and story editor Gerry Davis came up with an intriguing way of writing the First Doctor out — as he was an alien being, they decided that he would have the power to change his body when it became worn out or seriously injured, a process that was called "renewal" but would later become known within the mythology of the series as "regeneration".

Whereas Wiles had intended to replace Hartnell with another actor but playing the same character, Lloyd and Davis elected to change the entire personality and appearance of the Doctor. They cast actor Patrick Troughton, who first appeared in November 1966 after the changeover from Hartnell had been seen at the end of the story *The Tenth Planet*. That serial also introduced the popular Cybermen, villains who would return on several subsequent occasions.

Troughton played the role generally in a more lightweight, comical manner, albeit still with much of the original character's passionate hatred of evil and desire to help the oppressed. He also on occasion showed a darker side, manipulating his companions and the people around him for the greater good (examples include *The Tomb of the Cybermen* and *The Evil of the Daleks*). Davis left the show at the end of the fourth season, and was replaced by Peter Bryant. A few months later, Lloyd left the show and Bryant was promoted to producer. Bryant's successor as script editor was Derrick Sherwin (though Victor Pemberton had filled the job for Bryant's first serial, *The Tomb of the Cybermen*).



Troughton remained in the part for three seasons until 1969, eventually tiring of the workload of starring in a regular series. By this time, the viewing figures for *Doctor Who* had fallen considerably, and new script editor Terrance Dicks recalled that there was some talk of ending the series at the conclusion of its sixth season in 1969 (though this has been denied by Bryant, Sherwin and director David Maloney, with paperwork suggesting it was actually in danger at the end of the seventh season in 1970). The series' budget was also increasingly strained by the cost of exotic sets, costumes and props every time the Doctor visited a new setting, and so Bryant and Sherwin (now effectively acting as co-producer, though the BBC refused to credit him as such) came up with the idea of reducing the cost of the series by setting all of the adventures on Earth, with the Doctor to act as the Scientific Advisor to an organisation called UNIT, the United Nations Intelligence Taskforce, charged with defending the Earth from alien invasion.



This new set-up was tested in the season six story *The Invasion*, and at the end of the season was put in place more permanently by having the Second Doctor captured by his own race, the Time Lords, and sentenced to exile on Earth with his appearance being changed again as punishment for his interference in the affairs of other races. Thus *Doctor Who* ended its sixth production block, and its black and white era, from then on it was to be produced in colour.

THE STRANDED SCIENTIST



Sherwin's first choice to replace Troughton was actor Ron Moody, star of the musical *Oliver!*, but when he turned the part down, comic actor Jon Pertwee, another candidate from Sherwin's shortlist, was cast instead. Sherwin had hoped that Pertwee would bring much of his comic acting skill to the part, but he was keen to establish himself as a serious dramatic actor as well as a comedian. Although some lighter touches were visible throughout Pertwee's era, he essentially played it very "straight" and not at all as Sherwin had envisioned. Pertwee's Doctor was more action-oriented than his predecessors, and the producers allowed Pertwee to indulge his love of riding various vehicles during his tenure, including motorcycles, hovercraft, the so-called "Whomobile" and the Doctor's vintage roadster, Bessie.

Sherwin stayed only to oversee the first story of the seventh season. *Spearhead from Space* was the first *Doctor Who* story to be made all in colour and — due to industrial action in the electronic studios — the only example of the original series to be made entirely on film (though there would be several occasions where stories were recorded entirely on Outside Broadcast Video after its introduction a few years later). Thereafter, he moved on to work on the series *Paul Temple*, and was replaced by director Barry Letts after another regular director on the show, Douglas Camfield, had turned down the job.

The seventh season, at twenty-five episodes, was shorter than any before, and established a pattern of *Doctor Who* seasons being between twenty and twenty-eight episodes in length, one that would last until the middle of the 1980s.



However, although the new format of the Doctor being stuck on Earth had proved popular enough to save the programme from cancellation, neither Letts nor his script editor Terrance Dicks were particularly keen on the idea, and from the eighth season onwards sought reasons for the Doctor to be able to travel in time and space again, eventually having the Time Lords grant him full freedom at the conclusion of the 1973 tenth anniversary story, *The Three Doctors*, a serial which also featured guest appearances from Troughton and Hartnell, the latter in a restricted role due to his poor health.



Another innovation of theirs from the eighth season onwards was the introduction of the character of the Master as a new nemesis for the Doctor, conceived as a Professor Moriarty to the Doctor's Sherlock Holmes. Played by Roger Delgado, he became a highly popular character, although over the following two seasons it was felt that he became a little over-used.

Delgado and the production team eventually agreed that he should be written out during the eleventh season by killing the character off, with some ambiguity as to whether or not he had died to save the Doctor.

However, before this story could be written, Delgado was killed in a car accident in Turkey. His death had a profound effect on Pertwee. With actress Katy Manning also having departed from her role as companion Jo Grant after three seasons, and Letts and Dicks both planning to move on, Pertwee felt that his "family" on the show was breaking up, and he decided to leave at the conclusion of the eleventh season in 1974.

It is often said that Pertwee asked for a substantially increased fee for another year on the series and was told that his services were no longer required. It is unclear, however, if the story is true, or if it was merely a ploy to make his departure easier.

THE BOHEMIAN WANDERER



Although Letts and Dicks were both planning on leaving at the end of the same season, it was they who worked closely on re-casting the role of the Doctor, in preparation to hand over to their successors, producer Philip Hinchcliffe and script editor Robert Holmes, who had been a long-time writer for the programme.

Letts had intended to cast an older actor as the Fourth Doctor, to harken back to Hartnell's portrayal in the 1960s, but after a long search he eventually selected Tom Baker, who was suggested to him by the incoming Head of Serials, Bill Slater. Baker was only forty years old, almost fifteen years Pertwee's junior, but despite not being the type of actor Letts had originally been looking for, he went on to become arguably the most popular and best-remembered to play the role.

He starred in the series for seven years, longer than any of his predecessors or successors, and during his time on the programme *Doctor Who* enjoyed a consistent run of popular success and high viewing figures. Baker's Doctor was a more eccentric personality, at times passionate and caring, but at other times aloof and alien. This ambivalence was a deliberate choice by Baker, in an attempt to remind the viewers that the Doctor was not human, and therefore had non-human attitudes.

Under the control of Hinchcliffe and Holmes, who took over from the beginning of the twelfth season, *Doctor Who* became a much darker programme, with the pair being heavily influenced by Hammer Films' successful horror film productions and other gothic influences.

While their era is frequently praised by fans as a highly successful one, the BBC received complaints from Mary Whitehouse, chairwoman of the National Viewers' and Listeners' Association, that the programme was unfit for children and could traumatise them. While the BBC publicly defended the programme, after three seasons Hinchcliffe was moved on to the adult police thriller series *Target* in 1977, and his replacement, Graham Williams, was specifically instructed to lighten the tone of the storylines.



After staying on during the fifteenth season under Williams for a brief handover period, Holmes also left the programme, and his replacement, Anthony Read, worked with Williams, who was told to create a less violent and more humour-based approach, much to Baker's liking. The



actor now felt very possessive of the part and frequently argued with directors over his inclusion of ad-libbed lines, but he was extremely pleased when the levity of the show increased even further after the departure of Read and the hiring of Douglas Adams as script editor for season seventeen in 1979.

Some fans have criticised Adams for introducing too much of the sort of humorous content that served him well in *The Hitchhiker's Guide to the Galaxy*. However, others consider some of Adams' scripts to be among the series' high points, with *City of Death* being the primary example.

Season 17 saw the show garner its highest-ever viewing figures during the ITV network strike, with estimates of between 16 and 19 million viewers for episodes of the Williams- and Adams-penned story *City of Death*. However, there were also problems: director Alan Bromly left the production towards the end of the story *Nightmare of Eden* due to frustrations at the technicalities of production and arguments with Baker, leaving Williams to oversee completion of the story.



Rampant inflation in the television industry was squeezing the series, with the budget much reduced in real terms from where it had been under Hinchcliffe. The scheduled final story of the season, Adams' own *Shada*, was abandoned midway through recording due to industrial action, and the season finished, after just twenty episodes, in January 1980.

Williams and Adams both departed at the end of the season, Williams because he had had enough of the programme after three seasons in charge, and Adams to concentrate on his increasingly-successful *Hitchhiker's* franchise. Williams recommended to the Head of Series & Serials, Graeme MacDonald, that he be replaced by his Production Unit Manager, John Nathan-Turner.



Although MacDonald agreed with the principle of appointing someone familiar with the workings of the show, he first offered the job to Nathan-Turner's predecessor George Gallaccio, who after leaving *Doctor Who* in 1977 had already gained experience as a producer on the BBC Scotland drama *The Omega Factor*. However, Gallaccio turned the role down, and MacDonald offered it instead to Nathan-Turner, who accepted, and became the new producer.

THE JOHN NATHAN TURNER ERA

As Nathan-Turner was a new producer and a restructure of the Drama Department meant that MacDonald would not be able to offer the direct support that had been available to previous producers, the latter appointed Barry Letts (now working as a senior producer in the BBC drama department) to return to the series as Executive Producer and oversee Nathan-Turner's initial season working on the series. Letts had, in fact, been offering unofficial advice and comment to Graham Williams for some time beforehand.

Nathan-Turner and the new script editor, Christopher H. Bidmead, sought to return to a more serious tone for the series, reining in much of the humour that had been prevalent during Williams' tenure and changing the character's costumes. The new producer also sought to bring the show "into the 1980s", commissioning a new title sequence, bringing all the incidental music in-house to be produced electronically by the BBC Radiophonic Workshop, and commissioning Peter Howell of the Workshop to come up with a brand new arrangement of the series' famous theme tune. This displeased both Baker and his co-star Lalla Ward, who did not see eye-to-eye with Nathan-Turner on the new direction.

These changes arrived with season eighteen in the autumn of 1980, when the audience for *Doctor Who* had fallen dramatically to around five million viewers, due chiefly to competition from the ITV network's American import *Buck Rogers in the 25th Century*. There was a further blow when Tom Baker decided that after seven seasons in the part he would leave the role. His departure was heavily publicised in the press, with Baker attracting much comment for his tongue-in-cheek suggestion that his successor could be a woman, which the publicity-aware Nathan-Turner was not quick to deny.

A YOUNGER DOCTOR

The producer initially sought actor Richard Griffiths to succeed Baker, but when he proved unavailable, cast Peter Davison, with whom he had previously worked on the popular drama series *All Creatures Great and Small*. Davison was very different from his four predecessors, being much younger, in line with Nathan-Turner's desire for the Fifth Doctor to be completely unlike the massively popular Fourth, so that the public would not draw unfavourable comparisons between the two.



Davison's Doctor was arguably the most human of them all, and the one whose vulnerability was emphasised the most. The Fifth Doctor, more often than not, reacted to circumstances around him rather than being proactive, and had the air of a young aristocrat about him, in contrast to Baker's bohemian personality.

Davison made his first appearance at the end of the season eighteen closer, *Logopolis*, although it was to be a year until his first full season in the part began in 1982. In the meantime, Controller of BBC One Alan Hart had decided to move the programme from an autumn to a spring transmission slot.



This was partly because, after eighteen years on Saturday evenings, he had also decided to change the transmission date, running the series twice-weekly on weekdays instead of once a week on Saturdays. This had the effect of halving the number of weeks the series was on-air to thirteen instead of twenty-six, and moving from an autumn to a spring debut.

This experiment in seeing the viability of running a twice-weekly drama serial would later lead to the launching of the massively popular soap opera *EastEnders* in a similar slot. It also had the short-term effect of doubling the *Doctor Who* audience, with the story *Black Orchid* being the final story of the regular run — and the only one of the 1980s — to break the double-figure millions barrier for the story overall, with a recorded figure of ten million viewers. The last individual episode with over ten million viewers was the first part of 1982's *Time-Flight*.

During production of the nineteenth season, Bidmead decided to move on and was replaced as script editor, first on a temporary basis by Antony Root and then on a more permanent basis by Eric Saward, who remained in the role for several years. He and Nathan-Turner oversaw an increasing reliance on the show's history in following seasons, with the return of various characters and adversaries from the Doctor's past, culminating in 1983 with the twentieth anniversary special 90-minute episode, *The Five Doctors*.



Davison left the part after only three seasons in 1984. He had been advised by Patrick Troughton to stay no longer than three years, and was also disenchanted with the quality of the scripts on the programme during the twentieth season. Although he felt things had improved in the twenty-first, by then his departure had already been announced, and Nathan-Turner had selected Colin Baker — who had guest-starred in the season twenty story *Arc of Infinity* — to replace him. Colin Baker became the Sixth Doctor on screen in March 1984 at the conclusion of Davison's final story, *The Caves of Androzani*.

TRIALS OF A TV SHOW



Baker's first full season in 1985 was reasonably successful despite several changes. Alan Hart had decided to experiment with doubling the length of *Doctor Who* episodes, with season twenty-two comprising thirteen 45-minute episodes rather than twenty-six 25-minute ones as had previously been the case. The series also returned to Saturday evenings, where it continued to draw reasonably respectable figures of seven to eight million viewers for most episodes even though it faced stiff opposition from another American import on ITV, *The A-Team*. Baker's portrayal of the Doctor also met with criticism. A more bombastic and overbearing personality than any of the others, the Doctor's use of deadly force against his enemies in a few stories caused controversy.



The series once again drew some criticism for the horrific content of some of the episodes. Unlike those misgivings levelled at the earlier reign of producer Philip Hinchcliffe, however, many of these came from within the BBC itself. Michael Grade had taken over as Controller of BBC One in 1984, and was not a fan of the series. In fact, he later admitted in interviews that he "hated" the programme, and he wanted to cancel it outright.

There is much debate, however as to how far his decisions were driven by his personal views. At the time, the BBC was suffering a financial shortfall due to expensive ventures such as the launch of *EastEnders*, breakfast and daytime television, and savings were needed across the Corporation. In any case, when it was announced that *Doctor Who*'s production would be moved back a financial year, the news was interpreted as that the show was under threat of cancellation. The press and public outcry was much larger than Grade or the Board of Governors of the BBC had expected, being given a full-page front cover story in the popular tabloid newspaper *The Sun*.

A charity single, "Doctor in Distress", was even produced and released in March 1985. It was written by Ian Levine and Fiachra Trench and performed by a group of 30 mid-level celebrities, including Nicola Bryant, Nicholas Courtney and Colin Baker himself, under the banner "Who Cares". The single was universally panned. Season twenty-three eventually aired in the autumn of 1986. Production of the new season was complicated by various factors. Although the episode length had been reverted to 25 minutes, the number of episodes was increased to just fourteen, only just over half the length of most previous seasons.



The series was still up against *The A-Team* and, having been off the air for eighteen months, found it hard to regain viewers who had turned to ITV. Saward and Nathan-Turner had decided on an over-arching storyline for the entire season entitled *The Trial of a Time Lord*, but its complexities proved confusing to both writers and viewers, with the season drawing viewing figures of only four to five million. Problems existed behind the scenes as well. Robert Holmes, who had returned to writing for the series on a semi-regular basis in 1984, died before he could deliver the final episode. In addition, Saward and Nathan-Turner had a falling out, with Saward resigning from the programme. Despite all of this, Grade consented to allow the series to continue, but moved it away from Saturday nights into a mid-week slot once more, and limited it to one episode per week. He also ordered that a new Doctor be found, as he was not enamoured of Colin Baker's portrayal. Baker was therefore dismissed from the role.

FAR MORE THAN JUST ANOTHER TIME LORD

Nathan-Turner had thought that he too would finally be leaving the series, but with no other producer available or willing to take on the series, he was instructed to remain. Not having expected to be producing season twenty-four, Nathan-Turner was left with little time to prepare, hiring inexperienced Andrew Cartmel as script editor on the advice of a friend who had run a BBC Drama Script Unit course that Cartmel had attended, and casting little-known Scottish actor Sylvester McCoy as the Seventh Doctor.

In his first season, McCoy, a comedy actor, portrayed the character with a degree of clown-like humour, but Cartmel's influence soon changed that. The Seventh Doctor developed into a darker figure than any of his earlier incarnations, manipulating people like chess pieces and always seeming to be playing a deeper game than he ever let on.



The new season was placed by Grade at 7.35 p.m. on Monday evenings opposite the phenomenally popular ITV soap opera, *Coronation Street*. The latter was the most-watched programme on British television, and the viewing figures for *Doctor Who* suffered accordingly, though they were frequently the best for any BBC programme broadcast in the slot (viewing figures at the time did not take account of video recordings). The season's quality was also publicly derided by many fans of the programme, although over the following two seasons the criticism was balanced out by some happier viewers, who felt that the young team of writers being assembled by Cartmel was taking the programme in the right direction.

Nathan-Turner attempted to leave once more at the end of production on the twenty-fifth season in 1988, but was once again persuaded to stay for a further year after another BBC producer — Paul Stone, who had produced *The Box of Delights* — was offered the position but declined. He and Cartmel remained on the production team for the twenty-sixth season in 1989. Although the season once again drew praise, the viewing figures were disastrous, starting at around the 3 million mark and improving to only around 4.5 million by the season's conclusion.



At the end of the year, Cartmel was head-hunted to script-edit the BBC's popular medical drama, *Casualty*, and Nathan-Turner also finally left the show, although no replacements were assigned for either man as in-house production was being shut down. Although Michael Grade had left the BBC in 1987 to take up a new position as Chief Executive of Channel 4, *Doctor Who* remained in its poor slot opposite *Coronation Street* and continued to suffer in the ratings. Jonathan Powell, the new Controller of BBC One, decided to suspend the series, a decision which was clear to the production team by the end of production on the twenty-sixth season in August 1989.



The final story to be produced as part of the original run was *Ghost Light*, although it was not the last to be broadcast. That was *Survival*, the last episode of which was transmitted on December 6 1989, and brought the series' twenty-six year run to a close. John Nathan-Turner decided close to transmission that a more suitable conclusion should be given to the final episode as it would be the last instalment of the programme for some time, and was possibly going to be the last ever. Accordingly, Andrew Cartmel wrote a short, melancholic closing monologue for Sylvester McCoy; this was dubbed over the closing scene as the Doctor and his companion Ace walked off into the distance, apparently to further adventures. The *Doctor Who* production office at the BBC finally closed down, for the first time since 1963, in August 1990.

PLANNED SEASON 27

At the time production on the series was suspended, work had already begun on Season 27. Both McCoy and incumbent companion Sophie Aldred (Ace) have stated that they would have left during this season. Storylines would have seen Ace joining the Time Lord academy on Gallifrey and the introduction of a cat burglar called Kate as the new companion.

Script editor Andrew Cartmel had already begun work on four loosely-connected stories which would have comprised the season: *Earth Aid* by Ben Aaronovitch (a space opera featuring insect-like aliens), *Ice Time* by Marc Platt (set in 1960s London, featuring the return of the Ice Warriors and Ace's departure), *Crime of the Century* by Cartmel himself (a contemporary story featuring animal testing), and *Alixion* by Robin Mukherjee (in which the Doctor is lured to an isolated asteroid to play a series of life-or-death games).

Ahead of Kate's introduction, *Ice Time* would have featured her father, a criminal named Sam Tollinger, who was intended to be a recurring character. *Alixion* would have seen the Doctor going insane after facing a psychic enemy, with mental rather than physical strain being the cause of his regeneration at the end of the season. However, since the programme was placed on indefinite hiatus, none of these stories was fully developed.

BEYOND TELEVISION

After the series was taken off the air in 1989, various *Doctor Who* projects were produced under license by the BBC. *Doctor Who Magazine* continued its long-running comic strip and published original fiction, initially continuing the run of stories with the seventh Doctor and Ace and the featuring other companions and Doctors. Virgin Publishing published a series of original books of *Doctor Who*, the *Virgin New Adventures*, from 1991 to 1997. This series continued the stories of the seventh Doctor, further exploring and developing the themes and ideas introduced in the later years of the television series.

Several writers who had worked on that era wrote on these books, as well as writers of earlier eras and some writers who would work on the new series, including Russell T. Davies, Paul Cornell, Mark Gatiss and Gareth Roberts. The the *Virgin New Adventures* introduced original companions, including Bernice Summerfield, and at one point the series editors considered regenerating the Doctor. The success of these series of books lead Virgin to publish the *Virgin Missing Adventures*, featuring earlier Doctors and companions, and several short story anthologies.

Following the 1996 *Doctor Who* television movie, the eighth Doctor replaced the seventh in both the comic strip and original books. BBC Books took back the rights to publish original fiction in 1997 and published two series, the *Eighth Doctor Adventures* and the *Past Doctor Adventures* as well as some anthologies of short stories, until 2005.

Big Finish Productions adapted several *Virgin New Adventures*, into audio plays; on the back of these, they won a license from the BBC to produce original audio plays featuring the Doctors and their companions, and eventually also produced plays featuring other characters and monsters from the TV series and spin-offs; Big Finish has also published short story anthologies. Big Finish attracted a number of writers from the books series as well as new writers, including Rob Shearman.

THE TELEVISION MOVIE



Although it was for all intents and purposes cancelled (series co-star Sophie Aldred said in the documentary *More Than 30 Years in the TARDIS* that she was told it was cancelled), the BBC maintained the series was merely "on hiatus" and insisted the show would return. Nathan-Turner would produce just one more *Doctor Who* project, the 30th anniversary special *Dimensions in Time*, in 1993, a replacement for an aborted 30th anniversary project called *The Dark Dimension*.

Although in-house production had ceased, the BBC were hopeful of finding an independent production company to re-launch the show and had been approached for such a venture by Philip Segal, a British expatriate who worked for Columbia Pictures' television arm in the United States. Segal's negotiations dragged on for several years, and followed him from Columbia to Steven Spielberg's Amblin Entertainment company and finally to Universal Studios' television arm. At Amblin, Segal had come close to interesting the CBS network in commissioning the series as a mid-season replacement show in 1994, but this eventually came to nothing.

Finally, at Universal, Segal managed to interest the Fox Network in the programme, in the form of their Vice-President in charge of Television Movie production, Trevor Walton, an Englishman who was already familiar with the series. Although Walton had no power to commission a series, he was able to commission a one-time television movie that served as a backdoor pilot for a possible series revival. The movie that was eventually made was simply titled *Doctor Who*. To distinguish it from the television series, Segal later suggested the alternate title *Enemy Within*. Opinions on how to refer to the television movie differ among fans, but the most common usage is to just call it the "television movie" or abbreviate it as "the TVM".



The original plan was for a completely new American version of *Doctor Who*, in the same way that *Sanford and Son* was an unrelated re-make of *Steptoe and Son* and *All in the Family* had re-made *Till Death Us Do Part*. However, when new scriptwriter Matthew Jacobs came on board in he persuaded Segal that the movie should instead be a direct continuation of the BBC series, something no American production had ever attempted before when buying the rights to a British programme.



Segal agreed, and Sylvester McCoy appeared briefly at the beginning of the film, before "regenerating" into the Eighth Doctor as played by Paul McGann. McGann had been Segal's first choice for the part, although both the actor himself and the Fox Network had not initially been keen. Segal later claimed that the BBC's Executive Producer on the project, Jo Wright, had wanted the role of the "previous Doctor" to be played by Tom Baker, as it was felt he was regarded as the definitive

Doctor by the British public and McCoy's tenure had not been as popular, but she backed down when Segal explained how this went against the continuity of the programme.

Segal also had to fight to retain the familiar *Doctor Who* theme: composer John Debney wanted to write a new piece, but was convinced to create a rearrangement of Ron Grainer's composition, although Grainer did not receive screen credit for his work. A further tie to the BBC series was the use of the logo used from 1970 to 1973 during the Jon Pertwee era. This logo subsequently became the official franchise logo until it was replaced in 2004 (although it still appears on all merchandise featuring any of the previous Doctors).



Transmitted on the Fox Network on May 14 1996 and on BBC One thirteen days later — although actually having debuted on City TV in Vancouver, Canada, where the film had been shot, on May 12 — the production drew only 5.5 million viewers in the United States, although it was far more successful in the UK with 9 million viewers, one of the top-ten programmes of the week.

McGann's Doctor was a combination of boyish glee and wonder at the universe with occasional flashes of an old soul in a young body, and was well received by fans, even if the reactions to the television movie were mixed. However, in spite of the success and popularity of the film in the UK, the disappointing US viewing figures led Fox to decline to commission a series. With no broadcast network attached in the United States, Universal could not produce a series for the BBC alone. Indeed, it would have been cheaper for the BBC to make a new series themselves rather than pay for a series with no production partner. Thus plans for a new series were scrapped, with no new production looking likely as the decade came to an end.

BACK TO THE BBC

Following the 1996 television movie, Universal retained some rights to produce new *Doctor Who* stories, but without a broadcaster attached, they allowed those rights to expire. Full production rights therefore returned to the BBC in 1997.

Little happened at the BBC regarding new *Doctor Who* production until the following year, when producer Mal Young arrived at the Corporation's in-house production arm as Head of Continuing Drama Series. Young was keen on reviving the programme, and this interest was shared by the then-current Controller of BBC One, Peter Salmon. Tony Wood, a producer in Young's department, who previously worked at Granada Television, recalled his former colleague Russell T. Davies' enthusiasm for the programme and recommended him to Young as someone who might make a good writer of a new version. Davies had recently written for the popular Granada dramas *The Grand* and *Touching Evil* for the ITV network, and earlier in the decade had worked for the BBC, writing the well-received children's science-fiction serials *Dark Season* and *Century Falls*.

A meeting was arranged between Davies and Mal Young's development producer, Patrick Spence. In 1999, the media took hold of the story, following the success and critical acclaim surrounding Davies' Channel 4 drama, *Queer as Folk*. Although various sources claimed that a provisional title of "Doctor Who 2000" had been given to the proposed new series, in reality very little work had been done, as Peter Salmon had been informed by BBC Worldwide that a new series would upset the tentative plans they were making for a new film version of the series. Thus, plans for the television revival were shelved for the time, and seemed to become even less likely in 2000 when Salmon was replaced as Controller of BBC One.

THE FORTIETH ANNIVERSARY

However, Salmon's successor, Lorraine Heggessey, proved to be equally enthusiastic about the idea of new *Doctor Who*, often commenting to the press that she would like to pursue the idea but that "rights difficulties" — presumably BBC Worldwide's film negotiations — prevented it. Equally positive comments were made by the Corporation's overall Head of Drama, Jane Tranter.

Heggessey had received several new series proposals since she had taken over control of BBC One, the highest-profile being from producer Dan Freedman — who had produced a full-cast, official, audio *Doctor Who* story, entitled *Death Comes to Time*, for the BBCi website in 2001. Another came from actor / writer Mark Gatiss, who in 2002 drew up and submitted a proposal in collaboration with writer Gareth Roberts and *Doctor Who Magazine* editor Clayton Hickman.

In the meantime, BBCi, the interactive media arm of the corporation, who had scored successes with their *Doctor Who* webcasts (beginning with the aforementioned *Death Comes to Time*,



which was followed by *Real Time* in 2002 and a re-make of the uncompleted *Shada* in 2003), decided on a more ambitious project to celebrate the programme's upcoming 40th anniversary.

In July 2003, BBCi announced the production of *Scream of the Shalka*, a fully animated adventure adapted for webcasting with Richard E. Grant as the Doctor and Sir Derek Jacobi as the Master. As there were no concrete plans for producing a new series, BBCi announced *Shalka* as the "official" continuation of the programme, and that Grant was the "official" Ninth Doctor. However, events were soon to overtake that.

THE NEW SERIES

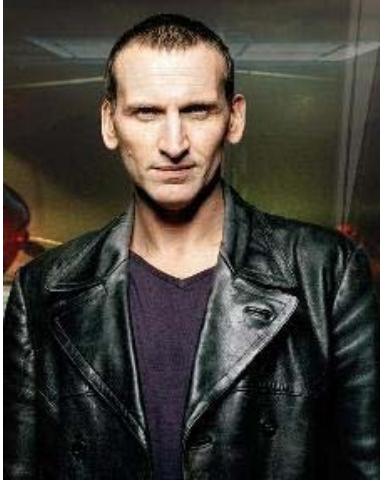
In September 2003, Heggessey managed to persuade Worldwide that as several years had now passed and they were no nearer to producing a film, BBC television should be allowed to make a new series. The other proposals notwithstanding, Tranter and Heggessey elected to approach Davies once again, who had often told the BBC when approached for other projects that he would only return to them to take charge of a new series of *Doctor Who*. He quickly accepted, and on September 26, 2003 it was officially announced that *Doctor Who* would be returning to BBC One, produced in-house at BBC Wales in 2004 for transmission in 2005.

Davies was made the chief writer and Executive Producer of the new series (called Series One instead of continuing the numbering with Season 27, although the narrative thread continued from the old series rather than starting afresh), and other writers included Mark Gatiss, Steven Moffat, Paul Cornell and Rob Shearman.

The Producer was Phil Collinson and the other Executive Producers were Mal Young (although he subsequently left the BBC midway through production at the end of 2004), and BBC Wales Head of Drama, Julie Gardner. A new arrangement of the theme tune was composed by Murray Gold.

The new series would comprise thirteen 45-minute long episodes, with the first story titled *Rose* after the Doctor's new companion Rose Tyler. Unlike past seasons which utilized serial-style storytelling, the new series would have mainly standalone or two-part episodes. Filming of the first season began in Cardiff on July 18, 2004.

With the new series confirmed, when *Shalka* was webcast in November 2003, the further adventures of Grant's Ninth Doctor were in doubt. In February 2004, plans for sequels to *Shalka* were indefinitely shelved, although Grant's version of the character, now dubbed the "Shalka Doctor", would return in a short story entitled *The Feast of the Stone* published on the BBC website.



After much speculation in the press about possible candidates, BBC announced that Christopher Eccleston would be the Ninth Doctor, accompanied by former pop singer Billie Piper as Rose. In the April 2004 issue of *Doctor Who Magazine*, Davies announced that Eccleston's Doctor would indeed be the Ninth Doctor, relegating Grant's Ninth Doctor to non-official status.

In April 2004, Michael Grade returned to the BBC, this time as the Chairman of the Board of Governors, although this position does not involve any commissioning or editorial responsibilities.

Although he was quoted as being generally indifferent to the new series, he eventually wrote an e-mail to BBC Director-General Mark Thompson in June 2005, after the successful new first series, voicing approval for its popularity. He also declared, "I never dreamed I would ever write this. I must be going soft!"

However, not everyone was pleased with the new production. Some fans criticised the new logo and perceived changes to the TARDIS model. According to various news sources, members of the production team even received hate mail and death threats.

The new logo and trailers were posted on the BBC website and were followed up by television spots in March, 2005 with a media blitz in the run up to the transmission of *Rose* on March 26. A leak of a rough cut of the premiere onto the internet by an employee of a third party company associated with the Canadian Broadcasting Corporation also attracted much media attention and discussion amongst fans. Advance reviews in the British media were generally positive.

Rose finally saw transmission on schedule on March 26 at 7 p.m. on BBC One, the first regular episode of *Doctor Who* for over 15 years. To complement the series, BBC Wales also produced *Doctor Who Confidential*, a 13-part documentary series with each episode broadcast on BBC Three immediately after the end of the weekly instalment on BBC One. *Rose* received average overnight ratings of 9.9 million viewers, peaking at 10.5 million. The final figure for the episode, including video recordings watched within a week of transmission, was 10.81 million, No. 3 for BBC One that week and No. 7 across all channels.



The success of the launch saw the BBC's Head of Drama Jane Tranter confirming on March 30 that the series would return both for a Christmas Special in December 2005 and a full second series in 2006. The series was well received by both critics and the public. The 2005 TV Choice

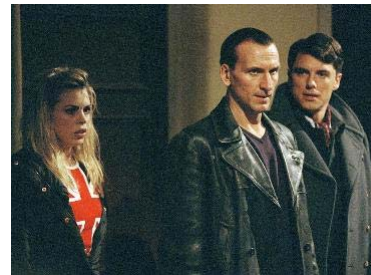


/ TV Quick Award went to Eccleston for Best Actor, and *Doctor Who* was nominated for Best Series. Eccleston, Piper, and *Doctor Who* were all winners in their categories at the UK's National Television Awards, announced on October 25 2005.

Although not as prestigious as the British Academy Television Awards (BAFTAs), they are the highest-profile UK television awards voted on by members of the public. The series did go on to win two BAFTA awards in May, including the Best Drama Series category. Due to an initial lack of interest by networks in the United States, *Doctor Who* debuted on the Sci Fi Channel on 17 March 2006, one year after the Canadian and UK showings.

The new series has caused some debate in the *Doctor Who* fan community over whether it should be considered a continuation of the original series, or a new programme entirely. Although the new series clearly continues the storyline of the original, the BBC is officially treating the series as a new programme, calling the 2005 season "Series 1". This has led to controversy between fans who wish to follow the BBC's numbering and those who consider the 2005 series to be Season 27 (and so on).

A few fans of the original *Doctor Who* objected to what they called the introduction of "soap opera" elements in the series, such as the inclusion of Rose's mother and boyfriend as recurring characters. Davies dismissed this criticism, saying, "...if people say I've introduced a soap opera element into the show, I take that as a pejorative. What they mean is drama. A soap opera element would be the Doctor turning round and saying, "I am your father, Rose". But if you mean people are happy or sad or affected by events, that's drama. And it's quite inconceivable that a primetime BBC show could be written in any other way today."



Concurrent with the new series, BBC Books revamped its line of *Doctor Who* original fiction, retiring for now its *Eighth Doctor* and *Past Doctor Adventures* paperback line (the last such volume appearing in late 2005) and launching a new series of hardback novels featuring the Ninth and, later, Tenth Doctors

NEW, NEW DOCTOR

Mere hours after the announcement of a second series, tabloid newspapers *The Sun* and the *Daily Express* announced "exclusive" news that Eccleston had quit the series. Eccleston then apparently released a statement through the BBC, saying that he would be leaving the role at Christmas for fear of being typecast. Fan reaction to the news ranged from disappointment to irritation to outright anger. Some did point out, however, that the series is uniquely suited to deal with cast changes. The number of angry postings on the popular *Outpost Gallifrey* fan forum was enough for Shaun Lyon, the owner of the website, to close down the forum for two days to allow tempers to cool.

Speculation arose as to how long the production team had been aware of Eccleston's decision. Eventually, it transpired that the departure had been planned and the scripts written to accommodate Eccleston's departure, but it was not meant to have been announced until after the first series had concluded. The BBC admitted that they had falsely attributed Eccleston's "statement" and released it in violation of an earlier agreement not to reveal his departure publicly. The statement had been made after journalists made queries to the press office.



On April 16, 2005, the BBC confirmed that David Tennant would be the Tenth Doctor. The regeneration from Eccleston to Tennant took place in *The Parting of the Ways*, the season finale. Tennant and Piper next starred in a 7-minute mini-episode for Children in Need.

Tennant's first full story as the Doctor was the 2005 Christmas special, *The Christmas Invasion*, and Piper joined him for the whole of Series 2 (2006), but she had indicated that she would be leaving the show at the end of the season. With this in mind, the production team decided to wrap up her storyline as well as that of Rose's mother Jackie, her father Pete and her sometime boyfriend Mickey. All of them would depart the show by season's end.

The second series' stories were notable for memorable appearances by 70's era companions K-9 and Sarah Jane Smith as well as classic villains the Cybermen. The Doctor and Rose visited the year 5 billion, met Queen Victoria and Madame de Pompadour, and additionally, the season finale includes a confrontation that fans had waited no less than four decades to see, the one that confronts the Cybermen and the Daleks.



At a BAFTA screening of *The Parting of the Ways*, the finale of the 2005 series, on June 15, 2006, Jane Tranter announced that both a second seasonal episode (later titled *The Runaway Bride*) and third series of *Doctor Who* had been commissioned. In addition, readers of *Doctor Who Magazine* voted Tennant's Doctor "Best Doctor", over perennial favourite Tom Baker.

After the departure of Billie Piper (Rose) at the end of the previous season, the Doctor was joined briefly by popular British comedienne Catherine Tate, who played Donna (the titular bride of the Christmas special). With the commencement of the regular season, however, and a new companion, Martha Jones (played by Freema Agyeman), joined the Doctor. Also, Captain Jack Harkness (John Barrowman) returned for the season finale.



Series 3 of the relaunched programme, aired on BBC One in spring 2007. The Doctor journeyed to Elizabethan London, where he encountered William Shakespeare, on a spaceship hurtling toward the sun, settling down for good to live a normal life among humans, and facing the Daleks, who returned for a two-part story set in 1930s New York. The series finale (the first three-parter of the revived series) marked the return of the Doctor's nemesis, the Master, played by John Simm.

A Christmas special, *Voyage of the Damned*, aired in December 2007 with Kylie Minogue co-starring next to David Tennant. The fourth series aired on BBC One in spring 2008, with Catherine Tate reprising her role as Donna Noble as the Doctor's latest companion in the whole fourth series and Freema Agyeman returning to her role of Martha Jones midway through the series, following a multi-episode guest appearance in the *Doctor Who* spin-off series, *Torchwood*.

This series also marked the return of two more Classic Series enemies such as the Sontarans and Davros, and all the Doctor's companions such as John Barrowman, reprising his role as Captain Jack Harkness, once more, Billie Piper reprising her original role as Rose for three last episodes, Sarah Jane Smith, K-9, Mickey Smith and Jackie Tyler. The finale also featured characters from the main series spin-offs with appearances of Luke Smith from *The Sarah Jane Adventures* and Ianto Jones and Gwen Cooper from *Torchwood*.



Series 4 finale, *Journey's End*, received average overnight ratings of 10.57 million viewers. The final figure for the episode, including video recordings watched within a week of transmission, was 13.10 million, the UK's most watched television programme of the week. It is the first time in *Doctor Who*'s 45 year history that the programme has achieved the top chart position. This high chart position, combined with the outstanding Appreciation Index scores (91 for both *The Stolen Earth* and *Journey's End*), make the two final episodes of Series 4 undoubtedly the most successful episodes of *Doctor Who* ever made.

THE SERIES CONTINUES

Series 4 will be followed by a style-like *Children In Need* scene to broadcast in the BBC Proms in July and another Christmas Special later this year. In 2009 *Doctor Who* will return with four specials instead of a new series, starring David Tennant and with Head Writer, Russell T Davies.

In September 2007, after months of media speculation, the BBC confirmed that a full fifth series of *Doctor Who* will air in 2010, as yet it is unconfirmed whether David Tennant will continue to play the Doctor, or what companions he will travel with.

In May 2008, it was announced that in 2010, Russell T Davies will step down as executive producer and head writer of *Doctor Who*, Steven Moffat has been announced as his replacement. Also, for this fifth series, Julie Gardner will be replaced as executive producer (and Head of Drama at BBC Wales) by Piers Wenger.

SPIN-OFFS

Both during the main run of the series from 1963 to 1989 and after its cancellation, numerous novels, comic strips, comic books and other material were generated based on the characters and situations introduced in the show. These spin-offs continued to be produced even without a television series to support them and helped keep the show alive in the minds of its fans and the public until the programme was revived in 2005.

This section mainly concentrates on the New Series official spin-offs. The degree to which the spin-offs are canon is a topic of much discussion by *Doctor Who* fans. Although the spin-offs generally do not intentionally contradict the television series, the various spin-off series do occasionally contradict each other, in chronology, or in characters which are in one series and not the other, and in characterization.

NEW SERIES, NEW SPIN-OFFS

The return of *Doctor Who* has led to the BBC launching a *Star Trek*-style "franchise" of spin-offs and related programmes. The first of these was the behind-the-scenes series *Doctor Who Confidential* which began airing on BBC Three in conjunction with the 2005 series and returned for a new set of episodes in the following series; each episode focuses on elements of that



week's *Doctor Who* episode. In 2006, the first full *Doctor Who* spin-off series, *Torchwood*, debuted on BBC Three (with a second season aired this year), along with a second behind-the-scenes series, *Totally Doctor Who*, which aired on BBC One.

Torchwood is created by Russell T. Davies and starring John Barrowman and Eve Myles. It deals with the machinations and activities of the Cardiff branch of the fictional Torchwood Institute, who deal with supernatural occurrences. The series is set in Cardiff, some time after the *Doctor Who* Series 2 finale, setting it in 2007 and later in early 2008 ahead of its actual air date. It follows the Wales branch of a covert agency called the Torchwood Institute which investigates extraterrestrial incidents on Earth and scavenges alien technology for its own use. To paraphrase *Torchwood* Three's commander-in-chief, Captain Jack Harkness, the organisation is separate from the government, outside the police, and beyond the United Nations.

After the appearance of Sarah Jane Smith in the episode *School Reunion*, it was announced that Elisabeth Sladen would reprise the role in a new children's series entitled *The Sarah Jane Adventures*, a special of which aired on New Year's Day 2007 and a full series began on Monday, 24 September 2007. Yet another spin-off series, *K-9 Adventures*, has been announced, and currently in development, but this series is not being produced by the BBC.

In addition, Tennant and Agyeman provided voice acting work for *The Infinite Quest*, an animated serial (the first true televised *Doctor Who* serial since *Survival* in 1989) that aired as part of the 2007 series of *Totally Doctor Who*.



PUBLIC CONSCIOUSNESS

The programme rapidly became a national institution, the subject of countless jokes, newspaper mentions and other popular culture references. Many renowned actors asked for or were offered and accepted guest starring roles in various stories. However, with popularity came controversy over the show's suitability for children. The moral campaigner Mary Whitehouse made a series of complaints to the BBC in the 1970s over its sometimes frightening or gory content. Unsurprisingly, her actions made the programme even more popular, especially with children. John Nathan-Turner, who produced the series during the 1980s, was heard to say that he looked forward to Whitehouse's comments, as the show's ratings would increase soon after she had made them.

During the 1970s, the *Radio Times*, the BBC's listings magazine, announced that a child's mother said the theme music terrified her son. The *Radio Times* was apologetic, but the theme music remained.

There were more complaints about the programme's content than its music. During Jon Pertwee's second season as the Doctor, in the serial *Terror of the Autons* (1971), images of murderous plastic dolls, daffodils killing unsuspecting victims and blank-faced android policemen marked the apex of the show's ability to frighten children. Other notable moments in that decade included the Doctor apparently being drowned by Chancellor Goth in *The Deadly Assassin* (1976), and the allegedly negative portrayal of Chinese people in *The Talons of Weng-Chiang* (1977).

It has been said that watching *Doctor Who* from a position of safety "behind the sofa" (as the *Doctor Who* exhibition at the Museum of the Moving Image in London was titled) and peering cautiously out to see if the frightening part was over is one of the great shared experiences of British childhood. The phrase has become commonly used in association with the programme and occasionally elsewhere.

A BBC audience research survey conducted in 1972 found that by their own definition of "any act(s) which may cause physical and / or psychological injury, hurt or death to persons, animals or property, whether intentional or accidental", *Doctor Who* was the most violent of all the drama programmes the corporation then produced. The same report found that 3% of the surveyed audience regarded the show as "very unsuitable" for family viewing. However, responding to the findings of the survey in *The Times* newspaper, journalist Philip Howard maintained that: "to compare the violence of *Doctor Who*, sired by a horse-laugh out of a nightmare, with the more realistic violence of other television series, where actors who look like human beings bleed paint that looks like blood, is like comparing Monopoly with the property market in London: both are fantasies, but one is meant to be taken seriously."

The image of the TARDIS has become firmly linked to the show in the public's consciousness. In 1996, the BBC applied for a trademark to use the TARDIS' blue police box design in merchandising associated with *Doctor Who*. In 1998, the Metropolitan Police filed an objection to the trademark claim; in 2002 the Patent Office ruled in favour of the BBC, indicating that the police box image was more associated with *Doctor Who* than with the police.

The 21st-century revival of the programme has become the centrepiece of BBC One's Saturday schedule, and has "defined the channel". In 2007, Caitlin Moran, television reviewer for *The Times*, wrote that *Doctor Who* is "quintessential to being British".

THE TIME LORDS

THE OLDEST AND MOST MIGHTY RACE IN THE UNIVERSE

The nature and history of the Time Lords were gradually revealed as the television series progressed. Each story to feature them and their home planet added additional layers of



complexity and intrigue, stemming from the dissatisfaction of various scriptwriters wrestling with the question of why the Doctor is in exile in the first place.

Among other things, Time Lords are increasingly revealed as being corrupted by their inaction and Time Lord society as stagnant. Over the course of the show's initial 26-year run, it was never made entirely clear what purpose or mission the Time Lords served, or what exactly they did with their mastery over time. Nor, ultimately, was it ever explicitly made clear what had caused the Doctor to leave his people, although it is suggested in some stories, such as in the Fifth Doctor serial *Resurrection of the Daleks*, that he had grown tired of the strictures of Time Lord society.

The Time Lords are normally considered one of the oldest and most technologically powerful races in the *Doctor Who* universe. The small number of beings more powerful than the Time Lords includes the (now extinct) Osirians and higher powers of the universe such as the Black and White Guardians and, from the spin-off novels, The People, with whom the Time Lords signed a non-aggression treaty. The power of the Time Lords appears limited by their policy of non-interference with the universe and sometimes by intense internecine division. However, the view that they are, to a degree, custodians of time developed in the spin-off media. This is also suggested in the television series; in *The War Games* the Time Lords return time-displaced humans abducted by the War Lord to their proper time zones on Earth. The name of the Time Lords' central hall, the Panopticon, suggests that they are perpetual observers of all existence.

In *Father's Day* the Ninth Doctor remarks that prior to their destruction, the Time Lords would have prevented or repaired paradoxes such as that which attracted the Reapers to 1987 Earth; also in *Rise of the Cybermen*, the Tenth Doctor mentions that while the Time Lords were around, travel between alternative realities was easier, but with their demise, the paths between worlds were closed.

PHYSICAL CHARACTERISTICS

Time Lords appear human, but differ from them in many respects. All Time Lords in the television series so far have been portrayed by white adults, although in *Planet of the Spiders* some of those white actors used yellowface to appear Tibetan. A black Time Lord appeared in the spin-off novel *The Shadows of Avalon* by Paul Cornell, and Time Lord founder Rassilon was portrayed in several audio plays by black actor Don Warrington.

Time Lords are extremely long-lived, routinely counting their ages in terms of centuries. It is not known how long a Time Lord can live, although the Doctor claimed in *The War Games* that Time Lords could live forever, "barring accidents." In *The Daleks' Master Plan* the First Doctor is able to resist the effects of the Time Destructor better than his companions, who are visibly aged by it. Although the Fourth Doctor is briefly aged 500 years in *The Leisure Hive*, which leaves him an old man but still somewhat active.

A similar situation occurred in *The Sound of Drums*, where the Master uses specially made technology to age the Tenth Doctor by a century, leaving him in a frail and helpless state. A further application of this in *The Last of the Time Lords* ages the Doctor another 900 years and turns him into a shrunken, wrinkled humanoid. It's likely this was 'aging as a human would' because being 900 years old yet having only had lived 10 lives, the Doctor had to have spent centuries in one body at a time without aging.

In *School Reunion* the Tenth Doctor says to Rose Tyler, "I don't age. I regenerate. But humans decay. You wither and you die." Other physiological differences from humans include two hearts (which normally beat at 170 beats a minute), an internal body temperature of 15 degrees Celsius and a "respiratory bypass system" that allows them to survive strangulation or even extended exposure to a vacuum.

A commonly held piece of fan continuity is that Time Lords only grow their second heart during their first regeneration. If severely injured, Time Lords can go into a healing coma which lowers



their body temperature to below freezing. In *World War Three*, the Doctor is able to shake off an electrocution attempt which is fatal to a number of humans, and appears unaffected by the energy whip wielded by the Sycorax in *The Christmas Invasion*.

Time Lords, or at least the Doctor, can read extremely quickly (seen, for example, in *The Runaway Bride*, when the Doctor reads several webpages in a few seconds). They appear to have greater physical stamina than humans and need considerably less sleep. In *Smith and Jones* the Tenth Doctor says that Röntgen radiation poses no real threat to Time Lords, and proceeds to absorb an amount that would be lethal to a human, which he subsequently expels through his foot.

Time Lords can also communicate by telepathy. The Doctor's granddaughter, Susan Foreman, displays psychic abilities in *The Sensorites* and in *The Invasion of Time* it is revealed the Doctor's old tutor Borusa also taught him telepathy. In both the final episode of *Frontier in Space* and the first of *Planet of the Daleks*, the Doctor communicates with the Time Lords via telepathic circuits in the TARDIS, and in *Castrovalva*, the Doctor activates the TARDIS' Zero Room mentally. In *The Deadly Assassin*, the Doctor mentions that Time Lords are telepathic. Additionally, in *The Three Doctors*, the Doctor's first three incarnations communicate with each other telepathically.

This ability is exhibited by the Doctors during other occasions where multiple incarnations are present in one location and used primarily as a means of updating the other selves to the current situation. In *Logopolis*, the Doctor hints at a kind of shared consciousness among Time Lords when he comments of the Master: "He's a Time Lord. In many ways, we have the same mind." This comment may refer to the existence of a "reflex link" in his brain that is said to connect his thoughts to a Time Lord Intelligentsia, a sort of communal shared mind (although he does state in *The Invisible Enemy* that his own reflex link was disconnected when the Time Lords kicked him out). In *The Girl in the Fireplace*, the Tenth Doctor reads the mind of Madame de Pompadour, and in *Journey's End*, the Tenth Doctor was shown to use his telepathic abilities to wipe Donna Noble's mind of certain memories, specifically the memories of her travels in the TARDIS.



It is stated that the Time Lords are biologically suited for time travel. Also in *The Two Doctors*, it is stated that a genome, the "Rassilon Imprimator," allows Time Lords to safely travel through time, becoming symbiants with their TARDISEs, and that the reason other species are incapable of developing time travel are that they lack the gene. At the beginning of *The Trial of a Time Lord*, the Doctor suggests that a number of elder Time Lords were able to use their combined mental energy to summon his TARDIS against his will. In *Utopia*, the Master is affected by the arrival of the Doctor's TARDIS.

In addition, it is implied that Time Lords may be clairvoyant, or have additional time-related senses. In *The Time Monster* and *Invasion of the Dinosaurs* the Third Doctor is able to resist fields of slow time, being able to move through them even though others are paralysed. In *City of Death* both the Fourth Doctor and Romana notice distortions and jumps in time that no one else does. In the 2005 series, the Ninth Doctor claims that he can sense the movement of the Earth through space as well as being able to perceive the past and all possible futures. He is also able to concentrate and time his motions well enough to step safely through the blades of a rapidly spinning fan and later claims that if any Time Lords still existed, he would be able to sense them.

Time Lords also have the ability to regenerate their bodies when their current body has become too old or is mortally wounded. This process results in their body undergoing a transformation, gaining a new physical form and a somewhat different personality. No explanation is given in the series as to why Time Lords look human, nor why the universe seems filled with predominantly humanoid species.

CULTURE AND SOCIETY



The Time Lord homeworld, Gallifrey, is an Earth-like planet in the "constellation" of Kasterborous. Its capital city is also called Gallifrey (sometimes referred to as the Citadel), and contains the Capitol, the seat of Time Lord government. At the centre of the Capitol is the Panopticon, beneath which is the Eye of Harmony. Outside the Capitol lie wastelands where the "Outsiders", Time Lords who have dropped out of Time Lord society, live in less technological advanced communities, shunning life in the cities. The Outsiders have often been equated with the "Sheboogans", a group mentioned briefly in *The Deadly Assassin* as being responsible for acts of vandalism around the Panopticon, but there is actually nothing on screen that explicitly connects the two. The name may actually be no more than a Gallifreyan term for "hooligans".

It is implied (in *The Invasion of Time* and *The Deadly Assassin*) that the terms "Gallifreyan" and "Time Lord" may not be synonymous, and that Time Lords are simply that subset of Gallifreyans who have achieved the status of Time Lord via achievement in the Gallifreyan collegiate system yet in the episode *Sound of Drums* the Doctor talks of 'Time Lord children' which implies the title is inherited in a sort of cultural class system. Romana and the Doctor have also referred to "Time Tots", or infant Time Lords, and (in *Smith and Jones*) the Doctor refers to his and his compatriots playing "with Röntgen bricks in the nursery". In *The Sound of Drums*, the Master is seen as a child, apparently at the age of 8.

In general, the Time Lords are an aloof people, with a society full of pomp and ceremony. The Doctor has observed that his people "enjoy making speeches" and have an "infinite capacity for pretension". The Time Lord penchant for ceremony extends to their technology, with various artefacts given weighty names like the Hand of Omega, the Eye of Harmony or the Key of Rassilon.

The Doctor has also characterised the Time Lords as a stagnant and corrupt society, a state caused by ten million years of absolute power. Brother Lassar, in the episode *School Reunion*, describes the Time Lords as "a pompous race" of "ancient, dusty senators... frightened of change and chaos" and "peaceful to the point of indolence".

Their portrayal in the series is reminiscent of academics living in ivory towers, unconcerned with external affairs. The Doctor states in *The Sound of Drums* that the Time Lords were sworn never to interfere, only to watch. It has been suggested that, since perfecting the science of time travel, they have withdrawn, bound by the moral complexity of interfering in the natural flow of



history; in *Earthshock*, the Cyberleader, when notified of the arrival of a TARDIS, is surprised at the presence of a Time Lord, stating "they are forbidden to interfere." In *The Two Doctors*, it is suggested that Time Lords are responsible for maintaining a general balance of power between the races of the Universe.

Time Lord children are taken from their families at the age of 8 and admitted into the Academy. Novices are then taken to an initiation ceremony before the Untempered Schism, a gap in the fabric of reality that looks into the time vortex. Of those that stare into it, some are inspired, some run away and others go mad. The Doctor suggests that the latter happened to the Master, and that he himself ran away.

ORGANISATION

The executive political leadership is split between the Lord President, who keeps the ceremonial relics of the Time Lords, and the Chancellor, who appears to be the administrative leader of the Cardinals and who acts as a check on the power of the Lord President. The President is an elected position and on Presidential Resignation Day, the outgoing President usually names his successor, who is then also usually confirmed in a non-contested "election". However, it is still constitutionally possible for another candidate to put themselves forward for the post, as the Doctor did in *The Deadly Assassin*. In that story, the Presidency was described as a largely ceremonial role, but in *The Invasion of Time* the orders of the office were to be obeyed without question.

The President and Chancellor also sit on the Time Lord High Council, akin to a legislative body, composed variously of Councillors and more senior Cardinals. Also on the High Council is the Castellan of the Chancellory Guard, in charge of the security of the Citadel, whom the Doctor has referred to as the leader of a trumped-up palace guard. According to the constitution, if while in emergency session the other members of the High Council are in unanimous agreement, even the President's orders can be overruled.

THE TIME WAR

THE LAST GREAT TIME WAR

The last great Time War is first alluded to in the first episode of the 2005 series, *Rose*. There, the Ninth Doctor explains to his companion, Rose Tyler, that the reason behind the Nestene Consciousness' invasion of Earth was because its food planets were destroyed in "the war".



Later in the episode, the Doctor states that he fought in the war, but he was unable to save the Nestenes' planet.

In the following episode, *The End of the World*, set five billion years in the future, Jabe of the Forest of Cheem expresses amazement that the Doctor, a Time Lord, still exists, implying that the war had consequences up and down history. At the end of that episode, the Doctor confesses to Rose that the war had destroyed his home planet, leaving him the only surviving Time Lord. In the third episode, *The Unquiet Dead*, the Doctor encounters the ghostly Gelth, aliens from another dimension whose bodies had been destroyed by the war. The Gelth say that the war was unseen by "lower species" but devastating to the "higher" ones.

In *Dalek*, the sixth episode, it is revealed that the Time Lords' adversaries in the war were the Daleks. What actually started the war was not stated, but executive producer Russell T. Davies commented in an episode of the documentary series *Doctor Who Confidential* that the origins of the war dated back to the 1975 serial *Genesis of the Daleks*, where the Time Lords send the Fourth Doctor into the past in an attempt to avert the Daleks' creation or affect their development to make them less aggressive.

Further details of the War are sketchy; in *The Sound of Drums*, the Master says that he was resurrected by the Time Lords because they believed he would be a "perfect warrior for a time war", in *Doomsday*, the Tenth Doctor mentions that he fought on the front lines and was present at the Fall of Arcadia. *The Sound of Drums* states that the Doctor was responsible for destroying both the Dalek fleet and his home planet Gallifrey, after the Dalek Emperor gained control of something known as the Cruciform. Although at least the single Dalek in *Dalek* had survived, the Doctor dismisses the possibility that other Time Lords may have survived as well, saying that he would have sensed it if they had. However, unknown to him, one other Time Lord, the Master, also survived, albeit in human form.

In the episode *The Satan Pit*, the beast calls the Doctor, "the killer of his own kind", and later, in *The Sound of Drums*, the Doctor admits that he personally ended the war, in an act which caused the Time Lords, the Daleks and Gallifrey to burn by using a weapon to bring the Dalek ships crashing down onto his home world destroying both races. In *The Sontaran Stratagem* and according to General Staal, his race tried to participate in the War but were forbidden.

AFTERMATH

The destruction of the Time Lords creates a vacuum that may have left history itself more vulnerable to change. In *The Unquiet Dead*, the Doctor tells Rose that time is in flux and history can change instantly — a more fluid definition to that which had been seen in earlier stories, which had implied that history was either immutable (*The Aztecs*) or only capable of being changed by very powerful beings (*Remembrance of the Daleks*).

The most dramatic demonstration of this was in *Father's Day*, when Rose creates a paradox by crossing her own timestream to save her father's life just before his destined death in a traffic accident. This summons the terrifying Reapers, who descended to "sterilise the wound" in time by devouring everything in sight. The Doctor states that if the Time Lords were still around, they could have prevented or repaired the paradox.

The consequences of creating a paradox are also why the Doctor cannot go back in time and save the Time Lords. Indeed, such actions may have directly contributed to their near-extinction: "They're all gone," the Ninth Doctor laments, "And now I'm going the same way." However the Master's use of the retrofitted TARDIS as a Paradox Machine in *The Sound of Drums* demonstrate another possible implementation of a paradox, while in the episode *Blink*, Detective Billy Shipton reports that the Tenth Doctor warned him that trying to alter his own timeline after having been sent into the past would "destroy two thirds of the solar system."

In the 2006 series episode *School Reunion*, while being tempted by the power of the Skasis Paradigm which would give him the ability to reorder the universe, the Doctor muses that he can "stop the war". In *Rise of the Cybermen*, the Doctor notes that when the Time Lords were around, travel between parallel universes was less difficult, but with their demise, the paths between worlds are closed. Also, other races also suffered casualties. The Nestene consciousness lost its homeworld and its protein-source planets, and the Gelth lost their physical form, being reduced to gaseous beings.

SURVIVORS

Although the Doctor initially believes himself to be the last survivor of the Time War, in *The Parting of the Ways* he discovers that, in addition to the lone Dalek in *Dalek*, the Dalek Emperor itself had also survived, and had gone on to build a whole new Dalek race (utilising human DNA). The destruction of the Emperor and his fleet at the conclusion of the 2005 series by a time vortex-augmented Rose Tyler is accompanied by her declaration that "the Time War ends".

In *Doomsday*, it is revealed that another group of Daleks, the elite Cult of Skaro, fled into the Void between dimensions and survived the original end of the Time War, taking with them the Genesis Ark, a Time Lord prison ship containing millions of Daleks. The new Dalek army released from the Ark is eventually sucked back into the Void due to the actions of the Doctor, but the specially equipped Cult of Skaro uses an "emergency temporal shift" to escape that fate.

They reappear in New York, 1930 in *Daleks in Manhattan / Evolution of the Daleks*; all but Dalek Caan are killed in the story, leaving Caan as the last known living Dalek. Caan uses another emergency temporal shift to escape after the other three are killed.

In the 2007 episode *Gridlock*, the Face of Boe says that while the Doctor is the "last of his kind", he is also somehow "not alone". This duality is explained in *Utopia*, where it is revealed that the Master had managed to survive his race's extinction by hiding in human form at the end of the universe, similar to how the Doctor had hidden from the Family of Blood in *Human Nature*. Both used a device known as the Chameleon Arch, which rewrites Time Lord DNA, changing the subject's species and giving them new memories while storing the original memories and biological configuration in a fob watch for safekeeping.

In *The Stolen Earth* the Time War was suggested to have gone on for at least a period of several years. The Daleks' creator Davros was apparently destroyed in the first year of the Time War, after his ship was destroyed at the Gates of Elysium flying into the jaws of the Nightmare Child. Davros, however, was revealed later to have survived. It is also stated that the whole of the Time War was "time-locked", so that no time traveler could go back into it, which explains why the Doctor can't go back in time and undo his destruction of the Time Lords within the war, although Dalek Caan was able to circumvent this and rescue Davros, albeit at the cost of his sanity.

Also in this episode, the members of the Shadow Proclamation express doubts as to the Doctor's identity, as the Time Lord race are "the stuff of legend".

ADDITIONAL INFORMATION

The *Doctor Who Annual 2006*, contains an article entitled *Meet the Doctor* by Russell T. Davies, which provides some additional background information on the Time War as seen in the television series, also mentioning in passing events depicted in novels, audios and comic strips. Although the canonicity of such material is debatable, the fact that Davies is the chief writer and executive producer of the television series may add some weight to the information given. Whether or not any of the material will be used as part of the television series is also unclear.

The article describes the Time Lord policy of non-intervention, but states that on a "higher level", they protected the time vortex and kept the peace. It further claims that two previous "Time Wars" had been fought: the first a skirmish between the Halldons (a race mentioned in the Terry Nation story *We are the Daleks* from the *Radio Times* 10th Anniversary Special, 1973) and the Eternals (*Enlightenment*). The second was the brutal slaughter of the Omnicraven Uprising, with the Time Lords intervening on both occasions to settle matters.

The conflict between the Daleks and the Time Lords is described as "the Great (and final) Time War". Initial clashes included the Dalek attempt to infiltrate the High Council of the Time Lords with duplicates (*Resurrection of the Daleks*, 1984), and the open declaration of hostilities by one of the Dalek Puppet Emperors (possibly *Remembrance of the Daleks*); the Daleks claim these are merely in retaliation for the the Time Lords' sending the Doctor back in time to change Dalek history in *Genesis of the Daleks*.

The article says that historical records are uncertain, but mentions two specific events in the lead-up to the war. The first was an attempted Dalek-Time Lord peace treaty initiated by President Romana under the Act of Master Restitution (a possible reference to the otherwise unexplained trial of the Master on Skaro at the beginning of the *Doctor Who* television movie, 1996). The second was the Etra Prime Incident (*The Apocalypse Element*), which some say "began the escalation of events." Weapons used by the Time Lords included Bowships, Black Hole Carriers and N-Forms (the last from Davies' 1996 *Virgin New Adventures* novel *Damaged Goods*) while the Daleks wielded "the full might of the Deathsmiths of Goth" and launched a massive fleet into the vortex (possibly in *The Time of the Daleks*).

The timelines of lesser races and planets shifted without the inhabitants of the worlds affected being aware of the changes in history, as they were a part of them (presumably including humans).

"Higher Species" who were able to notice the changes included the Forest of Cheem, who were distraught at the bloodshed; the Nestene Consciousness, which lost all its planets and further mutated; the Greater Animus, which died; and the Eternals, who apparently fled this reality in despair, never to be seen again. The war lasted for years, and exactly how it ended was also not precisely known.

The article ends with a description of a monument to the Time War on a distant planet, upon which, under an image of a lone survivor walking away, the message "You are not alone" has been scratched, perhaps indicating that the Doctor was not the sole survivor of the conflict. This is also the same message that the Face of Boe delivers to the Doctor in *Gridlock*. On Martha Jones' MySpace, it is revealed that she and the Doctor, just prior to the events of *Human Nature*, visited a place called the Eye of Orion (previously visited on-screen at the start of *The Five Doctors*), where a shrine to the Time War stood. This may be the same place mentioned in the *Doctor Who Annual*.

THE DOCTOR

DOCTOR WHO?

The Doctor is a Time Lord, an extraterrestrial from the planet Gallifrey, who wanders time and space in an internally vast time machine called the TARDIS (Time And Relative Dimension(s) In Space). Although the TARDIS once had the ability to disguise itself according to its environment, after landing in 1963 London its facade became "stuck" in the form of a British police box because of a malfunctioning chameleon circuit. It has remained in that shape ever since.

Over the course of the series the Doctor occasionally attempts to fix the circuit, most notably in *Logopolis* and *Attack of the Cybermen* (in the latter turning the TARDIS exterior into a pipe organ, among other incongruous shapes), but eventually gives up the effort out of fondness for the police box shape. The discrepancy between the small exterior of the ship and its vast interior is explained by its dimensionally transcendental nature, whereby the ship's interior and exterior dimensions exist independently of each other.

Not much is known about the Doctor's childhood except for the fact that it was a lonely one. In *The Girl in the Fireplace*, Madame de Pompadour "saw" memories of his childhood during a session of telepathy between the two and commented that it was "so lonely". Also, in *The Empty Child* the Doctor claimed he knows what it is like to be the only child left out in the cold. However, when asked if he has a brother in *Smith and Jones*, the Doctor simply replies "not any more". In the same episode, he mentions "playing with Röntgen blocks in the nursery."

In *The Time Monster*, the Doctor says he grew up in a house on the side of a mountain, and talks about a hermit who lived under a tree behind the house and inspired the Doctor when he was depressed. In *The Sound of Drums*, the Doctor describes a Time Lord Academy initiation ceremony where, at the age of eight, Time Lord children are made to look into the Untempered Schism, a gap in space and time where they could view the time vortex. Some are inspired, some go mad (as he suggests happened to his nemesis the Master), and some run away. When asked what he did, he replies, "Oh, one of the ones that ran away. I've never stopped!"

References to the Doctor's family are rare in the series. During the first two seasons he travelled with his granddaughter, Susan Foreman, and as noted above he apparently once had a brother. During his second incarnation when asked about his family, the Doctor says his memories of them are still alive (*The Tomb of the Cybermen*) but whether that means they are deceased is unknown. In *The Curse of Fenric*, when asked if he has any family, the Seventh Doctor replies that he doesn't know, indirectly hinting that an unspecified fate may have befallen them. In *Fear Her* the Tenth Doctor mentions to Rose that he was once a father, but then quickly changes the subject. In *The Doctor's Daughter*, the Doctor was cloned and comes to refer to the result, a young woman named Jenny, as his daughter (she in turn knows him as her father).

The Doctor explores the universe at random, using his extensive knowledge of science, technology and history (from his perspective) to avert whatever crises he encounters. The imprecise nature of his travels is initially attributed to the age and unreliability of the TARDIS's navigation system. However, after his trial and restriction to late twentieth century Earth, he demonstrates the ability to reach a destination of his own choosing more often than not. The Doctor generally travels with one or more companions. Most of these make a conscious decision to travel with him, while others, especially early in the series, are accidental passengers.

Although Time Lords resemble humans, their physiology differs in some key respects. For example, like other members of his race, the Doctor has two hearts (binary vascular system), a "bypass respiratory system" that allows him to go without air for some while, an internal body temperature of 15–16 degrees Celsius (60 degrees Fahrenheit), first mentioned in *Spearhead from Space*, and he occasionally exhibits a super-human level of stamina.

Additionally, he has shown a resistance to temporal effects and has demonstrated a telepathic ability, albeit to a limited degree. The Doctor also exhibits some weaknesses uncommon to humans. For example, in *The Mind of Evil* (1971) he claimed that a tablet of aspirin could kill him. In his final serial, the Second Doctor states that Time Lords can live forever, "barring accidents." When "accidents" do occur, Time Lords can usually regenerate into new bodies, resulting in extremely long life-spans.

IN THE BEGINNING

The character of the Doctor was created by the BBC's Head of Drama Sydney Newman, the driving force behind the creation of *Doctor Who* itself. The first format document for the series that was to become *Doctor Who* — then provisionally titled *The Troubleshooters* — was written up in March 1963 by C. E. Webber, a BBC staff writer who had been brought in to help develop the project. Webber's document contained a main character described as "The maturer man, 35-40, with some 'character twist'." However, Newman was not keen on this idea and — along with several other changes to Webber's initial format — created an alternative lead character named "Dr Who": a crotchety older man piloting a stolen time machine, on the run from his own far future world. No written record of Newman's conveyance of these ideas — believed to have taken place in April 1963 — exists, and the character of "Dr Who" first begins appearing in existing documentation from May of that year.

The character was first portrayed by William Hartnell in 1963, who played him as the irascible, grandfatherly figure originally conceived by Newman. When, after three years, Hartnell left the series due to ill health, the role was handed over to respected character actor Patrick Troughton. To date, ten actors have portrayed distinct incarnations of the Doctor on television. (Due to Hartnell's death in 1975, actor Richard Hurndall replaced him as the First Doctor in 1983's *The Five Doctors*). Of those, the longest-lasting and perhaps the most recognisable incarnation is the Fourth Doctor, as played by Tom Baker. Currently, the Tenth Doctor is portrayed by David Tennant.

At the series' beginning, nothing at all is known of the Doctor: not even his name (the actual form of which remains a mystery) although the 4th Doctor once bumped into an old school friend who called him Theta Sigma. In the very first serial, *An Unearthly Child*, two teachers from Coal Hill School in London, Barbara Wright and Ian Chesterton, become intrigued by one of their students, Susan Foreman, who exhibits high intelligence and unusually advanced knowledge.

Trailing her to a junkyard at 76 Totter's Lane, they encounter a strange old man and hear Susan's voice coming from inside what appears to be a police box. Pushing their way inside, the two find that the exterior is actually camouflage for the dimensionally transcendental interior of the TARDIS. The old man, whom Susan calls "Grandfather" but who identifies himself as "the Doctor", subsequently whisks them away on an adventure in time and space.

BECOMING "INVOLVED"

The Doctor is an adventurer and a scientist with a strong moral sense. He usually solves problems with his wits rather than with force, and is more likely to wield a sonic screwdriver than a gun; although he has been seen to use weapons as a last resort.

As a time traveller, the Doctor has been present at or directly involved in countless major historical events on the planet Earth and elsewhere — sometimes more than once. In the 2005 series premiere, *Rose*, it is revealed that the Ninth Doctor was instrumental in preventing a family from boarding the Titanic prior to her fateful voyage. In *The End of the World*, the Doctor claimed to have been on board and survived the Titanic's sinking to find himself clinging to an iceberg and states that "It wasn't half cold". The Fourth Doctor also mentioned this event in *Robot* and *The Invasion of Time*, where he claims the sinking was not his fault.

Many historical figures on Earth have also encountered the Doctor. In *City of Death* it is revealed that the Doctor has met Leonardo da Vinci and William Shakespeare (whom he re-met in *The Shakespeare Code*), and that the first folio of the latter's *Hamlet* was transcribed by the Doctor himself (*City of Death*). He has also met a young H. G. Wells (*Timelash*), Albert Einstein (*Time and the Rani*), Mao Zedong (*The Mind of Evil*), Richard the Lionheart (*The Crusade*), Wyatt Earp (*The Gunfighters*) and Marco Polo (*Marco Polo*). More recently, the Doctor has shared adventures with Charles Dickens (*The Unquiet Dead*), Queen Victoria (*Tooth and Claw*), and Madame de Pompadour (*The Girl in the Fireplace*).

It is this penchant for becoming "involved" with the universe — in direct violation of official Time Lord policy — that has caused the Doctor to be labelled a renegade by the Time Lords. Most of the time, however, his actions are tolerated, especially given that he has saved not just Gallifrey but also the universe several times over. The Time Lords are also partial to sending him on missions when deniability or expendability is needed.

The Doctor's standing in Time Lord society has waxed and waned over the years, from being a hunted man to being appointed Lord President of the High Council (he does not assume the office for very long, and is eventually removed from it in his absence). However, some Time Lords respect him to some degree for his heroic deeds. In the end, though, the Doctor has always seemed quite content to remain a renegade and an exile.

By the time of his ninth incarnation, the Doctor finds himself one of the last known surviving Time Lords following the Last Great Time War, although he learns in his tenth incarnation that the Master also survived (*Utopia*). Despite the Doctor's desperate attempts to save the Master from his evil ways, the Master is shot by his faithful companion and refuses to regenerate, seemingly leaving the Doctor alone once more (*Last of the Time Lords*). However, the final scenes involving the Master's body leave the possibility of future regeneration open.

CHANGING FACES

The changing of actors playing the part of the Doctor is explained within the series by the Time Lords' ability to regenerate after suffering mortal injury, illness, or old age. The process repairs and rejuvenates all damage, but as a side-effect it changes the Time Lord's physical appearance and personality semi-randomly.

This ability was not introduced until producers had to find a way to replace the ailing William Hartnell with Patrick Troughton and was not explicitly called "regeneration" until Jon Pertwee's transformation to Tom Baker at the climax of *Planet of the Spiders* (1974). On screen, the transformation from Hartnell to Troughton was called a "renewal" and from Troughton to Pertwee a "change of appearance".



The original concept of regeneration or renewal was that the Doctor's body would rebuild itself in a younger, healthier form. The Second Doctor was intended to be a literally younger version of the First; biological time would turn back, and several hundred years would get taken off the Doctor's age, rejuvenating him. In practice, however, after the Doctor stated his age in the Second Doctor serial *The Tomb of the Cybermen* (1967), the Doctor's age has been recorded progressively, however many regenerations the Doctor goes through. Coincidentally or otherwise, the general trend has been toward increasingly younger actors for the role, with only Jon Pertwee and Colin Baker being older than their predecessors.

REGENERATION

The role of the Doctor had been played by William Hartnell since the programme's inception in 1963. However, by 1966, it was increasingly apparent that Hartnell's health was deteriorating and he was becoming more difficult to work with. By the time the second story of Season 4, *The Tenth Planet*, was greenlighted, the decision had been made to replace Hartnell. Script editor Gerry Davis proposed that, since the Doctor had already been established as an alien, that the character could die and return in a new body. Producer Innes Lloyd further suggested that the Doctor could do this "renewal" regularly, transforming from an older man to a younger one. This would allow for the convenient recasting of the role when necessary.

At the conclusion of *The Tenth Planet*, the First Doctor collapses from apparent old age and exhaustion, having commented earlier that his body was "wearing a bit thin". Then, before the eyes of his companions Ben and Polly, and the viewing audience, his features shift into that of the Second Doctor, played by Patrick Troughton. When Troughton left the series in 1969, the Doctor was renewed again, but this time it was forced on him by the Time Lords at the conclusion of *The War Games*, where it is referred to as a "change of appearance". Once again, this suggested that it was a superficial physical change, not one of personality, although Jon Pertwee's portrayal of the Third Doctor also differed quite substantially from Troughton's.

It was only at the end of the Third Doctor's era, in *Planet of the Spiders*, when Pertwee's Doctor turns into Tom Baker's Fourth Doctor, that the change is finally called "regeneration" and is explained as a biological process that occurred when a Time Lord's body was dying. It is also stated that following the regeneration the Doctor's brain cells would be shaken up and his behaviour would be "erratic" for a time, something that would be true for most subsequent regenerations. As the series continued, more aspects of the regenerative process were introduced, but the basic concepts of regeneration as accepted by fans of the series today were only firmly established in the final scene of *Planet of the Spiders*. This notwithstanding, it is now generally accepted that the "renewal" of the First Doctor into the Second and the "change of appearance" of the Second Doctor into the Third were both part of the same process of regeneration.

TRANSITIONS



The exact mechanism that makes regeneration possible is not stated in the television series, but it is generally assumed in the spin-off media that the ability to regenerate may be linked to what is known as the "Rassilon Imprimatur" (named after the founder of Time Lord society), the symbiotic nuclei of a Time Lord that bonds him or her to a TARDIS, and allows his or her body to withstand the molecular stresses of time travel (*The Two Doctors*, 1985). In *The Christmas Invasion* (2005) it was

stated the regenerative cycle generates a large amount of energy that suffuses the Time Lord's body. As demonstrated by the Tenth Doctor, in the first fifteen hours of regeneration this energy is enough to even rapidly regrow a severed hand. In the moments following his regeneration into the Eighth Doctor, he possessed enough physical strength to batter a steel door completely off its hinges.

The Time Lords' ability to change species during regeneration is referred to by the Eighth Doctor in relation to the Master in the television movie. This is supported by the implication by the Daleks that the First Doctor's apparently human appearance was not his true form. While explaining the process of regeneration to Rose at the end of *The Parting of the Ways*, the Ninth Doctor suggests that his new form could have "two heads", or even "no head", although it is unclear if he is merely joking. In the 2005 *Children in Need Special*, which takes place immediately after, the newly regenerated Tenth Doctor, while examining his new body, makes a point of checking that he has two arms, two legs and two hands, implying that regenerations can sometimes result in non-humanoid forms; whether this is also a joke is not clear. In *The Runaway Bride* the Tenth Doctor tells Donna Noble that being human is "optional" for him.



With regeneration also comes a change of personality. The viewing audience sees most often and most dramatically in the differing quirks and personality traits of the Doctor's various incarnations. However, it appears that the Doctor's core personality traits of heroism and intolerance of injustice are still retained. The Doctor also sometimes goes through a period of physical and psychological instability following regeneration, but it is not clear if this is true of all



Time Lord regenerations, particularly since the Doctor's regenerations tend to happen due to stressful and violent situations.

Some post-regeneration experiences have been more difficult than others. In particular, the Fifth Doctor begins reverting to his previous personalities (*Castrovalva*) and the Sixth Doctor experiences extreme paranoia, flying into a murderous rage and nearly killing his companion (*The Twin Dilemma*, 1984). The Eighth Doctor not only experiences amnesia, but some fans attribute his romantic actions towards his companion to post-regeneration trauma (the 1996 *Doctor Who* television movie). The regeneration from the Ninth Doctor to the Tenth Doctor sees the Doctor unconscious for most of the next fifteen hours (*The Christmas Invasion*). The experience is also traumatic enough to cause one of his hearts to temporarily stop beating.

In some cases, future potential incarnations can achieve independent, though temporary, existence. In *Planet of the Spiders*, a Time Lord, K'anpo Rinpoche, creates a corporeal projection of a future incarnation which has such an existence under the name Cho Je until he regenerates into that incarnation. The Valeyard, a distillation of the Doctor's evil side that could potentially exist between his twelfth and final incarnations, appears in *The Trial of a Time Lord*, and is offered the Doctor's future regenerations to make his potential existence concrete. Often



compared to these is the Watcher, who repeatedly appears to the Fourth Doctor in *Logopolis*, and ultimately merges with him as part of his regeneration into his fifth incarnation; parallels to the other two situations are minimal.

Whether or not Time Lords can recognise each other across regenerations is not made entirely clear in the television series. For example, in *The Deadly Assassin* an old classmate of the Doctor's, Runcible, is slow to recognize the Doctor in his fourth incarnation, and once he has, it then takes him a while to realize that his appearance has changed. However, in *The Armageddon Factor* (1978), Drax, another old classmate, recognises the Fourth Doctor immediately although they had not seen each other since the Academy (the Doctor takes a while to remember Drax, though). Shortly thereafter, in *Destiny of the Daleks*, the Doctor fails to recognize the yet-to-stabilize newly-regenerated Romana. In *The Twin Dilemma*, the Sixth Doctor attributes old friend and fellow Time Lord Azmael's failure to recognize him to the fact, "I've regenerated twice [emphasis his] since our last meeting." In *The Sound of Drums* the Doctor states that Time Lords can "always" recognise each other, and recognizes Professor Yana as the newly awakened Master on sight. However, in the mini-episode *Time Crash*, the Fifth Doctor didn't recognise the Tenth Doctor on first meeting, thinking he was merely a fan who has sneaked into the TARDIS.



The series has suggested many times that regeneration is not guaranteed and can fail. After his cellular structure is decimated by the Metabelis crystals in *Planet of the Spiders*, the third Doctor's regeneration requires "a little push" from fellow Time Lord K'anpo Rimpoche before it can proceed. As he succumbs to spectrox toxemia in *The Caves of Androzani*, the fifth Doctor says, "I might regenerate... I don't know... It feels different this time..." He then hallucinates he sees his former companions, encouraging him to fight and survive, before the Master overwhelms them all telling him he must die. The 1996 television movie, showed the Doctor's regeneration delayed for more than three hours (he is declared dead on the operating table at 10:03 PM, is accepted by the hospital morgue at 1 AM, and regenerates at some point after that), with the Eighth Doctor later remarking that the fact his Seventh incarnation was under anesthesia at the time of his "death" could have "destroyed the regenerative process". There are also many episodes in which the Doctor openly doubts his survival, such as in the 2005 episode *The Unquiet Dead*.

Portrayed by: William Hartnel
Years: 1963-1966
Number of series: 4
Appearances: 29 stories (134 episodes)
First appearance: *An Unearthly Child*
Last appearance: *The Tenth Planet*



BIOGRAPHY

Very little was known about the Doctor when the series began, save that he had a granddaughter, Susan Foreman, that they were from another time and another world, and that he had a time machine, the TARDIS, which was disguised as a police box and was bigger on the inside than on the outside. He and Susan were in exile as well, for unspecified reasons. It would not be until the last adventure of the Doctor's second incarnation that the name of the Doctor's people (the Time Lords) would be revealed, and the third before the name of his home planet (Gallifrey) was first spoken.

The series began with schoolteachers Ian Chesterton and Barbara Wright investigating the mystery of Susan, a student who appeared to possess scientific and historical knowledge far beyond her years. Discovering the TARDIS in a scrapyard, they were involuntarily taken by the Doctor on a journey back to the year 100,000 BC, and spent two years adventuring through time and space with the Doctor.

It was during this incarnation that the Doctor would meet the Daleks and the Cybermen, races that would become his most implacable foes. The TARDIS crew also observed many historical events such as the *Reign of Terror* in revolutionary France, meeting *Marco Polo* in China and *The Aztecs* in Mexico. When Susan fell in love with the human resistance fighter David Campbell, the Doctor left her behind to allow her to build a life for herself on 22nd century Earth (*The Dalek Invasion of Earth*), although he promised to return someday. The TARDIS crew were soon joined by Vicki, whom they rescued from the planet Dido.



At the conclusion of a chase through time, Ian and Barbara used a Dalek time machine to go home (*The Chase*), and their place in the TARDIS was taken by a space pilot named Steven Taylor. Together, they met another member of the Doctor's race for the first time in the form of the Meddling Monk and had an adventure in Galaxy 4. During the siege of Troy, Vicki decided to leave the TARDIS to stay with Troilus. The Doctor and Steven were next briefly joined by Katarina and Sara Kingdom, but both were killed during the events of *The Daleks' Master Plan*.

After narrowly missing the Massacre of St Bartholomew's Eve, the Doctor and Steven took on board a young girl named Dodo Chaplet. Dodo brought a cold virus to the far future, which nearly annihilated the humans and Monoids travelling on *The Ark*.

One of the First Doctor's most deadly foes was the Celestial Toymaker, who forced him and his companions to play deadly games. Eventually, the Doctor managed to win the Trilogic Game allowing them all to escape the Toymaker's domain. Eventually, Steven and Dodo left the Doctor as well, Steven remaining on an alien planet as a mediator (*The Savages*), and Dodo



deciding to remain on Earth in 1966. The Doctor was then joined by Polly and Ben Jackson who would be the first companions to witness a most remarkable event.

The toll of years put strain on the Doctor's elderly frame. After defeating the Cybermen at the Antarctic Snowcap Station (*The Tenth Planet*), the Doctor collapsed inside the TARDIS, and before the astonished eyes of his then-companions Ben and

Polly, his cells renewed themselves for the first time, giving him a completely new physical appearance and character, the Second Doctor.

PERSONALITY

From the beginning, the First Doctor was a mysterious figure. He appeared to be a frail old man, and yet was possessed of unexpected reserves of strength and will. He obviously held tremendous knowledge of scientific matters, and yet was unable to pilot his TARDIS time ship reliably. He was abrasive, patronising, and cantankerous towards his human travelling companions, yet shared a deep emotional bond with his granddaughter Susan.

He also harboured a streak of ruthlessness, being willing to lie — and in one case attempt to kill — to achieve his goals. He distrusted his first two human companions, Ian Chesterton and Barbara Wright, who were forced on him, but over time as they shared adventures together, he grew closer to them and the TARDIS crew began to become almost a family unit.

Eventually, the Doctor began to enjoy his travels through time and space, taking people along for the ride and was always reluctant and sad to see them go, even when he knew it was for their own good. The Doctor's personality began to mellow around the time of the serial *Marco Polo*, and he began to become the more familiar grandfatherly figure that children loved. Despite his age, the Doctor was never conservative, and was always a bit of an anti-establishment figure, opposing tyranny and overreaching authority in all its forms.



It was also during this time that the Doctor first met what would become his most persistent adversaries — the Daleks and the Cybermen. It would be the latter encounter that would see the Doctor first regenerate; stating "This old body of mine's wearing a bit thin," he collapsed at the end of the serial, regenerating inside the TARDIS into the Second Doctor.

One quirk of the First Doctor was his tendency to become occasionally tongue-tied and stumble over words. This was due to Hartnell's real-life tendency to forget or misspeak dialogue on the set; due to the series' tight production schedule, it was rarely possible to reshoot such scenes and dubbing the dialogue was usually not an option.

STORY STYLE

The original First Doctor episodes had individual titles; this meant a problem as to the naming of the serials (which the episodes were still grouped in). The programme was designed to be



educational, so the stories were divided into two genres: historical (to teach about history) and futuristic (to teach about science), and in fact these two genres alternated with each other. However, by the end of the second season it became apparent that the futuristic stories were much more popular and the production team began to phase out the "historicals".

The debut of the Daleks in the second serial turned the programme from a children's series to a national phenomenon. It soon became a show that the whole family gathered to watch, with monsters that children viewed from between their fingers or from behind the sofa. Intelligent and witty scripts filled with far-out concepts compensated for the relatively low-budget and unsophisticated special effects, laying the foundation for decades of stories to come.

LATER APPEARANCES

Despite the regeneration, television audiences would see the First Doctor on screen twice more (not counting flashbacks or charity specials like *Dimensions in Time*). In 1973, for the 10th anniversary of the programme, Hartnell appeared in *The Three Doctors* which also saw Patrick Troughton reprise his role as the Second Doctor. Due to failing health, however, Hartnell could not participate in any of the regular filming, and his scenes were shot separately at Ealing Studios (not his garden at home, as fan myth would have it).

William Hartnell passed away soon after, in 1975. In the 20th anniversary special *The Five Doctors*, the role of the First Doctor was played by Richard Hurndall, although the episode began with a clip of Hartnell as the Doctor from *The Dalek Invasion of Earth*. Where the two specials fit in the First Doctor's chronology is unclear.

In season 3 of the New Series, the First Doctor is seen as a sketch in John Smith's book alongside four other Doctors in the episode *Human Nature*.

THE FIRST DOCTOR'S CATCHPHRASE

"Mmm? What's that, my boy?"

Portrayed by: Patrick Troughton
Years: 1966-1969
Number of series: 3
Appearances: 21 stories (119 episodes)
First appearance: *The Tenth Planet*
Last appearance: *The War Games*



BIOGRAPHY

After the First Doctor grew progressively weaker during the events of *The Tenth Planet* while battling the Cybermen and eventually collapsed, seemingly from old age, his body renewed itself and transformed into the Second Doctor.

During this incarnation, the Second Doctor confronted familiar foes such as the Daleks and the Cybermen, as well as new enemies such as the Great Intelligence and the Ice Warriors. It was during this time that he first met Alistair Gordon Lethbridge-Stewart, a military man who would later become the leader of the British contingent of UNIT, a military organisation tasked to investigate and defend the world from extraterrestrial threats.

The Second Doctor's time came to an end after he was put on trial by his own people, the Time Lords for breaking their laws of non-interference. Despite the Doctor's argument that the Time Lords should use their great powers to help others, he was sentenced to exile on 20th century Earth, the Time Lords forcing his regeneration into the Third Doctor in the process.

PERSONALITY

Fans have nicknamed him the Cosmic Hobo, an apt title considering the impish Second Doctor appeared to be far more scruffy and child-like than his first incarnation. Mercurial, clever and always a few steps ahead of his enemies, at times he could be a calculating schemer who would not only manipulate people for the greater good but act like a bumbling fool in order to have others underestimate his true abilities (*The Tomb of the Cybermen*, *The Evil of the Daleks*, and *The Dominators*).



But despite the bluster and tendency to panic when events got out of control, the Second Doctor always acted heroically and morally in his desire to help the oppressed. More than any other perhaps, this incarnation of the Time Lord was a wolf in sheep's clothing.

STORY STYLE

With the arrival of a younger Doctor and changing tastes, the Second Doctor's tenure was characterized by a faster pace and a preference toward "monster of the week" style horror stories whilst the purely historical adventures that were a recurring feature of the Hartnell era



ceased with *The Highlanders*, the only Troughton-era entry in that genre. While Troughton's Doctor would still visit the Earth's past he would always encounter an alien such as the Daleks or the Great Intelligence. It was also during this era that *Doctor Who* began to come under fire for its purportedly violent and frightening content.

As with his predecessor, all the Second Doctor's original episodes were in black and white. However the later guest appearances in *The Three Doctors*, *The Five Doctors* and *The Two Doctors* were all in colour. However, Troughton's reign as the Doctor was more notable for what does NOT exist as what what does, as many of the episodes featuring the Second Doctor were junked by the BBC. Only one story in Troughton's first two seasons still exists in its entirety, ten stories only exist partially (most with one or two episodes out of 4 or 6), and four are lost in their entirety, including his first story, *The Power of the Daleks*; Jamie's first adventure, *The Highlanders*; and *Fury From the Deep*.

Some fans have speculated that certain continuity elements within *Doctor Who* suggest that the Time Lords used the Second Doctor as an agent after the events of *The War Games*, and that he did not in fact immediately regenerate and enter his exile on Earth.

LATER APPEARANCES

The Second Doctor would return to the series on three occasions: in 1973 for the 10th anniversary serial *The Three Doctors* (which also saw the return of William Hartnell as the First Doctor), in 1983 for the 20th anniversary special, *The Five Doctors*, and once more in 1985 in *The Two Doctors*. An official accounting of where these three adventures fit within the Second Doctor's chronology has yet to be offered. The Second Doctor is the only Doctor to have appeared in all of the Classic Series multi-Doctor episodes, namely *The Three Doctors*, *The Five Doctors*, and *The Two Doctors*.



THE SECOND DOCTOR'S CATCHPHRASES

"Jamie, Jamie, hold on!"
"I should like a hat like that."
"When I say run, run. Run!"

Portrayed by: John Pertwee
Years: 1970-1974
Number of series: 5
Appearances: 24 stories (128 episodes)
First appearance: *Spearhead from Space*
Last appearance: *Planet of the Spiders*



BIOGRAPHY

After the Doctor was found guilty of breaking the Time Lord laws of non-interference and forced to regenerate, he began his third incarnation in exile on 20th century Earth. The Third Doctor immediately formed a working relationship with UNIT, an international organisation tasked to investigate and defend the Earth against extraterrestrial threats. It was a partnership initially born out of convenience — the Doctor required facilities to try to repair his TARDIS to break the exile, and UNIT needed his expertise in combating the threats they encountered.

There is some disagreement about when the Third Doctor's UNIT stories were set, with some evidence that they were contemporary stories set at the same time they were broadcast (the early 70s) and some evidence that they were set in the near future. According to the production team, there was an intention to set the stories in the near future, but the writers did not always remember this and set the stories in the present.

The Doctor also developed a good working relationship with Brigadier Lethbridge-Stewart, whom he had first encountered in his previous incarnation fighting Yeti and the Cybermen. As well as the Brigadier, he developed friendships with other regular UNIT colleagues including Sergeant Benton and Captain Mike Yates.

When meteorites were seen falling to Earth in Essex, the Doctor together with a UNIT scientist named Liz Shaw were to face the Autons for the first time. The Autons were to be one of the



Doctor's recurring foes. After facing Silurians, the so-called Ambassadors of Death and the Inferno project, Liz was replaced as the Doctor's assistant by a feisty but slightly scatter-brained young woman named Jo Grant.

After meeting Jo, the Third Doctor was to run into one of his most deadly foes, the Master. A renegade Time Lord, the Master plagued the Third Doctor with his diabolical schemes, including the summoning of an ancient Dæmon, and unleashing the terrifyingly powerful Kronos, a Chronovore. The Doctor's exile continued until it was lifted by the Time Lords after he helped save them from destruction at the hands of Omega. The Third Doctor, free to roam space and time again, soon ran into the Master and an even older enemy: the Daleks.

Although the Master was a criminal genius, the Doctor was always able to outwit him in all his schemes. Whilst facing the ecological destruction wrought by Global Chemicals and the super computer BOSS, Jo met and fell in love with Dr. Clifford Jones. Marrying Jones and following him to the Amazon on an expedition, Jo left a saddened Doctor.



After being joined by the fiercely independent investigative journalist Sarah Jane Smith, the TARDIS took the Doctor to several more adventures including defeating the Sontarans in medieval England and the Daleks on the planet Exxilon. The

Third Doctor contracted radiation poisoning on the planet Metebelis 3, during the events of *Planet of the Spiders*. When the TARDIS brought him back to UNIT headquarters, he collapsed, regenerating into the Fourth Doctor.

PERSONALITY

The Third Doctor was a suave, authoritative man of action, who not only practiced Venusian Aikido, but who enjoyed working on gadgets and riding all manner of vehicles, such as the Whomobile and his pride and joy, the canary-yellow vintage roadster nicknamed "Bessie" whose engine he augmented. Occasionally camp but always charismatic, this Doctor had a personal manner of dress which is the most ornate of his various incarnations, favouring a frilled shirt, smoking jacket and opera cloak for his regular outfit.

While this incarnation had spent most of his time exiled on Earth, where he grudgingly worked as UNIT's scientific advisor, he would occasionally be sent on covert missions by the Time Lords, where he would often act as a reluctant mediator. Even though he developed a fondness for Earthlings with whom he worked (such as Liz Shaw and Jo Grant), he would jump at any chance to return to the stars with the enthusiasm of a far younger man than himself (as can be seen in his frivolous attitude in *The Mutants*).

If this Doctor had a somewhat patrician and authoritarian air, he was just as quick to criticise authority too, having little patience with self-inflated bureaucrats, parochially-narrow ministers, knee-jerk militarists or red tape in general. His courageousness could easily turn to waspish indignation. Despite his arrogance, the Third Doctor genuinely cared for his companions in a paternal fashion, and even held a thinly-veiled but grudging admiration for his nemesis, the Master, and for UNIT's leader, Brigadier Lethbridge-Stewart, with whom he eventually became friends. In fact, even when his much resented exile was lifted, the highly moral and dashing Third Doctor continued to help UNIT protect the Earth from all manner of alien threats.



This incarnation of the Doctor was the first to attack an enemy physically if he was cornered; both of his previous incarnations would always attempt to dodge, flee or attempt to persuade hostiles to stop their attack rather than directly defend themselves. However, he would only use his fighting skills if he had no alternative; it must also be noted that he never actually started a fight (a moot point, given that his martial prowess was such that one blow or strike would usually suffice).

STORY STYLE

The Third Doctor stories were the first to be broadcast in colour. The early ones were set on Earth due to cost constraints on the series. To explain this, the Second Doctor was banished to Earth by his race the Time Lords, and forced to regenerate. On Earth he worked with the Brigadier and the rest of the UNIT team. However, as his tenure progressed he had reasons to leave Earth, on occasions being sent on missions by the Time Lords. Eventually, after his defeat of the renegade Omega in *The Three Doctors* he was granted complete freedom by the Time Lords in gratitude for saving Gallifrey.



The Third Doctor's era introduced many of the Doctor's more memorable adversaries. Aside from the Autons, the Master, Omega, the Sontarans, the Silurians and the Sea Devils all made their debut during this period.

LATER APPEARANCES

The Third Doctor would appear in one further (official) story, the 20th anniversary special *The Five Doctors*, broadcast in 1983. However, where it takes place within the Third Doctor's chronology is unclear. Pertwee played the role on screen one last time in the 1993 charity special *Dimensions in Time*.

THE THIRD DOCTOR'S CATCHPHRASE

"Reverse the polarity."

Portrayed by: Tom Baker
Years: 1974-1981
Number of series: 7
Appearances: 41 stories (172 episodes)
First appearance: *Planet of the Spiders*
Last appearance: *Logopolis*



BIOGRAPHY

The Third Doctor had contracted radiation poisoning on the planet Metebelis 3. Dying, he made his way back to UNIT headquarters, where the Time Lord K'Anpo Rinpoche aided him in regenerating (*Planet of the Spiders*). Early on, the Doctor drew back from continuous involvement with UNIT (with which he had worked closely during his third incarnation) and the Time Lords.

UNIT had little control over the Doctor, but the Time Lords continued to send him on occasional missions, including an attempt to prevent the creation of the Daleks (*Genesis of the Daleks*), during which he also met a new adversary, Davros. The Doctor travelled for some time with journalist Sarah Jane Smith, whom he had befriended prior to his regeneration. They were also joined for a time by Surgeon-Lieutenant Harry Sullivan.

The Doctor's travels with Sarah were interrupted when he received a telepathic summons to Gallifrey and could not take Sarah with him, as humans were not allowed on Gallifrey at that point during its history. It turned out that the summons was part of a trap set by the Master, who had used up all his regenerations and become little more than a withered husk.

The Master framed the Doctor for the assassination of the President of the High Council of Time Lords, and in order to avoid execution the Doctor declared himself a candidate for the now-empty office. The Master had hoped to use the Eye of Harmony on Gallifrey to restart his regenerative cycle (an act which would have destroyed the planet), but the Doctor prevented him from doing so (*The Deadly Assassin*).



The Doctor then travelled alone for the first time in many years, and returned to a planet he had once visited before. During his previous visit, he had accidentally imprinted a human colony ship's powerful computer, Xoanon, with his own mind, leaving it with multiple personalities. Centuries later, the Doctor was remembered as an evil god by the descendants of the colonists, some of whom had become a warrior tribe called the Sevateem.

After the Doctor cured the computer, one of the Sevateem, Leela, joined him on his travels (*The Face of Evil*). Leela was intelligent and inquisitive, but uneducated. Teaching her about science and her own species' past, the Doctor brought Leela to many locales in human history, including



Victorian London, where the pair encountered the magician Li Hsien Chang and his master, the self-styled Weng-Chiang (*The Talons of Weng-Chiang*). Later, the Doctor and Leela visited the Bi-Al Foundation medical centre, where they acquired the robot dog K-9 (*The Invisible Enemy*).

The Doctor returned to Gallifrey and declared himself Lord President, based on the election held during his previous visit.

Eventually it was revealed that this was a ploy to reveal a Sontaran invasion plan. With the help of Leela and K-9, the Doctor defeated the Sontarans, but his two friends decided to remain on Gallifrey. The Doctor was saddened, but comforted himself by producing K-9 Mark II (*The Invasion of Time*).

Shortly afterwards, the powerful White Guardian assigned the Doctor to find the six segments of The Key to Time. To aid the Doctor in his quest, the Guardian sent a young Time Lady named Romana to join him. The two Gallifreyans were able to find the six segments and defeat the equally powerful Black Guardian, who sought the Key for himself. After the conclusion of the quest, Romana regenerated into a new form (*Destiny of the Daleks*).

For a time, the Fourth Doctor and the second incarnation of Romana travelled in another universe known as E-Space. There, they were joined by the young prodigy Adric. When the Doctor found a way to leave E-Space, Romana and K-9 Mark II chose to remain behind. Adric and the Doctor were joined by the aristocratic orphan Nyssa of Traken and, in the Fourth Doctor's last adventure, by the opinionated Tegan Jovanka. The conduit between E-Space and our own universe was later revealed to be a Charged Vacuum Emboitment (CVE) — created by the mathematicians of Logopolis as part of a system to allow the Universe to continue on past its point of heat death. As he investigated this, the Fourth Doctor began experiencing feelings of foreboding, and also spotted a white-clad entity observing him.

After succeeding in stopping the Master from disrupting the CVEs and destroying the universe, the Fourth Doctor was mortally wounded when he fell from the Pharos Project radio telescope control tower, where he uttered his last words: "It's the end... but the moment has been prepared for". The white-clad entity, referred to as "The Watcher" was revealed to have been a manifestation of the Doctor's future incarnation. Before the eyes of the Doctor's companions, the Watcher merged with the Fourth Doctor, regenerating him into the Fifth Doctor.



The Fourth Doctor's eccentric style of dress and speech — particularly his trademark long scarf and fondness for jelly babies — made him an immediately recognisable figure and he quickly captivated the viewing public's imagination. This incarnation is generally regarded as the most recognisable of the Doctors, one of the most popular, and arguably the most iconic. In polls conducted by *Doctor Who Magazine*, Tom Baker has lost the "Best Doctor" category only twice: once to Sylvester McCoy (the Seventh Doctor) in 1990, and once to David Tennant (the Tenth Doctor) in 2006. The Fourth Doctor appeared in seven consecutive seasons over a seven-year period, from 1974 to 1981, making him the longest running Doctor on screen.

PERSONALITY

The Fourth Doctor was a natural bohemian who permanently left UNIT in order to return to a life of deep universal wandering. More so than his previous incarnations, he was thrilled by discovery and adventure and revelled in his abilities both as a Time Lord and as a righter of wrongs. Galvanised by higher purpose, he was at once disarmingly loopy (constantly offering friends and foes jelly babies), brilliant and entirely serious, all at the same time. To an extent, the Fourth Doctor was even more unpredictable than past and future incarnations, befuddling all and sundry with his intelligence, constantly leaving others wondering if they had his full attention and using his more off the wall mannerisms against adversaries to distract from his obvious physical presence. Even while exhibiting such disarming behaviour in the presence of a foe, he would already be arranging to take eventual control of the situation to his advantage. His keen judge of character also enabled him to navigate his way through situations with new people, helping him to discern friend from foe. Although his preference for his brain over his brawn was obvious, in addition to maintaining his skill with a sword, he was also a capable wrestler when the situation called for it.



Despite his charm, offbeat humour, warmth and happiness, the Fourth Doctor was arguably more aloof and somber than his previous incarnations. He would become intensely brooding, serious and even callous, depending on whether circumstances would call for such attitudes and he would keenly scrutinise his surroundings and the presence of others in them even when playing the fool. He could be, on occasion, furious with and even condemning of those he saw as stupid, frivolous, misguided or evil. As ever, he determined to maintain his distance from the Time Lords and was certainly not afraid of telling them so directly, wishing to assert total control over his life even though they would occasionally direct his destiny as they saw fit. Not only did he seem more inclined towards a solitary existence (*The Deadly Assassin*), he also emphasised that he was not human but rather a Time Lord with larger concerns than the Earth and its inhabitants, although he stated on more than one occasion that he found humankind to be his favourite species.

Two of the Doctor's most significant companionships occurred during the Fourth Doctor's existence. Sarah Jane Smith was still profoundly affected by their separation many years later in her personal timeline, while his relationship with Romana (particularly her second incarnation) bordered on outright flirtation and suggestively close kindredship as well as being bolstered by her capacity to maintain pace with his mental processes. His appeal easily extended beyond his friends; to many fans worldwide this seemingly indestructible, clever, scarf-wearing eccentric, who would simply laugh his enemies away, was the definitive incarnation of the Doctor.



The Fourth Doctor's appearance has also become one of the most enduring and iconic images of the show. Imposingly tall, with eyes that seemed to constantly boggle, a mass of curls for hair and prominently displayed teeth, the Doctor favoured an outfit that usually consisted of a shirt, waistcoat, wide-legged trousers, an overcoat (with pockets containing a seemingly endless array of apparently useless items that would nevertheless suit the Doctor's purposes when used), a wide-brimmed hat (on occasion) and most famously, his impossibly long multicoloured scarf, which was apparently knitted for him by Madame Nostradamus.

STORY STYLE

The early stories of the Fourth Doctor were characterised by a strong "horror" theme. The combination of writer Robert Holmes and producer Philip Hinchcliffe consciously took well known themes such as Frankenstein (*The Brain of Morbius*, *Robot*), transformation (*The Ark in Space*, *Planet of Evil*), alien abduction and even included some elements lifted directly from Universal horror movies, such as the mummies in *Pyramids of Mars*, although they were given a science fiction explanation, rather than the typical magic. This horror element attracted much



criticism, notably from Mary Whitehouse, and Hinchcliffe was moved on to police drama *Target* in 1977. The fourth season of Baker's run was produced by Graham Williams who was given specific instructions to lighten the tone of the stories, thus playing to Baker's strengths.

During the Fourth Doctor's run, in Season 17, the science fiction author Douglas Adams was script editor and his distinctive style can be seen in the dialogue and stories of some of the serials such as *City of Death* and *The Pirate Planet*. Adams' tenure is controversial with fans, some of whom believe that the humorous stories are uncharacteristic of the series, and others who contend that the diversity of the storytelling was one of the series' strong points.

In Season 18, John Nathan-Turner became the series' producer. He instituted a number of changes to the show, including toning down the humour. During this season, the Fourth Doctor became very much subdued and, on occasion, melancholy. At the time, Baker was also suffering from an undisclosed illness from which he eventually recovered. Both the actor and character seemed noticeably older in this season, due to Baker's gaunt appearance and greying hair; many of this season's stories also had an elegiac tone, with entropy and decay being a recurring theme. The Fourth Doctor's stories saw fewer recurring elements than previously with few aliens and monsters appearing in more than one story. The Daleks only appeared twice and the Cybermen only had one story *Revenge of the Cybermen* (though their appearance did mark a return to the series as the Third Doctor had not encountered them). UNIT, which had featured in most of the Third Doctor's adventures only appeared in four early Fourth Doctor stories, playing a minor role in their last appearance, Season 13's *The Seeds of Doom* in which none of the regular UNIT staff appeared.

LATER APPEARANCES

The Fourth Doctor appeared once more, in the 20th anniversary special *The Five Doctors*, however he is represented only in previously unbroadcast footage and does not interact with his four counterparts. In *The Five Doctors*, a renegade Time Lord attempts to pull the first five incarnations of the Doctor out of time; due to a complication, the Fourth Doctor (and Romana) become trapped in a "time eddy" of sorts, from which they are later freed. It is unclear whether the Fourth Doctor is aware of what happened to him.

THE FOURTH DOCTOR'S CATCHPHRASE

"Would you like a jelly baby?"

Portrayed by: Peter Davison
Years: 1981-1984
Number of series: 3
Appearances: 20 stories (69 episodes)
First appearance: *Logopolis*
Last appearance: *The Caves of Androzani*



BIOGRAPHY

The Fourth Doctor's regeneration into the Fifth was a problematic one, and nearly failed, with the Doctor briefly taking on personality aspects from his four previous incarnations. After recovering in the fictional city Castrovalva, he continued his travels with Tegan Jovanka, Nyssa of Traken and Adric. After trips to the future and the past encountering villains such as Monarch and the Mara, the Fifth Doctor was confronted with tragedy when Adric died trying to stop a space freighter from crashing into prehistoric Earth (*Earthshock*).

When the Doctor met a new companion, an alien boy stranded on Earth by the name of Vislor Turlough, he did not know that Turlough had been commissioned by the Black Guardian to kill him. Soon after, Nyssa left to help cure Lazar's Disease on the space station Terminus. After meeting the entities known as Eternals racing in yacht-like spacecraft for the prize of *Enlightenment*, Turlough broke free from the Black Guardian's influence, and continued to travel with the Doctor and Tegan.

The Doctor met three of his previous incarnations when they were summoned to the Death Zone on Gallifrey by President Borusa, who was attempting to gain Rassilon's secret of immortality. After further adventures in which the Doctor re-encountered old foes including the Silurians and the Sea Devils both Tegan and Turlough left the TARDIS. Tegan would find the death and violence they encountered on their travels too much to bear (*Resurrection of the Daleks*), and Turlough returned to his home planet of Trion.

Ultimately, the Fifth Doctor and his last companion Peri Brown were exposed to the drug spectrox in its deadly toxic raw form on Androzani Minor. With only one dose of the antidote available, he nobly sacrificed his own existence to save Peri, regenerating into the Sixth Doctor having expressed doubt (for the first time) that regeneration might be possible.

Somewhere in his life (perhaps set after the events of The Visitation) he crashed his TARDIS into the TARDIS of the Tenth Doctor and consequently nearly destroyed a "Belgium size" portion of the universe because of the paradox caused. However the Tenth Doctor, remembering the event, knew how to stop it because he recalled watching himself correct the mistake when he was the Fifth Doctor.

PERSONALITY

The Fifth Doctor was far more vulnerable, sensitive and reserved than his previous incarnations, and would often react to situations rather than initiate them. Unlike his more authoritative predecessors, he would treat his young companions as parts of a team, and would often willingly participate in situations under the leadership of someone else who had the strong command presence that he apparently lacked.

However, the Fifth Doctor's boyish appearance, nervous energy and charm all hid the fact that he was a Time Lord of great age, compassion and experience. This Doctor greatly abhorred violence and would often hesitate about taking matters into his own hands. For the first time



indecision weighed seriously on the character, and it had its consequences.

But this Doctor was also one of the most courageous of his incarnations. It was perhaps the awful realisation that his very existence begat violence, and the weight of companion Adric's death on his conscience, that led him to sacrifice his own existence to save his last companion, Peri.

The Fifth Doctor's chosen mode of dress was a variation of an Edwardian cricketer's uniform, and he was even seen to carry a cricket ball in one of his pockets (which saved his life in one adventure). He wore a cream-coloured frock coat, striped trousers, plimsoll shoes and occasionally a pair of spectacles. The Fifth Doctor also displayed an unusually acute sense of taste, similar to the Tenth Doctor.

On his lapel, this Doctor wore a celery stalk; he claimed in *The Caves of Androzani* that the celery would turn purple in the presence of certain gases in the "Praxis" range to which he was allergic, although this allergy was not mentioned by any incarnations before or since. He said that if that happened, he would then eat the celery (explaining, "If nothing else, I'm sure it's good for my teeth"). In the same story, while attempting to revive a feverish Peri from Spectrox Toxemia, he had noted that celery was an "excellent restorative from where he was from", but that "the human olfactory was comparatively feeble".

Peter Davison stated in an interview on the DVD of *Castrovalva*, that he thought the clothes he wore were far too "designed" and that he would have still kept them, but wanted to add some individual flair to them, as other actors portraying the Doctor have done in the past.



The Fifth Doctor was also the last to use the original sonic screwdriver, which is destroyed during *The Visitation*, although the Seventh and subsequent Doctors were later seen using new versions of the tool. In *Time Crash*, he declined to borrow the Tenth Doctor's sonic screwdriver, prompting the Tenth Doctor's sarcastic remark, "I'm the Doctor, I can save the Universe with a kettle and some string. And look at me, I'm wearing a vegetable."

STORY STYLE

After the famous and popular Fourth Doctor (as played by Tom Baker), the decision was taken for the next Doctor to be played by someone who presented something of a physical contrast to Baker and by an actor who was already firmly established in the British public's mind. Peter Davison was chosen, due in no small part to his popular and critically acclaimed role as Tristan Farnon in *All Creatures Great and Small*, a BBC series based on the books of James Herriot.

The Fifth Doctor's era was notable for a "back to basics" attitude, in which "silly" humour (and, to an extent, horror) was kept to a minimum, and more scientific accuracy was encouraged by the producer, John Nathan-Turner. It was also notable for the reintroduction of many of the Time Lord's enemies; such as the Master, the Cybermen, Omega (a founding-father of Gallifrey), the Black and White Guardians, the Sea Devils, and the Silurians.

LATER APPEARANCES

Davison returned to the role briefly in the 1993 charity special *Dimensions in Time*. In 2007, Davison, at age 56, appeared alongside Tenth Doctor David Tennant in a *Doctor Who* special for Children in Need, written by Steven Moffat and titled *Time Crash*. This was the first official time that a Doctor from the New Series met a Doctor from the original 26-year run. This is also the first multi-Doctor story in the New Series and the first televised one since *The Two Doctors*.

Portrayed by: Colin Baker
Years: 1984-1986
Number of series: 3
Appearances: 11 stories (31 episodes)
First appearance: *The Caves of Androzani*
Last appearance: *Time and the Rani*



BIOGRAPHY

The Sixth Doctor's regeneration was initially unstable, and in *The Twin Dilemma*; he starts behaving erratically and he nearly strangled Peri before he came to his senses. He encountered many old foes including the Master, Cybermen and Daleks, and even shared an adventure with his own second incarnation while facing the Sontarans. Also he met for the first time another renegade Time Lord, the Rani, an evil scientific genius whose villainy comes not from the usual variety of lust for power and suchlike, but from a mindset that treats everything (including morality) as secondary to her research.

Later, the Doctor was taken out of time and space and was charged by the High Council of Gallifrey for transgressing the First Law of Time, which forbids interference with outside worlds, putting him on trial for the second time by his own race.

In the first two segments of the trial, *The Mysterious Planet* and *Mindwarp*, the prosecutor, a mysterious figure known as the Valeyard, used events from the Doctor's past and the present as proof of the Doctor's guilt. The third segment, *Terror of the Vervoids*, presented future events as the Doctor's defence, while in the final segment, *The Ultimate Foe*, the Doctor's trial is abruptly stopped by accusations of subterfuge; the Doctor faces off with the Valeyard and his old rival, the Master, to clear his name and to save the High Council.



The prosecutor, the Valeyard, turned out to be a possible future, and evil, incarnation of the Doctor himself. The Doctor's attempts to prevent the Valeyard from killing the High Council were impeded by the Master's machinations: the Master was attempting to concurrently dispose of the Doctor and seize power during an insurrection. Ultimately, the Doctor thwarted Valeyard by causing the destruction of the Matrix archive. The Inquisitor was then fully aware of the situation and cleared the Doctor of all charges. However, the events of the trial tangled the Doctor's timeline slightly, as he left in the company of Mel, whom he technically had not yet met.

When the TARDIS was attacked by his old enemy the Rani, the Sixth Doctor was somehow injured and regenerated into the Seventh Doctor; the exact cause of the regeneration, however, has never been revealed on-screen.

PERSONALITY

The Sixth Doctor was an unpredictable and somewhat petulant egotist, whose garish, multicoloured attire reflected his volatile personality. He was both portentous and eloquent and his unpredictability was made even wilder by his mood swings, manic behaviour, bombastic



outbursts and glib, unflappable wit. He was also of a fatalistic nature, who had also come into being following dire emotional and physical circumstances.

The Sixth Doctor was almost supremely confident in his abilities and did not suffer fools gladly; he sometimes seemed to endure Peri's presence far more than he actually appreciated it, and his superiority complex applied to almost everyone he encountered. However, not only did his melodramatic arrogance and caustic wit eventually subside, it actually hid the fact that he had a strong moral sense and a heart of gold (glimpsed in *Revelation of the Daleks*, in which he showed great compassion to a dying mutant). Underneath his blustering exterior, he was more determined than ever in his universal battles against evil, possessed of a tenacity and a thirst to do what was right that was far more visible than ever before. Despite his often unstable demeanour, he was always ready to act when necessary, and very little, even his companions, could hope to stand in his way.

His condescension towards the universe around him also extended to his companions, especially Peri. While his use of violence and his abrasive relationship with her were both often criticised by fans, the violence was largely in self-defence, and his relationship with Peri had mellowed when the programme returned from hiatus for Season 23's *The Trial of a Time Lord*. He was well known for his love of cats, and always wore one of a number of cat-shaped pins or brooches on the lapel of his patchwork coat, itself said to be the height of fashion on a distant planet.



The events surrounding the production of *Doctor Who* in the mid-1980s caused the Sixth Doctor's tenure to be cut short, and for a long time Colin Baker bore the brunt of the blame as the "unlikeable" Doctor. This has since been attributed largely to the somewhat weaker writing of that era. Also, the Sixth Doctor's return in the Big Finish Productions audio plays, voiced by Baker, have gone some way to changing this impression, with the Sixth Doctor appearing to be a somewhat calmer, wittier and altogether happier character (attributed in-story to the influence of companion Evelyn Smythe). In a 2001 poll in *Doctor Who Magazine*, Baker was voted the "greatest Doctor" of the audio plays.

STORY STYLE

The Sixth Doctor's brightly coloured, mismatched clothes and brash personality set him apart from all his previous incarnations. Season 22 attracted some criticism for its violent content. Ironically, torture for entertainment was explored as a theme in the story *Vengeance on Varos*. After the 18-month hiatus, Season 23 featured a reduction of episodes produced, and the 14-part serial *The Trial of a Time Lord* was felt by some fans to reflect the fact that the series itself was "on trial" at this time.

Portrayed by: Sylvester McCoy
Years: 1987-1996
Number of series: 3
Appearances: 12 stories (42 episodes)
First appearance: *Time and the Rani*
Last appearance: *Doctor Who: The movie*



BIOGRAPHY

When the TARDIS was attacked by the Rani, the Sixth Doctor was injured and forced to regenerate. After a brief period of post-regenerative confusion and amnesia (chemically induced by the Rani), the Seventh Doctor thwarted the Rani's plans, and rejoined his companion Mel for whimsical adventures in an odd tower block and a Welsh holiday camp in the 1950s. On the planet Svartos, Mel decided to leave the Doctor's company for that of intergalactic rogue Sabalom Glitz. Also at this time, the Doctor was joined by time-stranded teenager Ace. Although he did not mention it at the time, the Doctor soon recognised that the ancient entity known as Fenric was responsible for the Time Storm which transported Ace from 1980s Perivale to Svartos in the distant future. The Doctor took Ace under his wing and began teaching her about the universe, all the while keeping an eye out for Fenric's plot.

The Doctor began taking a more active approach to defeating evil, using the Hand of Omega as part of an elaborate trap for the Daleks which resulted in the destruction of their home planet, Skaro. Soon afterwards, the Doctor used a similar tactic and another Time Lord relic to destroy a Cyberman fleet. He also engineered the fall of the oppressive government of a future human colony in a single night and encountered the Gods of Ragnarok at a circus on the planet Segonax, whom he had apparently fought throughout time.

The Seventh Doctor's manipulations were not reserved for his enemies. With the goal of helping Ace confront her past, he took her to a Victorian house in her home town of Perivale in 1883 which she had burned down in 1983. Eventually, the Doctor confronted and defeated Fenric at a British naval base during World War II, revealing Fenric's part in Ace's history. The Doctor



continued to act as Ace's mentor, returning her to Perivale; however, she chose to continue travelling with him. The circumstances of her parting from the Doctor were not shown on television.

Near the end of his incarnation, the Seventh Doctor was given the responsibility of transporting the remains of his former enemy the Master from Skaro to Gallifrey. This proved to be a huge mistake: despite having a limited physical form, the Master was able to take control of the Doctor's TARDIS and cause it to land in 1999 San Francisco, where the Doctor was shot in the middle of a gang shoot-out.

PERSONALITY

While the Seventh Doctor would sometimes act like a buffoon, he usually preferred to manipulate events from behind the scenes; much like his second incarnation, he was prepared to play the fool in order to trick his foes into underestimating him, inevitably leading to their defeat at his hands. Surprisingly, given his appearance and stature, he was actually capable of



both directly and indirectly taking control of situations involving strangers, using his greater intelligence to assess and direct events.

He was empathic to his friends (and even his enemies, such as Helen A) and somewhat melancholic at times (such as during Mel's departure and before his decision to eradicate the Daleks) but now placed greater burdens upon himself in the name of protecting the universe. This may have lead him to surround his true intentions in mystery and the use of sleight of hand as befit his fondness for performance, in effect, subverting his more lighthearted qualities to complement and enhance his heroic and darker ones.

Concerned with the bigger picture, he would sometimes overlook the finer details and his planning, both pre-prepared and improvised, would sometimes have fatal results and consequences. When he acted to end threats, it was usually a ruthless and final maneuver. He was also not above hiding the truth from his friends and allies and using them in order to complete his schemes and gambits. His tendency to reveal only select information to his companion Ace — as well as anyone else around them — was utilised both in her education and in their adventures, as if he was the only one who should know all the answers and others should come to their own conclusions. At two points he even abused Ace's trust in him, once to develop her as a person and again to save her life (on both occasions, freeing her from the evil influences that had haunted her during her life).

In spite of his immense fondness for her, and her for him, he often frustrated her with his secretive nature as his alien behaviour, the great importance of his objectives (especially his focus on obliterating enemies from his past) and his strong desire to both educate and protect her would lead him to keep even her in the dark and would even subordinate her feelings towards him in order to succeed in their battles. In fact, while he appeared to be an unassuming figure, fond of performing magic tricks and displaying notable showmanship, the Seventh Doctor was actually quite powerful and calculating, for he would use his friends and foes alike as pawns in his elaborate chess game against "evil". As Ace put it, he was "well devious."

In direct contrast to his third incarnation, this Doctor was absolutely opposed to violence of any sort (as demonstrated in stories such as *Battlefield*, where he stops a battle merely by ordering the warriors to desist) and he was totally against using firearms (even to the extent of "talking down" a soldier ordered to execute him in *The Happiness Patrol*), although he also proved capable of rendering a man unconscious with a touch. Instead, he managed to talk his enemies into submission (as seen in *Remembrance of the Daleks*, where he taunts the seemingly last Dalek in existence into suicide, and in *Ghost Light*, where he defeats the malevolent Light by telling him the folly of trying to prevent evolution), while perhaps his most definitive stand against violence and savagery was taken when he faced down his arch-foe the Master in *Survival* whilst resisting the animalistic influence of an alien world.

He also displayed a talent for hypnosis on various occasions that appeared to be much stronger than in past incarnations. It is indeed fitting that this, at times the darkest Doctor of all, should not directly use physical force to implement his actions, even though he seemed to have the universe's weight on his shoulders more often than any other Doctor. These trends continued in the *Virgin New Adventures*, where the Doctor would be prepared to destroy planets in the name of the greater good, and his companions were not always sure whether they could trust him. However, the mysterious Seventh Doctor eventually became slightly less dark and manipulative towards the end of his incarnation.

The Doctor's outfit in this incarnation was calmer than his previous attire, but as idiosyncratic as any other. Although a seemingly casual outfit that reflected the Seventh Doctor's initially easy and whimsical manner, it took on a new light when he became more scheming and prepared in his missions. To reflect the emergence of his personality's more mysterious aspects, his coat, hatband, handkerchief, scarves and tie became more muted and darker in colour.

STORY STYLE

In Season 24, the Seventh Doctor era began with a light-hearted approach, with stories like *Delta and the Bannermen* clearly aimed at a younger audience. However, in the final two seasons with Andrew Cartmel as script editor, the stories soon explored the true nature of the Doctor, hinting at dark secrets in his past. In *Silver Nemesis*, Lady Peinforte hints she knows the Doctor's secret of being more than just a Time Lord (deleted scenes in *Remembrance of the Daleks* and *Survival* also refer to this). Ace also became the focus of a dedicated character arc that was seeded from her introduction onwards and prominently played out during Season 26.



With the cancellation of the series, these developments were never fully played out in the television series, but some of them were revealed in the *Virgin New Adventures*. Marc Platt's novel *Lungbarrow* is usually considered to be the conclusion of the "Cartmel Masterplan". In that novel, the Doctor is revealed to be the reincarnation of "the Other", a shadowy figure and contemporary of Rassilon and Omega from Ancient Gallifrey. *Lungbarrow* was originally intended for Season 26, but producer John Nathan-Turner felt that it revealed too much of the Doctor's origins. It was reworked to become *Ghost Light* instead.

THE SEVENTH DOCTOR'S CATCHPHRASE

"I'm the Doctor, this is my friend Ace." (Which is usually interrupted.)

Portrayed by: Paul McGann
Years: 1996
Number of series: None
Appearances: 1 story (1 episode)
First appearance: *Doctor Who*
Last appearance:



BIOGRAPHY

The Eighth Doctor made his first (and to date, only) television appearance in the 1996 *Doctor Who* television movie, the first time the Doctor had returned to television screens since the end of the original series in 1989.

After the Seventh Doctor was caught in the crossfire of a gang shoot-out in 1999 San Francisco he was taken to a hospital where surgeons, confused by his double heartbeat, attempted to correct a non-existent fibrillation. Their efforts instead "killed" the Doctor, triggering a regeneration into his eighth incarnation.

At the time of his injury, the Doctor had been transporting the remains of his long-time nemesis the Master from the planet Skaro to Gallifrey. (Although its interesting to note that in *Remembrance of the Daleks* featuring the Seventh Doctor, Skaro was destroyed by the Hand of Omega).

The Master, however, was not completely dead, and was able to possess a human form. In an attempt to steal the Doctor's remaining lives, the Master opened the Eye of Harmony within the TARDIS, and nearly destroyed the planet Earth as people celebrated the end of the millennium. However, with the aid of Dr Grace Holloway, the Doctor was able to stop the Master's plan; the



Master was sucked into the Eye, apparently dying once and for all. The Master would, however, return in *Utopia*.

The exact circumstances of the Eighth Doctor's regeneration into the Ninth have not yet been revealed. An off-hand remark by the Ninth Doctor in the 2005 episode *Rose* (commenting on the size of his own ears) suggests that the regeneration took place shortly before that story. Due to this, many fans believe that it was the Eighth Doctor who participated in the Time War between the Daleks and the Time Lords which all but wiped out both races. Such speculation extends to the Time War being the cause of the Eighth Doctor's regeneration.

Despite the fact the Eighth Doctor appeared on television only once, he is the most prolific of all the Doctors (to date) in terms of number of individual stories, published in novel, novella, short story and audio form.

Literature aside, counting his performances in the role – all but one being audio-only – McGann is easily as prolific as many of his fellow *Doctor Who* stars. In 2007, the Eighth Doctor finally made a second appearance (of sorts) within the television series' continuity, in the episode *Human Nature*. He appears on-screen as a sketch (alongside other incarnations) in the book "A Journal of Impossible Things" by John Smith. A brief soundbite of the Doctor's struggle with the Master was heard at the conclusion of *Utopia*, before the Master's regeneration.

In September 2006, *Doctor Who Magazine* announced a new audio miniseries featuring the Eighth Doctor and new companion Lucie Miller (played by Sheridan Smith), set later in the character's chronology. Produced by Big Finish Productions, the miniseries was broadcast on BBC7; they began on New Year's Eve 2006 and ended on the 18th February 2007. The miniseries consisted of eight episodes, constituting six stories; these are *Blood of the Daleks*, *Horror of Glam Rock*, *Immortal Beloved*, *Phobos*, *No More Lies* and *Human Resources*. In this series, the Time Lords have placed Lucie Miller in the Doctor's care as part of a "witness protection programme", contrary to the wishes of either the Doctor or Lucie.

A second series of adventures featured the Doctor and Lucie and being released monthly on CD by Big Finish Productions beginning in January 2008; in this second series the Doctor and Lucie meet old enemies as Autons, Zygons and Morbius. A third series has been confirmed to begin recording in the summer of 2008. It was also confirmed in *Doctor Who Magazine* that the Wirrn, who originally appeared in Tom Baker's second story *The Ark in Space*, will return in a story written by Nicholas Briggs.

PERSONALITY

The Eighth Doctor, a Byronesque figure who is arguably the most human and romantic of all of his incarnations, encouraged those around him to seize life instead of withdrawing from it. He also seemed to enjoy giving people hints of their own futures, apparently to prod them into making the right decisions. It is unclear if the Eighth Doctor's knowledge of people's futures comes from historical expertise, psychic power or precognitive ability.

However, as with the Fifth Doctor, the debonair Eighth Doctor's youthful, wide-eyed enthusiasm actually hid a very old soul with perhaps a darker side. In fact, whereas the Eighth Doctor of the audio plays (voiced by McGann) and the comic strip hew closely to the television movie Doctor, the Eighth Doctor of the novels exhibited what was, at times, a much darker personality,

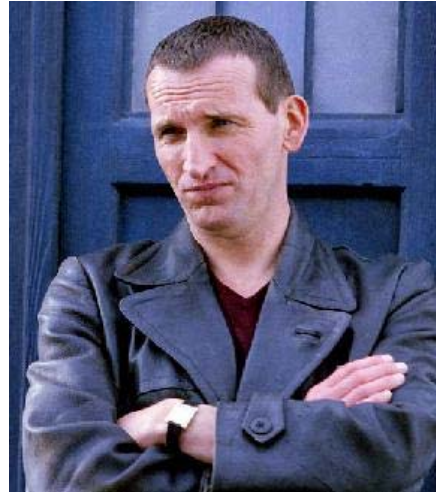


perhaps due to the rather traumatic adventures that he underwent. In all his iterations, the Eighth Doctor has proven extremely prone to bouts of amnesia, a tendency apparently inspired by the plot of his sole television appearance.

The Eighth Doctor also attracted controversy in the television movie, breaking the long-standing taboo against romantic involvement with his companions by kissing Grace Holloway.

However, in the spin-off media that followed, the Eighth Doctor has often been the object of romantic interest, but has shown little to no romantic inclinations of his own. He also demonstrates, in his first and only televised appearance, a penchant for sleight of hand. He manages to "lift" or pickpocket various items from certain people he meets during his first adventure.

Portrayed by: Christopher Eccleston
Years: 2005
Number of series: 1
Appearances: 10 stories (13 episodes)
First appearance: *Rose*
Last appearance: *The Parting of the Ways*



BIOGRAPHY

The Ninth Doctor is (to the best of his knowledge) the only survivor of the Time War. It is unspecified whether it was this incarnation of the Doctor or the previous incarnation who fought in the war, though popular continuity argues that it was the events of the Time War that caused the Eighth Doctor's regeneration into the Ninth.

After his regeneration (which has not yet been seen on-screen), he helped save London from an invasion by the Autons, living plastic automatons animated by the Nestene Consciousness. He did this with the help of Rose Tyler, a teenager whom he subsequently invited to be a companion in his travels. The Doctor showed Rose the far future and Victorian Britain before returning to Rose's own era where they fought off an attempt to destroy the Earth by the alien Slitheen family. After this, they journeyed to Utah in 2012 where the Doctor found that a single Dalek was being kept in a secret museum filled with alien artefacts. There, the first details of the Time War fought by the Time Lords and Daleks were revealed and how it concluded with the mutual annihilation of both races, leaving the Doctor the last of the Time Lords. The Doctor and Rose were also joined by a young man named Adam Mitchell.

The Doctor, Rose and Adam travelled to the future to Satellite Five, where they discovered a plot by the Jagraffess to manipulate Earth through its mass media. When Adam tried to smuggle future knowledge back to his own time, he became the first companion to be deliberately exiled from the TARDIS. After this, Rose persuaded the Doctor to return to the day her father, Pete Tyler, died, creating a temporal paradox by saving him which nearly led to disaster until Pete sacrificed himself to set time right once more.



Following a mysterious spaceship to wartime London in 1941, the Doctor and Rose met Captain Jack Harkness, a confidence trickster and former Time Agent from the 51st century. Jack's latest con nearly caused a deadly nanotechnological plague to sweep through the human race, but he helped the Doctor and Rose end it before joining the TARDIS crew. Going back to Cardiff to refuel the TARDIS from the rift placed there, the Doctor, Rose and Jack found that one of the Slitheen had survived, posing as Margaret Blaine, the city's mayor. Blaine was exposed to the heart of the TARDIS and was regressed into an egg. It was during this episode that the Doctor first noticed that he and Rose had kept coming across the words *Bad Wolf*.

At some point, the Ninth Doctor had at least three unchronicled adventures involving the sinking of the RMS Titanic, the assassination of John F. Kennedy in 1963 and the eruption of Krakatoa in the 19th Century. These are revealed in *Rose*, but their placement in the Ninth Doctor's chronology remains unknown. Many fans assume that they must occur after *Rose* — but necessarily before his regeneration at the end of the series — since the Doctor's comments about his appearance in that first episode suggest he has only recently regenerated (or at least



not had an opportunity to look in a mirror since, although his evaluation of his appearance is not particularly in-depth, either suggesting prior awareness or a lack of interest).

However, the first of these adventures may actually have taken place immediately after his regeneration, since he is shown in a photo (taken in Southampton in 1912) to be wearing period clothes which resemble those worn by the Eighth Doctor. The

Ninth Doctor refuses to make any concessions to contemporary fashion elsewhere in his travels (though he later insists that Rose dress appropriately for the Victorian era), being very precious about his look, which is deliberately most unlike that worn by any previous incarnations. Also, it is strongly implied that he saved the family pictured with him, by dissuading them from boarding the doomed ship. One episode later, he reveals that he himself was on board and ended up clinging to an iceberg. It has been speculated that the other named adventures occur at the end of *Rose*, in between the Doctor departing in the TARDIS and returning to invite Rose to join him.

When the Doctor and his companions became caught in a series of deadly versions of 20th century gameshows, they found themselves at the mercy of the Bad Wolf Corporation, based on Satellite Five, but a century after their last visit. However, the true enemy was soon revealed to be the Daleks. The Dalek Emperor had survived the Time War and had rebuilt the Dalek race. The Doctor sent Rose back to her own time in the TARDIS, before attempting to destroy the Dalek army. However, when she saw more "Bad Wolf" graffiti, she realised it was somehow a message linking her to the events in the future. Managing to open up the heart of the TARDIS, she absorbed the energies of the time vortex, and used it to destroy the Daleks. In order to save Rose from being consumed from within by those energies, the Doctor absorbed the fatal energy himself. However, the damage to his cells caused him to regenerate into the Tenth Doctor.

PERSONALITY

As a character, the Ninth Doctor is less of a central heroic figure than an enabler, encouraging his companions and other people he meets to act upon their more positive impulses. Those he meets (in particular Captain Jack Harkness) often credit him with making them better people.

The Doctor's ninth incarnation was perhaps the most gritty, working class and informal, masking a lonely, guilt-ridden and melancholic personality with an almost manic exterior. Similar to the Fourth Doctor, he would often make jokes in the face of danger, but then become grim and serious when on his own. He also tended to be fatalistic at times, to the point of near-panic when he and Rose were cornered in *The Unquiet Dead* and he realised that he was going to die.



Despite being impatient with humans, who he often referred to as "stupid apes", the Ninth Doctor was far more tactile with, and reliant upon, his human companions than previous



incarnations. He was notably both sentimental and emotional, especially where his closest friend, Rose, was concerned, to the point of allowing her to view her parents' marriage and her father's last moments - the latter being just one example of his occasional lack of caution.

The Ninth Doctor was quite colloquial in his language and spoke with a distinctly Northern accent. Although the Seventh and Eighth Doctors spoke with non-Received Pronunciation accents, the Ninth's era was the first time this was commented on in the series. When Rose questioned him on why, if he was alien, he sounded like he was from the North, the Doctor retorted, "Lots of planets have a North!" Much of the Ninth Doctor's melancholy, lack of patience, and hard-bitten edge could be attributed to feelings of guilt at being the sole survivor of the Time War between the Time Lords and the Daleks. This darker side came to the fore when he encountered the lone Dalek in *Dalek*, exhibiting an angry, merciless and vengeful streak which surprised even Rose and led to the Dalek commenting that the Doctor would make a good Dalek.

However, a more light-hearted enthusiasm would often surface on occasion, sometimes finding manic delight in tense situations such as his meeting with Charles Dickens (of whom he is a well-versed fan) whilst pursuing a kidnapped Rose. He also displayed a wide pop-cultural knowledge ranging from Dickens to 21st century celebrity gossip, while his joy on saving the victims of the nanogene attack in 1940s London, thus totally avoiding fatalities, restored some of his optimism and self-belief. Ultimately, the Doctor was able to put some of his demons to rest and seemed to find peace towards the end of his incarnation. On several occasions, the Doctor indicates that he is 900 years old, the same age as the Sixth Doctor claims to be in *Revelation of the Daleks*. This appears to contradict the original series in which the Seventh Doctor, following his regeneration in *Time and the Rani*, claimed to be 953 years of age, and who was in turn followed by the Eighth Doctor. To date this discrepancy has yet to be addressed on-screen.



As befitting his more rugged, moodier behaviour, the Ninth Doctor was more streetwise in his appearance than his predecessors. In contrast to the signature costumes of previous Doctors, the Ninth Doctor dressed in a non-descript fashion: a plain black leather jacket with a dark jumper (the only item he regularly changed, although it always only the colour, not the cut) and trousers. Harkness, upon first meeting the Doctor and Rose, commented that they were definitely not dressed to blend into 1941 London, the Doctor looking like "a U-boat captain!" Also, unlike other Doctors, he wore his hair close cropped.

STORY STYLE

Under producer Russell T. Davies, the New Series was aimed at a contemporary audience, and its stories had a more frenetic pace than the classic series. Rather than four- to six-part serials of 25-minute episodes (the most common format of the original series), most of the Ninth Doctor's stories consisted of individual 45-minute episodes, with only three stories out of ten being two-parters.

The thirteen episodes were, however, loosely connected in a series-long story arc which brought their disparate threads together in the series finale. Also, like the original series, stories often flowed directly into one another or were linked together in some way. Notably, in common only with seasons 7 and 26 of the original series, every story of the season took place on or



near Earth. This fact is directly addressed in the *New Series Adventures* novel *The Monsters Inside*, in which Rose and the Doctor joke about the fact that all their adventures to date have taken place on Earth or on neighbouring space stations.

The stories of Series 1 varied quite significantly in tone, with the production team showcasing the various genres inhabited by *Doctor Who* over the years. Examples include the "pseudo-historical" story *The Unquiet Dead*; the far-future whodunit of *The End of the World*; Earthbound alien invasion stories in *Rose* and *Aliens of London / World War Three* and the "base under siege" in *Dalek*. The episode *Boom Town* included a reference to *The Monsters Inside*, becoming the first episode to acknowledge (albeit in a subtle way) spin-off fiction.

THE NINTH DOCTOR'S CATCHPHRASE

"Fantastic!"

Portrayed by: David Tennant
Years: 2005-Ongoing
Number of series: 4
Appearances: 31 stories (42 episodes)
First appearance: *The Parting of the Ways*
Last appearance: *Ongoing*

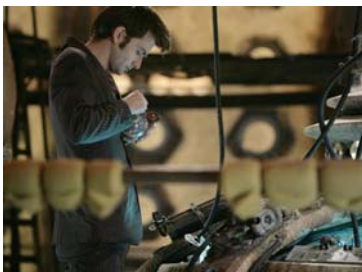


BIOGRAPHY

The Ninth Doctor regenerates into the Tenth due to cellular damage caused by absorbing the energies of the time vortex at the climax of *The Parting of the Ways*. In the *Children in Need Special*, the Doctor initially exhibits stable behaviour as he introduces his new form to Rose Tyler, showing particular interest in his appearance; but soon begins acting erratically and says that his regeneration has "gone wrong". He remains in a delirious or comatose state through most of the events of *The Christmas Invasion* until his regeneration is settled through absorbing the free radicals and tannin from some hot tea that had dripped onto a power source inside the TARDIS. He then saves the Earth from invasion by defeating the leader of the alien Sycorax using a satsuma.

The Doctor seemed disappointed that his tenth incarnation was not "ginger". Instead of the Ninth Doctor's leather jacket, the Tenth chose a dark brown pinstripe suit, shirt and tie, a light brown overcoat (which he claims was given to him by Janis Joplin), and a pair of cream-coloured Converse All Stars from the TARDIS wardrobe, a costume which Tennant described as "geek chic". In *Smith and Jones*, he sported a new blue pinstripe suit and a pair of maroon Converse All Stars during the Judoon investigation and alternated between both suits on his subsequent adventures with Martha Jones.

According to an interview on Parkinson, David Tennant and Russell T Davies got the idea for the Tenth Doctor's suit and "chucks" costume from an outfit Jamie Oliver had worn on Parkinson just after David had taken the role. Another additional part of the Tenth Doctor's



costume is a pair of Dark Tortoise Shell Acetate Glasses, where since *The Christmas Invasion* he has required them in numerous episodes.

While the previous Doctor was never explicitly referred to as the Ninth on-screen, the exact number of incarnations thus far was confirmed in-series by sketches of the ten Doctors to date in the sketchbook "A Journal of Impossible Things" that appeared in 2007's *Human Nature* (although only five incarnations are visible on-screen, the other four appear on a two-page scan seen on BBC's website). In *School Reunion*, the Tenth Doctor commented to Sarah Jane Smith that he had regenerated half a dozen times since they had last met.

Rose and the Doctor first travel to New Earth, and later go on to rescue Queen Victoria from a werewolf where the Doctor is knighted as "Sir Doctor of TARDIS" as a reward — a title he later uses during his first journey with Martha Jones — although Victoria banishes them from the British Empire and sets up the Torchwood Institute to defend Britain from paranormal threats and wait for the Doctor's return. The Doctor develops romantic feelings for Madame de Pompadour while attempting to discover why clockwork androids on a 51st Century spaceship are stalking her throughout her life in *The Girl in the Fireplace*. In *Rise of the Cybermen* and *The Age of Steel*, with both Rose and Mickey, they meet Cybermen when the TARDIS falls to a parallel world. Later Rose and the Doctor also meet the Beast itself in *The Impossible Planet* and *The Satan Pit*.



Ultimately they finally encounter the Torchwood Institute in *Army of Ghosts*, which led to the Battle of Canary Warf between five million Cybermen and the four Daleks from The Cult of Skaro. The consequence of the battle is seen at the end of *Doomsday*, where Rose is seemingly stranded forever on the parallel world. At the end of the same episode, a bride named Donna Noble appeared in the TARDIS as a result of her Huon particle intake, and appeared in *The Runaway Bride*, where the Doctor defeats the Racnoss.

In *Smith and Jones* the Doctor meets Martha Jones and she joins him after they save each other's lives during a Plasmavore attack, and the Doctor offers her a single trip in the TARDIS by way of thanks. She continues following a trip to the Globe Theatre in *The Shakespeare Code*. With Martha the Doctor is possessed by a burning sun in 42, and makes himself human to elude the Family of Blood. Later they get stuck in 1969 in *Blink*, and travel to the end of the universe in *Utopia* where they are reunited with Captain Jack Harkness, and find that the Master is still alive.

In *The Sound of Drums* the doctor is aged for one hundred years by the Master as he takes control of everything. In *Last of the Time Lords* the Master suspends the capacity to regenerate of the Doctor and is aged again to 900 years, however he uses his telepathic skills over a year to tap into the Archangel satellite network to rejuvenate himself with humanity's belief in him. He is then able to manipulate the combined energy apparently created by that belief, using it alternately as a shield and as a weapon, in the form of telekinesis.

The Doctor re-offers Jack full-time companionship but the events of in *Last of the Time Lords* cause Jack to realise that his friends in Cardiff need him, declining the offer he had pined for. Martha returns to Earth to finish her medical training, but leaves her superphone with the Doctor



so she can call him if she wants to come back. The Doctor is prepared to go on his own when the Titanic crashes through the TARDIS walls. He finds that the Titanic is in fact a spaceship, and has to help it from falling on Buckingham Palace.

In *Partners in Crime* the Doctor meets Donna Noble again and both together go to Pompeii just the day of the eruption of Mount Vesuvius, visit the home planet of the Ood, and meet Agatha Christie in 1926. In *The Sontaran Stratagem*, Martha calls the Doctor to bring him back to Earth and teams with him and Donna to stop the Sontaran invasion. After these events, in *The Doctor's Daughter*, the TARDIS takes them to the planet Messaline in an unspecified time period.

Armed human colonists forcefully extrapolate the Doctor's DNA and create a young female soldier for their army. She later chooses the name "Jenny", as suggested by Donna, alluding to her status as a "generated anomaly". Despite being reminded of the loss of his family and his former status as a parent, the Doctor eventually accepts her as his 'daughter', only to be separated from her by the end of the episode after he believes her to have died, not knowing that she later returned to life.



In *Silence in the Library / Forest of the Dead*, the Doctor encounters Professor River Song, a 51st Century archaeologist he will apparently meet in the future and become very dear to him, presumably while he is still in his tenth incarnation. Whether viewers will ultimately learn what relationship the

Doctor has with Song is yet to be seen. It was never explicitly stated that she was a companion, but she states that they travelled together often and she gained his complete trust, to the point that she would eventually know the Doctor's true name, something even the Doctor's has never revealed.



In *The Stolen Earth* the tenth Doctor is shot by a Dalek while running toward Rose, who came back to find him from the parallel world. Captain Jack, Rose and Donna bring the Doctor into the TARDIS where he begins the regeneration process.

During the process, he directs the regeneration energy towards his previously severed hand that is connected to the TARDIS, keeping the Doctor in the same form. Later Donna Noble inadvertently causes a Time Lord-Human Meta-Crisis by touching the severed hand, which causes a half human, half Time Lord copy of the Doctor to be created. The finale episode *Journey's End* sees the defeat of the New Dalek Empire and Davros, and the Doctor bidding farewell to all six companions who assisted him in that episode: Jack, Martha, Mickey, Sarah Jane, Rose and Donna, as well as Jackie and his part-human clone.

PERSONALITY

The Tenth Doctor generally displays a light-hearted, talkative, easy-going, witty and somewhat cheeky manner, but combines this with a somewhat egocentric sense of unstoppable when facing his enemies. He is perhaps as ruthless and dangerous as his seventh incarnation ever was, although much less inclined to, or capable of, complex schemes and set goals. This emerged early on when he sent the Sycorax leader (who was attacking him from behind) falling



to his death while commenting that, with him, there were "no second chances". In *School Reunion*, he acknowledges that he is less merciful than he used to be and has stuck to his "one warning" code, punishing his enemies if they persist in their hostilities.

This was most explicitly demonstrated in *The Runaway Bride* when he drowned the Empress of Racnoss' children, and in *The Family of Blood* where he gave each Family member an individual and eternal punishment. In *Forest of the Dead*, the Doctor supports his immense self-belief in his abilities and authority in a different way by causing the Vashta Nerada to acquiesce to his ultimatum simply by ordering them to research his personal history.

However, in *Partners in Crime*, after giving his adversary, Miss Foster, an explicit warning, he tried to save her life at the end of the episode and did not punish her Adipose foster children "because they're children". Donna notes that Martha had been a positive influence on him, citing his infanticide of the Racnoss in their previous encounter. Like his past selves, he is critical of weapons, going as far as to describe people with guns as "the enemy" in *The Sontaran Stratagem*. His strong personal sense of justice makes him quick to anger when he feels it is violated, as in *New Earth* when he learned of the plague farm run by the Sisters of Plenitude, and after Prime Minister Harriet Jones had given the order to destroy the retreating Sycorax



ship, the Doctor warned her that he could "bring down" her government with six words: "Don't you think she looks tired?", whispered to Jones' aide, Alex.

Like the Seventh and Ninth Doctor, the Tenth sometimes uses a cheerful, energetic façade to mask inner emotions. He has a tendency to babble, mixing apparent nonsense with vital information, sometimes acting erratically to put his enemies off

guard like some of his earlier incarnations. He can also be rude on occasion, and is not always aware of it, being prone to making comments that to outsiders seem obtuse or rude, sometimes to his own embarrassment. In *The Christmas Invasion* and *Tooth and Claw*, he is surprised at his own unintentional rudeness when making disparaging remarks, and Jack Harkness, after reuniting with the Doctor, notes that his "new regeneration (is) kinda cheeky."

He has a tendency to use technobabble to describe scientific concepts before substituting it with a simpler, analogous explanation. Further to this, he tends to infantilise names and concepts - his description of non-linear temporal physics as "a big ball of wibbly wobbly, timey wimey stuff" is perhaps the most well known example. He is also able to rapidly switch between moods, from mania to anger to nonchalance and uses this as a form of reverse psychology on several occasions (*Fear Her*, *Love & Monsters* and *Army of Ghosts*). In the latter, by switching gears suddenly after failing to dissuade Yvonne Hartman from her current activities, he is able to make her uncertain enough to get his way. Unlike the Ninth Doctor, who showed off his vengeful, rage-filled dark side when up against the Daleks, the Tenth Doctor displayed a more confident, self-assured side when around them, but did not hesitate to taunt them.

It has been made clear that the Doctor is, despite constant interaction with others, a lonely person deep down. In *School Reunion*, he describes the ability of Time Lords to live so long as a curse, because while his human companions all someday leave him and eventually die, he continues to live. Other characters have also commented on the Tenth Doctor's loneliness. During a conversation with his nemesis, the Master, he admits that since the end of the Time War and the loss of the other Time Lords, he has been "lonely ever since", viewing the Master's return as the end of this loneliness. Indeed, when the Master subsequently dies, the Doctor openly weeps over his body.



While the Ninth Doctor was somewhat standoffish in certain situations, particularly "domestics", the Tenth is more extroverted and gregarious, having quickly established a firmer rapport with Rose Tyler's friends and family than he ever did in his previous incarnation, though his talkativeness sometimes irritates others not used to him. The Tenth Doctor is openly fond of mankind and is apparently in awe of their tenacity and curiosity, a trait previously exhibited by his fourth incarnation.

In *The Impossible Planet*, he hugs the leader of an Earth expedition for daring to explore a planet orbiting a black hole. In *The Age of Steel*, he describes human beings as both brilliant and stupid in the same sentence while arguing the necessity of emotions with the Cyber-Controller. The Doctor even goes so far as to exclaim he's willing to battle the Master across the cosmos as long as he leaves Earth alone in *The Sound of Drums*. However, he is also quick to criticise mankind when he feels it is necessary. Indeed, his confidence in the human race



becomes far less pronounced in later series, and at the end of *Midnight* he is left speechless after seeing how low they are able to go.

The Doctor also feels regret of the deaths of both his friends and enemies. In *Journey's End*, he has a flashback of those who have died instead of/for him, including Astrid Peth, Jenny, Luke Rattigan, and the air stewardess from *Midnight*. He also offers Davros the chance to escape the destruction of the Dalek mothership, but Davros spits the chance back at him, calling him the "Destroyer of Worlds" in his seemingly final moments.

The Tenth Doctor and Rose often faced their adventures with a cheerful, almost blasé attitude, even when terror and death happened around them, contrasting his previous selves, who displayed more serious attitudes when in trouble. Queen Victoria commented on this in *Tooth and Claw* when she banished them, as did Agatha Christie to the Doctor alone in *The Unicorn and the Wasp*. Producer Russell T. Davies hinted that there would be consequences to this carefree attitude later in the 2006 series. In *Doomsday*, the two were separated seemingly forever when Rose was left in a parallel universe as a consequence of foiling a Dalek and Cyberman invasion of Earth.

The series continued the exploration of the Doctor's romantic aspects, with the Tenth Doctor sharing kisses with Rose (albeit while she was possessed by Lady Cassandra) and Madame de Pompadour. In *School Reunion*, Sarah all but confesses that she had been in love with him. In *Doomsday*, during their farewell, Rose tells the Doctor she loves him; he begins to reply but only manages to say her name before the transmission is cut off, leaving him alone in the TARDIS with tears on his cheeks. After this, whenever he is reminded of Rose he sometimes becomes depressed or pensive. In the audio commentary for *Doomsday* the executive producer Julie Gardner claimed that she will confirm to the nation the Doctor was going to 'say it back', as the Human Doctor did later in *Journey's End*.

Later, the Doctor learnt that Martha harboured unrequited feelings for him before she left his company — which he inadvertently inspired by kissing her as a distraction — and also exchanged kisses with Astrid in honour of "an old tradition" from her home planet. Following the complications with Martha (for which he blames himself), the Doctor seems reluctant to embark on any other potentially romantic companionship, and makes sure that before allowing her to join him, Donna understands that all he wants is a friend. In keeping with this, when he is poisoned in *The Unicorn and the Wasp* and asks Donna to give him a shock of some kind, kissing him proves to be so out of character for her that it is sufficient to trigger the detox process.



The Tenth Doctor sometimes dons a pair of spectacles, like the Fifth Doctor, whose youthful appearance he shares. In *Time Crash*, the Tenth Doctor notes other inherited / inspired tendencies when meeting the Fifth Doctor aside from "the brainy specs" (which he observes were worn by the Fifth simply to look clever rather than out of necessity, therefore implying that his are used for the same reason) such as wearing plimsolls / trainers and both of their voices becoming high-pitched when shouting. He also exhibits a remarkable sense of taste, again similar to the Fifth Doctor (*Planet of Fire*), able to identify the blood type of a blood sample (*The Christmas Invasion*) or the presence of mistletoe oil (*Tooth and Claw*) just by licking. He also



shares the Fifth Doctor's skill with a cricket ball, as demonstrated in *Human Nature*. The Tenth also admitted to the Fifth that he was his favourite past incarnation.

The Tenth Doctor speaks with an Estuary English accent, rather than the Northern inflection that the Ninth Doctor used, the Received Pronunciation of most earlier Doctors, or Tennant's natural Scottish brogue. In a December 23 interview on BBC Radio 1, Tennant explained that a line had been scripted for the Christmas special explaining that the newly regenerated Doctor had imprinted on Rose Tyler's accent, "like a chick hatching from an egg," but the line was cut from the final programme. (ad the line been kept, it might have caused a continuity issue, since the first voices both the Sixth Doctor and the Eighth Doctor heard were American, and the Seventh Doctor sounded slightly Scottish despite first hearing an R.P. (or possibly Gallifreyan) accent. The Tenth Doctor also briefly affected a generic American Appalachian accent in the *Children in Need Special* and *The Christmas Invasion*, and a Scottish accent (David Tennant's own) in *Tooth and Claw*.

POPULAR RECOGNITION

In 2006, readers of *Doctor Who Magazine* voted Tennant's Doctor "Best Doctor", over perennial favourite Tom Baker. Also in 2007, UKTV Drama released the results of its "Who is the Greatest Doctor Who Poll?" with David Tennant landing first place with over eight thousand votes about Tom Baker.

THE TENTH DOCTOR'S CATCHPHRASE

"I'm sorry, I'm so sorry..."

"Brilliant"

"Allons-y!"

THE SERIES

OVERVIEW

Doctor Who originally ran for 26 seasons on BBC1, from 23 November 1963 until 6 December 1989. During the original run, each weekly episode formed part of a story (or "serial") — usually of four to six parts in earlier years and three to four in later years.

Three notable exceptions were the epic *The Daleks' Master Plan*, which aired in twelve episodes (plus an earlier one-episode teaser, *Mission to the Unknown*, featuring none of the regular cast); the 10-episode serial *The War Games* and *The Trial of a Time Lord* which ran for 14 episodes (containing four stories often referred to by individual titles, and connected by framing sequences) during Season 23. Occasionally serials were loosely connected by a storyline, such as Season 16's quest for *The Key to Time* or Season 18's journey through E-Space.



The programme was intended to be educational and for family viewing on the early Saturday evening schedule. Initially, it alternated stories set in the past, which would teach younger audience members about history, with stories set either in the future or in outer space to teach them about science. This was also reflected in the Doctor's original companions, one of whom was a science teacher and another a history teacher. However, science fiction stories came to dominate the programme and the "historicals", which were not popular with the production team, were dropped after *The Highlanders* (1967). While the show continued to use historical settings, they were generally used as a backdrop for science fiction tales, with one exception: *Black Orchid* set in 1920s Britain.

The early stories were more serial-like in nature, with the narrative of one story flowing into the next, and each episode having its own title, although produced as distinct stories with their own production codes. Following *The Gunfighters* (1966), however, each serial was given its own title, with the individual parts simply being assigned episode numbers. What to name these earlier stories is often a subject of fan debate. Writers during the original run included Terry Nation, Henry Lincoln, Douglas Adams, Robert Holmes, Terrance Dicks, Dennis Spooner, Eric Saward, Malcolm Hulke, Christopher H. Bidmead, Stephen Gallagher, Brian Hayles, Chris Boucher, Peter Grimwade, Marc Platt and Ben Aaronovitch.



The serial format changed for the 2005 revival, with each series consisting of thirteen 45-minute, self-contained episodes (60 minutes with adverts on commercial channels overseas). This includes three two-parters and a loose story arc per season whose elements are brought together in the season finale. Like the original serial format in the the William Hartnell era (from the opener, *An Unearthly Child* - Season 1 to *The Gunfighters* - Season 3), two-part episodes have separate titles.

747 *Doctor Who* instalments have been televised since 1963, ranging from 25-minute episodes (the most common format), to 45-minute episodes (for *Resurrection of the Daleks* in the 1984 series, a single season in 1985, and the revival), to two feature-length productions (1983's *The Five Doctors* and the 1996 television movie), to the two 60-minute Christmas specials produced for the revival, and the more recent 72 minute 2007 Christmas Special.

Doctor Who, having already completed 751 episodes, surpassed the number of individual instalments of the *Star Trek* franchise (726 episodes over six programmes) by the last episode of the 2008 series (although the actual amount of produced material, in actual hours and minutes, measures just over half of the American science-fiction staple, due to its half-hour format, compared to *Star Trek*'s hour-long format, as well as *Trek*'s 10 feature-length films). *Doctor Who* also has the distinction (over *Star Trek*) of a lengthly contiguous run (the original *Star Trek* series aired for only 3 years on American network television).

MISSING EPISODES

Between about 1967 and 1978, large amounts of older material stored in the BBC's video tape and film libraries were destroyed or wiped. This included many old episodes of *Doctor Who*, mostly stories featuring the first two Doctors, William Hartnell and Patrick Troughton. Archives are complete from the programme's move to colour television (starting from Jon Pertwee's time as the Doctor), although a few Pertwee episodes have required substantial restoration; a handful have only been recovered in black and white and several only survive as NTSC copies recovered from North America. In all, 108 of 253 episodes produced during the first six years of the programme are not held in the BBC's archives. It has been reported that in 1972 all episodes then made were known to exist at the BBC, whilst by 1978 the practice of wiping tapes had ended.



Some episodes have been returned to the BBC from the archives of other countries who bought copies for broadcast, or by private individuals who got them by various means. Early colour videotape recordings made off-air by fans have also been retrieved, as well as excerpts filmed off the television screen onto 8 mm cine film and clips that were shown on other programmes. Audio versions of all of the lost episodes exist from home viewers who made tape recordings of the show. In addition to these, there are photographs made by photographer John Cura, who was hired by the BBC to document the filming of many of their most popular programmes during the 1950s and 1960s, including *Doctor Who*. These have been used in fan reconstructions of the serials. These amateur reconstructions have been tolerated by the BBC, provided they are not sold for profit and are distributed as low quality VHS copies.

One of the most sought-after lost episodes is Part Four of the last William Hartnell serial, *The Tenth Planet* (1966), which ends with the First Doctor transforming into the Second. The only portion of this in existence, barring a few poor quality silent 8 mm clips, is the few seconds of the regeneration scene, thanks to it having been shown on the children's magazine show *Blue Peter*. With the approval of the BBC, efforts are now under way to restore as many of the episodes as possible from the extant material. Starting in the early 1990s, the BBC began to release audio recordings of missing serials on cassette and compact disc, with linking narration provided by former series actors. "Official" reconstructions have also been released by the BBC on VHS, on MP3 CD-ROM and as a special feature on a DVD. The BBC, in conjunction with animation studio Cosgrove Hall has reconstructed the missing Episodes 1 and 4 of *The Invasion* (1968) in animated form, using remastered audio tracks and the comprehensive stage notes for the original filming, for the serial's DVD release in November 2006. Although no similar reconstructions have been announced as of early 2007, Cosgrove Hall has expressed an interest in animating more lost episodes in the future, despite the announcement in April 2007 that this project is on indefinite hiatus.

THE NEW SERIES

COMING BACK

In 2005, the BBC relaunched *Doctor Who* after a 16-year absence from episodic television. Although the production team chose to restart the series numbering from scratch, some fans of the programme prefer to refer to the 2005 series as Season 27, the 2006 series as Season 28, and so on. Despite the new numbering, the revival adheres to the original continuity. The New Series is formatted to a 16:9 widescreen display ratio, and a standard episode length of 45 minutes. For the first time since the 1965–1966 season, each episode has an individual title even though some stories are two- or three-parters.

LIST OF EPISODES

SERIES 1

(2005)

The 2005 series constitutes a loose story arc, dealing with the consequences of the Time War and the mysterious Bad Wolf.

<i>TITLE</i>	<i>CODE</i>	<i>EPISODES</i>	<i>WRITER</i>
Rose	1.01	1 episode	Russell T. Davies
The End of the World	1.02	1 episode	Russell T. Davies
The Unquiet Dead	1.03	1 episode	Mark Gatiss
Aliens of London	1.04	2 episodes	Russell T. Davies
World War Three	1.05		
Dalek	1.06	1 episode	Robert Shearman
The Long Game	1.07	1 episode	Russell T. Davies
Father's Day	1.08	1 episode	Paul Cornell
The Empty Child	1.09	2 episodes	Steven Moffat
The Doctor Dances	1.10		
Boom Town	1.11	1 episode	Russell T. Davies
Bad Wolf	1.12	2 episodes	Russell T. Davies
The Parting of the Ways	1.13		

CHILDREN IN NEED SPECIAL

(2005)

<i>TITLE</i>	<i>CODE</i>	<i>EPISODES</i>	<i>WRITER</i>
Children in Need Special	N/A	1 episode (7')	Russell T. Davies

CHRISTMAS SPECIAL

(2005)

<i>TITLE</i>	<i>CODE</i>	<i>EPISODES</i>	<i>WRITER</i>
The Christmas Invasion	2.00	1 episode (60')	Russell T. Davies

SERIES 2

(2006)

The back-story for the spin-off series Torchwood is "seeded" in various episodes in the 2006 series, as it's the story-arc for this season.

<i>TITLE</i>	<i>CODE</i>	<i>EPISODES</i>	<i>WRITER</i>
New Earth	2.01	1 episode	Russell T. Davies
Tooth and Claw	2.02	1 episode	Russell T. Davies
School Reunion	2.03	1 episode	Toby Whithouse
The Girl in the Fireplace	2.04	1 episode	Steven Moffat
Rise of the Cybermen	2.05	2 episodes	Tom McRae
The Age of Steel	2.06		
The Idiot's Lantern	2.07	1 episode	Mark Gattis
The Impossible Planet	2.08	2 episodes	Matt Jones
The Satan Pit	2.09		
Love & Monsters	2.10	1 episode	Russell T. Davies
Fear Her	2.11	1 episode	Matthew Graham
Army of Ghosts	2.12	2 episodes	Russell T. Davies
Doomsday	2.13		

CHRISTMAS SPECIAL

(2006)

<i>TITLE</i>	<i>CODE</i>	<i>EPISODES</i>	<i>WRITER</i>
The Runaway Bride	3.00	1 episode (60')	Russell T. Davies

SERIES 3

(2007)

This series deals with the Face of Boe's final message and the mysterious Mr Saxon.

<i>TITLE</i>	<i>CODE</i>	<i>EPISODES</i>	<i>WRITER</i>
Smith and Jones	3.01	1 episode	Russell T. Davies
The Shakespeare Code	3.02	1 episode	Gareth Roberts
Gridlock	3.03	1 episode	Russell T. Davies
Daleks in Manhattan	3.04	2 episodes	Helen Raynor
Evolution of the Daleks	3.05		
The Lazarus Experiment	3.06	1 episode	Stephen Greenhorn
42	3.07	1 episode	Chris Chibnall
Human Nature	3.08	2 episodes	Paul Cornell
The Family of Blood	3.09		
Blink	3.10	1 episode	Steven Moffat
Utopia	3.11	3 episodes	Russell T. Davies
The Sound of Drums	3.12		
Last of the Time Lords	3.13		

CHILDREN IN NEED SPECIAL

(2007)

<i>TITLE</i>	<i>CODE</i>	<i>EPISODES</i>	<i>WRITER</i>
Time Crash	N/A	1 episode (8')	Steven Moffat

CHRISTMAS SPECIAL

(2007)

<i>TITLE</i>	<i>CODE</i>	<i>EPISODES</i>	<i>WRITER</i>
Voyage of the Damned	4.00	1 episode (71')	Russell T. Davies

SERIES 4

(2008)

This series deals with alternate / parallel worlds, multiple versions of the same character, the Doctor's genetic makeup, the breakdown of barriers between different realities, the coincidences binding the Doctor and Donna together, and the return of old friends and enemies.

<i>TITLE</i>	<i>CODE</i>	<i>EPISODES</i>	<i>WRITER</i>
Partners in Crime	4.01	1 episode	Russell T. Davies
The Fires of Pompeii	4.02	1 episode	James Moran
Planet of the Ood	4.03	1 episode	Keith Temple
The Sontaran Stratagem	4.04	2 episodes	Helen Raynor
The Poison Sky	4.05		
The Doctor's Daughter	4.06	1 episode	Stephen Grahame
The Unicorn and the Wasp	4.07	1 episode	Gareth Roberts
Silence in the Library	4.08	2 episodes	Steven Moffat
Forest of the Dead	4.09		
Midnight	4.10	1 episode	Russell T. Davies
Turn Left	4.11	1 episode	Russell T. Davies
The Stolen Earth	4.12	2 episodes	Russell T. Davies
Journey's End	4.13		

SERIES 1

EPISODES



Rose Tyler is a shop assistant at Henrik's, a department store in present-day London. One evening, she is about to go home when the security guard passes her a packet containing lottery money, presumably to be given to whoever runs the staff syndicate. Rose goes to the basement to find Wilson, the chief electrician, but he is nowhere to be found. She hears a noise and goes to see what it is, entering a room filled with plastic store dummies. The door slams shut, locking her in, and the mannequins come to life, backing her into a corner. Before the lead one can strike her, someone grabs Rose's hand: a tall, strange-looking man in a leather jacket and crew cut, who tells her to run.

Rose and the stranger burst through another set of doors and race down the corridors of the basement, pursued by the dummies. They reach the lifts, and a mannequin's arm lunges through the closing doors. The stranger grapples with the arm, and with a jerk, yanks it off. The doors shut, and the stranger tosses the now lifeless plastic arm to Rose. She still believes that it is some kind of student prank, but the stranger shakes his head. They are living plastic, and Wilson is dead.

Reaching the ground level, the stranger disables the lift buttons with a pen-like device that projects a high-pitched whine. The stranger explains the plastic creatures are being controlled by a relay on the roof, and he is going to destroy it with an explosive device. He ushers Rose out and before he goes back into the building, he introduces himself as the Doctor. He asks for her name, and she tells him it is Rose. "Nice to meet you, Rose," the Doctor says, adding, "Run for your life!" Rose reaches the other side of the street, still holding onto the arm, and looks up at the Henrik's building as the top floors and roof explode. She runs off in the confusion, not noticing an anachronistic police box standing off to the side.

Later, Rose watches the report of the fire on television at her council flat, her mother Jackie telling friends on the telephone about her daughter's narrow escape. Rose's boyfriend Mickey arrives, expressing concern, but she tells him she is fine. Rose asks him to dispose of the plastic arm, which Mickey tosses in a rubbish bin at the foot of Rose's block of flats when he leaves.

The next morning, Jackie suggests Rose take a new job or ask for compensation. Rose hears someone at the door, and peeks through the cat flap to see the Doctor's face. The Doctor seems as startled to see her — he appears to have gotten the wrong signal. Rose drags him in, wanting answers so she can tell the police. Jackie is fascinated by the new arrival and tries, awkwardly, to seduce him. The Doctor simply says "No", and steps away, to Jackie's irritation.

Rose fixes coffee while the Doctor waits in the living room, peering at his own reflection in the mirror as if for the first time and looking at everything. The Doctor hears a scuttling behind Rose's sofa, and when he looks, the plastic arm which has somehow returned leaps up to strangle him. Rose thinks the Doctor is just play acting with the arm until it attacks her. Jackie, drying her hair in the other room, hears nothing as the Doctor and Rose crash around with the arm. Managing to pull it away from Rose, the Doctor uses the same pen-like device — his sonic screwdriver — to shut it down.

Rose follows the Doctor as he leaves. The Doctor tells her that the plastic arm was fixed on him as a target and only attacked Rose because she got in the way. It was controlled by something that projected life into the arm by thought, and he simply cut off the signal. Their purpose is to destroy the human race. Rose does not believe him, but the Doctor notes that she's still listening.



She asks the Doctor once again who he is as he walks towards a police box. The Doctor tells her that it's like when you are a child and are first told the world revolves. You cannot quite believe it because everything looks like it is standing still. He takes her hand, telling her that he can feel it, the Earth turning, the world itself spinning around the Sun, everyone falling through space and clinging to the surface of this tiny planet, and if they let go... That's who he is. The Doctor tells Rose to forget him and go home. She walks away but when she hears a strange, grating sound and runs back, the Doctor and the police box have disappeared.

Rose goes to Mickey's flat and uses his computer to search the Internet for information about the Doctor. She finds a website, "Who is Doctor Who?", which features a picture of the Doctor together with an appeal for anyone who has seen him to contact the site's maintainer, a man called Clive. Rose goes to see Clive at his house in suburban London while Mickey waits, suspicious, in the car outside.

In his study, Clive tells Rose that the name of the Doctor keeps cropping up through the years in diaries, journals and conspiracy theories. No names, just the Doctor, perhaps a title that is passed along from father to son. He shows her photographs that show the Doctor in the crowd at the Kennedy assassination, at Southampton on the eve of the *Titanic's* sailing, and in a drawing from 1883 that was washed up on the coast of Sumatra after the eruption of Krakatoa. Clive explains that the Doctor is a name woven throughout history, bringing storms in his wake, death his constant companion.

As Mickey waits impatiently outside, he goes to investigate a plastic rubbish bin that he saw moving on its own, but it is empty. As he tries to return to the car, he finds his hands stuck to the lid, the plastic stretching but not letting him go. He is yanked into the bin, which shuts with a loud belch. Clive warns Rose that they are all in danger. He believes that these pictures all portray the same man, and that the Doctor is an immortal alien. Rose thinks Clive is delusional. She returns to Mickey's car and tells him to drive somewhere for lunch, not realizing he has been replaced by an automaton.



At the restaurant, "Mickey" wants to know more about the Doctor. The automaton isn't quite perfect, and stutters, but she does not want to discuss the Doctor, saying she thinks he is dangerous. A waiter offers Mickey and Rose champagne. "Mickey" says they did not order any — then looks up and sees the waiter is the Doctor. The Doctor pops the cork on the bottle, sending it flying into "Mickey's" head, which absorbs it, then spits it out. "Mickey" morphs his hand into a heavy spade-shape, slicing the table in half. The Doctor gets "Mickey" in a choke hold and manages to pull his head off. The headless automaton rampages through the restaurant. Rose tells the other patrons to run, then follows the Doctor, who is holding onto the head.

Reaching the yard, the Doctor seals the door behind them with the sonic screwdriver, but the automaton is soon pummeling it with inhuman force. The Doctor suggests they go into the police box standing there. Rose incredulously follows him in, but stops short as she sees the interior. She runs around the box, assuring herself of its ordinary size before going in again just as the automaton breaks through.

Inside the much larger interior of the ship, the Doctor assures Rose that nothing can get through the doors. He attaches the plastic head to the console, telling Rose that the head can be used to trace the signal back to the source. Rose asks if the ship and the Doctor are alien and he answers yes to both questions. The ship is his TARDIS — Time and Relative Dimension in Space. Rose chokes back a sob, and asks if "they" have killed Mickey. The Doctor is taken aback as he had not considered this, and Rose is shocked he has not. "Mickey"'s head starts to melt, and the Doctor frantically runs to the console, trying to lock on to the signal before it fades. The TARDIS starts up, and then stops.

The Doctor rushes through the doors, with Rose shouting that it is not safe. When she follows him, however, they are not in the yard anymore but on the banks of the River Thames. The Doctor says the TARDIS is able to disappear and reappear in a different place. He is angry because he has lost the signal. Rose is worried about the automaton, but the Doctor says it would have melted along with the head. Rose mutters that she is going to have to tell Mickey's mother that he is dead, and when the Doctor asks who, Rose realizes the Doctor has forgotten Mickey again.

They have a confrontation about his lack of empathy, the Doctor shouting that he is more concerned about saving the life of "every stupid ape blundering about on top of this planet." Rose asks if the Doctor's an alien, why he sounds like he's from the North. The Doctor retorts that lots of planets have a North. This seems to defuse the tension.

Rose stares at the exterior of the TARDIS and asks what a police public call box is. The Doctor, cheerful again, explains that it is a disguise, a telephone box for the police from the 1950s. Rose, curious again, asks what the living plastic creatures have against the Earth. The Doctor replies that they love the Earth because it has plenty of pollutants. The Nestene Consciousness — the intelligence animating the plastic — lost its food supply during a war, when all its protein planets rotted. Earth is dinner. Rose asks if there is any way to stop it, and the Doctor produces a clear cylinder of blue liquid. "Anti-plastic," he announces.



However, the Doctor has to find the Consciousness. He wonders aloud that the transmitter to control the plastic has to be huge, and round... Rose indicates behind him, and after a few puzzled glances over his shoulder the Doctor notices the London Eye. Hand in hand, they run across the bridge to it. Rose spots a hatchway that leads below the Eye, and they both go below to find a giant vat of pulsing, molten plastic — the Nestene Consciousness. The Doctor wants to give it a chance and applies for an audience, citing Convention 15 of the Shadow Proclamation. The vat roars its assent in an unintelligible alien language. Rose spots the real Mickey, sitting terrified on one of the walkways. The Nestenes kept him alive to maintain the replica.

The Doctor tells the Consciousness to leave Earth, brushing aside its claims of constitutional rights and characterizing its actions as an invasion. The Doctor pleads on humanity's behalf — they are primitive, but capable of much more. However, two automatons grab hold of the Doctor, one removing the container of anti-plastic from his jacket.

The Doctor protests that the vial was just insurance and he is not their enemy. The Consciousness responds by unveiling the TARDIS, and makes an accusatory howl. The Doctor admits that it is his ship, but says that it was not his fault — he fought in the war, but he could not save the Nestenes' world. The Consciousness does not believe the Doctor and goes to the final phase of the invasion. Bolts of electricity stab up across the London Eye as it pulses a signal across London. Rose tries to warn her mother on her mobile phone, but the call breaks



up and Jackie, who is about to enter a shopping centre called the Queen's Arcade, cuts it off.

Clive and his family are also at the arcade when the shop dummies come to life, crashing through the windows. Clive realizes that all the stories he has read are true, just as a mannequin's hand flips open, revealing a weapon. He looks on sadly as the automaton shoots him point-blank. People scream as the automatons start killing everyone in sight. Beneath the Eye, the stairs back up to the surface collapse. Rose and Mickey rush to the TARDIS, but the door is locked. As she and the Doctor lock eyes helplessly, outside in the streets the massacre continues. Jackie is trapped by a group of mannequins in wedding dresses, who prepare to shoot her.

Mickey tells Rose to abandon the Doctor, but Rose rushes up a flight of stairs to a chain on the wall. She may have no A-levels, no job and no future, but she has a bronze medal in under-sevens gymnastics. She frees the chain with a blow from a fire axe, and swings across to knock the automaton holding the anti-plastic over the railing. While the Doctor flips the one holding him over as well, the anti-plastic falls into the vat, causing the Consciousness to writhe in pain. The Eye stops transmitting, and the automatons across London jerk spastically and drop, including the ones menacing Jackie, leaving the streets scattered with debris and the dead. The Nestenes' vat explodes as Rose, Mickey and the Doctor enter the TARDIS and it dematerialises.

The TARDIS rematerialises on a side street, Mickey stumbling out, still terrified. Rose calls up her mother on her mobile phone and smiles in relief as she hears Jackie's voice. Rose hangs up without saying anything, and tells the Doctor that he would have been dead if not for her. The Doctor smiles from the TARDIS doorway in agreement and thanks her. He then offers to take her with him to see the universe — Mickey is not invited.



Rose asks if it will always be this dangerous, and the Doctor gleefully answers yes. Rose hesitates but declines, saying that she has to find her mother and look after Mickey. The Doctor nods, disappointed and closes the door. The TARDIS dematerialises with a rush of wind filling the empty space where it was. As Mickey and Rose turn to leave, the TARDIS appears again. The Doctor pops his head out and asks Rose if he had mentioned that the TARDIS also travels in time. Rose smiles, turning to Mickey to kiss him goodbye, then runs happily into the TARDIS.

CONTINUITY

- Christopher Eccleston is credited as "Doctor Who" in the end credits, the first time the character had been listed with that name since the end of Season 18.
- The Doctor is travelling alone and already in his ninth incarnation as the story begins, although his remarks about his appearance as he looks in the mirror in Rose's flat imply that the regeneration was a very recent one. Jon Pertwee's debut as the Third Doctor in *Spearhead from Space* also began with him already regenerated and without a companion. This is the first (and only) occasion, however, in which the series does not explain the circumstances behind the regeneration at all.
- When Rose goes to see Mickey to borrow his computer, Mickey greets her at the door with, "Hey, there's my woman! Kit off!" This is the first direct reference to sex made in any *Doctor Who* television story.
- The photographs in Clive's shed show that the Ninth Doctor has travelled to Krakatoa, the Kennedy assassination and Southampton on the eve of the *Titanic's* sailing. These adventures were never featured on screen and when they take place is not clear. The Doctor was present at Kennedy's assassination however in the novel *Who Killed Kennedy*.
- The Doctor refers to an untelevised encounter with, "the assembled hordes of Genghis Khan." He also encountered Kublai Khan in *Marco Polo* (1964), and Batu and Möngke Khan in the spin-off novel *Bunker Soldiers* by Martin Day. In the television movie, the Master tells Chang Lee that the Doctor was Genghis Khan (although this was most likely a lie).
- As Rose enters the TARDIS, a coat stand can be seen by the side of the doors, a piece of furniture that graced the console room in the original series. The materialisation and dematerialisation of the TARDIS is accompanied by a flurry of wind, as it was in the 1996 television movie. The TARDIS console room and sonic screwdriver have also been redesigned.
- When the Doctor pulls of the Auton arm that's reaching for him and Rose through the closing elevator door, he tosses it to Rose and says that it is now "armless" making a pun of the word "harmless". Sarah Jane Smith previously made the same joke in *The Hand of Fear* episode 2 when, as a nuclear power plant technician is putting away the regenerating hand of Eldrad, Sarah comments, "Careful, it's not as 'armless as it looks!'"
- Although not named in the episode, the plastic servants of the Nestene Consciousness were listed in the end credits as Autons. The Nestenes and the Autons were created by Robert Holmes and first appeared in his serial *Spearhead from Space* (1970). The Autons reappeared in *Terror of the Autons* (1971).
- The Doctor mentions that the Nestenes' protein planets were destroyed in a war, one that he also fought in. This is the first mention of the Time War, which would be one of the running threads through the 2005 series.
- The music named "Doomsday" in the soundtrack first plays here when Rose Tyler enters the TARDIS for the first time.

PRODUCTION

- *Rose* was an in-house production by BBC Wales for BBC One, and produced in Cardiff, Wales over July and August 2004. Beginning with this episode, *Doctor Who* would be produced in widescreen for the first time, and returned to a 45-minute format for the first time since 1985.

- Officially, the BBC considers this episode to be "Series 1, Episode 1" as the corporation restarted the numbering of the programme from scratch. Some fans, however, consider this episode to be "Season 27, Episode 1" to reflect the prior history of the programme.
- Although this episode is set in London, Queen's Arcade, where we see the Autons come to life, is actually in Cardiff. Most of the Cardiff locations for this episode are a short walk from each other. Henrik's is actually the department store Howell's, the pizza restaurant is La Fosse, next to St David's Hall and the street where Rose joins the Doctor is St David's Market.
- Russell T. Davies notes in the DVD commentary that the Consciousness is given the line "Time Lord" purely for reasons of pacing and timing; he makes no mention of any other lines.
- As the Nestene Consciousness unveils the TARDIS toward the end of the episode, and the Doctor confirms it as his ship, the animation of the Consciousness's "lips" combined with the sounds it makes have led some fans to believe that it is saying the words "Bad Wolf", a phrase that recurs throughout the rest of the 2005 series. However, this episode is not listed among the references on the BBC Bad Wolf website, nor does the phrase occur in the shooting script.
- For the first time, the names of two of the actors (Eccleston and Piper) preceded the series name in the opening titles. Also, for the first time in the regular series since the last episode of the Second Doctor story *The Moonbase*, the current Doctor's face was not used in the titles. Paul McGann's name (although not his face) did appear in the opening credits of the 1996 *Doctor Who* television movie, but only after the series title. This is also the first time that a companion's name is used in the title of a television story.
- This is the only Ninth Doctor episode not to have a precredits sequence; the next episode which did not have such a sequence was the Tenth Doctor episode *Smith and Jones* (another season opener).
- Murray Gold's new arrangement of the main theme contains sounds and elements from the Delia Derbyshire arrangement of the theme introduced in 1963 and replaced in 1980 with an arrangement by Peter Howell, who had worked extensively on the series previously. The Derbyshire theme was last heard on television in 1983, over the end credits of the 20th anniversary special *The Five Doctors*.

OUTSIDE REFERENCES

- The opening montage of this episode features many contemporary advertisements and products. A poster on a route 14 bus advertises *The Lion King* musical. Large video screens in Piccadilly Circus advertise Samsung, Coca-Cola, McDonald's and TDK. Rose eats a packet of Walkers Ready Salted crisps and has a bottle of Oasis fruit juice, although efforts are made to hide the brand names as is often the convention with BBC programmes. A large banner promoting the Mayor of London is seen in Trafalgar Square. Henrik's is seen to sell ranges of Versace and D & G clothes.
- Jackie and Rose watch BBC News 24 reporting the explosion of the Henrik's store.
- The Doctor reads *Heat* magazine.
- Mickey drives a yellow Volkswagen Beetle.
- The book the Doctor says has a "sad ending" is *The Lovely Bones*.
- A *Dead Ringers* skit had the Fourth Doctor (impersonated by Jon Culshaw) accusing passers-by at the London Eye (also featured in this episode) of being Autons.

- When the Doctor rummages through Rose's living room, he sings a line from the song "Luck Be a Lady". This song originated in the 1950 Broadway musical *Guys and Dolls* which later was adapted into film. Actor Stubby Kaye featured prominently in both versions, and guest starred in the 1987 Seventh Doctor serial *Delta and the Bannermen*.
- The Doctor says that he can feel the ground beneath his feet spinning at "a thousand miles an hour". The figure of 1,041 miles an hour would be accurate at the equator. However, as the Earth spins at different speeds at different latitudes, for London it would actually be about 650 miles an hour.

QUOTES

[Rose is trapped by advancing aliens when the Doctor suddenly appears and takes her hand. This is the Ninth Doctor's first line.]

The Doctor: Run!

+

[When escaping in a lift, The Doctor pulls one of the Auton's arms off that was stuck in the door]

Rose: You pulled his arm off!

The Doctor: Yup *[he throws the arm to Rose]* Plastic.

Rose: Very clever, nice trick. Who are they then, students? Is this a student thing or what?

The Doctor: *[puzzled]* Why would they be students?

Rose: I don't know.

The Doctor: Well you said it, why students?

Rose: 'Cos... to get that many people dressed up and being silly... they've got to be students.

The Doctor: *[smiling]* That makes sense, well done.

Rose: *[mildly confused]* Thanks.

The Doctor: They're not students.

Rose: Whoever they are, when Wilson finds them he's going to call the police.

The Doctor: Who's Wilson?

Rose: Chief electrician.

The Doctor: Wilson's dead.

+

Rose: Who are you then? Who's that lot down there? *[The Doctor ignores her]* I said who are they!?

The Doctor: They're made of plastic. Living plastic creatures. They're being controlled by a relay device on the roof. Which would be a great big problem if, *[he pulls a bleeping bomb out of his coat]* I didn't have this. So, I'm gonna go up stairs and blow it up and I might well die in the process *[sarcastically]* but don't worry about me, no. You go home, go on! Go have your lovely beans on toast. Don't tell anyone about this 'cos if you do, you'll get them killed.

+

The Doctor: I'm The Doctor, by the way. What's your name?

Rose: Rose.

The Doctor: Nice to meet you, Rose. *[holds up a bomb]* Run for your life!

Mickey: What you drinking, tea!? Nah, nah that's no good, that's no good. You're in shock you need is something stronger.

Rose: Nah, it's alright.

Mickey: Now come on, you deserve a proper drink. We're going down the pub, you and me, my treat how about it?

Rose: *[With a coy smile]* Is there a match on?

Mickey: *[acting shocked]* No, no, I'm just thinking about you babe, honestly.

Rose: *[smiling]* There's a match on ain't there.

Mickey: Well that's not the point... but we could catch the last five minutes.

+

[Rose looks through her catflap to see The Doctor's face. She opens the door confused.]

The Doctor: What you doing here?

Rose: *[stunned]* I live here..

The Doctor: Well, what you do that for?

Rose: *[bewildered]* 'Cos I do. I'm only at home 'cos someone *blew* up my job.

The Doctor: *[brandishing his sonic screwdriver]* must have got the wrong signal... you're not plastic are you? *[He taps Rose on the forehead]* Nope, bonehead. Bye then.

+

Jackie: *[To The Doctor]* She deserves compensation.

The Doctor: *[Going with the flow sarcastically]* Oh, we're talking *millions*

Jackie: I'm in my dressing gown.

The Doctor: Yes, you are.

Jackie: There's a strange man in my bedroom.

The Doctor: Yes, there is.

Jackie: Well, anything could happen.

The Doctor: Ah... No!

+

The Doctor: *[Picks up Heat magazine]* That won't last; he's gay and she's an alien. *[Picks up a large novel and flicks all the way through]* Hmmm sad ending..*[Looking in a mirror]* Ah, could've been worse. Look at the ears. *[He tries to do a card trick, the cards fly everywhere]*... Maybe not...

+

[Rose upon noticing the Doctor being throttled by the Nestene-influenced plastic arm.]

Rose: Oh, you men are all the same. Give a man a plastic hand.

+

The Doctor: *[After stopping the arm]* It's alright, I've stopped it. There you go, you see? *[he chucks the arm to Rose and grins]* 'Armless!

Rose: *[sarcastically]* You think?! *[she jabs The Doctor with the arm]*

The Doctor: Oww!

+

Rose: Hold on a minute, you can't just go swanning off!

The Doctor: Yes I can! Here I am, this is me, swanning off. See ya!

Rose: That arm was moving, it was trying to kill me!

The Doctor: Ten out of ten for observation.

Rose: You can't just walk away, that's not fair! You've got to tell me what's going on.

The Doctor: *[brightly]* No I don't!

Rose: Who are you?

The Doctor: I told you, I'm The Doctor.

Rose: Yeah, but... Doctor what?

The Doctor: Just "The Doctor"

Rose: "The Doctor"?

The Doctor: [*cheerfully*] Hello!

+

Rose: But what have I done wrong? How come those *plastic* things keep coming after me?

The Doctor: Oh, suddenly the entire world revolves around you!? You were just an accident, you got in the way, that's all.

Rose: It tried to *kill* me!

The Doctor: It was after *me* not you. Last night, in the shop, I was there, you blundered in, almost ruined the whole thing. This morning, I was tracking it down, it was tracking me down, the only reason it fix on you is 'cos you've met me.

Rose: So what you're saying is, the whole world revolves around you?

The Doctor: Sort of, yeah.

Rose: You're full of it!

The Doctor: Sort of, yeah.

+

Rose: Well, what's it all for? I mean shop window dummies, what's that about?... Is someone trying to take over Britain's shops?

[*They both laugh*]

The Doctor: No.

Rose: Well, no...

The Doctor: It's not a price war.

[*They both laugh again*]

The Doctor: They want to overthrow the human race and destroy you. [*pause*] Do you believe me?

Rose: No.

The Doctor: But you're still listening.

+

The Doctor: D'you know like we were saying? About the Earth revolving? It's like when you're a kid, the first time they tell you that the world's turning and you just can't quite believe it because everything looks like it's standing still. I can feel it -- the turn of the Earth. The ground beneath our feet is spinning at a thousand miles an hour, the entire planet is hurtling around the Sun at sixty-seven thousand miles an hour, and I can feel it. We're falling through space, you and me. Clinging to the skin of this tiny little world, and if we let go... [*beat. Drops her hand*] That's who I am. Now forget me, Rose Tyler. Go home...

+

Clive: The Doctor is a legend woven throughout history. When disaster comes he's there, and he has only one constant companion.

Rose: Who's that?

Clive: Death.

[Upon entering the TARDIS, Rose begins to realise what she's gotten into]

The Doctor: Where do you want to start?

Rose: Um, the inside's bigger than the outside?

The Doctor: Yes.

Rose: It's alien.

The Doctor: Yep.

Rose: *[pause]* Are you alien?

The Doctor: Yes.

[beat]

The Doctor: That all right?

Rose: Yeah.

The Doctor: It's called the TARDIS, this thing. T-A-R-D-I-S. Thats Time And Relative Dimension In Space.

[Rose lets out a sob.]

The Doctor: It's okay. Culture shock. Happens to the best of us.

+

Rose: Did they kill him? Mickey... is he dead?

The Doctor: *[faltering]* Oh, I didn't think of that...

Rose: He's my *boyfriend*. You *pulled* off his head, they *copied* him and you didn't even think!... And now you're just gonna let him melt!

+

Rose: I'll have to tell his mother... *[pause. The Doctor turns around looking confused]* Mickey! I'll have to tell his mother he's dead and you just went and forgot him AGAIN! You're right, you are alien!

The Doctor: Look, if I did forget some kid named Ricky--

Rose: He's not a kid!

The Doctor: It's because I'm trying to save the life of every STUPID ape BLUNDERING ABOUT on top of this planet, ALL RIGHT?!

Rose: ALL RIGHT!

The Doctor: Yes, it is!

+

Rose: If you're an alien, then how comes you sound like you're from the North?

The Doctor: Lots of planets have a North!

+

[The Doctor's catchphrase, introduced in this episode.]

The Doctor: Fantastic!

+

The Doctor: Think of it, plastic, all over the world, every artificial thing waiting to come alive. The shop window dummies, the phones, the wires, the cables...

Rose: The breast implants.

The Doctor: I seek audience with the Nestene Consciousness under peaceful contract. According to convention fifteen of the Shadow Proclamation. *[The Nestene Consciousness roars]* Thank you, if I might have permission to approach?... *[He approaches]* Am I addressing the Consciousness? Thank you. If I might observe, you infiltrated this civilization by means of Warp Shunt technology. So, may I suggest with the greatest respect that you *shunt* off. *[He grins]*

+

The Doctor: Yes that's my ship *[The Nestene Consciousness roars accusingly at the Doctor]* That's not true! Yes, I was there! I fought in the War, but it wasn't my fault! I couldn't save your world, I couldn't save any of them!

+

The Doctor: Nestene Consciousness...*[clicks]* easy!

Rose: You were useless in there, you'd be dead if it weren't for me.

The Doctor: Yes, I know... Thank you.

+

[The TARDIS disappears then reappears]

The Doctor: By the way, did I mention that it also travels in time? *[smiles]*

Rose: *[To Mickey]* Thanks.

Mickey: For what?

Rose: Exactly. *[She runs into the TARDIS and it disappears]*



Following *Rose*, the Doctor asks Rose where she would like to go on her first trip in the TARDIS, and she selects the future. The Doctor takes her to the year 5.5/Apple/26 — five billion years in her future — on a space station named Platform One orbiting the Earth. In the eons since Rose's time, the Earth has emptied, mankind having left it long ago and the planet taken over by the National Trust.

Although the expansion of the Sun takes millions of years, gravity satellites held the effects back, and the trust also restored the "classic" positions of the continents on Earth. Now that the money has run out, the Earth will be allowed to be swallowed up by the Sun at last. Platform One is where the extraterrestrial rich of the universe will witness the end of the world, which will occur in about an hour. The station has automated systems and is staffed by blue-skinned humanoids.

On encountering the Steward, who manages Platform One, the Doctor persuades him that he and Rose are invited guests by using a piece of "psychic paper" that makes people see what the Doctor wants them to see. The other guests arrive, including the diminutive Moxx of Balhoon, the Face of Boe (a gigantic head from the Silver Devastation, possibly from the Isop Galaxy and the sponsor of the event), living humanoid trees from the Forest of Cheem (whose ancestors originated on Earth) and, from Financial Family Seven, a group called the Adherents of the Repeated Meme.

Rose watches in fascination as the last living human arrives — the Lady Cassandra O'Brien Dot Delta Seventeen, who is just a piece of stretched-out skin with eyes and a mouth, mounted on a frame and connected to a brain jar. The skin needs to be constantly moisturised by her attendants. The guests exchange gifts: Jabe of the Forest of Cheem gives the Doctor a cutting taken from her grandfather; the Doctor gives her the gift of air from his lungs. The Moxx gives the gift of bodily salivas by spitting (Rose, the recipient of this "gift", is not appreciative), and the Adherents of the Repeated Meme hand out gifts of "peace" in the form of metal spheres, even to the Steward.

Cassandra gives her own gifts: the last ostrich egg, and a Wurlitzer jukebox (which she calls an iPod) from ancient Earth. Rose is a bit overwhelmed when the jukebox plays "classical" music — the song "Tainted Love" by Soft Cell — and leaves the hall. She has a brief conversation with a station plumber, Raffalo, who is investigating a blockage. At first she is comforted by the familiarity of Raffalo's matter-of-fact, working-class manner.

But when Raffalo explains that she is from Crespallion, which is part of the Jaggit Brocade, affiliated to the Scarlet Junction, in Complex 56, Rose realises how far she is from home, and with a man she does not even know. Rose leaves, and does not see Raffalo spot some small, spider-like robots in the ducts, which rapidly grab her and pull her inside. Meanwhile, the spiders are being disgorged from the metal spheres gifted by the Adherents of the Repeated Meme to the various guests, and soon infiltrate the entire station, sabotaging its systems.

The Doctor finds Rose, and when Rose asks him where he is from, the Doctor brushes her questions off, getting defensive and angry. When the Doctor alters Rose's mobile phone so she can talk to her mother in the past, another fact sinks in — her mother is long dead.

The Doctor jokes that if Rose thought the telephone call was amazing, she should see the bill. Suddenly, a tremor shakes the station, and the Doctor observes that it was not supposed to happen. The Steward, investigating the cause of the tremor, is killed when a spider lowers the sun filter in his room, exposing him to the direct heat of the Sun's rays.

The Doctor also starts to look into the tremor, and Jabe offers to show him where the maintenance corridors are while Rose goes to speak to Cassandra. Rose finds that Cassandra has had 708 operations to keep her alive, and considers herself the last "pure" human — the others who left "intermingled" with other species and she considers them all mongrels. Her

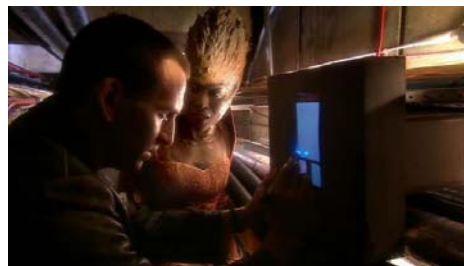


709th operation, to bleach her blood, is next week. Disgusted that humanity has come to this, Rose insults Cassandra and storms off, only to be met by the Adherents, who knock her out.

In the corridors, Jabe quietly tells the Doctor that she scanned him earlier, and was astonished to discover what he was and that he still even exists. She sympathises with him and the Doctor sheds a single tear before moving on. Inside the bowels of the station, they find one of the spiders, which Jabe captures with a liana, a long, vine-like appendage which she usually keeps hidden out of courtesy.

As the station's systems continue to be sabotaged and, as a "traditional ballad" — Britney Spears's "Toxic" — plays on the jukebox, Rose wakes to find herself trapped in a room with a lowering sun filter. The Doctor hears her cries for help and manages to raise the filter, but Rose is still locked in. Returning to the main hall, the Doctor releases the spider to seek out its master. At first it focuses on the Adherents of the Repeated Meme, but the Doctor points out that repeated memes are just ideas, and the Adherents are remote-controlled droids. He deactivates them and the spider scurries over to Cassandra.

Cassandra has her attendants hold the others at bay, saying that the moisturiser guns can also shoot acid. She reveals that her operations cost a fortune, and she was hoping to create a hostage situation whereby she could later seek compensation. Now she will just let everyone burn and take over their corporate holdings. Cassandra orders the spiders to shut off the force field protecting the station, then uses an illegal teleportation device to transport herself and her attendants away.



With only a few minutes left until the Sun incinerates Earth and the station, the Doctor and Jabe rush back down to the air-conditioning chamber. The restore switch for the computer systems is at the other end of a platform blocked by giant rotating fans. The Doctor protests that the rising heat will burn the wooden Jabe, but she insists on staying to hold down the switch that slows the fans.

The Doctor makes it nearly to the end before Jabe catches fire and burns. He closes his eyes and concentrates, making it past the last fan and throwing the reset switch. The force fields come up around the station just in time, as the Earth explodes into cinders. The station's systems start to self-repair.

However, several of the guests are now dead (including the Moxx but not the Face of Boe), burned alive as the Sun's rays burst through cracks in the windows. The Doctor is furious, and



after finding Cassandra's teleportation feed inside the ostrich egg, reverses it to bring her back. She quickly regains her poise and starts taunting the Doctor, saying that he cannot do anything about her.

However, the Doctor calmly notes that he has transported Cassandra back without her moisturising attendants. In the raised temperature, she begins to dry out. Cassandra begs for mercy and Rose asks the Doctor to help her, but the Doctor coldly says that every thing has its time, and every thing dies. Cassandra's skin stretches and tears, her innards exploding and leaving only her brain tank and empty frame.

Rose is sad that in all the danger, the Earth's passing was not actually witnessed by anyone. The Doctor takes her back to the present in the TARDIS, telling her that people think things will last forever, but they don't. He reveals to her that his home planet was burned like Earth, but in a war, and that he is the last survivor of the Time Lords. Rose says that he still has her, and he smiles as she offers to buy him some chips — they only have five billion years before the shops close.

CONTINUITY

- The new TARDIS console has a rather thrown-together appearance and includes the use of a bicycle-pump like mechanism, identified as a "vortex loop" in *Attack of the Graske* (2005).
- The Doctor explains that the TARDIS's telepathic field is what gives Rose the ability to understand and be understood by the aliens. In the Fourth Doctor serial *The Masque of Mandragora* (1976), the same ability is explained by the Doctor as a "Time Lord gift" that he shares with his companions. The Fourth Doctor found it unusual that Sarah would ask about understanding other languages, but the Ninth Doctor is not surprised by Rose's question here.
- The concept of a Doctor-supercharged communications device first appeared in *The Three Doctors* (1972–73), where the Second Doctor modifies the Brigadier's radio telephone to allow him to contact his men through interference generated by antimatter. The Doctor also gives the Brigadier a "space-time telegraph" which he uses to summon the Doctor to assist with the events of *Terror of the Zygons* (1975). In the "unofficial" animated webcast *Scream of the Shalka* (2003), the Doctor uses a mobile phone that is part of the TARDIS to communicate with the outside world even while falling into a black hole.
- This is the fourth time in the series that Earth has been burned by the Sun, the other occasions being sometime after the 30th century in *The Ark in Space* (1975), two million years from the present in *The Mysterious Planet* (1986) and ten million years from the present in *The Ark* (1966).
- The other guests attending Platform One, as announced by the Steward, include the brothers Hop Pyleen, inventors and copyright holders of hyposlip travel systems from the exalted clifftops of Rex Vox Jax; the cybernetic hyperstar Cal "Sparkplug" MacNannovich (plus guest); the avian Mr and Mrs Pakoo; the chosen scholars of Class Fifty-five of the University of Rago Rago Five Six Rago; and the Ambassadors from the City State of Binding Light (oxygen levels must be monitored strictly at all times in the Ambassadors' presence).

- In conversation with the Moxx of Balhoon, the Face of Boe mentions the "Bad Wolf scenario." On the BBC's Bad Wolf website, it was listed as "the *classic* bad wolf scenario". The phrase "Bad Wolf" is a recurring theme in the 2005 series.
- The Steward informs the Doctor that teleportation is banned under "Peace Treaty 5.4/Cup/15" (presumably the name of the treaty followed by the year it was enacted). How exactly this dating system works is never explained.
- The Doctor tells Jabe that he was once on another "unsinkable" ship and wound up clinging to an iceberg, an apparent reference to having been on the RMS Titanic when she sank. In the Fourth Doctor story *The Invasion of Time* (1978),^[11] the Doctor claims that he "wasn't responsible" for the disaster. In *Rose*, Clive, a conspiracy theorist, shows Rose a photograph of the Ninth Doctor with "the Daniels family of Southampton", on the eve of their scheduled voyage on the Titanic. For an unspecified reason, they canceled their trip and survived.
- The Doctor pilots the TARDIS to two time periods before its eventual arrival five billion years in the future: the year 2105, which he claims is slightly boring, and the year 12005, which he calls the New Roman Empire. The Doctor previously visited the 22nd century in *The Dalek Invasion of Earth*.
- The Face of Boe is revealed to be from the Silver Devastation, which is where Professor Yana reveals he is "from" in the episode *Utopia*.
- This episode is the first episode to appear in the year five billion timeline.

PRODUCTION

- According to the DVD commentary, many of the Platform One interiors were filmed at the Temple of Peace in Cardiff, Wales. Sets were also built and painted to match the Temple's marble interiors.
- In the documentary series *Doctor Who Confidential*, Russell T. Davies joked that that there would never be such an expensive episode again (because of the large amount of CGI special effects). Both Cassandra and the robotic spiders — other than an inactive one — are completely CGI generated creatures. The documentary also reveals that there are 203 visual effects shots in this episode, compared to "about 100" in the film *Gladiator*.
- The "iPod" that Cassandra unveils plays "Tainted Love" by Soft Cell and later "Toxic" by Britney Spears. "Toxic" was not actually released as a 7" 45 rpm vinyl single. The production team mocked up a 7" single for use in the episode.
- Jabe's scan of the Doctor displays an animation by Drew Berry of translation, a process wherein a protein molecule is synthesised according to the genetic code carried by messenger RNA. A production sketch of the scanner drawn by Matthew Savage shows a scan of the Doctor indicating nine different DNA samples — one for each incarnation.

OUTSIDE REFERENCES

- Rose's line "Where am I gonna go, Ipswich?" is a line previously used by the character Reet in Russell T. Davies's 1991 CBBC series, *Dark Season*.
- Certain interiors of Crossroads station bear an uncanny resemblance to places in the Douglas Adams video game, *Starship Titanic*.

QUOTES

The Doctor: You lot. You spend all your time thinking about dying, like you're going to get killed by eggs, or beef, or global warming, or asteroids. But you never take time to imagine the impossible. That maybe you survive. This is the year five point five slash apple slash twenty-six.. and today is, hold on... This is the day the sun expands. *[Grins]* Welcome to the end of the world..

+

Platform One Automated Announcement: Guests are reminded that Platform One strictly prohibits the use of weapons, teleportation and religion.

+

Rose: So when it says guests, does that mean people?

The Doctor: Depends what you mean by people.

Rose: I mean people. What do you mean?

The Doctor: Aliens.

+

The Doctor: The great and the good are gathering to watch the planet burn.

Rose: What for?

The Doctor: Fun. Mind you, when I said "the great and the good," what I mean is the rich.

+

The Doctor: The paper's slightly psychic, shows them whatever I want them to see. Saves a lot of time.

Rose: *[Looking at the Steward]* He's blue...

The Doctor: Yeah.

Rose: Okay..

+

The Steward: The next honoured guests: Representing the Forest of Cheem, we have... Trees!

+

Jabe: The gift of peace. I bring you a cutting from my grandfather. *[She presents The Doctor with a small plant]*

The Doctor: Thank you. *[He pats his coat]* Yes, gifts... uh... I give you in return... air from my lungs. *[He blows on her]*

Jabe: How intimate.

The Doctor: There's more where that came from.

Jabe: *[Eyeing him up and down]* I bet there is..

+

The Doctor: The moxx of Balhoon!

Moxx: My felicitations upon this historical happenstance. I bring you the gift of bodily salivas. *[He spits on Rose]*

The Doctor: *[grinning]* Thank you very much.

+

The Steward: Our very special guest... Ladies and Gentlemen and Trees and multiforms... Consider the Earth below. In memory of this dying world, we call forth the last human...

Lady Cassandra O'Brien: Moisturise me! Moisturise me!

+

[A jukebox is wheeled out before Cassandra.]

Lady Cassandra O'Brien: And here, another rarity. According to the archives, this was called an i-Pod. It stores classical music from humanity's greatest composers. Play on! *[Soft Cell's "Tainted Love" plays.]*

+

Rose: They're just so...alien *[The Doctor looks at her blankly]* The aliens... are so alien. You look at them... and they're *alien*.

The Doctor: Good thing I didn't take you to the Deep South.

+

Rose: Who are you then, Doctor? What you called, what sort of alien are you?

The Doctor: I'm just The Doctor.

Rose: From what planet?

The Doctor: *[Defensively]* Well, it's not as if you'd know where it is!

Rose: Where are you from?!

The Doctor: What does it matter?

Rose: Tell me who you are!

The Doctor: This is who I am, right here, right now, all right? All that counts is here and now, and this is me!

+

The Doctor: *[opening Rose's phone]* Tell you what. With a bit of jiggery pokery..

Rose: Is that a technical term 'jiggery pokery'?

The Doctor: Yeah, I came first in jiggery pokery, what about you?

Rose: Nah, I failed Hullabaloo.

+

[After Rose finished talking to her mum on her mobile]

The Doctor: You think that's amazing, you wanna see the bill.

Rose: That was five billion years ago... So...she's dead now. Five billion years later, my mum's dead..

The Doctor: Bundle of laughs, you are.

+

The Doctor: Where's the engine room?

Jabe: I don't know. But the maintenance duct is just behind our guest suite, I could show you...?

[She glances at Rose] and your wife.

The Doctor: She's not my wife.

Jabe: Partner?

The Doctor: Nope.

Jabe: ...Concubine?

The Doctor: Nope.

Jabe: ...Prostitute...?

Rose: Whatever I am, it must be invisible, do you mind? Tell you what you two go and...pollinate... I'm going to catch up with the family. *[She points at Cassandra]* Quick word with Michael Jackson.

Jabe: *[Talking about the ship]* Nothing can go wrong.

The Doctor: Unsinkable?

Jabe: If you like, the nautical metaphor is appropriate.

The Doctor: You're telling me. I was on board another ship once, they said *that* was unsinkable... I ended up clinging to an iceberg, it wasn't half cold.

The Doctor: So what you're saying is that, if we get into trouble, there's no one to help us out?

Jabe: I suppose not.

The Doctor: *[Beat]* Fantastic.

+

Rose: *[To Cassandra on the subject of surgery]* I mean it, I would rather die. It's better to die than to live like you, a bitchy trampoline.

+

The Doctor: So tell me, Jabe. What's a tree like you doing in a place like this?

+

Jabe: Perhaps a man only enjoys danger when there's nothing else left. When you came aboard my scanners identified your species... It's remarkable you even exist.

+

[The Doctor attempts to open a lock door that leads to a room that is burning]

The Doctor: Anyone in there?!

Rose: Let me out, let me out!!

The Doctor: Oh, well it would be you..

+

The Doctor: The door's jammed.. stay there!

Rose: Where am I going to go, Ipswich?

+

Cassandra: *[To The Doctor]* I bet you were the school swat and never got kissed.

The Doctor: What are you gonna do, moisturise me?

Lady Cassandra: With acid.

+

The Doctor: Everything has its time and everything dies.

+

The Doctor: You think it'll last forever. The people, and cars, and concrete. But it won't. Then one day it's all gone. Even the sky. *[long pause]* My planet's gone. It's dead. It burned, like the Earth. It's just rocks and dust. Before its time.

Rose: What happened?

The Doctor: There was a war, and we lost.

Rose: A war with who? *[The Doctor doesn't answer, seemingly lost in thought.]* What about your people?

The Doctor: I'm a Time Lord. I'm the last of the Time Lords. They're all gone. I'm the only survivor. I'm left travelling on my own, 'cause there's no one else.

Rose: There's me.

The Doctor: You've seen how dangerous it is. Do you want to go home?

Rose: I dunno...I want...Can you smell chips?

The Doctor: *[laughs]* Yeah, yeah.

Rose: I want chips.

The Doctor: Me too.

Rose: Right then, before you get me back in that box, chips it is, and you can pay.

The Doctor: No money.

Rose: What sort of date are you? Come on then, tightwad, chips are on me. We've only got five billion years til the shops close.



In a funeral parlour during the Victorian era, a young man named Redpath grieves over the open casket containing his dead grandmother. Closing his eyes in sorrow, he does not see a blue, glowing vapour wash over the corpse and enter it. The old woman's eyes snap open and she grabs Redpath by the throat, killing him. Gabriel Sneed, the undertaker, rushes in and tries to close the lid on the reanimated corpse but she knocks him unconscious to the floor before getting up and wandering out onto the street, wailing. Sneed regains consciousness and calls for his servant girl, Gwyneth.

This is not the first corpse in the funeral home to come alive, and Gwyneth tells Sneed that they need to get help. Sneed protests that it is not his fault, and they have to get the dead woman back. Riding in the hearse, Sneed orders Gwyneth to use her clairvoyant abilities to seek the dead woman out, and Gwyneth focuses on the old woman's last desire: to see Charles Dickens, who is giving a reading in a music hall in town. Dickens himself is in a melancholic mood as he waits for his stage call. He feels old, is estranged from his family and his imagination is growing thin. He feels that he has seen all there is to see.

In the TARDIS, the Doctor and Rose are having a rough ride. As the ship shakes and they hold onto the console, the Doctor aims the TARDIS for Naples in 1860. When they land, Rose is about to rush out when the Doctor tells her that she would start a riot in her 21st century clothing. Rose returns more suitably dressed in an off-the-shoulder gown, and the Doctor compliments her, saying she is beautiful... for a human. They step out into the snow-covered streets of history, the Doctor realising when he buys a newspaper that his aim was a bit off — it is Christmas Eve, 1869, and they are in Cardiff, not Naples.

In the music hall, Dickens gives a reading of *A Christmas Carol*, but stops short as the dead woman in the audience starts to glow blue. The vapour pours out of her mouth, an ethereal gas with a vaguely human shape that sweeps around the hall and sends the audience running in a panic. The screams attract Rose and the Doctor as well as Sneed and Gwyneth. Dickens accuses the Doctor of being responsible for the illusion, as the vapour completely leaves the dead woman's body to be sucked into a gas lamp, and the body collapses. Sneed and Gwyneth carry the limp body out. Rose goes in pursuit, and Sneed chloroforms her, bundling her into the hearse with the dead woman. The Doctor commandeers Dickens's coach, but the great writer's protests vanish when the Doctor discovers who he is and gushes over his literary genius. When the Doctor tells him about Rose, Dickens chivalrously joins the chase.

Rose awakens in the locked viewing gallery of the funeral parlour, not seeing another gaseous entity take over young Redpath's body. As the Doctor and Dickens arrive at the parlour and force their way in, Redpath and his grandmother come to life again, approaching Rose menacingly. The gas lamps in the house flicker, and the Doctor realises there is something living in the pipes.

He hears Rose's cries and breaks the door down, pulling her away from the corpses. He asks them who they are, and the corpses cry that they are dying because the Rift is failing and these forms cannot be sustained. Then the blue vapours stream out of the dead, and the bodies collapse once more.

Sneed explains that the house has had a reputation for being haunted, which is why he managed to buy it so cheaply. The Doctor explains that the house is built on the rift the aliens were referring to — a break in spacetime that is growing. These entities are from across the universe. Dickens is still sceptical, refusing to believe that there are ghosts in the gas pipes. The Doctor tells him that as dead bodies release gas when they decompose, they are ideal vehicles for these gaseous aliens. Dickens tells the Doctor, shakily, that if what he has seen is true, then



perhaps his entire life, spent fighting against injustice and for social causes in what he thought was the real world, has been for nothing.

Rose, in the meantime, talks to Gwyneth, finding out that she was taken in by Sneed when she was twelve, after her parents died. Although they initially get along well, Gwyneth sees the future in Rose's mind but is shocked when she sees the things Rose has experienced with the Doctor. She apologises, admitting her clairvoyance and saying that her abilities have been growing stronger recently. The Doctor has been listening, and surmises that Gwyneth's abilities are due to her growing up in this house over the rift, and she is the key. He suggests they hold a séance.

Gwyneth manages to summon the aliens, who speak through her. They are the Gelth, a species whose bodies were destroyed by the Time War and left them facing extinction in a gaseous state. The few Gelth remaining need to come through the rift and take over dead bodies to survive. Rose is repulsed by the idea, but the Doctor insists that they have to help. Gwyneth will stand at the spot of the rift down in the morgue and allow the Gelth to use her as a bridge. Rose continues to protest: she knows the Gelth do not succeed, because the future does not have walking dead, but the Doctor tells her that time is constantly in flux, and the future can be rewritten; nothing is safe. In any case, Gwyneth wants to help her "angels". The Doctor warns the Gelth that this is only a temporary solution—once they possess the bodies, he will transport them to another place where they can build permanent ones.

However, when Gwyneth stands at the rift, and the Gelth begin to come through her, the numbers are much more than they originally implied. The Gelth show their true colours — they do not just want bodies that are already dead, they are willing to kill to supply themselves with more hosts and occupy the planet. Gwyneth stands motionless at the position of the rift as the Gelth continue to stream in. Sneed has his neck snapped by a reanimated corpse and is taken over.



Dickens, overwhelmed, runs in fear as the Doctor and Rose are backed up into a corner. The Doctor apologises to Rose that she is going to die over a century before she was born, but she tells him that she wanted to come. The Doctor holds her hand as they prepare to go out fighting together, and he tells Rose he is glad he met her.

Outside, Dickens sees a pursuing Gelth get sucked into a gas lamp on the street, and has a brainstorm. He rushes back into the house, turning off the flames and turning up the gas. He goes down into the morgue, doing the same, telling the Doctor what he is doing. The Doctor realises that by filling the house with gas, the Gelth will be sucked out of the dead bodies like poison from a wound.

This is exactly what happens, the Gelth pouring out of the collapsing corpses and swirling around in the confines of the morgue. The Doctor tells Gwyneth to send them back, but she says she is only strong enough to hold them here, and takes out a box of matches from her apron.

The Doctor tells Dickens to get Rose out of there before the two succumb to the gas fumes, and tries to convince Gwyneth to leave the Gelth to him. As he touches her neck, however, he discovers the truth of the matter, and reluctantly leaves. Gwyneth lights a match, and the house and the Gelth are consumed in fire. The Doctor tells Rose that when he checked Gwyneth's pulse, he realised that she was dead. He thinks Gwyneth died the moment she stood in the rift. Rose does not understand — Gwyneth spoke to them and saved them. In response, Dickens



quotes Shakespeare, that "there are more things in heaven and earth than are dreamt of in your philosophy" (Hamlet: Act 1, scene V). Rose looks sadly at the ruins of the funeral home—a servant girl saved the world, and nobody will ever know.

Dickens thanks the Doctor as they stand in front of the TARDIS. The things he has seen tonight have given him hope that there is more to learn. He plans to patch things up with his family and finish *The Mystery of Edwin Drood*, identifying the murderer as a blue elemental. He asks the Doctor if his books will last, and the Doctor assures a smiling Dickens that his work will last forever. Inside the TARDIS, Rose asks if Dickens writing about what they just experienced will change history. The Doctor tells her that Dickens will never get to write his story, as he dies the following year. Right now, however, they have made him more alive than he has been in a long time.

Dickens watches in wonderment as the TARDIS fades away before his eyes. He laughs out loud, and walks through the streets of Cardiff, wishing everyone a Merry Christmas, and declaring, "God bless us, everyone!"

CONTINUITY

- When looking into Rose's mind, Gwyneth is frightened and breaks off contact when she sees "the things you've seen... the darkness... the big bad wolf!" The phrase "bad wolf" recurred in all of the stories in this season, culminating in the episode *Bad Wolf* and finally explained in *The Parting of the Ways*. Reference is made to Rose's Dad being dead prior to Gwyneth breaking off.
- The Doctor suggests that Gwyneth's powers are due to her growing up near the time rift. Developing psychic abilities due to spending one's childhood near a time fissure was first established in *Image of the Fendahl*.
- The Cardiff rift reappears in the episode *Boom Town*.
- Eve Myles subsequently appears in the *Doctor Who* spinoff *Torchwood* (also set around the rift) as a character named Gwen Cooper. There is supposedly no connection between Gwen and Gwyneth.
- The Doctor reacts visibly when the Gelth mention the Time War. Although the Doctor mentioned "the war" in his conversation with the Nestene Consciousness in *Rose*, and told Rose in *The End of the World* that his people had been destroyed in a war, this is the first mention of the phrase "Time War" in the series.

- The exact nature of the Gelth's involvement in the Time War is not made clear. Further information about the Time War is revealed in *Dalek*.
- Just prior to panicking about how he is going to die in the dungeon in Cardiff, the Doctor claims that he has seen the fall of Troy (*The Myth Makers*, 1965), World War V and has "pushed boxes at the Boston Tea Party" (which the First Doctor's companion, Barbara Wright refers to in the 1964 story *The Dalek Invasion of Earth*).
- The Doctor gives Rose some very complicated directions to the TARDIS wardrobe: "First left, second right, third on the left, go straight ahead, under the stairs, past the bins, fifth door on your left." This establishes that the interior corridors of the TARDIS beyond the console room still exist despite the redesign, and echoes a similar conversation between Romana and Chris Parsons in the uncompleted serial, *Shada*, about where to find the TARDIS medical kit. The presence of such mundane items as rubbish bins recalls *The Invasion of Time*, where the TARDIS interiors resembled an Earth-style building (complete with a swimming pool).
- The Doctor's partiality to the works of Dickens was indicated previously when the Sixth Doctor quoted *A Tale of Two Cities* in the last part of *The Trial of a Time Lord* (1986). The Fourth Doctor also read out a description of Little Nell's dress (from *The Old Curiosity Shop*) in *Shada*.
- When the old woman releases the Gelth in the music hall, Dickens cries out, "What phantasmagoria is this?" Gatiss also wrote the *Doctor Who* audio play *Phantasmagoria* for Big Finish Productions.
- The TARDIS materialises and dematerialises without the flurry of wind that accompanies it in *Rose*.

PRODUCTION

- According to *Doctor Who: The Shooting Scripts*, the working titles for this story included *The Crippinwell Horror* and *The Angels of Crippinwell*.
- Mark Gatiss stated in the *Radio Times* that the original script was more bleak and frightening, but that he was advised by Davies to "make it more of a romp."
- Although the story is set in 19th century Cardiff, the production was actually filmed in Swansea and Monmouth, as there were not enough Victorian-looking buildings in Cardiff. Coincidentally, writers Mark Gatiss and Russell T. Davies were both born in Swansea.
- The BBC received complaints from parents whose children had watched the episode and had nightmares, as a result of the disturbing content.

OUTSIDE REFERENCES

- The address on Snead's hearse indicates his mortuary is located in Llandaff, where, coincidentally, the BBC Wales production offices are. Terry Nation, creator of the Daleks, was also born there.
- There are several literary in-jokes during Dickens and the Doctor's conversation in the coach. The "American bit" in *Martin Chuzzlewit* which the Doctor thinks is rubbish and "padding" was indeed inserted by Dickens to spice up the original serialised story when sales were disappointing, but did not improve sales by much. The death of Little Nell (from *The Old Curiosity Shop*), is cited (notably by Oscar Wilde in 1895) as an example of excessive sentimentality and purple prose that becomes unintentionally amusing.

- Dickens also cries, "What the Shakespeare?", a play on the common exclamation, "What the Dickens?" Contrary to popular belief, the phrase has nothing to do with Charles Dickens; "Dickens" is a euphemism for the Devil. Incidentally, William Shakespeare used the phrase "What the Dickens" in his work *The Merry Wives of Windsor* (Act III, scene ii).
- When Dickens says, "I will not fall for this cheap mummery", it is almost identical to Matthew Chinnery's ancestor's line in *The League of Gentlemen Christmas Special*, co-written by and starring Mark Gatiss.

QUOTES

[The TARDIS is shaking violently]

The Doctor: Hold that one down!

Rose: I'm holding this one down!

The Doctor: Well, hold them *both* down!

+

The Doctor: I promised you a time machine and that's what you're getting. Now, we've seen the future, let's take a look at the past. How does 1860 sound?

Rose: What happens in 1860?

The Doctor: I don't know, let's find out.

+

Sneed: The stiff's are getting lively again. Mr Redpath's grandmother, she's up and on her feet and out there somewhere! On the streets! We've got to find her.

Gwyneth: Mister Sneed, for shame! How many more times? It's ungodly.

Sneed: *[Patronising]* Don't look at me like it's my fault!

+

Rose: Come on then!

The Doctor: Oi, oi, oi! Where do you think you're going?!

Rose: 1860.

The Doctor: Go out there dressed like that, you'll start a riot, Barbarella. There's a wardrobe through there. First left, second right, third room on the left, go straight ahead, under the stairs, past the bins, fifth door on your left. Hurry up!

+

Rose: But, it's like... think about it, though. Christmas. 1860. Happens once. Just once, and it's gone. It's finished. It'll never happen again. Except for you. *[Beat]* You can go back and see days that are dead and gone and a hundred thousand sunsets ago... no wonder you never stay still...

The Doctor: Not a bad life.

Rose: Better with two.

+

[Rose has picked out an outfit for Naples, 1890]

The Doctor: Blimey!

Rose: Don't laugh.

The Doctor: You look beautiful!

[Rose is very flattered]

The Doctor: Considering.

Rose: Considering what?

The Doctor: That you're human.

Rose: [puzzled] I think that's a compliment. Aren't you going to change?

The Doctor: I've changed my jumper!

+

The Doctor: Are you ready for this? Here we go: History!

+

The Doctor: [Taking a newspaper] I got our flight a bit wrong.

Rose: I don't care.

The Doctor: It's not 1860, its 1869-

Rose: I don't care.

The Doctor: And we're not in Naples.

Rose: I don't care.

The Doctor: It's Cardiff [He walks off]

Rose: [Stopping] Right...

+

Charles Dickens: What the Shakespeare is going on here?

+

The Doctor: Oi! Follow that coach!

Coach Driver: I'm afraid I can't do that sir!

The Doctor: And why's that?

Dickens: I'll tell you why not; I'll give you a very good reason why not: because this is *my* coach!

The Doctor: [Exasperated] Well, get in then!

Coach Driver: Is everything in order, Mr Dickens?

Dickens: No, everything is not.

The Doctor: What did he say?

Dickens: Let me say this first: I'm not a man with a sense of humour, and I--

The Doctor: Dickens?

Dickens: Yes?

The Doctor: *Charles* Dickens?

Dickens: Yes.

The Doctor: *The* Charles Dickens?

Coach Driver: Should I remove the gentleman, sir?

The Doctor: Charles Dickens! You're brilliant, you are! Completely one-hundred percent brilliant! I've read them all! *Great Expectations*, *Oliver Twist*... What's the other one, the one with the ghosts?

Dickens: *Christmas Carol*?

The Doctor: No no no, the one with the trains... *The Signal-Man*, that's it! Terrifying! Best short story ever written! You're a *genius*!

Coach Driver: Do you want me to get rid of him, sir?

Dickens: [Flattered] No, I think he can stay.

+

Dickens: Well, what are we wasting time for? Driver! Be swift! The chase is on!

The Doctor: I'm the Doctor, by the way.

Charles Dickens: A Doctor? You look more like a navvy.

The Doctor: *[exasperated]* What's wrong with this jumper?

+

The Doctor: Honestly, Charles. Er, can I call you Charles? I'm such a big fan.

Dickens: Er, you're a.... what? Big what?

The Doctor: Fan. Number one fan, that's me.

Dickens: How exactly are you a fan?

[The Doctor looks confused]

Dickens: *[also looks confused]* In what way do you resemble the means of keeping oneself cool?

+

[Upon being confronted by walking corpses]

Dickens: A trick. It must be. We're under something that mesmeric influence-

The Doctor: No, we're not. The dead are walking. *[To Rose]* Hi.

Rose: Hi. Who's your friend?

The Doctor: *[Grinning]* Charles Dickens.

Rose: Okay....

+

Rose: First of all, you drug me. Then you kidnap me, and don't think I didn't feel your hands having a quick wander, you dirty old man!

Sneed: I won't be spoken to like this!

Rose: Then you set me in a room full of zombies! And if that isn't enough, you swan off! And leave me to die!

+

[Before having a séance]

Dickens: I can't be part of this.

The Doctor: Humbug?

Dickens: This is the sort of mummery I strive to unmask. Séances? Nothing but lumerous tamborines and a squeeze box concealed between the knees. This girl knows *nothing*!

The Doctor: Now don't antagonise her. I love a happy medium!

Rose: I can't believe you just said that.

+

Sneed: Great God! Spirits from the other side!

The Doctor: The other side of the universe.

Gelth: *Pity us. Pity the Gelth. There is so little time, help us.*

The Doctor: What do you want us to do?

Gelth: *The rift. Take the girl to the rift. Make a bridge.*

The Doctor: What for?

Gelth: *We are so very few; the last of our kind. We face extinction.*

The Doctor: Why, what happened?

Gelth: *Once we had a physical form, like you. But then the war came.*

Dickens: War? What war?

Gelth: *The Time War. The whole universe convulsed. The Time War **ragged**, invisible to smaller species but devastating to higher forms. Our bodies wasted away. We're trapped, in this gaseous state.*

Sneed: What did you say, Doctor? Explain it again, what are they?

The Doctor: Aliens.

Sneed: Like.... foreigners, you mean?

The Doctor: Pretty foreign yeah, from up there.

Sneed: Brecon?

+

The Doctor: Nothing is safe, remember that. Nothing.

+

Gelth: *Give yourselves to glory! Sacrifice your lives to the Gelth!*

The Doctor: I trusted you! I *pitied* you!

Gelth: *We don't want your pity! We want this world and all its flesh!*

The Doctor: Not while I'm alive.

Gelth: *Then live no more!*

+

The Doctor: I saw the Fall of Troy! World War Five! I was pushing boxes at the Boston Tea Party! Now I'm gonna die in a dungeon... *[makes a face]* in Cardiff!

+

Rose: We'll go down fighting, yeah?

The Doctor: Yeah.

Rose: Together?

The Doctor: Yeah!

[They link hands.]

The Doctor: I'm so glad I met you.

Rose: Me too.



The TARDIS materialises on a street in Rose's council estate. The Doctor has taken Rose back home, some twelve hours after she left at the end of *Rose*, by his estimate. However, when Rose goes to see her mother, Jackie stares at her in shock, as they have in fact been gone for twelve *months*. In the interim, Rose was declared missing, her mother organised a search campaign with posters and her boyfriend Mickey was suspected of murder. Jackie does not understand why Rose cannot seem to tell her where she has been all this time; she blames the Doctor, accusing her of taking her daughter for immoral purposes and slaps him.

Rose and the Doctor talk on the roof of her tower block, where she expresses her frustration at not being able to tell her mother because she would not understand. Nobody else on Earth knows that there are aliens and spaceships and things... just as a massive cruiser-like spaceship roars overhead, trailing black smoke. The craft zooms through Central London, its wing cutting into the side of the Clock Tower that holds Big Ben, ringing the bell before it finally careens and splashes down into the River Thames.

The river is cordoned off by soldiers from the Parachute Regiment, and the Doctor and Rose have to watch the events unfold on the television in Jackie's flat. The world is being put on red alert, divers have apparently recovered an alien body from the wreckage of the craft, but there is still no word from the Prime Minister. The body is placed under military supervision under the command of General Asquith and brought to the nearby Albion Hospital. The general examines the body and asks Dr Sato, the pathologist, whether the creature is a fake. She tells him that X-rays of the skull show wiring she has never seen before — no one could have made it up.

MP Joseph Green, a large, flatulent man and a minor member of government, is escorted to 10 Downing Street, and is met by Indra Ganesh, a Junior Secretary with the Ministry of Defence. Ganesh tells Green that with the Prime Minister missing and the Cabinet trapped outside London due to the gridlock, Green is now Acting Prime Minister. Ganesh hands Green a red box containing Emergency Protocols to deal with extraterrestrial incidents, and Green is met by Margaret Blaine of MI5 and Oliver Charles, Transport Liaison, both as rotund as Green is. Blaine reports that she escorted the Prime Minister this morning to his car, but according to Charles, the car has disappeared. The three government officials leave Ganesh and enter the Cabinet Rooms. Once inside, they look at each other and start laughing.

The evening settles on Rose's estate, and people are holding alien-welcoming parties. The Doctor leaves Rose's flat, saying that he is not good with people. Rose thinks he is going to investigate the crash, but the Doctor tells her that he is not going to interfere with humanity's first contact with extraterrestrial life. To assure her he is not going to disappear, he gives her a TARDIS key. However, once downstairs, he enters the TARDIS and starts it up. Mickey spots the Doctor from his own flat and rushes down, too late as the TARDIS dematerialises.

The Doctor lands the TARDIS in a storage cupboard in Albion Hospital, and opens the door only to run into a group of soldiers, who level their rifles at him. At that moment, they hear a scream, and the Doctor immediately takes charge, barking out orders to lock down the perimeter. The Doctor finds Dr Sato cowering in the corner of an operating room. The supposedly dead alien had come back to life. The Doctor spots the alien, which looks like a pig in a spacesuit, and the creature flees in terror, only to be shot by a soldier.

He angrily berates the soldier for killing the creature, protesting that it was only frightened. Examining the body with Dr Sato, the Doctor tells her that it is a real pig, its brain augmented by alien technology. Something else alien wanted to fake an alien crash landing, but for what reason? By the time Dr Sato asks the question, the Doctor is gone, to the echo of a dematerialising TARDIS.



Harriet Jones, a backbench MP, approaches Green, Charles and Blaine, wanting a report to be placed on the next Cabinet agenda, but is brushed off. She enters the empty Cabinet Rooms and opens the Emergency Protocols box to place her report there, but is intrigued enough to start reading.

Later, she hears General Asquith complaining to Green, Blaine and Charles about their inaction, and hides in a side room. In the Cabinet Rooms, the three government officials seem to find Asquith's complaints amusing, and they all start to break wind, laughing. When Asquith threatens to relieve Green of his role as Acting Prime Minister and place the country under martial law, the three unzip the tops of their heads, a bright blue light shining through. As Harriet watches terrified through a crack in the door, General Asquith screams.

Meanwhile, Mickey confronts Rose about where she has been with the Doctor, and smugly tells her about the TARDIS disappearing, telling Rose that the Doctor has abandoned her. When Mickey, Jackie and Rose go to where the TARDIS was formerly parked, Rose's key starts to glow, followed by the TARDIS materialising before their eyes. Rose proceeds inside with Mickey, but Jackie is too overwhelmed by what she has seen, and exits the ship to run back to her flat.

The Doctor confesses that he suspected the crash — it was too perfect a set-up. Mickey notes that it is an odd way to invade a planet by putting it on red alert. Mickey (whom the Doctor insists on calling "Ricky") and the Doctor exchange barbs, but the Doctor has more important things to do. While Mickey and Rose catch up, the Doctor modifies the TARDIS scanner to track the spacecraft back twelve hours before the crash and discovers that it was launched from Earth. Whoever these aliens are, they have been here for a while.



Jackie sees a news report calling for anyone who has seen any evidence of the existence of aliens and calls the Emergency Alien Hotline to report that she has seen one — the Doctor, in a blue box he calls the TARDIS. This combination of key words triggers a Code 9 alert, and Ganesh rushes to tell General Asquith. Inside the Cabinet Office, the alien that was Oliver Charles puts on the general's skin, while Blaine remarks that they have to do something about the "gas exchange" that is causing their flatulence.

Ganesh tells Asquith about that the Doctor has been spotted, and when Blaine asks who this "doctor" is, Ganesh explains that the Doctor is *the* expert on aliens, one they desperately need. In the meantime, other alien experts from around the world, including the United Nations Intelligence Taskforce, are being summoned to Downing Street.

When the Doctor, Rose and Mickey exit the TARDIS, they are immediately surrounded by armed soldiers, vehicles and a helicopter. Mickey runs away and escapes, but the Doctor and Rose are put into a limousine and escorted to 10 Downing Street. The police escort Jackie up to her flat and a full-figured, gassy police inspector, Strickland, assures Jackie that Rose is in a position to help her country, and asks Jackie how she made contact with the Doctor.

At Downing Street, Ganesh, who has gathered all of the experts together, meets the Doctor and Rose. Ganesh tells them that their ID cards must be worn at all times, and ushers them into a room. Rose, however, is not cleared and thus not allowed in. Harriet Jones, who managed to sneak out of the Cabinet Rooms unseen, comes along at this point and offers to take care of Rose. She takes Rose to the Rooms and shows her Oliver Charles's empty skin. When they



search the room for alien technology, they find the body of the Prime Minister stuffed in a cupboard. Ganesh enters at this point, and is aghast when he sees the Prime Minister's body.

At the briefing headed by Asquith and Green, the Doctor reads the reports and notices that three days before, a satellite picked up a blip of radiation under the North Sea. However, before anyone could investigate, the crash happened. The Doctor realises, however, that the reason someone would fake an alien invasion is so they can gather those who have experience and knowledge in fighting off aliens together in one place. The crash is not a diversion — it's a trap.

In the Cabinet Rooms, Blaine enters, closing the door behind her. Ganesh states that it's impossible for the Prime Minister to be dead, as he was driven away from Downing Street that morning. Blaine smugly explains that the only reason that he thinks that is because she told him that earlier, and begins to unzip her head before a horrified Ganesh, Rose and Harriet. In Jackie's flat, the police inspector does the same, and in the briefing room so does General Asquith. Enormous, greenish aliens wriggle out of the skin-suits, the one inhabiting Blaine attacking Ganesh and the one that used to be the inspector cornering Jackie in her kitchen. In the briefing room, the unmasked Asquith identifies himself and his cohorts as the Slitheen. With that introduction, Green activates a hand-held device that sends a deadly dose of electricity jolting through the experts' ID cards, including the Doctor's. The Slitheen's hideous laughter echoes...

CONTINUITY

- A poster announcing Rose's disappearance states that she has not been seen since March 6, 2005. However, the BBC-produced "official" UNIT website indicates that the climactic events of *Rose* happened on March 26. The same site also dates this episode at either May 26 or June 28, 2006. If June 28 is accepted, *Boom Town* (and also *The Parting of the Ways*) would have to take place in late December 2006 - the same week as *The Christmas Invasion* (dated to 2006 by the Guinevere One website). On the other hand, if only on-screen evidence is accepted, *Aliens of London* would take place in March 2006, *Boom Town* in September, and *The Parting of the Ways* later in the autumn or early winter.
- The official police poster is the first reference to the Powell Estate on the television series. Rose is described as, "19 years old, 5 feet 4 inches in height, slim build with shoulder-length blonde hair."

- The photograph used is one of Billie Piper herself, rather than one of Piper playing Rose. Several other, home-made posters are seen on Jackie's table, including one with a banner headline saying "WHERE IS ROSE?".
- The Doctor tells Rose he is "900 years" old, which contradicts the last on-screen mention of the Doctor, at 953 in *Time and the Rani*. See The Doctor's age.
- UNIT, the United Nations Intelligence Taskforce, is mentioned amongst the experts on aliens, its first appearance on television since the 1989 serial *Battlefield*. The Doctor mentions having worked with them in the past, but that they wouldn't recognize him now, alluding to regeneration.
- Mickey notes that he found out on the Internet that the Doctor had worked before for UNIT, among other things. A notation at Who in the Doctor Who website implies that Mickey is the one who has been updating Clive's website since the latter's death in *Rose*.
- Although not clearly seen on screen, one of the UNIT officers killed by the Slitheen at the end is wearing the name tag "Frost" (the tag is seen more clearly in publicity stills). This may have been a reference to the *Doctor Who Magazine* comic strip character Muriel Frost.
- The TARDIS key began as an ordinary-looking Yale key, then changed during the Third Doctor's last season into a more alien looking one, which was also used for the first two seasons of the Fourth Doctor's tenure. It then reverted back to the Yale key for the rest of the run of the original series. The alien key made one last appearance in the *Doctor Who* television movie. It has now returned to looking like an ordinary key, except that it starts to glow when the TARDIS is arriving.
- A boy spray paints the words "BAD WOLF" on the side of the TARDIS while it is parked on the council estate, echoing the mentions of the "Big Bad Wolf" in previous episodes. The fake alien, an augmented pig, may also be an allusion to the "bad wolf", as in the "Three Little Pigs". The three Slitheen, who are large in their human disguises, are also suggestive of the pigs of the folk tale.
- The TARDIS was previously defaced with chalk scribbles in *The Time Warrior* (1973) and *The Leisure Hive* (1980), graffiti in *Paradise Towers* (1987) and was painted pink in *The Happiness Patrol* (1988).
- The Cardiff Royal Infirmary provided the setting for the fictional London Albion Hospital. The interior scenes at "10 Downing Street" were shot at Hensol Castle in Wales. The Doctor revisits the hospital in 1941 during the episodes *The Empty Child* and *The Doctor Dances*.
- The episode ends on a cliffhanger, the first since episode two of *Survival* in 1989. The story continues in *World War Three*. This is also the first occasion since *Invasion of the Dinosaurs* in 1974 in which the first episode of a serial does not share its title with the second.
- Dr Toshiko Sato, the "government pathologist", returns in the *Doctor Who* spin-off series *Torchwood*.

PRODUCTION

- This episode had the working title *Aliens of London Part One* (*World War Three* being *Part Two*).
- When the ship crashes into the clock tower, both the numbers on the clock face and the text beneath are backwards. According to the DVD commentary, director Keith Boak altered his shots of the crash sequence but this was not related to the visual effects team, who had prepared according to the storyboarded version. As a result, the sequence was electronically flipped to make it conform to the spaceship's final descent pattern.

- The clock also appears to keep working after the incident: the time reads roughly 10:55 when the spaceship strikes it, but reads roughly 6:10 when the clock is later seen on a news broadcast.
- The entrance to the Prime Minister's residence was a redress of a similar-looking door in Central London.
- The screen of the detection software that identifies the Code 9 carries the crest of the UK government as identified by the motto and the feet of the supporters. However the crest is incorrect as the two supporters (the lion and the unicorn) are swapped over and the roses, thistles, and clovers that are normally around the motto are missing.

OUTSIDE REFERENCES

- The production team had intended to suggest that the murdered Prime Minister in this episode was current real-life incumbent, Tony Blair. On the DVD commentary for the following episode, producer Phil Collinson explained that they had hired an actor to play the dead body on the understanding that the man was a Tony Blair lookalike. When the resemblance proved disappointing, they decided to avoid showing the body clearly. The suggestion that the body is Blair's remains in Harriet's line "I'm hardly one of the babes", a reference to the large number of female Labour Party MPs who entered the House of Commons in Labour's 1997 general election victory, who were dubbed "Blair's Babes" by the British media. That Tony Blair was elected in *Doctor Who* continuity was confirmed in *Rise of the Cybermen*.
- When the Doctor complains of being slapped by Rose's mother, Rose remarks with a laugh, "You're so gay!" This remark caused some controversy in fan circles, some seeing it as an anti-homosexual slur. Davies, who is gay, wrote in an e-mail response that it was the way people talked, and claimed that he was trying to provoke discussion by using the phrase.
- A running joke involving the Slitheen suffering from flatulence while in their human disguises was also somewhat controversial in fan circles, with some critics disapproving of the style of humour. It did, however, give rise to one of the most quoted lines uttered by the Doctor during the season: "Would you mind not farting while I'm trying to save the world?"
- During the night scene set on the balcony outside the Tyler flat, "Starman" by David Bowie is heard playing in the background.

QUOTES

[Upon appearing back in London]

Rose: How long have I been gone?

The Doctor: About twelve hours.

[Rose laughs]

Rose: Right I won't be long, I just wanna see my mum.

The Doctor: What are you going to tell her?

Rose: I dunno... that I've been to the year five billion and only been gone, what, Five hours? Nah, I'll just tell her I spent the night at Shareen's.

+

[Rose arrives home and Jackie is shocked to see her]

Jackie: *[Quietly]* It's you...

Rose: Course it's me.

Jackie: Oh my god... It's you... Oh my god..

[She flings herself into Rose's arms, crying. Rose sees Missing posters on the table as The Doctor comes running in]

The Doctor: It's not twelve hours... it's twelve months. You've been gone a whole year. Sorry.

+

Jackie: The hours I've sat here! Days and weeks and months all on my own! I thought you were dead! And where were you? "Travelling"! What the hell does that mean?! "Travelling", that's no sort of answer! *[to policeman]* You ask her, she won't tell me! That's all she says: "travelling".

Rose: That's what I was doing.

Jackie: But your passport's still in the drawer! It's just one lie after another!

Rose: I meant to phone. I really did, I just f- forgot.

Jackie: What, for a *year*? You forgot for a year?! And I am left sitting here! I just don't believe you! Why won't you tell me where you've *been*?!

The Doctor: Actually, it's my fault. I sort of, uh, employed Rose as my companion.

Policeman: When you say "companion", is this a sexual relationship?

Rose and the Doctor: *[simultaneously]* No!

Jackie: Than what is it? Because *you* [the Doctor], you waltz in 'ere all charm and smiles and the next thing I know she vanishes off the face of the earth! How old are you, then, Forty? Forty-five? What, did you find her on the internet? Did you go online and *pretend* you're a *doctor*?!

The Doctor: I *am* a doctor!

Jackie: Prove it! Stitch this, mate! *[slaps him]*

+

Rose: I can't tell her, I can't even *begin*... She's never going to forgive me... and I missed a year, was it good?

The Doctor: Middledy

Rose: You're so useless.

+

Rose: She *slapped* you.

The Doctor: Nine hundred years of time and space, and I've never been slapped by someone's mother.

Rose: Your face...

The Doctor: It hurt!

Rose: You're so *gay*! *[pause]* When you say 900 years, do you mean...

The Doctor: That's my age.

Rose: 900 years? You're 900 years old?

The Doctor: Yep.

Rose: My mother was right, that is one *hell* of an age gap.

+

Rose: Every conversation with you just goes mental.. There's no one else I can talk to. I've seen all that stuff up there, the *size* of it, and I can't say a word. Aliens and Spaceships and things and... I'm the only person on planet Earth who knows they exist...

[A loud horn is heard. A spaceship comes into view, smoke billowing out form the back. It wobbles in the sky before crashing into Big Ben and ending up in the Thames]

Rose: *[Shocked]* Oh... that's just not fair...

The Doctor: *[about the spaceship crash]* I can't believe I'm here to see this! This is fantastic!

Rose: Did you know this was going to happen?

The Doctor: *[Happily]* Nope.

Rose: Do you recognise the ship?

The Doctor: Nope.

Rose: Do you know where it crashed?

The Doctor: Nope!

Rose: *[Sarcastically]* Oh, I'm so glad I've got you..

The Doctor: *[misses Rose's sarcasm]* I bet you are!

+

Harriet Jones: Excuse me. *[she holds up a card]* Harriet Jones, MP for Flydale North.

Secretary: Sorry, not right now.

Harriet Jones: Ah, but I did have an appointment at three fifteen..

Secretary: *[Sarcastically]* Yes, and then a spaceship crashed in the middle of London...

+

[Rose enters the TARDIS]

The Doctor: All right, so I lied. I went and had a look. But the whole crash landing's a fake, I thought so. Just too perfect. I mean, hitting Big Ben, come on. So I thought "let's go have a look at the"-

Rose: My mum's here.

[Jackie and Rose's boyfriend Mickey enter the TARDIS]

The Doctor: *[to Rose]* Oh, that's just what I need. Don't you *dare* make this place domestic.

Mickey: You ruined my life, Doctor. They thought she was dead, I was a murder suspect because of you!

The Doctor: *[to Rose]* See what I mean? *Domestic!* *[turns back to look at the console]*

+

Mickey: I bet you don't even remember my name!

The Doctor: Ricky.

Mickey: It's *Mickey*.

The Doctor: No, it's *Ricky*.

Mickey: I think I know my own name.

The Doctor: You *think* you know your own name? How stupid are you?

+

Mickey: So what are you doing?

The Doctor: Ricky...

Mickey: Mickey.

The Doctor: Ricky, if I were to tell you what I'm doing to the controls of my frankly magnificent timeship, would you even begin to understand?

Mickey: Well I suppose not...

The Doctor: Then shut it.

+

[To General Asquith while farting]

Slitheen Margeret Blaine: I'm shaking my booty!

[To a Slitheen in human disguise,]

The Doctor: Excuse me, do you mind not *farting* while I'm saving the world?

Slitheen Joseph Green: Would you rather silent-but-deadly?

+

Slitheen Joseph Green: Thank you all for wearing your ID cards. They'll help to identify the bodies.

+

[Harriet Jones' catchphrase in this episode.]

Harriet Jones: Harriet Jones, MP, Flydale North.



Following on from the end of *Aliens of London*, the deadly electricity courses through all of the alien experts in the room, killing them, but the Doctor, not being human, is not as affected as the rest. The Doctor grabs his own electrified identity badge and attaches it to the collar of the Slitheen that was masquerading as Asquith. Somehow, as the electricity courses through Asquith, it affects Green, Margaret Blaine and the

police inspector threatening Jackie as well.

The Doctor makes good his escape, running down and attracting the attention of the Metropolitan Police squad below. Mickey comes into Jackie's flat and sees the police inspector alien paralysed by electricity. He knocks it aside with a chair and grabs Jackie's hand, pulling her out of there — but not before taking a photograph of the alien with his mobile phone. Harriet and Rose rush past the writhing Margaret Blaine alien, running down the corridors of 10 Downing Street.

Green struggles and manages to remove the badge from Asquith's neck, and they hurriedly scramble into their skins just as the Doctor returns with the police squad. The Doctor tells the squad that the Acting Prime Minister is an alien, but is met with obvious disbelief. Green accuses the Doctor of having killed all the experts, and Asquith orders the police, under authority of the Emergency Protocols, to execute the Doctor. The Doctor, however, has his back to the lift, and ducks into it before they can do so. He rides it up to the top floor.

Blaine continues to chase Harriet and Rose through No. 10, and the two seek refuge in one of the offices on the upper floor. In the meantime, Asquith tells the police to isolate the upper floors, and rides upstairs in the lift together with Green, removing their skins. They join Blaine, who is enjoying the hunt, and they sniff out Harriet and Rose's hiding places. They are about to strike when the Doctor comes in, spraying the Slitheen with a fire extinguisher, causing enough of a distraction for Harriet and Rose to duck around the aliens. They run towards the Cabinet Rooms to get the Emergency Protocols to see what procedures they have for fighting aliens.

The Slitheen are just about to follow them in, when the Doctor grabs a bottle of port from a side table, threatening to use his sonic screwdriver to "triplicate the flammability" of the alcohol. He asks them who they are and why they are invading. The Slitheen, held at bay for the moment, say that they are not invading, and the Slitheen is not the name of their species, but their family.

They are here for business reasons, but before the Doctor can get them to tell what that is, the Slitheen realise that the Doctor's threat is a bluff. They prepare to end the hunt, but the Doctor observes that the Cabinet Rooms have a special feature — three-inch thick steel walls that can seal off the room, making it the safest place in Great Britain. He does just that, shutting the Slitheen out... but also cutting off any avenue of escape.

The Slitheen summon the rest of their family, all disguised as various government and military officials, who start arriving at Downing Street. Meanwhile, Mickey and Jackie have managed to make their way back to his flat, but the Slitheen police inspector is still in pursuit, using his sense of smell to track Jackie. In the Cabinet Rooms, the Doctor puts the Prime Minister and Ganesh's body in the cupboard, and then checks for possible escape routes. Rose wonders how the Slitheen can fit inside smaller human skins.

The Doctor explains that it is a function of the collar they wear — its compression field shrinks them down, leading to the gas exchange that causes their flatulence. The Prime Minister's skin



was too small, even for them, which is why they did not use him as a disguise. The Doctor wonders why he finds Harriet Jones's name so familiar.

Harriet says she is not famous, just a lifelong backbencher. The Emergency Protocols list all the people who could help, but they are all dead downstairs. Rose wonders if the Protocols have defence codes that they can use to launch nuclear weapons at the Slitheen. Harriet explains that due to the United Kingdom's past record, the release codes for a nuclear strike are in the hands of the United Nations, and a resolution has to be passed before the authorisations can be released. As they wonder what the Slitheen could be after, Rose's mobile phone beeps. It is Mickey, and he has sent a picture of the Slitheen in Jackie's kitchen.

Despite his dislike of Mickey, the Doctor admits that he needs him. He asks Mickey to go to the computer and log on to the UNIT website, using the password "buffalo" to gain access. As he does so, Jackie takes over the phone, pointedly telling the Doctor how dangerous his life is, and asking him if he can promise her that Rose will be safe. The Doctor does not answer. Once in, Mickey finds the signal that the Slitheen ship in the North Sea is pulsing out into space. The Doctor puts Mickey on the speakerphone and tries to decipher the signal. The doorbell to Mickey's flat rings and Jackie goes to answer it. It is the Slitheen inspector, who unmask and starts to break through the door.

Desperately, the Doctor and the others try to gather the information they know about the Slitheen so he can identify their race and hopefully their weakness. The various characteristics they have exhibited, including the fact that their gas smells like halitosis — calcium decay — helps the Doctor narrow it down to one planet — Raxacoricofallapatorius — and identify them as creatures of living calcium, which will be weakened by the compression.

As the Slitheen crashes into the flat, the Doctor tells them through the phone to get into the kitchen and find anything with vinegar in it. Jackie dumps as many pickled foods into a measuring cup as she can and hurls the mixture at the Slitheen as it comes through. The acetic acid reacts with the creature, and it explodes.



In Downing Street, Green and Asquith sense the death of their brother. Green steps out onto the street and speaks to the media as Acting Prime Minister. He informs them of the death of the experts at the hands of aliens and that there are "massive weapons of destruction" capable of being deployed within 45 seconds above their heads. He urges the UN to pass a resolution and release the access codes that will allow the UK to launch a pre-emptive strike against the alien mothership. The Doctor, listening to the broadcast over Rose's phone, knows that Green is lying. He realises that is why the Slitheen made such a spectacle out of the crash; not just to attract the experts but to panic the world and make it more likely for the United Nations to acquiesce to Green's request.

He unseals the room long enough to confront the Slitheen outside. They will launch the missiles not into space but against other nations, triggering World War III. The Slitheen will then sell off the radioactive remains of Earth to the rest of the Galaxy as a fuel source. The signal from their ship is an advertisement that the planet is for sale. The Doctor tells the Slitheen he will stop them. Blaine sneers, expressing disbelief that he could do anything whilst sealed inside the room. The Doctor says grimly, "Yes. Me." He seals the room again, as uncertainty flickers across Blaine's face, her confidence shaken by the Doctor's demeanour.

As morning breaks over London, the streets are deserted. The Slitheen gather, unmasked, in the Prime Minister's office to await the call from the UN Security Council. Jackie calls the Doctor, and says there must be something he can do. The Doctor reluctantly admits there is an option, but he cannot guarantee Rose's safety. He could save the world, but he could lose Rose. Jackie protests, but without even hearing what the option is, Rose bravely tells the Doctor to just go ahead and do it. Harriet steps in at this point and, as the only elected representative in the room, orders the Doctor to take action.

The Doctor tells Mickey to use the "buffalo" password to access the Royal Navy's systems. Mickey locates the HMS *Taurean*, a Trafalgar class submarine off the coast of Plymouth, and under the Doctor's instructions, remotely selects and launches a Harpoon missile. The missile streaks inland, on a direct course for 10 Downing Street, as the UN concludes their debate.



Persuaded by the "proof" that the UK has provided, they agree to release the nuclear missile codes.

The missile is picked up on radar, but Mickey stops the counter measures taking effect. The Doctor, Harriet and Rose take refuge in the cupboard, hoping to ride out the explosion. The police squad sergeant orders the evacuation of 10 Downing Street, and goes upstairs to warn Green. When he sees the Slitheen in their true forms, he makes a hasty retreat. The surrounding streets are cleared as the missile starts its final descent, and as the Slitheen still scramble around trying to get into their skins, 10 Downing Street is reduced to rubble. Thanks to the steel walls, however, the Cabinet Rooms survive, as do Harriet, Rose and the Doctor. The Slitheen are not so lucky.

Harriet wonders how they will rebuild from this, and the Doctor suggests that she become Prime Minister. She goes off to speak to the press and emergency services, announcing proudly that the crisis has passed; mankind stands tall, proud and undefeated. As he and Rose leave quietly, the Doctor remembers now why Harriet's name was familiar. Harriet Jones will be a future Prime Minister, elected for three successive terms and the architect of Britain's Golden Age.

Rose goes back to Jackie's flat and watches the aftermath on television. Jackie grudgingly admits that she can't get rid of the Doctor now since Rose is so infatuated with him, something which Rose denies. Jackie offers to cook for the three of them and get to know the Doctor better. The Doctor calls Rose on her mobile phone from the TARDIS, where he is cancelling the Slitheen "advertisement". When Rose tells him of her mother's offer, he refuses — Rose can stay there if she likes, but he has a universe to see. Jackie sees Rose packing and asks her not to go, but Rose just hugs her.

Mickey speaks to the Doctor by the TARDIS. He cannot believe that the papers are already saying the whole incident was a hoax. The Doctor gives Mickey a compact disc containing a computer virus that will wipe all trace of the Doctor's presence on the Internet and asks him to use it. He also offers Mickey a place in the TARDIS, but Mickey says that the Doctor's world is



not for him. He asks the Doctor not to tell Rose he said this, however.

Rose arrives with a backpack full of her belongings, tossing it to the Doctor and playfully telling him that he is now stuck with her. Rose says goodbye to Mickey and Jackie, assuring her mother that the TARDIS is a time machine — she can travel all over the universe and be back within ten seconds. Rose asks Mickey to come along with them but the Doctor, following Mickey's wishes, pretends that Mickey is not welcome. Rose and the Doctor enter the TARDIS and it dematerialises. Jackie waits ten seconds, but it does not return, and she walks back towards her flat. Mickey stays in the street, and continues to wait.

CONTINUITY

- Using the date of the crash as given on the UNIT website and from the passage of time seen on-screen, the main events of this two-part story take place on June 28 and June 29, 2006. This means that both the UNIT website and Mickey's website are one year in the future.
- The Slitheen bear a resemblance to the Foamasi from the Fourth Doctor serial *The Leisure Hive*. The Foamasi were also bulky alien monsters who disguised themselves as humans as part of a plan to gain control of a planet. (The reduction of the planet in question to a radioactive wasteland through nuclear warfare was also integral to their plan, although in a different way.) The resemblance is underscored by the emphasis *Aliens of London / World War Three* places on the question of how the Slitheen fit into their human costumes, a point that *The Leisure Hive* notoriously failed to address.
- The Slitheen scheme is also what the Dominators were intending to do to the planet Dulkis in the Second Doctor serial *The Dominators* (1968).
- The fact that the UN is the caretaker for the codes to launch a nuclear strike harkens back to the very first Fourth Doctor serial, *Robot* (1974), where the UK was the guardian of the "destructor codes" that could launch the world's nuclear arsenals.
- Although the Doctor asked Mickey to erase his presence from the Internet, Mickey's website, indicates that he may not have done so. In the 2006 episode *Love & Monsters*, reference is made to a "Bad Wolf" virus that deleted all mention of Rose Tyler; whether this is somehow related to the Doctor's virus is unclear.
- Continuing the "Bad Wolf" theme begun in *The End of the World*, the American newsreader announcing the UN's decision is named "Mal Loup", French for "Bad Wolf". The name appears not in the televised clip, but the version on Mickey's website.
- 10 Downing Street is also destroyed in the *Doctor Who*-related Big Finish Productions audio play *UNIT: The Longest Night*.
- The "World War Three" of the episode's title is averted by the Doctor's plan. However, a World War Three may be presumed to occur at some point in the *Doctor Who* universe, since the Doctor has referred to World War Five (in *The Unquiet Dead*) and the almost-starting of World War Six (in *The Talons of Weng-Chiang*).

- As well as a reappearance in the episode *Boom Town*, the Slitheen return in the *New Series Adventures* novel *The Monsters Inside* along with another family of the same race, called the Blathereen.
- This episode is the first ever to make an allusion to a swear word, when one Slitheen utters "Oh Bol...".
- Harriet Jones reappears in *The Christmas Invasion*, by which time she has become Prime Minister.

PRODUCTION

- According to Russell T. Davies (among others), this episode was called *Aliens of London Part Two* until the last minute, when the name was changed to "World War 3", soon amended to *World War Three*. The Telos Publishing Ltd. book *Back to the Vortex* cites "10 Downing Street" as another working title.

OUTSIDE REFERENCES

- Elements of the story parody the 2003 invasion of Iraq and the actions of the Prime Minister, Tony Blair. This includes a pre-emptive strike based on incorrect information, namely the presence of "massive weapons of destruction" which could be deployed in 45 seconds (as opposed to Blair's "weapons of mass destruction" that could be deployed in "45 minutes").
- The use of vinegar on calcium "just like Hannibal" references the story of how Hannibal's engineers, while crossing the Alps, heated boulders that blocked their way with wood fires, then poured vinegar over them. The rocks, weakened by the heat, were broken up by the vinegar into smaller pieces, which were then easily moved to clear a path.
- The Doctor mentions that the Slitheen scheme to make a profit will cost "5 billion lives". The human population of the Earth in reality, as of January 2005, is estimated at approximately 6.4 billion.
- The submarine HMS *Taurean* is completely fictional. Also, aside from the unlikelihood of being able to launch a missile over the Internet, the Harpoon missile is primarily an anti-ship missile and not launched against targets inland (a variant, the AGM-84E, is meant for coastal targets and ships in port). The *Trafalgar*-class submarines do carry Tomahawk missiles, which would have been a more appropriate weapon.
- When a Slitheen disguised as a policeman appears outside Mickey's flat, the word "Salford" appears as graffiti on the wall near the elevator. Salford is Christopher Eccleston's hometown.

QUOTES

[The Doctor speaking to the military police inside 10 Downing Street]

The Doctor: I think you'll find the Prime Minister is an alien in disguise, and... *[Glances at military police leader]* That's never gonna work, is it?

[The policeman shakes his head]

Policeman: Nope.

The Doctor: Fair enough. *[runs]*

Slitheen General Asquith: Under jurisdiction of the Emergency Protocols I authorise you to *execute* this man!

The Doctor: Oh, er, wait, er, yes, now the thing is, if I were you, if I was going to, er, execute somebody by backing them against a wall, between you and me, little word of advice, *[The lift behind him dings and opens]* don't stand them against the lift. *[Backs into the lift]*

+

Rose Tyler: Don't you think we should run?

+

The Doctor: Fascinating history, Downing Street. 2000 years ago, this was marshland. 1730, it was occupied by a Mister Chicken - he was a nice man - 1796, this was the Cabinet Room. If the Cabinet was in session, and in danger, these were about the four safest walls in the whole of Great Britain. End of Lesson.

[Hits a switch, activating steel safety doors]

The Doctor: Installed in 1991, 3 inches of steel lining every single wall. They'll never get in.

Rose Tyler: But how do we get out?

The Doctor: *[nods]* Ah.

+

Slitheen: *[to the Doctor]* Who are you, if not human?

Harriet Jones: Who's not human?

Rose Tyler: He's not human.

Harriet Jones: He's not human?

The Doctor: Can I have a bit of hush?

Harriet Jones: Sorry.

The Doctor: *[to Slitheen]* So what's the plan?

Harriet Jones: *[In soft voice, to Rose]* But he's got a Northern accent!

Rose Tyler: *[Just as soft]* Lots of planets have a North.

The Doctor: I said hush!

+

The Doctor: If we're gonna find their weakness, we need to know where they're from. So, judging by their body shape, that narrows it down to about 5000 planets in travelling distance. Now what else do we know? Information!

Rose: They're green.

The Doctor: Yep, narrows it down!

Rose: Good sense of smell.

The Doctor: Narrows it down!

Rose: They can smell adrenaline.

The Doctor: Narrows it down!

Harriet Jones: The pig technology!

The Doctor: Narrows it down!

Rose: The spaceship in the Thames - you said slipstream engine.

The Doctor: Narrows it down!

Rose: They hunt like it's a ritual.

The Doctor: Narrows it down!

Harriet Jones: Wait! Did you notice when they fart, if you'll pardon the word, it doesn't just smell like a fart, if you'll pardon the word, it's something else, what is it?

Rose: Bad breath!

Harriet Jones: That's it.

The Doctor: Calcium decay! Now *THAT* narrows it down!

Rose: We're getting there, Mum!

The Doctor: Organic calcium, *living* calcium! Creatures made out of living calcium! What else? Hyphenated surnames. YES! That narrows it down to just one planet! Raxacoricofallapatorius!

Mickey Smith: Oh, great, we could write them a letter.

+

Slitheen General Asquith: He's dead. Sip Fel Fotch Pasameer-Day Slitheen is dead.

Slitheen Joe Green: I felt it. How could that happen?

Slitheen General Asquith: Someone must have gotten lucky.

Slitheen Joe Green: *[quiet anger]* That's the last piece of luck anyone on this rock will ever have.

+

Joseph Green: Ladies and gentlemen, nations of the world, humankind, the greatest experts in extra-terrestrial events came here tonight. They gathered in the common cause, but the news I bring you now is grave indeed. *[Mickey watching the TV broadcast]* The experts are dead. Murdered right in front of me by alien hands. Peoples of the earth, heed my words. These visitors do not come in peace.

Mickey: Listen to this. *[Holds his phone to the speakers]*

Joseph Green: Our inspectors have searched the sky above our heads and they have found massive weapons of destruction, capable of being deployed within forty-five seconds.

[The Doctor, Harriet and Rose listening to the broadcast]

The Doctor: What?

[Cut back to Downing Street]

Joseph Green: Our technicians can baffle the alien probes, but not for long. We are facing extinction. Unless we strike first. The United Kingdom stands directly beneath the belly of the mothership. I beg of the United Nations, pass an emergency resolution. Give us the access codes. A nuclear strike at the heart of the beast is our only chance of survival. Because, from this moment on... it is my solemn duty to inform you... Planet Earth is at war.

+

[The Doctor opens the door to speak to the Slitheen]

The Doctor: You get the codes, release the missiles... but not into space, there's nothing there. You attack every other country on earth. *(Margaret Blaine in human form steps forward)* They retaliate. Fight back. World War Three. Whole planet gets nuked.

Margaret Blaine: And we can sit through it safe in our spaceship waiting in the Thames. Not crashed, just parked. Barely two minutes away.

Harriet Jones: But you'll destroy the planet. This beautiful place. What for?

The Doctor: Profit. That's what the signal is beaming into space. An advert.

Margaret Blaine: Sale of the century. We reduce the Earth to molten slag then sell it. Piece by piece. Radioactive chunks, capable of powering every cut-price star-liner and budget cargo ship. There's a recession up there, Doctor. People are buying cheap. This rock becomes raw fuel.

The Doctor: At the cost of five billion lives.

Margaret Blaine: Bargain.

+

[Talking about firing a missile at 10 Downing street]

The Doctor: There's a way out.

Rose: What?

The Doctor: There's always been a way out.

Rose: Why don't we use it?

The Doctor: *[Into the teleconference set]* Because I can't guarantee your daughter will be safe.

Jackie: *[On phone]* Don't you dare! Whatever it is, don't you dare!

The Doctor: That's the thing. If I don't dare, everyone dies.

Rose: Do it.

The Doctor: You don't even know what it is. You'd just let me?

Rose: Yeah.

Jackie: Please, Doctor. Please. She's my daughter. She's just a kid.

The Doctor: Do you think I don't know that? 'Cos this is my life, Jackie. It's not fun, it's not smart. It's just standing up and making a decision because nobody else will.

Rose: Then what are you waiting for?

The Doctor: I could save the world but lose you.

[Pause; the Doctor and Rose look at each other; Harriet steps forward]

Harriet Jones: Except it's not your decision, Doctor. It's mine.

Jackie: And who the hell are you?

Harriet Jones: Harriet Jones, MP for Flydale North. The only elected representative in this room, chosen by the people, for the people, and on behalf of the people, I command you. Do it.

+

[The Doctor as he, Rose, and Harriet Jones wait while Mickey puts The Doctor's plan into action.]

The Doctor: Mickey the idiot, the world is in your hands...

+

Slitheen: Victory... should be naked!

+

[About to die]

Slitheen: Oh boll...

+

Rose: My mum's cooking.

The Doctor: Good. Put her on a slow heat and let her simmer.

+

The Doctor: *[Looking at the huge back-pack Rose is carrying]* Got enough stuff?

Rose Tyler: The first time I stepped in there it was spur of the moment.

[Tosses the back-pack at the Doctor, which he's forced to catch]

Rose Tyler: Now I'm signing up. *[pointing at him]*

Rose Tyler: You're stuck with me. Hah! *[laughs]*



The TARDIS is drawn off course by a signal, and materialises underground in a bunker located in Utah in the year 2012. As the Ninth Doctor and Rose step out to investigate, they find that the bunker is a very special sort of museum, full of alien artifacts, including a mileometer from the Roswell crash, a stuffed Raxacoricofallapatorian arm, and even the head of a Cyberman. As the Doctor muses over the fact that he's

getting old, he touches the glass casing of the Cyberman exhibit and sets off an alarm. Immediately, he and Rose are surrounded by armed guards.

They are taken to see the owner of the Vault — Henry van Statten, a billionaire who claims to own the Internet. He has been collecting alien artefacts for years, and is impressed when the Doctor manages to identify a new piece that one of his assistants, a young English researcher named Adam Mitchell has acquired in an auction. The Doctor shows Van Statten how to play the alien musical instrument, but is disturbed when he tosses it aside carelessly. Van Statten asks the Doctor if he would like to see his one living specimen, which is locked up in a part of the Vault called the Cage. Van Statten calls it a "metatron", and his scientists have been trying to get it to talk, torturing it, but it has so far remained silent except for screaming.

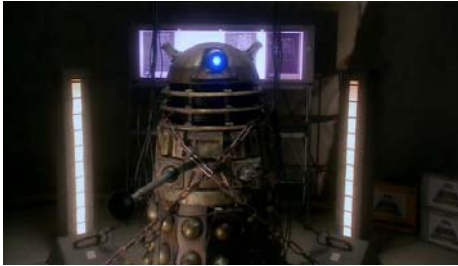
The Doctor enters the darkened Cage, and begins by saying that he is here to help. When he introduces himself, however, a grating, familiar screech repeats his name ("Doctor... *the* DOCTOR?!"), synchronised with flashing lights. The Doctor is shocked at the impossibility of the sight before him as the lights come up. It is a Dalek, in chains, declaring him an enemy of the Daleks and crying its intent to exterminate. The Doctor, panicked, bangs on the door and demands to be let out, until he realises that the Dalek's casing is cracked and worn and its weapon stalk does not work.

Delighted, the Doctor rounds on the Dalek, who is demanding orders. The Doctor says that no orders will be forthcoming; the Dalek race is dead, all ten million ships of its fleet burning, and the Doctor was the one who destroyed them. The Dalek asks what happened to the Time Lords, and the Doctor grimly acknowledges that all of them are dead as well, casualties of the last Time War. The two of them are the last of their kind, but he is going to finish the job. In a fury, he pulls a lever, sending electricity coursing through the Dalek, but Van Statten sends his guards to stop the Doctor.

As they ride up to the upper levels, Van Statten's assistant, Diana Goddard, tells the Doctor that the Dalek fell to Earth fifty years before, on Ascension Island, where it burned in a crater for three days before anyone could approach it. It then passed through the hands of several collectors before Van Statten bought it at an auction. The Doctor concludes it must have fallen through time somehow, and Van Statten notes that the Dalek is not the only alien on Earth now.

The Doctor is chained up, stripped to the waist and painfully scanned. As Van Statten gleefully observes that he can patent the Doctor's bicardial circulatory system, the Doctor realises that Van Statten is not just a collector. He scavenges technology from the artefacts and then sells them. Van Statten proudly admits this, revealing that broadband was derived from Roswell technology, and that recently his scientists found the cure to the common cold in bacteria recovered from the "Russian crater".

Meanwhile, Adam is showing Rose (who is unaware of the Doctor's predicament) around the base. When Adam shows her the Dalek on the monitor, they see one of the technicians, Simmons, torturing it, trying to get it to speak again as per Van Statten's orders. Rose asks to be taken down to the Cage so she can stop Simmons. There, Rose talks to the Dalek, offering to help. The Dalek feigns haplessness, getting Rose to approach it.



In sympathy, Rose touches the Dalek casing, and immediately the Dalek absorbs some of her DNA, which allows it to regenerate part of its casing and break free of its chains. When Simmons approaches it, the Dalek uses its plunger-shaped manipulator arm to crush his face. The Cage is sealed, and Van Statten alerted. The Doctor calmly tells Van Statten to release him if they want to live.

Although the lock to the Cage has a billion combinations, the Dalek easily runs through them in a matter of seconds. It then smashes a computer terminal with its manipulator arm, absorbing electricity from the Vault and seven states in the Western United States to completely repair itself, as well as absorbing the collective information of the Internet. Rose and Adam are evacuated from the level as Van Statten's guards surround the Dalek, firing at it. However, a force field melts the bullets before they hit its casing, and its middle section can swivel around, giving its energy weapon a 360-degree field of fire. Van Statten shouts over the guards' communicators that he does not want the Dalek damaged, but there is no answer — the Dalek has killed all of them. The Doctor tells Diana to have weapons distributed to everyone.

Adam, Rose and a female guard named De Maggio are climbing the stairs to the upper levels, hoping to escape the Dalek, but it hovers up after them, killing De Maggio. Van Statten still thinks the Dalek can be negotiated with, but the Doctor bluntly tells him that the Dalek will kill everyone who is different from a Dalek, because it honestly believes they should die. It is the ultimate in racial cleansing, and Van Statten let it loose.

In the Vault's weapons testing range, another group of guards takes up a firing position. Once Rose and Adam are clear, they open fire on the Dalek, but it sits there, impervious, even allowing the Doctor to see this on the monitors to prove it. It then hovers in the air, triggering the sprinklers. With one shot, it electrifies the water on the floor and kills the guards there.

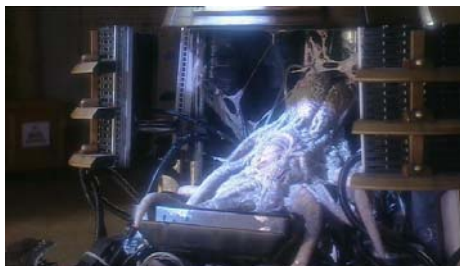


A second shot runs through a metal walkway, taking care of those guards. It demands to speak to the Doctor, and reveals that absorbing Rose's DNA — the genetic code of a time traveller — allowed it to "extrapolate her biomass" and regenerate itself. Its search through the world's satellite and radio telescope systems revealed no Daleks anywhere, and without orders, it intends to carry out the default Dalek function — to destroy and conquer. The Doctor suggests, with almost uncharacteristic venom, that if it wants an order, it should just kill itself and rid the universe of its filth. The Dalek observes that the Doctor would make a good Dalek.

Van Statten has managed to restore some power to the bulkheads, but not for long. The Doctor holds off activating the doors for as long as he can to allow Rose and Adam to get to safety, but the power is failing, and he has no choice but to shut them. Adam makes it to the other side, but Rose is trapped. Over her "superphone", Rose tells the Doctor it was not his fault, and the Doctor hears the Dalek cry, "Exterminate!" and the sound of the Dalek weapon firing. Furious with grief, he blames Van Statten for all the deaths that have transpired, especially Rose's.

The Dalek, however, has not killed Rose. The DNA it absorbed from her is making it hesitant, and it can feel Rose's fear, something that a Dalek should not be able to do. It contacts the Doctor, holding Rose hostage and demanding that the bulkheads be opened or it *will* kill her this time. It taunts the Doctor, saying, "What use are emotions if you will not save the woman you love?" The Doctor tells Van Statten that he already killed Rose once; he cannot do it again. He then unseals the doors. Adam informs the Doctor that, while the alien weapons Van Statten has collected are down in the lower levels, there are some uncatalogued ones in his laboratory. Van Statten mindwipes his employees after he terminates their service, and Adam wanted to keep some aside in case he had to fight his way out. The Doctor sorts through the pile and, after finding them all "broken" and one a "hairdryer", locates a large gun not unlike a handheld cannon.

The Dalek reaches Van Statten's office, and threatens to kill Van Statten for torturing it. Rose stops it, and the Dalek hesitates once more. Rose tells the Dalek that it does not have to kill anymore and asks it what it wants. The Dalek replies that it wants freedom. They ride up to Level 1, and there, the Dalek blows a hole in the roof of the Vault, letting the sunlight stream through. It opens up its casing to reveal the mutated creature inside, a tentacle outstretched to



capture the warmth of the Sun. The Doctor appears, weapon in hand, telling Rose to get out of the way, but Rose refuses to let the Doctor kill it. The Dalek did not kill Van Statten — it is changing. But what, Rose asks, is the *Doctor* changing into?

The Doctor, appalled at his own actions, lowers the weapon. Thinking on Rose's words, he realises that the DNA the Dalek absorbed from Rose is mutating it further. The Dalek also realises this, as its mind is filled with so many new ideas, and it cannot reconcile it with the Dalek notion of species purity. It asks Rose to order it to die, which Rose reluctantly does. The Dalek rises into the air, the globes on its shell disengaging to form a sphere formation around it. The spheres emit energy and it implodes, completely disintegrating. Goddard orders the guards to mindwipe Van Statten for causing the events that resulted in the death of 200 people. She also orders the Vault to be filled in with cement.

Rose and the Doctor make it back to the TARDIS, where the Doctor ruefully observes that the Time War is finished, and as the last survivor he "wins", although this obviously does not fill him with joy. Rose asks whether it is possible, since the Dalek survived, that some of the Time Lords did as well, but the Doctor says he would feel it if they had, and it feels like there is no one. Adam comes by, saying that they have to leave as Goddard is sealing the base, and Rose hints to the Doctor that they should take Adam along, as he always wanted to see the stars. The Doctor is skeptical, but does not object. Adam, not knowing what they are really saying, follows the Doctor and Rose into the TARDIS with a puzzled expression, and it dematerialises.

CONTINUITY

- Adam Mitchell, becomes the first on-screen male companion of the Doctor since Turlough in the 1980s.
- Continuing the "Bad Wolf" theme of this season is the code name for Van Statten's personal helicopter; "Bad Wolf One". This scene was included when Rose is remembering previous Bad Wolf references in the series in the episode *Bad Wolf*.
- The Cyberman head seen in the pre-credits sequence presumably comes from the 1968 serial *The Invasion*, and its display plate, visible in the *Whospy* feature on the BBC website, indicating that the head was found in 1975 in the London sewers would seem to bear this out. However, the corrugated piping on the sides of the head and the small gun ports in its forehead were not used in *The Invasion* design, but in 1975's *Revenge of the Cybermen*, which took place in the late 29th century.
- In the 28 April 2005 issue of *Doctor Who Magazine*, executive producer and chief writer Russell T. Davies stated that the Time War referred to in the 2005 series and the War of the BBC Books *Eighth Doctor Adventures* novels are unrelated.
- Mickey's website features an interview with "Henry VanStatten". In the interview, Van Statten describes a grey market that exists in alien artefacts. GeoComTex.net is another mock website run by the BBC for Van Statten's fictional company.
- This is the first episode in which the creature inside a Dalek is seen in detail for a substantial length of time. It is also the first Dalek occupant to have a visible eye, and is unusual in being blue (almost all Dalek mutants seen previously and after this episode were some shade of green).
- The Dalek ability to fly or hover dates back to *The Chase* (1965), where a Dalek was implied to have taken flight. In *Planet of the Daleks* (1973), a Dalek used an anti-gravity platform to rise up a ventilation shaft. In *Revelation of the Daleks* (1985), a Dalek hovered to exterminate two victims, but this was not very clearly depicted on screen (although Davros was clearly seen hovering in the story). Finally, a Dalek was clearly seen to hover up stairs in *Remembrance of the Daleks* (1988). In the Dalek comic strips of the 1960s, Daleks flew on platforms called "transsolar discs".
- Diana Goddard mentions that the Dalek landed on Earth roughly 50 years prior to the episode, which would place at around 1962. This roughly coincides with the events of *Remembrance of the Daleks* (1988), a story set in 1963 which also coincidentally features the apparent annihilation of the Daleks.
- The ability for the Dalek to absorb "the DNA of a time traveller" in order to effect repairs to its systems is referenced again (and this scene repeated as a flashback) in the 2006 episode *Doomsday*. In that story the DNA-absorbing device is of Time Lord design (albeit in Dalek possession). The nature of this process has yet to be clarified.
- The Dalek absorbs Rose's DNA and her ability to experience emotions. However, the Dalek mutant considers this a form of contamination. In *The Evil of the Daleks*, the infusion of the "Human Factor" into some Daleks made them more friendly to humans and rebel against the Dalek Emperor. In some later stories, the Human Factor was actively sought by the Daleks to overcome the limitations of their rigid logic.
- A Dalek is seen attempting to open a digital lock with its manipulator arm in the *Doctor Who Magazine* comic strip story *Children of the Revolution* (DWM #312-#317).
- A Dalek appeared in a museum in the story *The Space Museum*, albeit as an empty casing, in 1965. In this episode, it is an empty Cyberman head that is seen. Both *The Space Museum* and *Dalek* foreshadowed major Dalek-related storylines that occurred not long after (*The Chase* in the case of *The Space Museum* and *Bad Wolf* / *The Parting of the Ways* in the case of *Dalek*).

- The scene where the Doctor taunts the Dalek about its inability to kill without the use of its weapon echoes a similar scene in *Death to the Daleks* (1974) where the Third Doctor uses similar dialogue to taunt a group of Daleks rendered powerless by an energy dampening field on the planet Exxilon.
- The scene where Rose and Adam taunt a Dalek for its (apparent) inability to climb stairs is similar to a taunt the Fourth Doctor delivers in *Destiny of the Daleks*.
- When the Dalek tells Rose, "I feel your fear," she replies, "What do you expect?" This is the same answer Victoria Waterfield gives a Dalek who makes a similar statement in *The Evil of the Daleks*.
- When Henry Van Statten asks what the Daleks are, the Doctor explains they are mutants inside an armored, robotic shell created "by a man who was king of his own little world". This is a reference to Davros.
- As the Doctor electrocutes the Dalek, it cries out "Have pity!" In *Genesis of the Daleks* (1975), one of the first Daleks states that "pity" is not registered in its vocabulary banks and it has no understanding of the word.
- When the Doctor tells the Dalek that the Time Lords perished with the Daleks, it replies "...and the coward survived." The Doctor was accused of cowardice in *Resurrection of the Daleks* by Davros, as he could not kill.
- Simmons' line, "What are you gonna do? Sucker me to death?" echoes a similar line previously used by Abslom Daak, Dalek Killer in the eponymous comic strip.

PRODUCTION

- The working title for this story was *Creature of Lies*, as revealed in the Telos Publishing Ltd. book *Back to the Vortex* by Shaun Lyon; the book also cites *Return of the Daleks* as a working title.
- The episode was shot primarily on location in the underground areas of the Millennium Stadium in Cardiff.
- Rob Shearman previously wrote the Big Finish Productions *Doctor Who* audio play *Jubilee*, which also featured a lone Dalek that was chained and tortured and who develops a relationship with the Sixth Doctor's companion Evelyn Smythe. Russell T. Davies's brief to Shearman was for him to take the basic idea of *Jubilee*, set it in Utah and introduce Adam Mitchell, with the rest up to Shearman. The final plot of *Jubilee* unfolds very differently from that of "Dalek".
- On the DVD audio commentary for this episode, Shearman mentions that in early drafts Van Statten had a wife, who featured in the episode, and Adam was their son.
- The episode had to be rewritten when negotiations with Terry Nation's estate for the use of the Daleks fell through. A new villain created by Davies was substituted for the Dalek, but the rewrites were extensive to accommodate different dialogue, action and motivations. When permission to use the Daleks was obtained, the script was rewritten again, although the core story remained the same.
- The character of Simmons (Nigel Whitmey), the Dalek torturer who is killed by the Dalek "plunger", was named after Kai Simmons, who played a similar role in *Jubilee* and is a university friend of Shearman's. Goddard is the maiden name of Shearman's wife, Jane Goddard, who has appeared in many Big Finish Productions audio stories; including *The One Doctor*.
- According to the Production Notes column in *Doctor Who Magazine* #361, script editor Helen Raynor spent a long time coming up with the name GeoComTex as she had to make sure it did not coincide with a real-world company name.

- This is the first episode in this series not to feature any scenes set in the interior of the TARDIS.

OUTSIDE REFERENCES

- Van Statten mentions that his scientists recovered bacteria from the "Russian crater". This may refer to the Tunguska event of 1908, although the event left no crater.
- Van Statten's guards wear tags saying "US ARMY". However the three different designs of badges on their caps, possibly badges of rank, are not from the US Army.
- Although the episode is set in the US, close-up shots of Van Statten's computer keyboard show that they conform to the UK standard layout as opposed to the US one.

QUOTES

[To Adam]

Van Statten: You, English, look after the girl. Go and... canoodle, or spoon, or whatever it is you British do. And you, Doctor-with-no-name... come and see my pet.

+

The Doctor: Look, I'm sorry about this. Mr Van Statten might think he's clever, but never mind him. I've come to help, I'm the Doctor.

Metaltron: ... DOC....TOR?

The Doctor: *[sudden horror]* ... Impossible.

Metaltron: *THE* DOC-TOR?!

[The lights come on revealing that the "metaltron" is a Dalek.]

Dalek: EX-TER-MIN-ATE! EXTERMINATE!

The Doctor: Let me out!!

Dalek: *EXTERMINAAAAATE!!*

+

[Outside chamber]

Diana Goddard: Sir, it's gonna kill him!

Henry Van Statten: *[Raises a hand to silence her concerns]* It's talking!

[Inside chamber]

Dalek: YOU ARE AN ENEMY OF THE DALEKS! YOU MUST BE *DESTROYED!* *[It aims its gun, preparing to kill the Doctor. But nothing happens.]*

The Doctor: It's not working! *[Laughs mercilessly]* Fantastic! Ooooh, *fantastic!* Powerless! Look at you. The Great Space Dustbin! How does it feel?! *[rushes at the Dalek]*

Dalek: Keep back!

The Doctor: What for?! What're you gonna do to me?! *[Beat]* If you can't *kill*, then what are you good for, *Dalek*?! What's the *point* of you?! You're *nothing*! What the hell are you here for?

Dalek: I am waiting for orders.

The Doctor: What does that mean?

Dalek: I am a soldier. I was bred to receive orders.

The Doctor: *[Grins]* Well you're never gonna get any. Not ever.

Dalek: I *demand* orders!

The Doctor: They're never gonna come! Your race is dead! You all burned, *all* of you! Ten million ships on fire! The *entire* Dalek race wiped out in one second!

Dalek: *You lie!*

The Doctor: I watched it happen! I *made* it happen!

Dalek: *You destroyed us?!*

[Long, dark pause.]

The Doctor: ... I had no choice.

Dalek: And what of the Time Lords?

The Doctor: *[Solemn]* Dead. They burned with you. The end of the Last Great Time War. Everyone lost.

Dalek: And the *coward* survived.

The Doctor: *[Mocking smile]* Oh, and I caught your little signal: "help me... poor little thing!"
[Smile fades] But there's no one else coming, 'cause there's no one else left.

Dalek: ... I am alone in the universe.

The Doctor: Yep.

Dalek: So are you. *[Beat]* We are the same.

The Doctor: We're not the same! I'm not... No, wait, maybe we are! Yeah, you're right, yeah, okay! You've got a point, 'cause I know what to do. I know what should happen. I know what you deserve... *[Raises eyebrows and grins]* Exterminate!

[Throws switch, electrocuting the Dalek. The Dalek screams in pain.]

Dalek: AAAAAAAAAAAAAARRRGH! HAVE PITYYYYYYYY!!!

The Doctor: Why should I?! You never did!

+

The Doctor: The metal is just battle armour. The real Dalek creature is inside.

Van Statten: What does it look like?

The Doctor: A nightmare. It's a mutation. The Dalek race was genetically engineered. Every single emotion was removed except hate.

Van Statten: *[loves the phrase]* "Genetically engineered". By whom?

The Doctor: By a genius, Van Statten. A man who was king of his own little world. You'd like him.

Diana Goddard: It's been on Earth for fifty years, sold on private auction, passed from one corporation to another. Why would it be a threat now?

The Doctor: Because *I'm* here. How did it get to Earth, does anyone know?

Diana Goddard: Records say it came out of the sky like a meteorite. It fell to Earth on the Ascension Islands, burned in its crater for three days before anyone could get near it, and in all that time it was screaming. Must have gone insane.

The Doctor: It must have fallen through time - the only survivor.

Diana Goddard: You talked about a war?

The Doctor: The Time War. The final battle between my people and the Dalek race.

Van Statten: But you survived too.

The Doctor: Not by choice.

+

Rose: *[Approaches the damaged Dalek]* ... Hello?

[no response]

Rose: Are you in pain? My name's Rose Tyler. I've got a friend who can help, he's called the Doctor. What's your name?

Dalek: *[weak]* ... Yes...

Rose: What?

Dalek: *[eyestalk lifts feebly]* ... I... *am*... in pain... They... *torture* me... but still they fear me... Do you fear me?...

Rose: *[soft]* No.

[the Dalek's eyestalk lowers again, as if in despair]

Dalek: ... I... am... dying...

Rose: No, we can help --

Dalek: ... I... welcome death... But... I am glad... that before I die... I met a human... who was not afraid...

Rose: Isn't there anything I can do?

Dalek: ... My race... is dead... I... shall die... alone...

[Rose touches the Dalek's dome to comfort it]

Adam: Rose, no!

[Rose pulls her hand away in pain. And the Dalek is triumphant.]

Dalek: *[Voice volume steadily increases]* Genetic material extrapolated! Initiate cellular RECONSTRUCTION!!!

+

Simmons: *[to the Dalek]* Whatcha gonna do, sucker me to death?

[The Dalek grabs his face with its sucker and kills him.]

+

Dalek: *[has just revived itself using the power from the whole of Utah]* The Daleks survive in MEEEEEE!!!

+

[De Maggio stays behind to fight the Dalek as it elevates up the stairs.]

De Maggio: Adam, get her out of here.

Rose: Come with us, you can't stop it!

De Maggio: Someone's got to try. Now get out, don't look back, just run!

+

Dalek: *[appears on a monitor]* I shall speak only to the Doctor.

The Doctor: *[sees the fire sprinklers in action, raining water upon the Dalek]* You're gonna get rusty.

Dalek: I fed off the DNA of Rose Tyler. Extrapolating the biomass of a time-traveller regenerated me.

The Doctor: What's your next trick?

Dalek: I have been searching for the Daleks.

The Doctor: Yeah, I saw. Downloading the internet. What did you find?

Dalek: I scanned your satellites and radio telescopes.

The Doctor: And?

Dalek: Nothing. *[Beat]* Where shall I get my orders now?!

The Doctor: You're just a soldier without commands.

Dalek: Then I shall follow the Primary Order: the Dalek instinct to *destroy*, to *conquer*!!

The Doctor: But what *for*? What's the *point*?! Don't you see? It's all gone. Everything you were, everything you stood for.

Dalek: ... Then what should I do?

The Doctor: All right, then. If you want orders, follow this one. Kill yourself.

Dalek: The Daleks must survive!

The Doctor: The Daleks have failed! Now why don't you finish the job, and make the Daleks extinct?! Rid the universe of your filth! Why don't you just DIE?!?

Dalek: *[Beat]* You would make a good Dalek.

The Doctor: I could have killed that Dalek in its cell. But you stopped me.

Van Statten: It was the prize of my collection--

The Doctor: *[loses it]* YOUR COLLECTION?!? Well was it WORTH it?! Worth all those men's deaths, worth Rose?! Let me tell you something, Van Statten. Mankind goes into space to explore. To be part of something greater!

Van Statten: Exactly! I wanted to touch the stars!

The Doctor: You just want to drag the stars down and stick them underground, underneath tons of sand, and *dirt*, and *label* them! You're about as far from the stars as you can get!

+

Dalek: I feel your fear.

Rose: What do you expect?

Dalek: Daleks do not fear! Must not fear! *[Fires death ray to either side of Rose.]* You gave me life. What else have you given me?! I am contaminated!

+

[Digging through a bin of alien weapons.]

The Doctor: Broken. Broken. Hair dryer. *[Pulls big gun out of bin.]* Oh, yes! Lock and load.

+

Rose: I'm begging you, don't kill him. You didn't kill me.

Dalek: But why not? Why are you alive? My function is to kill! What am I? What *am* I?

+

Dalek: Van Statten. You *tortured* me. Why?

Van Statten: *[terrified as the Dalek gets steadily closer]* I-I-I wanted to help you, I don't know, I just thought we could get through to you, we could mend you. I wanted you better. I'm sorry, *I'm so sorry, I swear, I just wanted you to TALK!*

Dalek: Then hear me talk *now*. Exterminate. *Exterminate!* EXTERMINAAATE!!!

Rose: Don't do it! Don't kill him! You don't have to do this any more. There must be something else, not just killing. What else is there? What do you want?

Dalek: I want... freedom.

+

Rose: No. I won't let you do this.

The Doctor: That thing killed hundreds of people!

Rose: It's not the one pointing the gun at me.

The Doctor: I've *got* to do this! I've *got* to end it! The Daleks destroyed my home, my *people*! I've got *nothing* left!

Rose: But look at it.

[The Dalek's casing has opened, and the creature within is basking in a beam of sunlight.]

The Doctor: *[puzzled]* What's it doing?

Rose: It's the sunlight. That's all it wants.

The Doctor: It can't...

Rose: It couldn't kill Van Statten, it couldn't kill me. It's changing. What about you Doctor? What are you changing into?

The Doctor: *[pained look]* I couldn't... I wasn't... Oh Rose. *[drops gun]* They're all dead.

Dalek: *[weak]* ... Why... do we... survive?...

The Doctor: I don't know.

Dalek: ... I... am the last... of the Daleks...

The Doctor: You're not even that. Rose did more than regenerate you, you've absorbed her DNA. You're mutating.

Dalek: ... Into... what?...

The Doctor: Something new.

+

[The Dalek creature's eye moistens, as if about to shed tears.]

The Doctor: I'm sorry.

Rose: Isn't that better?

The Doctor: Not for a Dalek.

Dalek: *[voice begins to change]* ... I can... feel... So many ideas... So much darkness... Rose, give me orders... Order me to die...

Rose: I can't do that.

Dalek: ... This is not life... This is... sickness... I shall not be like you. Order my destruction! Obey. Obey! OBEY!

Rose: ... Do it.

Dalek: ... Are you... *frightened*, Rose Tyler?...

Rose: *[sobs]* Yep.

Dalek: ... So am I... *Exterminate...*

+

[After the Dalek dies.]

The Doctor: I'm the only one left... I win. Fancy that.

Rose: The Dalek survived, maybe one of your people did too?

The Doctor: I'd know *[Taps his forehead]* in here. Feels like there's no one.

Rose: Well. Good thing I'm not going anywhere.

The Doctor: Yeah.

+

[The Doctor touches the TARDIS.]

The Doctor: Little bit of home. Better than nothing.



The Doctor, Rose and new companion Adam travel forward in time to the year 200,000 and land aboard Satellite 5, a space station orbiting Earth during the Fourth Great and Bountiful Human Empire. Earth in this time period is at its height, covered with megacities, five moons and a population of 96 billion, the centre of a galactic domain that stretches across a million planets and species — or, at least, it is supposed to be. They make their way around the station, the Doctor telling Adam that he will enjoy this period as human culture is at its peak, with fine manners and cuisine.

When the station comes to life with junk food vendors and people pushing each other around — and no sign of species other than human — the Doctor is puzzled, as this does not quite fit with what he knows of this period's history. He decides to investigate, suggesting that Adam and Rose go get something to eat. He uses his sonic screwdriver on a cash point, retrieving a credit stick which he gives to Adam.

The Doctor meets Cathica and Suki, who are journalists aboard Satellite 5. The Doctor uses his psychic paper on them and poses as management to question them about the station. Cathica sees this as an opportunity to get promoted to management's "Floor 500", which is rumoured to have walls of gold. She answers the Doctor's questions, showing him that Satellite 5 is a news station, broadcasting 600 channels across the Empire. However, they are being observed suspiciously on security monitors by the Editor, a pale man standing in a dark, icy room. He orders a security check to be done.

Meanwhile, Adam seems overawed by everything around him and says that he misses his family. Rose lets him use her "superphone" to call his family in the past and he leaves a message for them on their answering machine. As the Doctor calls them over, Adam gets a thoughtful look on his face and pockets the superphone. The Doctor, Rose and Adam are taken into a room where there are other reporters sit arranged in a circle around a chair. Cathica sits in the central chair, engages the safety protocols and snaps her fingers, opening a port in the centre of her forehead through which her brain is visible. On her cue, the others press their hands to the panels in front of them and an energy beam spikes down from a hub above, streaming information directly into her brain.

Cathica is acting as a processor for the computer systems that broadcast all the news from Satellite 5, though she will not retain all that information once the link is severed. The Doctor explains that each reporter has a chip in their head as well, which receives the packaged information from Cathica and then transmits it to their separate channels. Adam is amazed at the technology, but the Doctor says that it is the wrong technology; there is trouble afoot.

The Editor's security check turns up nothing, but he is unconvinced. A second sweep reveals someone in the newsroom is having unauthorised access to the systems, and isolates the intruder as Suki. Her records have an encrypted, secondary biography attached to them. The Editor terminates the transmission abruptly, and reports obsequiously to something that growls unintelligibly from the ceiling of the control room. The Editor sends a message to the newsroom, saying that Suki has been promoted to Floor 500. Adam is still feeling a bit overwhelmed by all that he is seeing, and tells Rose he is going to "acclimatise" by himself on the observation deck. Suki says her goodbyes to Cathica and gets on the lift. Cathica does not expect to see her again. Once you go to Floor 500, you never come back.

Floor 500 appears deserted and everything is covered in frost and snow. Wandering around, she is shocked to find a newsroom populated by shrivelled corpses. Following the light streaming in from an open door, she finds the control room and is greeted by the Editor. He displays her records on a holographic screen, and immediately concludes that her life story as



given in her job application is a lie — she is actually the last survivor of an anarchist underground group called the Freedom Fifteen.

Suki points a gun at the Editor, demanding to know who controls Satellite 5. The Freedom Foundation has been monitoring the broadcasts and has discovered that the facts are being manipulated and that the system is corrupt. He introduces her to the Editor-in-Chief, up above. The unseen creature is impervious to Suki's gunfire, and she screams as it descends towards her. Meanwhile, the Doctor is asking Cathica more questions. She finally realises that the Doctor is not really management and asks him not to get her involved, but the Doctor points out that she's a journalist. There have been various vague conflicts and threats from all over the Empire that have somehow resulted in a complete lack of alien immigration aboard, and she has not questioned enough to notice. The Doctor says the Empire is stunted, in both its attitudes and its technology. They should be more advanced and enlightened by now — something is holding it back, and has been for the last ninety-one years since Satellite 5 began broadcasting.

At the same time, Adam is on the Observation Deck accessing a station terminal and learning information about the future's technology. He calls back to the past on the superphone, wanting to leave a message on the answering machine about what he has learned, but after a point, the computer denies him access, directing him to the medical labs on Floor 16. There, a nurse informs him that he needs a chip to access the system. He can have a small, invisible Type I chip inserted that will give him basic access or the Type II port like Cathica's, which will link him fully to the archives. After some hesitation, Adam opts for the second option, using the credit stick the Doctor gave him earlier, which he learns has unlimited credit.

While the Doctor accesses the station mainframe, the Editor orders a further check on Rose and the Doctor, discovering that according to Satellite 5's records, neither of them exist. The Doctor and Rose try to convince Cathica that there is something suspicious going on in the station, but Cathica still wants nothing to do with this. The Doctor hacks into the computer, and discovers that something is venting a lot of hot air from the upper levels. The Editor secretly allows the Doctor to get the password key for Floor 500 from the systems and Rose and the Doctor travel up to 500. There, they find the Editor waiting for them and Suki's dead body slaved to the computer systems.



The Editor's men grab hold of the Doctor and Rose, and the Editor explains that the Empire is not really human — it is just where humans are allowed to live. For the past ninety years, humankind has been controlled and guided by his superior, the monstrous creature known as the Mighty Jagraffess of the Holy Hadrojassic Maxarodenfoe (or, as he calls it, "Max") and funded by a consortium of banks.

By manipulating the news and creating a climate of fear, they have controlled the economy and kept the borders closed; the human race does not even know that it has been enslaved. Those who suspect the truth are detected because of the chips in their heads, and the Editor gets rid of them. Meanwhile, Cathica has changed her mind, and uses the passkey to go to Floor 500, where, unseen, she watches the Editor question the Doctor and Rose. The Doctor notices Cathica watching, and audibly observes that the Jagrafess's metabolism generates a lot of heat, which is why it needs to be vented from the upper floors. The station is its life support system.

Down below, Adam, recovered from the surgery, enters the newsroom and activates his Type II port with the default command: snapping his fingers. He uses Rose's superphone to call his parents' house again, leaving another message which he says will sound like white noise but he will translate later. He calls for the information spike, and begins recording it. Suddenly, the Editor gains the knowledge of who the Doctor is: the last of the Time Lords, and Rose is his companion. The Doctor tries to deny it, but the Editor shows him Adam accessing the satellite's archives — when he did so, the Editor gained access to everything Adam knew. The Editor intends to gain the knowledge in the Doctor's head as well as his TARDIS, perhaps even rewriting history to prevent humankind from ever developing.

Having heard all this, Cathica goes to the newsroom on Floor 500, linking up, overriding the safety protocols and severing Adam's connection. She reverses the environmental systems, heating the floor up. The Editor tries to terminate Cathica's link but she fights back. The entire station shudders, and people start to run around in a panic. Rose gets free of her bonds, using the sonic screwdriver to release the Doctor. As the Jagrafess starts to overheat, the Editor tries to leave, but Suki's corpse somehow grabs hold of his foot, stopping him. The Editor screams as the Jagrafess expands above him and explodes. The Doctor and Rose find Cathica in the newsroom. He snaps his fingers and closes her connection port, smiling proudly at her — she



used what she knew and what the Doctor told her to defeat the Jagrafess, proving that humans are not the sheep the Editor thought they were. The Empire's development can now get back on track.

The Doctor is, however, furious at Adam's actions, and returns him to his own time in the TARDIS, destroying the answering machine at his parents' house. The connection port in his head, however, is something Adam will have to live with for the rest of his life — and something he will have to be careful not to reveal lest he be dissected. It will have to be a quiet and ordinary life, as all it takes is a simple snap of the fingers. The Doctor and Rose leave in the TARDIS as Adam's mother comes home.

Adam's mother greets him happily as it has been six months since she saw him last. She muses on how time can pass just like that, snapping her fingers — and her expression changes to horror as the port in Adam's head opens.

CONTINUITY

- This is the time period of the "Fourth Great and Bountiful Human Empire". The first Earth Empire was featured in several Third Doctor stories in the 1970s. It lasted from around the mid-26th century (*Frontier in Space*) to the early 31st century (*The Mutants*).

- The Doctor tells Adam that time travel is about jumping into unfamiliar situations and making mistakes, including "kissing complete strangers... or is that just me?" — a possible reference to the controversial kiss between the Eighth Doctor and Grace Holloway in the 1996 *Doctor Who* television movie.
- While this is not the first time that a companion has tried to change history (that distinction belongs to Barbara in *The Aztecs*), Adam is the first to try and exploit the future for personal gain. The issue of changing history would be dealt with more directly in the next episode, *Father's Day*.
- Rose's "superphone", which the Doctor modified to allow her to call back to her own time (c. 2005) in *The End of the World* appears to be intelligent enough to realise who is using it, as it allows Adam to call back to his own time period of 2012 as well as back to Earth without the need for an area code.
- When Adam first calls back to the 21st century, the establishing shot for his parents' home uses the same house that Mickey was in front of when he was captured by the Nestene-animated dustbin in *Rose*.
- Adam's mother, though not given a name on screen or in the credits, is named Sandra.
- The related update of Mickey's "Who is Doctor Who?" website has an essay from a 14-year-old Adam Mitchell.
- Adam is the first on-screen companion in *Doctor Who* history to be evicted from the TARDIS for bad behaviour.
- The junk food vendor on board Satellite 5 is selling "kronkburgers". Kronkburgers were consumed by the guards of an alternate Roman Empire that had conquered the galaxy in the *Doctor Who* comic strip story, *Doctor Who and the Iron Legion*, that ran in *Doctor Who Weekly* #1-#8. They are also mentioned in the New Series Adventures novel *The Resurrection Casket*.
- Following the "bad wolf" theme begun in earlier episodes of the season, one of the broadcast channels featuring the Face of Boe (from *The End of the World*) is named "BAD WOLFTV".
- In the two-part finale of the 2005 series (*Bad Wolf* and *The Parting of the Ways*) the "people" behind the Jagraffess showed themselves. The finale is set on Satellite 5, now named the Game Station, a century after *The Long Game*.

PRODUCTION

- In the book *The Shooting Scripts*, Russell T. Davies claims that he had originally set out to write this episode from Adam's perspective, watching the adventure unfolding from his point of view (exactly as Rose did in *Rose*) and seeing both the Doctor and Rose as enigmatic, frightening characters. He even gave this outline a working title: "Adam".
- According to the reproduction of the original series outline in *Doctor Who Magazine's Series One Special*, another working title for this story was *The Companion Who Couldn't*.
- When the Editor announces the Jagraffess's name to the Doctor and Rose, he pronounces it as "The Mighty Jagraffess of the Holy Hadrajassic Maxaraddenfoe". So to avoid inconsistencies, the Jagraffess roars throughout the announcement. However, during the pre-credits sequence of *Bad Wolf*, "wrong" pronunciation can be clearly heard.
- Langley and Grant also reveal in the DVD commentary that the "frozen vomit" that Adam spits out in one scene was in fact a "kiwi and orange ice cube".

- In the DVD commentary for this episode, director Brian Grant and actor Bruno Langley refer to an additional motivation for Adam's actions. Apparently, in earlier drafts of the script, Adam's father suffered from a disease that was incurable in his time (2012) and he hoped to learn about a cure which had been discovered between that year and 200,000 (in the shooting script the condition is arthritis). No trace of this motivation remains in the finished programme, although Grant discusses it as if it were still present.
- Voice artist Nicholas Briggs mentions on the DVD commentary for the episode *Dalek* that he recorded voice work for the Jagrafess, but his contribution was not used because it sounded too similar to the Nestene Consciousness (which Briggs had voiced in *Rose*).
- According to Russell T. Davies in his "Production Notes" column in *Doctor Who Magazine* #350 and later in the official preview for the story in #356, *The Long Game* was originally written in the early 1980s and submitted to the *Doctor Who* production office. Whether it was ever read by the production team of the time is unclear, as Davies received a rejection from the BBC Script Unit, who advised him to write more realistic television about "a man and his mortgage" instead. Davies reworked the story for the new series.

OUTSIDE REFERENCES

- All of the logos of news channels shown in the corners of the television screens feature a symbol consisting of three concentric circles with the first two divided by six lines, possibly Satellite 5's logo. Many of the signs and documents on Satellite 5 also appear to contain a stylised script resembling Hebrew.
- In finance, "playing a long game" refers to implementing a long-term strategy rather than focusing on short-term gains. This refers to the subtle scheme to enslave the human race without its knowledge over a period of decades, or even centuries, implemented by the Jagrafess. The Doctor says that "someone's been playing a long game" during the events of *Bad Wolf* — a reference to this episode — as he realises that the Jagrafess was just another pawn in this overall plan.
- At the beginning of the episode, when the Doctor first arrives at Satellite 5, one of the women welcoming them uses the BBC's slogan: "This is what we do".
- This episode's plot features allusions to the religious beliefs of Gnosticism, in which the universe is a prison sustained by a monstrous demiurge, and the universe is destroyed by gnosis, knowledge or divine light.

QUOTES

[The Doctor, encouraging Adam to explore the station]

The Doctor: The thing is, Adam, time travel is like visiting Paris. You can't just read the guidebook, you've got to throw yourself in. Eat the food, use the wrong verbs, get charged double and end up kissing complete strangers... or is that just me?

+

Rose: I'll let the Doctor describe it.

The Doctor: The Fourth Great and Bountiful Human Empire. Planet Earth at its height. Covered with megacities, five moons, population 96 billion. The centre of a galactic domain that stretches across a million planets, a million species. With humanity right in the middle.

[Adam faints.]

The Doctor: He's your boyfriend.

Rose: Not any more.

+

The Doctor: This is gonna sound daft, but can you tell me where I am?

Cathica: Floor 139. Can they write it any bigger?

The Doctor: Floor 139 of what?

Cathica: Must have been a hell of a party.

Suki: You're on Satellite Five.

The Doctor: What's Satellite Five?

Cathica: Oh, come on. How could you get on board without knowing where you are?

The Doctor: Look at me, I'm stupid (!)

+

Cathica: ...And over on the Bad Wolf channel, the Face of Boe has just announced he's pregnant.

+

The Editor: It may interest you to know that this *isn't* actually the Fourth Great and Bountiful Human Empire. It's hardly human at all! It's a place where humans happen to live... *[unseen creature protests]*... sorry, are *allowed* to live, by kind permission of my client. *[points upwards]*
[The Doctor and Rose follow his finger and notice a huge alien creature with ferocious-looking jaws on the ceiling.]

Rose: ... What is it?

The Doctor: You mean that thing's in charge of Satellite Five?

The Editor: "That thing", as you put it, is in charge of the human race. For almost a hundred years, mankind has been guided and shaped. Its knowledge and ambition strictly controlled, through its broadcast news - edited by my superior, your master, and humanity's guiding light: the Mighty Jagrafess of the Holy Hadrjassic Maxarodenfoe. I call him Max.

+

[While The Doctor and Rose are in manacles]

The Editor: Now, there's an interesting point. Is a slave a slave if he doesn't know he's been enslaved?

The Doctor: Yes.

The Editor: Oh, I was hoping for a philosophical debate. Is that all I'm gonna get? "Yes"?

The Doctor: Yes.

The Editor: *[chuckles]* You're no fun.

The Doctor: Let me out of these manacles. *Then* you'll find out how much fun I am.

The Editor: *[To Rose]* Oooh, he's tough, isn't he?

+

The Editor: *[is talking about how unnoticed the Jagrafess' plan is]* And so humans continue to live their little lives, believing they're so superior when in fact, they're not. They're just *cattle*. In that sense, the Jagrafess has hardly changed a thing.

Rose: But what about you? I mean, you're not a... Jagra... belly-thingy--

The Doctor: Jagrafess.

Rose: Jagrafess. You're not a Jagrafess, you're human.

The Editor: Yes, well, simply being human doesn't pay very well.

Rose: But you can't have done this on your own.

The Editor: Course not! I represent a consortium of banks; money prefers long-term investment, and the Jagraless here did need a little help to... ahem, *install* himself.

The Doctor: Little wonder, creature that size. What's his lifespan?

The Editor: 3000 years.

The Doctor: That's one hell of a metabolism, generating all that heat. That's why Satellite Five's so hot. You vent all the heat out of here and into the rest of this place; the Jagraless stays cool - stays alive. Satellite Five is a giant life-support system.

+

[To Rose, after Adam inadvertently gives the Editor information about The Doctor]

The Doctor: You and your boyfriends!

+

The Doctor: *[the Editor has learned from Adam about the TARDIS]* You're not getting your hands on it. I'll die first.

The Editor: Die all you like! I don't need you, I've got the key!

+

Cathica: Oh no you don't! You should have promoted me years back!

+

[The Jagraless screams for help as it is about to explode: killing everyone in the room.]

The Editor: If it's all the same to you sir, I think I'll resign. Bye.



Rose reminisces about her father, Peter Alan Tyler, whom she describes as "the most wonderful man in the world". When Rose is a little girl, her mother Jackie tells her about how Pete died on November 7, 1987, the day of Stuart Hoskins and Sarah Clarke's wedding and how she wishes Rose could have known her father. Jackie tells the young Rose that nobody was there for Pete when he died and that the hit-and-run

driver was never found...

In the TARDIS, Rose hesitantly asks the Doctor if they can go back to the day her father died so that she can be there for him when he does. The Doctor says that he can do this, but he is more concerned if Rose can handle it emotionally. He tells her to be careful what she wishes for. In another flashback, we see that the Doctor and Rose have already witnessed Jackie and Pete's wedding.

The TARDIS materialises in 1987 on the street where Pete died. They stand on the pavement, Rose describing what happened as they watch it. Pete was late getting the wedding gift, and when he stepped out of his car to cross the road, an oncoming car ran into him, killing him almost instantly. When this happens, the Doctor tells Rose to go to Pete, but she is unable to go to her father's fallen body. By the time she recovers, the ambulance has arrived and he is already dead. She asks the Doctor if she can try again, and while the Doctor looks doubtful, he agrees.

Travelling back to the same moment, they wait around the corner from their earlier selves. The Doctor warns Rose to wait until her earlier self has left before going to see her father, or else it will create a paradox. However, as Pete steps out of his car and the other car comes hurtling around the corner, Rose pulls away from the Doctor, passing their startled earlier selves and knocking Pete out of the way. The earlier Doctor and Rose vanish, and while Rose is overjoyed at having actually succeeded in saving her father, the Doctor looks on aghast. Rose introduces herself to Pete, who remarks on the coincidence of her name with his daughter's. When Rose says she is attending the Hoskins-Clarke wedding, Pete offers her and the Doctor a lift, while, above the city, alien eyes scan the area hungrily.

At Pete's flat, Rose looks around and remarks on all the various bits and pieces of entrepreneurship that her father was involved in, including health drinks and solar power panels, which he will now have the opportunity to do. The Doctor is angry with Rose, implying that she had planned this from the moment she heard that the TARDIS was a time machine. Rose says there was no plan, that she just saw a chance to stop it and did so, and questions why it is all right for the Doctor to save people but not for her to save her father.

The Doctor calls her a selfish, "stupid ape" and says that he knows what he is doing while she does not; the presence of two sets of them made that location a vulnerable point. His whole world was destroyed — did she not think it had occurred to him to try to change history if he had been able to do so? Rose protests that she did not change history, because Pete was nothing special. The Doctor counters that there is a man alive now who is supposed to be dead: the world is different because of that.

The argument grows more heated, and the Doctor demands the TARDIS key back, leaving in a huff. Pete looks out of the kitchen at this point, thinking it was a lover's quarrel. Rose denies that she and the Doctor are a couple, and — following a moment of panic on Rose's part when Pete appears to gently flirt with her — the two go to the wedding.



As the Doctor walks back to the TARDIS, he is unaware that around the neighbourhood, things are swooping down from the skies and consuming people. He does, however, sense that something is wrong.

When he gets back to the TARDIS and unlocks it with his key, he is startled to find out that it is just an empty box. He runs back to try and find Rose. In the meantime, Rose and Pete are driving to the church, and Rose is puzzled when anachronistic hip-hop music from *The Streets* starts playing over the car radio, and her mobile phone voice mail is filled with copies of the same message, "Watson, come here, I need you," the very first thing said over a telephone by Alexander Graham Bell.

They are almost at the church when a car nearly collides with their vehicle and then abruptly vanishes, a car Pete recognises as the same car that almost ran him down earlier. As their car runs off the road, Rose reflexively calls Pete "Dad", but brushes it off when Pete asks her what she meant by that. At the church they meet Jackie, who is carrying an infant Rose. Jackie eyes the adult Rose suspiciously, thinking that she is another one of Pete's affairs. Jackie and Pete get into a shouting match, Jackie accusing Pete of being a failure with all of his business schemes that never succeed, and threatens to divorce him. Rose is upset when she realises that her parents' marriage was not the idyllic one she believed it to be. As Jackie and Pete make up slightly, her anxiety fades. However, it is at this moment that a young Mickey — who has witnessed all the children in a local play park disappear — runs around the corner, yelling about monsters. The Doctor runs towards Rose from the opposite end of the street, shouting for her to get in the church. Rose looks up and screams as she sees gigantic winged reptiles with multiple arms materialise in the sky above.



The creatures swoop downwards, killing the vicar and the groom's father before the Doctor manages to usher the rest of them into the church. He says that the walls of the church are old and will stop the creatures for a while. When Jackie demands to know what is going on, the Doctor explains that there has been a wound in time and the creatures are like bacteria taking advantage of it, to sterilise the wound by consuming everything in sight. With great satisfaction, the Doctor orders Jackie to do as he says and make sure all the doors and windows are secure. Rose asks if this is her fault, and the Doctor does not answer. Pete overhears this and looks concerned.

The Doctor looks out the back window of the church, and sees the car that was supposed to run Pete down appearing and disappearing as it circles the church, the driver repeating the actions he never got to complete. Pete notices the car, and the Doctor tells him quickly not to worry about it. Pete goes to talk to Rose, and wonders aloud why he instinctively seems to trust her. He remembers she called him "Dad" and when he looks at her, he observes that she has his eyes and Jackie's attitude. Pete deduces that Rose is really his daughter, all grown up. They tearfully embrace as the creatures continue to batter against the church doors, trying to get in.

The Doctor, meanwhile, is ensuring that the doors and windows are sealed when he is cornered by Stuart Hoskins and Sarah Clarke. They recognise that he is the only person in the church who appears to know what is going on and nervously enquire whether he can save them.

Sarah (who is obviously pregnant) insists that they are nothing important, but the Doctor begs to differ once he hears the story of how they met. He has never had the lives these two people have; they are two ordinary people with a potentially happy future, and that makes them special. He promises he will do everything he can to save them.

Pete is delighted at how Rose has turned out. The two have a conversation in the vestry about the future and time travel, but Pete is worried when Rose is strangely vague about what he is like in the future. Jackie comes in with the young Mickey, and is jealous again when she thinks Pete is flirting with Rose. Pete tries to explain who Rose is, but Rose tells him not to let Jackie know. In the main hall of the church, the Doctor is looking after the infant Rose. The adult Rose shows up and is about to touch her infant self when the Doctor pushes her away, telling her that any new paradox would allow the creatures access. When Rose tells him she is not stupid, the Doctor apologises for snapping. He was not really going to abandon her, but confesses that he has no idea what to do. When the Time Lords were still around, paradoxes like this could be repaired but now this church and places like it are probably the only places in the world where people are still alive, the creatures having eaten everyone else. Rose sincerely tells the Doctor she is sorry and the Doctor smiles, hugging her. In the midst of the hug, Rose feels the TARDIS key glowing hot in the Doctor's pocket. The Doctor realises that this means that although the TARDIS's interior dimensions were thrown out of the wound in time, the ship is still linked to the key and he can summon it back.

The Doctor uses a mobile telephone battery in conjunction with the sonic screwdriver to charge up the key, and the shadowy shape of the TARDIS begins to materialise slowly around it. While



this is still going on, he tells everyone not to touch or disturb the process — once the TARDIS has fully materialised, he can try to repair the damage.

Pete has another talk with Rose, asking her whether he was a good father. Rose lies, saying that Pete was always there for them, told her bedtime stories every night and took them on picnics in the country on weekends. Pete knows that he is not that kind of man, and begins to understand why Rose travelled back in time. The Doctor tells Rose that when time is sorted out again, everyone will forget what has happened, but what Rose changed will remain changed. Pete, by now, has realised that he is supposed to be dead and his survival is jeopardising everything. Rose tells Pete that the fault is hers, but Pete replies that he is her father — it is his job for it to be his fault.

Jackie overhears Pete, and demands to know how Pete can be the adult Rose's father. Pete tells her who Rose is, but Jackie does not believe him. Pete takes the infant Rose from Jackie to get her to compare the features. Before the Doctor can stop Pete, the infant Rose is thrust into the adult Rose's arms, causing a paradox, which allows one of the creatures to materialise within the church. The Doctor rushes forward, pushing the others behind him, saying that he is the oldest thing in the room. The creature swoops down and devours him instead. It then flies towards the still-materialising TARDIS, and when they meet, the two blink out of existence. Rose picks up the now cold TARDIS key and concludes that the Doctor is dead.

Pete watches the car repeating its movement around the church through the window and knows what he must do. The Doctor had tried to spare him this, but with the Doctor gone, there is no longer any option. He tells Rose that he had these extra hours with her, and now he's going to do what a father is supposed to do to -- sacrifice himself for his child. He shows Rose to Jackie properly and Jackie finally recognises Rose as the grown up version of her daughter. Pete tells Jackie that she has to live to raise Rose, and the three embrace each other good-bye. Pete



grabs the wedding gift and runs out of the church, watching for the car as it materialises in its never-ending loop and when it does, steps in front of it. As Pete crumples to the street, the creatures screech and vanish...

By the church, the congregation, including Stuart's father, rushes out to see the aftermath of the accident.

The Doctor, restored to life, tells Rose to go to Pete, and she does so. Rose cradles Pete's head and holds his hand as the driver of the car watches on, and Pete smiles up at her as he expires. The Doctor and Rose then walk, hand in hand, back to the TARDIS. Time has returned to normal, with only a few minor adjustments.

Jackie tells the young Rose that the driver, a young man, stopped and waited for the police. It was not his fault — for some reason Pete just ran out in front of the car. There was also a young girl there with him who stayed with him when he died, and then left. Nobody found out who she had been, leaving Rose to eulogise about Pete Tyler, her father... the most wonderful man in the world.

CONTINUITY

- Continuing the "Bad Wolf" theme of the season, a poster advertising a rave on a wall near where Pete was supposed to die in the beginning has the words "BAD WOLF" defacing it.
- Although never named in the programme, the creatures were called the Reapers in publicity material. They bear a strong resemblance to the Chronovores (first featured in *The Time Monster*) as portrayed in Paul Cornell's *Doctor Who New Adventures* novel *No Future*, the Vortisaurs in the Eighth Doctor's first series of audio adventures for *Big Finish Productions*, and the Hunters in the *New Adventures* novel *The Pit* by Neil Penswick.
- Although also not named on screen, the driver of the car that kills Pete is named Matt in the shooting script.
- As a Reaper is about to consume Sarah Clarke, she screams shrilly and it turns away to attack the vicar instead. Logistically, the reasons for the Reaper's actions are not readily apparent. The fact that the Reapers appear to prefer older targets, as they did the Doctor later in the episode, may offer a possible explanation. In the shooting script for the episode, it is the vicar who leaps into the way of the Reaper and allows Sarah and Stuart to get inside the church, but this is not what is seen on screen.
- Rose says that Pete will never start "World War Three". The Doctor tells the infant Rose that she is not going to bring about "the end of the world". These were both titles of episodes earlier in the season.
- The young Mickey runs to Rose and hugs her around her waist, in the same way that the adult Mickey hugged her legs in *Rose* when he did not want her to leave.

- A possible continuity error is that the baby Rose has blue eyes, the younger Rose has green eyes, but the adult Rose has brown eyes. However, it is not uncommon for a baby's eyes to change colour from blue (to green) to brown as the eyes develop melanin over time.
- Rose references the ending of this episode in *The Parting of the Ways*, telling Jackie that she "met Dad" and was the girl who held Pete's hand as he died, but it is unclear as to whether Rose remembers the Reaper attack.
- In his argument with Rose, the Doctor says, "My entire planet died. My whole family..." The Doctor's granddaughter, Susan Foreman, was one of the first companions in the original series. The Doctor later mentioned having a family in *The Tomb of the Cybermen*; in *The Curse of Fenric*, when the Seventh Doctor was asked if he had a family, he replied, "I don't know."
- Other brief mentions of relatives occurred in *Kinda* (where he confirmed he had "just the one" father), *Time and the Rani* (an uncle) and *The Time Monster* (a house on a mountain). The Doctor's family — and the House — was central to the story in the Virgin New Adventures novel *Lungbarrow*, by Marc Platt. In the 1996 *Doctor Who* television movie, the Eighth Doctor mentions both his father and his mother, and says that his mother was human. (This revelation was controversial among *Doctor Who* fans.) In *Fear Her* (2006), the Doctor references having been a "dad once", and finally, in *Smith and Jones*, he mentions once having a brother.
- It is unclear, when the Doctor says that his "whole family" died, if that includes Susan, who was last seen in *The Five Doctors* but presumably was returned to Earth in the 22nd century (*The Dalek Invasion of Earth*) — although in the *Eighth Doctor Adventures* novel *Legacy of the Daleks* by John Peel, Susan did eventually resume travelling in time and space.
- The Doctor mentions to Rose that all of his people are dead and that now he is going to go "the same way", perhaps implying that the Time Lords suffered a similar fate at the hands of the Reapers. However, in *Dalek*, he said that the Time Lords "burned" along with the Daleks, suggesting the Doctor may have been speaking more metaphorically.
- Although changing history was always shown as a possibility in serials like *Genesis of the Daleks*, *Day of the Daleks*, and *Pyramids of Mars*, it was always assumed that the Blinovitch Limitation Effect prevented anyone from "redoing" their own actions like Rose does here. The episode suggests that such a "redo" is possible, but extremely dangerous; it is possible, however, that a "redo" has only now become possible as a result of the deaths of the Time Lords and the loss of their stabilising influence on time (hinted at in *The Unquiet Dead*).
- The Doctor makes an oblique reference to the Blinovitch Limitation Effect (and the events of *Mawdryn Undead*) when he tells Rose not to touch her younger self, and when he tells the congregation that to touch the TARDIS while it is trying to materialise will produce a "Zap!" However, while the two Brigadiers produced a violent energy discharge when they touched, Rose does not suffer any effects from touching her infant self, although it is unclear if, as compared to the two Brigadiers, any skin to skin contact was made.
- This is also the first time that *Doctor Who* has explicitly used the reset button technique. In *Pyramids of Mars* and *Day of the Daleks* possible futures were erased, but unlike this episode, the actual events of the serials were left intact. However, in this story, despite the reset, history still changed in some small ways. Pete now died in front of the church (a few hours later than previously); an unidentified woman (Rose) was with Pete when he died; Pete stepped in front of the car instead of it accidentally running him down; and the driver stayed behind rather than it being a hit-and-run.

PRODUCTION

- Working titles for this story included "Wounded Time" and "Wound In Time" (as stated in the Telos Publishing Ltd. book *Back to the Vortex*).
- On the DVD commentary for this episode, writer Paul Cornell and producer Phil Collinson mention that in the original script, in the scene where the Doctor opens the TARDIS doors and discovers only a police box interior, the police box fell apart. This was changed for reasons of cost, and Cornell said on the commentary that he thinks the change is an improvement.
- Cornell also states on the DVD commentary that the character of Pete Tyler is based on his own father, who attempted many different jobs and schemes (including, like Pete, selling health drinks) before eventually finding success running a betting shop. Pete's line "I'm your dad, it's my job for it to be my fault" is taken from something Cornell's father once said to him.
- Also on the DVD commentary, Billie Piper says that this was her favourite episode of the first season, and the most emotionally taxing for her to perform.

OUTSIDE REFERENCES

- Posters seen advertising the *Socialist Worker* read 'No Third Term For Thatcher', serving to campaign against re-electing Prime Minister Margaret Thatcher in the General Election in June 1987.
- When time is damaged, one of the effects is that mobile telephones all begin to repeat the message, "Watson, come here, I need you," purportedly Alexander Graham Bell's first words ever spoken over a telephone. However, according to a recording by Watson reminiscing about the event, the words were "Watson, come here, I want you." The error was not present in Paul Cornell's original script, but crept in at some point during production.
- The episode features two of the biggest hits from 1987 "Never Gonna Give You Up" performed by Rick Astley, "Never Can Say Goodbye" performed by The Communards, both of which have some relevance to the basic themes of the story. It also features "Don't Mug Yourself" by The Streets, which is the song from the future that appears on Pete's car radio.
- Rose believes Pete to be "a bit of a Del Boy", referring to the character from *Only Fools and Horses*, which was airing around the time this episode is set. One of the bride's friends also mentions a pub called The Lamb and Flag, which is one of the regular settings in another British sitcom, *Bottom*.
- The car that ran Pete Tyler over was a W-registered gold Vauxhall Chevette.

QUOTES

The Doctor: The past is another country. 1987's just the Isle of Wight.

+

The Doctor: I said 'spaceship', you said no. Then I said 'time machine'...

Rose: I didn't plan it, I just saw it happening and thought... 'I can stop this'.

The Doctor: Then I did it again: I picked another stupid ape! I should have known. It's not about showing you the universe. It never is. It's about the universe doing something for you.

Rose: What's the problem? He's never gonna be famous, he's not gonna start World War Three or anything--

The Doctor: Rose, there's a man alive in the world who wasn't alive before. An ordinary man. That's the most important thing in creation! The whole world's different because he's alive!

Rose: So you'd rather have him dead?!

The Doctor: I didn't say that...

Rose: No, I get it: for once, you're not the most important man in my life!

The Doctor: Rose, my whole planet was destroyed, my family died, my people - do you think it never occurred to me to go back and save them?

+

[The Doctor, to the bride and groom]

The Doctor: Who said you're not important? I've travelled to all sorts of places, done things you couldn't even imagine. But you two...! Street corner, two in the morning, getting a taxi home. I've never had a life like that. Yes. I'll try and save you.

+

[To baby Rose]

The Doctor: Now, Rose... You're not gonna bring about the end of the world, are you?

+

Pete Tyler: *[to Rose]* So, if this Doctor's not you boyfriend, and I have to say, I'm glad, 'cuase, you know, being your dad and all, I think he's a bit old for you.

[Rose bursts out laughing]

+

Pete Tyler: Don't worry about him. Couples have rows all the time.

Rose Tyler: We're not a couple! Why does everyone think we're a couple? *[sighs]* I think he left me.

+

The Doctor: Jackie Tyler, do as I say! Go and check the doors! *[she scoffs and leaves; he smiles]* I should have done that a long time ago.

+

[The Doctor, as Rose reaches out for her younger self]

The Doctor: Don't touch the baby! You're both the same person, that's a paradox. We don't want a paradox, not with *[the Reapers]* outside. Any sort of disturbance - anything *new* - makes them stronger. A paradox might let them in.

Rose: I can't do anything right, can I?

The Doctor: Since you asked, no. So, DON'T. TOUCH. THE BABY.

Rose: I'm not stupid!

The Doctor: Could've fooled me.

+

[Rose takes the hot TARDIS key out of The Doctor's jacket pocket]

The Doctor: It's the TARDIS key! It's telling me it's still connected!

+

[After a Reaper breaks into the church]

The Doctor: Get behind me! I'm the oldest thing in here!

Pete Tyler: Your friend... he said "This is all your fault." What did he mean by that?

Rose Tyler: Dunno. It's just... it just is.

Pete Tyler: *[hesitantly]* I gave you my car keys. You don't give your car keys to a complete stranger. *[slowly begins walking towards her]* I trusted you, the moment I met you. "A wound in time". You called me Dad. *[gets closer]* You've got my eyes, Jackie's attitude. You sound like her when you shout. *[he reaches out and tentatively brushes the hair from her eyes but then gets shy and removes his hand. Rose immediately takes his hand and replaces it on her cheek]* It is! It's you! You're my Rose! You're my Rose grown up! *[he hugs her]*

Rose Tyler: *[starts to cry]* Dad! My Dad! My Daddy!

+

Rose Tyler: *[voiceover]* Peter Alan Tyler, my Dad. The most wonderful man in the world. Died the 7th of November, 1987.



The TARDIS chases a metal cylinder that is careening its way through space. As the Doctor struggles to keep up with it, he explains to Rose that the cylinder is mauve — the universal colour for danger (as opposed to red, which is too camp for anyone but humans). The TARDIS console sparks as the object jumps a time track, travelling back in time towards London.

The TARDIS materialises in a narrow alley between some brick buildings at night. The Doctor and Rose step out in search of the object; the Doctor notes that they have arrived a couple of weeks to a month after the cylinder's impact. Rose asks if the Doctor is going to scan for alien technology, and is disappointed when the Doctor tells her that he is just going to pose as Dr. John Smith from the "Ministry of Asteroids" and ask the locals if anything fell from the sky. She complains that it is "not very Spock". The Doctor hears music coming from behind a locked door and uses the sonic screwdriver to open it. He steps inside the building, but Rose hears a child calling for its mother. She looks up and sees a young boy wearing a gas mask on the roof.

The door leads to a makeshift cabaret. After the singer ends her set, the Doctor steps up to the microphone and asks them if any object had fallen from the sky in the last few days. He is puzzled when they start laughing, but then an air raid siren sounds, he spots a poster warning of German bombing and realises to his chagrin that he has arrived during the London Blitz.

In the meantime, Rose has reached the roof of the building where the young boy is standing on a cargo container. A rope dangles in front of her, and she uses it to climb up, not realising that it is attached to a barrage balloon above. It rises, taking Rose clean off the roof with it and hanging on for dear life. There, Rose sees bits of the city of London in flames, spotlights sweeping through the sky, the sound of anti-aircraft fire and bombers flying right at her.

The Doctor returns to where the TARDIS landed, and sees no sign of Rose. He is puzzled when the exterior telephone of the TARDIS's police box disguise rings. He prepares to examine it with the sonic screwdriver when a young woman appears and tells him not to answer it. The Doctor asks her how the telephone can even be ringing, but when he turns back, she has disappeared. He picks up the earpiece, but all that comes through is a child's voice asking, "Mummy?" several times before it falls dead again. Hearing clattering down the alley, the Doctor looks over a wall into a residential garden and sees a woman ushering family into an air-raid shelter. He also spots the young woman he saw moments before entering the house. Once inside, she begins to raid the cupboards for tinned food.

Rose is still hanging by a rope over a blazing London. From a balcony below, a man dressed in RAF uniform peers through binoculars up at her, but they are binoculars of an advanced technological design. A British Army officer addresses him as "Jack" and asks if he is going to the shelter, but Jack is distracted by the sight of Rose's bottom in his sights. Jack grins at the officer and, speaking with an American accent, says that he has to meet a girl, but adds as he leaves that the officer has an excellent bottom as well.

Rose loses her grip on the rope and falls, shrieking before she finds her descent halted by a tractor beam. Jack's voice tells her to deactivate her cellular phone and to keep her limbs inside the light field as she slides rapidly down the beam into Jack's ship and his arms. Rose stares at the handsome Jack, managing to get out a couple of "hellos" before she faints.

Back at the house, the young woman has been joined by several other children, and they start to consume the dinner that has been left on the table. The sudden appearance of the Doctor, however, startles them. The Doctor deduces that all of them are homeless, but notes that as it is 1941, the children should have been evacuated to the country long ago. The children say that



they were, but they returned to London for various reasons. Nancy, the young woman who told him not to answer the phone earlier, finds them food this way, by waiting for families to hide in shelters before stealing their food.

The Doctor asks the children if they have seen the cylinder, drawing them a picture, but before any can answer, there is a knocking on the window, accompanied by a child's voice asking for its mother. Outside is a child in a gas mask, and it slowly wanders over to the front door, still repeating its query. Nancy hurriedly bolts the door before it can get in. Nancy tells the Doctor that it is not "exactly" a child, and then orders the other children to leave by the back way. The Child sticks its arm through the mail slot, and a strange, lightning-shaped scar can be seen on the back of its hand.

Nancy tells the Doctor not to let the Child touch him, or he will become just like it — empty. The telephone on the mantelpiece rings, and when the Doctor picks it up to hear the same plaintive request for its mother, Nancy grabs the receiver and hangs up. The Child has the ability to make telephone calls, just as it did with the TARDIS exterior telephone. The radio starts up, playing music and the Child's request, and a toy monkey starts to bang its cymbals together as Nancy leaves the house. The Doctor asks the Child through the door why the other children are frightened of him, but he keeps asking to be let in, claiming to be scared of the bombs. The Doctor agrees to open the door, but when he does, the street is empty.

Rose wakes up in Jack's ship, which she says is very "Mr Spock", a reference he does not understand. He introduces himself as Capta Jack Harkness, an American volunteer with No. 133 Squadron RAF. He hands her an identification card which Rose identifies as psychic paper — it shows her whatever he wants her to see, which is apparently that he is single and works out. At the same time, to Rose's embarrassment, Jack reads the paper as showing that Rose has a boyfriend but considers herself "very" available. Jack uses his ship's nanites (which he calls "nanogenes") to treat Rose's hands for rope burns. He also tells her to stop acting, he can spot a "Time Agent" a mile away and had been expecting one to turn up. Jack invites her for a drink on the "balcony"; opening the hatch, they step out onto the invisible hull of the ship which is floating tethered to Big Ben.



Nancy makes her way across an abandoned rail yard to a locomotive, where she unloads the tins she took from the house. The Doctor surprises her again, having followed her. He has made the connection between the fallen cylinder and the empty child, and Nancy tells him about a bomb falling near the Limehouse Green station "that was not a bomb". It is now guarded by soldiers and barbed wire. Nancy says if he wants to find out what is going on, he needs to talk to "the doctor". On top of his ship, Jack and Rose continue to flirt, dancing to the strains of Glenn Miller's "Moonlight Serenade" as bombs fall on London around them.

He used to be a Time Agent, but has since gone freelance. He tells her that he has something the Time Agency might want to buy and asks her if she is empowered to negotiate. Rose plays along, saying that she should talk to her "companion" first. He tells her that what fell on London was a fully equipped Chula warship, the last of its kind, and offers to get it for her if the Agency



names the right price. However, the deadline for a decision is in two hours, because that is when a German bomb will fall and destroy it. He proceeds to look for her "companion" by scanning for alien technology, to which Rose gives an approving smile.

The Doctor uses his own binoculars to monitor the crash site from a distance with Nancy. She encourages him to go speak to the doctor at nearby Albion Hospital. The Doctor remarks that Nancy is looking after the children to make up for something, and she admits that it is because her brother Jamie died during an air raid. The Doctor observes that at this point in history, Hitler has been unstoppable, until one "tiny damp island" said no, and praises Nancy's people for their indomitability. He tells her to go do what she has to do, and walks towards the hospital.

In the wards, the Doctor finds the beds apparently filled with corpses wearing gas masks. An elderly man in a doctor's coat appears, telling the Doctor that there are hundreds of them. Dr Constantine invites the Doctor to examine the masked people, warning him not to touch their flesh. The Doctor finds that, impossibly, all of them have identical injuries to the skull and chest cavity. The gas masks are also seemingly fused to their flesh, although there are no burns or scarring. They also have a lightning-shaped scar on the back of their hands. Constantine also has the same scar, but the Doctor does not notice. Constantine explains that when the "bomb" dropped, it claimed one victim, and those who were in contact with it soon suffered the exact same injuries; the symptoms themselves spreading like a plague. The Doctor asks what killed them, but Constantine explains that they are not dead. With a rap of his cane against a table leg, the "corpses" come to life.



The Doctor takes a startled step back, but Constantine tells him they are harmless: they just sit there, have no signs of life, but they just do not die. All Constantine can do is make them comfortable, but he suspects the Army has a plan to blow up the hospital and blame it on a German bomb, as isolated cases are breaking out all over London. He directs the Doctor to Room 802, where the first victim, Nancy's brother, was housed. Constantine says that Nancy knows more than she is saying but before he can say anything else, he grabs his neck and starts to choke out the words, "Are you my mummy?" Before the Doctor's eyes, Constantine's features shift and change into a gas mask and he slumps in his chair.

Rose and Jack enter the hospital, and Jack introduces himself to the Doctor, calling him "Mr Spock" to the Doctor's puzzlement. Rose privately tells the Doctor that she had to tell Jack they were Time Agents and give him a false name, and tells the Doctor about the Chula warship. The Doctor demands to know from Jack what kind of warship it is, but Jack insists that it has nothing to do with the plague. Jack confesses that the cylinder was just an ambulance — an empty shell which he was trying to pass off as valuable. Jack realises now that Rose and the Doctor are not really Time Agents. The Doctor explains that human DNA is being rewritten by an idiot, but for what purpose?

Meanwhile, Nancy has returned to the house to get more food, but the radio turns itself on and from the speakers comes the cry of the Child. She tries to hide when she sees it has entered the house. When her hiding place is discovered, she makes a break for the door but the child points a finger and shuts it from a distance.

Suddenly, at the hospital, all the patients, including Constantine, sit bolt upright and climb out of their beds, calling for their mothers. Nancy backs up as the Child approaches. She calls it Jamie, and tells it that it's dead. At the hospital, the trio of time travellers are also being backed into a corner, as the gas-masked virus carriers get closer and closer...

CONTINUITY

- The Doctor notes when the TARDIS lands how they always bump into Earth. Many fans noted that during this and the 2006 series, most of the stories were set on Earth or on a space station nearby.
- This episode is the first to feature the character of Captain Jack Harkness as portrayed by John Barrowman, who recurs in the remainder of the episodes of the 2005 series. He also appears in the *New Series Adventures* novels and his own series, *Torchwood*. He then reappeared in the Series 3 episode, *Utopia*.
- As the Chula ship jumps the time track, on the console screen it is shown to be in the time vortex as seen in the credits. The TARDIS jumped a time track in the First Doctor serial *The Space Museum* (1965), giving the Doctor and his then companions a glimpse into their apparent future.
- The Doctor is surprised to hear the police box telephone on the TARDIS ringing. In the animated webcast *Scream of the Shalka*, the unofficial "Ninth Doctor" uses a mobile phone that is detached from the telephone compartment of the TARDIS exterior. A fake police box telephone was seen in *Logopolis*, although that particular one belonged to the Master's TARDIS, which had adopted a police box disguise for the start of that story. At the end of *World War Three*, the Doctor uses a fixed telephone inside the TARDIS console room.
- According to a police officer in the *Torchwood* episode *Everything Changes*, Captain Jack Harkness failed to report for duty and disappeared on 21 January 1941. This would suggest that this story takes place in January 1941.
- A later episode of *Torchwood*, *Captain Jack Harkness* is set not long before this episode.
- There is no explicit reference to "Bad Wolf" in this episode, but there is one in *The Doctor Dances*, similar to there being only one explicit reference in the two-part *Aliens of London / World War Three* story. Nancy does comment on the size of the Doctor's ears and nose, as Little Red Riding Hood does to the Big Bad Wolf. Also as of this week, the UNIT website changed its secure password from "buffalo" to "badwolf".
- Albion Hospital, in reality the Cardiff Royal Infirmary, also appears in the episode *Aliens of London*.
- *The Empty Child* and *The Doctor Dances* are the only *Doctor Who* stories strongly connected with an alien race in which none of its members or representatives are actually seen.
- The *Doctor Who Confidential* for this episode describes Jack as a former Time Agent from the 51st century. In *The Talons of Weng-Chiang*, the villainous Magnus Greel is a time traveller from the 51st century who fears pursuit from Time Agents. The Time Agents appear in the spin-off novels *Eater of Wasps* by Trevor Baxendale and *Trading Futures* by Lance Parkin, and their origins in the aftermath of the wars of the 51st century are described in *Emotional Chemistry* by Simon A. Forward.

- The Doctor's use of the alias "John Smith" (with or without the title "Doctor") is a longstanding one, first appearing in *The Wheel in Space* and then several times during the course of the series, in particular the Third Doctor's time with UNIT.
- At one point, frustrated at not knowing his real name, Rose asks, "Doctor who?" The Doctor's actual name has been a running gag in the series since the very first serial. Examples include *The Curse of Peladon* and *The Five Doctors* (and later *Boom Town*).
- During the scene in the nightclub, the actor Jamie Foreman who played the character of Eddie Connolly in *The Idiot's Lantern* can be glimpsed. As the two stories take place only 11 years apart, this may be a cameo by the same character.

PRODUCTION

- This episode had the working title "World War II". In the French language version of the show, this episode has the title *Drôle de mort* ("Strange / Funny Death"), referring to the *Drôle de guerre* (Phoney War).
- Early versions of this script quoted this episode's title as being "An Empty Child". This is a reference to *An Unearthly Child*, the very first episode of *Doctor Who*. The episode's television listings information and the DVD cover also mention that "London is being terrorised by an unearthly child".
- The sound of Dr Constantine's skull cracking as his face changes into a gas mask was considered too horrific in its full form by the production team and was cut before broadcast. However, writer Steven Moffat claims on the DVD commentary to this episode that the sound was discussed but never put on. According to the *Doctor Who Confidential* episode "Fear Factor", the effect was added in the version of the episode presented on the *The Complete First Series* box set.
- Unlike previous episodes, the "next episode" trailers were shown after the end credits instead of immediately preceding them, possibly in reaction to comments after *Aliens of London* about having the cliff-hanger for that episode spoiled.
- Captain Jack's line explaining the nanogenes was not audible in either the original or repeat broadcasts on CBC Television in Canada. It was also removed from the UKTV Gold and US Sci Fi Channel broadcasts, although the lines were still present in the subtitles. This adds some confusion to Rose's next line, "Well, tell them thanks!" The cause for this change is unknown.
- Several scenes of this story were filmed at the Vale of Glamorgan Railway sites at Plymouth Road on Barry Island in January 2005. Barry Island was used for location filming for the 1987 Seventh Doctor serial *Delta and the Bannermen*.

OUTSIDE REFERENCES

- Frequently in this episode, Rose makes references to the *Star Trek* character Mr. Spock. This is the first televised *Doctor Who* story to make a direct reference to *Star Trek*.
- Writer Steven Moffat says in the DVD commentary for this episode that the Doctor's reply to Rose asking him what she should call him ("Doctor who?") was originally going to be, "I'd rather have *Doctor Who* than *Star Trek*," a metafictional dig at the latter programme.
- The Chula ships are named after Chula, an Indian / Bangladeshi fusion restaurant in Hammersmith, London where the writers celebrated and discussed their briefs on the scripts they were to write for the season after being commissioned by Russell T. Davies.

- Rose is carried away on a rope attached to a barrage balloon. World War II barrage balloons were actually tethered by steel cables to winches anchored to the ground and not by ropes. They were operated by RAF and WAAF Balloon Command personnel.
- Jack Harkness claims to be an American volunteer with 133 Squadron. Group 12, No. 133 Squadron RAF was formed in July 1941, but was not based in the London area and disbanded in September 1942. His rank of "Captain" is also unusual as they used RAF ranks.
- The gas masks shown in the programme are not normal civilian-issue masks, which had a single wide "window". They are closer to the Special Air Service mask, but lack the slightly conical rubber valve at the "nose".

QUOTES

[The Doctor on red alerts.]

The Doctor: That's just humans. By everyone else's standards, red's camp. Oh, the misunderstandings - all those Red Alerts, all that dancing.

+

[The Doctor on mauve alerts.]

Rose: And why are we chasing it?

The Doctor: It's mauve and dangerous! *[beat]* And about 30 seconds from the centre of London.

+

The Doctor: Know how long you can knock around space without having to bump into Earth?

Rose: Five days, or is that just when we're out of milk?

The Doctor: All the species in all the universe and it has to come out of a cow.

+

Rose: How much is a little?

The Doctor: A bit.

Rose: Is that clear, then, a bit?

The Doctor: Ish.

Rose: So what's the plan? You going to do a scan for alien tech or something?

The Doctor: Rose, it hit the middle of London with a very loud bang. I'm going to ask.

+

Rose: Not very Spock, is it, just asking?

The Doctor: Door, music people. What do you think?

Rose: I think you should do a scan for alien tech! Give me some Spock -- for once, would it kill you?

The Doctor: You sure about that t-shirt?

Rose: Too early to say. I'm taking it out for a spin.

+

[In a nightclub during the London Blitz.]

The Doctor: Might seem like a stupid question, but has anything fallen from the sky recently?

[The whole room collapses in hysterics.]

The Doctor: *[To a stray kitten]* One day, just one day, maybe, I'm going to meet somebody who gets the whole "don't wander off" thing. 900 years of phone box travel and it's the only thing left that surprises me.

+

[The TARDIS phone rings]

The Doctor: You're ringing. How can you be ringing? You're not even a real phone!

+

[Jack Harkness to Rose while she is caught in his tractor beam.]

Capt. Jack Harkness: Could you switch off your cell phone? No, really, it interferes with my instruments.

+

The Doctor: And I'm looking for a blonde in a Union Jack. A specific one, mind you, I didn't just wake up this morning with a craving.

+

The Doctor: Never easy being the only child left out in the cold, you know.

Nancy: And I suppose you'd know.

The Doctor: I do, actually, yes.

+

The Doctor: Your mummy isn't here.

The Empty Child: Are you my mummy?

The Doctor: No mummies here. Nobody here but us chickens. *[Nancy runs away.]* Well, this chicken.

The Empty Child: I'm scared.

The Doctor: Why are those children frightened of you?

The Empty Child: Please let me in, mummy, I'm scared of the bombs.

The Doctor: Okay. I'm opening the door now.

+

Rose: Okay, you have an invisible spaceship...

Jack: Yeah.

Rose: ...tethered up to Big Ben for some reason.

Jack: First rule of active camouflage: park somewhere you'll remember.

+

Rose: This isn't business, this is champagne.

Jack: I try never to discuss business with a clear head.

+

Jack: So this companion of yours, does he handle the business?

Rose: Well, I delegate a lot of that, yeah.

Jack: Then maybe we should go find him.

Rose: And how are you going to do that?

Jack: Easy. I'll do a scan for alien tech.

Rose: Finally, a professional.

The Doctor: Amazing.

Nancy: What is?

The Doctor: 1941. Right now, not very far from here, the German war machine is rolling up the map of Europe. Country after country, falling like dominoes. Nothing can stop it, nothing. Until one tiny, damp little island says "No. No, not here." A mouse in front of a lion. You're amazing, the lot of you. I don't know what you do to Hitler, but you frighten the hell out of me.

+

The Doctor: You're very sick.

Doctor Constantine: Dying, I should think, I just haven't been able to find the time. Are you a doctor?

The Doctor: I have my moments.

+

Doctor Constantine: Before this war began, I was a father and a grandfather. Now I'm neither, but I'm still a doctor.

The Doctor: Yeah. I know the feeling.

+

[After Rose introduces the Doctor to Jack as "Mr. Spock"]

The Doctor: Mr. Spock?

Rose: What was I supposed to say? You don't have a name! Don't you ever get tired of "Doctor" -- Doctor who?

The Doctor: Nine centuries in, I'm coping.

+

Rose: Who's strolling? I went by barrage balloon. Only way to see an air raid.

+

[Jack complimenting the TARDIS' design.]

Jack: Saw your ship. Love the retro look by the way -- nice panels.

+

[Captain Jack commenting on the Doctor's leather jacket and Rose's Union Jack top.]

Jack: The way you guys are blending in with the local color - I mean flag girl is bad enough, but U-Boat captain?



Following on from the end of *The Empty Child*, the gas-masked virus carriers each call out "Mummy?" while they back the Doctor, Rose and Jack up into a corner; meanwhile, in a house in another part of London, the Child himself is cornering Nancy. At the last moment, the Doctor forcefully steps forward and commands the zombies in a stern, parental voice, to go to their room.

The zombies pause, uncertain, and simultaneously, so does the Child. The Doctor repeats his order, saying that he is very cross with them, and slowly, the zombies turn and return to their beds, and the Child turns away from Nancy, leaving the house and wandering away. The Doctor relaxes, glad that his ruse worked — it would have been a terrible set of last words.

Jack explains how his con was supposed to work: he would find some space junk, throw it through time, convince a Time Agent that it was worth something and get fifty percent of the payment before a German bomb would land and erase all evidence of the swindle before the buyer could claim it.

He says the London Blitz is particularly good for this, as bombs fall all the time, and recommends Pompeii as another suitable location that can double as a "vacation". The Doctor does not approve, and points to the dormant zombies around the room as the consequences of what Jack did. Jack protests that the crashed ship was an empty, burnt-out medical transport and so could not have anything to do with this. As the Doctor heads for the door and upstairs, they hear the all-clear siren sounding.

Nancy hears the all-clear as well, but before she can leave the house, she is caught by the family that lives there, who grab and force her back inside until the authorities can deal with her. However, when alone with Mr Lloyd, Nancy adroitly points out that there was much more food on the table than should have been in a time of rationing. She says that half the street believes that Mrs Lloyd is "messaging about" with the butcher, but she knows that it is actually Mr Lloyd who is doing so, leaving the implied threat of blackmail hanging. She demands wire cutters, a torch and food before she is allowed to leave.

Back at the hospital, the three time travellers reach Room 802, where the Child, the first victim of the "bomb", was taken. The Doctor gets Jack to use his sonic blaster, identifying the weapon as coming from the 51st century. The blaster digitises the lock, leaving a clean square hole where it used to be, and they enter. The room is in disarray, the glass separating the observation booth from the rest of the room smashed. The Doctor prompts Jack, who notes that whatever did this was powerful and angry. On the floor are toys, and on the walls are child's drawings in crayon. The Doctor turns on the tape recorder in the booth, and the voice of Dr Constantine issues from the speakers. Constantine had been questioning the Child, but all the Child kept asking was if he was his "mummy".

As the tape continues to play, the Doctor walks around the room, thinking out loud. The homeless children he encountered earlier were living around the bombsite. Suppose one of them wandered near the crashed ship and was somehow altered. The Child is incredibly powerful, and it will soon realise that. The Doctor realises as well that he sent the Child to its room: the very room they are in right now. He turns around and sees the Child standing there, asking its eternal question.

The Doctor uses Jack's blaster to digitise a wall of the room and they run out into the corridor. Jack reverses the settings and reintegrates the wall, sealing the Child in. However, their respite is short-lived as the Child begins to batter its way through the wall and the zombies start approaching them from both sides.

The Child is not just controlling them — it *is* every living thing it has infected. Rose pulls Jack's blaster down to disintegrate the floor just as the zombies close in and they fall down to the ward below. The zombies in that ward wake up as well, and the trio run for a door, sealing it shut behind them with the Doctor's sonic screwdriver. Unfortunately, it is a storeroom, and a dead end. As the Doctor looks for a way out, Jack vanishes.

Nancy reaches her makeshift living space at the abandoned rail yard, and finds the other children there. She chides them, saying that they should have looked for somewhere else to stay, but they say they are safe with her. Nancy disclaims this, saying that it is not that the Child keeps coming after them; the Child keeps coming after *her*. As if to prove her point, a typewriter in the hovel starts typing on its own, tapping out the Child's question. Nancy leaves, heading for the bombsite.

In the storeroom, Jack's voice comes over a disconnected radio. He had used his ship's teleporter, but could not take the others along because it was keyed to his molecular structure. He is trying to override the navigational computer's security, but it will take some time. Jack is able to communicate over the disconnected radio because of his ship's Om-Com technology —



an ability the Child also has. The Child's voice comes over the radio, tauntingly saying that it is going to find them, and Jack jams the signal by playing Glenn Miller's "Moonlight Serenade", the same music he and Rose danced to on his spaceship.

As the Doctor works on breaking through the concrete by setting up a resonance pattern with the sonic screwdriver, he asks Rose why she seems to trust Jack. Rose says Jack reminds her of the Doctor, except with "dating and dancing." The Doctor is mildly offended that Rose assumes he cannot dance, and Rose, amused, asks him to prove it. As they start to dance, however, they are teleported up to Jack's ship. There, the nanogenes heal the Doctor's hand that he burnt on the TARDIS console when it sparked during the pursuit of the cylinder.

The Doctor identifies Jack's "borrowed" ship as being of Chula design like the crashed ship. Jack works on getting the nav-com back online, and in answer to Rose's questions, he explains that his confidence trickster activities are not wholly mercenary. He had left the Time Agents when he discovered that they had stolen two years of his memory. Jack observes that the Doctor does not trust him, and he may be right not to.

Meanwhile, Nancy has reached the crash site, and uses the wire cutters to get past the barbed wire. However, as she reaches the tarpaulin-covered ship, she is discovered by the soldiers guarding the site and placed under arrest. She is brought to a hut where Jenkins, a sick soldier bearing the lighting scar mark of the Child's plague, is resting. Despite pleading with the commanding officer (the same Army officer Jack was talking to the previous episode) not to leave her there, he handcuffs her to the table. Once left alone, Nancy can do nothing but watch helplessly as Jenkins painfully transforms into another gas-masked zombie.

The Doctor, Jack and Rose reach the crash site as well. Rose offers to distract the guards' commander, but Jack points out that he knows Algy, and Rose is not his type. Jack goes ahead instead, leaving Rose slightly shocked. The Doctor points out that in the 51st century, people are more flexible in who they "dance" with. However, when Jack tries to talk to Algy, the British officer transforms into a zombie and collapses. The Doctor hears singing from a nearby hut and



finds Nancy, who is keeping the zombie Jenkins asleep with a lullaby. The Doctor frees her from her bonds and they all head to the Chula transport.

As Jack tries to open the coded lock on the transport, he sets off an alarm which awakens the zombies in Albion Hospital, who then start to move toward the site.

The Doctor orders Jack to secure the gates and tells Rose and Nancy to reconnect the barbed wire with the sonic screwdriver. Nancy asks Rose who they are, and Rose tells her that they are from the future. When Nancy is sceptical that there will even *be* a future, given all the carnage of war around them, Rose confidentially tells her that the British will win the war.

Jack manages to open the transport and reveals that it is empty. However, the Doctor asks Rose what they should expect in a Chula medical transport, and Rose hits on the right answer: nanogenes. The ship was full of them, and when it crashed, billions and billions of nanogenes escaped, programmed to heal everything they came across. However, the first thing the nanogenes found was a dead child wearing a gas mask, and never having seen a "normal" living human before, they used that as their only pattern. They then started to transform everything they encountered to fit that baseline. The nanogenes have given unimaginable power to a little boy searching for his mother, one who is both willing and able to tear apart the world to do it.

Cries of "mummy" fill the air as the zombie army, led by the Child, approach the site. When Jack triggered the alarm, the ship thought it was under attack and so summoned the zombies as troops to protect it. The transport was a battlefield medical unit, built to heal Chula warriors and send them back to the front lines; that was why the Child was so strong and could transmit its voice using the same technology as Jack's ship. Nancy begins to cry, saying that it is all her fault. The Doctor starts to comfort her, but then realises that the Child — Jamie — is not her brother, but her son, whose maternity she kept a secret even from him.



Jack notes the bomb is seconds away from dropping, but the nav-com is back on-line and the teleporter is only working for him again. The Doctor tells him to do what he has to, and Jack teleports away, making Rose think he has abandoned them. The Doctor asks Nancy to tell Jamie the answer to the question he has been asking all along. Jamie steps up to Nancy, asking once again whether she is his mummy. Nancy answers yes, she is, and she will always be. They embrace, and the nanogenes swell up around them in a cloud of glowing particles. To the Doctor's delight, the nanogenes scan Nancy and Jamie, matching their DNA. Because she is Jamie's mother, Nancy's genetic code provides them the information they lacked with Jamie. The nanogenes recognise Nancy's living form as the correct pattern and, using this as their new baseline, restore Jamie back to full health. With a laugh of joy, the Doctor un.masks the restored Jamie and lifts him in his arms.

Rose suddenly remembers the bomb, but the Doctor says it has been taken care of. As it streaks down towards them, so does Jack's ship, capturing the bomb in its tractor beam. The Doctor had judged Jack's psychology right and the former Time Agent has returned for the rescue. Jack is riding the bomb itself in the beam, and tells the Doctor that the bomb has commenced detonation. Jack is keeping it in stasis, but it will not last.

The Doctor asks him to get rid of it as safely as he can. Jack tells Rose good-bye, and teleports with the bomb back to his ship, which flies away. The Doctor waves his fingers, summoning the nanogenes around them and applying a patch to their programming. He hurls the nanogenes



towards the zombies, crying out triumphantly, "Everybody lives, Rose! Just this once — everybody lives!"

The former zombies rise; all of them restored to their normal selves and with their ailments cured by the nanogenes, even to the extent of Mrs Harcourt regrowing her missing leg. The Doctor leaves Dr Constantine to tend to his patients, bidding them farewell with an exhortation to beat the Germans, save the world, and not forget the welfare state. He sets the Chula transport to self-destruct once they leave, to fulfil history's requirement of an explosion. As Rose and the Doctor enter the TARDIS, the Doctor is almost insufferably pleased with himself — the reprogrammed nanogenes will fix all the earlier damage they did before they deactivate and Nancy and Jamie will get the help they need from Dr Constantine. Rose then asks about Jack and the unexploded bomb, and his smile fades.

In space, Jack discovers that there is no way to eject the bomb or even himself, and his situation seems hopeless. With an air of resignation, he orders "emergency protocol 417", a large martini (with too much vermouth) and begins to drink as the strains of Glenn Miller start to play... from the open doors of the TARDIS appearing at the back of his ship. He enters the console room and the Doctor tells him to shut the doors, welcoming him to his ship. The Doctor switches the music to "In the Mood" and starts to dance with Rose, who points out that Jack may want that dance. The Doctor agrees, but mischievously asks, "But who with?" As Jack watches, smiling, the Doctor and Rose dance around the console.

CONTINUITY

- Jack mentions Pompeii as another ideal place for a con, although he jokingly says that one has to set the alarm clock for "volcano day". The Seventh Doctor and Mel visited the ill-fated city in the *Big Finish Productions* audio drama *The Fires of Vulcan*. Jack implies that he has gone back to Pompeii several times, but does not explain how he avoids his other selves on one particular day in history.
- It is established that Jack comes from the 51st century. This is a particularly significant period in the *Doctor Who* fictional universe, being the time of the Great Breakout, an expansionistic period where mankind headed for the stars (*The Invisible Enemy*) as well as the home era of K-9.
- Other historical events of the 51st century include a new ice age, a near world war, early experiments in time travel, the establishment of the Time Agents and the rise and fall of the villainous Magnus Greel (*The Talons of Weng-Chiang*). Parts of the Tenth Doctor episode *The Girl in the Fireplace* take place in this era as well.

- *The Empty Child* and *The Doctor Dances* are the only *Doctor Who* stories strongly connected with an alien race in which none of its members or representatives are actually seen.
- The Doctor identifies Jack's sonic blaster as coming from the Weapon Factories of Villengard and implies that he blew them up. He also notes that there is a banana grove where the factories were, and that "bananas are good" as a source of potassium. The Tenth Doctor repeats this sentiment in *The Girl in the Fireplace* (also scripted by Steven Moffat) and claims that he invented the banana daiquiri in 17th century France.
- As mentioned in *Doctor Who Confidential*, in this episode "dancing" is used as a metaphor for sex. In this light, lines like "The world doesn't end if the Doctor dances", the Doctor being offended that Rose assumes that he does not dance, and the Doctor saying at the end that he remembers that he can, are references to the long-standing controversy regarding the Doctor's sexuality, and whether or not the series should address it. Moffat also alludes to this metaphor in *The Girl in the Fireplace*.
- Rose offering to distract the guards using her femininity echoes a tactic used successfully by Ace in 1989's *The Curse of Fenric* (a story also set during World War II).
- As the Doctor notes, "Just this once, everybody lives!" Other stories where nobody died include *The Edge of Destruction* (1964) and *Fury from the Deep* (1968); as well as the 2006 episode *Fear Her*. *The Celestial Toymaker* (1966) and *Castrovalva* (1982) involved the destruction of (technically) non-living beings.
- Continuing the "bad wolf" references, the German bomb that Jack sits on has the words "*Schlechter Wolf*" stencilled on its shell which, literally translated from German, means "Bad Wolf".
- Mickey's website, "Who is Doctor Who?" and the UNIT website both carry reports about unexploded "Schlechter Wolf" bombs in the present day, implying they may be something more sinister than just a German terror weapon. The bomb as pictured is unusual, with thick fins and a non-aerodynamic nose. Also, the stencilling would be expected not to spiral round the casing.
- Rose teases the Doctor about the fact that he is grinning like he was Father Christmas. The Doctor then retorts, "Who says I'm not, 'red bicycle when you were twelve'?", and Rose's reaction implies that this is something she did not tell the Doctor. Whether he really did (or will) has as yet not been expanded on.
- According to a police officer in *Torchwood* episode *Everything Changes*, Captain Jack went missing on 21 January 1941.

PRODUCTION

- The working title for this story was "Captain Jax". On the back of the packaging for the basic DVD it was released on, this episode is erroneously called "The Doctor Dance's".
- The climatic scene of the episode at the alien crash site was filmed on Barry Island, Wales, which was also the primary location for the shooting of the Seventh Doctor serial *Delta and the Bannermen* (1987). Several scenes of this story were filmed at the Vale of Glamorgan Railway sites at Plymouth Road on Barry Island in January 2005.
- In the DVD commentary for this episode, writer Steven Moffat reveals that up until a very late stage, the nanogenes in this story were called "nanites".
- The scene where the Child surprises the Doctor, Rose, and Jack in Room 802 was voted television's "Golden Moment of 2005" by viewers, as part of the BBC's *2005 TV Moments* programme.

OUTSIDE REFERENCES

- Anachronistically, Jamie's voice is recorded on tape. While compact magnetic tape recorders were developed in Germany in the 1930s, the technology did not make its way to the rest of the world until after World War II.
- Both songs heard in the episode are by Glenn Miller. They are "In the Mood" and "Moonlight Serenade".

QUOTES

[The Doctor, Capt. Jack and Rose are cornered by the empty children.]

The Doctor: Go to your room. Go to your room! I mean it. I'm very, very angry with you. I'm very, very cross! Go to your room! *[The children lurch away.]* I'm really glad that worked. Those would have been terrible last words.

+

The Doctor: Sonic blaster, 51st Century... Weapon factories at Villengard?

Capt. Jack Harkness: Yeah. You've been to the factories?

The Doctor: Once.

Jack: They're gone now, destroyed. Main reactor went critical. Vaporised the lot.

The Doctor: Like I said, once. There's a banana grove there now. I like bananas. Bananas are good.

+

[Nancy has been caught stealing food from Mr. Lloyds' house]

Mr. Lloyds: The police are on their way. I *pay* for the food on this table. The sweat on my brow, that food is, the *sweat* on my brow! Anything else you'd like? I've got a whole house here, anything else you'd like to help yourself to?

Nancy: *[confidently]* Yeah. I'd like some wire cutters, please. Something that can cut through barbed wire. Oh, and a torch. *[Mr. Lloyds looks stunned]* Don't look like that, Mr. Lloyds. I know you've got plenty of tools in here. I've been watching this house for ages. And I'd like another look 'round your kitchen cupboards, I was in an 'urry the first time, I want to see if there's anything I missed.

Mr. Lloyds: The food on this table-

Nancy: -is an awful lot of food, isn't it Mr. Lloyds? A lot more than on anyone else's table. 'Alf this street thinks your missus must be messin' about with Mr. Averstock, the butcher, but she's not, is she? You are. Wire cutters, torch, food. And I'd like to use your bathroom before I leave, please. *[Mr. Lloyds looks distressed]* Oh, look, there's the sweat on your brow.

+

Rose: Doctor?

The Doctor: Can you sense it?

Jack: Sense what?

The Doctor: Coming out of the walls, can you feel it? *[Jack and Rose look stunned]* Funny little human brains. How do you get around in those things?

Rose: *[to Jack]* When he gets stressed, he likes to insult species.

The Doctor: Rose, I'm thinking.

Rose: *[to Jack]* Cuts himself shaving, does half an hour on lifeforms he's cleverer than.

The Doctor: It's got the power of a god and I just sent it to its room!

+

The Doctor: Go! Now! Don't drop the banana!

Jack: Why not?!

The Doctor: Good source of potassium!

+

Jack: Nice switch.

The Doctor: Thanks. From the groves at Villengard. Thought it was appropriate.

Jack: There's really a banana grove in the heart of Villengard, and you did that?

The Doctor: Bananas are good.

+

Jack: Okay, this can function as a sonic blaster, a sonic cannon, and a triple enfolded sonic disruptor. Doc, whatcha' got?

The Doctor: *[pulls out the sonic screwdriver]* I've got a sonic, uh, oh never mind.

Jack: What?

The Doctor: It's sonic. Okay, let's leave it at that.

Jack: Disruptor? Cannon? What?!

The Doctor: It's sonic. Totally sonic! I'm sonicked up!

Jack: A sonic what?!

The Doctor: SCREWDRIVER!

+

Jack: *[incredulously]* Who has a sonic screwdriver?

The Doctor: I do!

Rose: *[to herself]* Lights!

Jack: Who looks at a screwdriver and thinks, "Ooo, this could be a little more *sonic*"?

The Doctor: What, you've never been *bored*?

Rose: There's gotta' be a light switch!

Doctor: *[to Jack]* Never had a long night? Never had a lot of cabinets to put up?

+

The Doctor: Okay. One, we've gotta get out of here. Two, we can't get out of here. Have I missed anything?

+

Rose: Okay, so he's vanished into thin air. Why's it always the great-looking ones who do that?

The Doctor: I'm making an effort not to be insulted.

Rose: I mean... men.

The Doctor: Okay. Thanks. That really helped.

+

[About Jack]

Rose: Why don't you trust him?

The Doctor: Why do you?

Rose: Saved my life. Bloke-wise, that's up there with flossing. *[beat]* I trust him 'cause he's like you...except with dating and dancing. *[He gives her a look.]* What?

The Doctor: You just assume I'm...

Rose: What?

The Doctor: You just assume I don't... 'dance'.

Rose: *[Amused]* What, are you telling me you do... 'dance'?

The Doctor: Been around 900 years, me. I think you can assume at some point I've danced.

Rose: You?

The Doctor: Problem?

Rose: Doesn't the universe implode or something if you 'dance'?

The Doctor: Well, I've got the moves, but I wouldn't like to boast.

[Rose turns up the radio.]

Rose: You got the moves? Show me your moves.

The Doctor: *[Unnerved]* Rose, I'm... trying to resonate concrete.

Rose: Jack'll be back, he'll get us out. So come on. The world doesn't end 'cause the Doctor dances.

+

The Doctor: He's not really a captain, Rose.

Rose: Do you know what I think? I think you're experiencing 'Captain Envy'. You'll find your feet at the end of your legs, you may care to move them.

The Doctor: If he was ever a captain, he's been defrocked.

Rose: Yeah? Shame I missed that.

[Jack transports them into his ship, however they fail to notice this]

Jack: Actually, I quit. Nobody takes my frock. Most people notice when they've been teleported. You guys are so sweet.

+

The Doctor: If you can spend ten minutes to override your own protocols, maybe you should remember whose ship it is.

Jack: I do. She was gorgeous. Like I told her "back in five minutes".

The Doctor: This is a Chula ship.

Jack: Yeah just like that medical transporter... Only this one *is* dangerous.

+

Jack: Make yourself comfortable. Carry on with whatever you were... doing.

The Doctor: We were... talking about dancing.

Jack: Didn't look like talking.

Rose: Didn't feel like dancing.

+

Rose: Are the words "distract the guard" heading in my general direction?

Jack: I don't think that's such a good idea.

Rose: Don't worry, I can handle it.

Jack: I've gotten to know Algie quite well since I've been in town. Trust me, you're not his type. I'll distract him. Don't wait up.

[Jack moves off. Rose stares after him, poleaxed, whilst the Doctor grins smugly]

The Doctor: Don't worry, he's a 51st-century guy. He's just a little more flexible when it comes to 'dancing'.

Rose: How flexible?

The Doctor: Well, by his time, you lot are spread over half the galaxy.

Rose: Meaning?

The Doctor: So many species, so little time.

Rose: What, that's what we do when we get out there? That's our mission? We seek new life and...

The Doctor: Dance.

[Rose tells Nancy that she, Jack, and the Doctor are time travellers from the future.]

Nancy: It's not that. All right, you got a time travelling machine, I believe you. I'll believe anything, me. But what future?

Rose: Nancy, this isn't the end. I know how it looks. It's not the end of the world or anything.

Nancy: How can you say that? Look at it.

Rose: Listen to me. I was born in this city. I'm from here, in like fifty years time.

Nancy: *[incredulous]* From here.

Rose: I'm a Londoner, from your future.

Nancy: But... you're not...

Rose: What?

Nancy: German.

Rose: Nancy, the Germans don't come here. They don't win. Don't tell anyone I told you so, but you know what? *You* win.

+

The Doctor: What's life? Life's easy. A quirk of matter. Nature's way of keeping meat fresh. Nothing to a nanogene.

+

The Doctor: Everybody lives, Rose! Just this once! *Everybody lives!!*

+

Woman: *[having been healed by the nanogenes]* My leg's grown back! When I come to the hospital, I had one leg!

Dr Constantine: Well, there is a war on. Is it possible you miscounted?

+

The Doctor: History says there was an explosion here. Who am I to argue with history?

Rose: Usually the first in line.

+

Rose: Look at you, beaming away like you're Father Christmas.

The Doctor: Who says I'm not? Red bicycle when you were 12.

Rose: What?

+

The Doctor: Close the door will you? Your ship's about to blow up; there's gonna be a draft.

+

[Jack enters the TARDIS]

Jack: Much bigger on the inside.

The Doctor: You'd better be.

+

The Doctor: Rose! I've just remembered!

Rose: What?

The Doctor: I can dance! I can dance!

Rose: Actually, Doctor, I thought Jack might like this dance.

The Doctor: I'm sure he would, Rose. I'm absolutely certain. But who with?

[The Doctor and Rose dance]



Six months after the events of *Aliens of London* and *World War Three*, an anxious scientist, Mr. Cleaver, begs the Lord Mayor of Cardiff to stop the construction of a nuclear power plant. The design is unsafe to the point where it could lead to the death of millions, almost as if someone wanted the project to go wrong. The Mayor asks if he has revealed his findings to anyone else. Cleaver has not, so the Mayor — the

Slitheen disguised as Margaret Blaine — removes her skin-suit and kills him.

Mickey arrives at Cardiff Central station. He makes his way to the TARDIS parked in the middle of the square leading to the Wales Millennium Centre. The Doctor, Jack and Rose have parked it here to refuel by drawing power from the scar left when the Rift used by the Gelth was closed in 1869. The three are almost insufferably pleased with their adventures.

Mickey gives Rose her passport, as she had requested, and inquires about the TARDIS looking like a police box. The Doctor explains that its chameleon circuit was stuck in that shape when it landed in 1960s England, and that he has grown attached to the shape and stopped trying to fix the circuit. He dismisses concerns over its conspicuousness by saying simply that humans do not notice such things. As the process of absorbing the radiation from the scar will take another twenty-four hours, they decide to take in the sights of 21st century Cardiff.

Meanwhile, Blaine is holding a press conference announcing the building of the *Blaidd Drwg* nuclear plant in the heart of the city, complete with a model. She assures her audience that as long as she walks upon the Earth, no harm will come to any of her citizens. A reporter, Cathy Salt, from the *Cardiff Gazette*, approaches Blaine and questions her about the mysterious deaths associated with the project, the latest being Cleaver, who was decapitated after slipping on very, very sharp ice.

Blaine brushes the stories off as "small town thinking," but Salt informs her that before he died, Cleaver published some of his findings on the Internet, including his concerns that the design of the reactor would lead to a nuclear meltdown. Blaine invites Salt to follow her to the ladies' room. Blaine enters a cubicle, talking to Salt through the door, and unzips her skin-suit in preparation to kill the reporter. She hesitates, however, when she hears that Salt has a fiancé, and is three months pregnant. Blaine becomes depressed when she thinks about her lost family (killed at the end of "World War Three") and allows Salt to leave unmolested, never knowing how close she came to death.

In a restaurant, the Doctor, Rose, Jack and Mickey are laughing and sharing an anecdote from Jack's life. The Doctor then notices, to his dismay, the front page of *The Western Mail*, with the headline "New Mayor, New Cardiff" and a picture of Blaine. The four march off to City Hall, where Jack outlines a plan of attack against Blaine, giving everyone instructions on which exit to cover. The Doctor takes umbrage, asking who is in charge, and Jack defers to him. The Doctor grins and tells them to go with Jack's plan. They use their mobile phones to co-ordinate their efforts. After a brief chase, during which Blaine repeatedly teleports away but the Doctor simply brings her back with his sonic screwdriver (as in *The End of the World*), she surrenders. During interrogation, the group finds that the teleporter is how Blaine managed to escape the conflagration that killed the rest of the Slitheen.

The nuclear plant is built on top of the rift, and if it goes into meltdown, it'll open the rift and destroy the entire planet. The model turns out to hide a tribophysical waveform macro-kinetic extrapolator — a pan-dimensional surfboard — that could ride the wave of the explosion right out of the solar system. The project's name is *Blaidd Drwg*, which means "Bad Wolf" in Welsh and which Blaine claims she just picked at random, causing both the Doctor and Rose to realize that the phrase has been following them around. The Doctor looks worried for a moment, then



dismisses it as coincidence. He tells the others that they will be taking Blaine back to her home planet of Raxacoricofallapatorius. Blaine informs them that the Slitheen are convicted criminals on their home planet, and she will be executed when she returns. The Doctor replies that it is not his problem.

The travellers take Blaine back into the TARDIS to hold there until they can return her to her planet. Blaine is extremely impressed by the TARDIS, enthusiastically proclaiming it to be the technology of the gods. Jack hooks the extrapolator into the TARDIS console; the power systems are not wholly compatible, but it should reduce the refuelling process by about twelve hours. Blaine calls them her executioners; daring them to look her in the eye, making the others uneasy as they settle down for the night.

Rose and Mickey step outside to talk, and Rose admits that she really did not need the passport, but just wanted to see Mickey. The two decide to go and have a drink and perhaps find a hotel for the night. Meanwhile, in the TARDIS, Blaine asks, as a last request, that she be allowed a meal at her favourite restaurant. Jack produces a pair of bracelets that the Doctor and Blaine will wear — if Blaine moves more than ten feet away, she will be electrocuted by ten thousand volts of electricity. With this precaution, the Doctor agrees to escort Blaine out for the requested meal. Jack stays behind to work on the extrapolator and the TARDIS console.

During the meal, Blaine reveals her true name: Blon Fel-Fotch Pasameer-Day Slitheen. She first tries to poison the Doctor's drink, then shoots a poisoned barb at him, and as a last resort, breathes poison gas in his face, but the Doctor casually blocks all these attempts. Along the waterfront in Cardiff, Rose is telling Mickey about her travels to other worlds when he confesses to her that, as Rose has been away for so long, he is now seeing Trisha Delaney. Rose is slightly taken aback, but tries to be supportive.



Blaine, in the meantime, describes to the Doctor in graphic detail the execution process on Raxacoricofallapatorius. The condemned is lowered into a vat of boiling acetic acid, which eats away the outer skin and allows the internal organs to leak into the solution, all while the condemned is still alive and screaming. She pleads with the Doctor to take her to a planet where there are other Slitheen, that she be given another chance, but the Doctor does not believe that she has reformed. Rose and Mickey's night has grown awkward, and Rose gets an admission from Mickey that the only reason he is seeing Trisha is because she is there and Rose is not. Mickey is upset that Rose left him without a second thought, and he still comes running when she calls. He tells her that he does not mind if she continues to travel with the Doctor, but he wants her to promise that when she stops, she will come back to him. Before Rose can answer, she hears a rumbling sound, like low thunder.

Blaine continues to plead her case, describing how she spared Cathy Salt, but the Doctor reminds her that she is wearing the skin of a person whom she killed, and that she is speaking through a dead woman's lips. The Doctor adds that occasionally she may let one person go, but it means nothing — it is just so that she can live with herself. Blaine coldly retorts that only a killer would know that; the Doctor is the same. She explains that she was brought up to kill, that she had no choice. Then, the Doctor hears the rumbling as well, and suddenly Cardiff is being shaken by an earth tremor.

As the streets fill with panicked people, the Doctor, and Blaine and Rose rush back to the TARDIS to find it shooting a coruscating column of light into the sky — the rift is opening on top of it. The cause is the extrapolator, which is still feeding off the TARDIS engine even though Jack has disconnected it. As it turns out, Blaine's obvious escape plan was a decoy for her alternative escape plan: anyone who discovered her would have to have access to advanced technology, and would therefore be intrigued by the extrapolator. The device was programmed to lock on to the nearest alien power source, in this case the TARDIS, and open the rift. As the planet rips apart, she will ride the extrapolator to freedom, as planned. She rips off a sleeve of



her skin-suit, grabs Rose and threatens to kill her unless Jack places the extrapolator at her feet, which he does after a nod from the Doctor.

However, the turmoil caused by the rift opens up the TARDIS console as well, and a blinding glow from within washes over Blaine. The Doctor explains it is the living heart of the TARDIS — its soul. Blaine stares into the glow, transfixed, and releases Rose. The Doctor urges Blaine to continue looking into the light. Blaine eventually smiles and thanks the Doctor before the glow envelops her completely, and the seemingly empty skin-suit collapses to the floor. The console closes, and the Doctor, Jack and Rose shut down the TARDIS console together, closing the rift once more.

Rose asks what happened to Blaine, and the Doctor replies that even he does not know how powerful the heart of the TARDIS is. The ship is telepathic, and can translate alien languages for its passengers; perhaps it can translate thoughts as well. He reaches inside the skin-suit and removes a Slitheen egg, the form into which Blaine has regressed. Blaine can now live her life again with her own choice of good or evil. Rose remembers Mickey, and rushes out to find him. On the streets, Rose asks the police about Mickey. However, Mickey is watching her from a distance and bitterly turns away without making his presence known to her.

Rose returns to the TARDIS, which is now ready to depart. The Doctor offers to wait for her to find Mickey, but Rose says that Mickey deserves better. They prepare to take Blaine's egg back to Raxacoricofallapatorius, where she can get her second chance. A forlorn Rose looks at the egg, murmuring that a second chance must be nice.

CONTINUITY

- Continuing the "Bad Wolf" theme, the nuclear power station is named "Blaid Drwg", which means "bad wolf" in the Welsh language. This was the first reference to be explicitly addressed.

- The plot features a device called a "tribophysical waveform macro-kinetic extrapolator". Tribophysics features in Davies' *Virgin New Adventures* novel *Damaged Goods*, where it is described as the result of two realities rubbing against one another, leading to variances and breakdowns in the laws of physics. In the novel a creature called an N-form is able to slip between dimensions, presumably in the same way Margaret intends.
- Rose mentions that she and the Doctor have been to the Glass Pyramid of Sancleen, and to Justicia, which is the star system that they visit in the *New Series Adventures* novel *The Monsters Inside* by Stephen Cole (where they encounter other members of the Slitheen family). This is the first time any of the spin-off novels have been referenced on-screen.
- Margaret refers to being threatened with being fed to the venom grubs in her childhood. These creatures appeared in the First Doctor serial *The Web Planet* (1965).
- Mickey calls the Doctor "Big-Ears", an apparent reference to the Noddy character Big-Ears, and a continuation of the running joke regarding the Doctor's ears started in *Rose*.
- The Doctor faced a similar moral dilemma regarding capital punishment in *Resurrection of the Daleks*: when given the opportunity to execute Davros, the Doctor found himself unable to kill him.
- The Doctor's insistence on bringing Margaret to justice differs somewhat from his willingness in *The Visitation* to ignore the prison record of his Terileptil captor. In *The Visitation*, the Fifth Doctor offered to take the Terileptil "a billion light years away" so that the Terileptil could avoid the death penalty that awaited him on his home planet.
- Even though the TARDIS translates languages for the Companions, Rose asks what "Blaidd Drwg" ("Bad Wolf" in Welsh) means.
- In *Utopia*, when the Tenth Doctor and Martha Jones stop on the Cardiff Rift to fuel up the TARDIS, the Doctor refers to the events of this episode.
- The sealing of the Cardiff rift in 1869 left a scar, similar to the way the events of the 1996 *Doctor Who* television movie left a "dimensional scar" in San Francisco in the *Eighth Doctor Adventures* novel *Unnatural History* by Jonathan Blum and Kate Orman; the fact that the TARDIS needs to "refuel" from energy from the scar suggests that it is no longer being powered by the Eye of Harmony. What connection the "soul" of the TARDIS has with the Eye is not mentioned.
- The place where the TARDIS lands in Roald Dahl Plass develops unusual properties, as seen in *Everything Changes*, the first episode of the spin-off series *Torchwood*.
- Rose attributes the TARDIS's disguise to a "cloaking device" (the term used in the *Doctor Who* television movie) and the Doctor clarifies that it is called the chameleon circuit.
- The Doctor's retort to Mickey that humans do not notice odd things like the TARDIS echoes a similar sentiment expressed by the Seventh Doctor in *Remembrance of the Daleks*: that humans have an "amazing capacity for self-deception."
- The movements of the Earth due to the rift's energies cause cracks to appear on the plaza where the TARDIS sits. However the slabs are not split and tilted — they just have "gaps" through them. Coincidentally, a year after the episode's broadcast, in September 2006 (the time the story is set), the decking on the real plaza was in a state of repair.
- The idea that the TARDIS console directly harnesses the energies which drive the ship, and is at least in some sense "alive" and self-aware, dates back to the 1964 serial *The Edge of Destruction*.
- Although the TARDIS has never regressed a person to infancy as it did with Blaine, it has helped with the Doctor's regenerations (*The Tenth Planet* (1966), *The Power of the Daleks* (1966) and *Castrovalva* (1982)). In the 1996 *Doctor Who* television movie, the Master tries to harness the TARDIS's Eye of Harmony to give himself a new set of regenerations; later, the TARDIS somehow brings Grace and Chang Lee back to life.

- Time travel technology that could turn a chicken back into an egg was seen in *City of Death* (1979). Nyssa and Tegan suffered both age progression and regression during the events of *Mawdryn Undead* due to travelling in the TARDIS, but this was the result of an external infection that rendered them susceptible to that effect while travelling.

PRODUCTION

- In Episode 11 of *Doctor Who Confidential*, Russell T. Davies says that he originally intended to call this episode *Dining with Monsters*. In the same episode, he joked that a much better name for this episode would be *What should we do with Margaret?* In the French language version of the show, this episode has the title *L'Explosion de Cardiff* ("The Explosion of Cardiff").
- According to an interview with Russell T. Davies in issue #360 of *Doctor Who Magazine*, this episode was originally offered to his friend and former colleague, the critically-acclaimed and award-winning scriptwriter Paul Abbott. Abbott accepted and submitted a storyline (titled "The Void", according to *Doctor Who: The Legend Continues* by Justin Richards), revealing that Rose had been bred by the Doctor as an experiment in creating a perfect companion. However, his commitments to his own series *Shameless* and *State of Play* meant that Abbott was unable to develop the episode further and had to leave the project.

OUTSIDE REFERENCES

- Blaine characterises the technology of the TARDIS as that of the "gods", and accuses the Doctor of playing god. Blaine's ultimate defeat is arguably a literal *deus ex machina*, the "god" (soul) from the (TARDIS) machine.
- Two newspapers are featured in the episode: the *Cardiff Gazette* and *The Western Mail*. While the former is fictitious, the latter is a real publication.

QUOTES

Rose: You see Cardiff has got this rift running through the middle of the city, it's invisible right but it's like an earthquake fault between different dimensions.

The Doctor: The rift was healed back in 1869...

Rose: Thanks to a girl named Gwyneth 'cos these creatures called the Gelth were using the rift as a gateway, but she saved the world and closed it.

Captain Jack Harkness: But closing a rift always leaves a scar and that scar generates energy, harmless to the human race.

The Doctor: But perfect for the TARDIS, just park it here for a couple of days right on top of the scar and...

Jack: Open up the engines, soak up the radiation.

Rose: Like filling her up with petrol, and off we go -

Jack: - into time -

All together: - AND SPACE!

[The three exchange high-fives]

Mickey : My God, have you seen yourselves? You all think you're so clever, don't you?

The Doctor: Yep.

Rose: Yep.

Jack: Yep. *[Slaps Mickey]*

+

[Discussing the plan]

Jack: Right, here's the plan, we assume a basic 50/40 strategy, covering all available exits on the ground floor. Doctor, you go face to face, that'll cover exit 1, Rose, you take exit 2, I'll take exit 3, and Mickey Smith, you take exit 4. Have you got that?

The Doctor: Excuse me, who's in charge?

Jack: Sorry, awaiting orders, sir.

The Doctor: Right, here's the plan. *[beat]* Like he said, nice plan. Anything else?

+

Jack: See you in hell.

+

The Doctor: Hello, I've come to see the Lord Mayor.

Secretary: Do you have an appointment?

The Doctor: No, just an old friend, wanted to pop in and surprise her. Can't wait to see her face.

Secretary: The Lord Mayor is having tea, perhaps some...

The Doctor: Look, just go in there and tell her "the Doctor" would like to see her.

Secretary: Doctor who?

The Doctor: Just "the Doctor", tell her exactly that, "the Doctor".

Secretary: Hang on a tic.

[The assistant goes inside. There is the sound of a cup dropping and the secretary returns.]

Secretary: The Lord Mayor says thank you for popping by but she's up to her eyes in paperwork, and if you would like to make an appointment for next week...

The Doctor: She's climbing out the window, isn't she?

Secretary: Yes, she is.

+

Jack: She's got a teleport! That's cheating! Now we'll never get her!

Rose: Oh, the Doctor's very good at teleports.

[Doctor uses sonic-screwdriver to bring Margaret back three times, each time closer than she was before.]

The Doctor: I could do this all day.

Margaret Slitheen: *[out of breath]* This... is... persecution. Why can't you leave me alone? What did I ever do to you?

The Doctor: You tried to kill me and destroy this entire planet.

Margaret Slitheen: Apart from that.

+

Jack: Is that a tribophysical wave-form macrokinetic extrapolator?!

The Doctor: I couldn't have put it better myself.

[In the middle of the chaos the Rift is causing, Margaret reveals her Slitheen's claw and grabs Rose by the neck.]

Margaret Slitheen: One wrong move and she snaps like a promise!

The Doctor: I might have known.

Margaret Slitheen: I've had you bleating all night, you poor baby. Now shut it! *[to Jack]* You! Fly boy! Put the extrapolator at my feet.

[Jack hesitates.]

Margaret Slitheen: *[tightens her grip on Rose]* DO IT!

[Jack grudgingly obeys.]

Margaret Slitheen: *[sweet smile]* Thank you. Just as I planned.

The Doctor: You *knew* this would happen.

Rose: I thought you needed to blow up the nuclear power station--?

Margaret Slitheen: FAILING that!... If I were to be *arrested*... then anyone capable of tracking me down would have considerable technology of their own. Therefore... they would be captivated by the extrapolator. Especially a magpie mind like yours, Doctor! So the extrapolator was programmed to go to Plan B: to lock onto the nearest aline power source, and open the Rift. *[glances around the TARDIS]* And oh, what a power source it found! I'm back on schedule. Thanks to you!

Jack: The Rift is gonna convulse, it will destroy the whole planet.

Margaret Slitheen: And you with it! *[steps onto the extrapolator, still with her claw on Rose]* While I ride this board over the crest of the inferno, all the way to *freedom*! Stand back, boys... Surf's up!

+

The Doctor: It's not just any old power source — it's the TARDIS! My TARDIS: the best ship in the universe. The heart of the TARDIS... This ship's alive. You've opened its soul.

+

The Doctor: She's an egg.



The Ninth Doctor wakes up, curled into a foetal position on the floor of a cupboard. He stumbles out in a daze, and is informed by a young woman, Lynda Moss, that his disorientation is due to the effects of the transmat. Lynda states that he has been chosen as the newest housemate. The Doctor looks around, noticing the cameras, and then a computerised voice requests that he report to the Diary Room. To his disbelief, he is in the *Big Brother* House, live on Channel 44,000. The voice reminds him not to swear.

Rose awakens on the floor of a darkened studio, also disorientated by the transmat that brought her there. A man, Rodrick, tells her to remember to do exactly what the android says. Rose asks what android, but a floor manager calls for people to take their positions behind very familiar looking podiums, one of which has her name on it. As the round-headed android is activated, Rose realises that it is the "Anne Droid" — she is playing *The Weakest Link*.

Jack wakes up and finds himself faced with two gynoids, Trine-e and Zu-Zana, who offer to give him a brand new image, à la *What Not to Wear*. The two gynoids criticise Jack's clothing and comment that his style is very 20th century. A "defabricator" strips him naked in preparation for a fashion makeover, but Jack seems to rather enjoy the idea of being nude in front of millions of viewers and comments that the viewing figures just went up as a result of him being naked on the show.

Meanwhile, the Doctor tries, unsuccessfully, to find a way out of the House with the sonic screwdriver. Lynda asks, nervously, if people on the outside watching like her and the Doctor lies, reassuring her that people think she is sweet, which seems to please her. The amnesia caused by the transmat starts to clear, and the Doctor remembers. The TARDIS had left Raxacoricofallapatorius and then visited Kyoto, Japan in 1336.

They had just escaped from that, and were laughing in the console room when a bright light — the transmat beam — came through the walls and enveloped them. The Doctor tells Lynda that no ordinary transmat beam could have penetrated the TARDIS, which means this is not just a game; there is something else going on. He tells the camera that he is going to get out, find his friends, then find whoever is responsible. Two programmers, a man and a woman, who are watching the games from a control room elsewhere, are puzzled at the appearance of the three new contestants, as if the games were running themselves.

When eviction time comes around in *Big Brother*, housemate Crosbie is voted out, and she exits the House into a white corridor. At first, the Doctor is puzzled at everyone's emotional reaction, but is horrified when he sees Crosbie disintegrated once she leaves the house. The Doctor asks the others if getting on television is worth the risk of dying, but Lynda and Strood tell him they have no choice.

The contestants in this era are chosen at random from the Earth's population and transmatted up to any of 60 *Big Brother* Houses playing simultaneously: winning simply means they get to live. The Doctor realises that Rose was also caught in the transmat and is probably a contestant. To get out he uses his sonic screwdriver to deliberately destroy the House camera, and sure enough the programmed response selects him for eviction.

In the makeover room, a naked Jack is quite enjoying his experience of having a makeover, but is now faced with the two androids who decide that, quite apart from the fashion makeover, that he should have a face-off — literally. With various cutting instruments, including a chainsaw, the two androids are about to perform some gruesome surgery, where they suggest that Jack would look good with a dog's head. But to the astonishment of Trine-e and Zu-Zana, Jack pulls out a Compact Laser Deluxe pistol from an intimate hiding place behind him and promptly blows their heads off.

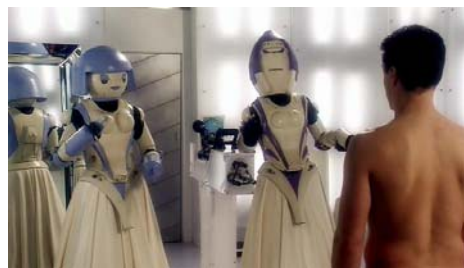


Soon the first round of *The Weakest Link* has been and gone and Rose, not being a native of the 2001st century, knows none of the answers to the questions pertaining to that time. She is more amused than upset at the situation, until she discovers that being declared the weakest link at the end of each round does not just result in expulsion, but disintegration by the Anne Droid. The contestants continue to be whittled down (one contestant quits and attempts to flee but is disintegrated anyway), with Rodrick voting out everyone except Rose so that when it comes to the final round, he will win by answering questions that Rose cannot answer, because of her lack of knowledge of the era.

He will then collect his prize, in the form of credits, courtesy of the Badwolf Corporation who run the Game Station. At the mention of the name, Rose recalls how the phrase "Bad Wolf" has been following them — from Gwyneth seeing it in her mind in 1869 Cardiff; the callsign of Henry van Statten's helicopter; the *Blaid Drwg* nuclear power plant; as graffiti on the side of the TARDIS in 2006; and a news channel on Satellite 5 in the 2001st century. She realises that if the Bad Wolf is in charge, then her presence has been planned.

In the House, the Doctor cheerfully walks into the white corridor and waits as the countdown towards eviction ticks towards zero. However, nothing happens — the Doctor has guessed, correctly, that whoever brought him wants him alive. He uses the sonic screwdriver to open the exit to the House, and offers to take the surviving housemates with him. Strood refuses, but Lynda, after some hesitation, follows. The House is just one room of several opening on to a larger chamber, which the Doctor recognises as that of Satellite 5, but a century later than when he was last there.

The Doctor begins scanning the other doors, looking for an exit and asking where his friends could be. Lynda says they could have been transported into any of a hundred different games, all deadly. When the Doctor tells Lynda that he is a traveller, she asks if she could go with him. He smiles and agrees it would not be a bad idea, but right now, they have to concentrate on getting out and finding out who controls the satellite. When Lynda turns the lights on to reveal the logo of the Badwolf Corporation, the sight of it gives the Doctor pause.



In the control room, the two programmers decide to look at the transmat logs to see how the travellers got on board. However, the female programmer is refused entry to Archive 6, where the logs are kept. The Controller, a pale woman hooked up by dozens of cables to the station, tells her it is out of bounds.

The Controller is constantly monitoring the transmissions that flow through her and muttering almost agitatedly to herself. The male programmer tells her about the new contestants wandering around outside the games and asks for security measures, but she denies them, insisting that the travellers are "no one" and telling them to return to work and alerting them to an impending solar flare.

Jack has converted the defabricator beam into a ray gun, and he goes in search of the Doctor, finding him by scanning for the Time Lord's bicardial circulatory system. On an observation deck, Lynda fills the Doctor in on what has happened to Earth since his last visit. To the Doctor's horror, instead of human development having got back on track, things have in fact become worse. When the Doctor shut down Satellite 5, all information broadcasts ceased, the whole planet froze, and society collapsed. Humans are still a race of mindless sheep, endlessly watching the programming that the Game Station transmits. Jack finds them as the Doctor



frantically tries to access the computer system to find Rose. The Doctor explains that the station is transmitting more than just games, and that whatever the Bad Wolf is, it is manipulating him, creating a trap that Rose is still inside.

On Floor 407, the final round in *The Weakest Link* does not go well for Rose. She loses the round to Rodrick just as the Doctor, Jack and Lynda burst into the studio. When Rose runs towards the Doctor to warn him about the Anne Droid, it shoots Rose, turning her into a pile of dust. Numb with shock, the Doctor does not put up resistance when the guards arrive and take all of them away. The Doctor remains silent when the guards process and interrogate the three of them, but when they are about to be transported to a lunar penal colony, the Doctor gives the word. He and Jack spring into action, knocking out the guards, grabbing weapons and heading up to Floor 500.

In the control room, Jack and the Doctor wave the weapons at the programmers, ushering them to one side. The Doctor demands to know from the Controller who is in charge and was responsible for killing Rose, but the Controller does not answer. The male programmer is nervous because of the large gun the Doctor is carrying, but the Doctor casually tosses him the weapon, saying he was never really going to use it. The male programmer explains that as the Doctor is not one of the staff, the Controller's systems do not recognise him. The Controller was installed when she was five years old; she has been plugged in so long that her eyes have atrophied from disuse — all she sees is the programming. The male programmer also says that there is more going on at the station, with unauthorised transmats and encrypted signals that have been going on for years. Jack opens Archive 6, and finds the TARDIS inside. He goes into it and activates the console, discovering something that shocks him.

The predicted solar flare happens, and static floods the screens, blocking transmissions. The Controller unexpectedly calls for the Doctor, explaining that while the solar flare is happening, her "masters" cannot read her thoughts. They have been controlling her mind all her life, but she saw the Doctor in the transmissions and brought him here, hiding him inside the games so he could find her. However, she cannot tell the Doctor who her masters are, because she has been genetically altered to be unable to say their name. Her masters have been hiding and shaping the Earth for centuries, growing stronger in numbers, but they fear the Doctor.

As the flare passes, Jack returns and tells the Doctor that the TARDIS worked out that the disintegrators were actually part of a secondary transmat system — people have not died, they have just been transported elsewhere, which means Rose is still alive. Rose regains consciousness aboard an alien spacecraft, where a strange humming sound fills the background. She sees one of the inhabitants of the spacecraft approaching her, and she backs



up against a wall in shock as she recognises it, and cannot believe her eyes — she claims to have seen the creature die. Back on the station, the Controller gives the Doctor the co-ordinates to where Rose had been transported, despite knowing that she will be revealing her subterfuge to her masters.

As she shouts out the co-ordinates, the Controller is teleported away. Materialising on the same ship that Rose has been transported to, the Controller gloatingly tells her masters that they can kill her now, as she has brought about their destruction. She is promptly killed by an energy weapon.

On the station, the transmat beam is traced to a point at the edge of the solar system. Although the screen appears to show empty space, there is another signal, transmitted by the satellite, that is shielding what is actually there from detection. These are the same people who installed the Jagraffess nearly two centuries before and have been manipulating mankind for generations, playing a long game. The Doctor cancels the shielding signal and is greeted with an impossible sight — a fleet of 200 Dalek flying saucers each containing more than 2,000 Daleks, a force almost half a million strong. Both the Doctor and Jack thought the Daleks had all been destroyed, but obviously they somehow survived.

The Daleks open communications, with a lead Dalek ordering the Doctor not to intervene with the Dalek stratagem or they will exterminate Rose. To the Daleks' surprise, the Doctor simply says no. When the lead Dalek demands an explanation, the Doctor defiantly tells them that he is going to rescue Rose from the middle of the Dalek fleet, save the Earth and then wipe every last Dalek out of the sky. The lead Dalek retorts that the Doctor has no weapons, defences or plan. The Doctor agrees — and knows that is exactly what is scaring the Daleks to death. The Doctor tells Rose he is on his way, and cuts the transmission. The lead Dalek states the Doctor has initiated hostile actions, and orders the invasion of Earth to begin. Thousands of Daleks gather for the invasion, all chanting their battle cry: Exterminate, exterminate, exterminate...

CONTINUITY

- The Doctor believes that he is the cause of the current state of Earth due to his actions in *The Long Game*. The Doctor had to deal with the consequences of his "interference" once before, in the serial *The Face of Evil*, although in that story we didn't see his first visit.
- After capturing the Doctor, the satellite's security forces talk about taking him to the lunar penal colony where he would have been detained without trial. A penal colony on the Moon that was used to house political prisoners with a similar lack of due process was seen in the 1973 serial *Frontier in Space*, taking place in 2540.
- Another similarity between *Bad Wolf* and *Frontier in Space* is that the latter also features a late-in-the-story revelation that the Daleks are behind events, leading into the following story (*Planet of the Daleks*) which revolves around the Doctor defeating the Daleks' plan.

- The Daleks use technology augmented with a human mind — that of the Controller — to operate the Game Station. They had previously done this in *Remembrance of the Daleks*, where a young girl was incorporated into their battle computer. This motif was established in *Destiny of the Daleks*, where they first realised that input from an "illogical" brain (in that case their creator, Davros) would mitigate their own inherent predictability.
- When the Doctor first tries to escape from the *Big Brother* house, Lynda reveals that a "deadlock seal" prevents contestants from escaping. Deadlock seals are first mentioned as a barrier that the sonic screwdriver can't breach in the 1969 story *The War Games*; they are referenced again later in *School Reunion* (2006) and *Evolution of the Daleks* (2007). Exoglass, mentioned in *The End of the World*, is said here to require a nuclear bomb to penetrate.
- The first on-screen use of matter transmission as a means of travel in the series was in the 1965 serial *The Daleks' Master Plan*, where the method used in the year 4000 was termed "molecular dissemination". In *The Seeds of Death* (1969), taking place in the mid-21st century, the process was known as "T-Mat", with the T standing for Travel. The word "transmat" was first used as shorthand for matter transmission in *The Ark in Space* (1975) and has been the standard term used in the programme ever since.
- Since the "disintegration beam" is a transmat, the dust it leaves behind can't be the remains of its targets. No explanation for the residue is given in the episode. In the 1984 serial *The Twin Dilemma* a substance known as zanium is used as evidence of an extraterrestrial kidnapping. In the novelisation of *The Twin Dilemma*, zanium is explained as a powdery residue that crystallises out of the empty space left by an object that has been teleported away. However, the explanation isn't necessarily a matter of pseudoscience: the beams could also be deliberately designed to create dust, or teleport it to the site of a successful transmat, to further the illusion that they are lethal weapons.
- While playing *The Weakest Link*, Rose successfully answers a question about the Face of Boe (he is the oldest being in the Isop galaxy, which also contains the planet Vortis from the First Doctor serial *The Web Planet*), the alien who sponsored the viewing party for Earth's destruction in *The End of the World*, 4.8 billion years after *Bad Wolf*. The Face of Boe was also mentioned in *The Long Game*, and appears in a larger role in *New Earth*. Another reference to *The Web Planet* appeared in the preceding episode, *Boom Town*, wherein the Venom Grubs were mentioned.
- The planet Lucifer is mentioned as the origin of the foodstuff "gappavek". A planet of that name was previously featured in the *Virgin New Adventures* novel *Lucifer Rising* by Andy Lane and Jim Mortimore, but it is unclear if this was intended to be the same planet.
- The concept of the television of the future involving live executions for entertainment was also shown in *Vengeance on Varos* (1985).
- An unchronicled adventure in Kyoto is said in dialogue to have taken place immediately prior to this episode.
- Jack claims in this episode, on seeing the Daleks' ships, that he knew what they were and that "they were destroyed". But in the next episode he says that as far as he knew the Daleks disappeared out of time and space long ago. He is then surprised when the Doctor confirms the Time War and claims he thought it to be a legend.
- The episode is set 100 years after the death of the Jagroffess, although late in the episode the Doctor erroneously says the Jagroffess was installed at this point. In actuality the Jagroffess was installed 191 years prior to the events of this episode.
- The term "Bad Wolf" appears in every episode (except for the two-part stories which only have one explicit reference between the two episodes) between *The End of the World* and *The Parting of the Ways*, in which the mystery is cleared up.

- When Rose wakes up in the Dalek spaceship, the background sound effects are similar to the sounds of the Dalek City in *The Daleks* as well as to those in the Dalek control room in the basement of the school in *Remembrance of the Daleks* and many other Dalek bases throughout the series. The point-of-view angle backing her up against a wall is also similar to how the Daleks were first shown menacing Barbara in that serial's first episode cliffhanger, already echoed once before in *Dalek*.
- The Dalek saucer design is similar to the one seen in the new CGI effects sequences produced for the 2003 DVD release of *The Dalek Invasion of Earth*, itself based upon the design seen in the 1960s *TV Century 21* comic strip *The Daleks*.
- According to the DVD commentary for this episode, the music that is heard as the Dalek fleet is revealed includes a chorus singing "What is happening?" in Hebrew.
- The revelation of the hidden Dalek fleet poised to invade Earth is reminiscent of a scene in *Silver Nemesis*, where the Seventh Doctor reveals a hidden Cyberman fleet about to do the same thing.
- The Doctor's promise to "wipe every last stinking Dalek out of the sky" echoes a vow made by Abslom Daak, the protagonist of the spin-off *Doctor Who*-related comic strip *Abslom Daak, Dalek Killer*.

PRODUCTION

- A working title for this episode was "Gameshow World".
- This was the last of the 2005 *Doctor Who* episode titles to be revealed. Prior to this, the episode was referred to in promotional literature as "The Parting of the Ways (Part 1)", with "Part 2" eventually becoming simply *The Parting of the Ways*.
- According to episode 12 of *Doctor Who Confidential*, the production team originally intended to show Jack's naked bottom on screen. The scene was shot, but the BBC's editorial policy department stepped in and vetoed it, the only time they overruled the production team during the 2005 series.
- John Barrowman celebrated his birthday during the filming of the *What Not to Wear* segment; the crew presented him with a toy Dalek that Barrowman later said (in the DVD commentary for *The Parting of the Ways*) he placed by his fireplace. Footage of Barrowman unwrapping the Dalek is included on the DVD.
- Russell T. Davies mentioned that the "arc word" for the subsequent series was mentioned in this series, as well as being an anagram. One of the answers during *The Weakest Link* scenes was that the Great Cobalt Pyramid was built on the ruins of the famous Old Earth Torchwood Institute; "Torchwood" being an anagram of "Doctor Who". In 2006, a 13-part spin-off series titled *Torchwood* began, set in modern-day Cardiff and involving a team investigating paranormal and alien incidents, and featuring John Barrowman reprising his role of Jack Harkness.

OUTSIDE REFERENCES

- The Davinadroid voice tells the Doctor that he is on Channel 44000 and asks him not to swear, echoing Davina McCall's requests during live broadcasts to the house in the actual *Big Brother* programme. The music at this time is the *Big Brother* UK theme.
- Apart from the fictional Bear with Me, all the other shows Lynda mentions as coming from the Game Station are based on popular British game and makeover shows: *Call My Bluff*, *Countdown*, *Ground Force*, *Wipeout* and *Stars in Their Eyes*.

- The Doctor's final line of the episode is "I'm coming to get you." This is Davina McCall's traditional announcement to contestants about to be evicted from the *Big Brother* house in the UK.
- Some of the questions used in the *Weakest Link* scenes were also used in the *Doctor Who Special* of the real life show.

QUOTES

Davinadroid: You are live on channel forty-four thousand. *Please* do not swear.

The Doctor: You have got to be kidding.

+

Lynda: She's been evicted...from life.

+

The Doctor: Lynda, you're sweet. From what I've seen of your world, do you think anybody votes for sweet?

+

Trin-E: Just stand still and let the Defabricator work its magic.

Jack: What's a Defabricator?

[Jack's clothes are disintegrated.]

Jack: Okay, Defabricator. Does exactly what it says on the tin. Am I naked in front of millions of viewers?

Zu-Zana: Absolutely.

Jack: Ladies, your viewing figures just went up.

+

Jack: Now hold on, ladies, I don't want to have to shoot either one of you.

Trin-E: But you're unarmed!

Zu-Zana: And you're naked!

[Jack reaches behind him briefly, and returns holding a very small gun.]

Zu-Zana: But.. that's a compact laser delux.

Trin-E: *Where* were you hiding that!?

Jack: You really don't wanna know.

Zu-Zana: Give me that accessory!

+

Lynda: How come you don't watch it?

The Doctor: Never paid my license.

Lynda: Oh my God! They could execute you for that!

The Doctor: *[Holds up Sonic Screwdriver.]* Let 'em try.

+

The Doctor: The human race. Brainless sheep, being fed on a diet of -- mind you, have they still got that program where three people have to live with a bear?

Lynda: Oh, Bear With Me? I love that one!

The Doctor: And me. The celebrity edition, where the bear got in the bath... But it's all gone wrong! I mean, history's gone wrong. Again!

The Controller: My masters, they fear the Doctor.

+

[The Doctor and the others stare in horror at a mysterious fleet of ships]

Jack: That's impossible... I know those ships. They were destroyed.

The Doctor: ... Obviously they survived...

Lynda: *Who* did? *Who* are they?

The Doctor: Two hundred ships. More than two thousand on board each one. That's about half a million of them.

Davitch Pavelle: Half a million what?

The Doctor: ... DALEKS.

+

Dalek 2: ALERT, ALERT, WE ARE DETECTED!

Dalek 1: It is the Doctor! He has located us! Open communications channel!

Dalek 2: The female will stand! STAND!

[The Doctor appears on a holographic screen]

Dalek 1: I will talk to the *Doctor*.

The Doctor: Oh, will you? That's nice. Hello!

Dalek 1: The Dalek Stratagem nears completion. The fleet is almost ready. You will not intervene.

The Doctor: Oh really? Why's that then?

Dalek 1: *[glances at Rose]* We have your associate. You will obey or she will be exterminated!

The Doctor: No.

[Pause. The Daleks glance at each other in confusion.]

Dalek 1: Explain yourself!

The Doctor: I said no.

Dalek 1: What is the meaning of this negative?

The Doctor: It means no.

Dalek 1: But she will be destroyed!

The Doctor: No! 'Cause this is what *I'm* going to do: *I'm* going to rescue her! *I'm* going to save Rose Tyler from the middle of the Dalek fleet! And then *I'm* going to save the Earth! And then, just to finish off, *I'm* going to wipe every last stinking Dalek out of the sky!

Dalek 1: But you have no weapons! No defenses! No plan!

The Doctor: Yeah! *And doesn't that scare you to death?* Rose?

Rose: Yes, Doctor?

The Doctor: *I'm* coming to get you.

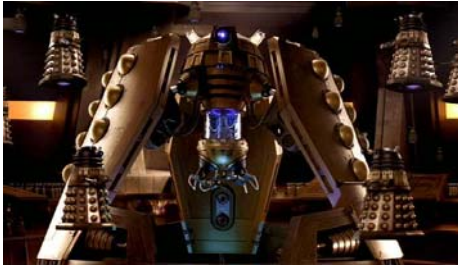
[The Doctor's communication screen blinks off. The Daleks start panicking and operating controls.]

Dalek 1: The Doctor is initiating hostile action!

Dalek 2: The Strategem must advance! Begin the invasion of Earth!

Dalek 3: The Doctor will be exterminated!!!

Dalek Army: EXTERMINATE!! EXTERMINATE!! EXTERMINATE!! EXTERMINATE!!!



Following on from the end of *Bad Wolf*, the Daleks turn on Rose and demand that she predict the Doctor's actions, but she refuses. The Daleks detect the TARDIS flying in real space towards the saucer, and launch missiles against it. The missiles detonate, but thanks to the tribophysical waveform macro-kinetic extrapolator taken from Blon Fel-Fotch Pasameer-Day Slitheen, Jack has rigged up a force field around the

TARDIS that protects it. The TARDIS materialises on board the Dalek saucer, around Rose and a single Dalek guarding her, which Jack destroys with the gun he improvised on the Game Station. As the Doctor examines the wreckage of the Dalek, he muses that since it is now apparent that the Daleks survived the Time War, the Time Lords died for nothing.

The travellers exit the TARDIS, and are immediately fired on by the surrounding Daleks, but the extrapolator's force field continues to protect them. The Doctor taunts the Daleks, reminding them that Dalek legends call him "The Oncoming Storm", and even though they claim to have eliminated all emotion, he is sure that, deep inside, the Daleks still feel fear when faced with him. He asks how they survived the Time War, and is answered by a low, grating voice, "They survived... through me." The voice is that of the Dalek Emperor, a Dalek mutant suspended in a transparent tank of fluid, flanked by panels of armour and topped by an equally gargantuan Dalek domed head. Around it floats an entourage of black-domed Daleks.

The Emperor explains that though the Doctor destroyed all the Daleks in the War, its ship survived: "*falling through time - crippled but alive*". The surviving Daleks spent centuries hiding in "the dark space", silently rebuilding, infiltrating Earth's systems, harvesting humans and converting the genetic material into an army of Daleks. When Rose suggests that makes the Daleks half-human, the Daleks cry out that the remark is blasphemy. The Doctor is surprised that the Daleks even have such a concept. The Emperor considers itself, as the creator of the new Dalek race, to be its god. Even though it used human genetic material, only one cell in a billion was fit to be nurtured, and the Emperor insists that its manipulation resulted in the cultivation of "pure and blessed Dalek". Horrified, the Doctor realises that the Daleks have been driven insane by the human values they have absorbed, becoming self-loathing fanatics who hate their own genetic makeup, which makes them deadlier than ever. The travellers re-enter the TARDIS, and the Doctor returns them to Floor 500 of the Game Station.

The Doctor orders the two remaining programmers to turn up the transmitters so the Daleks cannot transmat aboard the station. Earth is ignoring the Station's warnings since it stopped transmitting and is simply sitting there defenceless. Despite the Doctor's earlier orders, Lynda Moss is still on board, unwilling to leave him. In any case, there were not enough shuttles, and there are still about a hundred people on board, on Floor Zero, including Rodrick, Rose's main opponent in *The Weakest Link*, who is still looking for his prize money. The Dalek fleet begins to move towards Earth, the Emperor giving orders to purify the planet with fire and turn it into its temple.

The Doctor begins dismantling the panels in the control room. The Daleks have left him an enormous transmitter, and to Jack's disbelief, the Doctor is proposing to build and transmit a Delta Wave, an energy wave that will fry every brain in its path. Unfortunately, a wave of this magnitude would require three days to build up. The Dalek fleet will be on them in twenty-two minutes. The Doctor has to work fast.

Jack attaches the extrapolator to the Station's systems so the Daleks cannot just blast the Station out of the sky, but it will not prevent them from physically invading to stop the Wave. Jack concentrates the force field on the top six levels of the Station, so the Daleks will have to enter at Floor 494 and work their way up to Floor 500. Rose stays behind to help the Doctor build the Wave while the others, armed with basic bullets which can breach Dalek casings, go down to Floor Zero to try and scare up volunteers to help hold back the Daleks. Jack kisses both Rose and the Doctor good-bye.

On Floor Zero, only a few join the defenders. Others, like Rodrick, do not believe that the Daleks still exist. Jack warns them all to stay on Floor Zero and keep quiet, even if they start to hear the sounds of battle above; if they do, hopefully the non-existent Daleks will not notice them. On Floor 500, the Delta Wave starts its build-up, but when the Doctor checks to see how long it will need to build, he hangs his head in dismay.

When Rose asks how bad it is, the Doctor brightens up and says it can work if he can use the TARDIS to cross his own timeline. He ushers her into the TARDIS and tells her to stay there while he powers up the Station. Once he exits the TARDIS, however, his expression turns



sombre, and he points the sonic screwdriver at the ship, making it dematerialise with Rose on board.

Rose finds the TARDIS doors locked, and a hologram of the Doctor appears, explaining to Rose that if she is receiving this message, then the Doctor is either dead, or about to die with no chance of escape. This emergency programme will take her home, and the TARDIS will not return for him for fear that its technology will fall into the wrong hands. He asks her to just let the TARDIS moulder away and die, and, in remembrance of him, to have a fantastic life. The TARDIS lands Rose at her council estate in the 21st century, and despite her near hysterical jiggling of the controls, she cannot get it to work again. Outside, Mickey comes running down the street, having heard the distinctive sound of the TARDIS arriving, and Rose hugs him, weeping.

When Jack contacts Floor 500, he finds that the Doctor has sent Rose away. When Jack asks if the Delta Wave will be ready, the Dalek Emperor breaks in on the transmission, noting that the Wave can possibly be completed in time, but it will not be able to discriminate between human and Dalek; it will wipe all Daleks and humans within its long range. The Doctor replies that there are colonies in space and the human race will survive, but the whole universe is in danger if he lets the Daleks live. Jack tells the Doctor to keep working, and defiantly tells the Emperor that he will never doubt the Doctor. The Doctor questions the Emperor on how it managed to scatter the words "Bad Wolf" through history, but the Emperor replies that these words were not part of its design.

Jack places Lynda in an observation deck which has a heavy door that will hopefully hold the Daleks out for a time. From the deck, Lynda will monitor the Station's sensors and update the rest of the humans on the Daleks' progress. Through the window, they see the fleet decelerate into Earth orbit, and thousands of Daleks begin to stream out from the saucers towards the Station. The Daleks force the airlock on Floor 494, and begin to work their way up, taking the internal lasers off-line and making short work of the first batch of defenders, their basic bullets having no effect as they melt against the Dalek force-fields.

In the 21st century, Jackie and Mickey try to persuade Rose to just get on with her life. Rose tells them that she cannot, because the Doctor showed her a better way to live, just like he showed Mickey: you do not just give up; you make a stand and fight for what is right. As Mickey tries to reason with her, Rose notices the words "Bad Wolf" scrawled in six-foot high letters on a



paved public area of the estate, and also in the form of graffiti on the surrounding walls.

Rose realises that the words are not a warning, but a message, telling her that she can still get back to the Doctor. She runs for the TARDIS, hoping at least to help the Doctor escape. She tells Mickey that the TARDIS is telepathic, and to make contact, they need to get inside it, open the console to get at the "heart" of the TARDIS they last saw in Cardiff. However, their first attempt to pry the console open by hooking a chain to Mickey's car is unsuccessful.

On Floor 495, the Daleks encounter the Anne Droid from *The Weakest Link*, but it only manages to dispose of three Daleks before another one shoots its head off. To Lynda's horror, instead of flying up to 496, the Daleks travel down to Floor Zero, exterminating everyone left there. In the TARDIS, Jackie tries her hand at persuading Rose to give up, but Rose tells her that Pete, her father, would not have given up; she knows this because she met him. Jackie does not believe this, until Rose reminds her that a blonde girl was there holding Pete's hand when he died and Jackie saw her from a distance — that girl was Rose. Shaken, Jackie rushes out of the TARDIS.

On 2002nd century Earth, the fleet descends, bombarding the planet, the outlines of the continents distorting on Lynda's screen as they are devastated by the Dalek bombing. The Emperor proclaims that it has created Heaven on Earth. On Floor 499, Jack organises the last stand against the Daleks, telling the defenders to concentrate fire on the Dalek eyestalks. This works against one Dalek, but the others overwhelm the barricades, killing everyone but Jack, who retreats towards Floor 500, still firing vainly at the oncoming Dalek squads. As a Dalek squad begins to cut through the doors to Lynda's position, another squad floats in space outside the window of the observation deck. One Dalek fires at the window, shattering the glass and subjecting Lynda to explosive decompression.



Back in the 21st century, Jackie returns to the TARDIS with a heavy-duty recovery vehicle. She tells Rose that she was right — this would have been the sort of mad thing Pete would have done. The heavier chain of the recovery vehicle holds, and the console tears open. Rose stares into the heart of the TARDIS, and energy from within the console flows into her eyes. The TARDIS doors close of their own accord, shutting Jackie and Mickey out, and the TARDIS dematerialises, intense light visibly streaming out of the police box windows. Jack runs out of ammunition and is exterminated at the doorway to Floor 500 just as the Doctor finishes readying the Delta Wave. The Daleks roll into the control room, and when the Doctor threatens to activate the Wave, the Emperor dares him to do so, to become like it — the Great Exterminator, to make the choice between coward and killer.

The Doctor hesitates, and then says he would be a coward any day. As the Doctor prepares for extermination, the TARDIS materialises behind him. The doors open, the light from the TARDIS's heart spilling out into the control room, and in the middle of it all is Rose, glowing brightly. In answer to the Doctor, Rose tells him she looked into the TARDIS and it into her. The Doctor tells her that she looked into the time vortex, something no one is supposed to see.

Suffused with power, Rose easily stops a Dalek blast dead, and forces the destructive beam back. She seems to be controlled by some incredible — almost godlike — force. As the Emperor calls her "the abomination", Rose explains that *she* is the Bad Wolf and proceeds to scatter the name of the Game Station's owners through time and space, to lead herself to this point. She can now see all of time and space: the past, present and possible future; all she wants is the Doctor to be safe and protected from the Daleks.

The Emperor declares that she cannot hurt it as it is immortal, but Rose proves the Emperor wrong by waving her hand, dividing the Daleks and their fleet into atoms, thus ending both the Dalek threat and, finally, the Time War. However, the power continues to stream through Rose, and she is unwilling to let go of the power of life and death, a power demonstrated when — outside the room and unseen by the Doctor — Jack suddenly returns to life. The Doctor tries desperately to get her to relinquish what she has been given, but Rose weeps that she cannot cope with the power coursing through her body. The Doctor knows that the power will kill her, so pulls her close and kisses her, drawing the energy into himself. As Rose falls unconscious, the Doctor releases the vortex energies back into the TARDIS. Jack makes it to the control room only to see the TARDIS dematerialise without him.



On board, Rose awakens, remembering little of what has transpired. As she tries to figure out what happened, the Doctor notices a small ripple of energy sweeping across the back of his hand and his expression clouds momentarily. Turning back to Rose, he tells her that he was going to take her to so many places, like Barcelona — the planet, not the city — and perhaps he will, just not as he is now. Rose does not understand what the Doctor is talking about, until he buckles over in pain. The Doctor tells her that the vortex energy is destroying every cell in his body. He will regenerate, but this incarnation will not see her again. The Ninth Doctor's last words to Rose are, "Before I go, I just want to tell you: you were fantastic. Absolutely fantastic. And you know what? So was I."

With that, blazing energy courses through his body, and before Rose's astonished eyes, his features shift and change, his hair becoming longer and his general appearance becoming younger. The new Doctor says "Hello," swallows, and adds, "New teeth. That's weird. Now, where was I?", "Oh, that's right," grins the Tenth Doctor, "Barcelona!"

CONTINUITY

- Rose absorbing the energy of the time vortex and destroying the Daleks is similar to the resolution of the last regular Eighth Doctor comic strip story in *Doctor Who Magazine*. In *The Flood*, the Doctor is thrown into the vortex by the Cybermen, and emerges suffused with enough power to deliberately trigger a "temporal meltdown" which destroys them.

- This was the only story to feature the Doctor regenerating while standing up, and the fourth time that he has been seen to regenerate inside the TARDIS console room; the other stories being *The Tenth Planet* (1966), *The Caves of Androzani* (1984) and *Time and the Rani* (1987).
- A musical cue with eerie sounding vocals is heard when Rose sees the graffiti and later after she has absorbed the energy of the time vortex. On the DVD commentary of *Rose*, Russell T. Davies and Phil Collinson jokingly call this voice "President Flavia", a reference to a Time Lady character from *The Five Doctors*.
- In *The Age of Steel*, Mickey tells Jake, "I once saved the universe in a big yellow truck."
- Jack's temporary death marks the first time since Adric's death in 1982's *Earthshock* that a companion has been killed on-screen in the television series, although Grace Holloway and disputed companion Chang Lee are also killed (and revived) in the 1996 telefilm.
- John Barrowman reprises his role as Captain Jack Harkness in the Tenth Doctor stories *Utopia*, *The Sound of Drums* and *Last of the Time Lords*.
- The Master displays knowledge of this episode's events in *Last of the Time Lords*, when comparing Rose to the Doctor's later companion, Martha Jones: "Days of old, Doctor, you had companions who could absorb the time vortex... This one's useless."
- The Doctor's reference about never knowing what will occur with regeneration is similar to a statement made by the Fifth Doctor in *Castrovalva*.
- The idea that the TARDIS console directly harnesses the energies which drive the ship (the "heart of the TARDIS"), and is at least in some sense "alive" and self-aware, dates back to *The Edge of Destruction* (1964). It was re-introduced in *Boom Town*, which also established some of the uses to which those energies could be put *in extremis*. This is a concept which has also been explored in a number of spin-offs, particularly in the *Big Finish Productions* audio play, *Zagreus*.
- The depiction of the Vortex energy Rose uses to defeat the Daleks and revive Captain Jack is superficially similar to the energy used by the TARDIS to revive Grace and Chang Lee in the 1996 *Doctor Who* television movie.
- Rose claims that the TARDIS has no defences. However, earlier stories in the original series have established that the TARDIS is protected by a force field generator of considerable strength (*The Armageddon Factor*, 1979, among others). In addition, the TARDIS has a Hostile Action Displacement System (HADS), seen in *The Krotons* (1969), which teleports it away from potentially devastating attacks.
- The TARDIS's ability to materialise around an object and have that object appear in the Console Room was previously demonstrated in *The Time Monster* (1972) and *Logopolis* (1981). Although both instances involved the Doctor's TARDIS materialising around the Master's TARDIS and creating a recursive loop, the second showed the Master's TARDIS materialising around a real police box. This is the first time on television that a Dalek has been seen inside the TARDIS.
- Jack destroys the Dalek in the TARDIS with his one-shot weapon. In *The Hand of Fear* (1976) the Doctor claims that the inside of the TARDIS exists in a state of "temporal grace" which prevents weapons from being fired inside it, although the circuit was not working by the time of *Earthshock* (1982).
- The last Dalek story to feature an Emperor — who was the Daleks' creator, Davros — was *Remembrance of the Daleks* (1988). The Emperor in this episode represents a return to an earlier concept of the Daleks' leader, seen in *The Evil of the Daleks* (1967); whenever the Daleks had an on-screen leader in later appearances, it was a Dalek Supreme or Davros.
- This episode shows the Daleks not only hovering, but flying through the vacuum of space.

- The use of human genetic material or body parts in the creation of new Daleks was pioneered by Davros in the Sixth Doctor serial *Revelation of the Daleks* (1985) but without the problems associated with the "human factor" in the Second Doctor story *The Evil of the Daleks* (1967). The idea that the genetic material alone is responsible for the "human" values is a feature of biological determinism, an element of the nature versus nurture debate.
- Jack tells his defenders that their ammunition consist of "bastic" bullets, which can penetrate Dalek casings. Bastic bullets were first mentioned as having this property in *Revelation of the Daleks*.
- The Doctor claims that he is known in Dalek legend as "The Oncoming Storm", a title that first appeared in the *Virgin New Adventures* novel *Love and War* by Paul Cornell. In the novel, the title was applied to the Doctor by the Draconians, although it is possible either they or the Daleks appropriated the title from one another.
- The Emperor refers to the TARDIS-infused Rose as the "Abomination". In Ben Aaronovitch's novelisation of his story *Remembrance of the Daleks*, the same term is applied to the Special Weapons Dalek.
- The Emperor Dalek's final words are "I cannot die!", the same words said by Davros at the conclusion of *Resurrection of the Daleks* (1984) when he is apparently dying from a virus. In Davros's case, he survived to return another day, but whether this Emperor does remains to be seen. He is mentioned later in *Doomsday* by Rose and the Doctor and again by the Cult of Skaro in *Daleks in Manhattan*.
- Just before Lynda's death, the lead Dalek outside the window's lights silently blink in synchronisation with the syllables of the word "Exterminate".
- Several new Dalek phrases were heard this episode, in addition to *Bad Wolf's* "Alert, alert! We are detected!" These were "Worship him!" and "Do not blaspheme!" These seem to be strictly limited to the followers of the god-complex Emperor Dalek, however.
- In contrast to *Dalek*, the normal humans seem aware of the existence of the Daleks with Rodrick commenting "They were wiped out thousands of years ago", alluding to possible previous Dalek invasions of Earth or other such activity.
- The Daleks remain the only *Doctor Who* villains to have faced every incarnation of the Doctor. With the exception of Paul McGann, the Daleks have been seen in the televised stories of all of the Doctors. The voices of the Daleks were heard when they "exterminated" the Gordon Tipple incarnation of the Master at the beginning of the *Doctor Who* television movie (1996). The Eighth Doctor has also faced the Daleks in several *Big Finish Productions* (as voiced by McGann) audio plays and BBC books, and the Tenth Doctor made his debut at the end of this story before facing the Daleks in the 2006 Season finale, *Doomsday*.

PRODUCTION

- This was the first episode in this series which was not given a press screening prior to the broadcast. *Radio Times* stated, "No preview tape was available for this episode." The episode was, however, screened for BAFTA on June 15, 2005.
- A hoax entry perpetrated on the Internet Movie Database (IMDb) led many to believe that Norman Lovett (best known for playing Holly on *Red Dwarf*) was to appear in the two-part finale as Davros. The hoaxer confessed to the deed on *Observation Dome* (now named *Ganymede & Titan*), a group blog discussing *Red Dwarf*.

- A similar IMDb hoax was the casting of "James Melody" as "the Watcher", leading to further speculation about the regeneration. The Watcher was a transitional form between the Fourth and Fifth seen in *Logopolis* (1981).
- Endemol and Channel 4 are thanked in the end credits for the use of the *Big Brother* format and logo respectively, though these are featured only in the opening recap and not in the episode itself.
- According to Russell T. Davies in *Doctor Who Magazine*, Jack was left behind because they wanted to explore the effects of the regeneration on Rose (noting that Jack would have taken the regeneration "in his stride"). Jack returned in the *Doctor Who* spin-off series *Torchwood*, which began broadcast in October 2006.
- In an interview in *Doctor Who Magazine*, Russell T. Davies stated that an alternate ending for this episode was written and filmed, with the intention that it would be shown to press previewers to hide the secret of the regeneration. This idea was abandoned when Eccleston's departure was revealed earlier than planned.
- David Tennant's portion of the regeneration scene was actually filmed much later than Eccleston's, and without the presence of Billie Piper. Tennant's segment was recorded with him speaking to a piece of sticky tape indicating Piper's eyeline and then edited into the broadcast version.

OUTSIDE REFERENCES

- Rose says that she looked into the heart of the TARDIS, and the TARDIS looked into her, a possible allusion to philosopher Friedrich Nietzsche's advice from *Beyond Good and Evil*: "He who fights with monsters should look to it that he himself does not become a monster. And when you gaze long into an abyss, the abyss gazes also into you."
- As Rose's godlike abilities are granted to her via the TARDIS, her rescue of the Doctor is, like the end of *Boom Town*, another literal *deus ex machina*.
- Rose's actions create a predestination paradox. The words "Bad Wolf" tell her to try to get back to the Doctor, and her doing so gives her the ability to leave the words through time as messages to herself, which she then does. Although it can be argued that the phrase "Bad Wolf" originates with the Badwolf Corporation, it can also be argued that she somehow prompted the creation of the phrase through her powers in the first place, thereby also introducing an ontological paradox. Ontological paradoxes were explored in *Blink*, where the Doctor explains that space-time is not strictly cause-to-effect. The Doctor himself moves in a fictitious five-dimensional setting (*The Space Museum*, 1964), and perhaps a six-dimensional setting (*Inferno*, 1970).

QUOTES

Dalek: You know the *Doctor*, you understand him. You will predict his actions!

Rose: I don't know, and even if I did I wouldn't tell ya.

Dalek: Predict, predict, PREDICT!

Dalek 2: TARDIS detected, in-flight.

Dalek: Launch missiles. Exterminate!

Rose: You can't! The TARDIS hasn't got any defences, you're gonna kill him!

Dalek: You have predicted correctly.

[About the Time War.]

Capt. Jack Harkness: I thought that was just a legend.

The Doctor: I was there. The war between the Daleks and the Time Lords, with the whole of creation at stake. My people were destroyed, but they took the Daleks with them. I almost thought it was worth it. And now it turns out they died for nothing.

+

The Doctor: No good stuck round here chinwaggin'. Human race, you gossip all day. The Daleks have got the answers? Let's go meet the neighbors!

Rose: You can't go out there!

[The Doctor leaves the TARDIS.]

Daleks: Exterminate! Exterminate!

[The Daleks' blasts are stopped by the force field.]

The Doctor: Is that it? *[beat]* Useless! *Null points!* It's alright. Come on out, that force field can hold back anything.

Jack: Almost anything.

The Doctor: Yes, but I wasn't going to tell them that, thanks.

Jack: Sorry.

+

The Doctor: *[To the Daleks]* You know what they call me in the ancient legends of the Dalek homeworld? The Oncoming Storm. You might have removed all your emotions, but I reckon right down deep in your DNA there's one little spark left. And that's fear. Doesn't it just burn when you face me? So tell me. How did you survive the Time War?

Emperor Dalek: They survived through *me*.

[The centre of the Dalek Mothership lights up, revealing a massive structure of Dalek design. A small, tentacled Dalek creature sits in a glass booth at its centre.]

The Doctor: *[Stunned]* Rose, Captain... this is the Emperor of the Daleks.

Emperor Dalek: You destroyed us, *Doctor*. The Dalek race died in your inferno, but my ship survived. Falling through time, crippled but *alive*.

The Doctor: I get it.

Daleks: Do not interrupt! Do not interrupt! Do not interrupt!

The Doctor: I think you're forgetting something: I'm the Doctor, and if there's one I can do, it's talk. I've got 5 billion languages, and you haven't got one way of stopping me. So if anybody's gonna shut up, IT'S YOU! *[Daleks recoil, To the Emperor]* Okidoke! So...where were we?

+

Emperor Dalek: We waited here, in the Dark Space, damaged but rebuilding. Centuries passed and we quietly infiltrated the systems of Earth, harvesting the waste of humanity - the prisoners, the refugees, the dispossessed, they *all* came to us. The bodies were filleted, pulped, sifted. The seed of the human race is perverted! Only one cell in a billion was fit to be nurtured!

The Doctor: So you created an army of Daleks out of the dead.

Rose: That makes them... half human.

Emperor Dalek: Those words are *blasphemy!*

Dalek: Do not blaspheme! Do not blaspheme! Do not blaspheme!

Emperor Dalek: Everything human has been purged. I cultivated pure and blessed Dalek.

The Doctor: *[Disturbed]* Since when did the Daleks have a concept of blasphemy?

Emperor Dalek: I reached into the dirt and made new life. I AM THE GOD OF ALL DALEKS!

Daleks: Worship him! Worship him! Worship him!

The Doctor: *[Horrified]* They're insane! Hiding in silence for hundreds of years, that's enough to drive anyone mad... but it's worse than that. Driven mad by your own flesh. The stink of humanity. Oh, you hate your own existence. *[To Rose and Jack]* And that makes them more deadly than ever. *[To the Emperor]* We're going!

Emperor Dalek: You may not leave my presence!!

[The Doctor and Rose retreat into the TARDIS. The Doctor is terrified as the Daleks open fire and scream in protest outside.]

Daleks: Stay where you are! Exterminate! Exterminate! Exterminate! Exterminate! Exterminate! Exterminate! Blasphemy! Worship him! Exterminate!! Worship him!! Exterminate!! Exterminate!!! EXTERMINATE!!! YOU WILL BE EXTERMINATED!!!!

+

Emperor Dalek: *[to his army as they prepare to attack Earth]* Purify the Earth with fire. The planet will become my temple and we shall rise. *This will be our Paradise!*

+

The Doctor: Now, with a brain as big as mine, this should take, oooh, three days. How long until the fleet arrives?

Davich Pavelle: 22 minutes.

+

Jack: See you in hell.

+

Jack: This Delta wave, is it ever gonna be ready?

Emperor Dalek: Tell him the truth, *Doctor*. There is every possibility the Delta wave could be complete, but no possibility of *refining* it. The Delta wave must kill every living thing in its path, with no distinction between human and Dalek! All things will die. By *your* hand.

Jack: *[realises this is true]* Doctor, the range of this transmitter covers the entire Earth.

Emperor Dalek: You would destroy Daleks and humans together. If I am God, the creator of all things, then what does that make *you, Doctor?*

+

The Doctor: There are colonies out there. The Human race will survive in some shape or form, but you're the only Daleks in existence. The whole universe is in danger if I let you live. You see, Jack? That's the choice I have to make for every living thing: die as a human or live as a Dalek. What would you do?

Jack: *[about Rose]* You sent her home. She's safe. Keep working.

Emperor Dalek: But he will exterminate you!

Jack: Never doubted him. Never will.

The Doctor: Now you tell me, God of all Daleks, 'cause there's one thing I still don't understand: the words "Bad Wolf", spread throughout time and space. Drawing me in. How did you manage that?

Emperor Dalek: I did nothing.

The Doctor: Oh, come on, there's no secrets now, Your Worship--

Emperor Dalek: They are not part of my design!

[Pause.]

Emperor Dalek: This is the truth of God.

[The Doctor, stunned, looks up at a Badwolf Corporation sign.]

+

The Doctor's Hologram: This is Emergency Programme One. Rose, now listen; this is important. If this message is activated, then it can only mean one thing. We must be in danger. And I mean fatal. I'm dead or about to die any second with no chance of escape. And that's okay. Hope it's a good death. But I promised to look after you, and that's what I'm doing. The TARDIS is taking you home. And I bet you're fussing and moaning now - typical(!) But hold on and just listen a bit more. The TARDIS can never return for me. Emergency Programme One means I'm facing an enemy that should never get their hands on this machine. So this is what you should do: let the TARDIS die. Just let this old box gather dust. No one can open it; no one will even notice it. Let it become a strange little thing standing on a street corner. And over the years, the world will move on and the box will be buried. And if you wanna remember me, then you can do one thing. That's all. One thing. *[Turns to Rose.]* Have a good life. Do that for me, Rose. Have a fantastic life.

+

Rose: But what do I do every day, Mum? What do I do? Get up, catch the bus, go to work, come back home, eat chips and go to bed - is that it?"

Mickey: It's what the rest of us do.

Rose: But I can't.

Mickey: Why, 'cos you're better than us?

Rose: No! I didn't mean that! *[pause]* But it was. It was a better life. And I don't mean all the travelling, seeing aliens and spaceships and things, that don't matter. The Doctor showed me a better way of living your life. You know, he showed you too. You don't just give up. You don't just let things happen. You make a stand. You say no! You have the guts to do what's right when everyone else just runs away!

+

[Jack Runs through, shooting at advancing Daleks.]

Jack: Last man standing! For God's sake, Doctor, finish that thing and KILL THEM!

Emperor Dalek: Finish that thing and kill mankind.

+

[Jack runs out of ammo and takes a step towards the Daleks.]

Dalek: EXTERMINATE!

Jack: I kinda figured that. *[is exterminated]*

+

The Doctor: You really want to think about this. 'Cause if I activate this signal, every living creature dies.

Emperor Dalek: I am immortal.

The Doctor: Do you want to put that to the test?

Emperor Dalek: I want to see you become like me. Hail the Doctor, the Great Exterminator!

The Doctor: *I'll do it!*

Emperor Dalek: Then prove yourself, Doctor! What are you? Coward or killer?

[The Doctor begins to push down lever, but then steps away.]

The Doctor: Coward. Any day.

Emperor Dalek: Mankind will be harvested because of your weakness.

The Doctor: What about me? Am I becoming one of your angels?

Emperor Dalek: You are the Heathen. You will be exterminated!

The Doctor: Maybe it's time.

[Suddenly, the TARDIS appears.]

Dalek: Alert! TARDIS materialising!

Emperor Dalek: You will not escape!

[Rose emerges from the TARDIS, eyes glowing with the power of the Vortex.]

The Doctor: What have you done?!

Rose: I looked into the TARDIS... and the TARDIS looked into me.

The Doctor: You looked into the Time Vortex?! Rose, no one's meant to see that!

Emperor Dalek: This is the Abomination!

Dalek: Exterminate!

[The Dalek fires, but Rose catches it and reverses time so that the beam retracts.]

Rose: I am the Bad Wolf. I create myself. *[focuses on the Bad Wolf Corp logo]* I take the words... I scatter them... *[the words "Bad Wolf" float away]* in space and time. A message to lead myself here.

The Doctor: Rose, you've got to stop this! You've got to stop this *now!* You've got the entire Vortex running through your head, you're gonna burn!

Rose: I want you safe... My Doctor. Protected from the false god.

Emperor Dalek: You cannot hurt me! I am immortal.

Rose: You are tiny! I can see the whole of time and space, every single atom of your existence, and I divide them. *[Rose gestures and the Daleks begin to disintegrate.]* Everything must come to dust. All things. Everything dies. The Time War ends.

Emperor Dalek: I will not die! I CANNOT DIE!!!

[The Daleks, along with their Emperor and Mothership, dissolve into dust.]

+

The Doctor: This is wrong! You can't control life and death!

Rose: But I can. The sun and the moon, the day and night... but why do they hurt?

The Doctor: The power's gonna kill you, and it's my fault!

Rose: I can see everything. All that is. All that was. All that ever could be.

The Doctor: That's what I see -- all the time. And doesn't it drive you mad?

Rose: My head...!

The Doctor: Come here...

Rose: It's killing me...!

The Doctor: I think you need a doctor.

[The Doctor kisses Rose, absorbing the time vortex and returning it to the TARDIS]

+

The Doctor: Rose Tyler. I was gonna take you to so many places... Barcelona! Not the city Barcelona, the planet Barcelona. You'd love it, fantastic place! They've got dogs with no noses! *[Laughs]* Imagine how many times a day you end up telling that joke and it's still funny!

Rose: Then...why can't we go?

The Doctor: Maybe you will, and maybe I will. But not like this.

Rose: You're not making sense!

The Doctor: I might never make sense again! I might have two heads, or no head. Imagine me with no head! And don't say that's an improvement. But it's a bit dodgy, this process. You never know what you're gonna end up with.

[The Doctor is suddenly wracked by intense pain.]

Rose: Doctor!!

The Doctor: Stay away!!

Rose: Doctor, tell me what's going on...

The Doctor: I absorbed all the energy of the time vortex, and no one's meant to do that... every cell in my body's dying.

Rose: Isn't there something you can do?

The Doctor: Yeah, I'm doing it now. See, Time Lords have this little trick, it's sort of a way of cheating death. Except... it means I'm gonna change. And you're not gonna see me again. Not like this. Not with this daft old face. And before I go...

Rose: Don't say that...!

The Doctor: Rose, before I go, I just wanna tell you: you were fantastic, absolutely fantastic. And you know what? So was I!

[Doctor regenerates]

The Tenth Doctor: Hello, OK. *[gulps]* New teeth, that's weird. So where was I, oh that's right, Barcelona!

SERIES 2

EPISODES



Following on directly from the end of *The Parting of the Ways*, the newly-regenerated Tenth Doctor sets the TARDIS coordinates for the planet Barcelona (Tuesday, 6 p.m., October 5006) while Rose watches him suspiciously. He delightedly examines his new appearance (noting he has a slight weakness in the dorsal tubercle, a full head of hair, sideburns, is slimmer, and has a mole between his shoulder-blades), while asking her what she thinks of the way he looks.

Rose, confused and frightened, asks him who he is, and when he tells her he is the Doctor, she does not believe him. Confused as to what she has just seen, she theorises that this stranger has replaced the Doctor by means of teleportation, or perhaps he is a Slitheen. She demands that he bring the Doctor back, and the Doctor tries to reassure her that it *is* him, telling her how they first met in the cellar at Henrik's, and the first word he ever said to her — "Run!". Rose starts to believe him, and the Doctor leaps around the console happily. However, she is still unsettled, and asks him if he can change back. Deflated, he replies that he cannot, and asks her if she wants to leave. When Rose hesitates in her answer, he resets the ship's coordinates for her council estate on Christmas Eve, offering her the choice to stay with her mother or continue her travels with him.



Suddenly, the Doctor suffers some form of seizure, expelling glowing energy from his mouth, and the TARDIS shudders as if in sympathetic response. The Doctor tells Rose the regeneration is going wrong and starts to act manically, throwing switches on the TARDIS console and ranting about increasing speed as the sounds of the Cloister Bell start ringing through the console room. As Rose hangs on to the console for dear life, the TARDIS heads for a crash landing on Christmas Eve...

CONTINUITY

- The pre-credits sequence for the mini-episode was a montage of the climactic scenes of *The Parting of the Ways*.
- Apart from the recap of the events at the conclusion of *The Parting of the Ways* and the time tunnel effects, this is one of only two stories that takes place entirely within the confines of the TARDIS and features only the regular cast, the other being the First Doctor story *The Edge of Destruction*.
- Rose refers to previous adventures, mentioning nanogenes (*The Empty Child* / *The Doctor Dances*), the Gelth (*The Unquiet Dead*) and the Slitheen (*Aliens of London* / *World War Three* and *Boom Town*).
- During the Doctor's initial spasms, Rose suggests they go back and get Captain Jack to help. The Doctor replies that Jack is too busy rebuilding the Earth (devastated in *The Parting of the Ways*), suggesting that he is aware — or at least may want Rose to believe — that Jack is alive. This could be a foreshadowing of the spin-off series *Torchwood*.
- According to the Doctor in *Utopia* he knew that Jack would be immortal.

- Post-regeneration instability has been present, to varying degrees, in every one of the Doctor's regenerations, from the Second Doctor's casual shrugging-off of his predecessor as someone else (*The Power of the Daleks*) to the Sixth Doctor's psychopathic behaviour (*The Twin Dilemma*) and the Eighth Doctor's amnesia (the 1996 *Doctor Who* television movie).
- The ringing sound that echoes through the console room near the end of the mini-episode is the sound of the TARDIS's Cloister Bell, first heard in *Logopolis*. Its ringing is supposed to signal "wild catastrophes and sudden calls to man the battle stations," as the Fourth Doctor put it. This episode contains no in-dialogue explanation for the sound effect.

PRODUCTION

- The mini-episode was not broadcast with a title but throughout the Children in Need appeal a preview banner for the segment read "The New Doctor". Russell T. Davies joked in an *Doctor Who Magazine* article that it was called "Pudsey Cutaway", after the Children in Need mascot and modifying *Dalek Cutaway*, an alternative title for *Mission to the Unknown*. The 2006 *Doctor Who Magazine* special *Series Two Companion* revealed that the title used on production papers was *Doctor Who: Children in Need*. (This name would make the mini-episode one of very few *Doctor Who* stories to contain "Doctor Who" in the title: the others are "The Death of Doctor Who", an episode of the 1965 serial *The Chase*, and the 1970 serial *Doctor Who and the Silurians*.) In the Series Two DVD box set, the skit is simply labelled *Children in Need Special*.
- The mini-episode was written and recorded separately from both *The Parting of the Ways* and *The Christmas Invasion* and recorded after the latter had completed shooting. *The Christmas Invasion* does not reprise any of this episode.
- Other specially made episodes of *Doctor Who* include *Dimensions in Time* (also for Children in Need) and *Doctor Who and the Curse of Fatal Death* for Comic Relief, which are not considered canonical. The 20th anniversary special, *The Five Doctors* (1983), was broadcast as part of that year's Children in Need night, and is considered canonical.
- The online feed of the mini-episode ended with several pre-recorded inserts of Tennant and Piper appealing for donations to Children in Need. The appeals in which they both appear were light-hearted, with Piper claiming to be Tennant and vice versa in the first, and in the second the pair introducing themselves as Letitia Dean and Nicholas Lyndhurst.
- The mini-episode ended with the text, "Doctor Who will return in *The Christmas Invasion*", an announcement that also followed *The Parting of the Ways*. It had no end credits, and so Tennant was neither listed as "Doctor Who" (as he had been in the credits of *The Parting of the Ways*) nor as "The Doctor" (as he was in *The Christmas Invasion*).
- Russell T. Davies stated in the book *The Inside Story* that he brokered an agreement with the BBC that there would be no banners along the bottom of the screen thanking people for sitting in bathtubs full of baked beans, and no Pudsey on the TARDIS console!
- To date, this is the only *Doctor Who* "episode" to not carry an on-screen title.

QUOTES

[The Doctor is setting the controls of the TARDIS]

The Doctor: 6pm, Tuesday, October, 5006. On the way to Barcelona! So, what do I look like? No, no, no, no, no, no, no, don't tell me.

[Starts touching himself]

The Doctor: Let's see, 2 legs, 2 arms, 2 hands, slight weakness in the dorsal tubercle... hair! I'm not bald! Ooh... big hair. Sideburns - I've got sideburns! Or really bad skin... Little bit thinner; that's weird. Give me time, I'll get used to it. ... I... have got a mole. I can feel it. Between my shoulder blades, there's a mole. It's all right! Love the mole! Go on then. Tell me... what do you think?

Rose: Who are you?

The Doctor: *[surprised]* I'm the Doctor!

+

The Doctor: Rose, it's me! It's - honestly, it's me! I was dying. To save my own life I changed my body - every single cell, but, still me.

Rose: But, you can't be.

The Doctor: Then how can I remember this? Very first word I ever said to you. Trapped in the cellar. Surrounded by shop window dummies. Ooh, such a long time ago. I took your hand *[takes it now]*, I said one word. Just one word. I said... "run"!

Rose: Doctor...?

Doctor: *[Grins.]* Hello!

Rose: Oh my god--

The Doctor: And we never stopped, did we? All across the universe. Running, running, running, that one time we had to hop! Do you remember? *[starts hopping on the spot.]* Hopping for our lives! Yeah? All that hopping! Remember hopping for your life? Yeah? Hop, with the... *[stops hopping.]*...no?

Rose: Can't you change back?

The Doctor: *[quickly]* Do you want me to?

Rose: Yeah.

The Doctor: Oh...

Rose: Well, can you?

The Doctor: No.

+

Rose: We're going home?

The Doctor: Up to you. Back to your mum. It's all waiting. Fish and chips, sausage and mash, beans on toast... No! *Christmas!* Turkey! Although, having met your mother, nutloaf would be more appropriate. *[Rose manages a small smile despite herself.]* Is that a smile?

Rose: No.

The Doctor: That was a smile.

Rose: No, it wasn't.

The Doctor: You smiled!

Rose: No I didn't.

+

Rose: *[The TARDIS is spinning out of control, the cloister bell is heard]* What's that!?

The Doctor: *[appearing at her side]* Crash land! *[he laughs manically]*

Rose: Well then do something!

The Doctor: *[still manically happy]* Too late! Out of control, I LOVE it! Hotdawg!

Rose: You're gonna kill us!

The Doctor: Hold on tight, here we go. *[grins]* Christmas eve.



It is Christmas Eve; as Jackie prepares presents and Mickey works in the garage, both of them hear the distinctive sound of the TARDIS engines. Rushing out into the street of the Powell Estate, they see the TARDIS blink into existence above them, ricochet off a few buildings, then come to a crashing halt. A strange man stumbles out of the police box doors, greets them by name and wishes them a Merry Christmas before collapsing. Rose follows and, to Jackie and Mickey's questions, identifies the stranger as the Doctor.

They bring the Doctor to Jackie's flat and dress him in pajamas belonging to Howard, Jackie's current beau, who has the habit of keeping pieces of fruit in his pocket for snacks. While Rose discusses the Doctor's change of appearance with Jackie, they do not see a wisp of vortex energy emerging from the Doctor's mouth, which then floats into space. On television, Prime Minister Harriet Jones and project director Daniel Llewellyn give a press conference about the Guinevere One space probe, which is about to land on Mars. In space, however, the probe is swallowed up by an island-like spaceship.

That evening, Rose and Mickey go Christmas shopping, but are attacked by a group of masked Santas armed with lethal musical instruments. They escape when the tuba mortar brings a giant Christmas tree down on the Santas, and Rose realises that the Santas must be after the Doctor. She and Mickey rush home. When they reach the flat, Rose notices an unfamiliar Christmas tree in the sitting room, which Jackie says was delivered to the door. As they realize that none of them purchased the tree, it comes to life, whirling around with razor-sharp branches while playing Jingle Bells.

The three retreat to the bedroom, the "Christmas tree" in pursuit. Rose places the sonic screwdriver in the still-comatose Doctor's hand and asks him to help her. Reacting instinctively, the Doctor rises as the tree bursts through the door, and disintegrates it with the screwdriver. He then strides outside the flat to see who was remotely controlling the tree. From ground level, the Santas stare up at the Doctor, but transmat away when the Doctor points the sonic screwdriver at them. The Doctor calls them "pilot fish" and collapses in pain, saying that Rose woke him up too soon: he is still regenerating. The energy leaking from him has attracted attention, and if the "pilot fish" could trace it, then something bigger is coming. He then loses consciousness again.

The first signal from Guinevere One arrives: a distinctly alien face, which is soon broadcast all over the world. Llewellyn is escorted by Major Blake to the Tower of London, which houses a facility run by the United Nations Intelligence Taskforce (UNIT). There, he meets the Prime Minister and her aide, Alex, who tell him that the cover story is that a student in a mask hacked into the television signal. Llewellyn is shaken to realize that extraterrestrial life does exist, and that both the British government and the United Nations are aware of this. A technician, Sally Jacobs, explains that the signal did not come from Mars but 5000 miles above the planet's surface, which means that there is a ship, and it is moving rapidly towards Earth.

As Rose and Mickey use his laptop to monitor UNIT's readings, the aliens send another signal. The aliens speak in their own language, but Rose does not understand it. Normally, the TARDIS would translate it for her, but it seems that with the Doctor unconscious, that function is not working.

At UNIT, Blake orders the use of translation software. With no sign of the Doctor, Jones asks Blake about "Torchwood". She knows that she is not supposed to know about them — not even



the United Nations knows — but she wants them to be ready. The software rather imprecisely translates the message. The aliens are the Sycorax, and they are claiming the planet as their own, demanding surrender or "they" will die. Jones declines to surrender, warning the Sycorax that the planet is armed. As dawn rises over London, the Sycorax respond. With a wave of the leader's hand, blue energy sweeps over a third of the world's population, mesmerizing them. The mind-controlled people climb to the highest spots they can find (primarily the roofs of buildings), and stand at the edge, poised to jump.

Checking the UNIT staff's medical records, Llewellyn discovers that the affected people have A+ blood. The Sycorax found the sample of A+ blood that was sent with other materials on Guinevere One to identify the human race in case of alien contact, and are somehow using that as a control mechanism. Desperate now, Jones gives an emergency broadcast on television, pleading for the Doctor's help. She also informs the public that the Queen's Christmas speech has been canceled because the Royal Family are "on the roof". Just then, the shockwave of the Sycorax ship entering the atmosphere shatters windows all over the city; the gigantic craft takes position above the center of London as the frightened population watches. Rose, driven to despair by the Doctor's incapacitation and not knowing what else to do, asks Mickey and Jackie to help move the Doctor to the safety of the TARDIS. Jackie gathers food and other supplies, including a thermos flask of tea.

The Sycorax transmit Jones, Alex, Blake and Llewellyn up to their ship. The leader removes his helmet, revealing a skinless face surrounded by a mantle of bone. His hand hovering over a large glowing button, he demands immediate surrender, or he will order the controlled humans to jump. Llewellyn tries to reason with the Sycorax, but is reduced to a pile of bones by the leader's energy whip, as is Blake when he protests. Half of the world will be sold into slavery or a third will die; it is Jones's choice.



As Rose and Mickey move the Doctor into the console room, Jackie goes back for more supplies. Rose broods by the console as Mickey tries to use the TARDIS scanner to tune into what is happening; but the time machine's advanced technology is detected by the Sycorax. Outside, Jackie watches helplessly as the TARDIS is transmitted up. Not realizing that they are aboard the Sycorax ship, Rose steps out of the TARDIS, and screams when she sees the aliens. Mickey rushes out after her, dropping the flask of tea, which spills and starts dripping through the grilles at the base of the console next to the unconscious Doctor. He breathes in the fumes created as the tea sparks against various components.

Rose tries to bluff the Sycorax by paraphrasing the Doctor's prior negotiation with the Nestene Consciousness, naming races she has encountered on her travels and commanding the Sycorax to leave. She is answered with laughter. The Sycorax leader taunts her attempts to pass off second-hand knowledge as authority, but as he gloats, his alien words start turning into English.

Rose realises that the TARDIS translation is working again, and that can mean only one thing. On cue, the doors of the police box open and the Doctor stands there, smiling as he says, "Did you miss me?" Easily deactivating the Sycorax leader's energy whip and breaking his staff, the Doctor bluntly tells the alien to wait while he gets more important things out of the way; namely, getting reacquainted with his friends. Disappointed at not being ginger haired, and somewhat annoyed at Rose's speed in giving up on him, he tells them that all he needed was a "good cup of tea; a superheated infusion of free radicals and tannin. Just the thing for healing the synapses."



As the Sycorax leader demands to know who he is, the Doctor blithely strides across the ship's floor, nattering on cheerfully and still working out what his personality is like in this new incarnation. He walks up to the glowing button, discovers that it is powered by blood, and quickly deduces about the blood control. The Doctor tells the leader that in his unstable state, when he sees a large glowing button he just cannot help himself — and to everyone's shock, pushes it.

However, instead of sending the possessed crowds on Earth to their deaths, it simply releases them from the Sycorax control. The Doctor explains that blood control is like hypnosis: one cannot hypnotize a person to death as the survival instinct is too strong. The Sycorax were bluffing. The leader says that they can still conquer Earth with an armada, but the Doctor demands that the humans be left alone, and challenges the leader to single combat for the planet.

The swordfight goes from inside the ship to its exterior, but the Doctor is clearly disadvantaged, and in the midst of it, the leader cuts the Doctor's hand off. However, the Doctor is still in the first 15 hours of his regeneration cycle, and regrows his hand, - a 'fightin' hand' - which allows him to gain an advantage over the Sycorax leader and triumph. Holding the leader at sword point at the ship's edge, the Doctor extracts an oath from the leader to leave the planet and never return, in return for the Doctor sparing his life.

As the Doctor walks back, celebrating his victory with Rose, the leader tries a final attack whilst the Doctor's back is turned. The Doctor calmly bounces a satsuma from Howard's dressing gown off a control button, opening a section of the ship's wing beneath the leader and sending the alien plunging to his death. The new Doctor is not willing to grant second chances. He then notes that since his arrival on the Sycorax ship, things have been "Very Arthur Dentish".



The Doctor sends the other Sycorax on their way with a reminder that the planet Earth is defended. Transmatted back to London, Jones asks if there are more aliens out there and the Doctor notes that there are thousands; the human race is being noticed more and more. As Jones ponders this, visibly troubled, Alex receives a telephone call and quietly informs Jones that Torchwood is ready. Jones seems reluctant, but nevertheless gives the order to fire. Five green beams converge as one over London, and the resulting energy burst destroys the Sycorax ship as it heads into space.

The Doctor glares at Jones, furious, but she tries to justify the use of the weapon (engineered from a crashed spaceship ten years previously) as defending the planet, especially since the Doctor cannot be there all the time. The Doctor bitterly says he should have warned the Sycorax to run as the real monsters, the humans, are coming. When Jones asks if she should



consider the Doctor another alien enemy, the Doctor warns her that he can bring down her government with just six words. He whispers them in Alex's ear: "Don't you think she looks tired?". Jackie, Mickey and Rose serve Christmas dinner in the flat.

The Doctor looks through the TARDIS wardrobe, finally settling on a brown pinstripe suit and a long brown coat. He joins the others for dinner, and they watch Harriet Jones on the television, fending off rumours about her ill-health and a pending vote of no confidence in the House of Commons. Outside, what looks like snow is falling over London, accompanied by shooting stars, but the Doctor points out that it is, in fact, ash — the remains of the Sycorax spaceship.

It is a new start for Earth, however; with so many people seeing the Sycorax ship, there is no covering up the existence of aliens this time. But there are new worlds to see and explore. With a now-trusting Rose by his side and eager to continue their travels, the Doctor looks up into the sky to choose a star for their next destination, assuring her that it will be, in the words of his previous incarnation, "fantastic".

CONTINUITY

- The TARDIS has collided with other objects in flight before, with a Skonnon spacecraft in *The Horns of Nimon*, and missiles in *Timelash* and *The Parting of the Ways*.
- The Tenth Doctor speaks with an Estuary English accent, in contrast to the Ninth Doctor's Northern one. In a December 23 interview on BBC Radio 1, Tennant explained that a line had been scripted for the Christmas special explaining that the newly regenerated Doctor had imprinted on Rose's accent, but the line was cut from the final programme.
- During the Doctor's first scene with Jackie and Mickey, David Tennant's performance nearly causes actor Noel Clarke to corpse. He turns his face away from the Doctor and the camera in order not to ruin the shot as the Doctor says, "Merry Christmas!".
- Just before the opening credits sequence, Jackie says the line "Doctor? Doctor who?", continuing the long-running in-joke.
- Upon hearing that the Doctor has two hearts, Jackie asks "[Is there] anything else he's got two of?" In a line cut from the 1996 television film, Grace Holloway asks the Eighth Doctor a similar question once she finally accepts that he does have two hearts.
- The special sees the return of MP Harriet Jones, from *Aliens of London* and *World War Three*. At the end of the latter episode, the Doctor stated that she would at some point become Prime Minister of the UK, and by the time of *The Christmas Invasion* she has won a general election with a large majority.
- Major Blake comments that Martians look completely different from the Sycorax, which could be a reference to the Ice Warriors. The first on-screen Ice Warrior attack against Earth was in the mid-21st century, in *The Seeds of Death* (1969), but a chronologically earlier encounter involving Brigadier Lethbridge-Stewart (and thus possibly UNIT as well) was alluded to by the Fifth Doctor in *Castrovalva* (1982).

- The ability of the TARDIS to translate languages was first described as a "Time Lord gift" by the Fourth Doctor in *The Masque of Mandragora* (1976). Although not stated in the television series, fans came to assume over the years that this ability was a function of the TARDIS. In *The End of the World* (2005), the Ninth Doctor confirmed that it was part of the TARDIS's telepathic field. Although the canonicity of the novels is uncertain, the 1995 Virgin New Adventures novel *Set Piece* by Kate Orman first established that the Doctor needed to be alive for the TARDIS's translation function to work.
- Blake was not given a first name in the episode or any of the cast lists released to the press. The UNIT website, however, gives his first name as Richard. In a cast list published in *Doctor Who Magazine* #361, Alex's last name was given as Klein.
- The story of the *Doctor Who* spin-off *Torchwood* is "seeded" in this special and in the subsequent 2006 season.
- Although not explained in the episode, Mickey is presumably able to tap into the UNIT computers thanks to the Doctor's backdoor password, first used in *World War Three*.
- The Big Ben clock tower is shown with scaffolding around it, in the process of being rebuilt since *Aliens of London*.
- While trying to bluff the Sycorax, Rose mentions "Article 15 of the Shadow Proclamation" (*Rose*), the Slitheen Parliament of Raxicoricofallapatorius (*Aliens of London*, *World War Three* and *Boom Town*), the Gelth Confederacy (*The Unquiet Dead*), the Mighty Jagraffess (*The Long Game*) and the Daleks.
- The Doctor asks Rose for her opinion of his new appearance despite the two having had a similar conversation in the *Children in Need Special*. However, Rose never actually answered him in the mini-episode and, given his condition, he may also have forgotten that the conversation occurred.
- The Doctor's remark that the human race is attracting extraterrestrial attention through its space probes echoes a similar speech by Brigadier Lethbridge-Stewart to Liz Shaw in the first Third Doctor story, *Spearhead from Space*.
- Although the Ninth Doctor stated at the end of *World War Three* that Jones would be elected for three successive terms, her status as Prime Minister appears in jeopardy at the end of *The Christmas Invasion*, which takes place during her first term. The commentary for this episode implies that her career does not survive, as does Mr Saxon's campaign for Prime Minister throughout the third series.
- The redesigned TARDIS wardrobe is shown as a multi-storey area in the TARDIS with a spiral staircase. In the original series, the TARDIS wardrobe was mentioned several times, and seen in *The Twin Dilemma* and *Time and the Rani*. Although the wardrobe was mentioned in *The Unquiet Dead*, this is the first time any part of the TARDIS beyond the console room has been shown on screen in the new series. In the *New Series Adventures* novel *Only Human*, Jack Harkness visited the wardrobe, and in *The Stealers of Dreams*, several other rooms were also visited.
- A burgundy scarf resembling the one worn by the Fourth Doctor can be seen in some of the wardrobe scenes — this is a replica owned by producer Phil Collinson, made for him by his aunt when he was a child. (The Doctor's scarf was seen to be unravelled in *Castrovalva*, but it is likely that he had more than one. The Seventh and Eighth Doctors also tried on long scarves after their regenerations, in *Time and the Rani* and the 1996 television film, respectively.) Also, the first outfit the Doctor picks from the rail is (or looks similar to) an outfit worn by David Tennant in *Casanova*. According to the commentary for this episode on the BBC's official website, all of the costumes from the Doctor's nine previous incarnations are included somewhere in the wardrobe.
- The Doctor's pyjamas and dressing gown re-appear in the series 3 opening episode, *Smith and Jones* as well as the start of *Human Nature*.

- At his request, David Tennant was credited as "The Doctor" rather than "Doctor Who" as Christopher Eccleston had been in Series 1, the first appearance of the definite article since Episode 3 of *Survival* (1989). However, on the DVD commentary version in the *Complete Second Series* Box Set, the credit reverts back to "Doctor Who". This is because the commentary team were watching an earlier edit of the episode.
- The "Complete Second Series" box set includes several deleted scenes from the episode, most notably a moment on the Sycorax ship in which the Tenth Doctor attempts to utter the Ninth Doctor's catchphrase, "Fantastic!" but is unable to do so due to his new teeth (as referenced at the end of *The Parting of the Ways*). The Doctor's later successful use of the word in the final scene is a reference to this cut sequence. Other deleted scenes included Danny Llewellyn complaining that UNIT has a mission control and that the Guinevere One team doesn't have one.

PRODUCTION

- This special marked the first full episode starring David Tennant as the Tenth Doctor; he was only shown briefly at the end of *The Parting of the Ways* for the regeneration sequence. A 7-minute "mini-episode", set between *The Parting of the Ways* and *The Christmas Invasion*, was shown as part of the Children in Need charity telethon on 18 November 2005.
- The Christmas special is a tradition in British television series. While this is the first story for *Doctor Who* clearly labelled as a Christmas special, the seventh episode of *The Daleks' Master Plan*, titled *The Feast of Steven*, was written as a Christmas episode, even featuring a fourth wall-breaking Christmas wish to the viewers by William Hartnell. Although not shown at Christmas, *The Unquiet Dead* was set on Christmas Eve, 1869.
- The episode's opening shot is a repeat of the opening shot of *Rose*, using a new arrangement of the same music.
- During the live broadcast, the front page of the official BBC website stated: "*The Christmas Invasion* is on BBC One NOW. Harriet Jones says: Switch this website off for Britain."
- The tie-in website "Who is Doctor Who?" was also updated with a message from Mickey referencing the Guinevere One website, and an appeal to the Doctor to bring back Rose.
- The cone-shaped building which has all its glass blown out from the ship's shockwave is 30 St Mary Axe, also known as the Swiss Re Building or "The Gherkin".
- The climactic scenes of the episode were shot on location at Wallis House, Brentford, one of the Golden Mile's few remaining Art Deco buildings, directly opposite the Clayponds Avenue location for *Invasion of the Dinosaurs*.
- Parts of the episode were filmed at the Clearwell Caves in Gloucestershire.
- The song playing during the wardrobe sequence, "Song for Ten" (named in reference to the Tenth Doctor), was composed by Murray Gold for the episode and sung by Tim Phillips. The last time an original song was written for the series was "The Ballad of the Last Chance Saloon" in *The Gunfighters* (1966). "Song for Ten" is also featured as a slower, instrumental version near the end of the episode *School Reunion*.

OUTSIDE REFERENCES

- When the Sycorax leader demands to know who the Doctor is, the Doctor bows his arms and distorts his voice in imitation of Monty Python Gumbies, saying "I don't know!"
- More significantly for the series, the Torchwood subplot itself seeds the upcoming spin-off.

- The BBC tie-in website for the Guinevere One project indicates that the landing is supposed to take place on Christmas Day, 2006, much like the Beagle 2 probe was supposed to in 2003. Had Beagle 2 landed successfully, its call signal to Earth was to have been a specially-arranged piece of music by the band Blur which contained elements of the *Doctor Who* theme tune.
- At the start of Rose and Mickey's shopping trip a Routemaster bus is very briefly shown, presumably as a device to indicate that the episode is taking place in contemporary London. Most Routemasters were withdrawn from service on 9 December 2005, approximately two weeks before the show was broadcast in the UK, and at least one year before the date on which the episode is supposedly set. However a small number of these buses remain on the streets of London serving "heritage" routes aimed principally at the nostalgia market.
- The British Government plan to cover up the Sycorax's initial appearance by claiming it was a student in a mask hacking into the signal. A 1987 WTTW broadcast in Chicago of the Fourth Doctor serial *Horror of Fang Rock* was interrupted in this way with the hacker wearing a Max Headroom mask.
- Sycorax is the name of the witch in Shakespeare's play *The Tempest*. In *The Shakespeare Code*, the Doctor makes a brief reference to the Sycorax in front of the playwright, who decides to use the word somewhere.
- The Sycorax's scheme is similar to that used by the villain in the 1977 pilot for *The Amazing Spider-Man* television series. The villain, a self-help guru, used post-hypnotic suggestion via radio signals to make his clients climb tall buildings, threatening to make them jump unless he received a ransom from the city.
- The Sycorax, with their "curse"-like blood control technology and bone-motif costumes bear a passing resemblance to Faction Paradox, a time-travelling voodoo cult created by Lawrence Miles that were recurring villains in the *Eighth Doctor Adventures* novels.
- Harriet Jones responds to the US President's request to take command of the situation by replying, "He's not my boss, and he's certainly not turning this into a war," a reference to the popular perception that Tony Blair obediently followed George W. Bush's wishes in relation to the Iraq War.
- The Doctor's right hand is severed in a swordfight on the surface of the Sycorax spacecraft. His hand (and sword) tumble to the Earth far below, in a shot reminiscent of what happens to Luke Skywalker at the climax of the movie *The Empire Strikes Back*. Another *Star Wars* moment is when Torchwood fires its weapon, a five-beam laser system which converges to a single beam, not unlike the Death Star. The fate of the sword is addressed in an interactive "mini-mission" that starts at Mickey's website. The fate of the hand itself is revealed in the *Torchwood* episode *Everything Changes*.
- Jones's order to destroy the retreating Sycorax ship is a reference to Margaret Thatcher's decision to attack the *General Belgrano* in the Falklands War. The Doctor's six words that would bring down Jones's administration are a reference to rumours about how Thatcher looked tired at the end of her term of office in 1990.
- The organisation that developed the spaceprobe, as mentioned on the website, is the British Rocket Group. Its logo is half-seen in the background during the televised press conference. This is a reference to the British Experimental Rocket Group from the *Quatermass* serials of the 1950s. The British Rocket Group was first mentioned in *Doctor Who* in *Remembrance of the Daleks* (1988). David Tennant starred in the 2005 BBC remake of *The Quatermass Experiment* as Dr Gordon Briscoe.
- Harriet Jones' desperate televised plea to the Doctor is reminiscent of The President's similar plea to Superman in *Superman II*.

- The effect of the energy weapon that Torchwood uses to destroy the Sycorax ship resembles that used by the Death Star in *Star Wars Episode IV: A New Hope* (1977). Also, the swordfight between the Doctor and the Sycorax leader is reminiscent of the duel between Darth Vader and Luke Skywalker on Cloud City in *The Empire Strikes Back*.
- When the Doctor is trying to persuade the Sycorax leader to spare humanity, he finds himself quoting the first few lines of the song "Circle of Life" from the Walt Disney animated film *The Lion King* (1994). Later, his command to "leave this planet and never return," with the Sycorax leader backed up to the edge of a lethal fall, mirrors one of the movie's final scenes.
- Arthur Dent is mentioned by the Doctor, in reference both to the dressing gown he is wearing (the Doctor comments on how saving the world while in a dressing gown is very much like Dent), and to his being revived by Dent's favourite drink, tea. The Doctor previously quoted *The Hitchhiker's Guide to the Galaxy* in *Ghost Light*, and mentions Oolon Colluphid in *Destiny of the Daleks*. Whether the Doctor actually met Dent or if he was just teasing Rose is unclear.
- The late Douglas Adams, the creator of *Hitchhiker's Guide*, was script editor for *Doctor Who* during 1979-1980, and wrote or co-wrote the serials *The Pirate Planet*, *City of Death* and *Shada*. At the time *The Christmas Invasion* was in production, a big-screen adaptation of *Hitchhiker's* had just been released. Coincidentally, both that film and this episode contain an identical joke ("Anything else he's got two of?"). Remarkably, in Adams' book *Life, the Universe, and Everything*, a group called the Silastic Armorfiends of Striterax play a crucially important part. The "Sycorax" and "Striterax" are very similar in pronunciation, as well as in their respective attitudes (i.e., fighting for the sake of fighting).
- The Doctor's reference to wanting 'to be ginger' could allude to actress Billie Piper's off-screen romance with Chris Evans, who was a redhead himself and owned a production company titled Ginger Productions. It could also be a reference to Terry Pratchett's *Witches Abroad*, wherein the character of Greebo the Cat, recently transformed into a human, comments that he "Aaalwaaays waanted to bee ginger".

QUOTES

[The TARDIS is thrown out of the time vortex and bounces off two buildings. The TARDIS skids across the ground, stops, then the Doctor walks out, stumbling.]

The Doctor: Here we are then. London, Earth, the Solar System - I did it! *[Upon seeing Jackie and Mickey:]* Jackie, Mickey, blimey! No, no, no, no, hold on. Wait there! What was I going to say? I had something I had to tell you. Something important, what was it? No, hold on, hold on. Tch tch tch tch... Oh, I know! Merry Christmas! *[keels over, unconscious]*

[Rose comes out of the TARDIS]

Rose: Is he alright?

Jackie: I dunno, he just sort of keeled over.

Mickey: Who is he? Where's the Doctor?

Rose: That's him - right in front of you. That's the Doctor.

Jackie: What d'you mean that's the Doctor? Doctor WHO?

+

[On hearing that the Doctor has two hearts]

Rose: Both working.

Jackie: What do you mean both?

Rose: Well, he has two hearts.

Jackie: Oh, don't be stupid!

Rose: He has!

Jackie: Is there anything else he's got two of?

Rose: Leave him alone!

+

The Doctor: My head! I'm having a neural implosion. I need--

Jackie: What do you need?

The Doctor: I need--

Jackie: Just say it; tell me!

The Doctor: I need--

Jackie: Tell me, tell me!

The Doctor: I need--

Jackie: Painkillers?

The Doctor: *[increasingly frustrated]* I need--

Jackie: D'you need aspirin?

The Doctor: I need--

Jackie: Umm, codeine, Paracetamol? Oh I dunno, Pepto-Bismol?

The Doctor: I need--

Jackie: Liquid paraffin? Vitamin C, vitamin D, vitamin E?

The Doctor: I need--

Jackie: *[getting hysterical]* Is it food? Something simple, bowl of soup, nice bowl of soup, soup and a sandwich?! Oh, soup, and a little ham sandwich?!

The Doctor: *[snapping]* I need you to SHUT UP!

Jackie: *[to Rose, offended]* Oh, he hasn't changed that much, has he?

+

[On the verge of collapsing]

The Doctor: Pilot Fish mean... something... something... something's coming.

+

Harriet Jones: *[brandishing ID card]* Harriet Jones, Prime Minister.

Daniel Llewellyn: Well, yes, I know who you are.

+

Daniel Llewellyn: You seem to be talking about aliens as a matter of fact.

Harriet Jones: There's an Act of Parliament banning my autobiography.

+

Major Blake: The President is insisting that he takes control of the situation.

Harriet Jones: You can tell the President, and please use these exact words; "He's not my boss, and he's certainly not turning this into a war."

+

Harriet Jones: Harriet Jones, Prime Minister.

[Sycorax leader speaks unintelligibly]

Alex: *[reading translation]* Yes, we know who you are.

+

[Fully regenerated the Doctor has just emerged from the TARDIS to challenge the Sycorax]

The Doctor: *[smiling]* Did you miss me?

The Doctor: Oi, you could have someone's eye out with that!

[The Doctor takes away and deactivates the Leader's energy whip, then grabs the Leader's staff and snaps it in two.]

The Doctor: You just can't get the staff. *[points at him]* Now you! Just wait, I'm busy! *[Aside]* Mickey, hello! And Harriet Jones, MP for Flydale North! Blimey, it's like *This Is Your Life!* *[to Rose]* Tea! That's all I needed! Good cup of tea! Super-heated infusion of free-radicals and tannins, just the thing for healing the synapses. Now, first things first. Be honest. How do I look?

Rose: Umm... different.

The Doctor: Good different or bad different?

Rose: Just ... different.

The Doctor: Am I ... ginger?

Rose: No, you're just sort of ... brown.

The Doctor: *[disappointed]* Aw, I wanted to be ginger! I've never been ginger! And you, Rose Tyler! Fat lot of good you were! You gave up on me! *[Rose looks annoyed]* Ooh, that's rude... Is that the sort of man I am now? Am I rude? Rude and not ginger.

+

Sycorax Leader: IF I might interrupt...!

The Doctor: Yes - sorry! Hello, big fella!

Sycorax Leader: *Who* exactly are *you*?

The Doctor: *[Grinning]* Well, that's the question...!

Sycorax Leader: *[Bellowing]* I demand to know who you are!

The Doctor: *[Mimicking]* I don't knooooow! *[normal]* See, there's the thing. I'm the Doctor but beyond that... I-I just don't know, I literally do not know who I am. It's all untested. Am I funny? Am I sarcastic? Sexy? *[winks at Rose]* Right old misery? Life and soul? Right-handed? Left-handed? A gambler? A fighter? A coward? A traitor? A liar? A nervous wreck? I mean, judging by the evidence I've certainly got a gob! And how am I gonna react when I see this? A great big threatening button. Ah-hah.

[sees the control matrix and runs up to it]

The Doctor: A great big threatening button which must *not* be pressed under any circumstances, am I right? Let me guess, it's some sort of control matrix, hmm? Hold on, what's feeding it? And what have we got here? Blood? *:[tastes]* Yep, definitely, blood, human blood, A-positive, with just a dash of iron. Haagh. But that means... blood control; *blood control!!* Awwwww, I haven't seen blood control for *years!* You're controlling all the A-positives. Which leaves us with a great, big, stinking problem. 'Cause I really don't know who I am. I don't know when to stop. So if I see a great, big, threatening button - which should never, ever, ever be pressed - then I just wanna do this! *[Presses the button]*

+

Sycorax Leader: Blood control is just one form of conquest. I could summon the armada and take this world by force!

The Doctor: Well... you could do that... yeah, you could do that, of course you could! But...why? Look at these people, these human beings; consider their potential! From the day they arrive on the planet, blinking, step into the sun, there is more to see than can ever be seen, more to do than... no, hold on. Sorry, that's *The Lion King*. But, the point still stands... leave them alone!

Sycorax Leader: Or what?

The Doctor: Or, *[picks up a sword]* I challenge you! *[the Sycorax start yelling]*

The Doctor: Ooh, that struck a chord! Am I right that the sanctified rules of combat still apply?

Sycorax Leader: You stand as this world's champion?

The Doctor: Thank you. I've no idea who I am, but you've just summed me up. So, do you accept my challenge? Or are you just a *kalak pel kasa kree salvak*?

[Both kneel]

Sycorax Leader: For the planet?!

The Doctor: For the planet!

+

[During the swordfight, the Sycorax Leader has sliced the Doctor's sword-hand off]

The Doctor: You cut my hand off!

+

[The Sycorax Leader bellows with triumph]

The Doctor: And now I know what sort of man I am. I'm lucky, because quite by chance, I'm still within the first 15 hours of my regeneration cycle, which means I have just enough residual cellular energy to do this.

[The Doctor's hand grows back]

Sycorax Leader: *[shocked]* Witchcraft!

The Doctor: Time Lord.

Rose: Doctor!

[She throws the Doctor a new sword]

The Doctor: Oh, so I'm still The Doctor then?

Rose: No arguments from me

The Doctor: *[In quasi-Texan accent]* You wanna know the best bit? This new hand... it's a *fighting* hand!

+

[After defeating the Sycorax Leader in single combat]

The Doctor: Not bad for a man in his jim-jams, very Arthur Dent... now, there was a nice man.

[Reaching into pocket] Now what have I got in here? *[pulls out a satsuma]* A satsuma. Oh, that friend of your mother's, he does like his snacks, doesn't he? But doesn't that just sum up Christmas? You go through all those presents and right at the end, there's always one *stupid* old satsuma! Who wants a satsuma?

+

[After dispatching the Sycorax Leader - who was attempting to stab him in the back - with use of a satsuma]

The Doctor: No second chances. I'm that sort of a man.

+

The Doctor: *[addressing the Sycorax]* By the ancient rites of combat, I forbid you to scavenge here for the rest of Time. When you go back to the stars and tell others of this planet, when you tell them of its riches, its people, its potential — when you talk of the Earth, then make sure you tell them this. It. Is. Defended!

+

The Doctor: *[Furious, after Harriet Jones has ordered the destruction of the retreating Sycorax ship by Torchwood One]* That was murder!

Harriet Jones: That was defence. It's adapted from alien technology. A ship that fell to Earth 10 years ago.

The Doctor: But they were leaving!

Harriet Jones: You said yourself, Doctor; they'd go back to the stars and tell others about the Earth. I'm sorry, Doctor, but you're not here all the time, you come and go. It happened today. Mr Llewellyn and the Major, they were murdered; they died right in front of me while you were sleeping! In which case, we have to defend ourselves.

The Doctor: *[sarcastically]* Britain's Golden Age.

Harriet Jones: It comes with a price.

The Doctor: I gave them the wrong warning. I should have told them to run, as fast as they can, run and hide, because the monsters are coming; the human race!

Harriet Jones: Those are the people I represent; I did it on their behalf.

The Doctor: And I should have stopped you.

Harriet Jones: And what does that make you, Doctor? Another alien threat?

The Doctor: Don't challenge me, Harriet Jones! 'Cause I'm a completely new man! I could bring down your government with a single word.

Harriet Jones: You're the most remarkable man I've ever met. But I don't think you're quite capable of that.

The Doctor: No, you're right, not a single word... Just six.

Harriet Jones: I don't think so.

The Doctor: Six words.

Harriet Jones: Stop it!

The Doctor: Six.

[walks over to Alex, removes his earpiece and whispers the six words to him]

The Doctor: Don't you think she looks tired?

+

The Doctor: *[About the 'snow' falling]* It's the spaceship, breaking up in the atmosphere. This isn't snow; it's ash.

Rose: Okay. Not so beautiful.

The Doctor: But this is a brand new planet Earth. No denying the existence of aliens now; everyone saw it. Everything's new.

Rose: *[nervous]* And what about you? What are you going to do next?

The Doctor: *[surprised]* Well... back to the TARDIS. Same old life.

Rose: *[worried]* What, on your own?

The Doctor: Why? Don't you want to come?

Rose: Well, yeah...

The Doctor: Do you, though?

Rose: *[emphatic]* Yeah!

The Doctor: I just thought... 'cos I'd changed...

Rose: *[relieved]* Yeah, I thought 'cos you'd changed... you might not want me any more.

The Doctor: Oh, no, I'd love you to come.

Rose: Okay!

+

Mickey: You're never gonna stay, are you?

Rose: There's just so much out there. So much to see. I've got to.

Mickey: Yeah

Jackie: Well, I reckon you're mad. The pair of you. It's like you go looking for trouble.

The Doctor: Trouble's just the bits in between! It's all waiting out there, Jackie. And it's brand new to me. All those planets, creatures and horizons...I haven't seen them yet. Not with these eyes. And it is going to be... fantastic!



As the Tenth Doctor powers up the TARDIS, Rose says good-bye to Jackie and Mickey at the Powell Estate. Although Jackie and Mickey sadly watch the TARDIS fade away, inside the ship Rose is all smiles as she asks where they are going next. The Doctor tells her that they are going further than they have ever gone before.

The TARDIS materialises on New Earth, in the year five billion and twenty-three. Following the destruction of Earth, humanity became nostalgic and settled a new planet with similar gravity and atmosphere in the galaxy M87. Rose is delighted at the beauty of the new world, the sight of the futuristic city of New New York in front of them and the smell of apple-grass, reminiscing about their "first date" in the year five billion. However, the two travellers are being observed by a robot spider controlled by Chip, a small, pale man with multiple tattoos. Chip takes his orders from Lady Cassandra, who is still alive and recognises Rose.

The Doctor and Rose head for a large hospital building, the Doctor having been summoned by a telepathic message displayed on his psychic paper: "Ward 26, Please Come". The hospital is run by humanoid feline nuns belonging to an order called the Sisters of Plenitude. Trying to find the right ward, the Doctor and Rose enter separate lifts, which give each of them a disinfecting shower. However, Chip has overridden Rose's lift controls, and diverts her to the basement. He beckons her forward, calling her by name, which rouses her suspicions.

In the ward, the Doctor is escorted around by Sister Jatt. He observes that the patients all have diseases which are supposed to be incurable, but yet the Sisters are able to cure them. However, the nuns are evasive about what precisely is in the coloured solutions that are given to the patients. The Doctor then recognises who it must be that has called him here — the Face of Boe. He is being tended to by Novice Hame, who tells the Doctor that the Face is dying of old age. Meanwhile, Rose explores the basement warily, holding a pipe for defence, and finds an old projector showing a film of a party, with several men surrounding a blonde woman with a very familiar voice. That same voice makes Rose turn to see Cassandra, looking just as she did when Rose last saw her: a piece of skin stretched out on a frame above a brain jar. Cassandra's brain had survived her apparent death, her eyeballs recovered, and the rest reconstructed using the skin from the back of her original body.



Chip (a forced-growth clone devoted to Cassandra) smuggled her into the hospital, where he has been tending to her ever since. However, Cassandra has discovered that the Sisters are hiding something, and to find out what, she needs Rose's help... or rather her body. Using a device called a psychograft, Cassandra implants her consciousness over Rose's own, allowing her own brain to die. Cassandra gives Rose's body a mixed review at first, but soon decides she's attractive enough.

In the ward Novice Hame tells the Doctor that legend has it that the Face has lived for thousands, perhaps millions of years and that he will give his dying message to a wanderer without a home, to "the Lonely God". The Doctor realises that he fits the description in the legend, but says nothing.

Below, Cassandra reads Rose's surface thoughts and discovers that the man with Rose is the Doctor, with a new face. She goes to meet him. "Rose's" odd behaviour raises the Doctor's suspicions, especially when she kisses him passionately and later shows anachronistic knowledge of the hospital's computer systems, but he keeps the thought to himself. With her help, however, they enter Intensive Care and discover the horrifying secret behind the hospital: hundreds of individual pods containing artificially grown human beings each infected with a thousand different diseases, a human farm to breed cures.

If the subjects become healthy enough to speak or move, the Sisters kill them. The Doctor, in a rage, confronts Novice Hame about this, but she argues that these artificial humans are just "flesh". It was necessary to cope with the influx of patients and diseases. The Doctor also demands the Sisters reverse what they have done to Rose, not realising that Cassandra is responsible. "Rose" admits she is Cassandra, and knocks out the Doctor with some drugged perfume.



While the Doctor is trapped in a pod about to be injected with diseases, "Rose" tries to blackmail Matron Casp, demanding payment to keep quiet about the Sisters' actions. When Casp declines and threatens her physically, "Rose" releases the Doctor and some of the plague carriers as a distraction. They, in turn, release the rest, and the zombie-like mass of them begin to lurch through the hospital, groping blindly at anyone they encounter, who are then infected with "all the diseases in the world" and die almost instantly, Sister Jatt being the first to go. Matron Casp orders that the building be quarantined.

After failing to find a way out through the basement, the Doctor demands Cassandra release Rose, threatening her with the sonic screwdriver. Cassandra transfers her consciousness to the Doctor instead. "The Doctor" and Rose climb up the lift shaft, pursued by the carriers. Matron Casp tries to stop them, but is infected and falls down the shaft, screaming. Cassandra transfers herself to a plague carrier so that the Doctor can use the sonic screwdriver to unseal the lift doors, and then jumps back into Rose. Cassandra is momentarily shocked and moved by the loneliness the carriers feel, not being able to touch or be touched all their lives.

The Doctor and "Rose" reach Ward 26, which seems to be the only place still untouched by the carriers. The Doctor takes *all* of the intravenous solutions and straps them to his body. Together with "Rose", he slides back down the shaft to the lift car, where he empties the solutions into the disinfectant reservoir. The Doctor opens the doors, luring several plague carriers inward as "Rose" starts the shower. The spray drenches the carriers, curing them. The Doctor encourages them to pass it on, and they wander back out to spread the cure to the others.



The surviving Sisters are arrested by the New New York Police Department (NNYPD), and the cured New Humans (as the Doctor calls them) are to be taken into care. At that moment, the Doctor remembers the Face of Boe. No longer dying, the Face tells the Doctor telepathically that he had grown tired of the universe, but the Doctor has taught him to look at it anew. The Doctor asks the Face about his message, but the Face enigmatically replies that it can wait for their third and final meeting. The Face then teleports away.

The Doctor now orders Cassandra out of Rose's body. Cassandra transfers her consciousness to a willing Chip instead, but his cloned body begins to fail, and Cassandra accepts her impending, true death; the New Earth has no place for people like her and Chip. The Doctor does one last thing for Cassandra, taking her back to the party seen earlier, to see herself on the last night someone had called her beautiful. "Chip" approaches the Cassandra of the past and tells her just that, and collapses into the younger Cassandra's arms as she comforts "him". As the older Cassandra finally dies, the Doctor and Rose silently leave in the TARDIS.

CONTINUITY

- *New Earth* is the first episode of the revival of *Doctor Who* to be set on a planet other than Earth (although references to adventures on other planets had been made previously).
- There have been several planets called *New Earth* in *Doctor Who*: the planet where Sarah was told she was being taken to in a spaceship in the serial *Invasion of the Dinosaurs*; a planet from the Fourth Doctor comic strip story *Doctor Who and the Iron Legion* (*Doctor Who Weekly* #1-#8); a planet in the New Earth system colonised by humans in the year 2380 in the comic strip story *Doctor Who and the Dogs of Doom* (*Doctor Who Weekly* #27-#34); the homeworld of the Sixth Doctor novel companion Grant Markham and the setting of the *Virgin Missing Adventures* novel *Time of Your Life* by Steve Lyons; and the "New Earth Republic", a future Earth colony and the setting of the *Past Doctor Adventures* novel *Synthesians* by Craig Hinton.
- The Sisters of Plenitude are not the first feline aliens to feature in the series. Feline aliens were seen in the Seventh Doctor serial *Survival*.
- This episode is set twenty-three years after the events of the 2005 episode *The End of the World*, and thirty years prior to the events of the 2007 episode *Gridlock*.
- Originally, Davies intended the Face of Boe to impart his message upon the Doctor in this episode; when he discovered that a third series was definitely to occur, Davies quickly decided to delay Boe's message for a year. This is one of several plot and thematic details (including whole episodes) that Davies chose at a rather late stage of development to move from series two to three, also including the 2006 Christmas special, *The Runaway Bride*.
- The giant "BAD WOLF" graffiti written on a paved public area of Rose's estate (seen in *The Parting Of The Ways*) is still visible, though faded, at the start of the episode.
- The ailment that the Duke of Manhattan is dying from, Petrifold Regression — a disease that turns its victims to stone — is also mentioned in the *New Series Adventures* novel *The Stone Rose* by Jacqueline Rayner.
- A phrase the Doctor says to a diseased 'New Human' — "I'm sorry. I'm so sorry." — recurs throughout the second series.
- Despite the Doctor's mention that the elevators had been deactivated as a precaution during quarantine, an external shot of the building during this time clearly shows the elevators in motion.
- According to Russell T. Davies on the episode commentary, Cassandra's earlier self bases Chip on the man who had praised her beauty at the party — Chip himself. Where the "pattern" for Chip comes from in the first instance is thus unclear, creating an ontological paradox.
- Also in the commentary, Tennant noted that the TARDIS has moved since *The Christmas Invasion*. He speculates that there might have been many off-screen adventures, or (observing that it no longer seems like Christmas in the introduction) perhaps that the Doctor "lived there for a bit".

PRODUCTION

- In a feature in the *Radio Times* (issue dated 8 April-14 April), Russell T. Davies said of *New Earth*, "I promised Billie [Piper] an episode in which she'd be funny. So episode one of the new series is very much based around comedy for Billie."
- The exterior scenes on *New Earth* were shot on the Gower Peninsula. The hospital basement scenes were recorded at Tredegar House in Newport. The location for the pods containing the human specimens was a disused paper mill previously used as the base of the Nestene Consciousness in *Rose*.
- The hospital scenes were filmed inside the Wales Millennium Centre, which appeared in the previous series episode *Boom Town* and is a common fixture in the spin-off series *Torchwood*. When the Doctor asks about the shop and points to where he would put it, he points to the location of the centre's own Portmeirion shop.
- The exterior shots of the lift car as Rose descends to the basement are reused footage from *Rose*.
- The producer's and director's credits have been amended slightly since *The Christmas Invasion*, so that now the credit is in lower case and the name of the crewmember is in capitals. This was the result of a suggestion from *Doctor Who Magazine* editor Clayton Hickman, who felt the previous arrangement had made the job seem more important than the crewmember.
- The theme music in the closing credits features the reinstated bridge, or "middle 8", which was absent from the 2005 season and last heard in *The Christmas Invasion*. The "middle 8" would continue to play over the closing credits from this episode on.

OUTSIDE REFERENCES

- New New York is also the name of the city in the animated series *Futurama*.
- The "universal hospital symbol" is a green crescent strongly reminiscent of traditional Islamic symbols, but the Sisters of Plenitude wear uniforms drawn from Roman Catholic nuns.
- Continuing the pop culture references of the 2005 series, Rose refers to Chip as Gollum, a character of the *Lord of the Rings*.
- Similarly, Cassandra uses the recent UK slang term chav, although she is unable to mimic Rose's accent properly, instead making attempts at Cockney rhyming slang.
- Rose also refers to Cassandra as "Michael Jackson".

QUOTES

The Doctor: So, the year five billion, the sun expands, the earth gets roasted.

Rose: That was our first date.

The Doctor: We had chips. *[Rose chuckles]* So anyway, planet gone. All rocks and dust, but the human race lives on spread out across the stars. Soon as the earth burns up, ooh they get all nostalgic, big revival movement. So they find this place. Same size as the earth. Same air, same orbit. Lovely. All those outer humans move in.

Rose: What's the city called?

The Doctor: New New York.

Rose: Oh, come on.

The Doctor: It is! It's the city of New New York! Strictly speaking, it's the fifteenth New York, which makes it New New-New-New-New New-New-New-New-New New-New...New-New-New York.

[Rose Laughs]

The Doctor: What?

Rose: You're so different.

The Doctor: New-New Doctor.

+

Cassandra: *[recognising Rose]* Rose Tyler, I knew it! That dirty blonde assassin!

Chip: She's coming here, mistress.

Cassandra: But this is beyond coincidence. This is *destiny*! At last I can be revenged on that little b--

[cut to Rose and the Doctor chatting elsewhere]

Rose: Bit rich, coming from you.

+

[The Doctor talking to Sister Jatt about the hospital]

The Doctor: Nice place - no shop downstairs, I'd have a shop. Not a big one, just a shop... so people can shop.

+

The Doctor: Ward 26. And watch out for the disinfectant!

Rose: The what?

The Doctor: The disinfectant!

Rose: The what?

The Doctor: The di- Oh, you'll find out.

+

Rose: *[to the Doctor, about the nurses]* They're cats.

The Doctor: Now, don't stare. Imagine what you look like to them, all pink and yellow.

+

[The Doctor is being shown around Ward 26]

Frau Clovis: *[to the Doctor]* Excuse me! Members of the public may only gaze upon the Duke of Manhattan with written permission from the senate of New New York.

The Doctor: *[of the Duke of Manhattan's illness]* That's petrifal regression, right?

Duke of Manhattan: I'm dying, sir. A lifetime of charity and abstinence. And it ends like this.

Frau Clovis: Any statements made by the Duke of Manhattan may not be made public without official notice.

+

Rose: *[looking at an old film of Cassandra]* Wait a minute... that's-

Cassandra: Peekaboo!

Rose: Don't you come anywhere near me, Cassandra!

Cassandra: Why? What do you think I'm going to do, flap you to death?

Rose: Yeah, but... what about Gollum? *[indicates Chip]*

Cassandra: Oh, that's just Chip. He's my pet.

Chip: I worship the mistress!

Cassandra: Moisturise me. Moisturise me! *[Chip does so]* He's not even a proper lifeform, he's a force-grown clone. I modelled him off my favourite pattern. Chip sees to my physical needs.

Rose: I hope that means food.

Rose: What about the skin? I saw it. You... you got ripped apart!

Cassandra: That piece of skin was taken from the front of my body. This piece is the back.

Rose: *[grins]* Haha, right, so you're talking out of your ar...

Cassandra: Ask not!

+

Cassandra: *[after possessing Rose. Horrified]* Oh, my God... I'm a Chav!

+

Chip: *[after Cassandra has possessed Rose]* But what of the Rose-child's mind?

Cassandra: Oh, tucked away. I can just about access the surface memories she's-- God, she's with the Doctor. That man... he's the Doctor? The same Doctor with a new face. That *hypocrite!* I must get the name of his surgeon, I could do with a little work, although... nice rear bumper.

+

Duke of Manhattan: It's that man again! He's my good luck charm! Come in, don't be shy!

Frau Clovis: Any friendship expressed by the Duke of Manhattan does not constitute a form of legal contract.

+

The Doctor: I'm the Doctor. And if you don't like it, if you want to take it to a higher authority, there isn't one. It stops with me.

+

Cassandra: *[inside Rose's body and referring to the humans in "Intensive Care"]* Just to confirm, none of the humans in the city actually know about this?

Novice Hame: We thought it better if -

The Doctor: Okay, okay, I can understand the bodies, I can understand your vows. One thing I can't understand - what have you done to Rose?

Novice Hame: *[taken aback]* I - don't know what you mean.

The Doctor: *[dangerous]* I'm being very, very calm. You want to be aware of that. Very, very calm. And the only reason I'm being so very very calm is that the brain is a delicate thing. Whatever you've done to Rose's head I want it reversed!

Novice Hame: We haven't done anything.

Cassandra: I'm perfectly fine.

The Doctor: These people are dying, and Rose would care.

Cassandra: Oh all right clever clogs. Smarty pants.

The Doctor: What's happened to you?

Cassandra: I knew the sisters were up to something, but I needed this body, and your mind, to work it out.

The Doctor: Who are you?

Cassandra: *[leaning in to mutter in his ear]* The last human.

The Doctor: Cassandra?

Cassandra: Wake up and smell the perfume.

[Cassandra sprays him in the face with a small bottle, knocking him out.]

+

[Cassandra, in Rose's body, is in "intensive care"]

Matron Casp: Anything we can do to help?

Cassandra: Straight to the point, whiskers. I want money.

Matron Casp: The Sisterhood is a charity, we don't give money, we only accept.

Cassandra: The humans across the water pay you a fortune, and that's exactly what I need: a one-of payment. That's all I want... and perhaps a yacht. I return for which I will tell the city nothing of your institutional murder. Is that a deal?

Matron Casp: I'm afraid not.

Cassandra: I'd really advise you to think about this.

Matron Casp: But there's no need. I have to decline.

Cassandra: I'll tell them! And there's no way of stopping me! You're not exactly nuns with guns, you're not even armed.

Matron Casp: Who needs arms when we have *claws*! *[extends her claws and hisses]*

Cassandra: Well, nice try. Chip! Plan B.

+

Cassandra: We're trapped! What are we going to do?

The Doctor: Well, for starters, you're going to leave that body. That psychograft is banned on every civilized planet! You're compressing Rose to death.

Cassandra: But I have no where to go. My original skin's dead.

The Doctor: Not my problem. You can float as atoms in the air. Now get out. *[Points sonic screwdriver towards Cassandra]* Give her back to me.

Cassandra: You asked for it. *[Leaves Rose's body, and enters The Doctor's body]*

Rose: Blimey, my head. Where did she go?

Cassandra: *[in the Doctor's body]* Oooh my. This is... *different*.

Rose: Cassandra?

Cassandra: Goodness me, I'm a *man*! Yum. So many parts! And hardly *used*. Ungh.. Oh! Two hearts! Oh baby, I'm beating out a samba!

Rose: Get out of him!

Cassandra: Oooh, he's slim. And a little bit foxy. *[speaks suggestively to Rose]* You thought so too. I've been inside your head. You've been looking...*you like it!*

+

Cassandra: *[possessing Rose for the second time]* Oh, chav-tastic again.

+

Cassandra: *[to the Doctor, while in Rose]* You're completely mad! I can see why she likes you!

+

The Doctor: You were supposed to be dying.

Face of Boe: There are better things to do today. Dying can wait.



A group of hooded monks travels across the Scottish moors, entering the Torchwood Estate belonging to Sir Robert MacLeish. There, Father Angelo demands possession of the house and when the Steward refuses, beats him into submission with a quarterstaff. The monks remove their cassocks, revealing red robes, and exhibiting incredible martial skill they make short work of the rest of the men. They take over the

house, chaining everyone they find in the cellar, including Lady Isobel MacLeish. The monks then carry a covered cage into the cellar. When Father Angelo unveils it Lady Isobel sees its contents and screams...

In the TARDIS, the Doctor offers to take Rose to Sheffield in 1979 to see Ian Dury in concert. However, they exit the police box to find themselves surrounded by armed soldiers on horseback. From their accents and attire, the Doctor realises that they have arrived in 1879 Scotland instead. Using psychic paper and affecting a Scottish accent, he convinces Captain Reynolds that he is a Scottish doctor named James McCrimmon. An authoritative voice issues from the carriage the soldiers are escorting, asking the Doctor and Rose to approach. When they see who is within, the Doctor introduces Rose to Her Majesty, Queen Victoria, who is on her way to Balmoral Castle. When Victoria sees the psychic paper, she notes that it says that the Lord Provost has appointed the Doctor as her protector. The royal carriage is travelling by road because a fallen tree has blocked the train line to Aberdeen. The two travellers accompany the carriage on to the Torchwood Estate, where the Queen plans to spend the night.

Sir Robert watches from the window, with Father Angelo (disguised as a servant) behind him. Sir Robert goes to receive Victoria, but despite hinting that all is not right, the Queen insists on staying, as the estate was a favourite place of her late consort, Prince Albert, who used to visit Sir Robert's father. They go into the manor, with Reynolds deploying his men to guard the estate. He also carries a small leather box inside, which he locks in a safe. In the cellar, the captive in the cage, which appears to be a hooded man, indicates to the other prisoners to be silent.

Sir Robert shows the Queen, Doctor and Rose the Observatory, which contains a telescope his father designed. Examining the telescope, the Doctor notices that it has too many prisms, causing too much magnification for simple stargazing. Sir Robert says that he knows little of his father's rather eccentric work. Victoria mentions that Sir Robert's father was a polymath, equally versed in science and folklore, and that Albert was fascinated by local stories of a wolf. Before Sir Robert can tell the tale, however, Father Angelo interrupts, offering to take the guests to their rooms to prepare for dinner. While Rose searches through the wardrobes for more appropriate attire, the disguised monks serve the soldiers drugged drinks, which knock them unconscious. Rose discovers a frightened servant girl, Flora, hidden in one of the cupboards, and Flora tells Rose what has happened. However, when they leave the room to find the Doctor, they are captured, taken to the cellar and are chained with the others.

At the dinner table, Sir Robert tells them the story of how, for the past 300 years, livestock would be found ripped apart every full moon. Once a generation, a boy would also vanish, and there would be sightings of a werewolf. In the cellar, Rose notices the caged man's alien-looking eyes, and asks him what planet he is from. Amused that he has actually encountered intelligence, he tells Rose that the human body he possesses was born ten miles away, a boy stolen by the Brethren, but he comes from a much longer distance.

Rose offers to take the alien intelligence back home, but he does not wish to leave, instead intending to bite Queen Victoria, migrate into her body and begin the Empire of the Wolf. He



notes that Rose has "something of the wolf" about her, but while she has burned like the sun, all he requires is the Moon.

Upstairs, Sir Robert relates that his father believed the story as fact, and even claimed to have communicated with the beast and learned its purpose. However, the Brethren of the monastery in St. Catherine's Glen opposed his investigations. Sir Robert asks, what if the monks had turned from God and started worshipping the wolf? The Doctor sees Father Angelo face the full moon through the window, chanting in Latin, "*lupus magnus est, lupus fortis est, lupus deus est*" — "The wolf is great, the wolf is strong, the wolf is God" — and realises that the enemy is here.

The monks throw open the cellar doors, and moonlight streams into the Host's cage, triggering a horrifying transformation. Rose rallies the other prisoners, telling them not to look but pull on the chains. Sir Robert apologises to the Queen for his betrayal, explaining that they were holding his wife. The Doctor demands to know where Rose is, but Father Angelo ignores him, continuing his chanting. The Doctor and Sir Robert rush down to the cellar, leaving the Queen while Reynolds trains his pistol on Father Angelo, asking him what his goals are. Father Angelo replies, "the throne", and swiftly disarms Reynolds.

The Doctor and Sir Robert reach the cellar just as Rose and the other prisoners manages to break their chains, but the Host has finished his transformation, and is breaking out of the cage. The others run out of the cellar, with the Doctor transfixed at the terrific sight of the werewolf until the last second. He seals the door with his sonic screwdriver as the werewolf howls at the moon. Above, Victoria surmises correctly that the monks had sabotaged the train tracks to bring her here. However, she is not unprepared, and threatens Father Angelo with her own revolver. He sneers at her sceptically, calling her a "woman". The Queen retorts, "The correct form of address is 'Your Majesty'!" and fires, killing him.

The women are told to leave the house through the kitchen, while the Steward organises his men. The werewolf has broken through the sealed door, but is driven back momentarily by rifle fire. The women find the kitchen door locked, and the courtyard beyond guarded by monks with rifles. The Doctor tells the men they should retreat upstairs, but the Steward argues that nothing could have lived through the rifle barrage — and is promptly grabbed and killed by the werewolf. Sir Robert, Rose and the Doctor run.

The werewolf slaughters the remaining men, and makes its way to the kitchen, where Lady Isobel and the other women are huddling in fear. However, instead of killing them, it sniffs the air and leaves.



Meanwhile, Victoria retrieves the mysterious box from the safe, and meets up with Sir Robert, Rose and the Doctor. However, as they try to escape through the windows, the monks outside open fire. The four run upstairs, pursued by the werewolf. They meet Reynolds, who after confirming that Victoria has the contents of the box, says he will buy them time until they can get away. He fires at the werewolf, but is quickly torn apart as the others enter the Library and barricade the doors.

However, the werewolf does not try to break through. The Doctor wonders what it is about the room that is preventing its entry. Victoria demands to know what the creature is, and why the Doctor has lost his Scottish accent. The Doctor tries to explain, but she will have none of it, declaring angrily that this is not her world.

In the kitchen, Lady Isobel notices that the monks are wearing mistletoe around their necks, a charm against werewolves. She then notices sprigs of mistletoe scattered on the kitchen floor, and orders the other women to gather the scraps up. In the Library, the Doctor notices wooden decorations on the doors carved into the shape of mistletoe. He then realises that the walls are



varnished with *viscum album* — oil of mistletoe. The werewolf is allergic to it, or the monks had trained it to be to control it, and Sir Robert's father knew this. Sir Robert laments that they do not have an actual weapon against it, but the Doctor points out they have the greatest arsenal available: the Library itself.

Lady Isobel and the women cook up the mistletoe into a broth. Upstairs, the others discover an account of something falling to Earth in 1540, near the monastery. The Doctor theorises that perhaps only a single cell survived, passing itself from host to host while it grew stronger with each generation. Now it wants to establish an empire, advancing technology and building starships and missiles fuelled by coal and driven by steam, laying waste to history.

Victoria breaks in at this point, telling Sir Robert that she would rather die than let herself be infected, but asks him to find a place of safekeeping for something more precious. She reveals what was in the box: the Koh-i-Noor diamond. The Queen had been transporting it to the royal jewellers at Hazlehead for it to be recut. The Doctor remembers that Prince Albert kept insisting on having the diamond cut down and was never satisfied with the shape or size.

Suddenly, the Doctor has a brainstorm. The diamond, the telescope, Prince Albert and Sir Robert's father are all connected. The Doctor asks, what if the two men were not just exchanging stories, but treated it all as real, and laid a trap for the wolf? Just then, the werewolf crashes through the skylight, forcing the others to flee the Library. The werewolf nearly catches up with Rose, but Lady Isobel appears, throwing the mistletoe broth in the werewolf's face and forcing it away. Sir Robert kisses his wife and tells her to take the women back downstairs, while he and the others climb the stairs to the Observatory.



The Doctor needs time, however, as the doors to the Observatory are not barred against the werewolf — Sir Robert's father intended the wolf to come in. Sir Robert offers to place himself between them and the werewolf, willing to die with honour to make up for his betrayal. He holds the werewolf off with a sword, and as his screams are heard through the door, the Doctor and Rose manoeuvre the telescope so that it is aligned with the full moon. The telescope is not just a telescope: it is a light chamber, magnifying the Moon's rays. The werewolf may thrive on moonlight, but it can still drown in it.

The werewolf crashes through the door and prepares to slash at Victoria, but the Doctor tosses the diamond on the floor and it catches the light beam, which intercepts the werewolf and



suspends it in mid-air. The werewolf reverts to human form and asks the Doctor to make it brighter and let it go. The Doctor obliges, and the werewolf form reasserts itself, howls and fades away in the moonbeam. The Doctor notices Victoria's wrist is bleeding, and wonders if the werewolf managed to bite her after all, but the Queen defensively dismisses his concern, saying it was just a splinter from the door.

In the morning, Victoria dubs the two travellers Sir Doctor of TARDIS and Dame Rose of the Powell Estate. Having rewarded them, however, she banishes them from the Empire. The Queen does not know who or what they are, but observes that their world is steeped in terror and blasphemy and yet they consider it fun. She will not allow this in her world, and warns them to consider how long they might survive such a dangerous lifestyle. The two make their way back to the TARDIS, where the Doctor reflects that it was always a mystery where Victoria (and from her to her children) contracted haemophilia from, and perhaps that was just a Victorian euphemism for lycanthropy.

Back at the Torchwood Estate, Victoria tells Lady Isobel that her husband's sacrifice and the ingenuity of his father will live on. The Queen has seen that Britain has enemies beyond imagination, and proposes to establish an institute to research and fight these enemies: the Torchwood Institute. And if the Doctor returns, Torchwood will be waiting...

CONTINUITY

- In the Third Doctor story *The Curse of Peladon* (1972), the Doctor mentioned having been in attendance at Queen Victoria's coronation. The Fifth Doctor meets Victoria (and is appointed her Scientific Advisor) in 1863 in the *Past Doctor Adventures* novel *Empire of Death* and she is also involved in the events of the novel *Imperial Moon*, taking place in 1878. The canonicity of the novels, like all non-televised stories, is unclear.
- This episode bears some similarities to the Fourth Doctor serial *Horror of Fang Rock* (1977). In the earlier story, the Doctor also uses a diamond to refract light, creating an "amplified carbon beam oscillator" that brings down the Rutan mothership. Both stories are also set in remote, enclosed locations, in or around the Victorian era, involve shape-changing aliens and a feral girl.
- A werewolf also appeared in the Seventh Doctor serial *The Greatest Show in the Galaxy* (1988). Werewolves feature in the *Past Doctor Adventures* novel *Wolfsbane* and the *Big Finish Productions* audio play *Loups-Garoux*. A race of werewolves, the Wereloks, turn the Fourth Doctor into a werewolf in the *Doctor Who Weekly* comic strip story *Doctor Who and the Dogs of Doom* (DWW #27-#34).
- Rose is wearing a T-shirt with a crown on, a reference by the costume designer to Queen Victoria's presence in the episode, but also in keeping with Rose's expected visit to a 1979 Ian Dury concert.
- The Doctor mentions assisting the early re-entry of Skylab in 1979, although the circumstances are not elaborated on. He does, however, state that it nearly cost him a thumb.

- The Doctor introduces himself as "James McCrimmon". Jamie McCrimmon was a young Scottish piper from the 18th Century and a companion of the Second Doctor. The Doctor's use of Jamie's name as an alias has a certain symmetry, as Jamie was the one who gave the Doctor his most often-used alias, "John Smith", in *The Wheel in Space*.
- Curiously, the Doctor seemed unaware that his psychic paper indicated that he would be serving as Queen Victoria's guard. Where the thought came from is left unexplained.
- When Rose first encounters the wolf in its human form it says it can see "something of the wolf" in her and that she is "burning like the Sun", a reference to the 2005 series episode *The Parting of the Ways*.
- The Doctor gives an explanation of lycanthropy in this episode. He says, "Well, you'd call it a werewolf, but it's actually a lupine wavelength haemovariform."
- Although Victoria shoots at him, we do not see Father Angelo's body, nor do we see what happened to the monks after the werewolf was dispelled.
- The use of the title Sir Doctor of TARDIS rather than Sir James McCrimmon implies that the Doctor and the Queen had an off-screen conversation about his name and designation. In addition, it has never been established whether the Doctor holds any Earth citizenship — when asked in the 1966 serial *The Daleks' Master Plan* if he is a British citizen, the Doctor retorts that he is a citizen of the universe, but in the 1996 *Doctor Who* television movie, when Grace Holloway suggests he is British, he responds, "I suppose I am." He would only use the title if a citizen of a Commonwealth country.
- It is revealed at the very end of this episode that Queen Victoria founded the Torchwood Institute, taking the name from the estate, with a remit to investigate paranormal events such as the werewolf in this episode.
- Although the Queen promised that Torchwood would be waiting if the Doctor returned, there was no sign of the organisation during the Third Doctor's time with UNIT or the other times the Doctor had previously returned to Britain (though it is possible that they were only on the lookout for his 10th incarnation). What Torchwood may have been doing during these occasions has yet to be explained.
- *Tooth and Claw* was also the name of an unrelated Eighth Doctor comic strip story involving vampires on an island in the Indian Ocean. It was published in *Doctor Who Magazine* #257-#260, written by Alan Barnes and drawn by Martin Geraghty and Robin Smith.

PRODUCTION

- David Tennant is actually from Scotland. Thus, the accent the Doctor "puts on" at points in this episode is actually Tennant's real Scottish accent, and it "slips" to his in-character accent.
- Michelle Duncan and Jamie Sives were unable to attend the readthrough for this story, and their parts were read by David Tennant's parents, who happened to be visiting the *Doctor Who* set. Tennant told reporters at the series' press launch, "Because it's set in Scotland they were delighted to be asked to read in. My Mum played Lady Isobel and my Dad played Captain Reynolds and they were in seventh heaven. And they were genuinely cheesed off when they didn't get asked to play the parts for real! I was like 'chill-out Mum and Dad, back in your box!'"
- At one point during filming, Billie Piper's hair caught fire.
- Interviewed in *Doctor Who Confidential*, director Euros Lyn said that various martial arts films were viewed in researching the opening fight sequence, including *Crouching Tiger, Hidden Dragon*.

- Treowen House in Dingestow, Wales was a site of filming for this episode, representing Torchwood House in the Scottish Highlands.
- The werewolf in this story is computer-generated. Pauline Collins stated in a BBC press release that there were two performance artists who demonstrated the movements that the werewolf would do and talked about the problems of overacting in a situation where one was simply reacting to a green screen.
- A deleted scene was included on the boxset DVD, where the Doctor and Rose, after being knighted, run off towards the TARDIS.

OUTSIDE REFERENCES

- The title is an allusion to a merciless "Nature, red in tooth and claw" from Lord Tennyson's 1850 poem *In Memoriam A.H.H.* The poem was a favourite of Queen Victoria's, who found it a comfort after Prince Albert's death in 1861.
- The Doctor alludes to the Scottish ballad Walter Lesly ("I've been chasin' this- this wee naked child over hill and over dale,") and Robert Burns's poem *To a Mouse* ("Isn't that right, ye tim'rous beastie?") while trying to explain his and Rose's sudden appearance and their unusual dress to the soldiers at the beginning of the episode.
- The Doctor notes that the Queen, by 1879, has had six attempts on her life. Of the known assassination attempts, one took place in 1840, three in 1842, one in 1849 and one in 1850. Subsequent to 1879, two more attempts were made in 1882 and 1887. In the Seventh Doctor serial *Ghost Light*, the Doctor thwarts an attempt in 1883 by an alien force to kill the Queen and thereby take over the British Empire.
- The Doctor claims he is from the township of Balamory. *Balamory* was a popular live-action children's television programme broadcast between 2002 and 2005 and set on the fictitious Scottish island community of Balamory.
- The Doctor also claims to have trained at the University of Edinburgh under "Dr Bell", a reference to Joseph Bell, the inspiration for Sherlock Holmes. In *The Moonbase* (1967), the Second Doctor claimed to have studied under another Scottish doctor, Joseph Lister, in 1888.
- This is not the first time that members of the British Royal Family have been suggested to be werewolves. King John of England was rumoured to be one. In one episode of the *Road Rovers* animated series, Prince Charles and Lady Diana Spencer, among others, are turned into werewolves.
- One of the traditional uses of mistletoe is indeed as a ward against werewolves, although the plant is "almost unknown" in Scotland. In the commentary for the episode, script editor Simon Winstone notes that mistletoe was also used as an anticonvulsant, which tracks with the fits the Host suffers as he transforms.
- According to the book in the Torchwood House library, the monastery existed at the time of the crash in 1540. To have survived into the 19th century, the monastery would have to have somehow missed Scotland's Protestant Reformation which began in 1560, although some areas of Scotland did remain Roman Catholic after the Reformation.
- The Doctor's description of a realised "Empire of the Wolf" — complete with starships and missiles running on coal and steam — matches much of what is portrayed in the steampunk genre. The telescope weapon also calls upon the genre's style.
- Queen Victoria had given birth to all her children by 1879, so they would not have inherited her werewolf disorder (if she had one) in their genes. The Doctor suggests she "gave them a quick nip".

- Both the Doctor and Rose are knighted in this episode, becoming Sir Doctor of TARDIS and Dame Rose of the Powell Estate. Dames in the British honours system are not traditionally dubbed with a sword, and the formal names of a knight and a dame do not include a location (compare with "Sir Ian of Jaffa", the title bestowed on Ian Chesterton in the 1965 First Doctor story *The Crusade*). The inaccuracies in the knighting ceremony are noted and explained in the episode commentary. The earliest British order to admit dames within Britain, namely the Order of the British Empire, was not introduced until 1917, 38 years after *Tooth and Claw* and 16 years after Queen Victoria's death.
- Also noted in the commentary was Prince Albert's overseeing of the cutting of the Koh-i-Noor and his dissatisfaction with the results, although Winstone suggests it was more due to the fact that the stone was cut down so much. Although the Doctor mentions that the Koh-i-Noor brings death to those who own it, the curse is supposed to only affect men; the stone is reputed to bring good luck to female owners. The Koh-i-Noor is currently set into the crown of Elizabeth, the late Queen Mother.
- The episode also makes numerous references to the 2002 movie *Dog Soldiers* starring Sean Pertwee (son of Jon Pertwee), which has a band of British soldiers fighting off werewolves. Among these, both take place in Scotland, both involve the survivors barricading themselves inside of a house, and both give the wolf's point of view as grey.

QUOTES

[Having intended to land in 1779, the Doctor and Rose find themselves in 1879, surrounded by armed soldiers]

The Doctor: 1879... same difference.

Captain Reynolds: You will explain your presence... and the nakedness of this girl.

The Doctor: *[in Tennant's own Scottish accent]* Are we in Scotland?

Captain Reynolds: How can you be ignorant of that?

The Doctor: Oh, I'm-I'm dazed and confused. I've been chasing this wee naked child over hill and over dale. Ain't that right, ya... tim'rous beastie?

Rose: Uh-uh... *[adopting a terrible Scottish accent]* och aye, I've been oot and about--

The Doctor: *[quietly to Rose, in normal voice]* No, don't do that.

Rose: Hoots, mon!

The Doctor: *[still quiet]* No, really don't. Really.

+

The Doctor: ...and I'll tell you what, we just met Queen Victoria!

Rose: I know!

The Doctor: What a laugh!

Rose: She was just sitting there...

The Doctor: Like a stamp.

+

Rose: I want her to say "we are not amused". I bet you five quid I can make her say it.

The Doctor: Well, if I gambled on that, it would be an abuse of my privilege as a traveller in time.

Rose: Ten quid?

The Doctor: Done.

The Doctor: She's a feral child. I bought her for sixpence in Old London Towne. It was her or the Elephant Man.

Rose: Thinks he funny, but I'm so not amused. What do you think, ma'am?

+

The Doctor: It's a bit rubbish. How many prisms has it got? Way too many. And the magnification's gone right over the top, that's a stupid-- *[sotto voce]* Am I being rude again?

Rose: Yep.

The Doctor: ...But it's pretty! Very pretty.

+

[First response to seeing the werewolf, as everyone screams and panics behind him]

The Doctor: Oh, that's beautiful!

+

The Doctor: The front door's no good, it's been boarded shut. Pardon me, Your Majesty, you'll have to leg it out of a window.

+

Rose: What do we do?

The Doctor: We - run.

Rose: What, is that it?

The Doctor: Got any silver bullets?

Rose: Not on me, no.

The Doctor: There you are then, we run. *[to Queen Victoria]* Your Majesty, as a doctor, I suggest a vigorous jog; good for the health!

+

[Trapped in a room with the werewolf outside]

Sir Robert: *[to Queen Victoria]* I'm sorry Mam, it's all my fault. I should have sent you away. I tried to suggest that something was wrong... I thought you might notice. Did you think there was nothing strange about my household staff?

The Doctor: Well, they were bald, athletic.. your wife's away, I just thought you were happy...

Rose: I tell you what though Mam, I bet you're not amused now.

+

The Doctor: You want weapons? We're in a library! Books, best weapons in the world. This room is the greatest arsenal we could have. Arm yourself.

+

Rose: How much is that worth?

The Doctor: They say, the wages of the entire planet for a whole week.

Rose: Good job my mum's not here or she'd be fighting the wolf off with her bare hands for that thing.

The Doctor: She'd win.

+

Queen Victoria: By the power invested in me by the Church and the State, I dub thee Sir Doctor of TARDIS. By the power invested in me by the Church and the State, I dub thee Dame Rose of the Powell Estate.

Queen Victoria: And you may think on this, also. That I am *not* amused!

Rose: *[as the Doctor admits defeat]* Yes!

+

The Doctor: But the funny thing is, Queen Victoria actually did suffer a mutation of the blood. It's historical record; she was haemophiliac - they used to call it the Royal disease. But it's always been a mystery because she didn't inherit it; her mum didn't have it, her dad didn't have it - it came from nowhere.

Rose: And what, you're saying that's a wolf bite?

The Doctor: Well... maybe haemophilia is just a Victorian euphemism.

Rose: For werewolf?

The Doctor: Could be.

Rose: Queen Victoria's a werewolf.

The Doctor: Could be. *And*, her children had the Royal disease. Maybe she gave *them* a quick nip.

Rose: So the royal family are werewolves?

The Doctor: Well, maybe not yet, a single wolf cell would take... a hundred years to mature? Might be ready by early 21st century?

Rose: Nah, that's just ridiculous. Mind you... Princess Anne...

The Doctor: I'll say no more.

Rose: *[giggling]* And if you think about it, they're *very* private. They plan *everything* in advance. They could schedule themselves round the moon, and we'd never know! *[she and the Doctor enter the TARDIS]* They like hunting! They *love* blood sport! *[as the TARDIS dematerialises]* Oh my god, they're werewolves! *[the Doctor and Rose make howling noises]*

+

Queen Victoria: ...and if this Doctor should return, then he should beware, because Torchwood will be waiting!



The head master, Mr Finch, invites a pupil into his office, after she claims to have a headache. The door closes, there is a flap of wings, and the girl screams. The Doctor, under the alias "John Smith", is undercover as a science teacher in the school. After greeting the class, he asks a few simple questions about physics, which no-one can answer except a student called Milo. The Doctor asks increasingly

difficult questions, which Milo also answers, including how to travel faster than the speed of light.

Meanwhile, Rose is working undercover in the canteen. At lunch, she goes over and talks to the Doctor, complaining about the last two days. The Doctor mentions that it was Mickey who alerted them to the strange goings-on, and that he was right. Everyone at the school seems too well-behaved, and there is something odd about the taste of the chips. Rose eats a few, saying she likes them. The school menu has been designed by Mr Finch himself to improve concentration and performance.

Another teacher, Mr Wagner, approaches one of the students, Melissa, informing her that since Milo has failed him, she will advance to the top class. He also summons another pupil, Luke, but not Kenny, who is not allowed to eat chips. After observing all this quietly, the Doctor looks up and sees Finch gazing down on the canteen floor, watching everything.

In the kitchen, Rose watches the other kitchen staff, all wearing gloves and face masks, bringing in a large barrel. Mrs Jackson, the head cook, warns them not to spill a drop. Mickey calls Rose on her mobile phone, telling her about the massive UFO activity he has discovered around the area. However, his investigations are being blocked by something called "Torchwood". Rose, in turn, tells him that the kitchen staff were all replaced three months ago. As they speak, the barrel slips, spilling something over one of the staff who starts to burn. The rest usher her into a side room. As Rose starts to phone for an ambulance, Mrs Jackson tells her not to worry — the woman is all right, even as Rose hears screams and sees lots of smoke appear. Rose glances down at the barrel, which is leaking a golden, oily substance. In the Maths room, Wagner tells the children at their computers to put their headphones on. The screens flicker on, and the monitors begin to display a rotating green cube with rapidly scrolling, alien-looking symbols. The children start to type on their keyboards with incredible speed.

Finch escorts a journalist, Sarah Jane Smith, around the school. Sarah has been assigned to write a profile on him, and Finch explains to her one of his policy changes, which has been to make school dinners free, but compulsory. In the staff room, the Doctor is speaking to Mr Parsons, head of History, who tells him of the extraordinary knowledge of his students since Finch became Headmaster and that, since Finch's arrival, seven members of staff have caught the flu, and have been replaced by strange new teachers. The exception was that the teacher the Doctor replaced, who resigned when a winning lottery ticket was posted through her door at midnight.

The Doctor smiles when he sees Finch bring Sarah into the room. When he introduces himself as John Smith, Sarah remarks that she once knew a man who went by that name. When she finds that he is a new teacher, she starts asking him if he has noticed anything odd. The Doctor is delighted that she has not lost her inquisitive nature, although he does not reveal his identity to her.

Kenny goes into the Maths room, and to his shock, he sees a bat-like creature beneath one of the desks, which transforms rapidly into Mr Wagner. The teacher tells Kenny to leave, and the boy retreats hastily. School ends for the day, and night falls. Sarah breaks into the school to investigate, as the Doctor, Rose and Mickey do the same. The Doctor sends Mickey to the Maths room and Rose to get a sample of the oil while he checks the headmaster's office. All three hear the sounds of flapping, and the occasional shriek, and see winged shadows flitting across walls.

Sarah notices she is being watched, and enters a store room. To her shock she sees the TARDIS standing there. Backing out, she sees "John Smith", who calls her "Sarah Jane", and she realises it really is the Doctor. After a brief exchange, they hear a piercing scream and run towards the sound, meeting Rose along the way. The Doctor introduces the two women, and Rose is immediately jealous. The scream turns out to be Mickey, who opened a cupboard only to see vacuum-packed yellow rats tumble out. Sarah surmises that the rats are for dissection, but Rose retorts that rat dissection has not been done in schools for years, making a snide dig at Sarah's age. As they head for Finch's office, Mickey welcomes the Doctor to every man's worst nightmare — "the missus and the ex".



The Doctor suggests that the rats may be food for something, and when they enter Finch's office, they see thirteen large, bat-like creatures hanging from the ceiling, asleep. They back out hurriedly, but as they shut the door, one of the creatures wakes up and shrieks. They run outside, and the Doctor tells them they have to go back in so that he can use the TARDIS to analyse the oil sample Rose procured. Sarah tells the Doctor that she may have something that can help him, and takes him to her car, revealing an inactive and rusty K-9 Mark III, with one of his side panels missing. Sarah explains that one day the robot dog just stopped working, and that she could not repair the advanced technology inside it.

Not knowing that they are being watched by Finch and another bat-creature, they go in Sarah's car to a nearby café, where the Doctor works on repairing K-9. Mickey teases Rose about her jealousy, while Sarah asks the Doctor why he never came back for her. The Doctor tries to brush it off, saying that she was getting on with her life. Sarah replies that he was her life. The hardest thing was adjusting back to mundane life after all she had seen. She asks him why he could not have come back, and the Doctor turns serious and does not answer.

K-9 comes back to life, and recognises the Doctor as its master. He dips his finger in some of the oil and smears it on K-9's sensor. Analysing it, K-9 determines it is Krillitane oil. The creatures are Krillitanes, a composite species which take the best physical parts of other species they conquer. The Doctor did not recognise them because they looked like long-necked humans during his last encounter with them. He realises that the Krillitanes are doing something to the children.

As they leave the café, Rose asks the Doctor if Sarah is her future; and whether she will be left behind like all his other companions. The Doctor tells her he did not go back for Sarah because it would have been too hard — while humans age and die, Time Lords are almost immortal. Rose can spend the rest of her life with him, but he cannot spend the rest of his life with her. Finch hears the phrase "Time Lord" and sends the other Krillitane towards them, but the Doctor raises his hand and strangely, the creature swoops away without harming anyone.

The next day they all return to the school. The Doctor sends Rose and Sarah to discover what is inside the computers, and tells Mickey to stay in the car with K-9 as surveillance — a task Mickey compares to being "sent to the back of the class with the safety scissors and glitter". The Doctor is going to have a word with Finch. The two confront each other at the swimming pool.



Finch confirms that he is a Krillitane named Brother Lassar; the wings being a recent addition to their form, having been obtained from the invasion of Bessan ten generations ago. What the Doctor sees as human is just a morphic illusion.

Surprised to see a Time Lord, Finch refers to them as a race of pompous, dusty senators, afraid of change and chaos, and now all but extinct. He can sense, however, that the Doctor is different, but still refuses to reveal his plans, challenging the Doctor to work it out. Finch says that they are not enemies, and asks if the Doctor would declare war on them. The Doctor quietly replies that he had much more mercy when he was younger, and this is their only warning. Finch promises, however, that the next time they meet, the Doctor will join with him.

Working on the computers, Sarah and Rose begin to argue about who has had more experience travelling with the Doctor, yelling the names of the different monsters they have met. Both of them soon realise the argument is pointless and bond by comparing notes on the Doctor, bursting into laughter when he enters, much to his consternation. Finch tells the other Krillitanes that they are moving to the final phase. The school will be sealed, and they will become gods. Even though it is break time, the PA system calls all pupils to class and all staff to the staff room. The pupils all appear strangely happy that the break has ended early, except Kenny, who hesitates, eventually following the others inside. Meanwhile, the Krillitanes begin by devouring the rest of the staff.

In the Maths room, the Doctor finds the computers fixed with a deadlock seal, something which even the sonic screwdriver cannot breach. Finch seals all the school's exits while Wagner activates the computer programme which the children begin running again. Kenny finds himself unable to escape the school building, but attracts Mickey's attention. Mickey reactivates K-9, asking it if it has some way to get in the school, and K-9 reminds Mickey thrice that he is in a car, much to Mickey's annoyance. Finally, though, Mickey gets K-9's meaning, and tells Kenny to stand back. Meanwhile, Rose, Sarah and the Doctor watch the symbols flash on a large screen, and the Doctor works out what it is. The Krillitanes are trying to solve the Skasis Paradigm.

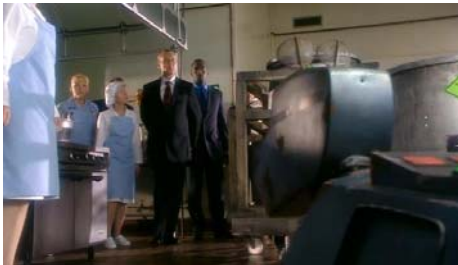


The Doctor explains that the Paradigm is the god-maker, the Universal Theory. Whoever solves it will be able to control the building blocks of the universe: all of time and space. The Krillitanes are boosting the children's intelligence with the oil, using them and their imaginations as a giant processing device. Finch appears at this point, asking the Doctor to join them, tempting the Doctor with the ability to change the universe, to save everyone, even restore the Time Lords. He also offers Sarah and Rose the chance to remain with the Doctor forever, never growing old, so he need never be lonely.

For a moment the Doctor appears tempted, but Sarah tells him that pain and loss define them as much as happiness or love. Everything has its time, and everything ends, whether a world or a relationship. The Doctor picks up a chair and hurls it at the screen, smashing it. He tells Rose and Sarah to get out. Mickey crashes the car through the front doors of the school and he and Kenny run in towards the pupils.

Finch shrieks, summoning the other Krillitanes, who transform into their bat-forms. Mickey and Kenny meet the others and run into the dinner hall, pursued by the bat creatures. Finch tells them he wants the Doctor alive, but to eat the others. As the Krillitanes attack, a laser bolt shoots one of them down. K-9 appears in the doorway, blaster at the ready. The Doctor tells K-9 to hold them off while they retreat.

However, K-9's battery is failing, and Finch tells the others to ignore "the shooty dog thing" and get the others. In the physics lab, the Doctor realises that the answer is to use the oil. The Krillitanes have changed their physiology so often that even their own oil is toxic to them now. The Krillitanes start bashing down the door. The Doctor tells Mickey to get the children



unplugged and evacuated. Kenny triggers the fire alarm, the high pitched sound hurting the bat-like ears of the Krillitanes and stunning them long enough to get past to the kitchens.

Mickey unplugs the computers and gets the children out of the school. In the kitchens, the Doctor discovers the barrels of oil are deadlock sealed. The Doctor gets the others out while he and K-9 stay behind. K-9 tells the Doctor that the barrels will not withstand a direct hit from its laser, but as its batteries are weak, it has to remain nearby. The Doctor protests, knowing that K-9 will be caught in the explosion, but the dog replies there is no alternative. Sadly, the Doctor bids K-9 good-bye, and calls it a good dog.

The Doctor takes Sarah's hand and while she asks about K-9, drags her away from the school. Finch and his brethren enter the kitchen in human form, searching for the Doctor. Finch mocks K-9 when he sees it, but K-9 shoots a barrel, spilling the toxic oil over the aliens. Finch snarls that K-9 is a "bad dog"; it replies, "Affirmative." The explosion takes out a large chunk of the school. The pupils cheer the school's destruction, and hail Kenny as the hero who did it. Sarah weeps over K-9's sacrifice as the Doctor comforts her.

Later, Sarah enters the TARDIS, which is standing in a park. Rose suggests that Sarah joins them, but Sarah declines, saying it is time she found a life of her own. Mickey asks if he could join them in the TARDIS. Sarah says they need a Smith aboard the TARDIS, and despite Rose mouthing "no", the Doctor agrees. Rose does not look pleased. Before she goes, Sarah tells Rose to stay with the Doctor, and that some things are worth getting a heart broken for. She adds that someday, if Rose needs to, she should find her.

Outside, Sarah thanks the Doctor for her time with him. The Doctor asks if there had been anyone special, and Sarah tells him that there was this one man, who she travelled with for a while, but he was a tough act to follow. She asks him to say good-bye this time, and he does, hugging her tightly. Sarah watches the TARDIS disappear, and as it does so, K-9 is revealed. It informs Sarah that the Doctor rebuilt its systems. Sarah notes, smiling, that K-9 has been replaced by a brand-new model — something the Doctor tends to do. Happily, she orders K-9 home. They have work to do.

CONTINUITY

- When the new *Doctor Who* series began, there was debate as to whether it actually was a continuation of the earlier 1963–89 series and 1996 television movie. Despite Davies' assurances in interviews, there was little on-screen evidence to support this until *School Reunion*.
- Besides the return of Sarah Jane and K-9, the episode also confirmed that the current Doctor was the tenth incarnation (as well as reiterating the canonicity of the spin-off *K-9 & Company*). There are also acknowledgments that the Doctor has had many companions and that the current TARDIS has been "redecorated". As noted above, there are direct references to stories in the Third and Fourth Doctor eras (in particular *The Hand of Fear*, Sarah Jane's final regular appearance), while Sarah Jane's investigative ways harken back to her earliest appearances in the series.
- The Doctor says "Correct-a-mundo" in class, adding, "A word I have never used before and, hopefully, never will again." In the *New Series Adventures* novel *The Feast of the Drowned* he used the phrase "Ace-a-mundo", and makes an almost identical comment on it. "Correct-a-mundo" was a catchphrase used by the character Fonzie on the US television series *Happy Days*, and also repeated by Samuel L. Jackson's character in the film *Pulp Fiction*.
- On the Deffry Vale website it states the Doctor previously taught Physics in Shoreditch, the location of Coal Hill School from the very first *Doctor Who* episode, *An Unearthly Child*. Presumably this is a cover story, as none of the Doctor's incarnations were ever seen on screen being employed, or even teaching there.
- The bat-like Krillitanes bear some resemblance to the Malevilus, powerful aliens who established a Roman Empire on a parallel Earth that eventually conquered the galaxy, from the *Doctor Who Weekly* comic strip story *Doctor Who and the Iron Legion* (DWW #1-#8).
- The Krillitanes try to solve an equation that would allow them to control the building blocks of the universe. Similarly, in *Logopolis* the mathematicians of Logopolis use block transfer computations to model reality, being able to alter the physical size of the TARDIS as well as creating "charged vacuum emboitments" in space-time.
- When Finch tempts the Doctor with the power of the Skasas Paradigm, the Doctor muses that he could "stop the war". This is the Tenth Doctor's first allusion to the Time War.
- As Wagner recruits students for his advanced class, he mentions that Milo "has failed" him. According to the commentary, a scene cut from the broadcast showed Milo falling over on his desk, his brain being "shorted out", explaining this scene.
- When Mickey disconnects the power from the computer terminals and tells the pupils to get out, they are still wearing their earphones. In the next shot, as they rise from their seats, they are not. The computers also do not switch off until slightly after the power is disconnected.
- Though Rose seems initially surprised and annoyed that she wasn't the Doctor's first companion, the Ninth Doctor said to her in *The Empty Child* that he has "travelled with a lot of people".
- This is the first time that companions from the original series of *Doctor Who* appear in the new series. Sarah and K-9 featured together in *K-9 & Company*, an unsuccessful pilot for a spin-off series in 1981, and were last seen in the 20th anniversary special, *The Five Doctors* (1983).
- The Tenth Doctor says that he has regenerated "half a dozen times" since he and Sarah last met. This comment, and Sarah's remarks about being left in "Croydon", suggest that Sarah has not seen the Doctor since the events of *The Hand of Fear* (when the Doctor was in his fourth incarnation).

- Sarah mentions the events of *The Christmas Invasion*, which, based on the timeline established in 2005 series, probably places the events of the episode sometime in 2007.
- Sarah tells the Doctor, "I thought you died!" In *The Brain of Morbius* (1976), Sarah also says this, and the Fourth Doctor replies, "You're always thinking that." On several occasions in the series, Sarah comes across the Doctor's apparently lifeless body only for the Doctor to wake up.
- Sarah says that the Doctor dropped her off in Aberdeen instead of South Croydon as was his intention. This occurred at the end of *The Hand of Fear*, Sarah's last regular appearance as a companion. (The actual location used for this scene was in Stokefield Close, Thornbury, Gloucestershire.) The Aberdeen comment concludes a joke that was left hanging for 30 years: at the end of *The Hand of Fear*, after the TARDIS dematerialises behind her, Sarah realises that the Doctor must have gotten the coordinates wrong (yet again) because her surroundings do not look like Croydon; this episode reveals that it was Aberdeen instead.
- When explaining to the Doctor why she has not repaired K-9, Sarah says that getting spare parts for him is harder than getting them for a Mini Metro, the model of car that she drove when last seen in *K-9 & Company*. (Metro spare parts have been quite difficult to obtain since the MG Rover Group collapsed into insolvency in 2005.)
- While trying to one-up each other in the types of unbelievable things they have seen, Sarah tells Rose that she has encountered the Daleks (in *Death to the Daleks* and *Genesis of the Daleks*). She also mentions "mummies" (*Pyramids of Mars*), "lots of robots" (*Robot*, *The Sontaran Experiment*, *The Android Invasion* and others), "anti-matter monsters" (*Planet of Evil*), "dinosaurs" (*Invasion of the Dinosaurs*), and "the Loch Ness Monster" (*Terror of the Zygons*). Rose counters by claiming to have met "ghosts" (*The Unquiet Dead*), "Slitheen in Downing Street" (*Aliens of London* and *World War Three*), "the [Dalek] Emperor" (*The Parting of the Ways*), "gas-masked zombies" (*The Empty Child* and *The Doctor Dances*) and a "werewolf" (*Tooth and Claw*). Rose finally concedes at the mention of the Loch Ness Monster, saying, "...Seriously?"
- Sarah tells the Doctor that "everything has its time, and everything ends." This echoes the Doctor's own words in *The End of the World* and *New Earth*. The Fourth Doctor also expressed the sentiment that death is the price of progress in *The Brain of Morbius* when facing the immortal and unchanging Sisterhood of Karn.
- During the farewell scene between the Doctor and Sarah in the park, the soundtrack plays a slower, instrumental version of "Song for Ten" from *The Christmas Invasion*. Sarah tells the Doctor that she enjoyed her time with him and "wouldn't have missed it for the world." This is the same phrase that Rose uses in the episode *Dalek*.
- Sarah seems to believe that she will never have any grandchildren. In the short story *Lily* by Jackie Marshall, in *Big Finish's Short Trips* audio play *A Christmas Treasury*, the Fifth Doctor pays a visit to an older Sarah, who has a daughter, Lauren, and an autistic granddaughter, Lily; Lauren's father is not named.
- Sarah's last line in the episode is "We've got work to do." This was also the last line of the original series run, at the conclusion of the Seventh Doctor story *Survival* (1989).
- Sarah Jane and K-9 next appeared in *The Sarah Jane Adventures*, a new CBBC series focussing on Sarah Jane, played by Sladen. A special written by Russell T. Davies and Gareth Roberts aired on January 1, 2007, with a full series to follow later in the year. K-9 appeared in the special, but will not appear in the series. This may be due to the concurrent development of *K-9 Adventures*, which is not associated with the BBC and will not feature any *Doctor Who* connections beyond K-9 himself.

- Both K-9 props used in the episode are original props from the 1970s: one is used for stationary shots and the other for mobile ones. The fake innards of the stationary prop have been redesigned to match the style of Gallifreyan technology introduced in the new series.
- As noted by David Tennant on the DVD commentary, this episode is the first time K-9's visor light has flashed as he spoke (as with a Dalek's ear lamps).
- Rose describes K-9 Mark III's appearance as a bit "disco" (the model was designed in the 1970s). The Doctor defends K-9 saying, "that was cutting edge in the year 5000."
- The first K-9 unit, introduced in *The Invisible Enemy* (1977), a story set in the year 5000, was built by Professor Marius. This is a particularly significant period in the Whoniverse, being the time of the Great Breakout, an expansionistic period where mankind headed for the stars (*The Invisible Enemy*) as well as the home era of Jack Harkness. Other historical events of the 51st century include a new ice age, a near world war, early experiments in time travel, the establishment of the Time Agents and the rise and fall of the villainous Magnus Greel (*The Talons of Weng-Chiang*). Parts of the next episode, *The Girl in the Fireplace*, take place in this era as well.
- K-9 Mark III's "death" marks it as the fourth companion, or fifth if one counts Sara Kingdom, to die permanently in the television series, after Katarina (and Sara Kingdom) in *The Daleks' Master Plan* (1965), Adric in *Earthshock* (1982), and Kamelion in *Planet of Fire* (1984), although K-9's apparent "death" is not witnessed on screen. (Peri, an assistant of the Sixth Doctor was seen to die at the end of the *Mindwarp* section of *The Trial of a Time Lord* (1986), but it was revealed that she had in fact lived and gone to live with King Yrcanos at the end of *The Ultimate Foe* segment of the arc.)
- K-9 is rebuilt at the end of the episode as K-9 Mark IV (Sarah says it is a "brand new model" and K-9 affirms this), which has improved capabilities, one of them being "omniflexible hyperlink facilities".
- The Doctor says that Mickey summoned them to investigate the school. This refers to the *Tardisode* for this episode, when Mickey puts a call to Rose, asking her and the Doctor for some help, mentioning a school which has had UFO sightings around it.
- Mickey checks the Internet for information on UFO sightings but further information is denied by Torchwood. Torchwood also blocked his access in the *Tardisode*. Where Mickey is accessing this is not specified, although in the commentary Raynor claims it is supposed to be a cybercafé. On the wall behind Mickey can be seen the words: "Because Friends Stick Together". This same motto appears on Mickey's website.
- Mickey finally joins the TARDIS crew as a companion, after several appearances dating back to *Rose* (2005). Counting the two-parter *The Empty Child* and *The Doctor Dances* (2005) as one story, the last companion to be introduced in a story different from the one in which they joined the crew was Nyssa. She first appeared in *The Keeper of Traken* (1981) and joined in the next story, *Logopolis*.
- Although Rose is visibly upset at the idea of Mickey joining the TARDIS crew, this is not explored in the subsequent episodes, with Rose shown enjoying Mickey's company in the next story, *The Girl in the Fireplace*.

PRODUCTION

- According to an interview with writer Toby Whithouse in *Doctor Who Magazine* #367, this episode had the working title "Black Ops". The original storyline submission for the episode involved the Doctor meeting Sarah while investigating events at an army base neighbouring an isolated village. The change of location to a school was suggested by Russell T. Davies.

- The primary location for the school filming was Duffryn High School in Newport. 70 pupils from the school worked as extras during the filming, and met the episode's stars. Dyffryn is a Welsh word which means "valley" in English, while Deffro means "awakening". Some other scenes were filmed at Fitzalan High School in Cardiff.
- The BBC registered the following domain names: sarahjanesmith.org.uk; deffryvale.com; deffryvale.co.uk; deffryvaleschool.org.uk, although only the latter two have active websites.
- The episode has been nominated for the 2007 Hugo Award for Best Dramatic Presentation, Short Form.

OUTSIDE REFERENCES

- The Doctor greets his class and asks them, "Are we sitting comfortably?" This is derived from the catchphrase, "Are you sitting comfortably? Then I'll begin," popularised by the 1950-1982 BBC Radio series *Listen with Mother*, which began every episode with those words. This phrase was later parodied by the Wire in the episode *The Idiot's Lantern*. Professor Stephen Falken also uses this phrase before beginning his lecture regarding dinosaurs in the movie *War Games*.
- The Doctor claims he expected the kids to all be "happy slapping hoodies with ASBOs and ring tones", making a reference to current chav stereotypes in British schools (to which the Lady Cassandra likened Rose in *New Earth*).
- The music playing in the café is "Love Will Tear Us Apart" by Joy Division.
- According to the "Production Notes" column in *Doctor Who Magazine*, Finch's line was originally "Get the shooty dog thing." While the script was later changed so the Krillitane did not attack K9 at this point, the line was accidentally unchanged. The "for-" was added in post-production.

QUOTES

The Doctor: Good morning, class... Are we sitting comfortably?

+

The Doctor: *[posing as a teacher, introducing himself to class]* So... Physics! Physics, eh? Physics! Phyyysics! Physics, Physics, Physics, Physics, Physics Physics, Physics, Physics, Physics... I hope you're getting all this down!

+

The Doctor: Correctamundo! A word I've never used before, and hopefully never will again...

+

[After Mickey screams when finding a cupboard full of shrink-wrapped rats]

The Doctor: And you decided to scream?

Mickey: It took me by surprise!

The Doctor: Like a little girl?

Mickey: It was dark! I was covered in rats!

The Doctor: Nine, maybe ten years old. I'm seeing pigtails, frilly skirt...

+

Sarah: I used to travel with the Doctor.

Rose: Funny, he's never mentioned you.

[To the Doctor, on Sarah and Rose meeting]

Mickey: Aww, mate! The missus and the ex! Welcome to every man's worst nightmare!

+

The Doctor: K-9! Rose Tyler, Mickey Smith, allow me to introduce K-9! Well, K-9 Mark III, to be precise.

Rose: Why does he look so... disco?

The Doctor: Oi! Listen, in the year 5000, this was cutting edge! What's happened to him?

Sarah: One day, just *phut*, nothing!

The Doctor: Well, didn't you try and get him repaired?!

Sarah: It's not like getting parts for a Mini Metro! Plus the technology inside him could rewrite human science - I couldn't show him to anyone!

The Doctor: [mollycoddling an inactive K-9] Aww...what has the nasty lady done to you, eh?

+

The Doctor: They're Krillitanes. That's *bad*. Imagine how *bad* things could possibly get, and then add another suitcase full of *bad*.

+

Mickey: I'm their Man in Havana! I'm their technical support! I'm... [realises] Oh my God! I'm the tin dog!

+

Rose: How many of us have there been travelling with you?

The Doctor: Does it matter?

Rose: Yeah, it does, if I'm just the latest in a long line.

The Doctor: As opposed to what?

Rose: I thought you and me were... I obviously got it wrong. I've been to the year 5 billion, right, but this... Now, this is really seeing the future. You just leave us behind. Is that what you're gonna do to me?

The Doctor: No. Not to you.

Rose: But Sarah Jane. You were that close to her once, and now, you never even mention her. Why not?

The Doctor: I don't age. I regenerate. But humans decay. You wither and you die. Imagine watching that happen to someone that you...[The Doctor breaks off]

Rose: What, Doctor?

The Doctor: You can spend the rest of your life with me...but I can't spend the rest of mine with you. I have to live on. Alone. That's the curse of the Time Lords.

+

Sarah: I saw things you wouldn't believe!

Rose: Try me.

Sarah: Mummies.

Rose: I've met ghosts.

Sarah: Robots. Lots of robots.

Rose: Slitheen. In Downing Street.

Sarah: Daleks!

Rose: [smugly] Met the Emperor.

Sarah: Anti-matter monsters!

Rose: Gas-mask zombies!

Sarah: Real living dinosaurs!

Rose: Real living werewolf!

Sarah: The. Loch Ness. Monster!

Rose: *[beat, impressed]* Seriously?

+

Rose: With you, did he do that thing where he'd explain something at, like, ninety miles per hour, and you'd go "What?" and he'd look at you like you'd just dribbled on your shirt?

Sarah: All the time! Does he still stroke bits of the TARDIS?

Rose: Yeah! Yeah, he does! I'm like, "Do you two wanna be alone?"

[Both laugh as the Doctor enters]

The Doctor: How's it going?

[Rose and Sarah laugh hysterically]

The Doctor: What? Listen, I need to find out what's programmed inside these... What? ... Stop it!

+

The Doctor: Who are you?

Mr. Finch: My name is Brother Lassar. And you?

The Doctor: The Doctor. Since when did Krillitanes have wings?

Mr. Finch: It's been in our form for nearly ten generations now. Our ancestors conquered the people of Bessan. The people there had some rather lovely wings. They made a million widows in one day - imagine that.

The Doctor: And now your shape's human.

Mr. Finch: A personal favourite, that's all.

The Doctor: And the others?

Mr. Finch: My brothers remain bat form. What you see is a simple morphic illusion; scratch the surface and the true Krillitane lies beneath. And what of the Time Lords? I always thought you were such a pompous race; ancient, dusty senators, so frightened of change and chaos. And of course they're all but extinct... Only you. The last.

The Doctor: This plan of yours. What is it?

Mr. Finch: ... You don't know?

The Doctor: That's why I'm asking.

Mr. Finch: Well show me how clever you are. Work it out.

The Doctor: *[stern]* If I don't like it. Then it will stop.

Mr. Finch: Fascinating. Your people were peaceful to the point of indolence... You seem to be something new. *[almost dangerous]* Would you declare war on us, Doctor?

The Doctor: I'm so old now. I used to have so much mercy. *[Beat]* You get one warning. That was it.

Mr. Finch: But we're not even enemies. Soon you will embrace us. The next time we meet, you will join with me. I promise you.

+

Mickey: Okay, no time to explain. We need to get inside the school. Do you have like, I don't know, a lock picking device?

K-9: We are in a car.

Mickey: Maybe a drill attachment?

K-9: We are in a car.

Mickey: Fat lot of good you are.

K-9: We are in a car!

Mickey: *[realises]* Wait a second. We're in a car!

[K-9 has come to the rescue of the others, attacked by Krillitanes]

K-9: Suggest you assume running mode, mistress!

[The Doctor, Rose, Mickey and Sarah flee the school hall whilst K-9 fires at the Krillitanes, who begin to attack K-9 instead]

K-9: Maximum defence mode!

Mr. Finch: *[to Krillitanes, exasperated]* Forget the shooty dog thing!

+

[K-9 is about to sacrifice himself in order to destroy the Krillitanes]

The Doctor: Goodbye, old friend.

K-9: Goodbye, Master.

The Doctor: You good dog.

K-9: Affirmative.

+

[Coming across K-9, alone in the kitchen]

Mr. Finch: The little dog with the nasty bite. *[Smugly]* Not so powerful now!

[K-9 shoots a barrel, splattering toxic Krillitane oil over the Krillitanes]

Mr. Finch: You bad dog...

K-9: *[smugly]* Affirmative!

+

Sarah Jane: Goodbye, Doctor.

The Doctor: Oh, it's not goodbye...

Sarah Jane: Say it, please. This time. Say it.

The Doctor: Goodbye... *[smiling]* my Sarah Jane! *[he hugs her tightly]*

+

[After the TARDIS disappears and K-9 is behind where it was.]

Sarah: K-9?!

K-9: Mistress?

Sarah: But you were blown up!

K-9: The Master rebuilt me. My systems are much improved with new omni-link hyperflex facilities.

Sarah: He replaced you with a brand new model.

K-9: Affirmative.

Sarah: Yeah, he does that. Come on, you. Home. We've got work to do.

K-9: Affirmative.



A woman in 18th century dress stares expectantly at a fireplace as people outside scream and run from something. A richly dressed man runs into the room and warns her to flee, as monsters are attacking the court. She refuses, telling him that she is just his mistress, and that he should go to his queen. The clock on the mantelpiece is broken, and she is expecting a visit from the only other man she has ever loved,

someone who has watched over her throughout her life. She looks into the fireplace, calling out for the "Doctor".

The TARDIS materialises in a spaceship three thousand years later and two and a half galaxies away. The Doctor, Rose and Mickey exit, the Doctor remarking about the poor repair of the spaceship as Rose wonders where the crew is. The Doctor finds a switch that opens a skylight. Through it is a starscape set against a brilliant nebula, at which Mickey marvels.

The Doctor examines the equipment and is puzzled; the warp drives are at full capacity, generating enough power to punch a hole in the universe, but the ship is motionless. The travellers wander further, smelling cooking, and find something out of place: an 18th century French fireplace, intact and properly constructed.

The Doctor looks through the fireplace, and sees a young girl looking back. He asks who she is, and she replies that her name is Reinette and that she lives in Paris in the year 1727. The Doctor confers with Mickey and Rose for a moment, telling them that it is probably a "time window" connecting the spaceship and 18th century France.

The Doctor pushes the side of the fireplace, and the wall rotates, taking him with it. Instead of finding himself on the outside hull of the ship, however, he ends up in Reinette's bedroom. He discovers from Reinette that months have gone by since she saw him last and remarks that there must be a loose connection. He also finds, to his concern, that the clock on the mantelpiece is broken, and yet there is still ticking in the room.

The Doctor works out from the volume of the ticking that it must be emanating from something the size of a fully-grown man. Whatever it is had broken the clock so that its own ticking would not be noticed. He checks under Reinette's bed and the creature beneath it pushes him back, swiftly getting up on the other side: a clockwork man wearing a mask and period dress.

Examining Reinette, the Doctor discovers that the creature has been scanning her brain, and questions why the creature would punch a hole in the universe for a young girl's brain. Reinette, shocked, turns round and asks the creature, "You want me?" The creature replies, in a distorted electronic voice, "Not yet. You are incomplete." The Doctor questions this statement, but the creature simply walks round the bed robotically. The Doctor draws his sonic screwdriver, and in turn the creature extends a large blade from within its arm.

The Doctor backs towards the fireplace and the clockwork man follows, slashing away until the blade gets caught on the mantel. The Doctor assures Reinette it is all a nightmare and not to worry, as even monsters have nightmares. When Reinette asks what monsters have nightmares about, the Doctor replies, "Me!" Pressing on the fireplace, he makes it rotate back into the ship.

Back on the spaceship, the Doctor gets a fire extinguisher gun from the wall and freezes the creature. Removing its mask, he finds, to his astonishment and delight, space-age clockwork. He remarks that it would be vandalism to disassemble such a beautiful machine, but says this would not stop him. Before he can do so, however, the clockwork man teleports away. Surmising it to be a short-range teleport and that it could still be on board, the Doctor tells Mickey and Rose not to go looking for it as he goes back through the fireplace. Once he is gone, however, the two companions immediately set off, armed with the extinguisher guns.

Back in the bedroom, the Doctor finds it very much changed, and calls out for Reinette before plucking on a harp stationed in the room. Whilst he is doing so, Reinette walks in — this time a beautiful young woman in flowing dress. The Doctor seems a bit flustered at how much she has grown, as she remarks how he has not aged. Reinette steps up to him and touches his cheek, determining that the imaginary friend of her childhood is indeed flesh and blood. She hears her name called again. With little time, she grabs the Doctor and kisses him passionately, breaking it and running off as she is called once more, as "Mademoiselle Poisson". Although startled, the Doctor still manages to place the name: Reinette Poisson, actress, courtesan, the mistress of King Louis XV and uncrowned Queen of France. A servant asks the Doctor who he is, and as he rotates the fireplace again he replies, laughing, that he is the Doctor... and he has just snogged Madame de Pompadour.

On the ship again, the Doctor is annoyed to discover that Mickey and Rose have wandered off against his orders. He goes to find them, turning a corner only to discover a large grey horse, whinnying at him. Meanwhile, searching the ship, Rose and Mickey find a human eye inside a mechanical armature, acting as a surveillance camera. Hearing beating sounds, Rose opens a hatch to discover a human heart wired into the circuitry.



With the horse tailing him, the Doctor continues exploring the ship, opening a set of double doors that leads into another time window, this time into an open park in December 1744. He deduces that the doors are how the horse got onto the ship. He surreptitiously observes Reinette from behind a marble balustrade. Reinette is walking with a friend, Katherine, discussing the imminent death of King Louis' mistress, Madame de Châteauroux and how the king will be seeking a new one. He ducks out of the way when Reinette twice looks in his direction, seemingly sensing his presence.

On the ship, Mickey and Rose stumble across another time window, this time a mirror. Joined by the Doctor and the horse, they observe Reinette's first meeting with King Louis in February 1745. The King leaves and Reinette checks her reflection in the mirror. A nearby clock is broken, but the sound of ticking still fills the room. Reinette turns to see a figure standing motionless in the corner, and she demands to know who it is. The figure turns to reveal a female android similar to the male one she encountered years earlier.

The Doctor grabs a fire extinguisher gun and steps through the time window, greeting Reinette before freezing the clockwork woman. However, this model starts to melt the ice almost immediately, and starts up again. The Doctor asks it to identify itself, but it does not answer. The Doctor then asks Reinette to order it to respond, since the clockwork man appeared to obey her. She does so, and the creature replies that the ship was damaged in an ion storm, but could not be repaired as they "did not have the parts".

Since the clockwork androids were programmed to repair the ship at all costs, and no proper parts were available, they scavenged those parts from the crew, wiring their organs into the ship's machinery. The combination of flesh and heat from the machinery explains the smell of cooking the travellers encountered on the flight deck.

However, one more part is required: Reinette, but they have not taken her because she is "incomplete". Rose asks why choose Reinette, but the clockwork woman simply replies that they are the same. Angered, Reinette orders the creature to leave, and it teleports away. The Doctor quickly orders Rose and Mickey back through the mirror to look for the creature, and to take the horse (which the Doctor has named Arthur) with them. However, Mickey and Rose are swiftly captured by the clockwork robots, who render them unconscious.

Meanwhile, the Doctor reads Reinette's mind to find out what the androids are looking for. He finds out that the clockwork creatures have not yet taken her because she is not old enough. Reinette starts referring to a lonely childhood, and addresses the Doctor by name although he has never revealed it to her. He realises in shock that she is also reading *his* mind, and that it is *his* childhood to which she is referring. Reinette calls him "my lonely Doctor", and asks him to



dance with her. The Doctor refuses at first, but she tells him that there comes a time that "every lonely boy must learn how to dance". She pulls him out of the room.

On the ship, Rose and Mickey awaken to find themselves strapped down and at the mercy of the clockwork creatures. Just as one is about to cut Rose open, the Doctor enters, apparently drunk from a party. He is in sunglasses, holding a goblet, wearing his tie as a bandana and singing "I Could Have Danced All Night". In this apparently inebriated state, the Doctor reveals that the clockwork creatures are waiting for Reinette to age, because when she is thirty-seven she will be the same age as the ship — and her brain, they believe, will be compatible with the ship's computers. Suddenly, the Doctor shuts down one clockwork creature with multi-grade anti-oil that was contained in the goblet. Completely sober again, he flips a lever that switches the rest off before freeing Rose and Mickey with his sonic screwdriver.

The Doctor tries to turn the other time windows off, but an override is present. A clockwork message comes in and he realises that there is still one creature in the 18th century with Reinette. The clockwork creatures power up again and declare, "She is complete. It begins." They teleport away; one of them has found the right time window.

Rose visits Reinette in 1753, five years before her thirty-seventh birthday, warning her that the clockwork creatures will be here sometime after that day. Rose tries to explain the situation and, impressively, Reinette quickly grasps the concept of the time windows and how the Doctor can move between the moments of her life without aging. Rose tells Reinette to stall the clockwork creatures when they arrive until the Doctor can get there. When she tells Reinette that her life was not supposed to have monsters, Reinette grows angry. She says that it may be that one cannot have the Doctor without the monsters, but one can tolerate demons for the sake of an angel.

Mickey emerges from behind a tapestry, telling Rose that they have found the time window for Reinette's thirty-seventh birthday and the clockwork creatures' return. Despite Rose's objections, Reinette pushes her way through the tapestry and on to the ship. She hears the screams from her future, the time when the clockwork creatures return, and realises that she must take "the slower path", living through the next five years, however much she is afraid. Before she leaves, she tells Rose what they both know: that "the Doctor is worth the monsters".

In 1758, the clockwork creatures terrorise the guests at the court. Reinette calls out into the fireplace for the Doctor. The androids come into the room, and order her to follow. She and the rest of the guests are forced into the ballroom by their attackers as the Doctor, Mickey and Rose watch helplessly through the time window, a mirror looking in on the ballroom. The clockwork creatures knew he was coming and blocked it off.

As the Doctor struggles to find a way to get in, Reinette commands attention and berates the guests for screaming in the royal ballroom of the Palace of Versailles, reminding them that they are French. She refuses to go with the clockwork creatures, saying she does not wish to set foot in their world again. They reply that they do not need her feet, and force her to her knees to



decapitate her. She defiantly says that she does not fear them, for they are merely the nightmare of her childhood — and if her nightmare can return to plague her, so can theirs.

As she speaks, a horse is heard galloping in the distance. It is the Doctor, on Arthur, riding through the time window — shattering it and breaking the portal back to the ship. Back on the ship, Mickey realises that they cannot pilot the TARDIS by themselves, and wonders how the Doctor will get back. Rose is despondent, and does not reply. Beyond the broken time window, a clockwork creature threatens the Doctor with its weapon, but the Doctor tells it to give up, for the link to the ship is broken, and thus they cannot access the parts on the ship they need to survive. After a few seconds, they all stop working.

In the 18th century, the Doctor is standing at a window, staring at the stars. Reinette joins him, and mentions how the Doctor saved her despite knowing that he would be trapped. The Doctor agrees, and starts to contemplate life in the 18th century, and how different it will be. Reinette then reveals that she had moved the original fireplace from her childhood room piece-by-piece, hoping that the Doctor would return. The Doctor sees in this an opportunity to get back to the ship. The movement would have severed the bond with the ship, keeping it undamaged whilst all the other time portals were destroyed along with the mirror. Hopefully, with the help of the loose connection, it will provide the way back.

The Doctor tries to see if the link is still there and it is, and so he asks Reinette to wish him luck as he returns. She refuses to do so even as the wall starts to rotate, and he realises too late that she does not want him to leave. He talks to her through the fireplace, asking her to pack a bag, give him two minutes and to "pick a star — any star". She goes, runs excitedly to a large window, and looks out at the stars in anticipation, and the Doctor gleefully runs off. He finds Rose and Mickey and tells them to get into the TARDIS, and he will explain later. However, when he returns through the fireplace after barely two minutes, Reinette is not there to meet him. Instead, he finds King Louis at the window, who tells him in a sombre voice that the Doctor has just missed Reinette — she is on her way to Paris — and gazes out of the window at her departing carriage.

As the King continues to speak, recalling what Reinette has told him about the Doctor and how much she was looking forward to seeing him, the Doctor realises that Reinette has recently died. Six years have passed since that last meeting; it is now April 1764. The Doctor then sees the carriage, which is the hearse carrying Reinette away from Versailles for the last time. King



Louis gives the Doctor a parting letter from Reinette. He asks what she wrote in the letter, but the Doctor puts the envelope into his jacket pocket without answering. King Louis understands, and the Doctor quietly returns to the future, and the TARDIS.

As he enters, Rose asks why the clockwork creatures thought they could repair the ship with the head of Madame de Pompadour. The Doctor replies that they will probably never know; perhaps it was a computer error. He continues, in muted tones, that the TARDIS will close the remaining time windows. Rose asks if he is all right. The Doctor replies, unconvincingly, that he is always all right. Mickey diplomatically suggests that Rose show him around the rest of the TARDIS, in order to leave the Doctor on his own for a while.

When they have both left, the Doctor reads the letter. In it, Reinette wishes that the Doctor will return, although she recognises that he probably will not. However, she continues to hope, and asks him to hurry as her days grow short, referring to him as "my love" and her "lonely angel". Slowly, he returns the letter to his jacket, and watches the TARDIS console screen, which shows the fireplace being put out, permanently severing the link.

The TARDIS then dematerialises from the ship, revealing behind it a framed portrait of Reinette. As the now lifeless ship drifts through space, the reason the clockwork creatures believed they needed Reinette's brain is revealed in its name: the *SS Madame de Pompadour*.

CONTINUITY

- This episode appears to follow immediately from *School Reunion*, since Mickey says he got a spaceship on his "first go" as he exits the TARDIS with the Doctor and Rose. Nevertheless, Moffat reveals on the commentary for this episode that when he wrote it he had not yet read the end of *School Reunion*, hence the lack of continuing animosity shown towards Mickey by Rose after he joins the TARDIS crew.
- The spaceship in this story is from the 51st century. This is a particularly significant period in the *Doctor Who* fictional universe, being the time of the Great Breakout, an expansionistic period where mankind headed for the stars (*The Invisible Enemy*) as well as the home era of Jack Harkness and K-9. Other historical events of the 51st century include a new ice age, a near world war, early experiments in time travel, the establishment of the Time Agents and the rise and fall of the villainous Magnus Greel (*The Talons of Weng-Chiang*).
- The idea of a time traveller drifting in and out of a person's life is also present in Moffat's Bernice Summerfield short story *The Least Important Man*, published in the *The Dead Men Diaries* anthology. There, Bernice (who is from the 26th century) uses a quantum imager to recreate the life of a 20th century man, who then sees her as a ghostly figure appearing at key moments throughout his life.
- Writer Steven Moffat had (according to David Tennant) wanted Arthur the horse to become a companion, but this never happened.

- The Doctor responds to the question "What do monsters have nightmares about?" with "Me!" The Seventh Doctor said the same thing in Moffat's short story *Continuity Errors* (from *Decalog* 3), based on a line in Paul Cornell's *Virgin New Adventures* novel *Love and War*. Cornell also wrote the episodes *Father's Day*, and *Human Nature* (an adaptation of his fifth *Virgin New Adventures* novel.)
- Before they are attacked by the clockwork androids, Rose and Mickey briefly discuss the women with whom the Doctor has had relationships, including Sarah Jane Smith, Madame de Pompadour and Cleopatra, whom Mickey claims the Doctor called Cleo.
- Clockwork robots and androids also appear in the Second Doctor story *The Mind Robber*, the *Eighth Doctor Adventures* novel *Anachrophobia* by Jonathan Morris, the *New Series Adventures* novel *The Clockwise Man* by Justin Richards, and the *Big Finish Productions* audio play *Time Works* by Steve Lyons.
- The Doctor reads Madame de Pompadour's mind in this episode — the first time that this specific power of his has been shown in *Doctor Who*, although it has been previously implied that Time Lords possess some degree of psychic ability. Susan Foreman showed psychic abilities in *The Sensorites*, and in *The Deadly Assassin*, the Doctor mentions that Time Lords are telepathic. In *The Three Doctors* and *The Five Doctors*, the various incarnations of the Doctor made telepathic contact to update each other on the situation. The TARDIS has telepathic circuits, the Doctor using these to contact the Time Lords at the end of *Frontier in Space*. The Doctor also contacted the Time Lords by going into a trance and creating an assembling box (suggesting telekinesis as well) in *The War Games*. In *Love and War*, the Doctor uses a similar method to read the mind of his companion Bernice Summerfield.
- After reading the Doctor's mind, Reinette says "Doctor who?", a reference both to the series' title and to the long-running mystery about the Doctor's actual name. She also says that it is "more than just a secret", but does not elaborate further. In the commentary, Moffat says that he wrote because he believes that, as the Doctor does not tell even his closest companions his name, there must be a "dreadful secret" about it. According to the commentary on the "Complete Second Series DVD" release, Sophia Myles admits she did not initially realize that the character's name is not "Doctor Who" and initially read the line as if she was stating his proper name.
- The method by which the Doctor reads Reinette's mind is similar to the "mind meld" used by Mr Spock in *Star Trek*. Spock is mentioned as a fictional character in Moffat's previous episode *The Empty Child*.
- Moffat revisits a number of elements from his earlier scripts for the 2005 series, like the theme of well-meaning but mistaken technology featured in *The Empty Child* and *The Doctor Dances*. More direct references include the use of "dancing" as a metaphor for sex, the Doctor's taste for bananas (he claims to have invented the banana daiquiri during the party in 17th century France) and him lamenting the fact that his companions are always wandering off on their own. The Doctor also alludes to having a lonely childhood in *The Empty Child*. Other references to the 2005 series include the Doctor describing Reinette as "Fantastic" and Rose recalling the Daleks' name for the Doctor ("The Oncoming Storm", from *The Parting of the Ways*).
- While trying to sever the time windows, the Doctor searches his person for "Zeus plugs". Zeus plugs were one of the tools the Fourth Doctor asked Sarah Jane Smith to hand to him while he repaired the TARDIS controls in her farewell scene at the end of *The Hand of Fear*.
- There is no Torchwood reference in this episode, unlike the earlier episodes in the 2006 series. According to the commentary, this is because Russell T. Davies did not tell Moffat to drop the word in the script.

PRODUCTION

- In a "Production Notes" column for *Doctor Who Magazine* #363, writer Steven Moffat stated that the working titles for the episode were "Madame de Pompadour", "Every Tick of My Heart" and "Reinette and the Lonely Angel".
- In an interview with *The Independent*, Russell T. Davies described this episode as "practically a love story for the Doctor... It's very understated, very beautifully done, but it's nonetheless a Time Lord falling in love and Rose's reaction to him falling in love with someone else."
- Some of the scenes at Versailles, including the ballroom, were filmed at Ragley Hall in Warwickshire in late October 2005. The scene in the gardens of Versailles was filmed at Dyffryn Gardens near Cardiff, as were some other interiors.
- Two horses were used in the episode: one (named Bolero) for the scenes in close quarters on the spaceship, and another (actually named Arthur) for the jump. As seen in *Doctor Who Confidential*, the horse was not allowed to set foot in the ballroom in the climactic scene. The various elements of the Doctor riding Arthur through the mirror (the horse, the mirror breaking and the reactions of the extras in the ballroom) all had to be filmed at separate times and then composited together; Tennant's head was superimposed upon that of the stunt rider in post-production.
- Myles and Tennant started dating after working together on this story, according to an interview with Myles on GMTV (25 April 2006). They first met on the set of *Foyle's War*. It is rumoured she carries a "Doctor Who" doll in her handbag. Subsequently, Myles continued as a behind-the-scenes presence on the set; the Series 2 DVD release includes video diary entries by David Tennant that show Myles visiting the set during filming of other episodes, and Myles appears to have also been given Tennant's camera to film some segments (such as one in which Tennant gets his first look at his *Doctor Who* action figure). In the podcast commentary for *The Runaway Bride*, Tennant stated that Myles performed the role of Donna Noble during the cast's initial read-through because actress Catherine Tate was not available.
- According to Noel Clarke in the *Doctor Who Confidential* episode *From Zero to Hero*, the art department had labelled the fire extinguishers in this episode with a warning: "Do not use to cool drinks, freeze food, win arguments, or create Christmas grotto decorations."
- The portrait seen at the end of this episode was painted by Cardiff-based artist Amanda Clegg.
- The script for this episode has been nominated for the 2006 Nebula Award.
- The episode has been nominated for the 2007 Hugo Award for Best Dramatic Presentation, Short Form.

OUTSIDE REFERENCES

- The young Jeanne-Antoinette Poisson calls herself "Reinette" in 1728, whereas in reality the nickname (meaning "Little Queen") was not given to her until 1730.
- Steven Moffat states on the *Doctor Who Confidential* episode *Script to Screen* that the clockwork people were inspired by The Turk, a clockwork man who played chess around the same period (and which was later revealed to be a hoax).
- The plot for this episode is reminiscent of Audrey Niffenegger's novel *The Time Traveler's Wife*, which describes a romance between a man who randomly jumps in and out of a woman's life at various points along her timeline (including her childhood), while she has to live her life linearly.

- The two-speed timeline also appears in the children's novel *Tom's Midnight Garden*: the protagonist steps back in time and the girl he meets ages by years between each contact, while only days pass for him. In the novel *Lightning* by Dean Koontz, a time traveller from forty years in the past repeatedly jumps into a young girl's life to protect her. She comes to think of him as her "guardian angel" and they eventually fall in love when she is in her thirties and he visits her for the last time. A variation of the time-travelling visitor theme can also be found in the *Star Trek: Deep Space Nine* episode *The Visitor*.
- After discovering the link to Reinette's bedroom, the Doctor describes it as a "spatio-temporal hyperlink", a term which he then admits he just made up as he did not want to just call it a "magic door". In the *Red Dwarf* episode *Stasis Leak*, the crew find a similar portal back into the past, which Lister and Rimmer attempt to describe to The Cat in a series of technical and scientific explanations, none of which he understands, until they finally resort to describing it as "a gateway to the past" and he understands it as a "magic door".
- The plot element involving Arthur bears a resemblance to an incident in the novel *Dirk Gently's Holistic Detective Agency*, written by former *Doctor Who* script editor Douglas Adams. In it, a horse ends up in 20th century Cambridge after accidentally wandering into a time machine belonging to Professor Chronotis. Whilst Chronotis's back-story is not given in the novel, the never-completed *Doctor Who* serial, *Shada* (also written by Adams), features the same character, explicitly identified as a Time Lord and his time machine as a TARDIS.
- Throughout this episode, Mickey wears a T-shirt which has a picture of the Nintendo Entertainment System controller over the caption, "Know Your Roots". This particular T-shirt, a limited edition, could be obtained either by subscribing to the British *Nintendo Official Magazine*, or by being purchased at selected Gamestation outlets. In *Doctor Who Magazine* #367 Noel Clarke admitted to being a Nintendo fan and to being the owner of a Nintendo DS console.
- Halfway through the episode, the Doctor describes one of the repair droids as being "Mr Thick, thick, thickity-thick-face from Thicktown, Thickania." This may be a reference to an episode of *Coupling*, in which Sally tells Patrick's date she's "slim, slim, slimmity-slim from Slimtown, Slimania." *The Girl in the Fireplace* was written by Steven Moffat, who also created *Coupling* and wrote all its episodes.

QUOTES

[When asked if there is anything on board]

The Doctor: Nah, nothing here. Well, nothing dangerous. Well, not *that* dangerous. Know what, I'll just have a quick scan... case there's anything dangerous.

+

[Referring to the link between the spaceship and Reinette's bedroom]

The Doctor: Must be a spatio-temporal hyperlink.

Mickey: What's that?

The Doctor: No idea. Just made it up. Didn't want to say "magic door".

Rose: And on the other side of the "magic door" is France in 1727?

The Doctor: Well, she was speaking French. Right period French as well.

Mickey: She was speaking English, i heard it!

Rose: That's the TARDIS; translates for you.

Mickey: Even *French*??

[Inside young Reinette's bedroom, there is an ominous ticking occurring despite the clock on the mantelpiece being broken]

The Doctor: Now let's think. If you were a thing that ticks and you were hiding in someone's bedroom, first thing you do, break the clock. No-one notices the sound of one clock ticking but [[two... you might start to wonder if you're really alone...

+

[The clockwork man is attempting to kill The Doctor]

The Doctor: Don't worry Reinette, just a nightmare. Everyone had nightmares... even monsters.

Reinette: What do monsters have nightmares about?

The Doctor: Me!

+

[On unmasking a clockwork robot and seeing the mechanism inside its head]

The Doctor: Ohhh, you are beautiful! No, really, you are, you're *gorgeous*! Look at that! Space-age clockwork, I love it, I've got *chills*! Listen, seriously, I mean it's from the heart - and by the way, count those - it would be...a *crime*, it would be...an act of *vandalism* to disassemble you.

[holds up sonic screwdriver]

The Doctor: But that won't stop me.

+

Reinette: It is customary, I think, to have an imaginary friend only during one's childhood. You are to be congratulated on your persistence.

+

The Doctor: Reinette... well... goodness how you've grown.

Reinette: And you don't appear to have aged a single day. That is tremendously impolite of you.

+

The Doctor: No, no, no way, Reinette Poisson? Later Madame D'Etoiles, later still mistress of Louis XV, uncrowned Queen of France? Actress, artist, musician, dancer, courtesan. Fantastic Gardener!

French Servant: Who the hell are *you*?!

The Doctor: *[triumphant]* I'm the Doctor, and I just snogged Madame de Pompadour!

+

[The Doctor arrives back on the ship to find himself alone]

The Doctor: Rose?... Mickey?! Every time - every time! It's rule one: don't wander off! I tell them I do, rule one! There could be anything on this ship!

[He turns a corner and comes face to face with a horse]

+

Rose: Oh, here's trouble. What you been up to?

The Doctor: Oh, this and that. Became the imaginary friend of a future French aristocrat, picked a fight with a clockwork man...

[A whinny is heard from off screen]

The Doctor: Oh, and I met a horse.

+

Mickey: What's a horse doing on a spaceship?

The Doctor: Mickey, what's *pre-revolutionary France* doing on a spaceship? Get a little perspective.

Mickey: So, that Doctor, eh?

Rose: What are you talking about?

Mickey: Well! Madame de Pompadour. Sarah Jane Smith. Cleopatra.

Rose: Cleopatra - he mentioned her once.

Mickey: Yeah, but he called her "Cleo".

+

[The Doctor has just told Rose and Mickey that Reinette is King Louis' Mistress]

Rose: Oh...I get it! Camilla!

+

Reinette: That there comes a time, Time Lord when every lonely little boy must learn how to dance.

+

[The clockwork robots have kidnapped Rose and Mickey and strapped them to two tables]

Rose: *[wakes up]* What's, what's goin' on? Doctor?!

Mickey: Rose? They're going to chop us up. Just like the crew, they're gonna' chop us up and stick us all over their *stupid* spaceship! And where's the Doctor? Where's the *precious* Doctor now?! He's been gone for flippin' hours, that's where he is!

Clockwork robot: *[to Rose]* You are compatible.

Rose: *[nervously]* Well, you might want to think about that. *[gaining confidence]* You really really might because me and Mickey, we didn't come here alone, oh no. And trust me, you wouldn't want to mess with our designated driver. Ever heard of the Daleks? Remember them? They had a name for our friend. They had myths about 'im, an' a name. They called him th-

[Drunken singing can be heard distantly]

Rose: *[stuttering slightly, the singing grows louder]* They c... they called him "the-

[The Doctor enters, seemingly drunk]

The Doctor: *[singing "I Could Have Danced All Night"]*... could have begged for more! I could've spread my wings and done a- *[stops singing. To Rose]* Have you met the French? My... God, they know how to party!

Rose: Oh, look at what the cat dragged in! The Oncoming Storm!

The Doctor: Ooh, you sound just like your mother!

Rose: What have you been doing? Where have you been?!

The Doctor: Well... among other things, I *think* I invented the banana daiquiri a couple of centuries early. D'you know, they'd never even seen a banana before; always take a banana to a party, Rose. Bananas are good.

+

The Doctor: *[to one of the clockwork robots]* Oh, brilliant! It's you! You're my favourite, you are! You are the best! Know why? 'Cause you're so...*thick*! You're Mr Thick-Thick-Thickety-Thickface from Thicketown, Thicketania! *[slight pause]* And so's your dad!

+

[After making a heroic entrance to the besieged ballroom at Versailles]

Reinette: Oh, this is my lover, the King of France.

The Doctor: *[dismissive]* Yeah? Well I'm the Lord of Time.

+

[To Reinette, seemingly trapped in the eighteenth century with her]

The Doctor: Here's to the slow path.



In the bowels of a zeppelin, Dr Kendrick tells his employer John Lumic that the prototype they have created is alive. To Lumic's delight, it recognises him, but Kendrick reminds him that the prototype needs Geneva's approval, as it contradicts the Bio Convention, being a new form of life. Lumic knows that Geneva will reject his scheme, and when Kendrick insists that it is his duty to inform them, Lumic orders

the prototype to kill the scientist. A steel hand clamps onto Kendrick's shoulder and electrocutes him. Lumic calls the captain of the airship and tells him to set sail for Great Britain.

In the TARDIS, the Doctor and Rose reminisce about a past adventure while Mickey stands by, infuriated that they have forgotten him and always take him for granted. Suddenly a huge explosion rocks the TARDIS console; the time vortex has inexplicably vanished, sending the TARDIS spinning out of control. The time machine crash lands and everything goes dark. The Doctor, in shock, declares that the TARDIS is dead. They fell out of the vortex, into the void, and could be anywhere.

Mickey looks out the door and announces that they are in London, outside Lambeth Palace. However, the presence of Zeppelins in the sky indicate it is not the one they know but the London of a parallel universe in the multiverse. Rose then notices an animated poster showing Pete Tyler, her dead father, advertising Vitex health drinks. Evidently he is alive and successful in this universe. The Doctor reminds her that this Pete is not her father and warns against visiting him.

Pete arrives at his country mansion, where the staff are preparing for his wife Jackie's birthday party. Like everyone else, Pete is wearing electronic earpieces called EarPods. They are manufactured by Cybus Industries, and Lumic has sent the latest model for Jackie to wear as a birthday present. Lumic calls Pete from his Zeppelin and tells him to join a meeting between himself and the President of Great Britain that evening. Hanging up, he remotely activates Jackie's EarPods, causing her to go still as if hypnotised. He downloads the security arrangements for Jackie's birthday party. Jackie then wakes up, oblivious of what just happened. Lumic then calls his employee, Mr Crane, and says that he needs "extra staff". Crane acknowledges this; he and his men drive off in an International Electromatics lorry.

Meanwhile, Rose begins to pick up a Cybus Industries signal on her mobile phone: a news broadcast announcing Lumic's return to the country. Back in the TARDIS, the Doctor explains that the TARDIS draws power from the universe, but this is the wrong one. When the Time Lords controlled the barriers between different parallel universes, moving between them was easy. Now that they are gone, the paths between worlds were closed, so the TARDIS crew are now trapped. Just then, the Doctor spots a green glow beneath the console, and realises that one component of the TARDIS still has power.

Crane arrives at a garbage dump and offers some homeless people food inside the lorry. One of the men there, Jake Simmonds, warns against going in, reminding one homeless man of the others that have vanished off the streets over the last few months. However, the temptation of food is too great, and the homeless man goes in. Once he sees what is actually inside he cries out and tries to escape, but the doors of the lorry are shut and it drives away. Jake records all this on a camcorder.

In the TARDIS, the Doctor picks up the glowing object, a power cell that still has some energy from their own universe inside. He blows on it, giving up ten years of his life but giving it enough energy to start the recharging cycle. In twenty-four hours, it will have enough power to get them home. Taking the cell with him, the Doctor and Mickey go in search of Rose, who has been browsing the Internet through her mobile phone.

She has discovered that in this universe, she was never born. The Doctor warns her again, but she insists on going to see her parents. Mickey likewise says he has things to see and



challenges the Doctor by saying that the Doctor can only chase after one of them. The Doctor follows Rose, leaving a bitter Mickey to venture off on his own into an area of London guarded by armed soldiers.

On the street, the Doctor and Rose chat about Mickey's family history. His father abandoned him and his mother could not cope on her own, so Mickey was raised by his grandmother. However, one day she fell down the stairs and died. The Doctor tells her he knew none of this, and Rose replies he never took the time to ask. They begin to realise that they really might have taken him for granted.

Suddenly, everyone on the street around them stops moving. The Doctor examines them closer, and sees the EarPods, realising that they are downloading news information directly into the wearer's heads. The Doctor comments about humanity being obsessed with the opportunity for every enhancement, at which Rose protests his associating her with these people. He reminds her, "It's not so far off your world, this place is only parallel." The signal even taps into Rose's mobile phone: the Doctor finds out that Cybus Industries owns Pete's Vitex company. This intrigues him enough that he gives in to Rose and decides to go and see Pete.

Mickey goes to see his blind grandmother, Rita-Anne, who is still alive. However, she calls him "Ricky" and scolds him for having been gone for days; she feared he had "disappeared". Before Mickey can go in for a cup of tea, a van drives up and Jake drags him into it. Jake tells "Ricky" that he has video evidence of the disappearances, and a woman named Mrs Moore informs him that International Electromatics is a front organisation for Cybus Industries. With "Thin Jimmy" having been arrested, "Ricky" is now on the top of the most wanted list.

Lumic makes his pitch to the President about Cybus Industries's "ultimate upgrade": a method of sustaining the human brain indefinitely within a cradle of copyrighted chemicals and allowing its impulses to be bonded onto a metal exoskeleton. The President cuts the presentation off and rejects Lumic's proposal as obscene and unethical despite Lumic's insistence that he has prepared a presentation for the "Ethical Committee" to demonstrate the morality of his plans, and disregarding Lumic's plea that he is dying. The President is sympathetic but tells Lumic he is not God, and leaves, telling Pete he will see him at Jackie's party. Pete tries to console Lumic, suggesting they approach New Germany instead, but Lumic says that Britain is his homeland. He gives Pete leave to depart.



Lumic calls Crane, who has captured the homeless people, fitted them with EarPods, and placed them under neural control at a factory in Battersea Power Station. Crane asks if they have governmental backing and Lumic tells Crane to begin the upgrade, explaining that he is under the jurisdiction of a higher moral authority, "the right of a man to survive." The homeless men are marched into a room with whirring blades and mechanical arms being permanently converted into emotionless mechanical men. Crane calls for a song, "The Lion Sleeps Tonight", to cover the rising screams of men and women.

Meanwhile, Mickey is brought by Jake to their country house base, where the actual Ricky is. They point their guns at Mickey, and tie him to a chair. Ricky, much grimmer than his counterpart, tells Mickey that they are part of an underground group called the "Preachers", who reject the EarPods and believe Lumic must be stopped. Elsewhere, Crane loads the "upgrades" into the lorry, all clamping boots of metal, as Lumic's zeppelin arrives at the factory. When the



Preachers hear news of this from a contact named "Gemini", they arm themselves with AK-47s and head to Pete's mansion, hoping they will find and be able to assassinate Lumic there. When they reach the mansion, they see the upgrades being marched out of the lorry.

The Doctor and Rose infiltrate Jackie's party as serving staff. To the Doctor's amusement, they discover that the Tylers have a pet terrier named Rose. Exploring, the Doctor finds a laptop with a Cybus Industries logo and starts to browse through it. Rose manages to speak with Pete and discovers the Tylers have separated. However, when she tries to speak to Jackie about reconciling with Pete, Jackie becomes angry at her impertinence.

The Doctor sees Lumic's presentation on the laptop, and is horrified at the familiar design of the prototypes. Outside, Rose suddenly sees a bright flash of light, and hears the distant clanking of metal feet. She and the Doctor go to the window and watch a troop of metal men approaching across the garden. The Doctor murmurs, "It's happening again." Rose asks what they are, and the Doctor tells her: Cybermen.

The Cybermen crash through the windows, surrounding the terrified guests as Lumic tells them via EarPod that they were sent on his orders. The Cybermen tell the President that they have been upgraded to "Human.2", the next level of mankind. Every citizen will receive a compulsory free upgrade and become like them. Despite the Doctor's warnings, the President asks what would happen if he refused. A Cyberman replies that if he would not be made compatible, he will be deleted, grabbing the President and electrocuting him.

The Cybermen begin to kill everyone they see as the guests start running chaotically. Jackie flees to the basement with a Cyberman in pursuit. The Doctor, Rose and Pete jump out the window, where they meet up with the Preachers, who fire their weapons ineffectually at the advancing Cybermen. The Cybermen surround the Doctor, Rose, Mickey, Ricky, Pete and Jake. The Doctor raises his hands, fists clenched. He tells the Cybermen that they surrendered and will submit to the upgrade, but the Cybermen ignore him. A Cyberman declares them as incompatible and inferior: Man will be reborn as Cyberman but those surrounded will perish under "maximum deletion."

CONTINUITY

- *Doctor Who Magazine* #368 confirmed that this story was inspired by the *Big Finish Productions* audio play *Spare Parts*, which Russell T. Davies had previously described (along with *The Holy Terror*) as "some of the finest drama ever written for any genre, in any medium, anywhere." *Spare Parts* author, Marc Platt, received a fee and was credited in the end titles ("With thanks to Marc Platt"), and there is a nod in the dialogue with Mickey labelling himself a "spare part". However, writer Tom MacRae noted that his television story was not a simple rewrite of *Spare Parts*: "My story isn't the same — it's got a different setting, different themes, and different characters, cos once we started talking, the whole thing developed in a very different direction. But as Russell says, we wouldn't have started this whole line of thinking if he hadn't heard *Spare Parts* in the first place."
- The episode (and its second chapter) also includes similarities to the 1968 serial *The Invasion* as the first episode of the latter also introduces a powerful electronics company dominating the planet and run by a man (in the case of *The Invasion*, Tobias Vaughn) who is in league with the Cybermen. Both stories also include characters who are resisting the company, as well as rebellious chief "henchmen" working for the villain.
- Rose's "Superphone", originally a Nokia 3200, has been replaced by a Samsung D500.
- In the commentary, it is noted that Jackie's "40th" birthday is a reference to the 40th anniversary of the broadcast of *The Tenth Planet*, the first appearance of the Cybermen.
- The name of the front company on the lorries transporting the Cybermen, International Electromatics, is a reference to the Cybermen's front company in the 1968 serial *The Invasion*. St Paul's Cathedral, which appears matted into the background in one of the scenes shot in Cardiff, also appeared in *The Invasion*, which featured the Cybermen marching down some steps with the cathedral in the background.
- When Rose asks if the Cybermen are robots, the Doctor replies that they are "worse than that." The same exchange happened between the Fifth Doctor and Captain Briggs in *Earthshock* (1982). A Cyberman tells the President, "You will be like us." This is a catchphrase of the original Cybermen, first used in the Second Doctor story *The Tomb of the Cybermen* (1967).
- The President says, "I'm sorry. I'm so sorry", to the Cybermen at the party. The Doctor used this phrase in *New Earth* when examining a diseased 'New Human' and this phrase is used later in the 2006 series, for example in the next episode, *The Age of Steel*.
- The naming of the parallel Mickey as "Ricky" is a reference to an old joke from the Ninth Doctor's deliberate naming of Mickey as Ricky to annoy him.
- The conversions are performed at Battersea Power Station, which is shown to be fully operational with four smoking chimneys in this parallel universe. Battersea Power Station was last seen in the series (with its chimneys damaged) in *The Dalek Invasion of Earth* (1964). The external shots of the chimneys and many of the internal shots were taken at Uskmouth Power Station in Newport.
- Mickey apparently gets a hair cut in between the events of *The Girl in the Fireplace* and this episode, indicating that some time has passed and the possibility of unseen adventures taking place in that gap, or, more simply, that there are hair clippers on the TARDIS. The episode also reveals that Mickey sports a large tattoo on his right bicep; according to actor Noel Clarke's commentary, the tattoo was make-up applied for the episode.
- When last seen in *Father's Day*, Pete Tyler asked Rose if, in the future, he had gone grey; when she failed to answer, he looked concerned and asked if he'd gone bald. In this episode, the parallel Pete Tyler has indeed begun to bald.
- The face of Big Ben on the parallel Earth is seen to have a square face instead of a round one. However, when next seen in *The Age of Steel*, it has reverted to a round face.

- Annoyed at the Doctor's choice to sneak into Jackie's birthday party as servants, one of Rose's suggestions of people they could have been are "Sir Doctor" and "Dame Rose", a reference to the honours they received from Queen Victoria in the episode *Tooth and Claw*.
- There are two Torchwood references in this episode, one in the news report that Rose watches on her mobile phone which mentions the Torchwood Institute, and during the party, when Pete Tyler identifies a party-goer as "the guy from Torchwood". This implies that the Institute is either more public on this parallel Earth or is not the same type of organisation (or both).
- New catchphrases for the Cybermen include talking about compatibility like the clockwork droids of *The Girl in the Fireplace* and a repeated use of "Delete!", the last comparable to the Daleks' "Exterminate!"
- The events of this story are referred to several times in the subsequent episodes *Army of Ghosts* and *Doomsday*.
- The first scene in the TARDIS has Mickey holding down a console button because he mistakenly believes it will keep the ship in flight. This echoes the first scene of 1977's *The Robots of Death*, in which companion Leela believes she must keep spinning a yo-yo to sustain the TARDIS's "magic."
- The story takes place on a parallel Earth. A parallel version of Earth, complete with counterparts to familiar characters, was previously seen in the 1970 Third Doctor serial *Inferno*. In this story, the Doctor says that the TARDIS draws energy from its own universe, and the energy of the parallel Earth is incompatible. In *Inferno*, this was not an issue because the Doctor was powering the TARDIS console in both universes using current drawn from a nuclear reactor. The meeting of Mickey and Ricky appears to contradict *Inferno*, where the Doctor refuses to take the parallel universe counterparts back to his universe, implying that the consequences would be disastrous.
- The Doctor also states that the Time Lords used to control the barriers between parallel universes, making journeys between them easier. This appears to contradict the continuity established in the *Big Finish Productions* audio play *Neverland*, where Time Lord society founder Rassilon and the early Time Lords were hostile towards parallel timelines and Rassilon even sought to eliminate them. On the other hand, *Inferno* implied that until then, to the Doctor's knowledge, parallel timelines were only a theoretical possibility.
- The concept of a white "Void" between dimensions, and its description as given in this story (as "nowhere"), is reminiscent of the Void from episode one of the 1968 serial *The Mind Robber*. It is unclear in the context of the 2006 episodes if this is intended as the same Void from the earlier story.

PRODUCTION

- Early drafts of this story featured "Body Shops", where wealthy people would purchase new cybernetic limbs. Davies vetoed this element because he found it unbelievable. He also instructed Tom MacRae to tone down the differences between the parallel universe versions of characters and their "real" universe counterparts. "I think it was one of those great lessons about the freedom of SF, as well as its greatest dangers, because when you're creating a parallel world, you suddenly get excited by saying everyone can wear eye patches," said Davies, referring to the alternative Brigadier Lethbridge-Stewart in *Inferno*.
- According to Graeme Harper on the episode commentary, the pre-credits sequence was written by Russell T. Davies as he was not satisfied with the original opening.

- The BBC also registered the following domain names: cybusindustries.com, cybusindustries.co.uk, cybusfinance.com, cybusfinance.co.uk, cybusproperty.com and cybusproperty.co.uk.
- The Art Deco look of the 2006 Cybermen design follows that from the web cast *Real Time*. According to the episode commentary, director Graham Harper wanted an Art Deco feel to the parallel universe Earth. Art Deco costumes had previously been used for the K1 Robot in *Robot* (1974) and for much of the cast (including robots) in *The Robots of Death* (1977). The Art Deco design, as well as the robotic movements of the Cybermen, are reminiscent of Fritz Lang's *Metropolis*.
- Unlike the two-part stories from the 2005 series, this episode featured no "Next time" trailer for the next episode — only a title card reading "To be continued...", the first time the phrase has ever been used to end an episode in the programme's history.

OUTSIDE REFERENCES

- Jake refers to the Child Catcher when talking about Cybus taking people away, a reference to *Chitty Chitty Bang Bang*.
- Jackie's birthday in both the "real" and parallel universes is February 1. The parallel Jackie wrote in her official biography that she was born on the same day as Cuba Gooding, Jr., whose birthday in the real world is January 2, 1968. According to Mickey's reading of a discarded newspaper, it is "this year" (presumably the year when he left the real Earth in *School Reunion*).

QUOTES

[Describing the Cybermen]

John Lumic: Skin of metal, and a body that will never age...

+

[Lumic has refused to inform governing bodies of the development of the Cybermen]

Scientist: I'm sorry, sir, but it's my duty, i'll have to inform them.

John Lumic: And how will you inform them from beyond the grave?

+

[The Doctor and Rose are recalling a humourous adventure they had been on; Mickey is gingerly holding down a button on the TARDIS console]

The Doctor: Umm... what are you doing that for?

Mickey: 'Cause you told me to.

The Doctor: When was that?

Mickey: About half an hour ago.

The Doctor: *[sheepish]* Umm... you can let go now.

[Mickey lets go to an audible 'bleep' from the TARDIS, Rose quietly giggles]

Mickey: How long has it been since I could've stopped?

The Doctor: Ten minutes? Twenty? *[beat]* Twenty-nine?

Mickey: You just forgot me!

The Doctor: No, no, no, I was jus-- I was-- I was calibrating! I was jus-- No, I know exactly what I'm doing.

[An explosion emanates from the TARDIS console]

[After the TARDIS has crashlanded]

The Doctor: We fell out of the vortex, through the Void into nothingness. We're at some sort of no-place, a silent realm, a lost dimension...

Mickey Smith: *[looking outside]* Otherwise known as "London".

+

Mickey: But...I've seen it in comics. People go hopping from one alternative world to the other, it's easy.

The Doctor: Not in the real world.... It used to be easy: when the Time Lords kept their eye on everything, you could pop between realities and be back in time for tea. Then they died, and took it all with them. The walls of reality closed, the world was sealed, and everything became that bit less kind.

+

The Doctor: *[Rose has run off]* I told you to keep an eye on her!

Mickey Smith: She's all right...

The Doctor: She goes wandering off! Parallel world; it's like a gingerbread house! All those temptations calling her.

Mickey Smith: Oh, so it's just Rose then? Nothing out there to tempt me?

The Doctor: Well I dunno, I can't worry about everything! If I could just get this thing to...

+

[Cybermen have invaded Pete and Jackie's home, imprisoning the President and all guests. Suddenly, the President receives a phone call.]

President: *[quiet anger]* Mr Lumic.

John Lumic: Mr President. I suppose the term "crashing the party" would be appropriate at this point, sir. *[chuckles]*

President: I forbade this.

John Lumic: These are my children, sir! Would you deny my family?

+

Rose: *[To the Doctor, about the Cybermen]* What are they, robots?

The Doctor: Worse than that.

President: Who were these people?

John Lumic: It doesn't matter.

Rose: *[Shocked]* They're *people*?

The Doctor: They *were*. Until they had all their humanity taken away. It's a living brain jammed inside a cybernetic body, with a heart of steel. All emotions removed.

Rose: Why no emotion?

The Doctor: Because it *hurts*.

President: *[Raging]* I demand to know, Lumic! These people, WHO WERE THEY?!

John Lumic: They were homeless, and wretched, and useless. Until I saved them, and elevated them, and gave them life eternal. And now I leave you in their capable hands. Goodnight, sir. Goodnight, Mr President.

+

[A Cyberman stops in-front of the President]

Cyberman: We have been upgraded.

The Doctor: Into what?

Cyberman: The next level of mankind. We are human-point-2. Every citizen will receive a free upgrade. You will become like us.

President: I'm sorry. I'm so sorry, for what's been done to you. But listen to me. This experiment ends. Tonight.

Cyberman: Upgrading is compulsory.

President: And if I refuse?

The Doctor: *[warning]* Don't.

President: *[ignores the Doctor]* What if I refuse?

The Doctor: I'm telling you, *don't*.

President: What happens if I refuse?

Cyberman: Then you are not compatible.

President: What happens then?

Cyberman: You will be deleted. *[suddenly electrocutes him]*

+

[Surrounded by Cybermen]

The Doctor: We surrender! There's no need to damage us; we're good stock. We volunteer for the upgrade programme. Take us to be processed.

Cyberman: You are rogue elements.

The Doctor: But we surrender.

Cyberman: You are incompatible.

The Doctor: *[more angry]* But this is a surrender!

Cyberman: You will be deleted.

The Doctor: But we're surrendering! Listen to me, we surrender!!

Cyberman: You are inferior. Man will be reborn as Cyberman, but you will perish under maximum deletion. Delete! Delete! Delete! Delete!



As the Cybermen close in, the Doctor uses the charging TARDIS power cell hidden in his hand, sending tendrils of energy which disintegrate the cyborgs. Mrs Moore drives up in the Preachers' van, the Doctor and the others climbing aboard. Pete wants to go back for Jackie, but the Doctor tells him she is dead and they need to get away or she will have died in vain. Mrs Moore calls it "The Slowest Getaway I've

ever seen in my life."

In the van, the Doctor tells Mickey that the power cell will recharge in about four hours. Jake suggests they execute Pete for working for Lumic, but Pete reveals that he is actually "Gemini", the source of the Preachers' inside information on Lumic. He only joined up with Lumic to feed information to the Security Services, but instead he got the Preachers. Ricky is indeed London's "most wanted" — but for parking tickets. The Doctor suggests Pete take off his EarPods in case Lumic is listening, and tells the Preachers that they need to get to the city and tell the authorities about Lumic. He promises them grimly that this ends tonight.

Lumic broadcasts a signal via the EarPods throughout London, taking hypnotic control of most of the population. Those affected, including Jackie, begin walking towards the Battersea Power Station factory to be upgraded. The rejected stock are to be incinerated. Lumic's henchman, Crane, however, feels the signal coming through and takes his EarPods off. Cybermen begin stalking the streets as the city is sealed off; Rose suggests removing the EarPods from the entranced, but the Doctor warns that this would be too dangerous as it would cause a "brain storm".

Rose recognises the Cybermen from the head she saw in Henry van Statten's museum. The Doctor confirms that the Cybermen in their universe began on a small planet like this, and then swarmed across the galaxy. The group decides to split up to increase their chances of getting out of the city. However, in the process of fleeing, the Cybermen catch up with Ricky while he is climbing a fence. They kill him as Mickey watches helplessly from the other side. At this point Mickey's expression changes, showing the transformation from 'Mickey the Idiot' and coward to one of the main fighters against the Cybermen.

Crane is brought before Lumic for his seeming treachery, but Crane requests for an upgrade. This is only a ruse to get him close to Lumic's wheelchair, and Crane manages to damage Lumic's vital life support systems before he is killed by the Cybermen. Despite the gasping Lumic's protests, the Cybermen urge him to be upgraded. Lumic says that he will only upgrade with his last breath, as he had told them earlier. The Cyberman tells him to breathe no more, disconnecting his breathing apparatus and taking him away.

Meeting up with the others, Mickey tells them of Ricky's demise; Jake reacts with a mixture of grief and anger, turning on Mickey. The Doctor says that they can mourn Ricky when London is safe. They go to view Battersea from across the river, and see Lumic's Zeppelin moored on the roof. Mrs Moore calls up a schematic of the factory, which shows old cooling tunnels that lead beneath it. Pete suggests another way in: through the front door, using dummy EarPods. Rose demands to go with Pete, even though to successfully infiltrate the building neither of them must show any emotion.

The Doctor relents, and thinks of a third way, to sabotage the EarPod transmissions so the people do not walk to their deaths like sheep. He tells Jake to take out the transmitter, which the Doctor, using the sonic screwdriver, determines is on the Zeppelin. The Doctor and Mrs Moore will enter the factory from below, through the cooling tunnels. The group then are about to set off, when Mickey realises that, once again, he has not been assigned a role, and complains



about being the "tin dog". Mickey says he will go along with Jake, despite Jake's resentment at his survival. Ultimately, however, Jake lets Mickey go with him, and the Doctor wishes him luck.

The Doctor and Mrs Moore enter the cooling tunnels, which are filled with hundreds of unactivated Cybermen. He tells Mrs Moore to move carefully and keep an eye out for any trip devices. Meanwhile, Rose and Pete successfully join the line of humans entering the factory, while Mickey and Jake make it to the mooring station on the roof. The Zeppelin is guarded by two hypnotised guards, whom Jake and Mickey render unconscious with knock-out drops. Jake and Mickey climb into the airship.

As they move through the tunnels, Mrs Moore tells the Doctor that she used to work for Cybus Industries, until one day she read a file that she was not supposed to. As a result she was hunted by Lumic and went on the run, eventually finding the Preachers. She also reveals that her husband and two children think her dead and that her name is not really "Mrs Moore". She took that from a book, assuming the alias to bolster the impression that she had died and protect her family. Her real name is Angela Price, but she makes the Doctor promise not to tell a soul.

However, they do not notice a red light flashing at their passing. Above, an alarm alerts Cyber control to movement in deep storage 6. They activate the stored Cybermen to remove the intruders; the Doctor and Mrs Moore escape just in time through a hatch which the Doctor seals behind them. In the factory, Pete and Rose move towards the conversion chambers, keeping an eye out for Jackie. Suddenly a Cyberman approaches them, identifying Pete. To Pete and Rose's horror it reveals that it was once Jackie. Rose and Pete are captured and taken to Cyber Control as the Cyberman that was once Jackie fades back into the mass of identical steel creatures.



On the bridge of the Zeppelin, Jake and Mickey search for the transmitter controls, and find what seems to be an empty Cyberman shell. They dismiss it and continue to look. In the tunnels, the Doctor and Mrs Moore meet a Cyberman, which she deactivates with an EMP bomb. The Doctor opens the chest of the downed Cyberman, finding bits of an organic nervous system and an emotional inhibitor.

The Doctor explains that if the Cybermen realised what they had become, they would go insane. The Cyberman stirs, and with its inhibitor broken, it remembers that it was once a bride-to-be named Sally Phelan. The Doctor apologises, and eases her into death with the sonic screwdriver. The Doctor realises this is the solution: if they could find the cancellation code for the inhibitor and feed it throughout the system, the shock of realising what they are would probably kill them.

He hesitates at the thought of this, but Mrs Moore convinces him that they have to do this before they kill anyone else. Suddenly a Cyberman appears from behind and kills Mrs Moore. The Doctor is outraged but the Cyberman's only response is to note his alien biology. The Doctor is to be taken to the factory's central command to be studied further.

On the Zeppelin, Mickey finds the transmitter control behind a steel plate, but with no way to cut through it. Jake suggests setting the autopilot of the ship to crash and then escaping. Mickey begins to hack into the ship's systems, but activates a silent alarm in the process.

The Doctor is brought to Cyber Control where he meets Pete and Rose. The Doctor asks where Lumic is, and a Cybermen tells him that Lumic has been upgraded. A wall slides back and reveals the former Lumic, now a specialised Cyber Controller with glowing eyes and a transparent brain case, seated upon a giant steel throne reminiscent of his former wheelchair.

The Cyberman on the Zeppelin comes to life in response to the silent alarm and tries to kill Mickey and Jake. Mickey goads the Cyberman into punching him, ducking out of the way at the last second so it punches through the steel plate protecting the transmitter control instead. Electricity crackles through the Cyberman's body and it falls at the same time the transmission is cut off. The humans in the factory snap out of their trances and begin to flee, screaming, flooding past the Cybermen trying to stop them.



The Doctor hears the cries and realises that his friends have succeeded. Lumic refuses to admit defeat, saying that he has factories around the world, and if he cannot use the EarPods, the conversions will take place by force. The Doctor sees a light on a camera activate and realises that Jake and Mickey are observing through a monitor in the Zeppelin. The Doctor then stalls Lumic, challenging his assertions of an emotionless utopia. The Doctor points out that Lumic is creating a world without imagination, emotion and creativity and that with such thinking humanity will cease to progress. Lumic may have an army, but he is forgetting about the ordinary people, and even an ordinary person — some "idiot" — can save the world.

Mickey, listening, realises the Doctor is referring to him and is dropping hints about finding a code that will shut down the emotional inhibitors. Mickey picks up on this, and searches the Lumic database to decrypt the code, which he sends to Rose's mobile phone. The Doctor points out to Lumic that in his drive for technological dominance, he made his systems able to interface with anything. The Doctor proves this by plugging Rose's phone into the console, sending the code across the Cyber system. All over the factory, the Cybermen's inhibitors shut down; they see each other and realise what they have become, overloading from the emotions they start to feel. The Cybermen begin to malfunction and collapse, some even exploding.

The Doctor, Rose and Pete run out of the control room as the factory begins to be consumed in fire. In the midst of the flames and seemingly unaffected by the transmitted code, Lumic frees himself from the chair. Despite Jake's urgings, Mickey refuses to leave the others behind. He calls Rose and tells her to make for the roof, lowering a ladder from the Zeppelin for them. As the Doctor, Rose and Pete climb upward, the ladder is suddenly jerked by a great weight — the Cyber-Controller climbing up after them. The Doctor throws Pete his sonic screwdriver and tells him to use it on the rope. Pete says that this is for Jackie Tyler and cuts the ladder, sending the Cyber-Controller tumbling to his apparent death in the burning factory below.

The Doctor returns to the TARDIS with the fully charged power cell and restores power to the ship. Outside, Rose tries to persuade Pete into boarding the TARDIS but he refuses. She tries to explain about parallel universes and that she is his daughter, but Pete is unable to handle this information and leaves to tell the authorities about Lumic and the other factories.

The Doctor says they have only five minutes of power and have to leave. He tells Jake Mrs Moore's real name, asking him to find her family and tell them how she died saving the world. However, Mickey announces he is staying. This world lost its Ricky, and there are other Cybermen factories to destroy, as well as his blind grandmother who needs looking after. Rose promises that they will come back and see him, but the Doctor reminds her that they only arrived in this parallel universe by accident, and when they leave they must repair the hole in



time, meaning they can never come back. The Doctor gives Mickey Rose's mobile phone, telling him to get the code out there and wishes "Mickey the Idiot" luck.

Rose and Mickey reminisce about their childhood and how they wondered what they would do with their lives, never imagining they would be travelling to the stars. They share an emotional farewell, and Rose tearfully returns to the TARDIS, which dematerialises before Jake's astonished eyes.

The TARDIS rematerialises in Jackie Tyler's flat. Rose breaks down on seeing her mother alive, and hugs her tightly. Jackie wonders where they went, and asks the Doctor where Mickey is. The Doctor simply responds that Mickey has "gone home."

On the parallel Earth, Mickey tells Jake that he does not intend to replace Ricky but be his own man. They can remember him by fighting in his name. Mickey wonders if there is a Cyber-factory in Paris, and suggests they go liberate the city. Jake is sceptical that they can do that with the two of them in a van. Mickey tells him there is nothing wrong with a van. After all, he once saved the universe with a big yellow truck...

CONTINUITY

- Lumic's expression of "Excellent!" is a reference to the off-key rendition of the word that the Cybermen have used in previous stories (beginning with the Fourth Doctor story *Revenge of the Cybermen*).
- The Doctor's comments about Cybermen in his universe confirms that the origin of the Cybermen in this universe is not a rewriting of the origins of the Cybermen on Mondas as established in *The Tenth Planet*. Similarly, this leaves the *Big Finish Productions* audio play *Spare Parts* intact.
- Mickey refers to his "tin dog" status, as in *School Reunion*, a comparison to the Doctor's former robot companion K-9.
- The Doctor refers to attacking Cybus's factory at three points: "Above, between, below." This echoes an ancient Gallifreyan nursery rhyme that refers to the three possible entrances to the Tomb of Rassilon (*The Five Doctors*).
- The storage of the converted Cybermen in the cooling tunnels is similar to the events of *The Invasion*, where the Cyber-army was hidden in the sewers of London. Cybermen were also kept in cryogenic freeze in *The Tomb of the Cybermen*. In *The Invasion* the Doctor also used emotions to defeat the Cybermen.

- This episode is also the first time since *Attack of the Cybermen* that gold has not been used as a weapon against the Cybermen. The Cybus Industries tie-in site makes reference to earlier prototypes having an "allergy" to gold, stating that this was eliminated after further improvements of the Cyberman body.
- This episode marks the first time that women are known to be converted into Cybermen in the television series. There is no visual difference between a Cyberman that was a male or female human (however, see also the *Torchwood* episode *Cyberwoman*).
- Elements similar to *Spare Parts* include the converted Jackie being aware of her previous identity as a human (as Sisterman Constant and Thomas Dodd were in the play). Sally Phelan's moment of awareness is also similar to Yvonne Hartley in the play.
- Although a Cyber-Director appeared in *The Invasion*, and was an immobile unit, the first Cyberman Controller appeared in *The Tomb of the Cybermen* (and later in *Attack of the Cybermen*) as a differently designed Cyberman with an enlarged cranium.
- The Doctor says, "I'm sorry. I'm so sorry," to the dying Cyberman, Sally Phelan. He has used these words before in the 2006 series, when discovering a diseased 'New Human' in *New Earth*. The President said this in the previous episode, *Rise of the Cybermen*. The phrase recurs in subsequent episodes.
- The scene in which the Doctor takes pity on and euthanises the Sally Phelan Cyberman is similar to one in *Revelation of the Daleks* (1985) in which a character destroys the Dalek mutant her father has become.
- The Doctor's speech to the Lumic Cyber-Controller while walking round in circles is reminiscent of the speech he used against the Sycorax in *The Christmas Invasion* and to the Clockwork Droids in *The Girl in the Fireplace*. It is also similar to a conversation about emotions between the Fifth Doctor and the Cyber Leader in *Earthshock* (1982).
- Mickey leaves in this episode, choosing to assume the role of his deceased doppelgänger Ricky and continue his fight against the Cybermen, making him the first companion in the new series to leave the TARDIS crew by choice. Adam Mitchell was expelled from the TARDIS in *The Long Game*, and Jack Harkness was left behind at the end of *The Parting of the Ways*.
- As the Doctor says goodbye to Mickey, he jokingly calls him "Mickey the Idiot". This was a nickname the Ninth Doctor used for him more harshly. The Doctor also refers to this nickname when, during his debate with Lumic, he continuously uses the word "idiot" while trying to drop clues to Mickey.
- Mickey mentions that he "once saved the universe with a big yellow truck". This is a reference to *The Parting of the Ways*, when Mickey opens the time vortex on the TARDIS using a tow truck, thereby allowing Rose to return to the future and defeat the Daleks.
- Mr Crane tries to stop John Lumic by attacking the life support system on his wheelchair. In *Genesis of the Daleks* (1975), the Fourth Doctor threatens Davros by temporarily switching off the life support system on his chair.
- When Rose recognises the Cybermen from the mask in Van Statten's museum (in *Dalek*) the Doctor says "there are Cybermen in our universe".

PRODUCTION

- This episode, along with *Rise of the Cybermen* was produced in the same production block as the series finale story, *Army of Ghosts / Doomsday*.
- Footage from *Rose* — specifically, the destruction of the Nestene Consciousness — was reused as part of the destruction of the Battersea Cyber-conversion facility.

OUTSIDE REFERENCES

- The marching of thousands of mind-controlled Londoners to Battersea (referred to by the Doctor as "sheep") echoes the Pink Floyd song "Sheep" from their album *Animals*. The album also features a shot of Battersea Power Station on its cover, with a pig floating above it just like Lumic's own airship.
- Pink Floyd is known for incorporating the *Doctor Who* theme music into live performances of the song "One of These Days".
- As noted by Noel Clarke on the commentary, Mickey phones Rose and says "I'm coming to get you!", which echoes the Ninth Doctor's words to her at the climax of *Bad Wolf*. The words also constitute a catchphrase used by Davina McCall on the UK television programme *Big Brother*, the latest series of which started two days prior to the episode's broadcast and which also featured in *Bad Wolf*.
- The climax of the episode echoes that of *Casablanca*, with Mickey in the role of Rick Blaine and Rose as Ilsa Lund. Indeed, Mickey adopts the name "Ricky" and talks about freeing Paris.

QUOTES

John Lumic: My everlasting children. Tell me, how does it feel?

Cyberman: We feel nothing.

John Lumic: But in your minds, what do you think?

Cyberman: We think the same. We are uniform.

John Lumic: But you think of what?

Cyberman: We think of the humans. We think of their difference and their pain. They suffer in the skin. They must be upgraded.

John Lumic: Excellent! Then let's begin!

+

[Critically injured in an assassination attempt by an Mr Crane]

John Lumic: Help me!

Cyberman: You are in pain. We can remove pain forever.

John Lumic: No! Not yet! I'm not ready...

Cyberman: We will give you immortality.

John Lumic: I've told you, I will upgrade... only with my last breath...

Cyberman: Then breathe no more.

John Lumic: No! No! I command you! No!

+

Cyberman: You are Peter Tyler. Confirm. You are Peter Tyler.

Pete: Confirm.

Cyberman: I recognise you. I went first. My name was Jacqueline Tyler.

Rose: No!

Pete: What?!

Cyberman: They are unprogrammed. Restrain.

Pete: You're lying! You're not her! You're not my Jackie!

[The Doctor and Mrs. Moore have disabled a Cyberman and are investigating it, believing it to be dead; it suddenly revives]

Cyberman: Why am I cold?

Mrs. Moore: Oh my God, it's alive! It can feel.

The Doctor: We broke the inhibitor. I'm sorry, I'm so sorry.

Cyberman: Why so cold?

The Doctor: Can you remember your name?

Cyberman: Sally. Sally Phelan.

Mrs. Moore: You're a woman?

Cyberman: Where's Gareth?

Mrs. Moore: Who's Gareth?

Cyberman: He can't see me. It's unlucky the night before.

Mrs. Moore: You're getting married?

Cyberman: I'm cold. I'm so cold.

The Doctor: It's alright. You sleep now, Sally. Just go to sleep.

+

[Walking into Cybercontrol, where Pete Tyler and Rose are already captured]

The Doctor: *[nonchalant]* I've been captured, but no worry, Rose and Pete are still out there, they can rescue me, oh well never mind...

Rose: They got Jackie.

Pete: Lumic killed her.

The Doctor: And where is he? The famous Mr. Lumic? Don't we get the chance to meet our lord and master?

Cyberman: He has been upgraded.

The Doctor: So he's just like you?

Cyberman: He is superior. The Lumic unit has been designated Cyber Controller.

[A door slides open and a large chair made up of a mass of wires rolls forward. The Cyberman seated on it has glowing eyes and a visible brain, and is connected to several of the wires.]

Cyber Controller: This is the Age of Steel, and I am its creator.

+

[As the newly freed humans panic and escape the Cyberfactory]

The Doctor: Mr. Lumic, I think that's a vote for free will.

Cyber Controller: I have factories waiting on seven continents. If the EarPods have failed, then the Cybermen will take humanity *by force*. London has fallen; so shall the world.

+

Cyber Controller: I will bring peace to the world. Everlasting peace. And unity. And uniformity.

The Doctor: And imagination? What about that? The one thing that led you here, imagination. You're killing it dead!

Cyber Controller: What is your name?

The Doctor: I'm the Doctor.

Cyber Controller: A redundant title. Doctors need not exist. Cybermen never sicken.

The Doctor: But that's it! That's exactly the point! Oh, Lumic, you're a clever man. I'd call you a genius... except I'm in the room. But everything you've invented you did to fight your sickness. And that's brilliant. That is so human. But once you get rid of sickness and mortality, then what's there to strive for, eh? The Cybermen won't advance, you'll just stop! You'll stay like this forever. A metal Earth with metal men and metal thoughts. Lacking the one thing that makes this planet so alive: people! Ordinary, stupid, brilliant people!

Cyber Controller: You are proud of your emotions?

The Doctor: Oh yes.

Cyber Controller: Then tell me, Doctor, have you known grief, and rage, and pain?

The Doctor: Yes. Yes, I have.

Cyber Controller: And they hurt?

The Doctor: Oh yes.

Cyber Controller: I can set you free. Would you not want that? A life without pain?

The Doctor: You might as well kill me.

Cyber Controller: Then I take that option.

The Doctor: It's not yours to take! You're a *Cyber* Controller! You don't control me or anything with blood in its heart!

+

Cyber Controller: Your words are irrelevant.

The Doctor: *[chuckles]* Yeah, talk too much. That's my problem.

+

[Returning to their native universe; Mickey has elected to remain behind]

Rose: You're alive!... Oh Mum, you're alive!

Jackie: Well I was the last time I looked. What is it, what's happened sweetheart? What's wrong? Where did you go?

The Doctor: Far away. That was... far away.

Jackie: Where's Mickey?

The Doctor: He's gone home.

+

Mickey: Do you think there was a cyber factory in Paris? I've always wanted to go to Paris.

Jake: *[smiling]* Yeah

Mickey: Then lets go liberate France

Jake: What, in a van?

Mickey: There's nothing wrong with a van, I once saved the universe with a *big* yellow truck!



In the middle of a rain storm, Mr Magpie, the owner of Magpie Electricals, does his books while on the black and white television set in the background a female continuity announcer announces the end of the day's programming from Alexandra Palace. Finding he is £200 overdrawn, he mutters that he needs a miracle. Nearby in the same neighbourhood, the Connolly family are listening to the radio. As Rita, the mother, works at a sewing machine, Tommy, the teenage son, asks his father, Eddie, about getting a television set. Eddie replies that they may get one for the coronation of Queen Elizabeth II. Tommy's grandmother tells him that she has heard that television rots people's brains.

Eddie goes out, passing by Magpie's, but does not notice a pink streak of what looks like lightning strike the television aerial above the store. Magpie is woken by the voice of the television continuity announcer, who now speaks directly to him. She asks him if he is sitting comfortably, then tendrils of pink energy lash out from the television screen, latching onto his head. Magpie begins to scream as his face stretches towards the television, and the announcer begins to laugh diabolically...

Rose steps out of the TARDIS in a pink skirt and blue jacket, excited about seeing Elvis Presley perform. The Tenth Doctor rides out on a blue Vespa scooter, wearing a white helmet over his Teddy Boy quiff and sunglasses. They set down the street, ostensibly to see Presley perform on the *Ed Sullivan Show* in New York, until they notice a double-decker bus and the many Union Flags hanging outside the houses on the street. The two then realise, to the Doctor's chagrin, that they are actually in London.

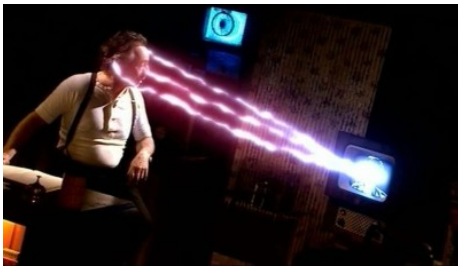
The Connollys watch *Muffin the Mule* on their new television set. Eddie comments on the "realism" of the new technology, while Rita and Tommy seem nervous. Rita is worried about her mother, remarking about her face before Eddie cuts Rita off. From Grandma's room, they hear a steady rapping.

The Doctor and Rose pass by Magpie's van as he unloads television sets to the various houses on Florizel Street. After they find out that it is 1953, on the eve of the Coronation, Rose notices that every house along the street seems to have a television aerial, which is unusual. Magpie says that it is not unusual around here, since he is selling the sets for £5 each. Suddenly, they hear a cry for help, and see two men usher Mr Gallagher out of his house and into a car, hidden beneath a blanket. The men brush off the Doctor's questions by saying it is police business. They drive off.

Tommy has come out into the street as well. He tells Rose that this is happening all over the place — people turning into monsters — but is quickly called back into his house by an angry Eddie. The Doctor and Rose ride after the car on the Vespa, but the car drives into a warehouse, the wooden gates closing after them and a fruit stall set up so that it appears to be a dead end.

Magpie speaks to the television sets in his shop, saying that he has finished "it" as instructed. He presents what appears to be a portable television set. The continuity announcer appears on the screen again; Magpie pleads with her to release him: her presence is burning him from the inside. She tells him that the time is almost ripe.

Tommy climbs the stairs to Grandma's room, but before he can go in, Eddie sternly calls him away. Tommy protests that they cannot just lock Grandma away, but Eddie yells to both him and Rita that *he* is talking. As the two are cowed into silence, the doorbell rings: it is the Doctor and Rose. Using the Doctor's psychic paper to pose as a representative from the government,



the two barge in. The Doctor quickly takes control of the situation and persuades Eddie to start putting up decorative flags while he tries to question Tommy and Rita.

Rita begins to sob, and as Rose comforts her, Eddie becomes suspicious of the two travellers. He yells that this is his house and when the Doctor interrupts, tries to cut him off by saying, as before, that *he* is talking. However, the Doctor just yells back that he is not *listening* and instead demands to know what is going on. As they hear the raps from Grandma's room above, Tommy tells them about people who start changing, and their families keeping it a secret. Somehow, the police find out, and show up to take them away. Tommy takes them to Grandma's room. Her face is gone, completely devoid of any features. Scanning her with his sonic screwdriver, the Doctor finds barely any neural activity left, like someone has wiped her brain clean. Suddenly the police burst into the house. When the Doctor tries to fast-talk them, one of them punches him out. They take Grandma away.

The Doctor revives quickly and gives chase, Rose following behind. However, she pauses in the living room when she sees pink electricity crawling over the television set, and the Doctor has no choice but to ride off without her. Rose examines the back of the set and sees the pink energy crackle over the cable to the aerial, then fade away. Eddie chases Rose out of his house. The police car disappears into the same street, but when the Doctor sees the same workmen at the wooden door, he realises, admiringly, how they decoyed him. He enters the warehouse through a side gate, and finds over a dozen of the blank-faced people locked up, their hands clenching and unclenching robotically. He goes in to examine them, but is interrupted by the police.

Meanwhile, Rose goes to Magpie's shop and asks why he is selling the television sets so cheaply. The announcer appears on one of the sets, crying out that she is hungry. Magpie brushes it off as a television programme, and says he is selling the sets cheaply as a patriotic duty. Rose, however, points out that something is happening out there and the common factor is the presence of a television set. The woman on the screen starts talking to Rose, to her surprise. Rose asks who she is, and the announcer introduces herself: she is the Wire... and she is hungry. The energy tendrils lash out towards Rose, drawing her in. She cries to Magpie for help, but he simply observes, with some regret, that twenty million people will be watching the Coronation.



Detective Inspector Bishop interrogates the Doctor, who plays on Bishop's unhappiness at merely covering the disturbances up instead of solving them. The Doctor soon persuades Bishop that he can help, and so Bishop tells him what the police know. Bishop explains that the transformations began about a month ago, spreading out from North London to all over the city, but a large number in Florizel Street. At that point, another policeman brings in Rose, her features wiped clean like the others.

The Doctor is furious that whoever did this just took Rose's face and left her on the street, and swears that no power on Earth can stop him from ending this. It is the day of the Coronation, and a group of friends gather at the Connollys' house to watch it on television. The Doctor and Bishop show up at the door, and the Doctor asks Tommy for details on what happened inside the house. Eddie comes out, angrily saying that they can handle this themselves; he has a reputation to maintain. Tommy realises that it was Eddie who informed on Grandma and the others to the police. Rita tells Tommy to go with the Doctor, then tells Eddie that there was a monster under their roof — but it was not her mother.

Tommy tells the Doctor that Grandma was just watching the television that night, and the Doctor makes the connection with all the aerials along the street. They rush to Magpie's shop and break in. The Doctor searches and finds the portable television set: made by human hands but not of human design. The sonic screwdriver also picks up another power source in the room —



and as he scans for it, the faces of those transformed, including Rose and Grandma, appear on the television screens around them. Rose's face silently mouths the Doctor's name, and the Doctor assures her that he is on his way.

Magpie appears, and the Doctor demands to know who is in charge. The Wire flickers into life on the screen, still using the image of the woman announcer, briefly even turning into a colour signal. She explains that her people executed her, but she managed to escape in this form, fleeing across the stars. She is now trapped in the television set, but once she has gorged herself on enough human minds, she will be able to manifest in a corporeal form. The Doctor realises, however, that she is still not strong enough, which is why she needs the portable television set. It will turn a large transmitter into a receiver, allowing her to reach every television set simultaneously.

The Wire starts to consume Tommy, Bishop and the Doctor, but notices the Doctor struggling to work his sonic screwdriver. Realising that the Doctor is armed, she releases them. The three fall to the floor, the Doctor and Tommy merely unconscious, but Bishop transformed. The Wire orders Magpie to bring the portable set near, and transfers herself into it. Magpie brings the set to his van, and drives off towards the largest transmitter in North London: Alexandra Palace. The Doctor and Tommy wake up. When he finds out they are in Muswell Hill, the Doctor deduces where Magpie must be heading. The Doctor gathers various components from Magpie's shop, going back to the TARDIS to grab one more item before he and Tommy run for Alexandra Palace, assembling the device on the way.

As the nation watches the Coronation on television, Magpie climbs up towards the transmitter tower, the Wire urging him on. The Doctor and Tommy fool their way past a guard with the psychic paper, which the Doctor then checks, noticing that it identified him as the King of Belgium. The two reach the control room at Alexandra Palace, plugging in the device. The Doctor tells Tommy to leave it switched on as he grabs a coil of copper wire from a shelf and heads for the tower, trailing the wire all the way. The Doctor climbs after Magpie, but Magpie plugs the portable set into the tower, and the tendrils of energy crackle out across London as the Wire begins to feast on everyone watching. The energy stabs at the Doctor as well, but his rubber soles insulate him.

Despite the Wire's demands, Magpie refuses to kill the Doctor, whimpering that he only wants peace. The Wire obliges Magpie by consuming him, his body vanishing in a burst of energy. The Doctor tells the Wire that she has overextended herself, and plugs the copper wire into the portable set. However, the device overloads, and the Wire mocks the Doctor's plan. Tommy quickly replaces the burnt out valve on the device and plugs it in. The tendrils of energy are drawn back into the tower, releasing her intended victims and restoring her previous ones. The Wire screams, and the portable set goes dead. The Doctor returns to the control room, and



smugly tells Tommy that he turned the transmitter back into a receiver and trapped the Wire in a makeshift video cassette recorder. "She" is now trapped on a Betamax cassette.

The Doctor and Tommy return to the warehouse, where Tommy is reunited with Grandma and the Doctor with Rose. Rita throws Eddie out of the house, and he leaves as the street is celebrating the Coronation. The Doctor gives his scooter to Tommy (but tells him he should keep it locked up for a couple of years), and tells Rose that the Wire is trapped on the video recording, but to be safe, he will record over it. Tommy is glad to see his father leave, but Rose persuades Tommy to go after Eddie — he may be an idiot, but he is still his father. Tommy was clever enough to save the world, so he should not stop there. As Tommy walks after Eddie and helps him with his suitcase, the Doctor and Rose toast each other with soft drinks.

CONTINUITY

- The story is set at the time of the coronation of Queen Elizabeth II, due to its significance as the first key event televised across Britain and can therefore be definitively dated as taking place on June 1 and June 2, 1953. According to a report in *The Daily Mirror* newspaper, Queen Elizabeth is a fan of the new series of Doctor Who, and requested DVDs of the 2005 series during her summer stay at Balmoral. Elizabeth II appears here in archive footage; she previously appeared (played by an impersonator) in the Seventh Doctor story *Silver Nemesis* (1988). According to a late 1980s interview with former *Doctor Who* producer John Nathan-Turner published in *Doctor Who Magazine*, an attempt was made to get the Queen herself to appear in *Silver Nemesis* but the plan fell through.
- Jackie Tyler is revealed to be a fan of Cliff Richard. The Doctor talks about Elvis Presley and Ed Sullivan and later refers to Kylie Minogue's 1989 hit "Never Too Late".
- As the Doctor examines the blank-faced Rose, Bishop says in the background (at 24:20 into the show) that this will get "Torchwood on our backs, and no mistake." He also mentions Torchwood in a phone conversation on the DVD deleted scenes.
- The Wire's use of the television signal as a means of feeding is comparable to Gatiss's Eighth Doctor audio play *Invaders from Mars* for *Big Finish Productions*. It involved alien invaders using Orson Welles's infamous radio broadcast of *The War of the Worlds* as a conduit to a real invasion.
- Just before the Doctor climbs Alexandra Palace, the script originally included a line alluding to the Doctor's fear of transmitter towers because he "fell off one once", a reference to the Fourth Doctor's death at the end of *Logopolis*.
- The Sixth Doctor also traps a creature on a recording medium in the *Big Finish Productions* audio play *Whispers of Terror*, though that creature was made of sentient sound.
- Magpie's television sets later appear as a set element in the spin-off series *Torchwood*.

PRODUCTION

- *The Idiot's Lantern* is written by *The League of Gentlemen* co-writer Mark Gatiss, who also wrote the Ninth Doctor episode *The Unquiet Dead* as well as several spin-off audios and novels. He also starred in the 2007 episode *The Lazarus Experiment* as Dr Richard Lazarus, making him the first writer of the new series to also star in the show.
- The title of the episode was suggested by writer Gareth Roberts, who recalled the term being used by his father to refer to television.
- This episode was broadcast on the tenth anniversary of the 1996 *Doctor Who* television movie starring Paul McGann as the Eighth Doctor.
- This episode is notable for its heavily stylised cinematography, with extensive use of static Dutch angles. The still included at the head of this article is an example.
- One shot of Florizel Street during the Wire's transmission of signals resembles a shot of *Coronation Street* from the opening sequence of that series; it is unclear whether this is intentional or coincidental.
- The episode is set in the Muswell Hill area of London, and second-unit photography was conducted around Alexandra Palace but *Doctor Who* productions are Cardiff-based. The exterior of Magpie's shop was filmed on Mafeking Terrace, Tredegar and the street sign can be seen as the Doctor leaves the shop.

OUTSIDE REFERENCES

- *What's My Line?*, which began in 1951 on UK television, is mentioned by the continuity announcer in the pre-credits sequence.
- The "Bat's Wings ident" is seen on the television sets in this episode, but that particular ident did not see use until 2 December 1953, six months after this episode is set. Although the ident is seen the BBC logo is never shown clearly. The reason for this is not clear.
- Rose scolds Mr Connolly for not knowing the difference between the Union Jack and the Union Flag. However, this is an urban legend, which was debunked on Radio 4's *Today* programme. The original 1902 naval regulation states that the flag can be referred to by either name on land. Rose herself refers to the flag as the Union Jack in *The Empty Child*.
- Another historical error is that it is sunny in London at the end of this episode, whereas it was actually raining on Coronation Day.
- *Muffin the Mule*, clips of which feature in this episode, was also mentioned in the 1999 *Doctor Who* *Night sketch*, *The Pitch of Fear*, which was also written by Mark Gatiss.
- The phrase, "Are you sitting comfortably? Then I'll begin," was popularised by the 1950–1982 BBC Radio series *Listen with Mother*, which began each episode with those words. The Wire uses a paraphrase of this when first speaking to Magpie. Another paraphrased version was said by the Doctor at the beginning of *School Reunion*. The phrase "Goodnight children, everywhere," used by the Wire as she feeds on Rose, was the catchphrase of *Children's Hour* presenter Derek McCulloch.
- The number plate on the Doctor's scooter would not appear for another twelve years, as the "D" suffix denotes that it was registered in 1965. The letter suffix was not introduced until 1963, when the suffix was "A". This is explained when the Doctor gives it away, saying "Best keep it in the garage for a few years". As it came out the TARDIS, it has obviously travelled back in time.
- The going rate for a Pye television set in 1953, including installation, was about £70, compared with the £5 Magpie was selling them for as part of the Wire's plan.

QUOTES

Rose: Where we off to?

The Doctor: Ed Sullivan TV studios. Elvis did "Hound Dog" on one of the shows, there were loads of complaints. Bit of luck, we'll just catch it.

Rose: And that would be TV studios in... what, New York?

The Doctor: That's the one.

+

[A red double-decker bus goes by, the Doctor hits the brakes]

Rose: Ha ha, dig that New York vibe.

The Doctor: Well, this could still be New York. I mean, this looks very New York to me. Sort of a London-y New York, mind you, but...

+

Rose: Monsters, that boy said. Maybe we should go and ask the neighbours.

The Doctor: That's what I like about you. The domestic approach.

Rose: Thank you. *[beat]* Hold on. Was that an insult?

+

[Mr. Connolly opens the front door]

The Doctor, Rose: Hi!

Eddie Connolly: Who are you, then?

The Doctor: Well, judging by the looks of you: family man, nice house, decent wage, fought in the war. Therefore, I represent Queen and Country. Don't mind if we come in, do you? Nah, didn't think you would.

+

The Doctor: Hold on a minute. You've got hands, Mr. Connolly. Two big hands. So, why's that your wife's job?

Eddie Connolly: It's housework, isn't it?

The Doctor: And that's a woman's job?

Eddie Connolly: Course it is.

The Doctor: Mr. Connolly, what gender is the Queen?

Eddie Connolly: She's a female.

The Doctor: And are you suggesting that the Queen does all the housework?

Eddie Connolly: No! No, not at all!

The Doctor: Then, get busy.

Eddie Connolly: Right, yes sir. You'll be proud of us, sir. We'll have Union Jacks left, right, and center.

Rose: Excuse me, Mr. Connolly, hold on a minute. Union Jack?

Eddie Connolly: Yes, that's right, isn't it?

Rose: That's the Union Flag. It's the Union Jack only when it's flown at sea.

Eddie Connolly: Oh. Oh, I'm sorry. I... I do apologise.

Rose: Well, don't get it wrong again. There's a good man. Now, get to it!

The Doctor: Right. Nice and comfy. At her majesty's leisure. *[Quietly to Rose]* Union Flag?

Rose: Mum went out with a sailor.

The Doctor: Oho, I bet she did.

Eddie Connolly: *[loud]* I am talking!

The Doctor: *[even louder]* AND I'M NOT LISTENING! Now YOU, Mr Connolly, you are staring into a deep, dark PIT of trouble if you don't let me help! So I'm ordering you, SIR, tell me what's going on!

[Thumping coming from upstairs]

Eddie Connolly: She won't stop. *[Thumping continues]* She never stops.

Tommy Connolly: We started hearing all these stories. Families keeping it secret. They just show up at their house and take them.

The Doctor: Show me.

+

Eddie: You! Get the hell out of my house!

Rose: I'm going, I'm done! Nice to meet you, Tommy, Mrs Connolly. And as for *you* Mr Connolly, only an idiot hangs the Union Flag upside down. Shame on you! *[smiles and hurries out]*

+

The Doctor: Hold on a minute. There are three important, brilliant, and complicated reasons why you should listen to me. One- *[gets knocked out by a policeman. When he finally comes around:]* Hell of a right hook!

+

The Doctor: It's never too late, as a wise person once said... Kylie, I think.

+

Detective-Inspector Bishop: Okay, Doctor, tell me everything you know.

Doctor: *Well*, for starters, I know you can't wrap your hands around your elbows and make your fingers meet.

Detective-Inspector Bishop: Don't get clever with me!

+

[The Doctor upon seeing the faceless Rose]

The Doctor: They just took her face and left her in the street. And as a result, that makes things simple, very, very simple. You know why? Because now, Detective-Inspector Bishop, THERE IS NO POWER ON THIS EARTH THAT CAN STOP ME! Come on!

+

Magpie: What do you think you're doing?

The Doctor: I want my friend restored. And I think that's beyond a little backstreet electrician. So tell me, who's really in charge here?

The Wire: *[appears on a TV]* Yoo-hoo! I think that must be me.

+

Tommy: *[to the Wire]* What are you?

The Wire: I'm The Wire. And I will gobble you up, pretty boy. Every... last... morsel. *[the female TV presenter image turns from black and white to colour]* And when I have feasted, I shall regain the corporeal body which my fellow kind denied me.

Bishop: Good Lord! Colour television!

Police Officer: Wait, where do you think you're... *[sees psychic paper]* Oh, very sorry sir. Shouldn't you be at the coronation?

The Doctor: They're saving me a seat.

Tommy Connolly: Who did he think you were?

The Doctor: *[looks at the psychic paper]* The King of Belgium, apparently.

+

The Doctor: *[to the Wire, after it consumes Magpie]* Been burning the candle at both ends? You've overextended yourself, missus! You shouldn't have had a crack at poor old Magpie like that! *[the Wire zaps him through the portable TV and cackles mockingly, but he is fine]* Rubber soles! Swear by 'em!

+

The Doctor: *[upon finally defeating the Wire]* It's closedown, I'm afraid, and no epilogue!

+

[After trapping The Wire onto a video cassette]

The Doctor: I just invented the home video thirty years early. *[dismissively]* Betamax.

+

Rose: That thing, is it trapped for good on video?

The Doctor: That's right. But just to be on the safe side though, I'll use my unrivalled knowledge of trans-temporal extrapolation methods to neutralize the residual electronic pattern.

Rose: You'll what?

The Doctor: I'm gonna tape over it.

Rose: Just leave it to me. I'm always doing that.



The TARDIS sluggishly materialises inside a storage area in what appears to be some kind of human-built base. The Doctor notes that there appears to be a problem with his ship. Rose suggests in a deadpan manner that if there is a problem, they could just go back in the TARDIS and leave. The two burst out laughing at the thought, and shrug the problem off. As they explore, the Doctor observes that the base they

are in is one of many types constructed from pre-fabricated kits, comparing it to a bigger version of a "flat-packed" wardrobe.

The Doctor and Rose reach a habitation area, and he finally recognises it as a Sanctuary Base, meant for deep-space exploration expeditions. The soft hum of drilling machinery can also be heard, a constant background presence. To her humor, Rose notices the English words "Welcome to Hell" scrawled on a wall, and above a series of strange, undecipherable letters. The Doctor examines the alien letters with concern, as the TARDIS is not automatically translating them. That means that the writing is impossibly old. The Doctor says that if they have travelled beyond the reach of the TARDIS's knowledge, it is not a good situation.

Opening another hatch, the two are startled as they are confronted by three humanoid aliens, with tentacles on the lower portion of their faces. A thin tube extends from the tentacles, connecting to a white sphere that each holds in their hand. As the Doctor tries to casually greet them, they begin to chant, "We must feed." The Doctor and Rose back up, and other hatches around them open, more aliens advancing on them, repeating the phrase over and over. The two are hemmed in, the Doctor raising his sonic screwdriver in defence, until one alien taps its globe as if restoring a loose connection, and completes the sentence, "We must feed... you, if you are hungry." It apologises, explaining that electromagnetic interference has disrupted the speech systems, and offers refreshment.

Another hatch opens, and three armed humans emerge. The leader, Jefferson, is surprised to see the Doctor and Rose, and reports their presence to Captain Zachary Cross Flane. Just then, the voice of Ida Scott comes over the base speakers, warning them of a "big one" coming. The base begins to shudder and an alarm sounds, as Jefferson hurries everyone into the corridors. The aliens, however, stay behind, seemingly unconcerned.

As the Doctor and Rose enter the control room, the other humans look at them incredulously, not believing that the two are really here. Zack tells everyone to strap up, and as there are no seats for the Doctor and Rose, tells them to just hold on to anything. The impact wave hits like an earthquake, sending systems sparking and throwing everything about violently. As the quake subsides, Zack shouts out a roll call, and the others respond, confirming they are all right. Zack notes that the surface has caved in, but he has deflected the damage to Base Storage 5 through 8, which they have now lost completely. He sends Toby to check the rocket link. Rose observes that it must have been a major hurricane, but Scooti tells her that there is no air out there, just hard vacuum. When Rose asks what is out there, Ida realises that Rose really does not know. Ida introduces herself as the Science Officer, Zack as the acting Captain, Jefferson as Head of Security, Danny Bartok of the Ethics Committee, Toby Zed of Archaeology and Scooti Manista, Trainee Maintenance. That done, Ida throws a switch which opens the roof of the control room, revealing a window that shows the sky above the base, a sight which Zack warns has driven people mad.

The Doctor stares in shock at what is revealed: a black hole, which is drawing stellar matter into itself. The Doctor says that it is impossible for the planet to be in geostationary orbit around the black hole, as it should be pulled in like the star systems around it are, but Ida confirms that it is, beyond all laws of physics. Zack displays a holographic image of the black hole, designated K37 Gem 5. The planet they are on is described in the Scriptures of the Faltino as Krop Tor, the Bitter Pill.

The legend holds that the black hole was a mighty demon that was tricked into devouring the planet, only to spit it out as it was poison. The planet is generating a gravity field which holds it in constant balance against the pull of the black hole. The field extends outward into space as a funnel, which the expedition flew through to land here. In the process, however, their captain was lost, and Zack had to take command.

An alien gives Rose a drink. Rose asks what the alien's name is, but it replies that they have no title. Danny says that the aliens are the Ood, a slave race which serve as maintenance personnel. Rose is shocked that humans still own slaves, but Danny explains that the Ood offer themselves willingly. One Ood confirms that being given orders is all that they crave, as they



have nothing else in life. Rose replies that she thought that too, once.

The Doctor calculates that the power requirements to generate the field would be phenomenal, a power source with an inverted self-extrapolating reflex of 6^6 every 6 seconds, which is again impossible. Ida explains that is why they are here: the power source is ten miles down through solid rock, and they are drilling down to find it. Toby notes that it is not a natural phenomenon; the planet once supported some form of civilisation millions of years ago. The alien writing was copied from fragments recovered through drilling but he has not been able to translate them. Something was buried a long time ago, and it is calling them in, so they came. The Doctor is impressed that the humans have come so far to this place just because it was there, and hugs Zack.

The Doctor tells them, however, that they should get back in their ship and leave. Ida asks how the travellers got here, and when the Doctor explains where they parked the TARDIS, Zack asks if they put it in Storage 6. The Doctor remembers that Storage 5 through 8 had collapsed. Horrified, he and Rose run back, only to discover that the entire section of the base has collapsed, and the TARDIS has fallen into a crevasse down into the heart of the planet. Zack tells him they have no resources to divert the drilling: the TARDIS is lost, and the two are stranded in this time.

As the base transitions to the Night Shift, the Ood and the crew perform their designated tasks. However, odd things begin to happen. As Toby examines the recovered fragments in his room, he begins to hear a voice whisper his name, but there is nobody around. When Rose is served dinner from an Ood, it replies to a question by saying, "The Beast and his armies shall rise from the Pit to make war against God." However, it then taps its globe and apologises, telling her it meant to say that it hoped she will enjoy her meal. As Zack is monitoring the progress of the drill, he does not see the holographic display show an image of a horned demon that growls; when he turns towards the sound, the image has vanished. Even the base computer utters that "He is awake."

The voice in Toby's room calls him again yet this time it is a deep and dark voice. It warns him not to turn around and look at it, lest he should die. After the voice says "I can touch you..." Toby turns around, but there is nobody there. He looks back at the fragments, and notices the writing on them is gone. Somehow, the runes have been transferred to his hands, and his face is covered with them as well, his eyes turned red. He convulses and collapses.

The others watch the Scarlet System, home to the billion-year-old Pelushi civilisation, being swallowed by the black hole. The Doctor and Rose talk about being stuck in this time period. The Doctor is pained at the thought of settling down and living an ordinary life and the two share an awkward moment when Rose suggests that they could share a house together, quickly changing the subject. Rose checks her mobile phone and initially gets no signal. Suddenly, it starts to ring, and when she answers it, a harsh voice tells her, "He is awake." At the same time, Toby lifts his head from the floor.

The Doctor and Rose go to where several Oods are seated, apparently asleep, and ask Danny how the Ood communicate. Danny says that they are empaths, connected by a low level telepathic field, measured at Basic 5. The Doctor asks if the Ood could pick up any signals, and Danny replies that with whole star systems being swallowed by the black hole, there are a lot of stray transmissions around.

Besides, they monitor the telepathic field constantly. However, as the Doctor watches, the field strength climbs to Basic 30, and the Ood below them sit up and stare at them. Something is telepathically shouting in their heads. Rose tells Danny that the voice on her telephone said, "He is awake." The Ood reply in unison, "...and you will worship him." However, when the Doctor demands to know who "he" is, the Ood do not answer.



Scooti finds that someone has left the base. As she looks out a window, she sees Toby on the surface, impossibly not wearing a space suit. Toby turns, face still covered in the runes, and smiles at her. He raises his hand, beckoning to her. He then clenches his fist and the glass of the window starts breaking. Scooti screams at the computer to open door 40 but the glass shatters and the air rushes out of the base. Zack orders everyone back into the corridors as he fights to seal the breach.

Everyone makes it, including a now normal-looking and dazed Toby, but Jefferson notices that Scooti is missing. When they trace her signal to Habitation 3, she is still nowhere to be found — until the Doctor sees her and they all look up through the roof window in shock. Scooti is floating through space towards the black hole. As the crew mourn Scooti's loss, Ida respectfully closes the roof. Just then, the sound of drilling stops. They have reached their goal.

The Doctor volunteers to go with Ida down the mine shaft as Zack orders all non-essential Ood to be confined, with Danny watching over them. Rose 'orders' the Doctor to come back safely and places an affectionate kiss on his helmet. The Doctor and Ida travel down the shaft in a lift, turning on the air supplies to their space suits when they leave the base's oxygen field. As the lift reaches the bottom of the shaft, the Ood all stand up in unison, startling Danny.

The Doctor and Ida exit the lift, finding a massive cavern with giant and ancient sculptures along its walls. They head for the power source, guided by sensor readings. In the base, the Ood telepathic field has reached Basic 100 — brain death. However, they are obviously still alive. Jefferson and his two guards arm themselves and go to keep an eye on the Ood near the mine shaft. The Doctor and Ida find a circular disk, about thirty feet in diameter, set in the floor of the cavern, which the Doctor suspects is a trapdoor of some sort. The edge of the disk is again covered with runes. They communicate this to the base. Rose asks Toby if he has deciphered the lettering yet. Toby says he knows what the letters mean, and stands up to reveal himself transformed, with the runes covering his body again. He says, in the deep, dark voice that spoke to both Toby and Rose earlier, that the Beast has woken, and now he will rise.



Jefferson holds him at gunpoint, demanding Toby stand down and threatening to shoot him, but is shaken when Toby confronts him with the memory of his wife's lack of forgiveness for an unidentified wrong he committed. The runes slide off Toby's skin, possessing the Ood as Toby himself falls to the floor. The Ood speak as one, identifying themselves as the Legion of the Beast, who has many names — some call him Abaddon, Krop Tor, The Deathless Prince, The King of Despair, the Bringer of Night, Satan or Lucifer. An Ood electrocutes one of the guards by extending its translation sphere to touch his forehead. Danny runs.

Jefferson backs up, with Rose and another guard, as the Ood advance on them. Below, the cavern begins to shake, debris raining down as the trap door begins to open. Zack warns everyone that the planet's gravity field is fading, and the planet is heading straight for the black hole. The voice of the Beast, through the Ood, says that he had been imprisoned for eternity, but no more. As the Doctor and Ida look down the now open trap door, a booming voice declares, "The pit is open. And I am free." In the suspense, the booming voice laughs.

CONTINUITY

- This is the first episode of the revived series not to have any scenes on or near Earth (nor alternate versions thereof). Although the bulk of *New Earth* took place on another planet, the episode's pre-credits sequence took place on Earth.
- The Doctor encountered adversaries that used a black hole in *The Three Doctors*, *The Horns of Nimon* and *The Trial of a Time Lord*. The Tractators in *Frontios* could also control gravity.
- The TARDIS arrives randomly and the Doctor asks 'her' what's wrong and postulates indigestion. The TARDIS was previously said to be suffering indigestion after 'swallowing' the Master via the Eye of Harmony – also a Black Hole – in the Cloister Room in the 1996 *Doctor Who* television movie.
- Zack mentions that he took over when Captain Walker, the original expedition commander, was lost on the voyage in. Captain Walker appears in the *Tardisode* accompanying this episode, seen being given the assignment to go to Krop Tor.
- In the episode the human government is "the Empire". This may be any one of several multi-planetary human / Earth Empires mentioned previously in the series, depending on the era in which the episode is set.
- Rose refers to the dinner lady job she had in *School Reunion* when talking to an Ood serving food.

- The Doctor mentions that TARDISes are grown rather than built. However, this seemingly contradicts *Warriors' Gate* where it is mentioned that K-9 has a full set of TARDIS blueprints and Romana can build one with the help of the time-sensitive Tharils. Omega also boasted that he would be able to build a new TARDIS while stranded on 20th century Earth in *Arc of Infinity*. Actor John Barrowman mirrored this comment when talking about the piece of "TARDIS coral" Captain Jack keeps in his office at "the Hub" in a special feature in *Radio Times* October 28–November 3, 2006, he also mentioned a "carving process" which may mean that these previous comments are still correct if one has access to enough "TARDIS coral". Another "grown" spaceship was seen in the Seventh Doctor serial *Battlefield* (1989).
- This episode sees Rose's "Superphone" lose its signal for the first time; however, it is still able to receive a message from the Beast. Rose's mobile phone is a different unit from her previous one, as the Doctor gave the old one to Mickey at the end of *The Age of Steel* in order to defeat the remaining dormant Cybermen.
- After finding Scooti's body, the Doctor repeats the phrase, "I'm sorry. I'm so sorry." The phrase has been used in other episodes, for example when discovering a diseased "New Human" in *New Earth* and when examining the dying Cyberman, Sally Phelan, in *The Age of Steel*. The President also said this to the Cybermen at the party, as did Mickey to Rita-Anne in *Rise of the Cybermen*, and Mr Magpie said this to Rose in *The Idiot's Lantern*.
- This is the first episode since the revival that the time era in which the episode takes place is not verified nor hinted at.

PRODUCTION

- Scenes of bodies floating in space were filmed on the underwater stage at Pinewood Studios, the first time the series has used this facility, not counting the charity special *Doctor Who and the Curse of Fatal Death*.
- In the accompanying *Doctor Who Confidential* episode, "You've Got the Look", Russell T. Davies said that he likes to think that the Ood come from a planet near to that of the Sensorites from the First Doctor serial *The Sensorites* (1964), as he suggests the races are similar in some respects.
- This is the first episode of the 2005 revival of *Doctor Who* to use a quarry as an alien planet — quarries were frequently used in this manner in the original series. Other familiar elements include video-overlay holograms (*Earthshock*, 1982) and the "base under siege" motif used in many *Doctor Who* stories.
- This episode features no direct reference to Torchwood, unlike most of the others in this series. However, like *Bad Wolf* in the 2005 series, such references would only appear in one half of a two-part story, as is evident with the one made in *The Satan Pit*.
- For the first time in the 2006 series the tie-in game to this episode is not on the *Defending the Earth!* website, although it can be found on the BBC *Doctor Who* website.
- In the commentary for *The Satan Pit*, producer and chief writer, Russell T. Davies, said that an early draft of the script called for the role of the Ood to be filled by the same species as the Slitheen. Their race would have been enslaved and they wished to awaken the Beast, whom they believed to be a god that could free them.
- The Ood masks had their "eyes" in non-human positions, so the actors who played them were essentially blind.
- During an interview with the production crew, it was noted that the sanctuary base was based on the spaceship *Nostromo* from the movie *Alien*.

OUTSIDE REFERENCES

- This episode has numerous references to Hell, and the Number of the Beast, 666. The Doctor states that the power source to generate the gravitational field would have to be "6⁶ every 6 seconds"; a character announces that a computer readout is 66.6; the room where the TARDIS was parked was Base Storage 6; the story's two episodes are broadcast on either side of the week of 6 June 2006 (06/06/06). The episode also features Maurice Ravel's "Boléro", the music to which British ice dancers Torvill and Dean won perfect sixes at the 1984 Winter Olympics. In addition, the image of the Scarlet system being devoured looks like an inverted 6..
- This episode is full of religious quotations, most of which are fragmented. The most used are "He is awake," and "We are Legion," the latter being a reference to Mark 5:9. The use of a black hole, as well as the phrase "black sun", echoes the prophecy about the Sun turning black in the *Book of Revelation*.
- Jefferson reports Scooti's full name or designation as "Scootori Manista PKD" (this same designation is appended to Jefferson's name in *The Satan Pit*). In science fiction fandom, the initials PKD are used to refer to science fiction writer Philip K. Dick, who wrote a short story titled *The Impossible Planet* in 1953.
- As they watch Scooti drift towards the black hole, Jefferson recites the lines, "And how can man die better than facing fearful odds, / For the ashes of his fathers, and the temples of his Gods," from Macaulay's 1842 poem *Horatius*, Stanza XXVII, about the heroism of Horatius Cocles.
- The Doctor's line "This'll be the best Christmas Walford has ever seen" is a reference to the long-running soap *EastEnders*, whose Christmas storylines are generally miserable despite characters proclaiming the above hope.
- The story shares many themes common to the horror stories of H. P. Lovecraft, especially the idea of ancient and powerful evils originating from pre-human civilisations. In particular, the Great Old One named Cthulhu is described as having a face resembling an octopus, much as the Ood do. The Cthulhu Mythos and *Doctor Who* have intersected in several of the tie-in novels, beginning with the *Virgin New Adventures* novel *White Darkness*.
- The scenes on Krop Tor and the Pit were filmed in a quarry; the number plate of the quarry manager's car ended in OOD.
- The differential forms of Maxwell's equations can clearly be seen written on the table that the Doctor and Rose are sitting at while they are watching the Scarlet System being swallowed by the black hole.
- Certain sound effects, such as the sound of the automatic doors opening, are taken from the video game *Doom*, which features a story involving a demonic invasion of a base on the Martian moon Phobos.

QUOTES

The Doctor: I don't know what's wrong with her. She's sort of queasy. Indigestion, like she didn't want to land.

Rose: *[straight-faced]* Oh, if you think there's gonna be trouble, we could always go back inside, and go somewhere else...

[Rose cracks up, and they laugh outrageously]

[The Doctor opens a door and finds a corridor on the other side filled with Ood.]

The Doctor: Right! Yes! Hello! Sorry. Who are you?

Ood: We must feed!

The Doctor: You gotta what?

Ood: We must feed!

Rose: Right, I think they mean us!

Ood: We must feed!

[The Doctor and Rose run back into the room and find Ood entering from several corridors at once. Rose picks up a stool and The Doctor gets out his Sonic Screwdriver and points it at the Ood as they back into a wall]

Ood: We must feed! *[Taps communication sphere.]* You, if you are hungry.

The Doctor: What?

Ood: We apologize. Electromagnetic structures have interfered with speech systems. Would you like some refreshment?

The Doctor: *[Stuttering]* Oh, well, um...

[A door opens and Mr Jefferson walks in with two guards.]

Mr Jefferson: What the hell... *[speaks into comms device]* Captain... you're not gonna believe this but we got people! I mean, real people, I mean... two... living people right in front of me.

Zack: *[Over comms]* Don't be stupid, that's impossible!

Mr Jefferson: I'd suggest telling them that.

+

The Doctor: So when it comes right down to it. Why did you come here? Why did you that? Why? I'll tell you why. Because it was there. Brilliant! Excuse me, er Zac wasn't it?

Zack: That's me.

The Doctor: Just stand there cos I'm going to hug you. Is that alright?

Zack: Suppose so.

The Doctor: Here we go. C'mon then *[the Doctor hugs Zac]* Human beings. You are amazing. Hah! Thank you.

Zack: Not at all.

The Doctor: But apart from that you're completely mad. You should pack your bags, get back in that ship and fly for your lives.

+

Rose: Can you build another Tardis?

The Doctor: They were grown, not built. And with my home planet gone... we're kind of stuck.

Rose: Well, it could be worse; this lot said they'd give us a lift.

The Doctor: And then what?

Rose: I don't know. Find a planet, get a job, live a life, same as the rest of the universe.

The Doctor: I'll have to settle down. With a house or something - a proper house with... with, with doors and things - carpets! Me! Living in a house!... Now that, that - that is terrifying.

Rose: You'd have to get a mortgage!

The Doctor: No!

Rose: Oh yes!

The Doctor: No, I'm dying, that's it, it is all over.

Rose: What about me? I'd have to get one too! *[pause]* I don't know, we could have the same one, we could both... I don't know, share... or not. Whatever. I don't know, all sorts of...

The Doctor: Anyway...

Rose: We'll see!

The Doctor: *[pause]* I promised Jackie I'd always take you back home

Rose: Everyone leaves home in the end.

The Doctor: Not to end up stuck here.

Rose: Yeah, but stuck with you - that's not so bad.

The Doctor: Yeah?

Rose: Yes.

+

The Doctor: I've trapped you here.

Rose: Oh, don't worry about me. *[there is a rumble overhead]* Okay...we're under a black hole...on a planet which shouldn't exist, with no way out. Right, I've changed my mind, start worrying about me.

Ood: The Beast and his armies will rise from the pit to make war against God.

Rose: I'm sorry?

Ood: *[whacks communication sphere]* Apologies. I said: I hope you enjoy your meal.

The Beast: *Don't turn around. DON'T LOOK AT ME.*

Toby: W-Who are you?

The Beast: *I have so many names... If you look at me you will die.*

Toby: But... but who are you?

The Beast: *I'm behind you, Toby. I'm right behind you. Don't look - DON'T LOOK AT ME. One look and you will die. I'm reaching out, Toby. I'm so close. DON'T TURN AROUND. DON'T TURN AROUND. Ohhhhh, I can touch you...*

[Toby wheels round. There is nothing there and The Beast is silent. He turns back to finish his work and finds the symbols on the pottery have gone. Then he sees something on the palms of his hands through his gloves. Curious, he takes off his gloves and turns his hands over. They are covered in the same symbols as were on the pottery.]

Toby: No. No. NO!

+

Ood: *[possessed by the Beast]* Some, they call me Abaddon. Some, they call me Krop Tor. Some, they call me Satan, or Lucifer.

+

Ida: Well, we've come this far, there's no turning back.

The Doctor: Oh come on! Did you have to? "No turning back," that's almost as bad as "Nothing could possibly go wrong," or "This is gonna be the best Christmas Walford's ever had!"

Ida: *[Frustrated]* Have you finished?

[beat]

The Doctor: Yeah... finished.

+

Beast: *[from inside the pit]* The pit is open... and I am free!



The three Ood advance towards Jefferson, his guard and Rose. Jefferson gives the order to open fire on the Ood, killing them. In the control room, Zack announces that the planet's orbit is stabilising around the black hole again. Danny reaches the others, warning them that the rest of the Ood are on their way. The pursuing Ood kill the female guard with a translation sphere before Jefferson opens fire again. Zack finds himself

trapped in the control room, as Jefferson reports that he is low on ammunition. Zack himself only has a bolt gun with a single bolt left. Jefferson recommends "Strategy 9"; Zack agrees, and tells him to get everyone together. To Rose's relief, the Doctor and Ida manage to contact the base. The Doctor reports that the seal is open, but nothing has come out of the Pit, which seems to be bottomless.

Zack orders Ida and the Doctor back up because of Strategy 9, but Ida is reluctant and asks the Doctor what he thinks. The Doctor muses about the curiosity he and humans feel about going down into the Pit, but notes that the Beast said he was "the temptation" — perhaps that curiosity is what the Beast is relying on. The Doctor suggests they retreat. Jefferson cocks his rifle on Toby, but Rose stops him from killing the now normal-looking and terrified archaeologist. They saw whatever was possessing Toby pass from him to the Ood. Toby cannot remember much of what happened, but believes it was the Devil.

Down below, Ida explains that Strategy 9 is to throw open the airlocks while everyone else is safe in lockdown; the Ood will be sucked out into the vacuum. However, as they prepare to be brought up in the lift, the power fails. The Beast, speaking through the Ood, takes control of the viewscreens. To the Doctor's question as to which Beast he is, given that there are so many religions, the voice answers that he is all of them.

The Beast explains that the Disciples of the Light defeated him and chained him in the Pit for eternity, before the creation of this universe. The Doctor retorts that this is impossible, but the Beast tells them that they know nothing, pointing out that the Doctor's belief is merely his version of a religion. The Beast begins to speak to each of them in turn, playing on their secrets and hidden fears and insecurities: to the Doctor, he refers to the Time War, calling him the "killer of his own kind", and ominously predicts that Rose will soon die in battle.

The humans begin to panic, but the Doctor tries to calm them by reminding the group of the strengths of the human race, demonstrated by their defiance of conventional belief in even making it to this impossible planet, and pointing out that they are united while the Beast is alone. As if in response, the lift cable snaps, and the Doctor and Ida barely get away before the ten mile-length of it collapses on top of the capsule, severing communications. They are stuck down there, with just fifty-five minutes of air left. Ida decides to rig up the loose cable so she can explore the Pit, but the Doctor tells her that he will go down, not her.

With the power loss, Zack is unable to implement Strategy 9. Meanwhile, the Ood are trying to break through the sealed doors to reach the humans. Rose rallies them, getting them to think of a way out. Zack reroutes energy from the rocket to restore half power. Danny comes up with a way to disable the Ood: broadcasting a telepathic flare that will reduce their telepathic field to zero, disrupting their brains. However, this can only be done from the central monitor in Ood Habitation. The only access from where they are is through the airless maintenance shafts below the base, but Zack can extend the oxygen field to follow them through the tunnels.

Danny creates and stores the flare programme on a memory card and they scramble down into the tunnels just as the Ood break through the door. Zack directs them towards their goal, aerating each section and decompressing the previous one before they can go through. However, the Ood are also in pursuit. Jefferson stays behind to hold them off, but is too slow in reaching a junction before it is sealed. Knowing that there is nothing Zack can do to prevent his



death, Jefferson requests that the oxygen be removed quickly so he can die before he is killed by the Ood. Zack does this, and Jefferson's life signs wink out on the monitor.

However, the humans have little time to grieve, as the next section is also filled with Ood, and the others have to scramble up into the corridor above. The Ood almost reach Toby, but suddenly his eyes turn red, like when he was possessed by the Beast before. He places his finger on his lips signalling the Ood not to attack him or reveal his secret.

The Ood pause, allowing Toby to be rescued by Rose and Danny, who did not notice the momentary change. As the others reach Ood Habitation, the Ood break through into the control room, and Zack holds the bolt gun on them. At the last moment, Danny manages to activate the flare; the telepathic field drops to "Basic Zero", and the Ood grab their heads and collapse. Zack joins them back at the mine shaft.

Meanwhile, the Doctor continues his journey into the darkness of the Pit. He tells Ida how the Devil crops up on so many planets in so many religions — perhaps that is what the Devil is, in the end: an idea. The line finally runs out, with still no bottom in sight. Preferring exploration to waiting for death, he decides to detach the cable and fall the rest of the way, despite Ida's pleas that she does not want to die alone. Reassuring her, the Doctor falls and vanishes into the shadows just as the others regain communications with Ida. Rose is grief-stricken when Ida tells them that the Doctor has fallen.

Zack tells Ida that there is no way to get to her, and Ida understands. All they can do is abandon the base and make sure no one comes back here. Rose wants to stay as well, but Zack renders her unconscious and carries her along; he has lost too many people. They make their way to the rocket past the bodies of the Ood, which are beginning to stir, their telepathic field reasserting itself.

Down below, the Doctor awakens. The faceplate of his helmet is smashed, but he discovers that he can still breathe; an air cushion must have supported his fall. Rose regains consciousness just as the rocket begins to launch. Despite her protests, and even when she threatens Zack with his bolt gun, Zack tells her that it is too late to turn back. Toby seems unusually amused that they have escaped, and when Rose begins to question the relative ease with which they managed to escape the planet, given the various ways the Beast could have killed them, he reprimands her questions with uncharacteristic viciousness.



The Doctor finds ancient drawings on the walls depicting the story of a battle against the Beast, his defeat and subsequent imprisonment. The drawings also depict two double-handed jars, which are standing on separate pedestals some distance apart in front of him. He touches one and they light up, illuminating a section of the cave.

The Doctor comes face to face with a gigantic demon chained to the cavern wall, complete with caprine head and humanoid body. The Beast who previously communicated with the Doctor was intelligent and vocal, but the creature now towering before him appears to be little more than animalistic in nature. The Doctor deduces that what he is seeing is only the physical form — the mind, the idea of the Devil, has departed.

The Doctor also realises, piecing it together from various clues, that the planet was the perfect prison: if the Beast had ever freed itself, the gravity field keeping the planet balanced would collapse, and the planet would fall into the black hole. The air was not provided by the Beast, but his jailors, so the Doctor could stop his escape by destroying the prison and thus the planet.

The Beast has prepared for this: the loss of the gravity field would also mean the rocket would fall into the black hole, sacrificing Rose. However, the Doctor tells the Beast's body that the Beast's plan implies that Rose is a victim. The Doctor adds that he has seen a lot of the universe, and various beings calling themselves gods, but out of all that, if there is one thing he



believes in, it is her. With that, he smashes the jars, causing the gravity field to collapse. The rocket shakes, turns and begins to be dragged into the black hole along with the planet.

The body of the Beast writhes, flames bursting from its skin. On the rocket, the runes appear across Toby's skin as the Beast takes full possession of him. He breathes fire and angrily defies death, ranting that he can never be destroyed. Rose grabs Zack's bolt gun and aims it at the cockpit's front window. Saying "go to Hell," she fires, shooting out the glass. As the air rushes outward, she unbuckles Toby, who is immediately sucked into space towards the black hole. Zack raises the emergency shield, but they are still falling towards the black hole. In the base, as the planet now hurtles towards the black hole, the Ood, now free from the Beast's control, huddle together nervously. Near the Pit, Ida slowly falls to the ground, the last of her oxygen exhausted.

As he stumbles away from the Beast's burning body, the Doctor finds the TARDIS in the collapsing cavern. The rocket crew watch the planet vanish, and brace themselves for death. Suddenly, everything becomes still, and to Zack's amazement, the rocket turns and heads away from the black hole. To Rose's delight, the Doctor's voice comes over the speakers, telling them that the TARDIS is towing them away. The Doctor was also able to pick up Ida — who will be fine aside from a little oxygen starvation — but unfortunately had no time to save the Ood.

The Doctor and Rose are joyfully reunited in the TARDIS once the rocket reaches clear space. Back on the rocket, Ida asks the Doctor what the Beast really was, and the Doctor replies that whatever he was, they beat it, which for him is enough. He assures Rose that when the Beast said she would die in battle, he lied. The Doctor tells Ida that perhaps they will see each other again. Before the TARDIS dematerialises, Ida asks who they are, and the Doctor tells her, "the stuff of legend."

Heading back to Earth, Zack dictates the final report of Sanctuary Base 6, recording the names of those who died with honours, beginning with Toby and continuing with the Ood.

CONTINUITY

- Zack identifies the expedition as representing the Torchwood Archive.
- Jefferson remarks that he was "a bit slow", echoing Rose's words as she tried and failed to escape from the Dalek in *Dalek*.
- The Beast claims that Rose is destined to die in battle. While this does not come to pass in the episode, it foreshadows events in the season finale, *Doomsday*. Russell T. Davies mentions this statement from the Beast in the downloadable episode commentary, stating that everything else the Beast said about the characters' fears was true.
- The Doctor says it is "impossible" for the Beast to have existed before the universe. In the *Virgin New Adventures*, a number of *Doctor Who* monsters were said to be Great Old Ones from the universe before this one and radically transformed by the shift to the present universe.
- Danny says that the broadcast flare will cause a "brain storm" in the Ood. This term was used by the Doctor in *The Age of Steel* to explain why it was dangerous to simply disconnect the entranced humans from the EarPods that were controlling them.
- When the Doctor abseils into the Pit, he lists some planets and races whose mythologies have horned demons, speculating that they are inspired by the Beast. Among the planets he mentions are Draconia (*Frontier in Space*) and Dæmos, planet of the horned Dæmon Azal (*The Dæmons*). In *The Dæmons*, the Third Doctor speculated that the Dæmons inspired the stories of demons in Earth mythology. In this episode, the Doctor also makes reference to the Kaled god of war (*The Daleks*, *Genesis of the Daleks*). Davies stated in the *Doctor Who Confidential* episode "Religion and Myth" that they aimed to create a "Russian doll" effect, wrapping this episode around *The Dæmons*.
- The shot of the rocket flying into space resembles Maitland's ship leaving the planet of *The Sensorites*, which was the first ever exterior shot of a spaceship in flight in space in *Doctor Who*. In the previous *Doctor Who Confidential* episode "You've Got the Look", Davies said that he wanted the Ood to resemble the Sensorites, and that he likes to think that they come from a planet near the Sense Sphere.
- The Doctor said that he believed in Rose. In the serial *The Curse of Fenric*, the Seventh Doctor was able to psychically repel a force of Haemovores using his faith in his past companions.
- The TARDIS is shown towing the rocket by means of an unseen and unspecified force, capable of doing this against the pull of a black hole or by nullifying the hole's gravitational attraction. In *The Creature from the Pit* the TARDIS uses its "gravity tractor beam" to hold a neutron star and in *Delta and the Bannermen* a similar function is used to cushion the fall of another spacecraft disguised as an old bus.
- Ida briefly travels in the TARDIS. Her later words imply she was largely unconscious for the duration of her trip, as she is unable to remember the TARDIS's interior.
- The Doctor refers to how his race "invented" black holes. This is a reference to the Eye of Harmony, the black hole-derived power source used by the Time-Lords as established in the original series.

PRODUCTION

- In this episode's *Doctor Who Confidential*, Davies said that in order to inspire the design of the Beast, he sent the visual designers at The Mill images of paintings by Simon Bisley, a comics artist known for muscular grotesqueries.

- The scenes with the Beast and the Doctor were filmed at Clearwell Caves, last seen as the Sycorax ship in *The Christmas Invasion*.
- In the episode commentary, Davies said that an early draft of the script called for the role of the Ood to be filled by the same species as the Slitheen. Their race would have been enslaved and they wished to awaken the Beast, whom they believed to be a god that could free them.
- Davies claims credit for naming the Ood in the accompanying episode of *Doctor Who Confidential* as a play on the word "odd".
- Davies also mentioned that one of many unused ideas for a creature in this episode will be used in Series 3 (2007).
- The Sanctuary Base 6 corridor set was recycled to become the entrance to the set for *Totally Doctor Who*.
- According to the DVD commentary, the final scene in the TARDIS where the Doctor says "the stuff of legend" was the last major scene shot for the 2006 series, and the last to feature Billie Piper (whose actual final episode had been filmed weeks earlier). It was not, however, the very last scene filmed for the season, which was the "cliffhanger" scene at the very end of *Doomsday*.

OUTSIDE REFERENCES

- During the *Tardisode* for this episode, the letters "SB6" (presumably standing for Sanctuary Base 6) are seen on a display changing into the numbers "666".
- This two-parter had very strong religious overtones and references, in particular to Christianity. This is unusual for a *Doctor Who* story, and particularly so for the new series, in view of Russell T Davies's atheism (also demonstrated in his *The Second Coming*). However, some writers have seen religious overtones in the programme and series as a whole.
- The Doctor's theories on the human compulsion to jump mirrors a passage in *Last Chance to See* by Douglas Adams where he discusses the sensation of vertigo and posits. The theory that it is a conflict between a primitive part of the brain telling us to jump, and a more evolved part telling us "For Christ's sake, don't!" Adams wrote for *Doctor Who* on several occasions and his other works have been referenced within the show more than once.
- The scenes in the maintenance shaft where the humans are chased by Ood is similar to scenes in the movie *Aliens* where the humans are chased by the Xenomorphs in the air ducts. When Rose first mentions air ducts, Jefferson replies "I appreciate the reference". Danny Webb also appeared in *Alien*³.

QUOTES

The Beast: *[lights are all turned off]* This is the darkness. This is my domain. You little things that live in the light, clinging to your feeble suns, which die in the end...

Zack: That's not the ood. Something's talking through them.

The Doctor: ...only the darkness remains.

Zack: This is Zachary Cross Flane of Sanctuary Base 6 representing the Torchwood Archive. You will identify yourself.

The Beast: You know my name.

Zack: What do you want?

The Beast: You will die here, all of you. This planet is your grave.

The Doctor: If you are the Beast, then answer me this: Which one, hmm. Because the universe has been busy since you've been gone. There's more religions than there are planets in the sky. There's the Arkaphets, Christianity, Pash-Pash, New Judaism, San Claar, Church of the Tin Vagabond, which devil are you?

The Beast: All of them!

The Doctor: Then you're... what? The truth behind the myth?

The Beast: This one knows me, as I know him: the killer of his own kind.

+

[Pause]

The Doctor: How did you end up on this rock?

The Beast: The Disciples of the Light rose up against me and chained me in the pit for all eternity.

The Doctor: When was this?

The Beast: Before time.

The Doctor: What does "Before time" mean?

The Beast: Before time and light and space and matter. Before the calaclysm. Before this universe was created.

The Doctor: That's impossible. No life could have existed back then.

The Beast: Is that your religion?

The Doctor: *[pause]* It's a belief.

The Beast: You know nothing. All of you, so small.

The Beast: *[to Zach]* The captain, so scared of command. *[to Jefferson]* The soldier, haunted by the eyes of his wife. *[to Ida]* The scientist, still running from daddy. *[to Danny]* The little boy who lied. *[to Toby]* The virgin. *[to Rose]* And the lost girl, so far away from home. The valiant child, who will die in battle, so very soon.

Rose: Doctor, what does that mean?

The Doctor: Rose, don't listen.

Rose: What does it mean!

The Beast: You will die... and I will live!

+

The Doctor: That thing is playing on very basic fears. Darkness, childhood, nightmares, all that sort of stuff.

Danny: But that's how the devil works!

The Doctor: Or a good psychologist.

+

The Doctor: You get representations of the horned Beast right across the universe in myths and legends of a million worlds. Earth, Draconia, Vel Consadine, Daemos... The Kaled god of war, the same image, over and over again. Maybe, that idea came from somewhere. Bleeding through, a thought of every sentient mind...

Ida Scott: Originating from here?

The Doctor: Could be.

Ida Scott: But if this is the original, does that make it real? Does that make it the actual Devil?

The Doctor: Well, if that's what you want to believe. Maybe that's what the Devil is, in the end. An idea.

Ida Scott: Really, though, Doctor. Who are you?

The Doctor: Oh... the stuff of legends.

+

The Doctor: Tell Rose... Tell her I... oh, she knows.

+

Mr Jefferson: Might I ask, if you can't add oxygen to this section, could you speed up the process of its removal?

Zack: I don't understand, what do you mean?

Mr Jefferson: If I might choose the manner of my departure, sir, lack of air seems more natural than, let's say "death by Ood"

[raises voice]

Mr Jefferson: I'd appreciate it, sir.

Zack: God speed, Mr Jefferson.

Mr Jefferson: *[relieved]* Thank you, sir.

+

Danny: It's getting kind of cramped in here, Zack. Can't you hurry up?

Mr Jefferson: Stop complaining.

Rose: Mr Jefferson says stop complaining.

Danny: I heard.

Rose: He heard.

+

The Doctor: Except that implies - in this big grand scheme of Gods and Devils - that she's just a victim. But I've seen a lot of this universe. I've seen fake gods and bad gods and demi gods and would-be gods - out of all that - out of that whole pantheon - if I believe in one thing... just one thing... I believe in her.

+

The Doctor: Destroy the prison, your body dies. Your mind with it?

[lifts a rock to smash the prison]

+

Toby : *[possessed by The Beast]* I SHALL NEVER DIE! THE THOUGHT OF ME IS FOREVER, IN THE BLEEDING HEARTS OF MEN, IN THEIR VANITY AND OBSESSIONS AND LUST! NOTHING SHALL EVER DESTROY ME! NOTHING!

Rose: Go to Hell. *[she shoots through a window, sending Toby tumbling into the black hole.]*

+

The Doctor: Gravity schmavity, my people practically invented the black hole. Well, in fact, they did.

+

Rose: It said I would die in battle.

The Doctor: Then it lied.

+

The Doctor: If that thing had said it was from 'beyond' the universe, I'd have believed it. But before? Impossible.



A young man, Elton Pope, runs towards a deserted group of factories, stopping as he sees a police box standing incongruously near them. He is about to touch it when he hears a cry coming from inside the buildings. He quickly enters, and sees a glowing door at the end of the corridor. He opens it, and a slaving alien lunges towards him... It turns out that Elton is in his room with a video camera, narrating the story of his

life and his encounters with alien lifeforms.

The creature in the factory is distracted when the Doctor suddenly appears from the doorway, dangling a raw pork chop. He tells Elton to run, just as Rose runs past Elton, throwing a blue bucket of liquid at the alien. However, this serves only to enrage it, and the Doctor points out that he instructed her to throw the "not-blue" bucket. As Elton watches, the alien chases the Doctor and Rose around, until Rose comes up with a red bucket and chases it instead. The Doctor stops running and stares at Elton, seeming to recognise him. Elton runs out of the factory, and a moment later hears the sound of the TARDIS dematerialising.

Elton notes that it was not the first time he met the Doctor, nor the last. He shows another clip, this one taken by his friend Ursula Blake. As they shoot his former family home, he describes how he first met the Doctor one night when he was three or four years old. He was awakened in the middle of the night and went downstairs, where he found the Doctor in his living room, looking just as he is now. He tells Ursula that he does not know why the Doctor was there.

Back in his room, Elton describes to the camera how his ordinary life was transformed, first when he was in the thick of the Auton attack on London two years previously, then twelve months after that when a spaceship crashed into the Thames. Last Christmas Day, he saw the Sycorax ship above London. The Christmas invasion prompts Elton's search for information, until he comes across Ursula's blog, where he sees a picture of the Tenth Doctor. He meets up with Ursula, who introduces him to other people who are studying the Doctor: Bridget, Bliss and Mr Skinner. They begin to meet on a regular basis beneath an old library, exchanging stories and theories about the Doctor. Elton coins a name for the group: the "London Investigation 'N' Detective Agency", or LINDA.

However, over time, the group starts to become more of a social group. Bridget starts cooking for them, Skinner reads excerpts from his novel-in-progress, and they even form a band. It is at this point that Victor Kennedy, a fat, flamboyant man, arrives and takes over the group. Kennedy refuses to let anyone touch him, claiming he has "ecks-zeema". Elton asks him if he meant "eczema", and Kennedy replies that this is much worse: he blisters to the touch. After telling the group to stand back, Kennedy goes on to say that they have lost focus of their original purpose. He shows them a video clip of the Doctor and Rose leaving in the TARDIS, and Elton recognises the sound: the same sound that woke him up the night he first saw the Doctor.

Kennedy begins to train them in surveillance and investigative techniques, giving them information he has somehow obtained from Torchwood files and allocating tasks to each one of them. After the first meeting, he asks to have a private word with Bliss, and the others leave, not hearing her scream a moment later. At the next meeting, Kennedy tells the others that Bliss has left the group to get married.

One day, they receive news of a police box sighting in Woolwich, which is why Elton was running for the factories earlier. When he returns to the group, Kennedy is furious at Elton for letting the Doctor get away and nearly strikes him with his cane. Ursula, however, comes to Elton's defence and threatens to smack Kennedy if he does so and give him a good kick. Kennedy backs off, and outlines their next step: to find the Doctor's companion. The Torchwood files on her are lacking; the evidence having been corrupted by the Bad Wolf virus.

Armed with photographs of Rose and Elton's identification of her London accent, the group searches the city for her. Elton finds someone who recognises Rose, and in turn is pointed towards Jackie Tyler. Meeting Jackie in a laundrette, he soon becomes friends with her, becoming her personal handyman. Kennedy is delighted at the progress, and at that meeting, asks Bridget for a private word. The others, once again, do not hear her scream as they are leaving.



Eventually, one evening, Jackie tries to seduce Elton, but a phone call from Rose interrupts the mood. However, Elton comes to a few realisations: he genuinely likes Jackie, and he has romantic feelings for Ursula. He offers to cheer Jackie up by getting a pizza for them, but when he returns, Jackie confronts him. She has found the photograph of Rose in his coat and deduces that he was using her to get to Rose and the Doctor. Elton tries to explain, but Jackie, upset, says that she will protect the two of them until the end of her life, and tells him to leave her alone.

Kennedy blames Elton yet again, and Elton has had enough. He tells Kennedy that it has all gone wrong and the rest of them are leaving. Kennedy asks Skinner to stay behind, claiming he had phone numbers for Bridget. After Elton and Ursula walk out, she realises she has left her mobile phone in the meeting room. When they return, however, Skinner is nowhere to be found. Kennedy has transformed into a bloated, greenish alien creature with a Northern accent, with the faces of the former LINDA members grotesquely merged with his body. Elton dubs Kennedy an Abzorbaloff.

The consciousnesses of Skinner, Bridget and Bliss are still present in the Abzorbaloff's body. The creature reveals that his intention is to absorb the Doctor and his knowledge as well. Ursula demands that the Abzorbaloff give his victims back, but he absorbs her instead, Ursula's face appearing on the monster's chest. Elton begs him to let Ursula go, but the Abzorbaloff replies that the process is irreversible. Able to read the creature's thoughts, Ursula tells Elton to run, as she can sense that he is next.

Elton runs, but the Abzorbaloff eventually corners him in a blind alley. Just as the monster is about to touch Elton, the TARDIS materialises, and the Doctor and Rose step out. Rose, however, is here for Elton, demanding to know why he upset her mother. The Abzorbaloff threatens to absorb Elton if the Doctor does not submit to him. From his research, he knows the Doctor will not let an innocent man die. The Doctor tells the monster not to mistake his "sweet" and "passionate" nature for being nice, and says the Abzorbaloff can do what he wants — but the others may have something to say about that.



The absorbed LINDA members realise that together, they can affect the Abzorbaloff's body, pulling him apart from the inside. As the creature struggles, he drops his cane to the floor. Ursula tells Elton to break the object. He does so, and the Abzorbaloff cries out in agony, dissolving into a gooey puddle. The Doctor explains that the cane created a limitation field;



without it, the Abzorbaloff himself is being absorbed by the Earth. As Elton watches, the last remnant of Ursula says good-bye as she too is absorbed into the pavement.

Rose comforts the distraught Elton, and the Doctor finally reveals why he was in Elton's house all those years ago. An elemental shade that had escaped from the Howling Halls had taken residence in the house. The Doctor stopped it. He was too late to save Elton's mother, who was killed. Speaking into the camera, Elton notes that the Doctor might be wonderful, but things get destroyed when he touches them, even for a second. He wonders about Jackie, and Rose, and when they will pay the price. However, the Doctor did one last favour for Elton: with his sonic screwdriver, he managed a partial reconstruction of Ursula. She is now just a talking face in a slab of pavement, but that does not matter to Elton, as he loves her.

Concluding his story, Elton muses about the expectations of ordinary life: getting a job, getting married, getting a house, having children. But the real world is much stranger than that; it is so much darker, madder, and so much better.

CONTINUITY

- This is the first *Doctor Who* story not to feature the Doctor or his companions as the main character(s) since *Mission to the Unknown* (1965), which had none of the regular cast present.
- This episode is set two years after *Rose* and new footage of the Auton attack is seen here featuring Elton Pope. New footage featuring the Slitheens' ship from *Aliens of London* and the Sycorax ship from *The Christmas Invasion* is also included in this episode, again shown through Elton's experience of these events. In the episode commentary, Russell T. Davies notes that in an early draft, Elton had been witness to more events in *Doctor Who* history: in this draft, Elton's third birthday party was evacuated because of the Dalek invasion of Shoreditch, his mother was killed by a plastic daffodil, and Elton also witnessed the Loch Ness Monster rising from the Thames. Prior to the revival of *Doctor Who*, Davies had considered pitching this story idea to *Doctor Who Magazine* as a comics story. Davies had also considered making the viewpoint character of the story a woman but felt that he had had already had enough focus on female guest characters that season.
- The idea that some people in the *Doctor Who* universe follow the Doctor's real adventures in a similar manner to the programme's fans was hinted at with the character of Clive in *Rose*. It was also used in the *Virgin New Adventures* novels *Cat's Cradle: Warhead* by Andrew Cartmel and *Return of the Living Dad* by Kate Orman.
- During the Auton attack scene, the logo of Henrik's department store can be seen both on Elton's shopping bags and on the taxi which almost runs him over. Henrik's was the department store at which Rose used to work, which was destroyed at the beginning of *Rose*, but was seen to have re-opened in *The Christmas Invasion*.

- Jackie informs Elton that her friend Mickey is now gone, a reference to his departure in *The Age of Steel*.
- The Doctor once again says, "I'm sorry. I'm so sorry," this time to Elton, regarding his inability to save his mother. The words have been used before in the 2006 series, by the Doctor in *New Earth*, *The Age of Steel* and *The Impossible Planet*; by the President in *Rise of the Cybermen*; and Mr Magpie in *The Idiot's Lantern*.
- Victor Kennedy's pictures of Rose include stills from the episode *Rose* as well as two of her entering 10 Downing Street in *Aliens of London* in which the Ninth Doctor can also be seen, albeit from behind. This is the first time the Ninth Doctor has been seen since his regeneration in *The Parting of the Ways*. Bridget also mentions "different forms of the Doctor, which come and go", referring to previous incarnations.
- Kennedy mentions that "[Rose's] Torchwood files are strangely lacking" because they were corrupted by the "Bad Wolf virus". "Torchwood" is a recurring phrase in the 2006 series, as "Bad Wolf" was the previous year; this is the first explicit mention of "Bad Wolf" in the 2006 series. This line was included to establish why Torchwood do not know what Rose looks like in *Army of Ghosts*, as explained by writer Russell T. Davies on the MP3 audio commentary available on the bbc.co.uk website for that episode.
- The copy of *The Daily Telegraph* that the Abzorbaloff reads has the headline "Saxon leads polls with 64 per cent". Russell T. Davies observes this in the commentary, saying, "Look at the headline. That's all I'm going to say." The name of "Mr. Saxon" would also be mentioned in *The Runaway Bride*, *Smith and Jones*, *The Lazarus Experiment*, 42 and in the Torchwood episode *Captain Jack Harkness*. *Love & Monsters* is the first episode of the *Doctor Who* revival to contain the arc words for all three series: Bad Wolf, Torchwood and Mr. Saxon.
- Rose remarks on the Abzorbaloff's resemblance to the Slitheen — the Abzorbaloff states that he comes from Clom, the sister planet of the Slitheen homeworld Raxacoricofallapatorius. Strangely neither of them have heard of Clom despite having been to its twin planet with Captain Jack Harkness shortly following the events of *Boom Town*.
- Elton's musing as to how long it will be before Jackie and Rose will pay the price for their association with the Doctor's dangerous lifestyle recalls the Beast's prediction that Rose will "die in battle" in *The Satan Pit*, and Queen Victoria's pronouncement on the time travellers' lifestyle in *Tooth and Claw*.

PRODUCTION

- According to *Doctor Who Magazine* #370, this episode had the working title of "I Love the Doctor". In the episode commentary/podcast, Russell T. Davies states that the story originally began as an idea for a *Doctor Who Magazine* comic strip.
- The Elton character was originally supposed to be a woman, but Davies changed it to a man, since such strong female characters as Lady Cassandra and Sarah Jane Smith were already in the series.
- The creature that Elton sees at the start of the episode is credited as the "Hoix". Davies notes in the commentary that the name was invented only after the episode was shot and a name was needed for the credits.
- The Abzorbaloff is a monster designed by nine-year-old William Grantham of Colchester, Essex for a "Design a Doctor Who Monster" competition held by *Blue Peter*. The first prize for the competition was to have the monster appear in an episode of *Doctor Who*. William was (according to Phil Collinson in the commentary) disappointed with the rendering of the monster because he had envisaged it being "the size of a double-decker bus."

OUTSIDE REFERENCES

- Elton John appears in a video clip on Elton Pope's video diary.
- The scene where Elton watches the Doctor and Rose flee from the Hoix has them running back and forth through a series of doors lining a long hallway, a set-piece characteristic of classic cartoon or comedy series such as *Scooby-Doo*, *The Benny Hill Show*, or in the Three Stooges shorts. Later in the episode, Elton remembers the LINDA band playing an ELO song perfectly, where earlier we had seen their actual far-from-perfect version.
- As noted in the commentary, the acronym "LINDA" was previously used on the British children's television programme show *Why Don't You?*, which featured the "Liverpool Investigation 'n' Detective Agency". Russell T. Davies worked on the series for some years.
- Elton, a fan of Jeff Lynne and his Electric Light Orchestra, dances to ELO's "Mr. Blue Sky", which is later used as incidental music. LINDA also perform ELO's "Don't Bring Me Down", and the song "Turn to Stone" appears during the montage of Elton in Jackie's house.
- Kennedy uses an Apple PowerBook G4 to display clips of the Doctor and Rose.
- Jackie plays Il Divo's Spanish cover of "Unbreak My Heart" when she is trying to seduce Elton.
- The Stephen King quote which Elton mentions ("Salvation and damnation are the same thing") is from *The Green Mile*. The actual quote reads: "Sometimes there is absolutely no difference at all between salvation and damnation."

QUOTES

[Elton Pope is face-to-face with a roaring, scaly, giant-fanged alien, when the Doctor appears behind it, dangling a cut of meat.]

The Doctor: *[high-pitched and singsong]* Here, boy! Eat the food! Come on, look at the lovely food. Isn't that nice? Isn't it? Yes it is. *[normally, to Elton]* Get out of here! Quickly! *[singsong again]* Assa boy. Whosa lika porky choppy, then? *[normally]* I SAID RUN!

+

[To Elton]

The Doctor: Don't I know you?

+

Elton Pope: *[voice-over]* And that's when it all changed. That Tuesday night in March. That's when *he* arrived.

Victor Kennedy: Lights!

[the lights slam on, revealing Victor]

Elton Pope: *[voice-over]* That's when we met Victor Kennedy, and the Golden Age was gone.

Victor Kennedy: So, we met at last, "LINDA".

+

Elton Pope: Sorry, don't mind me asking, but who are you?

Victor Kennedy: I am your salvation.

+

[Victor Kennedy's repeated insult towards Elton]

Victor: You stupid man!

Elton: *[voice-over]* This was it. The impossible task. The quest to find one girl in the middle of a major capital city. One girl in ten million.

Old lady: *[Upon being shown photo of Rose]* Oh that's Rose Tyler! Her mum's Jackie Tyler. They live just round there, Powell Estate. Nice family. Bit odd.

+

Ursula: Victor; look at your hands!

Victor: Look at the *rest* of me! *[puts down the paper he is reading, revealing himself as the Abzorbaloff]* You've dabbled with aliens. Now meet the genuine article!

Ursula: Oh my God...

Elton: *[horrified]* You're a... a thing...

Victor: A thing?! This *thing* is my true form! Better than that crude pink shape *you* call a body.

+

The Doctor: *[Upon appearing from the TARDIS. To Elton]* Someone wants a word with you.

Rose: You upset my mum!

Elton: *[glances at the Abzorbaloff]* ... Big, green, absorbing creature from outer space, and you're having a go at me?

Rose: No one upsets my mum.

+

Abzorbaloff: At last, the greatest feast, The Doctor!

The Doctor: Interesting, some sort of Abzorbatron... Abzorbaclon... Abzorbaloff

Abzorbaloff: Abzorbaloff, yeah.

+

Rose: Is it me, or is he a bit... Slitheen?

The Doctor: You're not from Raxacoricofallapatorius, are you?

Abzorbaloff: No! I'm not the swine; I spit on them! I was born on their twin planet.

The Doctor: Really? What's the twin planet of Raxacoricofallapatorius?

Abzorbaloff: Clom!

The Doctor: Clom?

Abzorbaloff: Clom. Yes. And I'll return there victorious, once I possess your travelling machine.

+

[Abzorbaloff's last words to Elton before his demise]

Abzorbaloff: My cane! *YOU STUPID BAST-*

+

The Doctor: You don't remember, do you? There was a shadow in your house. A living shadow in the darkness. An elemental shade that had escaped from the howling halls. I stopped it but... I wasn't in time to save her. I'm sorry.

+

Elton: When you're a kid, they tell you it's all ... grow up. Get a job. Get married. Get a house. Have a kid, and that's it. But the truth is, the world is so much stranger than that. It's so much darker. And so much madder. And so much better.



Dame Kelly Holmes Close, a suburban neighbourhood in London, prepares for the 2012 Olympic Games. Kel, a council worker, repairs potholes in the street by laying new tarmac, baking it to solidity. Maeve, an old woman, passes posters of missing children, as a young girl, Chloe Webber, watches from the upstairs window of her house.

Maeve senses something and tells two boys, Dale and Tom, to go back indoors. Trish, Chloe's mother, asks Maeve if she feels all right as Maeve and Tom's father start arguing about whether the boys should go inside. In her room, Chloe sings "Kookaburra" and begins to draw Dale. As she completes the drawing, Dale vanishes, and the drawing comes to life, screaming silently.

The TARDIS materialises between two skips in front of a railway line. But it does so sideways facing one of the bins, so the Doctor has to dematerialise the TARDIS which then rematerialises, now facing the right way round. The Doctor and Rose step out of the TARDIS into the Close, seeing the London 2012 banner above them. As the Doctor waxes nostalgic about the 1948 London Olympics and how he wanted to light the Olympic Flame back then, Rose notices the missing children posters and how the whole street appears terrified. The Doctor also notices that the air is colder than it should be.

The Doctor senses some residual energy on the spot where Dale vanished earlier. A car travelling down the street breaks down for no apparent reason, but when Kel and Rose help push it past a certain point, it starts again. Kel says the cars have been doing this all week. He has been working on the street because the Olympic torch will be coming by the end of the road on its way to the stadium.

Tom's father catches the Doctor on his lawn and confronts him. Maeve, Trish, and some other neighbours also approach. As Maeve tells Rose about the disappearing children, the Doctor uses his psychic paper to identify himself as a police officer. The group exchange accusations about the kidnappings until the Doctor orders everyone to put their fingers on their lips. The argument quelled, Maeve asks the Doctor for help. The Doctor and Rose look around, noticing a metallic smell, like a burnt fuse, and more residual energy at spots where children disappeared.

Chloe begins to sketch a cat she sees outside her window into Dale's drawing. The cat enters a cardboard box and vanishes with a faint howl, and the two time travellers discover the same ionic energy residue there. The Doctor is amazed at the cat's removal from space-time, and believes he can trace the source of the power and therefore whatever is causing the disappearances. In her room, Chloe berates the drawings of the children on her wall, saying how she has given them friends but they still complain. They are lucky, she adds: they do not know what it is to be alone. Her pencil breaks and she angrily scribbles a jumbled up ball of lines on the piece of paper.

Rose opens a garage door and is attacked by the physical version of Chloe's scribble but the Doctor shuts it down with his sonic screwdriver. They take the shrunken object back to the TARDIS and discover that it is made of graphite, like an HB pencil, and animated by ionic energy. Rose makes the connection with a child's drawing, and remembers how frightened Trish looked.

Trish answers a knock at the door, and is greeted by a cheerful Doctor and Rose, who ask if they can come in and see Chloe. At first, Trish refuses, but when the Doctor and Rose simply walk away to her surprise, she calls them back and asks if they can help her. Trish explains to the Doctor about Chloe's abnormal behaviour, and that Chloe's abusive father died some time ago. Rose asks to use Trish's upstairs toilet, and when she sees Chloe coming out of her room, hides herself inside the laundry cupboard. When the coast is clear, Rose goes into Chloe's room, where she sees the drawings of the missing children. Rose hears the clothes cupboard behind her clatter, and when she turns back, she notices Dale's picture has moved.



The Doctor tries to talk to Chloe in the kitchen, but she is hostile. When Rose opens the cupboard, she sees scrawled on the back wall a drawing of a demonic-looking man with glowing red eyes that growls at her. Rose cries out for the Doctor; he, Trish and Chloe rush into the room and the Doctor shuts the cupboard door quickly. Chloe says that she drew that drawing — of her father — yesterday. Chloe explains that she has been dreaming about her Dad, and that they "need to stay together." When Trish agrees, Chloe replies, "No, not you. *Us*". Trish tries to throw the Doctor and Rose out of the house, but the two continue to question her, finally getting her to admit that she has seen the drawings move out of the corner of her eye. The Doctor explains that Chloe is harnessing ionic energy, taking the children with the drawings and placing them in a kind of holding pen. The Doctor ominously adds that if living things can become drawings, perhaps drawings — like Chloe's nightmare representation of her father — can become living things.

To find out how she is doing this, the Doctor puts Chloe into a trance and demands to speak to the alien entity that is using her. In a harsh voice, it identifies itself as an Isolus, an alien life form that lives in deep space with its siblings. However, when they drifted too close to Earth's sun, a solar flare scattered the Isolus pods and this particular Isolus fell to Earth. The pod was drawn to heat, and in turn the Isolus inside was drawn to Chloe because she was also alone and it empathised with her. The Doctor tells the Isolus that it cannot steal any more friends for itself, and tries to talk it into leaving Chloe's body. However, the demonic voice issues from the cupboard as Chloe's body shakes, announcing his impending arrival. Trish sings "Kookaburra" to Chloe to calm her down, and the voice eventually falls silent. Chloe falls asleep.



While putting Chloe's pencils away, Trish says that Chloe's father died in a car crash the previous year. Trish wanted to forget about him, but Rose suggests that her silence on the matter may have added to Chloe's loneliness. Meanwhile, the Doctor warns that the Isolus is desperate to be loved, and is used having a family numbering around four billion. Upstairs, Chloe watches the BBC coverage of the Olympic opening ceremonies, which will have an expected crowd of eighty thousand. The Doctor and Rose return to the TARDIS to locate the pod's heat signature; it has been drawing in all the heat it can from around the neighbourhood, keeping it in a fit state for launch. Chloe sneaks out of the house and sees them enter the TARDIS. Back in her room, she uses some extra pencils hidden inside a doll to draw the TARDIS and the Doctor.

In the TARDIS, Rose is surprised that the Doctor seems to be on the Isolus' side. The Doctor points out that it is just a child. Rose retorts that it is easy for him to say, as he has never had children, but the Doctor offhandedly remarks that he was a father once. Rose is taken aback, but the Doctor does not elaborate further. He goes on to say that they are not dealing with a world-conquering alien; aside from warp drives and wormholes, to get across the universe one also needs a hand to hold. The Doctor constructs a device that will allow the Isolus and its pod to rejoin its siblings.

The TARDIS scanner locates the pod right in the street, but as he and Rose walk back towards the Close, Chloe completes her drawing. The Doctor and the TARDIS vanish, and the device smashes on the ground. Rose runs back to Chloe, demanding the release of the Doctor, but it refuses. Rose promises the Doctor's drawing that she will get him out. Rose deduces that the pod would have homed in on Kel's freshly laid and heated tar. Over Kel's protests, she grabs a pick-axe from his van and digs up the new road, locating the tiny pod. Meanwhile, Chloe draws the thousands of people at the Olympic stadium, who all disappear. Rose realises that the stadium will not be enough to satisfy the Isolus. Chloe barricades her door, clears off a wall and starts drawing the entire Earth.

Rose and Trish rush up to Chloe's door, telling the Isolus that she has the pod; receiving no answer, Rose breaks through the door with the pick-axe. The demon Dad's voice speaks again, and the Isolus threatens to let him out if they stop Chloe. When Rose offers the pod, the entity says that the pod is dead and needs more than heat. Kel sees the drawing of the Doctor move; Rose looks and sees the Doctor pointing to a newly drawn torch. On the television set, the commentator describes the Olympic torch as a beacon of hope and love. Hearing this, Rose says that she knows how to charge up the pod. As the torch-bearer runs past the Close, the pod begins to activate on its own. Unable to reach him, Rose throws the pod into the air. The pod homes in on the torch, landing in the flame. Sensing this, the Isolus says that it can go home now; it tells Chloe it loves her, and leaves her body.

The missing children reappear, but the Doctor is still nowhere to be seen. Rose realises that, if all the drawings are coming to life, this includes Chloe's demonic drawing. The doors of the house fly shut, trapping Trish and Chloe inside. The demon Dad begins to walk down the stairs, threatening them. Rose shouts through the door, telling Chloe that it is not real like the others, just residual energy from the Isolus, and that she can get rid of it.

However, Chloe is too frightened. Trish then grabs Chloe's hand and together they sing "Kookaburra". Trish's and Chloe's spirits rise as they continue singing and the demonic voice eventually fades away. The spectators have reappeared at the Olympic stadium. The torch-



bearer staggers and fall, but another hand picks up the torch: the Doctor. He carries it the rest of the way to light the flame and bids the Isolus farewell as the pod streaks into space.

As the Doctor and Rose walk off to watch the Games, Rose remarks that nothing will ever split the two of them up. However, the Doctor does not seem so sure.

He looks up into the distance, as fireworks explode above their heads, and murmurs that something is in the air. A storm is approaching...

CONTINUITY

- The year 2012 was the year the 2005 series episode *Dalek* took place, the native time period of Adam Mitchell.
- When Dale Hicks disappears in the opening scenes, his trousers are a different colour from those he wears in Chloe's drawing.
- The Doctor and Chloe exchange a Vulcan salute. Rose introduced the Doctor to Captain Jack as "Mr Spock" in *The Empty Child*. Immediately thereafter, he initiates a telepathic link with Chloe similar to that initiated with Madame de Pompadour in *The Girl in the Fireplace* (and which, coincidentally, also resembles the Vulcan mind meld).
- While trying to get the Isolus to identify itself (*solus* is Latin for "alone"), the Doctor invokes the Shadow Proclamation. The Ninth Doctor invoked Convention 15 of the Shadow Proclamation when demanding an audience with the Nestene Consciousness in *Rose*. In *The Christmas Invasion*, Rose also refers to "Article 15" of the Proclamation when trying to bluff the Sycorax.
- Rose, after mentioning her cousins, discovers that the Doctor was "a dad once". The First Doctor's granddaughter, Susan Foreman, was one of his companions in the original series. The *Eighth Doctor Adventures* novel *Father Time* featured the character of Miranda, his adopted daughter. Like all spin-off media, its canonicity in relation to the television series is unclear.
- After the disappearance of the spectators in the stadium, Chloe/the Isolus says, "We won't be alone, Chloe Webber. We'll have all of them. And they will never feel alone, ever again". In the background, the television commentator says what sounds like "Torchwood" as part of a statement which is otherwise obscured. It is confirmed as a Torchwood reference in the *Doctor Who Confidential* episode "Welcome to Torchwood".
- This is the second story in the new series of *Doctor Who* (after *The Empty Child* / *The Doctor Dances*) in which no one dies.
- This is the fourth episode to end with a big hug between the Tenth Doctor and Rose (after *The Christmas Invasion*, *The Idiot's Lantern*, and *The Satan Pit*). It is also the second time after the Beast's prophecy in *The Satan Pit* that the Doctor has been separated from Rose and in danger of dying. Rose notes this when she says, "They keep on trying to split us up."
- The Doctor indicates that he is not so fond of cats any more after being attacked by one dressed as a nun, a reference to the events of *New Earth*; the Sixth Doctor was also notably fond of cats to the point of wearing cat-shaped pins on his lapel. He appears to resolved this dislike by *Gridlock* in which he fondles a some of a litter of half-human half cat person kittens.
- Abisola Agbaje, the actor who plays Chloe Webber, is featured on the front cover of one of the 'Girl talk' magazines pinned up in Chloe's room.

PRODUCTION

- *Fear Her* was an overcommissioned episode which replaced a planned but unproduced script by Stephen Fry.
- Early drafts of this episode were titled "Chloe Webber Destroys the Earth", and later, "You're a Bad Girl, Chloe Webber".
- The preview for the following episode, *Army of Ghosts*, was one minute long, twice the length of all previous episodic trailers, and was not accompanied by the normal *Doctor Who* theme. The music was from immediately after Cassandra's skin death in *The End of the World* and the Cybermen crashing the party in *Rise of the Cybermen*.

- The trailer also contained scenes from *Doomsday*, the episode after *Army of Ghosts*. Although the trailer reveals the identity of one of the major enemies in *Army of Ghosts*, it does not indicate the other party, though there is one vital clue, when a woman is killed.
- The script originally took place on another planet, but was rewritten to take place in London.

OUTSIDE REFERENCES

- With the opening ceremonies taking place on the same day, the episode can be specifically dated to 27 July 2012.
- The episode takes place in "Dame Kelly Holmes Close", in Stratford, London, which will host the Games. Kelly Holmes is a British athlete who won two gold medals at the 2004 Summer Olympics in Athens, again tying in with the Olympic theme.
- A train run by Central Trains can be seen passing by the TARDIS as it materialises towards the beginning of the episode. However, Central Trains do not run anywhere close to Stratford, and their operating licence will have expired by 2012. Central Trains do, however, serve Cardiff, where much of the series is filmed.
- The "edible ball bearings" the Doctor refers to (and later eats) are made of sugar (with trace amounts of silver in the coating) and known as dragées.
- The Doctor's line, "Keep em' peeled," is a reference to Shaw Taylor's catchphrase on *Police 5* and *Junior Police 5*. His calling Rose "Lewis" is a reference to *Inspector Morse*.
- The magazine pages pinned to Chloe's notice board are taken from the BBC magazine *Girl Talk*.
- A poster is seen advertising Shayne Ward's *Greatest Hits*, a supposed future album. Ward was the winner of 2005's *The X Factor*.
- The episode uses the "Ribbon Thames" logo to represent the 2012 Summer Olympics. This was the logo of the Olympic bid; a separate logo will be used for the Games themselves. The design of the Olympic Torch for the 2012 Olympics has also yet to be announced.
- The futuristic setting of the episode is emphasised by signage. For example, the registration plate number UY61LJW is seen in a clip in the trailer, representing a vehicle registered between September 2011 and March 2012, whilst the "Missing" notice refers to an "East London Constabulary" rather than the Metropolitan Police, and the council van is from "East London Council". There is also a 19-digit telephone number featured in the *Tardisode*.
- The opening ceremony used in the episode is in fact that of the 2002 Commonwealth Games held in Manchester, and the stadium shown is not the London Olympic Stadium, which had not yet started the early stages of construction during filming of the episode, but rather a digitally altered City of Manchester Stadium, whose capacity at the time of the 2002 opening ceremony was 38,000, some way short of the 80,000 spectators supposedly attending the 2012 Olympics opening ceremony.
- In a parody sketch on *The Charlotte Church Show* (broadcast on 8 September 2006), Church referred to the episode with "that psychic girl with the crayons" as an example of a "rubbish" budget-saving episode of *Doctor Who*.

QUOTES

The Doctor: *[about stopping in 2012 for the London Olympics]* I had a passing fancy, only it didn't pass, it stopped.

The Doctor: Nobody else in this entire galaxy has ever bothered to make edible ball bearings, genius!

+

Dame Kelly Holmes Close resident: *[To the Doctor, who is crouched on his lawn]* What's your game?

The Doctor: *[Turning round quickly]* Snakes and Ladders? Quite good at...squash? *[pause]* I'm being facetious, I...there's no call for it.

+

The Doctor: *[Backing away]* I'm a...I'm a police officer, that's what I am! I've got a badge, and a police car, and I can prove it! I've got -

Dame Kelly Holmes Close resident: We've had plenty of coppers poking around here, and you don't look, or sound, like any of them.

The Doctor: *[Indicating Rose]* See look, I've got a colleague. Lewis.

Dame Kelly Holmes Close resident: Well, she looks less like one than you do.

The Doctor: Trainee. New recruit. It was either that or hairdressing.

+

The Doctor: Look at the hairs on the back of my hairy manly hand.

+

Chloe: I'm busy. Unless you want me to draw *you*... mum?

+

Rose: *[seeing cat]* Oh! Aren't you a beautiful boy?

The Doctor: Thanks. I've been experimenting with back-combing - *[seeing cat]* Oh.

Rose: *[seeing him grimace]* What?

The Doctor: Nah, I'm not really a cat person. Once you've been threatened by one in a nun's wimple, it kind of takes the joy out of it.

+

The Doctor: *[Picking up the box the cat has just vanished into]* Ooh, *high* on residual energy! This baby's just like, "I'm having some of that"!

+

The Doctor: Find the source and you will find whatever has taken to stealing children and fluffy animals. See what you can see. Keep 'em peeled, Lewis.

+

The Doctor: The go-anywhere creature: fits in your pocket, makes friends, impresses the boss, breaks the ice at parties.

+

The Doctor: Get out of here!

Rose: What's it say?

The Doctor: *[Rubbing out part of the scribble]* It is! It's graphite. Basically the same material as an HB pencil.

Rose: I got attacked by a... pencil scribble?

+

Rose: The girl!

The Doctor: Of course! *[beat]* What girl?

The Doctor: Hello! I'm the Doctor and this is Rose. Can we speak to your daughter?

Trish: No. You can't.

The Doctor: Ok, bye.

+

Rose: Have you seen those drawings move?

Trish: I haven't seen anything.

The Doctor: Yes you have, out of the corner of your eye.

Trish: No.

The Doctor: And you dismissed it, because what choice do you have when you see something you can't possibly explain? You dismiss it, right? And if anyone ever mentions it you get angry so it's never spoken of ever again.

Trish: She's a child.

The Doctor: And you're terrified of her. But there's no one to turn to, because who's going to believe the things you see out of the corner of your eye? No one. Except me.

Trish: Who are you?

The Doctor: I'm help.

+

Rose: You knew the Isolus was lonely before it told you. How?

The Doctor: I know what it's like to travel a long way on your own. Give me the stynomagnetic...um, the thing in your left hand.

Rose: *[Referring to the Isolus]* Sounds like you're on its side.

The Doctor: I sympathise, that's all.

Rose: The Isolus has caused a lot of pain for these people.

The Doctor: It's a child. That's why it went to Chloe, two lonely, mixed up kids.

Rose: Seems to me like a kid having a temper tantrum if it can't get its own way.

The Doctor: It's *scared!* Come on, you were a kid once. Binary dot?

Rose: Yeah, and I know what kids can be like! Right little...terrors.

+

Rose: That's easy for you to say! You don't have children!

The Doctor: I was a dad once.

Rose: What you just say?

+

Kel: You just took a council axe from a council van, and now you're digging up a council road! I'm reporting you to the council! *[Rose finds the Isolus pod]*

Rose: It went for the hottest thing in the street: your tar!

Kel: What is it?

Rose: It's a spaceship. Not a council spaceship, I'm afraid.

+

Rose: You know what? they keep trying to split us up, but they never ever will.

The Doctor: Never say never ever.

Rose: Nah, we'll always be alright, you and me. *[pause]* Don't you think? Doctor?

The Doctor: Something in the air. Something's coming. *[Beat]* A storm's approaching...



Rose Tyler narrates how her life changed when she met the Doctor, who showed her the universe, taking her on a journey she thought would last forever. Then came the army of ghosts, Torchwood, and the war. This is the story of how it all ended, and how she died...

The TARDIS materialises in a playground on the Powell Estate to visit Jackie Tyler. Jackie is overjoyed to see both Rose and the Doctor, but causes Rose concern when she says that she is expecting Rose's grandfather, Grandad Prentice, to come by any minute. Rose explains to the Doctor that her grandfather has been dead for ten years. However, true to Jackie's word, a blurred, ghost-like figure appears in her kitchen at ten past the hour.

Outside, the Doctor and Rose witness more ghosts, walking among ordinary people, who are going about their daily lives calmly despite the manifestations around them. Jackie says that the ghosts will not be around long — the mid-day "ghost shift" only lasts a couple of minutes. At twelve past, somewhere else in London a white-coated technician pulls back a huge lever and the ghosts fade away. A blonde woman, Yvonne Hartman, steps out of her Torchwood Institute office and states that they measured the "ghost energy" at five thousand gigawatts, and congratulates her staff.

In Jackie's flat, the Doctor watches various television programmes such as *EastEnders* and *Trisha*, which reveal that the ghost phenomenon is international, and that people have accepted it as a regular occurrence. Jackie explains that it started about two months ago. At first, there was panic, but then they realised that they were spirits of their departed loved ones. Jackie says that the ghost she calls her father smells like the cigarettes he used to smoke, but Rose says she smelled nothing. Jackie says that she has to make an effort, and the Doctor notes that the more they want it, the stronger it gets. The ghosts are using their desires and beliefs to press themselves into existence.

At Torchwood Tower, Hartman contacts Dr. Rajesh Singh over the Bluetooth earpieces all personnel wear, asking him if he registered any reaction. Singh replies negatively, and reports that their most sophisticated instruments have not been able to read anything off "the sphere" — a large bronze globe floating above him. According to their readings, it simply does not exist. He reaches out to touch it, but an invisible barrier stops his hand. Two Torchwood workers, Adeola and Gareth, make a clandestine romantic rendezvous. Gareth suggests a secluded location, which is off-limits as it is apparently under renovation, but Adeola hesitates. However, when Gareth goes silent, she goes into the section to look for him. As she draws back a curtain, a Cyberman lunges at her and she screams.

The Doctor assembles a device to determine the ghosts' origin by triangulation. Rose asks if the ghosts might be related to the Gelth but the Doctor replies negatively. He sets up the device in the playground, while Rose monitors the energy levels in the TARDIS. At Torchwood Tower, Hartman cues for the next ghost shift, just as Gareth and Adeola return to their desks, but wearing two Bluetooth earpieces instead of one, the lights on the devices flickering actively.

Jackie, in the TARDIS, comments that Rose has changed a lot. Jackie wonders what will happen to Rose when she is gone and if she will keep travelling, and changing, until she is no longer Rose Tyler, or even human.

The Torchwood machines power up, and the ghosts begin to appear as before. The Doctor traps a ghost within his device, looking at it through 3-D glasses and demanding to know where it comes from. As he adjusts the controls, Torchwood picks up the signal, and Hartman orders the ghost shift closed down. The Doctor has managed to locate the energy source required for the ghosts' appearance but Torchwood has also traced the interference to the Powell Estate. A CCTV camera picks up the TARDIS, and Hartman recognises it. The TARDIS dematerialises,



with Jackie an unwilling passenger. Hartman, seeing this, realises the Doctor is on his way, and runs off excitedly.

The TARDIS materialises in a Torchwood Tower loading bay, and is surrounded immediately by armed guards. Telling Jackie and Rose to stay inside, the Doctor emerges with his hands raised. Hartman rushes in and to the Doctor's surprise, begins to lead the squad in applause. Hartman greets him warmly, and seems to know a good deal about him: including the fact that he travels with a companion. The Doctor reaches back into the TARDIS and pulls Jackie out, introducing her as "Rose", who unfortunately stared into the heart of the time vortex and aged fifty-seven years. Rose stays hidden in the TARDIS, watching them through the scanner.

Hartman welcomes the Doctor to Torchwood, bringing him around and showing him the advanced technology they have captured from alien ships and reverse engineered, all in the name of protecting the British Empire. She explains the Institute's motto: "If it's alien, it's ours," demonstrating it by carting the TARDIS away to a corner of the basement.

Adeola lures another worker, Matt, over to the work area, where she tells him to go towards a mysterious red light. He vanishes behind a plastic curtain and screams as sparks fly and saws whirl. He returns to his post later with an extra earpiece. Meanwhile, Hartman reveals that the Doctor was written into the original Torchwood Foundation charter in 1879 as an enemy of the Crown. After his encounter with Queen Victoria and the werewolf, the Queen created the Torchwood Institute to keep Britain great and protect it against the alien horde. The Doctor is their prisoner, but will be kept comfortable; they hope to learn a lot from him.



Hartman leads the Doctor to the room with the Sphere, which the Doctor studies with the 3-D glasses before identifying it as a void ship, a hypothetical craft for travelling through the nothingness between parallel universes. That space was called "the Void" by the Time Lords; the Eternals called it the Howling; others call it Hell. When Singh asks how they can get into the Sphere, the Doctor tells them that they should not — they should send it back where it came from.

Hartman explains that the void ship came through and the ghosts followed in its wake. She shows the Doctor where it came through, opposite her office; when they fire particle engines at the spot, the breach opens. They detected the spatial disturbance as a radar black spot years before, and built Torchwood Tower to reach it, hoping to harness its energy. The public at large know the skyscraper as Canary Wharf.

The Doctor berates Hartman for trying to make the breach bigger, and warns her to cancel the next shift. He explains that when the sphere came through, it cracked the surface of this dimension. The ghosts have been bleeding through the fault lines, walking from their world to this one. However, too many ghosts and the surface will shatter. When Hartman insists on going through with the shift anyway, the Doctor abruptly changes gears, casually sitting to watch it happen. Hartman, disconcerted, stops the countdown, conceding that it may be prudent to get more intelligence. However, once they go into Hartman's office, Adeola, Matt and Gareth restart the countdown.

Meanwhile, Rose leaves the TARDIS and picks up a stray laboratory coat, making her way down to the room with the void ship where she uses the psychic paper to get through the door. When Singh questions her, she tries to bluff her way with the psychic paper; however, all Torchwood personnel have received basic psychic training and he sees it as blank paper. Singh calls for security and tells his assistant Samuel to check the locks. To Rose's surprise, "Samuel" is Mickey, who signals Rose to keep quiet.

Hartman notices the ghost shift programme powering up, but despite her orders, the three workers continue their work. As the power rises, the void ship activates, shaking the whole room. The Doctor recognises that the workers are being controlled through the earpieces; he apologises, and uses the sonic screwdriver to disrupt the signal. The three cry out and collapse; Jackie accuses the Doctor of having killed them, but he replies that they were already dead. Hartman removes one of Adeola's earpieces, and to her disgust sees a long string of nerve



tissue dangling from it, which means it was connected straight to her brain. The ghost shift is at ninety percent.

The Doctor traces the control signal to the work area and he and Hartman rush there, not hearing Singh's communication about the void ship, whose existence is beginning to register on Singh's instruments. The doors to the void ship room seal, locking in Rose, Mickey and Singh. Mickey, more confident than he once was, assures Rose that they have beaten them before and they will beat them again. At the work area, the Doctor, Hartman and two soldiers investigate, and are quickly surrounded by the advance guard of Cybermen.

Mickey tells Rose that the Cybermen were nearly beaten on the parallel Earth but they somehow escaped, finding a way to this world. However, so did Mickey, despite the Doctor's pronouncements that it was impossible.

The Cybermen lead the Doctor and Hartman as prisoners back to the breach, where they kill the technicians trying to shut the programme down. A Cyberman with black handlebars on its helmet — the Cyber Leader — orders the ghost shift be increased to one hundred percent. All around the world, the ghosts shimmer into full existence, revealing themselves to be Cybermen. World-wide panic ensues as the Cybermen march across the face of the planet, killing people and breaking into homes. Hartman calls it an invasion, but the Doctor notes it is too late for that — it is a victory. In the void ship room, the sphere begins to open up. Mickey pulls out a large rifle from its hiding space and aims it toward the ship, expecting some sort of Cyber-Leader variant to emerge.

The Doctor asks the Cyber-Leader about the void ship, claiming that the Cybermen do not have the necessary technology to build one. The Cyber-Leader confirms that the sphere is not theirs and they do not know its origins. It broke down the barrier between worlds, and they merely followed.



As Singh, Rose and Mickey watch in horror, a black Dalek, and three other Daleks emerge from the void ship, along with a mysterious device. The black Dalek approaches the three humans; it announces the location as Earth, that lifeforms have been detected, and gives the order to exterminate, a command echoed by the other Daleks...

CONTINUITY

- The opening of the episode, with the zoom down onto Earth, is the same as seen in *Rose*, *The Christmas Invasion*, and *The Runaway Bride*. The Ninth Doctor makes an appearance at the start of the episode, in a flashback to *Rose*.
- The majority of this episode takes place in the Torchwood Institute, which is seen on screen for the first time. The Institute's logo, a series of hexagons in the shape of the letter T, also receives its first showing.
- Torchwood traces the Doctor's interference signal to the Powell Estate at postcode SE15 7GO. This is a fictional postcode, but London SE15 is Peckham and Camberwell, London. The postcode is the same given for Rose and Jackie's address (Flat 48, Bucknall House, Powell Estate, SE15 7GO) in the *Doctor Who Annual 2006*.
- Jackie Tyler travels in the TARDIS for the first time, albeit accidentally.
- According to the downloadable commentary for this episode, the Egyptian sarcophagus seen briefly in Torchwood's storage facility is a reference to the Fourth Doctor serial *Pyramids of Mars*.
- When describing the Void the Doctor says that the Eternals (seen in the serial *Enlightenment*) "call it the Howling". An elemental shade is said by the Doctor in *Love & Monsters* to have escaped from the "Howling Halls". The Void, as described, also bears some resemblance to the nothingness that the TARDIS found itself in when taken out of reality at the start of *The Mind Robber*.
- Jackie realises that Torchwood Tower is actually located within One Canada Square, better known as Canary Wharf Tower, a skyscraper in East London and the United Kingdom's tallest building. The rift through which the Cybermen enter is said to be 600 feet (183 metres) above sea level. Canary Wharf is actually 771 feet tall, so the spatial breach would have been positioned around Floor 40.
- As he disrupts the signals controlling Adeola and the others, the Doctor says, "I'm sorry. I'm so sorry." This expression has been used numerous times in the 2006 series, mostly by the Doctor, in the episodes *New Earth*, *The Age of Steel*, *The Impossible Planet* and *Love & Monsters*. The President also said this to the Cybermen in *Rise of the Cybermen* and Mr Magpie said this to Rose in *The Idiot's Lantern*.
- The commentary reveals the idea of the Cybermen breaking through plastic sheets came from their "history of breaking through polythene", as occurred in *Tomb of the Cybermen*, *The Invasion* and *Earthshock*.
- The Doctor uses the phrase "*allons-y*" (French for "Let's go there"), and mentions how he would like to use it more, he goes on to use this phrase in the subsequent series.

- A Cyber Leader is seen for the first time in the new series. While not actually called a Cyber Leader on-screen, the Cyberman who gives the orders is sporting the characteristic black handles and receives a credit as "Cyber Leader". A Cyber Leader was also credited in *The Age of Steel* but did not appear with any distinguishing marks.
- A Black Dalek is seen for the first time in the new series. In the original series, all Black Daleks seen from *The Chase* onward were referred to as "Dalek Supreme". Much to the surprise of the production team, who wanted to keep the Black Dalek under wraps, the Black Dalek made an "accidental" appearance at the BAFTA Television Awards 2006.
- This is the first time since *The Five Doctors* that active Cybermen and Daleks have appeared in the same story. The producers of the original series had wanted to produce a story with the Cybermen and the Daleks together in 1967, but Dalek creator Terry Nation refused permission.
- *EastEnders* previously appeared in *Doctor Who* in the 1993 charity special *Dimensions in Time*, although that episode portrayed *EastEnders* and Doctor Who inhabiting the same universe. While neither Peggy Mitchell nor Den Watts appeared *Dimensions in Time*, several family members did, including Grant and Phil Mitchell and Sharon Watts. The short story "Brief Encounter: Mistaken Identity" by Gary Russell also placed *Doctor Who* and *EastEnders* in the same universe, and featured Den Watts, who was mistakenly believed to be a ghost in this episode.

PRODUCTION

- The story was produced in the same block as *Rise of the Cybermen* and *The Age of Steel*.
- A variation on the music first heard when the ghosts are seen to appear on the Powell Estate and later heard during other parts of the episode is used as the theme tune for the *Torchwood* spin-off series.
- A technical goof can be seen on Adeola's screen when she types the e-mail "god im bored." to Gareth; however, when Gareth receives the e-mail, there is no full stop at the end.
- The shot of One Canada Square is taken from the opening credits of *The Apprentice*.
- The news studio shown briefly for a shot of French news describing the appearance of ghosts is actually that of BBC Wales Today on BBC One and Newyddion on S4C.
- To keep the appearance of the Daleks secret, the final scene (with the sphere opening) was removed from all preview tapes handed to the press and replaced with a title card reading "FINAL SCENE WITHHELD UNTIL TRANSMISSION". Despite this, the preview from the previous week's *Fear Her* briefly featured someone getting killed with a Dalek gun, a scene that actually appears in *Doomsday*.
- For the first time on a BBC broadcast, the credit "With thanks to the Canadian Broadcasting Corporation" appears. This credit has been standard on international broadcasts since Series 1.
- The two-part story (both *Army of Ghosts* and *Doomsday*) has been nominated for the 2007 Hugo Award for Best Dramatic Presentation, Short Form.

OUTSIDE REFERENCES

- Trisha Goddard is seen interviewing a woman who is in love with a ghost. In a similar appearance in *Shaun of the Dead*, Goddard interviews a woman who has married a zombie.

- Alistair Appleton presents a show entitled *Ghostwatch* which provides updates about the ghosts' actions. *Ghostwatch* was the name of an infamous spoof ghosthunting documentary broadcast by the BBC in 1992. It is also a reference to the UK series *Crimewatch*.
- A fictitious clip from the popular British soap opera *EastEnders* features in this episode, in which Peggy Mitchell confronts the ghost of Den Watts, who had been "killed off" in the 1980s, then been returned to *EastEnders* after an absence of 14 years, and then killed again by Chrissie Watts (who was played by Tracy-Ann Oberman) Peggy orders the ghost to get out of her pub. Furthermore, when, in Torchwood, the TARDIS is being traced on the computer the map on the screen is the same as the shot of the opening of *Eastenders*, which Oberman worked on.
- As the Doctor sets up the triangulation equipment to locate the ghosts' point of origin, he sings a line from the theme tune to the film *Ghostbusters*. The equipment he is carrying bears more than a passing resemblance to the proton packs used by the film's protagonists.

QUOTES

[Voiceover]

Rose: Planet Earth. This is where I was born. And this is where I died. The first nineteen years of my life nothing happened. Nothing at all, not ever. And then I met a man called the Doctor. A man who could change his face. And he took me away from home in his magical machine. He showed me the whole of time and space. I thought it would never end.

The Doctor: [with Rose on an alien planet] How long are you going to stay with me?

Rose: Forever.

[Voiceover]

Rose: Well that's what I thought. But then came the army of ghosts. Then came Torchwood and the war. That's when it all ended. This is the story of how I died.

+

Rose: [upon her mum announcing her deceased granddad's pending arrival] Oh my god, she's lost it.

The Doctor: Tell me something new.

+

The Doctor: [after viewing all the media attention on ghosts, including a clip of one in *Eastenders*] When did it start?

Jackie: Well, first of all, Peggy heard this noise in the cellar. So she goes down...

The Doctor: No I mean world-wide.

+

Jackie: We'll have to be quick, midday shift only lasts a couple of minutes; they're about to fade.

The Doctor: Since when do ghosts have shifts? Since when do shifts have ghosts? What the hell's going on?

Jackie: Ooh, he doesn't like it when I know more than him, does he?

+

The Doctor: Who you gonna call?

Rose: Ghostbusters!

The Doctor: I ain't 'fraid o' no ghost!

Jackie: You're always doing this... reducing it to science. Why can't it be real? Just think of it though, all the people we've lost, our families coming back home. Don't you think it's beautiful?

[Beat]

The Doctor: I think it's horrific.

+

Jackie: You even look like him.

Rose: What do you mean?... I suppose I do yeah..

Jackie: You've changed so much..

Rose: For the better.

Jackie: *[Quietly]* I suppose.

Rose: Mum, I used to work in a *shop*

Jackie: I've worked in shops, what's wrong with that?

Rose: No, I didn't mean that...

Jackie: I know what you ment. What happens when I'm gone?

Rose: Don't talk like that!

Jackie: No, but really. When I'm dead and buried, you won't have any reason to come back home. What happens then?

Rose: I don't know

Jackie: Do you think you'll ever settle down?

Rose: The Doctor never will so I can't... I'll just keep on travelling...

Jackie: And he'll keep on changing. And in forty years time, fifty, there'll be this woman, this strange woman... walking through the market place on some planet a billion miles from Earth. But she's not Rose Tyler... not anymore... she's not even human.

+

[Yvonne and Matt are viewing the area where the ghost field was breached through CCTV and spot the TARDIS]

Yvonne Hartman: Oh my god...

Matt: Is it him?!

Yvonne Hartman: It's him!

[Inside the TARDIS]

The Doctor: Told you! those ghosts are being forced into existence from one specific point, and I can track down the source. Allons-y!

pBack at Torchwood, Yvonne and Matt watch the TARDIS dematerialise]

Yvonne Hartman: He's coming...*[Over comm]* Rajesh, its *him*!

+

The Doctor: I like that, Allons-y. I should say allons-y more often. Look sharp Rose Tyler, allons-y! And then it would be really brilliant if I met someone called Alonzo, cuz then I could say allons-y Alonzo every time... *[beat]* you're staring at me.

Rose: My mum's still on board.

[The Doctor looks up at the shelf on the wall, horrified]

Jackie: *[Sitting on shelf]* If we end up on Mars, I'm gonna kill you!

+

The Doctor: *[Seeing armed guards surround the TARDIS]* Well, there goes the element of surprise. Still, cuts to the chase. *[To Rose]* Stay in here and look after Jackie.

Rose: I'm not looking after my mum!

The Doctor: You brought her!

Jackie: I was kidnapped!

Rose: *[blocking the TARDIS door]* Doctor, they've got guns.

The Doctor: And I haven't. Which makes me the better person, don't you think? They can shoot me dead, but the moral high ground is mine.

+

[Upon being asked where his companion is]

The Doctor: Yes! Sorry, she's just a bit shy thats all. So here she is, Rose Tyler!

[He reaches into the TARDIS and pulls out Jackie who looks at him, horrified]

The Doctor: She's not the best I ever had. Bit too blonde. Not too steady on her pins, a lot of that. *[Mimes talking with his hand]* And, just last week she stared into the heart of the time vortex and aged, 57 years, but she'll do.

Jackie: I'm 40!

The Doctor: Deluded. Bless. I'll need to trade her in. Do you need anyone? She's very good at tea... *Well*, I say very good I mean not bad. *Well*, I say not bad... Off we go then, allons-y, but not too fast, her ankle's going.

Jackie: I'll show you where my ankle's going!

+

Yvonne Hartman: I think it's very important to know everyone by name. Torchwood is a very modern organisation. People skills, that's what it's all about these days! I'm a people person.

The Doctor: Have you got anyone called Alonzo?

Yvonne Hartman: Uh... no, I don't think so, is that important?

The Doctor: Meh, s'pose not.

+

The Doctor: All those times I've been on Earth, I've never heard of you.

Yvonne Hartman: Well, of course not. You're the enemy. You're actually named in the Torchwood Foundation Charter of 1879 as an enemy of the crown.

The Doctor: 1879? That was called Torchwood. That house in Scotland.

Yvonne Hartman: That's right. Where you encountered Queen Victoria and the werewolf.

Jackie: I think he makes half of it up.

Yvonne Hartman: Her Majesty created the Torchwood Institute with the express intention of keeping Britain great and fighting the alien horde.

The Doctor: But if I'm the enemy, does that mean I'm a prisoner?

Yvonne Hartman: Oh yes. But we'll make you perfectly comfortable.

+

Rajesh: And what's "the void"?

The Doctor: The space between dimensions.. There's all sorts of realities around us, different dimensions, billions of parallel universes all stacked up against each other. The Void is the space in between... containing absolutely nothing... can you imagine that, nothing? No light, no dark, no up, no down, no life... no time...without end... My people called it "the Void", the Eternals call it "the Howling" but some people call it Hell.

+

[The Doctor after finding where the "ghosts" have been coming from]

The Doctor: So you find the breach, the sphere comes through. Six hundred feet above London, BAM! It tears a hole in the fabric of reality. And that hole, do you think, "Ooh, shall we leave it alone? Shall we back off, play it safe?" Nah, you think, "let's make it bigger!"

+

[Talking about the next ghost shift]

The Doctor: Cancel it.

Yvonne Hartman: I don't think so.

The Doctor: I'm warning you, cancel it!

Yvonne Hartman: *[snidely]* Oh, *exactly* as the legends would have it. The Doctor, *lording* it over us, assuming alien authority over the rights of man!

The Doctor: Let me show you. Sphere comes through. But when it made the hold, it cracked the world around it, the entire surface of this dimension *splintered*. And that's how the ghosts get through, that's how they get everywhere. They're *bleeding* through the fault lines. Walking from their world, across the void, and into yours.

+

Yvonne Hartman: One of yours?

The Doctor: *[lying]* Nope, never seen her before in my life.

Yvonne Hartman: Good. Then we can shoot her.

The Doctor: *[defeated]* Oh well, it was worth a try. That - that's Rose Tyler.

Rose: Sorry. Hello.

Yvonne Hartman: *[looking confusedly at Jackie]* Then she is?

Jackie: I'm her mother.

Yvonne Hartman: You travel with her mother?

Jackie: He kidnapped me.

The Doctor: Please, when Torchwood comes to write my complete history, please don't say I travelled through time and space with her mother.

Jackie: Charming.

The Doctor: I have a reputation to uphold.

+

[The true form of the "ghosts" is revealed.]

The Doctor: They're Cybermen. All of the ghosts are Cybermen. Millions of them. Right across the world.

+

Yvonne Hartman: They're invading the whole planet.

The Doctor: It's not an invasion, it's too late for that. It's a victory.

[Computer repeatedly alerts that the sphere has activated]

[In the sphere chamber]

Mickey: I know what's in there. And I'm ready for them. I've got just the thing. *[retrieves a weapon from under a counter, cocks, and aims]* This is gonna blast them to Hell.

+

Rajesh: Samuel, *what are you doing?*

Mickey: The name's Mickey, Mickey Smith. Defending the Earth.

[in the Void room]

The Doctor: But I don't understand, the Cybermen don't have the technology to build a void ship, that's way beyond you. How did you create that sphere?

Cyber Leader: The sphere is not ours.

The Doctor: *[stunned]* What?

Cyber Leader: The sphere broke down the barriers between worlds, we only followed. Its origin is unknown.

The Doctor: Then what's inside it?

Jackie: Rose is down there!

[In the sphere chamber...]

Mickey: That's not Cybermen...

[Four Daleks emerge from the sphere. One is a Black Dalek and accompanying them is a strange object]

Rose: *[horrified]* Oh my God...

Black Dalek: Location: Earth! *Lifeforms Detected!*

All Daleks: Exterminate! Exterminate! EXTERMINATE!! EXTERMINATE!!!

On a coastline looking at the ocean, Rose continues relating the last story she will ever tell: the story of how she died...



Dr Singh, Mickey and Rose are trapped in a sealed room within Torchwood Tower as the four Daleks who have emerged from the void ship approach them, with a vaguely Dalek-shaped artefact following. As they cry out their intent to exterminate, Rose surprises them by shouting out their name. She approaches the Black Dalek (Dalek Sec) and offers to tell them how she knows about the Daleks and the Time War but only if

they keep them alive. Dalek Sec decides that they are necessary and asks about the status of the artefact — which it calls the Genesis Ark. It orders the awakening to begin and declares that the Ark must be protected above all else.

Surrounded by Cybermen, an upset Jackie asks the Doctor what has happened to Rose. The Doctor gives Jackie his word that he will find Rose and get the two of them out. The Cyber-Leader begins to broadcast on all wavelengths, telling all humankind not to fear as the Cybermen will remove sex, fear, greed, class and colour, Humanity will be upgraded and become like them.

The Cyberman invasion is met by military resistance but continues to advance. The Cybermen can deflect bullets, but not high-yield explosives. Back at Torchwood, the Cyber-Leader is angry that mankind has not submitted to his instructions. The Doctor replies humanity is not taking instructions from him: the Cybermen are on every street, have broken into their homes and taken their children hostage - of course they will fight back.

In the Void Ship room, Dalek Sec demands that the three humans designate which is "the least important". Although Rose tells them that humans do not class each other like that, Singh steps forward to represent the Torchwood Institute. The Daleks want information about Earth in this time period, and command Singh to kneel. The Daleks say they will extract Singh's brainwaves. As three Dalek manipulator arms press against his skull, Singh screams.

The Cyber-Leader has detected alien technology in the "sphere chamber" and sends two Cybermen (Cyber Units 10-65 and 10-66) down to investigate. At the same time, as Singh's burned-out corpse collapses to the floor, Dalek Sec has obtained the information about a second species invading Earth.

He sends one of the Daleks, which he calls "Dalek Thay", to investigate. Both groups are feeding video information back to their respective leaders, and so the Doctor sees Dalek Thay as he encounters the two Cybermen. Each side demands that the other identify itself, and Dalek Thay lets slip his identity when he proclaims that Daleks do not take orders. Dalek Sec also notes that the steel cyborgs bear some resemblance to the "inferior species" known as Cybermen.

The Doctor surreptitiously calls Rose using Jackie's mobile phone, confirming that she is still alive when she answers the call. Rose does not speak but keeps the line open, allowing the Doctor to listen in as the Daleks mention the Genesis Ark. The Cybermen propose an alliance with the Daleks, but Dalek Thay refuses. The Cybermen open fire on Thay, but their beams simply get absorbed by his force field. Thay fires in turn, exterminating the two before him.

The Cyber-Leader speaks directly to Dalek Sec, accusing him of declaring war. Both sides taunt each other, boasting of their military might. Dalek Sec cuts off the transmission. However, one of the Daleks, Dalek Jast, orders the image to reverse by nine reels and to focus on the image of the Doctor in the background, identifying him as an enemy. The Daleks turn to Rose, demanding that she identify him. Rose does so, noting with satisfaction that while the Daleks are confident of taking on five million Cybermen, the thought of one Doctor frightens them more. Requiring more troops, the Cyber-Leader orders his captives to be taken away and upgraded. Yvonne and Jackie are escorted away, but the Cyber-Leader keeps the Doctor to learn what he knows about the Daleks. As Hartman is led away to the conversion chamber, Jackie blames her and Torchwood for killing them all. Hartman tearfully repeats that she did her duty to Queen and country, then begins to scream as the sparks start flying.

The Cyber-Leader tells the Doctor that he is proof that emotions are self-destructive. The Doctor agrees, but as he hears a rising sound, states that hope is also a good emotion. A squad of humans pops into existence in the room and quickly wipe out the Cybermen with energy weapons. The leader of the squad destroys the Cyber-Leader with a single shot before revealing himself to be Jake Simmonds. The Doctor is shocked to see Jake here.



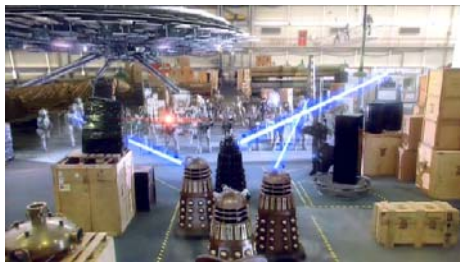
The Cybermen sense that the Cyber-Leader has been terminated and begin to download his files into another Cyberman unit. This gives Jackie the chance to escape down the stairwell. Meanwhile, the Doctor tells Jake that they cannot just hop from one universe to another. Jake shows the Doctor the disc-shaped devices they developed with their world's version of Torchwood, and before the Doctor can stop him, Jake transports the two of them. Jake explains that they found out what the parallel Torchwood was doing and the People's Republic took control. As the Doctor asks Jake to take him back, Pete Tyler steps out of the shadows, telling the Doctor that this is their world and for once, he is going to listen.

Mickey shows Rose an identical device, but tells her it lets only one person transport, and he will not leave her. Mickey wonders what the Daleks want with him. Rose tells him about the time she revived a Dalek with her touch. A person travelling in time soaks up harmless background radiation; however, in the Time War, the Daleks evolved to use it as a power supply. If something inside the Ark needs revival, the Daleks would need either one of them. Mickey wonders why the Daleks would build something they cannot open, but Dalek Sec breaks in on the conversation, replying that the technology is not theirs, but that of the Time Lords — the last remnant of their homeworld. When Rose asks what is inside, Dalek Sec answers her with "The future."

On the parallel Earth, Pete explains that they tried sealing up the Cybermen in the factories, but other people argued that the Cybermen were still people and needed help. As the debate went on, the Cybermen infiltrated the parallel Torchwood, found the Doctor's universe and vanished. The sheer mass of five million Cybermen is why it took them three years to cross while individuals could pop across in a second. Pete shows off his world, where Great Britain is apparently enjoying a Golden Age, and where Harriet Jones is President. However, ambient temperatures are rising and the ice caps are melting. Pete correctly surmises that it has to do with the breach; the Doctor confirms that every time someone crosses over damage is done, and if it keeps up both worlds will fall into the Void.

Pete believes the Doctor can close the breach, but when the Doctor says that doing so will leave the Cybermen on his world, Pete replies that he is only interested in protecting his Earth. The Doctor points out there is a parallel Jackie who is still alive (Pete's Jackie having been cyber-converted in *The Age of Steel*), but Pete says that there are more important things at stake and asks the Doctor to help them. Seeing Pete's faith in him, the Doctor agrees to help. The Doctor, Pete and Jake cross back. The Doctor calls up Jackie on her mobile phone, telling her to keep a low profile in the stairwell. The Doctor takes Jake's rifle and modifies it so it can affect polycarbide: the skin of a Dalek. He then goes down to surrender to the Cybermen with a makeshift white flag made from a sheet of A4 paper; in particular, surrendering a very good idea...

Dalek Sec demands that Rose activate the Ark, threatening Mickey's life. Rose steps forward to do so, but gleefully tells the Daleks how she met the Dalek Emperor and used the time vortex to turn him to dust. Enraged, Dalek Sec is about to exterminate her for this when the Doctor appears in the doorway, wearing what are apparently 3-D glasses.



Dalek Sec asks how the Doctor survived the Time War. The Doctor says that he did that by fighting on the front lines (mentioning he was at the fall of Arcadia), whereas these Daleks fled. Rose tells the Doctor that

these Daleks have names, a fact which the Daleks confirm by declaring each of their names respectively: Dalek Thay, Dalek Sec (the black one), Dalek Jast and Dalek Caan. The Doctor realises that these four Daleks are members of the Cult of Skaro, a secret order above even the Dalek Emperor. The Cult's purpose was to think as the enemy thinks, to find new ways of killing, including daring to take on individual identities. When Mickey asks the Doctor about the Genesis Ark, the Doctor replies that he does not know what it does; both sides had secrets.

Dalek Sec gloats that Time Lord science will ensure the supremacy of the Daleks, and orders the Doctor to open the Ark. The Doctor laughs off the suggestion and produces his sonic screwdriver. He explains that, while it cannot kill, wound, or maim, it is very good for opening doors — a fact he demonstrates by using it to signal Jake's squad, who explosively open the doors to the sphere chamber. Jake's squad, side by side with Cybermen, enter and open fire on the Daleks using the modified energy rifles, temporarily disrupting the Daleks' shields and weapons, giving the Doctor and the humans time to escape.



However, the Daleks quickly regain control of their weapons. The Cybermen are still no match for the Daleks and are all swiftly exterminated. As the Doctor and the humans rush out of the chamber, Mickey is knocked into the Ark by a damaged Cyberman and his hand presses against its surface. The Ark is primed, steam gushing from the bottom vents, and Dalek Sec announces that it needs an area of 30 square miles. The Daleks begin to escort it out of the chamber.

The Doctor and the humans retreat towards the stairwell. Mickey apologises for his slip-up, but the Doctor tells him that he did them a favour because the Daleks would have destroyed the Sun in an attempt to open the Ark by force. He gives Mickey an affectionate kiss on the head.

Meanwhile, Jackie is found by two Cybermen who lurch forward to capture her for upgrading. However, the Cybermen are shot from behind by Pete, with the Doctor, Rose and Mickey following him. Jackie and Pete see each other for the first time and have an awkward exchange as their parallel counterparts are dead. Although Pete tries to rationalise that Jackie is not really his wife, the two end up running into each other's arms and embracing.

The Daleks and the Ark move into the Torchwood storage area, battling another force of Cybermen. Some human soldiers break in and add to the chaos. The Doctor stumbles into the area as well, grabbing two weight cancellers before leaving. As the Daleks blast their way through all opposition, the new Cyber-Leader calls for reinforcements. Sec opens the roof, and he elevates upward with the Ark. As the Doctor and the others watch, the Ark opens above London and starts spinning, disgorging Dalek after Dalek after Dalek. The Doctor realises that the "Time Lord science" Sec referred to was the fact that the Ark is bigger inside than outside: the Ark is a prison ship, containing millions of Daleks. As hundreds of Daleks line up in aerial formation, Sec orders them to exterminate all life forms below. The Daleks and Cybermen begin fighting all over the planet, with humans caught in the crossfire.

Pete believes the situation to be hopeless, and prepares to escape back to his world while offering to take Jackie along with him. The Doctor, however, is more optimistic. Wearing his 3-D glasses, he explains that it allows him to see that everything that has crossed the Void between universes has picked up background radiation from it: "void stuff". Since the Daleks and Cybermen have been hiding in the void, they will be saturated in it and will be pulled back into the Void if he re-opens the breach, reverses it and then seals it again.



Rose, however, points out that they are covered in "void stuff" too. The Doctor explains that he will open the breach here, but if Rose and the others go back to Pete's world, they will be safe. The Doctor will hang on to the magnetic clamps so he will not be pulled in.

Rose realises that if the breach seals she will never be able to return, and refuses to leave the Doctor despite the prospect of never seeing her mother again. While Rose and Jackie argue about who is leaving, the Doctor and Pete slip the devices around their necks and Pete transports them all across. However, Rose reactivates her device and returns, telling the Doctor she will never leave him.

Rose sets all the coordinates on the Void controls to six on the Doctor's instructions. As the Cybermen climb the stairs, intending to escape back to the parallel Earth, they are met by a Cyberman with a female-sounding voice, that of Yvonne Hartman. She declares that they shall not pass and shoots them with an energy rifle. As she repeats that she did her duty for Queen and country, a tear of oil leaks from the duct below her left eye.

The Doctor and Rose fix the magnetic clamps on the walls. They pull the levers, activating the breach then hold on tightly to the clamps. Outside, millions of Daleks, including the Ark, are drawn towards Torchwood Tower and are rapidly sucked into the breach as the Cybermen are also pulled upward into the sky. However, Sec initiates an emergency temporal shift and he vanishes, it is revealed in later episodes not just Dalek Sec but the entire of the cult of Skaro were transported.

The power lever on Rose's side begins to shift to the offline position, threatening to abort the process. Unable to reach her lever while still holding on, Rose lets go of her clamp to do so. She pushes the lever back up and power is restored, but Rose is left clinging on as the void tries to consume her. The Doctor yells at her to hold on. As the last of the Daleks fall into the breach, Rose can no longer hold on and lets go, flying towards oblivion. The Doctor screams in anguish, but at the last moment, Pete materialises in front of the breach, grabs Rose, and vanishes again. The breach ripples, and seals itself. On the parallel world, Rose beats the wall, sobbing hysterically as Pete notes that his device no longer works. On both sides of the breach, the Doctor and Rose lean against the wall, resting their cheeks against it for a moment as if sensing the other's presence. The Doctor then walks away sadly, alone.

Some time later, Rose has a dream where she hears the Doctor's voice calling her. Rose, Jackie, Pete and Mickey follow the voice to fifty miles outside Bergen, Norway, on the coastline of D rlig Ulv Stranden — Bad Wolf Bay. There, an image of the Doctor appears; he tells her that he found the last of the breaches, and is transmitting the signal by using the TARDIS to harness the power of a supernova, commenting that he is burning up a sun to say good-bye. Rose tells him that he looks like a ghost, and the Doctor increases the image of himself to maximum projection — making it look as if he is really standing there, but he tells Rose that he is still just an image, and that she cannot touch him. With only two minutes left, the two share their final farewell. Rose tells the Doctor that her mother is three months pregnant. At first, Rose jokes that she is now back working as a shop girl, but then reveals that she is with the parallel



Torchwood, which has re-opened, as they could use her expertise with aliens. The Doctor smiles proudly and says, "Rose Tyler: Defender of the Earth."

The Doctor tells Rose that she is officially listed among those that died on that day. Rose tearfully asks the Doctor if she will ever see him again, and the Doctor replies, "You can't." Breaking down, Rose asks what the Doctor will do, and he says he will go on, alone. Weeping, Rose tells the Doctor she loves him. As it is his last chance to do so, he begins to reply, "Rose Tyler..." but his image fades. Rose, still in tears, turns and runs back into Jackie's arms.

In the TARDIS, the Doctor stands for a minute, lips still parted as if in the middle of a sentence. Wiping his own tears from his eyes, he starts to work the console. Suddenly, he looks up to see a woman in a wedding dress standing in the console room. Dumbfounded, all the Doctor can repeat is "What?" as the bride demands sharply that he tell her where she is. But all the Doctor can answer is, "What?"

CONTINUITY

- Dalek Sec is seen activating "Emergency Temporal Shift", disappearing to an unknown location, presumably 1930s New York. Russell T. Davies stated the rest of the Cult of Skaro went with him, obviously returning in *Daleks in Manhattan*.
- In-universe, the events of this episode are known as "The Battle of Canary Wharf".
- This episode marks the first time in the new series that the planet Skaro is mentioned. The Dalek homeworld was alluded to, but not named, in *The Parting of the Ways*.

- The Doctor mentions being on the front lines of the Time War when Arcadia fell. The planet Arcadia was mentioned in the *Virgin New Adventures* novel *Deceit* by Peter Darvill-Evans. Both *Doomsday* and *Deceit* are, however, predated by an earlier reference to an Arcadia which the Sixth Doctor helped to populate and name in the *Doctor Who Magazine* comic strip story, *Profits of Doom*. In the strip, the Doctor says of Arcadia: "in a few centuries, it will be a galaxy haven, a place worth visiting." Like all spin-off media, its canonicity in relation to the television series is unclear.
- The final scene in the TARDIS was refilmed for the pre-title sequence of *The Runaway Bride*.
- Catherine Tate's character is not named on-screen, and is listed in the credits only as "The Bride". In *The Runaway Bride* it is revealed that her name is Donna Noble.
- The character of Rose is written out of the series in this story. Several of the Doctor's other companions, both in the classic series and in the new one, also departed in Dalek stories, including Susan (in *The Dalek Invasion of Earth* [1964]), Ian and Barbara (in *The Chase*), the first incarnation of Romana (in *Destiny of the Daleks*), Tegan (in *Resurrection of the Daleks*) and Jack Harkness (in *The Parting of the Ways*).
- *Doomsday* is the first episode in the history of *Doctor Who* in which the Cybermen and the Daleks appear together on screen. Both Cybermen and Daleks were featured in *The Five Doctors* and *Army of Ghosts*, but in separate scenes. Daleks and Cybermen also appeared together in the 1989 stage show *Doctor Who - The Ultimate Adventure*. A Cyberman's head appeared in the episode *Dalek*. A Dalek is seen in flashback at the end of the Cyberman-involved Second Doctor serial *The Wheel in Space*. In *The War Games*, the Second Doctor shows the Time Lords images of the Cybermen and the Daleks on the screen near the end of Episode 10.
- The Daleks recognise the similarities between the parallel Cybermen and the Cybermen of their own universe, suggesting an earlier, unseen encounter between the two races. Alternately, it could simply be that the Daleks know of the Cybermen without having encountered them.
- When viewing the Doctor on the communications screen, Dalek Jast orders that the picture be rewound "nine rels". A "rel" is a Dalek unit of time, first used in the 1960s Dalek movies (*Dr. Who and the Daleks* and *Daleks - Invasion Earth 2150 AD*) and subsequently used in the Dalek comic strips and in the *Big Finish Productions* audio plays. This is its first use in the television series.
- Judging by Dalek Jast's command to rewind the picture by nine rels, it can be calculated that one rel is roughly equivalent to 0.2 seconds. Although other uses of rels contradict this, this is the only canon use of rels, so can be taken as the most reliable source.
- The Daleks' method of "suckering" people to death is used again, having been originally referred to and seen in *Dalek* (2005). Footage of Rose with the Dalek from *Dalek* is also used in this episode.
- A Dalek's armour being composed of polycarbide was first mentioned in 1988 in *Remembrance of the Daleks*. The material was dubbed "dalekenium" by a human rebel in *The Dalek Invasion of Earth* (1964).
- The purpose of the Cult of Skaro, to think as the enemy thinks, is part of the Daleks' recognition of the limits of their logic dating back to *The Evil of the Daleks* (1967), where the Daleks wanted to insert the "Human Factor" into Daleks to make them more effective conquerors. In *Destiny of the Daleks* (1979) they revived their creator Davros to make use of his creativity, and in *Remembrance of the Daleks* (1988) they used a young girl as their battle computer.

- The concept of Daleks with personal names was also featured in *The Evil of the Daleks*. There, the Second Doctor implanted his own version of the "Human Factor" in three Daleks (whom he christened Alpha, Beta and Omega), who developed more human-like and benign personalities as a result.
- Dalek Sec is the only Dalek in the history of film and television whose hemispheres were the same colour as the rest of the casing, although the difference between the two is only slight in modern drone Daleks.
- The Doctor states that travel between universes was impossible until the Daleks broke down the walls between worlds with the void ship. This may explain the crack in time that the TARDIS fell through in *Rise of the Cybermen* to reach the parallel Earth in the first place.
- *Rise of the Cybermen* was established as taking place in 2007, but it took the Cybermen three years to pass through the breach, so from the parallel Pete's perspective it is around 2010. However, Jackie says twice that it has been twenty years since her Pete died, so in her world the year is 2007. Whether this means the breach also traverses time or that time passes at different rates in different universes is unclear. A file on the Torchwood Institute website incorrectly dates this story to 2006.
- When the Doctor puts the transport disk on Rose, Pete hits the button on his and they all travel back to the parallel world. However, when Rose hits the button on hers, she alone is transported back to the Doctor, even though the others are still wearing their disks. Although it is possible Pete, as the leader, has some sort of master switch.
- All the Daleks and Cybermen, apart from the Cult of Skaro, that had traveled through the Void were sucked back into it. However, no Cybermen are seen being pulled through the breach in Torchwood Tower despite shots of them rising into the air. The commentary explains that the Daleks were sucked through the main breach while the Cybermen were pulled through the smaller fault lines. The TARDIS is not pulled through either, despite having traveled through the Void as well, but this has not been explained.
- *Torchwood* episode four, *Cyberwoman*, confirmed that Cybermen made from the raw materials of Rose's world were not pulled into the void, whereas those made of material derived from Pete's world were. The later *New Series Adventures* quick read novel *Made of Steel* by Terrance Dicks also featured Cybermen who had not been pulled into the Void because they were created entirely on Earth.
- Rose's joke regarding being "back working in the shop" refers to the job she had at Henrik's when she first appeared in *Rose*.
- The incidental music that plays at the end of the episode on the beach was first heard, without the percussive bass line, when Rose first entered the TARDIS in *Rose*.
- This story is set before *Dalek*, which takes place in 2012. However, in that episode, Henry van Statten dubbed his captive Dalek a "Metaltron". On the other hand, the Daleks are not publicly called "Daleks" during the brief invasion seen in this episode. Von Statten also appeared ignorant of the Daleks' capability for destruction.
- Rose tells Mickey that the Daleks evolved to use radiation picked up by time travellers as a power source and refers back to the events of *Dalek*. However, in *Dalek*, the Dalek said that it used the "DNA" of a time traveller, not radiation, to regenerate itself.
- At the end of *The Parting of the Ways*, Rose did not remember anything of what happened when she absorbed the Time Vortex, but in this episode she says she met the Dalek Emperor, turned him to dust and destroyed him. It is however possible that the Doctor has told her what happened even though she can't remember.
- The Black Dalek (Dalek Sec) asks the Doctor, "How did you survive the Time War?" This echoes the Doctor's question to the Daleks in *The Parting of the Ways*.

- When the Doctor sends Rose to Pete's world, she says he is "not doing that to her again", a reference to when the Doctor sent Rose home in the TARDIS in *The Parting Of The Ways*.
- In both the 2005 and 2006 series finales, Rose cries "Take me back! Take me back!" as she is separated from the Doctor, seemingly forever. She also sees a hologram of the Doctor and cannot embrace him in their goodbye scenes.
- The Doctor tells Rose to set all the void control coordinates to "6". The number 6 featured prominently in the *The Impossible Planet* and *The Satan Pit* as allusions to the Number of the Beast. The Doctor also refers to the Void as "Hell".
- Yvonne Hartman's name may be a reference to Yvonne Hartley, a character in the *Big Finish Productions* audio play *Spare Parts*. Both characters are converted to Cybermen and subsequently malfunction.

PRODUCTION

- Tracy-Ann Oberman (Yvonne Hartman) fell pregnant during filming for *Army of Ghosts* and *Doomsday*.
- The first cut of this episode was six minutes too long. Most of the removed scenes came from the Cybermen's attack on the bridge.
- The fires across London, caused by battles with the Cybermen, seen earlier in a view out of a window in Canary Wharf are all missing when the Daleks fly out of the Genesis Ark.
- The "3-D" effect shown when Rose wears the Doctor's 3-D glasses is to some extent legitimate: viewers with red/blue tinted lenses can sense depth. The "void stuff" is all on a layer, hovering much closer to the viewer than the underlying footage, and some dramatic details (such as David Tennant's nose or the piping on the set) clearly stick out in comparison to the background.
- The involvement of the Daleks in the series finale was revealed by a prank in which the prop used for Dalek Sec appeared in a BAFTA awards ceremony.
- There was some discussion among the production team about whether Rose would be saved by Mickey or Pete. According to the episode commentary, Pete was chosen to show that he finally embraced her as his daughter.
- Russell T. Davies also states in the commentary that, in his opinion, killing off Rose was never an option, because of the overall optimism of the show.
- In the commentary and behind-the-scenes featurettes on the Series 2 DVD, it is revealed that the Doctor and Rose's farewell scene on the beach was actually filmed midway through production of the season. In his video diary (also on the DVD), Tennant states that only he and Billie Piper were given copies of the actual script for their farewell scene. Although it was very cold on location on the day the beach scenes were filmed, the scene was so emotional that there were "loads of tears on set". According to the DVD release, however, the final scene Tennant and Piper actually filmed together was the closing scene of *The Satan Pit*.
- In his DVD commentary for the episode, Tennant says the bride scene was shot following his and Piper's last scene for *The Satan Pit*, while most of the cast and crew were at the wrap party marking the end of Series 2 production, making it the final scene to be shot for the second season. It was also the last scene shot in the TARDIS set that had been in use since 2005, as a new set would be introduced with production of *The Runaway Bride*.
- The two-part story (both *Army of Ghosts* and *Doomsday*) has been nominated for the 2007 Hugo Award for Best Dramatic Presentation, Short Form.

OUTSIDE REFERENCES

- There are a number of similarities between this plot and the plot of Philip Pullman's *His Dark Materials* trilogy. These include an alternative universe where airships are commonplace, the existence of rifts between the universes having a negative effect and having to be closed, and the climate on Earth being affected by the rifts between the universes. *Newsround* reporter Lizo Mzimba stated on the Outpost Gallifrey fan forum that at a discussion at BBC Television Centre, Davies confirmed that elements of the Series 2 conclusion were inspired by *His Dark Materials*; however, Davies also pointed out that in *His Dark Materials* Lyra and Will must remain separate in order to protect the different universes, whereas in *Doctor Who* Rose and the Doctor are separated "by accident". Coincidentally, Billie Piper starred in the BBC television adaptation of Pullman's *The Ruby in the Smoke* and Tracy-Ann Oberman voiced Serafina Pekkala in BBC Radio 4's adaptation of *His Dark Materials*.
- Peter Hawkins, one of the original Dalek and Cyberman voice actors, died on the same day that this episode was first broadcast.

QUOTES

Dalek Sec: Report! What is the status of the Genesis Ark?

Dalek Jast: Status hibernation.

Dalek Sec: Commence awakening. The Genesis Ark must be protected above all else!

+

Cyber Leader: [to Yvonne Hartman] You will talk to your central world authority, and order global surrender.

Yvonne Hartman: Oh, do some research. We haven't *got* a central world authority.

Cyber Leader: You have now. I will speak on all global wavelengths.

[The Cybermen transmit a signal all over the world.]

Cyber Leader: This broadcast is for humankind. Cybermen now occupy every landmass on this planet. But you need not fear. Cybermen will remove fear. Cybermen will remove sex and class and colour and creed. You will become identical. You will become like us.

+

Cyberleader: I *ordered* surrender.

The Doctor: They're not taking instructions! Don't you understand, you're on every street, you're in their homes, you've got their children! Of course they're gonna fight!!

+

Cyber Leader: Scans detect unknown technology active within Sphere Chamber. Cybermen will investigate! Units 10-65 and 10-66 will investigate Sphere Chamber.

10-65 and 10-66: [immediately stop their current activities] We obey.

+

[The Daleks have extracted Rajesh Singh's brainwaves, killing him in the process.]

Dalek Sec: His mind spoke of a second species invading Earth. Infected by the superstition of ghosts!

Rose Tyler: You didn't need to kill him!

Dalek Thay: Neither did we need him alive!

[The Cybermen and Daleks meet]

Dalek Thay: Identify yourselves!

Cyberman: You will identify first.

Dalek Thay: State your identity!

Cyberman: You will identify first.

Dalek Thay: Identify!

Mickey Smith: *[to Rose]* It's like Stephen Hawking meets the speaking clock.

Cyberman: Your repeated request is illogical. You will modify.

Dalek Thay: Daleks do not take orders!

Cyberman: You have identified as 'Daleks'.

Dalek Sec: Outline resembles the inferior species known as 'Cybermen'.

+

The Doctor: *[after phoning Rose down in the sphere room]* She's answered, she's alive. Why haven't they killed her?

Jackie Tyler: Don't complain!

The Doctor: They must need her for something.

[He overhears Dalek Jast mentioning the Genesis Ark]

The Doctor: "Genesis Ark"...?

+

Cyberman: Our species are similar, though your design is inelegant.

Dalek Thay: Daleks have no concept of elegance!

Cyberman: This is obvious. But consider, our technologies are compatible. Cybermen plus Daleks; together, we could upgrade the universe.

Dalek Thay: You propose an alliance?

Cyberman: This is correct.

Dalek Thay: Request denied!

Cyberman: Hostile elements will be deleted. *[they shoot at the Dalek, but it is unaffected]*

Dalek Thay: Exterminate! *[exterminates both Cybermen]*

Cyber Leader: *[to another Cybermen]* Open visual link!

[the Cyber Leader appears on a screen in front of the other three Daleks]

Cyber Leader: Daleks, be warned. You have declared war upon the Cybermen.

Dalek Sec: This is not *war*. This is *pest control*!

Cyber Leader: We have five million Cybermen. How many are you?

Dalek Sec: Four.

Cyber Leader: You would destroy the Cybermen with *four* Daleks?

Dalek Sec: We would destroy the Cybermen with *one* Dalek! You are superior in only one respect.

Cyber Leader: What is that?

Dalek Sec: You are better at dying.

+

Dalek Jast: Raise communications barrier! *[Sees the Doctor]* Wait! Rewind image by nine rels. Identify Grid Seven-Gamma-Flame. This male registers as enemy.

Dalek Sec: The female's heartbeat has increased!

Mickey: Yeah, tell me about it.

Dalek Sec: *[to Rose]* Identify him!

Rose: *[confidently]* All right then. You really want to know? That's the Doctor. *[Daleks recoil]* Five million Cybermen: easy. One Doctor? *[Grins]* Now you're scared.

Cyberman: Cyber Leader 1 has been terminated. Explain. Download shared files. I will be upgraded to Cyber Leader.

+

Dalek Sec: The technology is stolen. The Ark is not of Dalek design.

Rose: Then who built it?

Dalek Sec: The Time Lords! This is all that survives of their homeworld!

Rose: What's inside?

Dalek Sec: The future!

+

Dalek Jast: Final stage of awakening.

Dalek Sec: *[to Rose]* Your handprint will open the Ark.

Rose: Well, tough, 'cause I'm not doing it.

[The other Daleks aim their weapons at Mickey.]

Dalek Sec: Obey, or the male will die!

Rose: *[to Mickey]* I can't let them. *[moves toward the Ark]*

Mickey: Rose, don't.

Dalek Sec: *[impatiant]* Place your hand upon the casket!

Rose: Alright! They're going to kill us anyway, so what the hell? *[calms down and smiles slyly]* If you, um, escaped the Time War, don't you want to know what happened?

Dalek Sec: *Place your hand on the --*

Rose: What happened to the Emperor?

Dalek Sec: The Emperor... *survived?!*

Rose: Till he met me. Because if these are going to be my last words, then you're going to listen. I met the Emperor. And I took the time vortex, poured it into his head and turned him into dust. You got that? The God of all Daleks. And I destroyed him(!) *[laughs]*

Dalek Sec: *[enraged]* YOU WILL BE EXTERMINATED!!!

+

The Doctor: *[The Doctor enters]* Oh, now, hold on, wait a *minute!*

Dalek Sec: ALERT! ALERT! YOU ARE THE DOCTOR!

Dalek Thay: Sensors report he is unarmed!

The Doctor: That's me. Always.

Dalek Sec: Then you are *powerless!*

The Doctor: Not me. Never! *[to Rose]* How are you?

Rose: Oh...same old, you know.

The Doctor: Good. And Micky-Mick-Mickey! Nice to see ya!

Mickey: And you, boss.

Dalek Thay: *[sharp]* Social interaction will cease!

Dalek Sec: *[to the Doctor]* How did you survive the Time War?

The Doctor: By fighting, on the frontline. I was there at the Fall of Arcadia. Someday I might even come to terms with that. But you lot...*ran away!*

Dalek Caan: We *had* to survive!

The Doctor: The last four Daleks in existence. What's so special about you?

Rose: Doctor, they've got names. I mean, Daleks don't have names, do they? But one of them said that--

Dalek Thay: *[low voice]* I am Dalek Thay.

Dalek Sec: *[a black Dalek with a slightly higher voice]* Dalek Sec.

Dalek Jast: *[highest voice]* Dalek Jast.

Dalek Caan: *[lowest voice]* Dalek Caan.

The Doctor: So *that's* it! At last - the Cult of Skaro. I thought you were just a legend!

Rose Tyler: Who are they?

The Doctor: A secret order! Above and beyond the Emperor himself. Their job was to imagine, think as the enemy thinks... even dare to have names. All to find new ways of killing.

+

Dalek Sec: Time Lord Science will restore Dalek Supremacy!

The Doctor: Well, what does that mean? What sort of Time Lord science? What do you mean?!

Rose: They said one touch from a time traveller will wake it up.

The Doctor: Technology using the one thing a Dalek can't do. Touch. Sealed inside your casing, not feeling anything. Ever. From birth to death locked inside a cold, metal cage. Completely alone. That explains your voice - no wonder you *scream*.

Dalek Sec: The Doctor will open the Ark!

The Doctor: Haha, the Doctor will not.

Dalek Sec: You have no way of resisting!

The Doctor: Mm, you got me there. *[withdrawing the sonic screwdriver]* Although, there is always this.

Dalek Sec: A sonic probe?

The Doctor: *[with jocular bravado]* That's *screwdriver*.

Dalek Sec: It is harmless.

The Doctor: Ohh yes. Harmless is just the word: that's why I like it! Doesn't kill, doesn't wound, doesn't maim. But I'll tell you what it does do - it is *very* good at opening doors... *[He pushes the switch and the doors explode inwards; Jake's squad and some Cybermen run in and open fire.]*

+

Jackie: But you're dead! You died, twenty years ago, Pete!

The Doctor: It's Pete, from a different universe. There are parallel worlds, Jackie, every single decision we make creates a parallel existence, a different dimension, where...

Jackie: Oh, you can shut up.

+

[The Genesis Ark opens, and Daleks begin to pour from it]

The Doctor: Time Lord Science. It's bigger on the inside.

Mickey: The Time Lords put the Daleks in there? What for?

The Doctor: It's a prison ship.

Rose: H-how many Daleks?

The Doctor: Millions.

+

The Doctor: Well, isn't anyone gonna ask?! "What is it with the glasses?"

Rose: What is it with the glasses?

The Doctor: I can see! That's what!!

+

The Doctor: Once the breach is closed, that's it! You will never be able to see her again, your own mother!

Rose: I made my decision a long time ago, and I'm never going to leave you. So, what can I do to help?

[The Doctor appears in a translucent form]

Rose: Where are you?

The Doctor: Inside the TARDIS. There's one tiny little gap in the universe left, just about to close. And it takes a lot of power to send this projection- I'm in orbit around a supernova. I'm burning up a sun just to say goodbye.

Rose: You look like a ghost.

+

The Doctor: Where are we? Where did the gap come out?

Rose: We're in Norway.

The Doctor: Norway, right.

Rose: About fifty miles out of Burgen. It's called 'Darligr Ulv Stranden'.

The Doctor: Dalek?

Rose: Darlig. It's Norwegian for bad. This translates as 'Bad Wolf Bay'. How long have we got?

The Doctor: About two minutes.

[The Doctor smiles, then glances over at Jackie, Pete, and Mickey who are waiting by the jeep]

The Doctor: You still got Mr. Mickey, then?

Rose: There's five of us now. Mum, Dad, Mickey... and the baby.

The Doctor: You're not?

Rose: No. It's Mum. She's three months gone. More Tylers on the way.

The Doctor: And what about you? Are you...?

Rose: Yeah, I'm... I'm back working in the shop.

The Doctor: Oh, good for you.

Rose: Shut up. No, I'm not. There's still a Torchwood on this planet, it's still open for business. I think I know a thing or two about aliens.

The Doctor: Rose Tyler, defender of the Earth... You're dead - officially - back home. So many people died that day and you had gone missing. You're on the list of the dead. *[pause]* Here you are, living your life day after day. The one adventure I can never have.

+

Rose: Am I ever going to see you again?

The Doctor: You can't.

Rose: What are you going to do?

The Doctor: Back to the TARDIS. Same old life.

Rose: On your own?

The Doctor: Yeah.

Rose: I...I love you.

The Doctor: Quite right too. *[pause]* And I suppose, if it's my last chance to say it... Rose Tyler...I *[transmission cuts, and the Doctor fades away]*

+

[The Doctor stands alone, streaming a tear, in the TARDIS]

The Doctor: What?

Bride: Huh?

The Doctor: What?

Bride: *[demanding]* Who are you?

The Doctor: But...

Bride: Where am I?

The Doctor: *What?*

Bride: What the hell is this place?!

The Doctor: *What?!*

SERIES 3

EPISODES



A wedding is beginning in a church. As the bride is being escorted down the aisle and the wedding party looks on, she begins to glow — literally. She cries out as she dissolves into a cloud of golden particles that streak upward, through the ceiling. Light years away, the particles enter the TARDIS, which is orbiting a supernova. The Doctor looks up from the console, shocked to see the bride standing before him. All he can say is the word, "What?" as the bride demands to know where she is...

The Doctor tells the bride she is inside the TARDIS, and that it is impossible for someone to get inside while she is in flight. She does not understand, thinking it is a prank kidnapping. She continues to berate the Doctor as he works the console, threatening to sue him. She rushes to the doors and opens them, stunned as she sees the supernova outside. She wonders why they are not dead and the Doctor explains the TARDIS is protecting them. He introduces himself, and she gives her name as Donna. She guesses he is an alien, and he confirms it. Donna demands that he bring her back to the church in Chiswick. Then, seeing Rose's shirt, she accuses the Doctor again of kidnapping. The Doctor, stony-faced, says that it belonged to a friend, and that he lost her. He lands the TARDIS while, back at the church, Donna's mother and her fiancé Lance are making frantic phone calls trying to find her.

The TARDIS has not landed in Chiswick, but somewhere else in London. The Doctor checks the ship, worried about its behaviour. He asks Donna if she has been in contact with anything alien, but she has already run off, frightened by how the TARDIS is bigger on the inside than the outside. The Doctor follows her, but she refuses to get back in the TARDIS. They eventually hail a taxi, but as they have no money, it drops them off again. Donna complains about the lack of Christmas spirit on Christmas Eve; she cannot stand Christmas, and plans to have her honeymoon in sunny Morocco.

They run to a public telephone box, which the Doctor zaps with his sonic screwdriver so Donna can use it to contact her family. He then goes to a cash point and uses the screwdriver again to make a withdrawal. Hearing the Christmas music of a brass ensemble, he turns to face some familiar masked Santas, recognising them as the robotic scavengers from the previous year's Christmas.

Donna manages to borrow some money and gets into a cab driven by another Santa — the Doctor shouts a warning, but the cab drives off. The Santas level their "instruments" at the Doctor, but before they have a chance to attack he uses the screwdriver to make the cash point spill banknotes across the street. As people rush between him and the Santas to get the money, the Doctor runs back to the TARDIS.

In the cab, the taxi moves onto a motorway, despite Donna's protests that this is not the way to the church. Donna tugs at the Santa's hood and discovers that it is a bronze-headed robot. As she bangs on the locked doors, the TARDIS materialises, weaving in and out of traffic as it gives chase. Two small children in another car watch as the Doctor calls out from the open doors, using the sonic screwdriver to short out the robot and asks Donna to jump. She hesitates, but the Doctor asks her to trust him, assuring her that his "lost friend" trusted him, too, and is not dead. Donna makes the leap, and the TARDIS soars into the sky as the children cheer.

On top of a skyscraper, they leave a smoking TARDIS, worn out from the physical stress of flying and needing some time to recover. The Doctor gives Donna a ring; in actuality, a bio-damper that will prevent the robotic Santas from tracking her. The Doctor tries to determine why the Santas are after her, asking Donna about her job and Lance. Donna explains that she and



Lance work at H.C. Clements, a security firm. She relates how six months ago, Lance made her coffee on her first day there, despite him being the head of Human Resources and her only a secretary. They began dating and he proposed (in actuality, she did, and nagged him until he accepted).

The two head to the wedding reception, where she is horrified to see the party going on without her. They bombard her with questions until she fakes bursting into tears. As the party continues, the Doctor uses the sonic screwdriver on a borrowed mobile phone, discovering that H.C. Clements was owned by the Torchwood Institute. He then checks with the cameraman for video footage of Donna's initial disappearance, and identifies the particles she turned into as Huon particles, a source of energy that has not existed for billions of years — and cannot be concealed by a bio-damper.

Sure enough, the Santas have surrounded the reception hall. The Doctor warns the wedding party to move away from the Christmas trees. One of the Santas manipulates a remote control and the baubles on the tree float away, briefly hovering above the crowd before impacting with explosive force, sending people scurrying for cover. The Santas line up with their weapons at the ready, but the Doctor is at the DJ's table. He plugs his screwdriver into the sound system, sending sonic waves which shake the robots apart.

Retrieving the remote and a robot head, he discovers that the robots are being controlled by someone else, the signal coming from far above. He rushes out despite Donna telling him that there are injured people that need attention, and Donna follows. Outside, he traces the signal into space. In space, an eight-pointed star-shaped spaceship wrapped in webbing approaches Earth, its occupant looking down at the Doctor, calling him a clever boy for tracing it and declaring that it will soon descend upon the Earth.

The Doctor loses the signal, and decides to investigate H.C. Clements, getting Lance to drive him and Donna there. He checks the computer system explaining that the firm was once owned by Torchwood, but after Torchwood One's dissolution in the Battle of Canary Wharf someone else took control. He discovers a lower basement not on the building plans, and the three head down there. Taking some convenient Segways along a passage, they come across a hatch with the Torchwood logo. The Doctor climbs the ladder within until he emerges on one of the piers of the Thames Barrier, in the middle of the river.



Back inside the installation, the Doctor discovers a laboratory where Torchwood was manufacturing Huon particles in liquid form. The Doctor now realises why Donna was pulled into the TARDIS. Her body is saturated with Huon particles, which also happen to exist in the Heart of the TARDIS. The particles needed to mature in a human host until the heightened stress of her wedding day and the hormones activated by that catalysed and activated the particles, causing her to be pulled into the TARDIS like a magnet.

The Time Lords experimented with Huon particles but gave them up, unravelled their atomic structure and destroyed all those that remained, because they were deadly. He promises Donna that he will reverse what has been done to her, as he is not going to lose someone else. One of the laboratory walls slides upward, revealing another chamber, with more bronze robots armed



with guns. As the creature's voice rings out, Lance quietly slips away. Also in the chamber is a deep pit, stretching all the way to the centre of the Earth, built by laser using Torchwood technology.

The Doctor challenges the creature to show itself, and it teleports down from its ship; a huge, half-humanoid, half-spider which the Doctor recognises being one of the Racnoss, a race thought wiped out billions of years ago by the Fledgling Empires during the Dark Times of the universe. The creature identifies herself as the Empress. They find H.C. Clements in the creature's web above the pit.

Lance sneaks up behind the Empress and acts like he is going to strike her with an axe, but at the last minute stops and laughs. He reveals that he is working with the Empress: he had spiked Donna's coffee every day with Huon particles, turning her into a key that will enable the Empress to regain her ancient power. In return, the Empress promised to show him the stars.

At the Empress's order, the robots turn their guns on the Doctor, but he surmises that if Donna can be attracted to the TARDIS, the reverse is also true. As the robots open fire, the TARDIS materialises around the Doctor and Donna, then dematerialises again. However, the Empress is not thwarted. Now that she knows the correct dose of particles, she can turn Lance into the key by dousing him with the liquid particles. The robot Santas force feed him the liquid.

To find out why the pit goes to the centre of the Earth, the Doctor pilots the TARDIS back 4.6 billion years into the past, when the Earth was just a cloud of dust and rocks waiting to form. As he and Donna watch, a Racnoss spaceship drifts into the nascent Solar System and begins to pull debris around itself. The Racnoss ship, along with its occupants, is not just buried at the centre of the Earth — it *is* the centre. In the present, the concentration of Huon particles in Lance begins pulling the TARDIS back. Landing back in the laboratory, the Doctor uses the extrapolator to move the TARDIS to an adjacent corridor. However, Donna is taken away by a robot and the Doctor finds himself facing another armed one.



Donna and Lance are webbed to the ceiling above the pit. The Empress activates the particles in Donna's and Lance's bodies, which streak downward to awaken the Racnoss sleeping in their ship. The Empress eagerly waits for her children to rise and take their first feeding. She tells Lance that he was quite impolite to his lady friend (Donna) and that she (the Empress) does not approve. For this, she slices Lance free of the web, and he falls, screaming into the pit. The Empress's spaceship descends towards London, and the wondrous looks that people give the star-shaped craft turn into panicked horror as it begins to fire lightning bolts down at the street.

A robot walks in the room, but the Empress is quick to recognise the Doctor in disguise. Unmasking, he frees Donna with the sonic screwdriver, but she misses swinging into his arms and lands on the floor instead. The Doctor gives the Empress an ultimatum — he will find a planet for her and her children if she ends this. The Empress declines, and the Doctor warns her that in that case, what happens next is her own doing. She orders the robots to fire, but the Doctor deactivates them with the remote control. The Doctor reveals to the Empress the name



of his home world. It is far away and long since gone, but its name lives on — Gallifrey. The Empress screams in rage that his people murdered the Racnoss.

The Doctor takes out some of the unexploded Christmas baubles. He tosses them in the air, using the remote control and throwing them into the surrounding pipes and walls, letting the Thames flood into the base and into the pit. The Empress screams amidst the flood and flame about her children. Donna asks the Doctor to stop, but he continues to stand there impassively before grabbing Donna and racing for safety. The Empress teleports back to her ship, vowing revenge. However, now that the Huon energy has been exhausted, the Empress is defenceless. In the streets, tanks take up position and, under orders from a "Mr. Saxon", fire on the Empress's ship, blowing it to pieces. The Doctor and Donna reach the top of the barrier piers, to see the Thames completely drained.

The Doctor takes Donna back to her parents' house, but Donna is still disconsolate, as she has missed her wedding, lost her job and her fiancé all in the same evening. The Doctor tries to cheer her up by sending a burst of TARDIS energy to make it snow, then offers her a chance to travel with him. However, Donna refuses, saying the life is not for her; the Doctor frightens her with his abilities and the chaos that he seems to be always in the middle of. Before he finally leaves, Donna asks the Doctor to find someone, because sometimes he needs someone to stop him. She asks who his friend was, and in an almost broken voice he replies, "Her name was Rose." He steps back into the TARDIS, and before Donna's eyes, it shoots straight into the sky, trailing snow.

CONTINUITY

- The end of *Doomsday* is featured as part of the pre-title sequence, although the scene was actually refilmed. In his online podcast commentary for the episode, David Tennant explained that this was due to a change in lighting supervisors, and the one hired for this episode liked to light the TARDIS interior differently; the scene therefore had to be refilmed in order to match.
- The first shot of the zoom-in to Earth was previously used in *Rose*, *The Christmas Invasion* and *Army of Ghosts*, but this time it zooms into the church rather than the Powell Estate.
- The Robotic Santas and Killer Christmas Trees from *The Christmas Invasion* return in this story.
- This story is the first mention of the ancient form of energy known as "Huon particles", as an element of the Heart of the TARDIS.
- This is the first time that Gallifrey, the Doctor's home planet, has been referred to by name on screen since the series relaunched in 2005. Gallifrey is also referred to in some of the tie-in novels for the new series.

- This episode reveals that the London branch of the Torchwood Institute had a base under the Thames Barrier. Donna remarks on how amazing it is that a London landmark could be a secret base, although the Doctor gives a less than surprised response. London landmarks have previously been bases for the Nestene Consciousness, based under the London Eye in *Rose*, UNIT under the Tower of London in *The Christmas Invasion*, the Cybermen in the parallel Earth's Battersea Power Station, the Torchwood Institute in 1 Canada Square in *Army of Ghosts* and *Doomsday* in the revived series. Those seen in the original series include the War Machines based in BT Tower in *The War Machines* (1966) and the Chameleons in Gatwick Airport in *The Faceless Ones* (1967). Although not set in London, Torchwood Three's base beneath Roald Dahl Plass uses the same concept.
- The Doctor makes use of the Tribophysical waveform macro-kinetic extrapolator, last seen generating a force field in *The Parting of the Ways*, to shunt the TARDIS to a different location once it lands. It appears to have been integrated into the TARDIS systems, as a portion of it is covered with TARDIS "coral".
- The tank commander who opens fire on the Empress's ship is heard to say that he has orders from "Mr. Saxon". The name, apparently that of a politician, first appeared in the 2006 series episode *Love & Monsters* as part of a headline on a copy of *The Daily Telegraph* being read by the Abzorbaloff. It also features in the spin-off series *Torchwood*, as a poster on the door of the Ritz Ballroom in the episode *Captain Jack Harkness*. Saxon is eventually revealed as the Master, portrayed by John Simm, appearing in the last three episodes of the 2007 series.
- The use of the TARDIS lamp to fire a discharge (in this case to excite the atmosphere and produce snow) is also a first for the series.
- Donna Noble joins a list of characters who are considered companions, even though they don't meet the usual criteria. Like Grace Holloway before her (another disputed companion), Donna declines an invitation to join the Doctor in his travels. Another single-story companion whose status is disputed is Sara Kingdom from the First Doctor era.
- The Doctor refers to the "spaceship overhead" seen in *The Christmas Invasion* (these events given as having taken place the previous year), and to the Battle of Canary Wharf between the Daleks and Cybermen, as seen in *Doomsday*. However, Donna had not seen any of these events due to a hangover and a scuba-diving trip in Spain, respectively.
- At the end of this episode, the TARDIS takes off vertically like a rocket. The first time this was seen was in the Second Doctor serial *Fury from the Deep* (1968).
- The unmasking of the robot Santa driving the taxi is reminiscent of the Episode Two cliffhanger of *Terror of the Autons* (1971), when the Third Doctor, while inside a police patrol car, unmasks an Auton disguised as a police officer.
- A bus is shown carrying an advertisement for Henrik's department stores (the department store Rose Tyler worked in), whose logos it imitates. The store itself, and an employee holding an advertising banner for it, are featured in the background of the scene where the Doctor uses the cashpoint.
- When the Doctor asks about Lance, he says, "He's not a bit overweight with a zip round his head, is he?". This is a reference to the Slitheen.
- The Doctor first used the sonic screwdriver to manipulate a cashpoint in *The Long Game*.

PRODUCTION

- This was the first full-length episode of the revived series that did not feature Billie Piper's name in the opening credits. She was previously not credited on the short online interactive episode *Attack of the Graske*.

- Russell T. Davies had the idea for this episode from the very beginning of his association with the programme, and he planned to air it in Series Two. With the public announcement of two Christmas specials and the private knowledge of Billie Piper leaving at the end of Series Two, Davies decided to "elevate" this story to the Christmas special, not introducing the new companion immediately, and filling the slot with *Tooth and Claw*.
- Catherine Tate's name appears in the opening credits along with David Tennant's.
- The *Doctor Who* logo in the opening credits has been slightly redesigned from the previous one, with more background detail and flare on the "lozenge" that the words "Doctor Who" sit on.
- For legal reasons, the production team made obviously fake banknotes for the scene where money comes flying out of a cashpoint. The £10 notes feature the Doctor's face and the phrases "I promise to pay the bearer on demand the sum of ten satsumas" and "No second chances — I'm that sort of a man". The text is a reference to the Doctor's actions and dialogue near the end of *The Christmas Invasion*.
- There were also £20 notes featuring producer Phil Collinson. These had the phrase "There's no point being grown up if you can't be a little childish sometimes" printed on them, misquoting the line originally spoken by the Fourth Doctor, in *Robot*, "There's no point in being grown up if you can't be childish sometimes". All notes and the cash machine were labelled "London Credit Bank". The notes have become collector's items, regularly selling for £50 or more.
- Night filming of scenes involving gunfire, explosions and a tank disturbed some Cardiff residents, including one American woman returning home from the conflict in Lebanon. These scenes, as well as those on "Oxford Street", were filmed on St. Mary Street outside Howell's Department Store in Cardiff City Centre; Cardiff Castle is visible behind the tank in some shots.
- The TARDIS chase scene down the motorway was shown at a Children in Need concert, which featured a live orchestra performing many of the music themes from *Doctor Who*, including the Dalek music and Rose's theme. The clip was leaked online shortly after the event and the concert and clip were shown earlier before the episode officially aired on Christmas Day on a *Doctor Who Confidential* special at 1:00 p.m.
- Due to her extremely busy schedule, Catherine Tate was unable to be present for the script readthrough. As a favour, her part was read by Sophia Myles, who played Madame de Pompadour in the 2006 series episode *The Girl in the Fireplace*.
- In a podcast commentary for the episode, David Tennant and executive producer Julie Gardner discussed a sequence that was cut from the broadcast. As broadcast, after Donna finds a piece of Rose's clothing and challenges the Doctor about it, he angrily snatches it from her and sets a course for the TARDIS. As originally filmed, the Doctor first opens the TARDIS doors and throws the garment into space. Gardner said it was cut as it was too melodramatic a moment.
- This is the first *Doctor Who* episode to be shot at the new dedicated Upper Boat studios in Pontypridd; the TARDIS set had previously been housed in former warehouse space in Newport.

QUOTES

[After Donna's appearance in the TARDIS]

Donna: Where am I? I demand that you tell me right now, where am I?!

The Doctor: Inside the TARDIS.

Donna: The what?

The Doctor: The TARDIS!

Donna: The what?!

The Doctor: THE TARDIS!!!

Donna: The *what?*!

The Doctor: It's called the TARDIS!

Donna: That's not even a proper word! You're just saying things!

+

Donna: Who was it? Who's paying you? Was it Nerys? Oh my God, she's finally got me back! This has got Nerys written all over it!

The Doctor: Who the hell is Nerys?

Donna: Your best friend!

The Doctor: Hold on, what are you dressed like that for?

Donna: *[sarcastically]* I'm going tenpin bowling. WHY DO YOU THINK, DUMBO?! I was halfway up the aisle! I've waited my whole life for this, it's seconds away, and then *you*, I don't know, drugged me or something!

+

Donna: Who are you?

The Doctor: I am the Doctor. And who are you?

Donna: Donna.

The Doctor: Human?

Donna: Yeah. Is that optional?

The Doctor: It is with me.

+

Donna: You had the reception without me?

Lance: Donna! What happened to you?

Donna: *[shocked]* You had the reception without me?!

The Doctor: *[After an awkward silence]* Hello, I'm the Doctor.

Donna: *[turns to the Doctor]* They had the reception without me!

The Doctor: Yes, I gathered...

Nerys: Well, it was all paid for, so why not?

Donna: Thank you, Nerys!

+

The Doctor: You've got a mobile?

Donna: I am in my wedding dress. It doesn't have pockets! Who has pockets? Have you ever seen a bride with pockets?! When I went about fitting it, the one thing I forgot to say was GIVE ME POCKETS!

+

Donna: No stupid Martian is going to stop me from getting married! To hell with you!

The Doctor: *[puzzled]* I'm... I'm not... I'm not from Mars!

+

Donna: *[Like a spoilt disappointed child]* Santa's a robot!

The Doctor: Donna, you've got to jump.

Donna: I'm in my wedding dress!

The Doctor: Yes! You look lovely! Come on!

Donna: I can't do it!

The Doctor: Trust me!

Donna: Is that what you said to her? Your friend? The one you lost? Did she trust you?

The Doctor: Yes, she did. And she is not dead. She is so alive!

+

The Doctor: This is a bio-damper. It will keep you hidden. With this ring, I thee bio-damp.

Donna: For better or for worse.

+

[The Doctor is trying to find out why the aliens want to abduct Donna]

The Doctor: Weird, you're not special, you're not powerful, you're not connected, you're not clever, you're not important...?

Donna: This friend of yours, just before she left, did she punch you in the face?

+

Empress of the Racnoss: *[viewing the Doctor and Donna]* He shall come to me, and the beautiful Bride. Such secrets to unlock... *[hissing]* I shall descend this night. I shall descend upon this earth and SHINE!

+

[The robot Santas attack at Donna's wedding reception]

The Doctor: Oi! Santa! Word of advice: if you're attacking a man with a sonic screwdriver...*[talks into the microphone]*...don't let him near the sound system!

+

Empress of the Racnoss: Who are you with such command?!

The Doctor: I'm the Doctor.

Empress of the Racnoss: Prepare your best medicines, Doctor-man... for you will be sick at heart!

+

The Doctor: *[explaining to Donna]* The Racnoss were carnivores. Omnivores. They consumed whole planets!

Empress of the Racnoss: Our race were born starving. *[hissing]* Is that our fault?

+

[Donna's fiancé, Lance, is revealed to be in league with the Empress]

Donna: But... we were getting married.

Lance: Well, I couldn't risk you running off. I *had* to say yes, and then I was stuck with a woman who thinks the height of excitement is a new-flavoured Pringle! Oh, I had to sit there and listen to all that yap-yap-yap. "Brad and Angelina, is Posh pregnant, X Factor, Atkins diet, feng shui, split ends, text me, text me, text me!" Dear God, the never-ending fountain of *fat, stupid trivia!* I deserve a medal.

The Doctor: Oh, is that what she's offered you, the Empress of the Racnoss? What are you, her consort?

Lance: *[glances at Donna]* It's better than a night with her.

Donna: But I love you.

Lance: That's what made it easy! It's like you said, Doctor. The big picture. What's the point of it all if the human race is nothing? That's what the Empress can give me. The chance to... to go out there, to see it, the size of it all. I think you understand that, don't you, Doctor?

+

Empress of the Racnoss: The secret heart unlocks, and they will waken from their sleep of ages.

Donna: Who will? What's down there?

Lance: How thick are you?!

Empress of the Racnoss: My children. The long lost Racnoss, now reborn to feast on flesh!

+

Empress of the Racnoss: Ready! Aim!...

The Doctor: ...and relax.

[The robots slow down and collapse before they can shoot the Doctor]

Donna: What did you do?

The Doctor: *[pulls out a gamepad]* Guess what I've got, Donna? Pockets!

Donna: How did it fit in there?

The Doctor: They're bigger on the inside.

+

Empress of the Racnoss: Robotic drones are not necessary. My children will emerge and feast... on Martian flesh!

The Doctor: Oh but I'm not from Mars.

Empress of the Racnoss: Then where?!

The Doctor: My home planet is far away and long since gone. But its name lives on... Gallifrey!

Empress of the Racnoss: *[screams with rage]* They *murdered* the Racnoss!!

The Doctor: I warned you. What happens next is your own doing.

+

Lance: Donna, have you thought about this? I mean seriously? Properly? I mean this is serious! What the hell are we gonna do?!

Donna: *[thinking he is talking about the wedding]* Oh, I thought July.

+

Donna: Will I see you again?

The Doctor: If I'm lucky.

Donna: Just promise me one thing. Find someone.

The Doctor: I don't need anyone.

Donna: Yes, you do. Because sometimes, I think you need someone to stop you.

The Doctor: Yeah...

+

Donna: This friend of yours, what was her name?

The Doctor: *[Tears in his eyes, voice breaking a little]* Her name was Rose.



On a busy London street medical student Martha Jones is on her way to work; but her day has not begun peacefully. Speaking to her sister Tish, brother Leo, mother Francine and father Clive in turn on her mobile phone, she finds herself in the midst of an argument concerning Leo's upcoming 21st birthday party; the crux of the debate being the presence of her father's new girlfriend at the event. As she turns off her

phone a tall man with a long brown coat steps out in front of her, taking off his tie. And as quick as he arrived, he is gone.

Later in the Royal Hope Hospital, she is with the other medical students doing the rounds with the somewhat austere Mr Stoker. When he invites Martha to examine the next patient she realises that the man is the same one who approached her in the street earlier, and comments on his somewhat strange behaviour. He claims that it wasn't him and she asks if he has brother, to which he replies "No, not anymore". He goes on to explain that he has been in bed since the previous night.

At lunchtime Martha is on the phone again, this time talking to her sister Tish, commenting on their father's girlfriend Annalise. The only interruption is Mr Smith stalking the corridors in his dressing gown, as if looking for something. The conversation soon turns to the subject of weather, as Tish notices that a rain cloud has formed over the hospital. Moments later events take an even stranger turn as the raindrops begin to fly skywards, lifting from the windowpanes. In a flash of light the room in which Martha and her colleague Julia are standing begins to shake.

Blinding light pours from outside the window as the two women are thrown to the ground. Glasses smash and the contents of shelves are thrown to the ground, before the turbulence suddenly stops. Shocked, Martha gets to her feet and peers out of the window, realising that they are no longer in London, but in the moon.

In the hospital corridors panic has set in. Martha hurries to calm people but cannot help but marvel at the sight before her at the windows. Reaching forward to open one Julia warns her not to or the air will be sucked out. She retorts that the windows are not airtight in the first place; if the air were to be removed it would have already happened.

Mr Smith, now dressed in his suit, has overheard their conversation and compliments Martha on her reasoning, before asking her name and enquiring if there is a balcony nearby. She tells him of one and he asks if she wants to come with him outside. He warns her they could die but she comments that they might not. Again he seems impressed by her attitude, and together they walk off, leaving Julia alone.

Together they arrive at the doorway to the balcony and then step outside, where they realise that the air is still present. Suddenly events seem to overcome the young student as she thinks about the life she has just left behind on Earth. She manages to overcome her emotion and begins to marvel at the beauty before her. She enquires what is going on and deduces herself that it must be extra-terrestrial activity, which matches with the strange goings on of the past few years. She recalls the battle of Canary Wharf, and explains that her cousin Adeola was one of those caught up in the crossfire. Her companion claims he was also involved in the battle and then falls quiet.

Martha promises him they will find a way out and he reveals to her that his name is not Mr Smith, he is known simply as the Doctor. Martha protests at the ease with which he uses the title she has been working hard for, but the Doctor is already working to find out how the air has been contained; and discovers by throwing a stone into the distance that a force field has been



set up to contain the building; which leads Martha to realise that with the air contained, it will not last long.

She asks who has done this and as a rumbling appears from overhead the Doctor tells her that she can ask them herself. Sure enough three giant spaceships loom above them; giant cylindrical shapes painted in black, which roar into a land some distance away. Once settled the inhabitants of the ships begin to advance; armoured soldiers marching through the force field with militant ease. Martha marvels at the real-life aliens before her and the Doctor announces their name: the Judoon.

The scenario is that the rhinoceros-like Judoon, a brutal mercenary police force, who have no jurisdiction on earth, engineer the transport of the hospital to the moon in order to apprehend and execute Florence Finnegan, a shapeshifting bloodsucker (a "plasmavore"). Mrs Finnegan attempts to evade capture by sucking the blood of humans, but is cleverly tricked into sucking the Doctor's blood, believing him to be human. He collapses, unconscious. She is apprehended by the Judoon, pointed out by Martha, and identified as non-human and executed by the Judoon for the murder of a child princess.

Meanwhile before expiring the bloodsucker has modified a MRI scanner to make it destroy all intelligent life on the moon and on the half of earth facing the moon. Martha uses CPR on the Doctor's two hearts and manages to revive him. With her Oxygen failing she kisses him and suddenly he awakens. She weakly mutters that the scanner has been tampered with and so he staggers limply to his feet and moves over to the control panel. As bolts of electricity zap across the hospital he struggles to disconnect the machine, relying on luck to lead him to the right choice of which connection to remove. It serves him well and soon the scanner is disconnected, but the oxygen levels are still falling.

Moments later he carries Martha in his arms, watching at the window as the Judoon ships depart. He urges them to reverse the transportation of the hospital and sure enough it begins to rain. In a flash of light the hospital returns to Earth, with paramedics ready and waiting to attend all those who have passed out. Martha makes her way outside where Tish runs towards her, relieved to have her back. Martha however is more concerned with the whereabouts of the Doctor, who has made his way toward a large blue box on the opposite side of the street. He waves but after Martha looks away for one second he, and the box, are gone.



Martha attends her brother's birthday party, but it breaks down into a family row. However as she looks around she notices the Doctor waiting for her on a street corner. She follows him as he stalks off and finds him waiting for her beside his blue box. She takes the opportunity to ask what species he is and he tells her he is a Time Lord. He asks her if she'd like to take a trip with him but she is more concerned with her life at the moment and the problems she has to deal with.

He then explains that he can travel in time as well, she wouldn't miss anything. However the young human is sceptical and to prove it the Doctor disappears inside the box, which fades away with a deafening roar. Martha steps forward in amazement at the now empty space, but the box soon returns and the Time Lord emerges, holding his tie. Martha remembers their encounter that morning and realises he has been telling the truth. She asks why he never used the opportunity to tell her not to go to work but he is adamant that established events cannot be interfered with, except for cheap tricks. He tells her the name of the ship, the TARDIS, and then shows her inside. First marvelling at the massive space within she returns outside to examine



the exterior, before asking if the extraordinary ship has a crew. The Doctor claims he is alone but occasionally brings along friends, most recently a girl named Rose who is now living happily with her family.

He is quick to establish that Martha is not a replacement for Rose, he is taking her on one trip only, as a thank you for her actions earlier in the day. She points out the kiss he gave her earlier on but he insists it was a genetic transfer and nothing more. She continues to point out the tight suit he is wearing and the fact that he travelled across the universe to flirt with her but he orders her to stop, and in return she claims she is only interested in humans. Soon the Doctor is setting the ship in motion and with one last release of the handbrake the craft shudders to life, shaking violently as they cling onto the console.

CONTINUITY

- The likeness between Martha and Adeola, a character who appeared and was killed in the Series 2 episode *Army of Ghosts* and was also played by Freema Agyeman, is touched on in this episode. Martha mentions that her cousin Adeola worked at Canary Wharf and never came home on the day of the Cybermen attack.
- Martha asks the Doctor if he has a brother and he replies, "Not any more". A brother to the Doctor was previously mentioned in the *Virgin New Adventures* novel *Tears of the Oracle* by Justin Richards, which was edited by Simon Winstone, script editor for this episode. The brother's name, or at least the name he used, was Irving Braxiatel.
- David Tennant says in *Doctor Who Confidential* that he feels some time has passed since *The Runaway Bride*.
- Morgenstern refers to a "Saxon" during his radio broadcast, claiming that the events of the episode prove Saxon's theories about alien life correct. A "Vote Saxon" poster, identical to one seen in the *Torchwood* episode *Captain Jack Harkness*, and also in the trailer for the series, can be seen in the alleyway when the Doctor collects Martha.
- The alias "John Smith" was given to the Doctor by Jamie McCrimmon in the serial *The Wheel in Space* and has been used as an alias by the Doctor on multiple occasions since, most notably during his third incarnation; prior to this episode his most recent use of the alias was in *School Reunion*.
- At one point, the Doctor wears the same dressing gown he wore in *The Christmas Invasion*, which had come from Jackie Tyler's friend, Howard.
- The Doctor voices his approval of the hospital shop, a reference to *New Earth*.
- The Doctor grabs Martha's hand and says, "Run!" when the Slabs burst through the door. This was the first thing the Ninth Doctor said and did with Rose in *Rose*.

- Martha refers to the spaceship crashing into Big Ben in *Aliens of London*, the events of *The Christmas Invasion* or *The Runaway Bride*, and the Battle of Canary Wharf against the Cybermen from *Army of Ghosts*, and also recalls the loss of her cousin Adeola who "worked at Canary Wharf" and disappeared (a reference to the *Army of Ghosts* character played by the same actress). The Doctor tells her he was at Canary Wharf (but does not reveal to her that he had killed Adeola who had been taken over by the Cybermen).
- The Doctor mentions "liking banana", a reference to *The Girl in the Fireplace* and *The Doctor Dances*.
- The Doctor fires up the helmic regulator and the gravitic anomaliser before taking off in the TARDIS. The helmic regulator was last mentioned in *The Ark in Space*, and the gravitic anomaliser played a role in *The Horns of Nimon*.

PRODUCTION

- This is the first episode not to have a pre-credits sequence since the Ninth Doctor episode *Rose* (another season opener, also introducing a new companion).
- The first use of Martha's theme in the music for the episode is sung by Melanie Pappenheim according to the *Doctor Who Confidential* episode *Meet Martha Jones*.
- The music at the start of the episode, when Martha is talking on the phone to her family, is "Sunshine" by Arrested Development.

OUTSIDE REFERENCES

- Martha asks the Doctor what his sonic screwdriver is she also asks "What else have you got, a laser spanner?" He replies with "I did but I was stolen by Emily Pankhurst, cheeky woman." Emmeline Pankhurst was one of the founders of the early 20th century British Suffragette movement.
- The Doctor implies that he assisted Benjamin Franklin during his famous 1752 electricity experiment involving lightning, a kite and a key.

QUOTES

[Martha's first encounter with the Doctor]

The Doctor: Like so. *[takes his tie off]* See? *[runs off]*

+

[The Doctor in the hospital, being examined by Mr. Stoker and the medical students]

Mr. Stoker: There's a thunderstorm moving in, and lightning is a form of static electricity, as was first proven by... anyone?

The Doctor: Benjamin Franklin.

Mr. Stoker: *[surprised]* Correct.

The Doctor: My mate Ben, that was a day and a half. I got rope burns off that kite. And then I got soaked--

Mr. Stoker: *[flustered]* Quite.

The Doctor: --and then I got electrocuted. *[smiles pleasantly at others]*

Mr. Stoker: Moving on. *[to one of the medical students]* I think perhaps a visit from Psychiatric.

Martha: We're on the moon. We're on the bloody moon!

+

Martha: I had a cousin, Adeola. She worked at Canary Wharf, never came home.

Doctor: I'm sorry.

Martha: *[softly]* Yeah.

Doctor: I was there in the battle.

Martha: I promise you Mr. Smith, we will find a way out. If we can travel to the moon, then we can travel back. There's got to be a way.

Doctor: It's not "Smith." That's not my real name.

Martha: Who are you then?

Doctor: I'm the Doctor.

Martha: Me too, if I ever pass my exams. What is it then, Dr. Smith?

Doctor: Just "the Doctor."

Martha: How do you mean, "just 'the Doctor'"?

Doctor: Just "the Doctor."

Martha: What, people call you "The Doctor"?

Doctor: Yeah.

Martha: Well, I'm not. As far as I'm concerned you've got to earn that title.

Doctor: All right, better get started then.

+

[The Judoon Captain removes his helmet, revealing the rhino-like head beneath]

Judoon Captain: Bo Sco Fo Do No Kro Blo Ko Sho Ro!

[The other Judoon ready their weapons on command]

Morgenstern: *[nervous]* Um... we are citizens of planet Earth. We welcome you in peace-

+

[The Judoon Captain slams him against a wall and holds a glowing device to his mouth]

Morgenstern: *[scared]* No, don't hurt me, I was trying to help, I'm sorry, don't hurt me, please don't hurt me-

[The Judoon Captain plays over his recorded speech, then inserts the device into a nozzle on his armour]

Judoon Captain: Language assimilated. Designation: Earth-English. You will be catalogued.

[He scans Morgenstern with another device]

Judoon Captain: Category: human.

[He uses a marker on the other end of the device to draw an X on Morgenstern's hand]

Judoon Captain: *[to other Judoon]* Catalogue all suspects!

[The other Judoon start to do the same with the remaining humans]

+

[The Judoon scan and catalogue]

Judoon Captain: Witness the crime. Charge: physical assault. Plea: guilty. Sentence: execution!

[He takes out a laser-gun and uses it to incinerate the man]

Morgenstern: You didn't have to do that...

Judoon Captain: Justice is swift.

+

The Doctor: *[furious]* Oh, d'you see?! They're thick, Judoon are thick! They're so completely thick that they've wiped the records... Oh, that's clever.

Martha: What's that?

The Doctor: Sonic screwdriver.

Martha: What else have you got - laser spanner?

The Doctor: I *did*, but it was stolen by Emmeline Pankhurst. Cheeky woman.

+

The Doctor: Judoon platoon upon the moon...

+

[After killing the first Slab with an x-ray machine]

Martha: What did you do?

The Doctor: Increased the radiation by 5000 percent. Killed him dead.

Martha: But isn't that going to kill you?

The Doctor: *[casually]* Nah, it's only Röntgen radiation. We used to play with Röntgen blocks in the nursery. All I need to do is expel it... *[he jumps on the spot]* If I concentrate... Shift the radiation...*[he continues jumping]* out of my body and into one... spot. Say my left shoe? *[he stands on one leg]* Here we go, easy does it... Out out out! *Ah ah ah ah!* Itches, itches, ah, itches! *[Pulls off shoe and slams into bin]* Done.

Martha: You're completely mad.

The Doctor: You're right. I look daft with one shoe. *[Removes other shoe]* Barefoot on the moon!

+

[The sonic screwdriver has just been destroyed by the X-ray device]

Martha: But it was that woman, Mrs Finnegan. It was working for her, just like a servant.

Doctor: *[despondently]* My sonic screwdriver!

Martha: She was one of the patients but..

The Doctor: No no... my sonic screwdriver!

Martha: She had this straw like some sort of *vampire*!

The Doctor: I love my sonic screwdriver...!

Martha: Doctor?!

The Doctor: *[Throws the broken sonic screwdriver over his shoulder]* Sorry. *[beat, smiles]* You called me 'Doctor'!

+

The Doctor: That's the thing about Slabs... they always travel in pairs.

Martha: And what about you?

The Doctor: What about me, what?

Martha: Haven't you got backup? You must have a partner or something--?

The Doctor: *[Momentarily speechless]* Humans! We're stuck on the moon, running out of air, with Judoon and a bloodsucking criminal, and you're asking personal questions?! Come on!

+

Martha: *[sarcastically]* I like that, *humans* still not convinced you're an alien...

[The Doctor turns, face to face with a Judoon. It scans him.]

Judoon: Non-human.

Martha: Oh my god, you really are...

The Doctor: And again! *[he grabs Martha's hand and they run away]*

Martha: *[To Julia]* How much oxygen is there?

Julia: Not enough for all these people, we're going to run out.

The Doctor: *[To Martha]* How are you feeling? You alright?

Martha: I'm running on adrenaline.

The Doctor: Welcome to my world.

+

The Doctor: Think, think. If I was a wanted Plasmavore surrounded by police, what would I do?
[Spots an MRI sign] Oh, she's as clever as me. Almost.

+

[The Judoon are closing in]

The Doctor: Martha, stay here. I need time, you've got to hold them up.

Martha: How do I do that?

The Doctor: Just... forgive me for this. 'Cos over a thousand lives, it means nothing, honestly nothing.

[He kisses her, then runs away]

Martha: That was nothing?!

+

The Doctor: *[pretending to be a hysterical human]* Have you seen?! There are these.. *things*. These... great, big space *rhino* things! I mean *rhinos from space*! And we're on the moon! Great big space rhinos, with guns, on the moon! And I only came in for my bunions! Look, *[He lifts up his foot and begins speaking rapidly]* Oh, they're all fixed now, perfectly good treatment, the nurses were lovely, I said to my wife, I said, I recommend this place to anyone. But then we end up on the moon! And...*[faltering]* did I mention the rhinos?

+

The Doctor: Um, that err, that big machine thing, is it supposed to be making that noise?

Florence: You wouldn't understand.

The Doctor: But isn't that a, err, um, magnetic resonance imaging... thing? Like a err, err... ginormous sort of a magnet? I did magnetics for GCSE. Well, I failed, but all the same-

Florence: A magnet with its setting now increased to 50,000 Tesla.

The Doctor: *[feigning ignorance]* Oh, that's a bit strong... isn't it?

Florence: It'll send out a magnetic pulse that will fry the brain stems of every living thing *[turns round smiling]* within 250,000 miles. Except for me, safe in this room.

The Doctor: But um, hold on, hold on, I did Geography for GCSE - passed that one - doesn't that distance include the Earth?

Florence: Only the side facing the moon. The other half will survive... Call it my little gift.

The Doctor: Sorry, you'll have to excuse me, I'm a little bit out of depth. I spent the last fifteen years working as a postman... hence the bunion. Why would you do that?

Florence: With everyone dead, the Judoon ships will be mine, to make my escape.

The Doctor: No, that's weird, you're talking like you're some sort of alien.

Florence: Quite so.

The Doctor: No!

Florence: Oh yes.

The Doctor: You're joshing me!

Florence: I am not.

The Doctor: I'm talking to an alien? *[Florence smiles]* In hospital?! *[beat]* What, has this place got an E.T. department?

The Doctor: So, those rhinos, they're looking for you?

Florence: Yes, but I'm *hidden* [She holds up her marked hand]

The Doctor: Right... Maybe that's why they're increasing their scans.

+

Florence: [snapping] They're doing what?

The Doctor: Mmmm, uh, big chief rhino said, uh, "no sign of a non-human, we must increase our scans up to setting...two"?

Florence: [looking worried] Then I must assimilate again.

The Doctor: [Still feigning ignorance] What does that mean?

Florence: I must appear to be human.

The Doctor: Well, you're welcome to come home and meet the wife... she'd be honoured.. [putting on a cheery disposition] We can have cake!

Florence: Why should I have cake, when I've got my little straw.

The Doctor: That's nice... Milkshake? Err, I like banana...

Florence: You're quite the funny man... and yet, I think, laughing on purpose at the darkness. I think it's time you found some peace...

+

[Martha "borrows" the Judoon Captain's scanner and scans Florence]

Judoon Captain: Non-human!

Florence: What?!

Judoon Captain: [to other Judoon] Confirm analysis!

[The other Judoon scan Florence]

Florence: [panicking] But that's a mistake, surely! I'm human! I'm as human as they come-

[Martha is kneeling by the Doctor, who is apparently dead from having his blood sucked away]

Martha: He gave his life so they'd find you...

Judoon Captain: Confirm: Plasmavore. Charged with the crime of murdering the Child Princess of Padrivole Regency Nine.

Florence: And she deserved it! Those pink cheeks and blonde curls, and that simpering voice, oh, she was *begging* for the bite of a Plasmavore!

Judoon Captain: Then you confess?

Florence: Confess? I'm *proud* of it!

+

Florence: Enjoy your victory, Judoon, because you're going to burn with me! *Burn in Hell!* [she is incinerated by the Judoon]

Judoon Captain: Case closed.

Martha: But what did she mean "Burn with me"? The scanner shouldn't be doing that, she's done something...

[The Judoon Captain scans the magnetic resonance imaging machine]

Judoon Captain: Scans detect lethal acceleration of mono-magnetic pulse.

Martha: Well *do* something, stop it!

Judoon Captain: Our jurisdiction has ended. Judoon will evacuate!

Martha: What?! You can't just leave it--

Judoon Captain: [over intercom device] All units! Withdraw!!!

+

The Doctor: [carrying the unconscious Martha and grinning] It's raining, Martha. It's raining on the moon!

Martha: You never even told me who you are!

The Doctor: The Doctor.

Martha: But what sort of species? It's not every day I get to ask that...

The Doctor: I'm a Time Lord.

Martha: Right, not pompous at all then!

+

[The Doctor proves that he has a time machine by encountering Martha in her past, then returning to their present]

The Doctor: Told ya'.

Martha: No, but that was this morning! But... did you... You can travel in time! But hold on, if you could see me this morning, why didn't you just tell me not to go into work?

The Doctor: Crossing into established events is strictly forbidden. Except for cheap tricks.

+

[It is Martha's first time inside the TARDIS. She stands at the threshold, shocked as she takes in the inside]

Martha: Oh no, no. *[Martha turns heel and dashes back out as the Doctor waits inside, a look on his face as if he's heard this too many times before]* But.. it's just a box! *[Martha runs around the ship, inspecting its smaller outside dimensions]* But it's huge! *[she comes back to peer at the Doctor]* How does it do that? It's wood! It's like a box with that room just crammed in. It's... *[The Doctor mouths the next few words along with her]* bigger on the inside!

The Doctor: *[Sarcastically]* Is it? I hadn't noticed.

+

Martha: But.. Is there a crew, like a navigator and stuff? Where is everyone?

The Doctor: Just me.

Martha: All on your own?

The Doctor: *[pointedly focusing on the TARDIS console]* Well! Sometimes I have.. guests. *[getting awkward]* I mean, some friends travelling alongside me. I had... it was recently... a friend of mine. *[the Doctor suddenly looks up to meet Martha's gaze]* Rose, her name was. Rose... and... *[spoken hastily]* we were together. Anyway.

Martha: Where is she now?

The Doctor: *[trying to be reassuring]* With her family. Happy. She's fine. She... *[looking visibly uncomfortable, he pauses for a split second before getting suddenly defensive]* Not that you're replacing her!

Martha: I never said I was.

The Doctor: *[points at her then at the door]* Just one trip to say thanks. You get one trip then back home. *[he turns away and speaks lowly]* I'd rather be on my own.

Martha: Well, you're the one that kissed me.

Doctor: *[looks up sharply]* That was a genetic transfer. *[he moves to put some distance between them]*

Martha: *[follows him]* And if you will wear a tight suit...

The Doctor: *[warningly]* Now, don't.

Martha: *[teasingly, sauntering closer]* And then travel all the way across the universe just to ask me on a date--

The Doctor: Stop it.

[there is a tense pause]

Martha: *[saving face]* For the record, I'm not remotely interested. I only go for humans.

The Doctor: *[takes a deep breath]* Good.

[The Doctor returns his attention to the console while Martha looks off to the side disappointedly]

Doctor: *[cheery again]* Now then! Close down the gravitic anomaliser, fire up the helmic regulator, and finally... the hand-brake. Ready?

Martha: No!

Doctor: Off we go. *[pulls a lever]*

[The TARDIS begins to shake violently]

Martha: It's a bit... bumpy.

[The Doctor laughs, and offers Martha a handshake]

The Doctor: Welcome aboard, Miss Jones!

Martha: *[laughs]* It's my pleasure, Mister Smith!



A young woman is serenaded from her balcony by a lute-playing suitor, Wiggins. She bids him enter the house, but to his shock he finds it full of witching artefacts. The woman, Lilith, kisses Wiggins — but, on pulling away, he finds her transformed into a wrinkled hag. She introduces her two "mothers", Doomfinger and Bloodtide, who appear, cackling, and lunge at the screaming youth, apparently devouring him.

Meanwhile, the TARDIS lands in Elizabethan London. Martha questions whether it is safe to walk around in the past, citing such time travel concepts as the Grandfather paradox and a reference to the Ray Bradbury short story "A Sound of Thunder"; and also worrying about her reception as a black woman in a time when slavery still exists. The Doctor tells her not to worry. He declares that they have arrived in London in 1599 and takes her to a performance at the Globe Theatre. At the end of the play, *Love's Labour's Lost*, Shakespeare announces that there will soon be a sequel called *Love's Labour's Won*. Lilith, using a poppet, influences Shakespeare to declare, rashly, that the new play will premiere the following evening. Martha asks why she has never heard of *Love's Labour's Won*. The Doctor knows of the lost play and, curious, decides to find out more about why it was never published — and extends Martha's "one trip".

The two go to The Elephant, the inn where William Shakespeare is staying. They chat with the playwright, who intends to finish writing the final scene of *Love Labour's Won* that night. An instantly beguiled Shakespeare ("Hey nonny nonny!") tries to woo Martha, describing her as "a queen of Afric" or a "Blackamoor lady", which she finds slightly offensive. The Doctor claims she comes from 'Freedonia' to explain her strange clothing and modern attitudes. Shakespeare sees past the Doctor's psychic paper, which the Doctor cites as proof of the man's genius.

Lynley, Master of the Revels, demands to see the script before he allows the play to proceed. When Shakespeare offers to show him the finished script in the morning, the official leaves proclaiming that this slight means he will ensure the play will never be performed. The trio of 'witches' watch the scene in a cauldron. Lilith, who works at the inn, secretly takes some of Lynley's hair and makes another poppet, which she plunges into a bucket of water.

The Doctor, Martha and Shakespeare hear a commotion in the street and run out, where they witness Lynley vomiting water. Lilith stabs the doll in the chest, and Lynley collapses, dead. The Doctor calmly announces that Lynley has died of an imbalance of the humours, and privately tells Martha that any other explanation would lead to panic about witchcraft. When Martha asks what did kill Lynley, the Doctor responds, "Witchcraft".

Martha and the Doctor stay overnight at the inn. The Doctor gives a disgruntled Martha mixed signals by casually sharing a bed with her only to then openly bemoan the lack of Rose's insight. Meanwhile, Lilith entrances Shakespeare and, using a marionette, compels him to write a strange concluding paragraph to *Love's Labour's Won*. She is discovered by the landlady (also the Bard's lover), whom she frightens to death. On hearing another scream, the Doctor runs in and finds the body. Through the window, Martha sees a witch fly away on a broomstick. In the morning the Doctor, Martha and Shakespeare proceed to the Globe Theatre, where the Doctor asks why the theatre has 14 sides.

Shakespeare replies that the architect thought it would make sound carry well and mentions that he eventually went mad and talked of witches. The three then visit the architect, Peter



Streete, in Bedlam Asylum. The Doctor helps Streete to emerge from his catatonia for long enough to reveal that the witches dictated the Globe's design to him. He also tells the Doctor that the witches were based in All Hallows Street.

The witches observe this interview through their cauldron. Doomfinger teleports to the cell and kills Peter with a touch. She threatens the other three but the Doctor works out who the 'witches' really are. He names the creature as a Carrionite, which causes her to disappear. The Doctor explains that the Carrionites produce their "magic" through an ancient science based on the power of words.

Back at the Elephant, the Doctor deduces that the Carrionites intend to use the words of a genius — Shakespeare — to break their species out of eternal imprisonment when *Love's Labours Won* is performed. The Doctor tells Shakespeare to stop the play whilst he and Martha go to All Hallows Street to thwart the witches.

Shakespeare bursts on to the Globe's stage to make the announcement, but two of the Carrionites are already there and use one of their dolls to render him unconscious. The actors — thinking Shakespeare has passed out drunk — carry the playwright off stage and the performance proceeds.

The Doctor and Martha reach All Hallows Street and confront Lilith, who is expecting them. She confirms the Doctor's suspicions: the three Carrionites hope to gain entry for the rest of their species, eliminate the humans, begin a new empire on Earth and spread out from there. Martha, mimicking the Doctor's actions at Bedlam, tries to neutralise her by speaking the name Carrionite, but Lilith mocks her, since naming only works once. Instead, she names Martha Jones, rendering her unconscious.

Lilith tries to do the same to the Doctor, but it fails to affect him, as she is unable to discover his real name. She attempts to weaken him by naming "Rose", but he assures her that that name keeps him fighting. Lilith then feigns an attempt at seduction, which brings her close enough to the Doctor to steal a lock of his hair. Taking flight through the window, she attaches the hair to a doll — which the Doctor explains is essentially a DNA module — and stabs it in the heart, whereupon the Doctor collapses. Assuming that he is dead, Lilith flies to the Globe. Martha wakes, and helps the Doctor restart his left heart before the duo race to the Globe.



The actors have already spoken the last lines of the play, a series of directions and instructions that have opened a portal allowing the Carrionites back into the universe. The Doctor tells Shakespeare that only he can find the words to close the portal. Shakespeare improvises a short rhyming stanza but is stuck for a final word.

Martha comes up with "Expelliarmus" and the Carrionites — together with all the extant copies of *Love's Labour's Won* — are sucked back through the closing portal. Martha, Shakespeare and the actors from the play are left to take the applause of the audience who believe it all to be special effects. The Doctor meanwhile finds the three 'witches' trapped, screaming in their own



crystal ball and appropriates it for safe keeping in a "dark attic" of the TARDIS.

In the morning, Shakespeare flirts once more with Martha...and with the Doctor. He reveals his deduction that the Doctor is not of the Earth and that Martha is from the future, once again proving his genius. For his "Dark Lady", he produces the sonnet, "Shall I compare thee to a summer's day?" in her honour, but is interrupted when two of his actors burst in, heralding the arrival of the Queen. Queen Elizabeth enters, recognises the Doctor as her "sworn enemy" and declares, "Off with his head!" The Doctor is surprised at her outburst, since he says he has not yet met the Queen, but comments that he is looking forward to finding out what he will do to offend her. He and Martha flee to the TARDIS, slamming the door just as an arrow embeds itself in the TARDIS' exterior before dematerialisation.

CONTINUITY

- Shakespeare has appeared in *Doctor Who* before and the Doctor has also indicated that they have met off screen in the (his) past. The Bard was previously glimpsed by the Doctor and his companions on the screen of their Time-Space Visualiser in *The Chase*; in *Planet of Evil*, the Fourth Doctor mentioned having met Shakespeare before; and in *City of Death* he claimed that he helped transcribe the original manuscript for *Hamlet* — suggesting that he met and again befriended an older Shakespeare in his earlier incarnation.
- Shakespeare has also appeared in the *Virgin Missing Adventures* novel *The Empire of Glass* and in the *Big Finish Productions* audio play *The Kingmaker*. In another *Big Finish Production* audio play, *The Time of the Daleks*, a child was revealed at the drama's conclusion to be Shakespeare. Finally, the Bard has also appeared in the *Doctor Who Magazine* Ninth Doctor comic *A Groat's Worth of Wit* (also written by Gareth Roberts). One of the *Doctor Who Annual* 2007 comic strips implies that the Doctor has met Shakespeare, and in a *Doctor Who Adventures* comic, the Doctor apparently misquotes Shakespeare, but the context implies that he wasn't; Rose says, "Maybe he was misquoting you." However the canonicity of all non-television sources is unclear.
- In an interview with Lizo Mzimba, Russell T. Davies stated that these past references to meeting Shakespeare would be neither referenced nor contradicted in this episode. Similarly, Gareth Roberts told *Doctor Who Magazine* that *The Shakespeare Code* "neither confirms nor denies what's already been said". He also noted that an early draft of *The Shakespeare Code* contained "a sly reference to *City of Death*", but it was removed because "it was so sly it would have been a bit confusing for fans that recognised it and baffled the bejesus out of everyone else."
- Current scholarship has not reached consensus as to how many sides the original Globe Theatre had. Written descriptions, contemporary illustrations, and archaeological evidence do not lead to any agreement. Gareth Roberts apparently took artistic license to give the Globe 14 sides.
- This episode follows on almost directly from the previous, with the first Doctor / Martha scene continuing their conversation from the end of *Smith and Jones*.

- At the end of the episode, the Doctor is recognised by Elizabeth I as her 'sworn enemy', implying a future meeting with the Queen, presumably within his current incarnation as she has recognised him. The monarch also previously appeared in *The Chase*, seen talking with Shakespeare and Sir Francis Bacon on the Time-Space Visualiser.
- One of the putative lines of *Love's Labour's Won*, "the eye should have contentment where it rests", is taken from episode three of the 1965 serial *The Crusade* — a story consciously written in Shakespearean style.
- The Carrionites' contribution to *Love's Labour's Won* is an incantation that reads: "The light of Shadmock's hollow moon doth shine on to a point in space betwixt Dravidian Shores and Linear 5930167.02, and strikes the fulsome grove of Rexel 4; co-radiating crystal activate!"
- Dravidians were mentioned in *The Brain of Morbius*, Solon's servant Condo having been found in the wreckage of "a Dravidian starship". Rexel 4 was the planet depicted in the mind-changing pictures in *The Tomorrow People* episode *The Blue and the Green*. Co-radiating crystals were a vital component of the teleport in *Blake's 7*, mentioned in, for example, the episode *Power*.
- Lilitu refers to the Eternals from *Enlightenment*, as the Doctor had previously done in *Army of Ghosts*.
- The (many) Carrionites flying round the Globe theatre echo Redpath's Grandmother's Gelth ghost flying round the theatre during Dickens' recital in *The Unquiet Dead*.
- The Doctor finds a skull in Shakespeare's prop store that reminds him of the Sycorax from *The Christmas Invasion*. (Shakespeare says that he will use the name — a witch named Sycorax is mentioned in *The Tempest*.)
- The Doctor uses his Time Lord psychic abilities to improve Peter Streete's mental state. This ability was previously seen in *The Girl in the Fireplace* and *Fear Her*.
- Gareth Roberts' 1995 *Virgin New Adventures* novel, *Zamper*, featured cyber-turtle creatures known as the Chelonians, who described their slug enemies as "arrionites". According to Roberts, "I always thought it was a nice word, and I was thinking of the witches as carrion creatures, so I bunged a C in front of it".
- The ending featuring Queen Elizabeth was Russell T. Davies's idea, who told Roberts to "make it a bit like the ending of *The One Doctor*, a *Big Finish Productions* audio drama also written by Roberts.

PRODUCTION

- As revealed in *Doctor Who Adventures* issue 30, this episode had the working title of "Love's Labours Won".
- Gareth Roberts began his professional writing career on the *Virgin New Adventures*, a series of *Doctor Who* novels, with *The Highest Science* (1993). He went on to write several more books for *Virgin Books* and further *Doctor Who* spin-offs while also developing a TV writing career. With the new TV series, Roberts again produced a tie-in novel (*Only Human*, 2005) and then various smaller jobs for the TV show, including the *Attack of the Graske* digital television interactive mini-episode. This is his first regular episode of the show.
- Scenes for this episode were filmed in Coventry, the Lord Leycester Hospital at Warwick and at the recreated Globe Theatre in London.
- A cut line had Martha mention that the sign for The Elephant Inn looked nothing like an elephant, and the Doctor explained that the people of 1599's London had never seen one.
- In *SFX magazine* #152, producer Phil Collinson calls this episode the "most expensive ever".

- The shot of the Doctor and Martha looking at the Globe Theatre and the Doctor saying "The Globe Theatre" was changed between the Series Three preview at the end of *The Runaway Bride* and this episode; the edge of the Globe Theatre has been replaced with a CGI shot of a village and the distant theatre itself.
- A cut line had the Doctor telling Shakespeare, "See you earlier." This, according to Roberts, would both explain the Doctor's later friendship with Shakespeare in *City of Death* as well as being a line from *City of Death* itself.

OUTSIDE REFERENCES

- The name Lilith refers back to ancient Middle Eastern mythology. One tradition of Midrash holds that Lilith was created at the same time as Adam and had supernatural powers. Adam complained to God about the competition and Lilith was banished. Eve was then created from Adam's ribs.
- At one point, Martha says "It's all a bit Harry Potter." This prompts the Doctor to claim that he has read the final book in the series, and that the book made him cry.
- At the end of the episode, Shakespeare, the Doctor and Martha cry out "Expelliarmus!" and the Doctor exclaims "Good old J.K.!". This implies that Martha is familiar with the Harry Potter books and/or films (although in Harry Potter, the word is a disarming spell (i.e., 'expel arms', such as a wand) rather than a banishment or exorcism, as it is used here).
- Martha refers to the effect of the classic time paradox of stepping on a butterfly. This is an allusion to Ray Bradbury's short story *A Sound of Thunder* where a time traveller steps on a butterfly in the pre-historic past, causing a cumulative domino effect on the time stream.
- Martha also mentions the grandfather paradox when she first steps out from the TARDIS into 1599. The effects of altering a personal timeline were explored in the Ninth Doctor episode *Father's Day*, in which Rose inadvertently causes a time paradox by saving her father from dying.
- The Doctor also attempts to explain how history could be changed with devastating results by referring to the movie *Back to the Future*.
- The Doctor claims Martha comes from Freedonia, a fictional country in the Marx Brothers film *Duck Soup*. (It is also the name of a planet in the *Doctor Who* novel *Warmonger* by Terrance Dicks, but it seems unlikely that this is a direct reference.)
- The Doctor quotes the line, "Rage, rage against the dying of the light," from "Do not go gentle into that good night" by Dylan Thomas — but warns Shakespeare he can't use it as it is "somebody else's".
- The episode concerns the "lost" Shakespeare play *Love's Labour's Won*, which may be just an alternate title for an extant play. In reality, a reference to *Love's Labour's Won* (in Francis Meres's *Palladis Tamia, Wits Treasury*, 1598) predates the construction of the Globe Theatre (1599).
- Just before the Doctor steps out of the TARDIS, he exclaims "Brave new world", from Act V Scene I of *The Tempest*.
- The Doctor and Martha make numerous references to Shakespeare's appearance: Martha wonders why he isn't bald, while the Doctor says he could make his head bald if he rubs it and later gives him a ruff to keep (calling it "a neck brace").
- In an early scene a sign is glimpsed for an inn named "The Elephant". This is the name of a recommended hotel in *Twelfth Night*.
- Shakespeare flirts with Martha multiple times during the episode. At the end, he composes Sonnet 18 for her, calling her his "Dark Lady". Sonnet 18 is in fact numbered among the Fair Lord sonnets. The Dark Lady is the subject of sonnets 127-152.

- At one point, Shakespeare flirts with the Doctor as well, to which the Doctor replies, "Fifty-seven academics just punched the air." Most of Shakespeare's sonnets, including Sonnet 18, are believed by Shakespearean academics to be addressed to a man, and there is a sizable body of scholarship on Shakespeare's sexuality.
- In a few instances in the episode, the Doctor, apparently creating an ontological paradox, inspires Shakespeare to steal some phrases that the Doctor quotes from his plays. Examples of this include the Doctor telling Shakespeare that "all the world's a stage", which appears in the famous Act II monologue in the play *As You Like It*, and also saying "the play's the thing", a line from *Hamlet*.
- Before heading to visit the Carrionites, the Doctor exclaims "Once more unto the breach". Shakespeare initially likes the phrase, before realising it is one of his own from *Henry V*, which was probably written in early 1599.
- Shakespeare says "To be or not to be" which the Doctor suggests he write down, although Shakespeare considers it "too pretentious".
- Martha makes a joke about Shakespeare entering a pub and being told "You're barred," punning on his nickname "The Bard". Shakespeare replies that he has no idea what she is talking about.
- The three witches are an allusion to the Three Weird Sisters from *Macbeth*. Like those witches, the Carrionites use trochaic tetrameter and rhyming couplets to cast spells. (*Macbeth* was written after the setting of this episode.)
- When regressing the architect in Bedlam, The Doctor uses the phrase "A Winter's Tale".
- Lilith credits the Carrionites' escape from the Eternals' banishment to 'new...glittering' words. Shakespeare is credited with adding two to three thousand words to the English language including 'assassination', 'eyeball', 'leapfrog' and 'gloomy').
- Kempe is William Kempe, a highly regarded comic actor of the era, who was a member of the Lord Chamberlain's Men along with William Shakespeare and Richard Burbage.
- Wiggins is named after Doctor Martin Wiggins, a Shakespeare academic and *Doctor Who* fan. According to writer Gareth Roberts, "if anyone was gonna trip me after transmission it'd be him, so I thought I'd butter him up first".

QUOTES

[After serenading Lilith]

Lilith: Such sweet music shows your blood to be afire. Why wait beyond stale custom for consummation?

Young Man: Oh, yes! Tonight's the night!

+

[Whilst being buffeted around in the TARDIS]

Martha Jones: Do you have to pass a test to fly this thing?

The Doctor: [lands TARDIS] Yes, and I failed it!

+

[Having emerged from the TARDIS]

Martha: Where are we... No sorry, gotta get used to this whole new language. When are we?

The Doctor: [looks up then pulls Martha back] Mind out! [Person dumps the contents of a chamber-pot where they were standing. The Doctor looks it disgusted while Martha looks up in amazement] Somewhen... before the invention of the toilet. Sorry about that.

[After travelling to 1599]

Martha: But are we safe? Can we move around and stuff?

The Doctor: Of course we can. Why do you ask?

Martha: It's like in the films! You step on a butterfly, you change the future of the human race!

The Doctor: *[Bemused]* I'll tell you what then, don't... step on any butterflies. What have butterflies ever done to you?

Martha: What if... I dunno! What if I kill my grandfather?!

The Doctor: Are you planning to?

Martha: No.

The Doctor: Well, then.

+

The Doctor: Not so different from your time. Look, *[points to man shovelling dung into a bucket]* they have recycling. *[they pass men standing around a barrel of water]* Water cooler moments...

Preacher: ...and the Earth shall be consumed by flames!

The Doctor: ...And global warming.

+

The Doctor: Just think. When you get back, you could tell everyone that you've seen Shakespeare.

Martha: Yeah! And then I could get sectioned!

+

[After seeing an original performance of Shakespeare]

Martha: *[Excited]* Author! Author! *[Thinks]* Oh, wait - do they say that?

[The crowd takes up the chant of "Author! Author!"]

The Doctor: They do now.

+

[Shakespeare demonstrates his gift with words to a cheering audience.]

William Shakespeare: Shut your big fat mouths!

[The audience laugh and cheer.]

The Doctor: *[disappointed.]* Oh well...

Martha: Should never meet your heroes.

+

The Doctor: Mr. Shakespeare, isn't it?

William Shakespeare: *[Wearily]* Oh, no. No no no. Who let you in? No autographs, no you can't have yourself sketched with me, and *please* don't ask where I get my ideas from. Thanks for your interest, now be a good boy and shove...

[Sees Martha behind the Doctor]

William Shakespeare: *[Perking up]* Hey, nonny nonny!

+

William Shakespeare: *[Admiring Martha]* Such unusual clothes. So... fitted...

Martha: Um, verily. Forsooth. Egads!

The Doctor: No, no, don't do that. Don't.

+

The Doctor: "Rage, rage, against the dying of the light..."

William Shakespeare: I might use that.

The Doctor: You can't, it's someone else's.

William Shakespeare: How can a man so young have eyes so old?

The Doctor: I do a lot of reading.

+

Doctor: All the world's a stage...

William Shakespeare: I might use that.

+

Martha: Magic and stuff, that's a surprise. It's all a bit Harry Potter.

The Doctor: Wait till you read book seven - oh, I cried!

+

[Martha and the Doctor are lying on the same bed]

Martha: Sorry. Not much room. Us two here. Same bed. Tongues will wag.

The Doctor: *[staring off into nothing, he ignores her comment]* There's such a thing as psychic energy but a human couldn't channel it like that, not without a generator the size of Taunton and anyone would have spotted that. No. *[The Doctor turns to face her]* There's something I'm missing, Martha. *[Martha turns to face him]* Something really close, staring me right in the face and I can't see it. *[The Doctor pauses before looking off to the side]* Rose would know. That friend of mine, Rose. Right now she'd say exactly the right thing. *[he pauses again for a moment, in thought, before he turns over, returning to staring at nothing]* Still, can't be helped. You're a novice. Take you back home tomorrow.

Martha: *[hurt]* Great. *[the Doctor doesn't react as she rolls over to give him her back and blows out the bedside candle fiercely.]*

+

The Doctor: Come on! We can all have a good flirt later!

William Shakespeare: Is that a promise, Doctor?

The Doctor: *Ooooh*, fifty-seven academics just punched the air!

+

Shakespeare: To be or not to be... Ooh. That's quite good.

The Doctor: You should write that down.

Shakespeare: Maybe not. Bit pretentious?

The Doctor: Meh.

+

Shakespeare: Doctor, can you stop her?

Doomfinger: No mortal has power over me!

The Doctor: No, but there's a power in words. If I can find the right one, if I can just know you...

Doomfinger: None on Earth has knowledge of us.

The Doctor: Then it's a good thing I'm here. Now, think, think, think. Humanoid, female, uses shapes and words to channel energy. AHHH! FOURTEEN! THAT'S IT, FOURTEEN! The fourteen stars of the Rexel Planetary Configuration! Creature, I name you **Carrionite!**

[Doomfinger screams and vanishes within a glowing, yellow energy]

Martha: What did you do?

Doctor: I named her. The power of a name. That's *old magic*.

+

The Doctor: Once more unto the breach!

William Shakespeare: I like that! *[realises]* Wait a minute. That's one of mine!

The Doctor: Oh, just...*shift!*

Doctor: How to explain the mechanics of the infinite temporal flux... I know! *Back to the Future!* Just like *Back to the Future*.

Martha: The film?

Doctor: No, the novelization. Yes, the film!

+

[On all Hallows Street, looking for the house Peter mentioned]

Doctor: Now, which house...

[Door swings open in front of them]

Doctor: Make that *witch* house!

+

Lilith: And as for you, Sir Doctor... *[she pauses as he stares back at her]* fascinating. There is no name. Why would a man hide his title in such despair? Oh! *[smirks]* but look... there's still one word with the power of the days...

The Doctor: The naming won't work on me.

Lilith: But your heart grows cold, the north wind blows, and carries down the distant... *Rose?*

The Doctor: *[instantly incensed, the Doctor stands up and strides toward Lilith to loom over her]* Oh, big mistake, 'cause *that* name keeps me fighting!

+

William Shakespeare: This performance must end immediately!

Actor: Oh, everyone's a critic.

+

[As they are racing back to the Globe]

Martha: We're going the wrong way!

The Doctor: No we're not!

[There is a pause; The Doctor and Martha come running past camera in the other direction]

The Doctor: We're going the wrong way!

+

[The closing words of Love's Labours Won]

Actor: The light of Shadmock's hollow moon doth shine/On to a point in space betwixt Dravidian Shores/And Linear 5930167.02, and strikes/The fullsome grove of Rexel 4; co-radiating/Crystal activate!

+

[After Shakespeare has been struck down by the Carrionites and fails to stop the play]

Doctor: Stop the play?! I think that was it, yeah! I said, "Stop the play!"

Shakespeare: I hit my head.

Doctor: Yeah, don't rub it, you'll go bald.

+

Doctor: The shape of the Globe gives words power, but you're the wordsmith! The one true genius, the only one clever enough to do it.

William Shakespeare: But what words? I have none ready!

Doctor: You're William Shakespeare!

William Shakespeare: But these Carrionite phrases, they need such precision!

Doctor: Trust yourself. When you're locked away in your room, the words just come, don't they, like magic. Words, the right sound, the right shape, the right rhythm, words that last forever. That's what you do, Will. You choose perfect words. Do it. Improvise!

William Shakespeare: Close up this din of hateful dire decay, Decomposition of your witch's plot! You feed my brains, consider me your toy: My doting Doctor tells me I am not!

Lilith: No! Words of power...!

William Shakespeare: Foul Carrionite spectres, cease your show; Between the points...
[Shakespeare turns to The Doctor]

Doctor: 761390!

William Shakespeare: 761390! Vanish like a tinker's cuss! I say to thee...
[Shakespeare turns to The Doctor again]

Doctor: ...Uh...

[The Doctor turns to Martha]

Martha: Expelliarmus!

Doctor: EXPELLIARMUS!

[Everyone, including Shakespeare, yells "EXPELLIARMUS!"]

Doctor: Good old J.K.!

+

William Shakespeare: And I say, "A hart for a hart, a deer for a deer." *[punning on hart/heart and deer/dear]*

Martha: I don't get it.

William Shakespeare: Then give me a joke from Freedonia.

Martha: Okay. Shakespeare walks into a pub and the landlord says, "Oi mate, you're Bard."
[bard/barred]

+

William Shakespeare: "Sycorax." Nice word. I'll have that off you as well.

Doctor: I should be on ten percent.

+

William Shakespeare: Ah, but I've got new ideas. Perhaps it's time I wrote about fathers and sons, in memory of my boy. My precious Hamnet.

Martha: Hamnet?

William Shakespeare: That's him.

Martha: Hamnet?

William Shakespeare: What's wrong with that?

The Doctor: Anyway, time we were off.

+

[As Queen Elizabeth I enters the Globe]

The Doctor: *[happily]* Queen Elizabeth II!

Queen Elizabeth I: Doctor!

The Doctor: *[confused]* What?

Queen Elizabeth I: My sworn enemy!

The Doctor: *[more confused]* What?

Queen Elizabeth I: Off with his head!

The Doctor: *[shocked and confused]* WHAT?!

Martha: Never mind "what", just run! *[Running from the Queen's soldiers]* What did you do to get her mad?

The Doctor: I don't know, haven't even met her yet! That's the funny thing about time travel. Still, it'll be fun finding out. *[at the TARDIS he hangs back as Martha enters]* Looking forward to that... Ooh! *[ducks inside TARDIS as flying arrow embeds itself into the door]*



Sally Calypso gives the daily travel news to all the cars. Ma and Pa are seated in one of the camper-Vans. They call the police for help as they are apparently attacked by something from outside. They are placed on hold by the Police computer system, and scream as their car is torn apart.

The Doctor offers Martha one trip into the future, to visit another planet. She asks if he can take her to his home planet, and speculates as to its beauty. He describes Gallifrey's Citadel, mountains, orange sky and other features as if they still existed, but claims there would be no fun for him in returning home. Instead, he takes her to the year five billion and fifty three, into a dark alleyway where it is raining, and introduces her to New New York in New Earth. The Doctor repeats some things he told Rose the last time he was there. Martha becomes slightly upset when she realises she is being taken to the same place the Doctor took Rose, and mutters the word "rebound".

Meanwhile, the Face of Boe sits in a room with Novice Hame. He tells her to find the Doctor before it is too late. She takes out a gun and leaves. The Doctor and Martha are in a run-down street. Three pharmacists open their market stands and try to sell the Doctor and Martha patches that dispense "moods", particularly *Happy*. The Doctor is angry, but intrigued when a young girl buys *Forget* after losing her parents to "The Motorway".

Suddenly, a young couple armed with guns grab Martha and haul her away, subduing her with a patch inducing Sleep. The Doctor chases them but they escape in their car. Returning to the alleyway the Doctor asks the pharmacists for directions to the Motorway; they comply, but warn him that he may never see Martha again. He tells them to find alternative employment as he promises to shut down their enterprises by that very evening.

Martha wakes up and grabs a gun, only to learn it is a fake. Her kidnappers introduce themselves as Milo and Cheen. Cheen says she is pregnant. Milo explains they only wanted her so they could get on the Fast Lane, which requires three adult passengers. They say they can drop her off when they reach their destination - in six years.

The Doctor arrives at the Motorway, where he discovers thousands of Volkswagen-like hover vans in a traffic jam. He starts to cough and choke from the fumes. A Cat Person invites him into his car, introducing himself as Thomas Kincade Brannigan and his human wife as Valerie. Their kittens, two months old, have never seen sunlight or trod on ground. The Brannigans themselves have been driving for twelve years, and have travelled only five miles.

As Milo, Cheen and Martha head for the Fast Lane, the Doctor calls the Police but is put on hold. Brannigan speaks to some old friends, the Cassini "sisters" (a same-sex married couple), who identify the one car from Pharmacy Town that has gone to the Fast Lane. The Doctor learns that some people haven't left their cars in upwards of twenty years. Milo, Cheen and Martha are dropping down to the Fast Lane, but there are strange noises. Cheen tells Martha of stories about cars disappearing but Milo insists they only hear the ventilation shafts.

Brannigan and Valerie refuse to go to the Fast Lane, fearing for the safety of their kittens. The Doctor asks whether they or the Cassinis have ever seen any authorities. The Cassinis reluctantly admit they have not seen any police or ambulances in 23 years of driving. The Doctor believes that the people have been trapped in the under-city and abandoned.

The Doctor decides to find Martha on his own. He opens a hatch in the bottom of the car and throws Valerie his coat. Brannigan laments that Martha must mean a lot to him but he confesses he hardly knows her; and yet he lied to her. In an instant he jumps through the gap and onto another car roof. Making his own way toward Martha, he opens the shaft on the floor of the car and drops down to the car below. He then moves through several cars, opening the



roofs with his sonic screwdriver and continuing through the floor to the car below. In this fashion he meets several characters including hippies, a Bertie Wooster-like business man and a nudist couple.

Martha's car enters the Fast Lane, but the exits are all closed. A nearby Cat Person driver tells him to escape to the slow lanes above, but Milo does not believe in the danger until he hears the other driver's screams. Meanwhile Novice Hame reaches Brannigan's car and demands to know where the Doctor is.

The Doctor reaches the lower levels, just above the Fast Lane. He clears the fog to discover what's down there; an old enemy - hundreds of Macra. The Doctor explains to the car's driver that the Macra once built an Empire, but have since devolved into hungry non-sentient beasts. As Martha's van races along the Fast Lane, the Macras' huge claws attempt to crush it. Reasoning that the light and motion of the vehicle attract the Macra, Martha has Milo turn off the power. It works, but they only have eight minutes of air.

Novice Hame makes it to the car that the Doctor is in. She tells him how she has repented her sins under 'his' guidance, and teleports the Doctor against his will to the upper city. She explains that everyone in the upper city, and indeed the whole surface level of New Earth died because of a virus in the Pharmacists' 'Bliss' drug, but the under city was sealed off and Hame was protected by 'him'. The citizens in the under-city have not been betrayed and abandoned; they have been saved. Hearing a familiar telepathic voice, the Doctor runs to meet the Face of Boe.

Hame says the Face has wired himself to the system to keep the lower levels functioning, but they are unable to free the people there. The Face of Boe asks the Doctor to save the people of the Motorway. Milo's car is running out of air and, despite Milo and Cheen's doubts, Martha says the Doctor will think of something. Milo starts the power up again, giving them air but exposing them to the Macras' grasp. As the car races along, they are briefly caught by one of the claws, but break free.



The Doctor asks Hame to help him restore power, but there is not enough. The Face of Boe, in one last act of self-sacrifice, gives even more of his 'life force' to power the equipment. The Doctor pulls a lever, opening the seal at the top of the motorway. The sunlight beams in, and the Doctor broadcasts to the motorists, telling them to drive upwards and out. This clears the way for Milo's car to escape from the Macra. Meanwhile Hame cries out as the Face of Boe's glass begins to shatter.

Martha arrives at the Senate building where she sees human skeletons, and meets the dying Face of Boe, sprawled out on the ground. The Doctor recalls the legends that surround the Face of Boe, and Hame claims that at the end of his life, her patient will impart his last secret to a traveller.

The Doctor urges him to live, since (as Boe says) the two of them are each the last of their kind; but the Face responds "Everything has its time". He whispers his secret - "You are not alone" -



before passing away. An expression of shock and disbelief crosses the Doctor's face as Hame weeps.

Martha and the Doctor arrive back at the alleyway. The Pharmacists are gone. Martha asks what the Face meant, and whether she is why the Doctor is not alone. The Doctor shakes his head; he does not want to talk about Boe's words, but Martha refuses to move until

the Doctor tells her the truth. The Doctor admits he is the last of his kind, explaining that his people were destroyed in the last great Time War, fighting for the sake of all creation against a race known as the Daleks, and then goes on to describe Gallifrey. Far above the slums, the over-city thrives with the newly freed motorists. The sun sets orange over New New York as the credits roll.

CONTINUITY

- As with the previous episode, the first Doctor / Martha scene here carries on directly from their last scene in the previous story, *The Shakespeare Code*. As the Doctor leaves the TARDIS at the start of the episode, he pulls out the arrow that was embedded in the door at the end of that episode. The opening three episodes occurring in immediate succession was also the format for the first three episodes of Series 1, when Rose joined the Doctor.
- The episode marks the second appearance of the large crustacean Macra race. The Doctor refers to their vast gas mines which enslaved humans, a reference to the Second Doctor serial *The Macra Terror*, remarking that the Macra have "devolved" from their previous, more intelligent, state.
- The Doctor's description of his home planet matches the one given by his granddaughter Susan in the 1964 story *The Sensorites*:
- Oh, it's ages since we've seen our planet. It's quite like Earth, but at night the sky is a burnt orange; and the leaves on the trees are bright silver.
- It also bears similarities to the description given to Grace in the 1996 telemovie.
- Alice and May Cassini are the first homosexual married couple featured in a *Doctor Who* episode.
- The numbered mood patches parallel the number coded mood controllers in the *New Series Adventures* novel *Only Human* by Gareth Roberts; Davies confirms this was the inspiration in *Doctor Who Magazine* #382. The patches bear a green crescent, mentioned in *New Earth* as the "universal symbol for hospitals".
- The Doctor appears to have resolved his dislike of cats (as stated in *Fear Her*) by this episode, in which he pets some of Brannigan's children and later hugs Novice Hame.
- This is the third *Doctor Who* episode to be set after the year Five Billion and to significantly feature the Face of Boe, following *The End of the World* and *New Earth*. The Face was also featured on a news article in *The Long Game* and was mentioned in *Bad Wolf*.
- This episode is set in the year 5,000,000,053 — 30 years after *New Earth*. When broadcast this was the furthest known point into the future that the TARDIS had ever travelled within a *Doctor Who* episode. This was surpassed later in the 2007 series in *Utopia*, which is set in the year 100 Trillion.

- [illegible]

PRODUCTION

- Some publicity has been given to the fact that *Gridlock* is the 727th episode of *Doctor Who*. This broke the old record held by the various *Star Trek* series, which had a total of 726 combined episodes amongst them. *Doctor Who* has been recognised by the *Guinness Book of World Records* as the longest-running science fiction series in the world, based on the original series' 26-year continuous run and the 43+ years since the programme's 1963 debut.
- According to Russell T. Davies in *Doctor Who Magazine*, this episode uses the most CGI so far in all the series. He also states in the online commentary that this episode will probably be the last visit to New Earth, but not to future planets.
- Those on the Motorway sing the hymn "The Old Rugged Cross", and the hymn heard at the end of the episode is "Abide With Me".

OUTSIDE REFERENCES

- Ma and Pa at the start of the episode are based on the father and daughter from the famous painting *American Gothic*, both having identical hairstyles, glasses and fashions.
- Will Cohen, The Mill's Visual FX Producer, revealed on the "Doctor Who Watch" page in *Radio Times* that the films *Blade Runner*, *The Fifth Element* and *Star Wars* influenced the look of New New York.
- Russell T. Davies based the businessman's appearance on Max Normal from the *Judge Dredd* comic books.
- The Doctor says that he received his coat from Janis Joplin.
- Russell T. Davies stated on the online commentary for this episode that Brannigan's appearance was based on "Ratz", the CGI disembodied cat's head that was a "virtual presenter" of CBBC's *Live & Kicking* in the early 1990s.

QUOTES

The Doctor: How about another planet?

Martha: Can we go to yours?

The Doctor: Nah, there's plenty of other places.

Martha: Come on, though. I mean "Planet of the Time Lords". That's gotta be worth a look. What's it like?

The Doctor: It's beautiful, yeah... The sky's burnt orange, with the citadel enclosed in a mighty glass dome, shining under the twin suns. Beyond that, the mountains go on forever. Slopes of deep red grass, capped with snow.

Martha: *[breathless]* Can we go there?

[long pause]

The Doctor: Nah, where's the fun for me?! I don't want to go home.

+

The Face of Boe: He has arrived... find him, before it's too late!

+

Martha: When you say "last time", was that you and Rose?

The Doctor: *[he pauses, somewhat taken aback by the question]* Um... Yeah! Yeah, it was, yeah.

Martha: *[looking put off]* You're taking me to the same planets that you took her?

The Doctor: *[surprised, oblivious]* What's wrong with that?

Martha: *[disappointed, upset]* Nothing! *[starts to stalk away]* 'Cept have you heard of the word "rebound"?

+

Thomas Kincade Brannigan: *[To the Doctor]* And who might you be? You're very well dressed for a hitch-hiker!

+

Doctor: You've been driving for two months?

Brannigan: Do I look like a teenager? We've been driving for 12 years now.

Doctor: *[in disbelief]* Sorry?

Brannigan: Yeah, started out as newly weds. Feels like yesterday.

Valerie: Feels like 12 years to me.

+

Martha: *[eating wafer]* But how are you supposed to live inside this thing? It's tiny.

Jean: Oh we stocked up. Got self replicating fuel, muscle stimulants for exercise, and there's a chemical toilet at the back. And all waste products are recycled as food.

Martha: *[looks at the wafer in her hand in horror/disgust and drops it]* Okay.

+

Doctor: I need to talk to the police.

Automated Voice: Thank you for your call, you have been placed on hold.

Doctor: But you're the police!

Automated Voice: Thank you for your call, you have been placed on hold.

+

Doctor: *[determined to go after Martha]* I'm finding my own way, I usually do. *[opens hatch with sonic screwdriver]* There we go *[takes off coat and tosses it to Valerie]* Look after this. *[looks down hatch then up again longingly]* I love that coat. Janis Joplin gave me that coat.

+

The Doctor: If it's any consolation, Valerie, *I'm* having kittens!

[About the Doctor after he jumps down from the car]

Valerie: He's insane!

Brannigan: And perhaps a bit magnificent!

+

Bowler Hat Man: *[As the doctor drops down through the roof]* Excuse me. Is that legal?

Doctor: Sorry, motorway patrol *[coughs]* whatever. Have you got any water?

Bowler Hat Man: Certainly, I'll not let it be said I've lost my manners.

+

Bowler Hat Man: *[sees gigantic crab-like monsters through the fumes]* What the hell are they?!

The Doctor: Macra.

+

The Doctor: The Macra used to be the scourge of this galaxy. Gas... they fed off gas, the filthier the better. They built up a small Empire, using humans as slaves and mining gas for food.

Bowler Hat Man: They don't exactly look like empire-builders to me.

The Doctor: Well, that was billions of years ago. Billions. They must have devolved down here; now they're just beasts. But they're still hungry. And my friend's down there.

+

Bowler Hat Man: Oh, its like New Times Square in here. For goodness sake!

Doctor: *[with delight]* I've invented a sport!

Novice Hame: Doctor, you are a hard man to find.

Bowler Hat Man: No Guns! I am not having guns!

+

Doctor: *[excited to find someone he knows]* Novice Hame! *[hugs her then suddenly backs off]* No, hold on get off, last time we met you were breeding humans for experimentation!

+

[Sounds of Macra attacking die out after everything has been shut down]

Jean: How did you think of that?

Martha: I saw it on a film. They used to do it in submarines. The trouble is I can't remember what they did next...

+

[After the Doctor has opened up the Undercity, and people have seen the sky]

Doctor: You keep driving Brannigan, all the way up. Cause it's here just waiting for you. The city of New New York, and it's yours. *[pauses]* And don't forget I want that coat back.

+

[The Face of Boe passes on his great secret:]

The Face of Boe: Everything has its time. You know that, old friend, better than most.

Hame: The legend says more.

The Doctor: Don't, there's no need for that.

Hame: It says that the Face of Boe will speak his final secret to a traveller.

The Doctor: Yeah, but not yet; who needs secrets, eh?

The Face of Boe: I have seen so much, perhaps too much. I am the last of my kind, as you are the last of yours, Doctor.

The Doctor: That's why we have to survive, both of us. Don't go.

The Face of Boe: I must, but know this, Time Lord: *You are not alone. [dies]*

Martha: He said "last of your kind." What does that mean?

The Doctor: It really doesn't matter.

Martha: You don't talk. You never say! Why not?

[The whole city starts to sing "Abide With Me"]

Martha: It's the city. They're singing.

The Doctor: I lied to you, 'cos I liked it. I could pretend, *just for a bit*, I could imagine they were still alive underneath that burnt orange sky. I'm not just a Time Lord, I'm the last of the Time Lords. The Face of Boe was wrong, there's no one else.

Martha: What happened?

[Pause]

The Doctor: There was a war. A Time War. The Last Great Time War. My people fought a race called the Daleks, for the sake of all creation. And they lost. We lost. Everyone lost. They're all gone now. My family. My friends. Even that sky. *[reminiscent]* Oh, you should have seen it! That old planet... The second sun would rise in the south, and the mountains would shine. The leaves on the trees were silver, when they caught the light, every morning it looked like a forest on fire. When the autumn came, a brilliant glow through the branches...

[Above Pharmacy Town, cars fly into the New New York sunset]



Nighttime has fallen over the Big Apple and at the New York revue it's two minutes to curtain up but showgirl Tallulah is busy smooching with her boyfriend Laszlo. He hands her a white flower and as she attaches it to her costume she prepares to go on stage, kissing her lover goodbye. However in the corridors of the building strange creatures are lurking, and after Laszlo goes to investigate he finds himself in the prop store, seemingly alone. A snarling echoes around him and with no warning a man-sized pig lunches at him from the shadows.

The Doctor and Martha arrive at the Statue of Liberty on November 1, 1930 and see the uncompleted Empire State Building. The Doctor reads a newspaper headline 'Hooverville Mystery Deepens' about people going missing. They go to Central Park where Hooverville is located. Solomon, leader of Hooverville, tells them that people disappear at night. He asks the Doctor why people can build the tallest building in the world but not help the starving people of Hooverville.

At the top of the Empire State Building, Mr Diagoras; a wealthy and ruthless businessman orders a foreman to speed up construction on the mast. When the foreman refuses, Mr Diagoras summons one of his 'Masters', Dalek Caan, accompanied by two Pig Men. Dalek Thay has the foreman taken away for "the final experiment" and orders Mr Diagoras to recruit more "bodies".

Mr Diagoras arrives at Hooverville to recruit workers to clear a sewer collapse. Intrigued by an admission that people sometimes fail to return, the Doctor accepts the job. Martha goes with him, along with Solomon and a young man named Frank. Mr Diagoras sends them half a mile in, but they find no obstruction, just a green lump of alien flesh. The Doctor examines and pockets it. Next they come across a lone Pig Slave. As the Doctor talks to it, more Pig Slaves arrive, and chase the Doctor and friends.

Up above them in the Empire State Building Mr Diagoras is giving his men instructions for the constructions of the building's mast, telling them to attach a series of panels to the base of it by the end of the night. He shows them the panels, which appear to be taken from the base of a Dalek casing. The workers complain about the unsafe conditions, but comply after Diagoras threatens to replace them.

After they leave, Dalek Caan discusses the construction with Mr Diagoras, and mentions that his planet was destroyed in a war, while humans survive across time, building and rebuilding New York City. Mr Diagoras tells the Dalek that he fought in a war; afterwards he promised himself he would survive at any cost, and he has developed a desire to run New York. Noting that Diagoras is most like them in mentality, Dalek Sec orders him to the basement, where he is seized for use in their 'final experiment'.

The Doctor, Martha and Solomon escape the sewers through a manhole, but Frank is captured. The others emerge in the theatre, where Tallulah points a gun at them. She demands to know what they did with Laszlo, who disappeared two weeks earlier. The Doctor gets Tallulah to discard the gun (which was only a prop), and Tallulah tells them about Laszlo's disappearance.

The Doctor and Solomon search for equipment the Doctor can use to examine the alien flesh, while Martha and Tallulah compare notes about Laszlo and the Doctor. Solomon confesses that



he left Frank behind because he was scared. Solomon then returns to Hooverville, telling everybody about what happened to Frank, and that they must now fight.

Back at the Empire State building, the Dalekanium is finally attached to the mast. And the daleks are ready to conduct the Final experiment, using Mr Diagoras' flesh. Dalek Sec states that, to survive, the Daleks

must evolve. Dalek Thay and Dalek Jast question the results of the experiment, arguing that merging with humans (an inferior race) is directly against the Dalek philosophy; Dalek Sec counters that, after everything that has happened, there remain millions of Humans but only four Daleks. Dalek Sec intends to sacrifice himself for the survival of the Dalek race, just as Dalek Thay sacrificed the Dalekanium strips from his casing. Dalek Sec opens up his casing and uses his long tentacles to grab Mr Diagoras. He pulls him closer and envelops him in his own body before dragging him into his casing to begin the 'evolution'.

Martha is watching Tallulah's dance number when she notices a Pig Slave watching from the other side of the stage. She tries sneaking behind the dancers to reach him, but he runs away. Noticing that he is more human than pig, she follows him into the prop store, where he disappears down the manhole.

The Doctor studies the alien flesh, and learns its planet of origin: Skaro. He rushes to find Martha, and hears her scream as she is seized by Pig Slaves. He goes down the manhole after her. Tallulah follows him, despite the Doctor's warning, but the two are stopped when the Doctor spots the silhouette of a Dalek gliding towards them. Moments later, he grabs her and hides as a Dalek glides by. He explains to Tallulah that the Daleks are living creatures encased in metal casings, bent on destroying every creature unlike them. The two then find the Pig Slave that Martha saw: Laszlo, who managed to escape the Dalek lab before his alteration into a Pig Slave was completed.

Back in the Dalek lab, smoke billows from Dalek Sec's casing while he shakes violently. His comrades urge him to cancel the experiment, but he refuses and asks for an injection. Dalek Jast plunges a syringe containing a "chromatin solution" into his casing.

Martha is thrust in with a parade of captives, including Frank. They are met first by Dalek Caan, and then Dalek Thay who reports that "the Dalekanium is in place." The Daleks use their plunger arms to scan their captives' brains and Martha warns the others not to resist, remembering something the Doctor said to her before.



The Doctor hides nearby, watches and demands to know what has been done to Martha. Laszlo explains that the "low intelligence" captives become Pig Slaves, while the "high intelligence" ones are designated for 'the final experiment'. Laszlo urges Tallulah to go back without him. The Daleks identify Martha as worthy of being taken to the transgenic laboratory and the Doctor joins her in the high intelligence group as they proceed towards 'the final experiment'. Tallulah runs through the sewers, but gets lost.

The captive party reaches the Dalek lab under the Empire State Building, where Dalek Jast attends to Dalek Sec. The Doctor tells Martha to ask what they are doing; he does not want the



Daleks to notice him. Martha steps forward and demands to be told what the final experiment is. The Daleks tell her she will witness a new dawn of evolution; to survive the Daleks must adapt and soon the children of Skaro will walk again, free from their casings.

They turn back to Sec, whose casing opens and from within steps the result of the experiment. The human body of Diagoras has been mutated beyond recognition. His hands are disfigured so that his fingers taper to a point. His face is hidden but his brain, fused with Dalek flesh, is left exposed. A single eye looks out at the room and six tentacles lining what is left of his face stretch out at his new surroundings. It flexes its new limbs as everyone - including the other three Daleks - recoils in horror. "I am a Human Dalek," it tells them all. "I am your future!"

CONTINUITY

- Tallulah asks Martha if she's ever been on stage, to which Martha replies "Some Shakespeare", referring to the events of *The Shakespeare Code*.
- When he first realises that the Daleks are present, the Doctor says, "They always survive, while I lose everything." The Daleks have survived multiple apparent extinctions, in *The Daleks*, *The Evil of the Daleks*, *Remembrance of the Daleks*, the Time War, *Dalek*, *The Parting of the Ways* and *Doomsday*.
- The members of the Cult of Skaro (Daleks Caan, Jast, Sec and Thay) are the only individual Daleks ever to become recurring characters.
- Dalek Caan states that "[his] planet was destroyed in a great war". In *Remembrance of the Daleks*, Skaro was destroyed when the Seventh Doctor used the Hand of Omega to cause Skaro's sun to go supernova. Russell T. Davies has previously intimated that various Dalek stories take place as parts of the Time War, such as *Genesis of the Daleks* which he refers to as "the first strike".
- This is the first episode of the revived series in which Skaro is explicitly mentioned as the Dalek homeworld.
- The Daleks refer to their armour as Dalekanium. This term was first used in *The Dalek Invasion of Earth*. The Doctor referred to it as polycarbide in both *Remembrance of the Daleks* (explicitly referring to the armoured shell as "bonded polycarbide") and *Doomsday*.

PRODUCTION

- All of the scenes with Martha and the Doctor in front of the Statue of Liberty actually take place in Wales. The production team found a wall that matched the base of the statue. This was mentioned in the accompanying *Doctor Who Confidential*.
- Helen Raynor is the first woman to write a televised Dalek story, and the first woman to write a story for the revived series.
- All the scenes in Hooverville were shot in four days due to the seasonal change.
- The dance scene was rehearsed in London but shot in the Park & Dare theatre, in Treorchy, South Wales.

- Some filming for this story was done in New York for plates of the city, including images of Central Park, the Empire State Building, and the Statue of Liberty. However, on the online episode commentary for *Gridlock*, David Tennant, when asked if he filmed in New York, replied, "I didn't, everybody else did!". The *Doctor Who Confidential* episode shows that The Mill also used the shoot for elements of the Majestic Theater.
- This episode includes the first location filming outside of the United Kingdom since *Doctor Who*'s return in 2005. Several original *Doctor Who* stories included location filming outside of the UK: *City of Death* (1979) included filming in Paris, *Arc of Infinity* (1983) included filming in Amsterdam, *Planet of Fire* (1984) included filming in Lanzarote, and *The Two Doctors* (1985) included filming in and near Seville. Also, the entirety of the 1996 *Doctor Who* television movie was filmed in Vancouver, apart from some stock footage of San Francisco and world capitals.
- The presence of the Daleks in this story was reported by the *News of the World* on November 12, and confirmed by the BBC in late December.
- The cover for the *Radio Times* for the week from 21-27 April consists of a photograph of the Dalek / human hybrid and names it as such: "Half-Dalek, half-human total monster? The Daleks are back!" It is played by Eric Loren who also plays Mr Diagoras, and this, too, is revealed within the magazine, which contains a how-they-made-it feature and also a small section on the half-man / half-pig Laszlo played by Ryan Carnes. The decision to reveal the hybrid on the cover caused controversy, with some fans considering it a major spoiler as the creature's appearance and nature as a mutated combination of Dalek Sec and Diagoras is the episode's big cliff-hanger reveal.
- In the scene where the Doctor and Martha arrive in New York, the incidental music is "Rhapsody in Blue" by George Gershwin, as famously used in the Woody Allen film *Manhattan*.

OUTSIDE REFERENCES

- In Central Park, New York City, a Hooverville existed between 1931-33 in the former Lower Reservoir of the city water supply system, which was being emptied and landscaped into the Great Lawn and Turtle Pond.
- Tallulah is based on Jodie Foster's character, also named Tallulah, in *Bugsy Malone*. It may in turn be a reference to the actress Talullah Bankhead.
- *The Island of Doctor Moreau*, *Frankenstein* and *The Phantom of the Opera* were amongst the horror novels and films that served as inspiration for this story.
- Solomon resolves an argument by dividing a loaf of bread into two, recalling the Judgement of Solomon.
- Diagoras was an ancient Greek atheist, who denied the Greek gods on ethical grounds.
- On arrival, the Doctor extemporizes on the name, "New York, New York: Well, there's the genuine article. So good they named it twice. Mind you, it was New Amsterdam originally. Harder to say twice, no wonder it didn't catch on. New Amsterdam, New Amsterdam." This is a humorous reference to the city's location within New York State, as popularised in the song "New York, New York (So Good They Named It Twice)". New Amsterdam was the original name of the Dutch colony that became New York City.
- The 2007 episode guide on the *Doctor Who* site has the caption for this episode as "Sec's in the City", referencing the popular sitcom *Sex and the City*, also set in New York.

QUOTES

The Doctor: Martha, have you met my friend?

Martha: The Statue of Liberty! I've always wanted to go to New York... I mean the real New York. Not the new, new, new, new, new one.

The Doctor: Well, there's the genuine article, so good they named it twice. Mind you it was New Amsterdam originally... harder to say twice, no wonder it didn't catch on. New Amsterdam, New Amsterdam.

Martha: Wonder what year it is... Look, the Empire State Building's not even finished yet.

The Doctor: Work in progress. Still got a couple of floors to go and if I know my history that makes the date somewhere around..

Martha: *[picking up a newspaper]* November 1st 1930.

The Doctor: *[impressed]* You're getting good at this.

+

Solomon: And er... who might you be?

Martha: He's The Doctor and I'm Martha.

Solomon: A doctor? Well, we got stock brokers.. got a lawyer, but you're the first doctor. Neighborhood gets classier by the day.

+

Foreman: One word from me and every man on this site stops work. So, go on, tell your masters that.

Mr Diagoras: If that's your attitude, I think you should tell them yourself.

Foreman: Yeah? Well, I ain't afraid of no man in a suit. *[Diagoras presses the elevator call button.]* These... these new bosses, what's their names?

Mr Diagoras: I think you can say they're from outta town.

Foreman: Italians?

Mr Diagoras: Bit further than that.

Foreman: How much further?

Mr Diagoras: Beyond your imagination.

Foreman: Oh, what's that supposed to mean? Who are they? Mr. Diagoras, who are we working for?

Mr Diagoras: Behold your masters.

[The elevator doors open to reveal Dalek Caan, flanked by two Pig Slaves.]

Dalek Caan: I have been summoned. Explain. EXPLAIN!

Foreman: *[horrified]* It can talk... How does it talk? *[about the Pig Slaves]* And what the hell are they?! You gotta be kidding me--

Mr Diagoras: *[to Caan]* I'm sorry, my lord, but this man is refusing to complete the work.

Dalek Caan: Then we must replace him.

Foreman: Is anyone gonna tell me what the hell is happening here?!

Dalek Caan: *[to the Pig Slaves]* Use him. Take him for the Final Experiment.

[The Pig Slaves seize the Foreman and take him away in the elevator.]

Dalek Caan: *[to Diagoras]* The Empire State Building must be completed in time.

Mr Diagoras: It will be. Trust me. Labour is cheap, and that man can be replaced.

Dalek Caan: The plan must not fail. We calculate the Gamma Strike has accelerated. We need more bodies immediately!

Mr Diagoras: Yes, master.

[Upon encountering the alien flesh]

Martha: *[gagging]* It's gone off, whatever it is.

[The Doctor picks up the flesh]

Martha: And you've got to pick it up?

[He sniffs it, Martha puts her hand to her mouth and looks disgusted]

The Doctor: Martha, medical opinion?

Martha: Well it's not human.

+

Dalek Caan: The conductor must be complete for our plan to succeed.

Mr Diagoras: Unemployment is such an incentive. It'll get done, don't worry.

Dalek Caan: Daleks have no concept of worry.

Mr Diagoras: Well. Lucky you.

[Dalek Caan observes New York as the sun sets.]

Dalek Caan: This day is ending. Humankind is weak; you shelter from the darkness. And yet... you have built all this.

Mr Diagoras: That's progress. Gotta move with the times, or you get left behind.

Dalek Caan: My planet is gone. Destroyed in a Great War. Yet versions of this city stand throughout history. The human race always continues.

Mr Diagoras: We've had wars. I've been a soldier myself, and I swore then I'd survive. No matter what.

Dalek Caan: You have rare ambition.

Mr Diagoras: I'm gonna run this city, whatever it takes. By any means necessary.

Dalek Caan: You think like a Dalek.

Mr Diagoras: I'll take that as a compliment.

+

[Dalek Caan takes Mr Diagoras to Dalek Sec's lab.]

Dalek Caan: I bring you the human.

Mr Diagoras: *[to Sec]* I take it... you're in charge?

Dalek Sec: Correct. I am Dalek Sec, leader of the Cult of Skaro.

Mr Diagoras: Then... my lord Sec... I am honoured to meet you. Ever since you came, you've been transmitting your thoughts into the corners of my mind. Tempting me with such visions, such... big ideas. Oh, sir, I never thought that-

Dalek Sec: Cease talking.

Mr Diagoras: But I just want you to know how grateful I--

Dalek Sec: I said cease! *[pause]* Slaves! Secure the human!

[The Pig Slaves grab Diagoras.]

+

[Down in the sewers, encountering the Pig Slaves for the first time.]

Martha: Doctor, I think you better get back here.. *[the Pigs advance]* Doctor!

The Doctor: *[Backing away]* Actually... good point.

Martha: *[quietly]* They're following you.

The Doctor: Yeah, I noticed that thanks *[Continues to back away, the Pig Slaves getting ever closer.]* Right then, Martha... Frank... Solomon...

Martha: What?

The Doctor: Um... basically... RUN!!!

Tallulah: *[pointing gun at The Doctor and others]* Laszlo's my boyfriend. Or was my boyfriend until he disappeared two weeks ago. No letter, no goodbye, no nothing. *[points to herself with the gun]* And I'm not stupid, I know some guys are just pigs but not my Laszlo. *(she waves the gun around wildly as she talks)* I mean, what sort of a guy asks you to meet his mum before he vamooses?

The Doctor: Yeah... Might, might just help if you put that down.

Tallulah: Huh? *[realizes she's still holding the gun]* Oh sure.

[She roughly chucks the gun onto a chair. The others flinch.]

Tallulah: Oh, come on! It's not real, it's just a prop. It was either that or a spear.

+

The Doctor: Listen, um, what was your name?

Tallulah: Tallulah.

The Doctor: Tallulah...

Tallulah: Three "L"s and an "H".

The Doctor: *[pauses]* Uh, right.

+

Solomon: How bout you Doctor, where you from? I've been all over and I ain't never herd anybody talk like you. Just exactly who are you?

The Doctor: Oh, I'm just sort of... passing by.

Solomon: I'm not a fool, Doctor.

The Doctor: No... sorry.

+

Tallulah: *[to Martha]* It's the Depression, sweetie. Your heart might break, but the show goes on.

+

Tallulah: Hey, you're lucky though. Got yourself a forward thinking guy with that hot potato in the sharp suit.

Martha: Oh, he's not... we're not... together.

Tallulah: Sure you are! I've seen the way you look at him, it's obvious.

Martha: Not to him.

Tallulah: *[sympathetically]* Oh, I should have realised. He's into musical theatre.

+

Dalek Jast: The chromatin solution is ready.

Dalek Sec: Then our preparations are complete.

Mr Diagoras: *[restrained by Pig Slaves.]* What are you doing? Preparations for what?

Dalek Sec: This is the Final Experiment.

Mr Diagoras: Like these Pig Men things? You're not gonna turn me into one of these?! Oh God, please, no--

Dalek Sec: The Pig Slaves are primitive. The Final Experiment is greater by far.

Mr Diagoras: But how does that involve me?

Dalek Sec: We need your flesh. Bring him to me!

[The other Daleks have doubts]

Dalek Thay: Halt! This action contradicts the Dalek imperative.

Dalek Jast: Daleks are supreme! Humans are weak!

Dalek Sec: But there are millions of humans and only four of us. If we are supreme, why are we not victorious?

[Daleks Thay and Jast glance at each other. They have no answer.]

Dalek Sec: The Cult of Skaro was created by the Emperor for this very purpose; to imagine new ways of survival!

Dalek Thay: But we must remain pure!

Dalek Sec: No, Dalek Thay. Our purity has brought us to extinction! We must adapt to survive. You have all made sacrifices, and now I will sacrifice myself. For the greater cause. For the future of Dalek-kind. Now BRING ME THE HUMAN!

[The Pig Slaves force the protesting Diagoras closer to Sec.]

Dalek Sec: Behold: the true Dalek form.

[Sec's casing opens, revealing the mutant within.]

Dalek Sec: Now... join with me!

Mr Diagoras: NO, YOU CAN'T! I DID EVERYTHING YOU ASKED OF ME!! NO!!!

[Sec grabs Diagoras, absorbing him and pulling him inside his casing. The casing closes and Sec's evolution begins.]

+

The Doctor: Elemental DNA Type: 467-989... *[Thinks to himself.]* 989? Oh hold on, hold on, that means planet of origin: *[Realising.]* Skaro.

+

[Tallulah follows The Doctor down a ladder into the sewers]

The Doctor: No, no no no no no way. You're not coming.

Tallulah: Tell me what's going on.

The Doctor: There's nothing you can do. Go back.

Tallulah: Look whoever's taken Martha, they could've taken Laszlo couldn't they?

The Doctor: Tallulah, you're not safe down here.

Tallulah: Then that's *my* problem. Come on, which way? *[She walks off to the left]*

The Doctor: *(walking in a different direction)* This way.

+

[Having witnessed that the Cult of Skaro have survived their last encounter with him.]

The Doctor: No, no, no, no no no no. They survived, they *always* survive, while I lose everything...

Tallulah: The metal thing? What was it?

The Doctor: It's called a Dalek. And it's not just metal, it's alive.

Tallulah: *[laughs.]* You're kidding me.

The Doctor: *[angry.]* Do I look like I'm kidding?! *[calmer.]* Inside that shell, there's a creature born to hate... whose only thought is to destroy everything and everyone that isn't a Dalek too. It won't stop until it's killed every human being alive.

Tallulah: But if that's not a human being, that kinda implies... it's from outer space.

[The Doctor says nothing.]

Tallulah: Yet again, that's a no with the kidding, oy.

+

[Dalek Sec's casing is shaking, smoke billowing from the vents.]

Dalek Jast: Stop the process! Dalek Sec is failing!

Dalek Sec: *[distorted voice]* No... The experiment... must ...continue... Administer the solution! We must evolve... Evolve!... EVOLVE!!!

Laszlo: Don't look at me!

The Doctor: *(softly)* What happened to you?

Laszlo: They made me a monster.

The Doctor: Who did?

Laszlo: The Masters.

The Doctor: *[venomously]* The Daleks. Why?

Laszlo: They needed slaves.

+

The Doctor: Laszlo, can you show me where they are?

Laszlo: *(quietly)* But they'll kill you.

The Doctor: If I don't stop them, they'll kill everyone.

+

Martha: This is insane, it's *INHUMAN!*

Dalek Caan: We are not human!

+

[The Doctor appears behind Martha]

The Doctor: *[quietly]* Keep walking.

Martha: *[relieved]* I'm so glad to see you.

The Doctor: Yeah, well, you can kiss me later... *[casually over his shoulder]* You too, Frank, if you want.

+

Dalek Caan: Report.

Dalek Jast: Dalek Sec is entering the final stage of evolution.

Dalek Caan: Scan him. Prepare for birth.

+

Martha: What's wrong with old Charlie boy over there?

The Doctor: Ask them.

Martha: *[fearfully]* What me? Don't be daft.

The Doctor: I don't exactly want to get noticed, ask them what's going on!

+

Martha: Daleks! I demand to be told. What is this Final Experiment? Report!

Dalek Caan: You will bear witness.

Martha: To what?

Dalek Caan: This is the dawn of a new age.

Martha: What does that mean?

Dalek Caan: We are the only four Daleks in existence. So the species must evolve. A life outside the shell. The children of Skaro must walk again!

+

[Dalek Sec emerges from his casing in hybrid form, facing the cowering Cult of Skaro, the captive humans and the Doctor.]

Dalek Sec Hybrid: I... am... a Human... Dalek... I...am your future!



Experiment.

The Hybrid Dalek Sec announces that the captive humans are to be prepared for "hybridisation". Suddenly a radio plays; Dalek Sec comes face to face with the Doctor, who has revealed himself from the crowd. The other Daleks wish to exterminate him, but Sec orders them to stop. The Doctor asks Sec what it feels like to be human, but then tells him and the other Daleks that they've achieved nothing with the Final

They attempt to capture him but the Doctor uses his sonic screwdriver and a radio to emit a high pitched sound, disorienting the Daleks and the pig-humans. The Doctor and the captured humans escape, catching up with Tallulah on the way. Two of the Daleks, Jast and Caan, discuss their doubts about Dalek Sec's orders ever since he became a human.

The 'gang' arrives back at Hooverville, Solomon feigns the possibility that he could reason with the Daleks, but the Doctor explains that because they are vulnerable they've become more dangerous than ever. Soon enough, a watchman sees one of the pig-slaves. The Hooverville residents form a defensive circle to defend themselves against the pig-slaves. Daleks Jast and Caan make a rather satanic arrival in the air and prepare to exterminate the humans, as Dalek Sec watches from the Empire State Building via visual link. The leader, Solomon, tries to reason with the Daleks, saying that they are both outcasts and should work together to create a better universe. Caan promptly exterminates him.

Sec watches and gasps in horror as Solomon - a man whose courage he admired greatly - falls to the ground. Furious, the Doctor steps out and demands they kill him too, provided they spare the other residents of Hooverville. Caan prepares to do so, but is stopped by Dalek Sec, who requests that the Doctor return to the Daleks' genetics laboratory. The Doctor agrees, noting that the Daleks have changed their minds for the first time in history, but only on the condition that the Daleks do not kill the residents of Hooverville. Martha asks the Doctor if she can go with him, but the Doctor refuses, saying that she should help the injured. At the same time, he slips her the psychic paper.

At the lab, the Doctor is furious that even though Dalek Sec only wanted him he still had to start killing. Sec replies that the deaths were wrong and admits that he admired Solomon's courage. Sec explains to the Doctor how he wanted to create a new race which combined Dalek DNA with that of humans by 'formatting' the human brain, ready for information to be loaded onto it, thus creating new hybrids.

The Daleks planned to use a gamma strike from a solar flare (which will occur in eleven minutes) which will hit the Empire State Building as an energy source, but there were problems which only the Doctor's knowledge could fix. The Doctor has no choice but to help the Daleks. He prepares the gene solution, ready to be fed into the human 'shells'. In the meantime,

Sec explains that the new race will have the intelligence of a Dalek, but the emotions of a human. He also states that the Daleks' obsession with universal supremacy must be removed. The Doctor asks Sec about the Pig-Slaves, Sec explains that none survive for more than a few weeks, as Laszlo overhears him.

However, seven minutes before the flare, as the gene-solution containing Sec's altered DNA is pumped into the humans, a malfunction occurs. The other Daleks are overriding the system. Dalek Caan leads a mutiny, taking Sec and the Doctor hostage. They propose that Sec is no longer Dalek, and so they don't have to obey him. Thay and Jast load pure Dalek gene solution



into the humans. However, the Doctor and Laszlo escape to the elevator and ascend to the top of the Empire State Building.

At the same time, Martha, Frank and Tallulah use the psychic paper to gain entry into the Empire State Building. Upon reaching the top floor, they scan the blueprints of the top floor, looking for any design and construction changes. They discover that the design change is at the top of the building where Dalekanium has been added. The Doctor and Laszlo escape up the lift and meet up with Martha, Frank, and Tallulah. The Doctor climbs up to the top and starts using the sonic screwdriver to loosen the bolts holding the Dalekanium. However, after removing one strip of Dalekanium and a bolt holding another, he drops the sonic screwdriver; all he can do is hug the pole as the lightning strikes.

Martha has made a makeshift lightning rod from some spare pipes to divert the lightning onto the elevator, just as the pig slaves arrive, killing them. The Dalek humans awaken, and Dalek Caan designates himself the new leader, Sec states that he was to be the controller, but Dalek Caan deems him unfit and orders them to take up arms (Thompsons retrofitted with standard Dalek laser weapons). The army goes into the sewers, and the Doctor, Martha, Tallulah, Frank and Laszlo head for Tallulah's theatre.

At the theatre, the Doctor uses the sonic screwdriver to let the Daleks know where he is, and the army breaks in. Daleks Thay and Jast come in, with Sec bound in a chain and crawling like a dog. The Doctor tries to tell the Daleks that what they have done to Sec is wrong, because he is the most intelligent Dalek who ever existed. They attempt to exterminate the Doctor, but Sec tries to reason with them. When that fails, Sec sacrifices himself to save the Doctor, standing in the way of a blast from Thay meant for the Doctor. The Doctor showed his respect for Sec by calling him the only creature who could have led the Daleks out of the dark.



He then insists to the two Daleks that they order the Dalek humans kill him. Dalek Thay gives the order, but one Dalek human repeatedly asks "Why?", and eventually states that they are not Daleks. The Doctor reveals that, because he hugged the pole as the lightning came through, some Time Lord DNA was mixed into the hybrids and gave the Dalek humans freedom.

Thay promptly kills the Dalek human who openly questioned orders. However, the other Dalek humans return fire. Thay and Jast kill several more Dalek humans, but are eventually overwhelmed and destroyed under the sheer volume of fire power. Back in the building, watching via the visual link, Caan states that the Dalek humans are a failure and commands "Destruct." All the Dalek humans suddenly clutch their heads in pain and collapse dead on the ground.

After witnessing this genocide, the Doctor arrives at the Empire State Building, and confronts Caan. He offers to help, telling Caan that he is probably the only person in the universe that



would show him any compassion, because he has seen enough death today - they are now both the last of their species and he does not want to see another genocide. Caan replies with a cry of "Emergency Temporal Shift!", and as the Doctor lunges forward to stop him, Caan vanishes.

Laszlo is on his deathbed, his heart is racing and it is getting impossible for him to breathe, so the Doctor starts to work on a solution to save him, stating that "there's been enough death today. Brand new creatures, wise old men, and age old enemies!".

Later, Laszlo (still a pig slave, but alive and healthy) and Tallulah are in the park. Frank comes and tells Laszlo that he talked to the residents of Hooverville, and that they will take him in and give him a home; as always, Hooverville is the place people go when they have nowhere else. As the Doctor and Martha are about to enter the TARDIS, Martha says there's somebody for everyone. The Doctor says "maybe." Martha then asks the Doctor if he thinks he will ever see Dalek Caan again, and the Doctor responds "Oh, yes. One day".

CONTINUITY

- In *Smith and Jones*, the Doctor referred to his having been electrocuted when helping Benjamin Franklin fly his kite. In this episode, he again proves resilient to high levels of electrical current. This ability was also demonstrated in *Terror of the Zygons*, *World War Three*, *The Idiot's Lantern* and the *Big Finish Productions* audio play *Spare Parts*.
- This is the first episode to use the familiar "_____ of the Daleks" titling scheme since 1988's *Remembrance of the Daleks*. The scheme was started on screen with *The Power of the Daleks* in 1966, although the earlier *The Dalek Invasion of Earth* (which had no onscreen title) had *The Return of the Daleks* as a working title.
- The Daleks count in rels, the Dalek unit of time, about equal to one second. The measurement was first introduced in the non-canonical movie *Dr. Who and the Daleks* (1965), then introduced to the TV continuity in *Doomsday* (2006).
- Several other *Doctor Who* stories have featured Daleks and human beings being combined in different ways. These include:
 - *The Evil of the Daleks*: humans are infused with the "Dalek Factor", and Daleks infused with the "Human Factor"
 - *Revelation of the Daleks*: human beings kept in suspended animation, pending the discovery of disease cures, are instead converted into Daleks
 - *Dalek*: a Dalek extracts human DNA to regenerate itself, and is altered in the process
 - *The Parting of the Ways*: the Daleks in this story are all created from humans by the Dalek Emperor
 - The *New Series Adventures* quick reads book *I am a Dalek*: The Dalek Factor is added to humans in the Roman era.

- This is the third time in the 2007 series that the Doctor has appeared to be dead. Martha resuscitated him in *Smith and Jones*, then in the following episode one of the Doctor's hearts failed. Martha also briefly feared the Doctor's death in *Gridlock*, when upon entering the Senate she found a mangled skeleton.
- At the climax of this story, the Daleks are defeated when the human / Dalek hybrids turn on them. The Daleks are similarly overthrown by their creations in *The Dalek Invasion of Earth*, in which the Doctor's companions turn the Robomen, humans conditioned to serve the Daleks, against their masters.
- The Daleks once again show a weakness to their own weapons, as previously seen in *The Evil of the Daleks*, *Planet of the Daleks* and *The Five Doctors*. Daleks Thay and Jast are destroyed by a constant barrage of fire from the variant Dalek energy weapons wielded by the hybrids.
- At the end of the episode, Dalek Caan again initiates an Emergency Temporal Shift, the maneuver by which the Cult of Skaro escaped in *Doomsday*.
- Davros is obliquely referenced for the second time since the show's return in 2005 (the first having been in *Dalek*). He has yet to be explicitly named in the new series.
- Dalek Sec refers to the "emergency temporal shift" that it activated in *Doomsday*, explaining that all of the Cult of Skaro escaped being sucked into the Void by this method. Dalek Caan also initiates a similar shift at the end of this episode.
- Dalekanium, referenced in this episode and *Daleks in Manhattan*, was first referred to in *The Dalek Invasion of Earth*.
- Once again, the Daleks use a 'battle computer' to direct mass operations on Earth, as in *Remembrance of the Daleks*. On that occasion, it was controlled by an altered human girl; here, it is operated by a direct link to Dalek Caan.
- The Daleks state that they first attempted to reproduce themselves in New York by creating Dalek "embryos". Dalek embryo technology and an "embryo room" were previously seen in *Genesis of the Daleks*.

PRODUCTION

- Some second unit filming for this story was done in New York City. It primarily consisted of static shots of landmarks and landscape views, many of which were digitally altered to remove architecture created since the story's setting.
- The presence of the Daleks in this story was reported by the *News of the World* on 12 November 2006, and confirmed by the BBC in late December.

OUTSIDE REFERENCES

- Martha makes a reference to the 1957 film *The Prince and the Showgirl* starring Marilyn Monroe and Laurence Olivier, adapting it to Laszlo and Tallulah's situation as "The pig and showgirl".
- When the Doctor arrives in the lift, he says "First Floor, Perfumery", in the manner of a department store lift attendant. This method of announcing both floor and departments found thereon is also used as the basis of the theme music to the popular BBC sitcom *Are You Being Served?*.
- When the Doctor and Martha first go to Hooverville, "Putting on the Ritz" by Benny Goodman can be heard in the background.
- "Happy Days Are Here Again" by Milton Ager and Jack Yellen is heard on the radio.

QUOTES

The Doctor: I can show you what you're missing with this thing. Simple little radio.

Dalek Thay: What is the purpose of that device?

The Doctor: Well, exactly, it plays music. What's the point of that? Oh, with music, you can dance to it, sing with it, fall in love to it. Unless you're a Dalek, of course. Then it's all just noise!

[The Doctor points the sonic screwdriver at the radio causing a piercing shriek]

+

Dalek Caan: Request information. What is your opinion of Dalek Sec?

Dalek Jast: We were created to follow him.

Dalek Caan: But you have doubts?

[Dalek Jast checks that no one is watching]

Dalek Jast: Affirmative.

+

The Doctor: Daleks are bad enough at any time, but right now they're vulnerable -- and that makes them more dangerous than ever.

+

The Doctor: *[to the Dalek Sec Hybrid]* Is it me or are you becoming a little bit more... *human*?

+

Dalek Thay: You saved the Doctor?! Why?

Dalek Sec Hybrid: He's a genius, and we can use him. The future of the Daleks may well depend upon the Doctor.

+

Dalek Sec Hybrid: I am Dalek in human form!

The Doctor: What does it feel like? You can talk to me, Dalek Sec. It is Dalek Sec, isn't it? That's your name. You've got a name and a mind of your own. Tell me what you're thinking right now.

Dalek Sec Hybrid: I feel... *humanity*.

The Doctor: Good, that's good.

Dalek Sec Hybrid: I feel... everything we wanted for mankind. Which is... ambition. Hatred. Aggression and war. Such a genius for war.

The Doctor: No. That's not what humanity means!

Dalek Sec Hybrid: I think it does! At heart this species is so very... Dalek.

+

The Doctor: I still don't know what you need me for?

Dalek Sec Hybrid: Your genius. Consider a pure Dalek: intelligent but emotionless.

The Doctor: Removing the emotions makes you stronger. That's what your creator thought, all those years ago.

Dalek Sec Hybrid: He was wrong.

The Doctor: *[surprised]* He was what?

Dalek Sec Hybrid: It makes us lesser than our enemies. We must return to the flesh, and also the heart.

The Doctor: Then you wouldn't be the supreme beings anymore.

Dalek Sec Hybrid: That is good.

Dalek Caan: That is incorrect!

Dalek Thay: Daleks are supreme!

Dalek Sec Hybrid: No! Not anymore.

Dalek Thay: But that is our purpose!

Dalek Sec Hybrid: Then our purpose is *wrong!* Where has our quest for supremacy led us? To this: hiding in the sewers on a primitive world. Just four of us left. If we do not change now, then we deserve extinction.

The Doctor: So you want to change everything that makes a Dalek a Dalek.

+

Dalek Sec Hybrid: If you don't help me, nothing will change.

The Doctor: There's no room on Earth for another race of people.

Dalek Sec Hybrid: You have your TARDIS. Take us across the stars, find us a new home, and allow the Daleks to start again!

The Doctor: When's that solar flare?

Dalek Sec Hybrid: Eleven minutes.

The Doctor: Right then, better get to work!

+

Dalek Jast: Request information. What is your opinion of Dalek Sec?

Dalek Caan: We were created to follow him.

Dalek Jast: But you have doubts?

[*Dalek Caan checks that no one is watching*]

Dalek Caan: Affirmative.

+

Dalek Sec: You... have betrayed me!

Dalek Thay: You told us to imagine and we imagined your irrelevance.

+

[*Daleks Thay and Jast appear in the theatre, with Sec crawling on chains with them*]

Dalek Thay: The Doctor will stand before the Daleks!

[*The Doctor stands upon theater chairs*]

Dalek Thay: You will die, Doctor. At the beginning of a new age.

Dalek Jast: Planet Earth will be the New Skaro.

The Doctor: Oh, and what a world! With anything just the *slightest* bit different *ground* into the dirt. That's Dalek Sec; don't you remember? The cleverest Dalek ever, and look what you've done to him. Is that your new Empire? Hmmm? Is this the foundation for a whole new civilisation?

Dalek Sec Hybrid: My Daleks, just understand this; if you choose death and destruction, then death and destruction will choose you.

Dalek Thay: Incorrect! We always survive!

Dalek Jast: Now we will destroy our greatest enemy -- the Doctor!

Dalek Sec Hybrid: But he can help you!

Dalek Thay: The Doctor must die!

Dalek Sec Hybrid: No! I beg you, don't-

Dalek Thay: EXTERMINATE!!!

[*Thay fires at the Doctor, but Sec gets in the way and dies instead*]

The Doctor: [*enraged.*] Your own leader! The only creature who might have led you out of the darkness, and you destroyed him!

[Dalek Caan is confronted by the Doctor]

The Doctor: Now what?

Dalek Caan: You will be exterminated!

The Doctor: Yeah, yeah, yeah, yeah! Just think about it, Dalek-- Sorry, what was your name?

Dalek Caan: Dalek Caan

The Doctor: Dalek Caan. Your entire species has been wiped out. And now the Cult of Skaro has been eradicated. Leaving only you. Right now, you're facing the only man in the universe who might show you some compassion. Because I've just seen one genocide. *[gentle]* I won't cause another. Caan. Let me help you. What do you say?

Dalek Caan: Emergency Temporal Shift!

[Caan vanishes]

+

Tallulah: *[her lover, Laszlo, is dying.]* Doctor, can't you do something?

The Doctor: *[softly.]* Oh, Tallulah with 3 L's and an H... Just you *watch* me. What do I need, oh I dunno, how about a great big genetic laboratory? Oh look, I've got one. *[runs around grabbing equipment.]* Lazlo, just you hold on! There have been too many deaths today; way too many people have died. Brand new creatures and wise old men and age old enemies, and I tell you, I tell you right now, I am *not* having one more death!



The TARDIS materialises in Martha's flat. The Doctor tells her that they had agreed - one trip and home. It is about twelve hours after they left. Martha's phone rings, but she does not pick it up; it is her mother, Francine, saying that her sister Tish is on the news. Martha turns the television on and, alongside Tish, an elderly man, Professor Richard Lazarus, announces that tonight he "will change what it means to be human." The Doctor says goodbye to Martha and, oblivious to her upset, steps into the TARDIS. It dematerialises, but quickly rematerialises. "No, I'm sorry, did he say he was going to change what it meant to be human?"

At Lazarus Labs, Professor Lazarus and Lady Thaw discuss the need for the experiment to work, with Thaw mentioning that Mr Saxon is funding their research. Tish comes in and Lazarus attempts to flirt with her. The Doctor and Martha attend Professor Lazarus' reception that evening, as do Martha's mother and her brother Leo. Martha introduces the Doctor to her family; Francine is suspicious of him. Lazarus announces he is to perform a "miracle", and steps into the manipulator's capsule. As technicians operate the machine, the Doctor notices that the system is overloaded and jumps in to avert disaster. Lazarus emerges, looking decades younger. Despite the momentary crisis, his experiment appears to have been a success — but the Doctor is certain there are dangers the professor has overlooked. Lazarus scoffs at the Doctor's warnings, so the Doctor and Martha sneak off to conduct their own tests, taking a DNA sample from Martha's hand, which Lazarus has just kissed. They see that his sonically "hacked" DNA is unstable: Lazarus is changing.

Meanwhile, Lazarus and Lady Thaw discuss growing up in the Second World War, Lazarus having spent time hiding in Southwark Cathedral during the Blitz. The pair kisses but Lazarus draws back, apparently disturbed by the visual age gap between them. She wants to be the next to be rejuvenated, to continue their partnership both personally and professionally and to be rich and young together. He rejects her. As she threatens to complain to Mr. Saxon, Lazarus' financial backer, he transforms into a monstrous scorpion-like humanoid and kills her.

Downstairs, Francine asks Tish and Leo whether Martha has ever mentioned the Doctor to them before. She is curious to find out more about the Doctor and worries there is "something going on". Lazarus returns to the reception, apparently human and wearing a different suit, and invites Tish upstairs with him.

The Doctor and Martha find Lady Thaw's body; the Doctor says she had all the life energy drained to supply energy to the processes caused by Lazarus' fluctuating DNA. Worried he will kill again, they go back downstairs, only to learn that he has gone off with Tish. They rush off, the Doctor accidentally spilling a drink on Francine. Another man replaces her drink, and darkly warns that Martha should be more careful in choosing her friends.

Lazarus takes Tish to the roof, where he talks about nearby Southwark Cathedral and quotes T.S. Eliot, a quote the Doctor completes. As they argue, Martha gets Tish away from Lazarus before he transforms again into a monster. The Doctor comments that what Lazarus has transformed into is an accidentally-unlocked evolutionary dead-end lying dormant in human genes.

They run away, tripping a security lockdown. The Doctor gives Martha the sonic screwdriver to unlock the doors, and warns everyone at the reception to get out; but Lazarus kills one woman and Leo suffers a concussion. The Doctor draws Lazarus away from Francine. Lazarus chases the Doctor down a corridor. Martha examines Leo, gets everyone out of the building, and goes



back inside to help the Doctor despite Francine's protests. Tish guesses that "maybe she loves him". The man who replaced Francine's drink earlier calls the Doctor "dangerous", and whispers in Francine's ear the things he says she "should know" about him.

The Doctor turns on the gas in a lab and leaps away from the resulting fireball. He continues to run and finds Martha awaiting him, but Lazarus is not dead yet. Martha returns the sonic screwdriver to the Doctor. They flee together into the capsule of Lazarus' machine, on the Doctor's hunch that Lazarus is unlikely to destroy his own creation. Instead, Lazarus turns it on. The Doctor "reverses the polarity" so that it affects the outside of the capsule instead of the inside, apparently killing Lazarus and causing him to revert to his human form.

Soon Lazarus' body is being taken away in an ambulance and the Doctor and Martha are confronted by Francine, who slaps the Time Lord and warns him to stay away from her daughter. She tells Martha that he is dangerous and begs her to leave him, but she cannot, and follows him as he dashes off following the sound of a distant crash, Tish also in tow.

They arrive to find the ambulance crashed and Lazarus escaped, tracing him to Southwark Cathedral. Inside all is dark, and as they ascend the aisle they find Lazarus, draped in an alter cloth, cowering in fear. He remembers being in the Cathedral when he was a child. He boasts again about changing the course of history but the Doctor claims that facing death is all part of being human.

Lazarus again fights the DNA override, and the Doctor whispers to Martha that he has an idea; he needs to get Lazarus into the bell tower. He turns to Lazarus and warns him that the only certainty of a long life is that you will end up alone. Lazarus prepares to feed and Martha uses herself as bait. She and Tish ascend the staircase and as Lazarus finally transforms once more, he follows.



The Doctor arrives at the Cathedral's giant pipe organ, and as Martha, Tish and Lazarus ascend to the bell tower he begins to play. The mutated creature almost succeeds in dropping Martha through the tower and onto the stone floor far below, but when the Doctor manages to maximise the hypersonic sound waves of the organ the creature is overcome, plummeting to down into the abyss. Safe once more, Martha and Tish join the Doctor down below, where once again Lazarus's naked human body lies motionless. The Doctor leans forward to close the man's eyes, as he reverts back to his original elderly form.

Back in Martha's flat, the Doctor offers Martha one more trip, but Martha refuses to go with him on that basis, as a mere passenger being given a treat. The Doctor says "Okay, then, if that's what you want." She thinks he means to leave her again, but he indicates with a nod that she is welcome to rejoin him on her terms, and admits she was "never really just a passenger". They leave together in the TARDIS.

As it disappears, Martha's phone rings; Switching to the answer phone Francine's voice is heard. She warns Martha about "who this Doctor really is", saying, "This information comes from Harold Saxon himself. You're not safe!"

CONTINUITY

- According to Russell T. Davies in the *Radio Times*, the trap that is set by the professor's "enigmatic paymaster" will close in *The Sound of Drums* and / or *Last of the Time Lords*.
- This episode continues the theme of genetic manipulation which played a part in *Daleks in Manhattan* / *Evolution of the Daleks*.
- On a number of occasions during the episode, the Doctor notes the similarities between the Time Lord regeneration process and Lazarus' experiments.
- The Doctor talks about having seen the Blitz first hand; he visited this time period in *The Curse of Fenric* and *The Empty Child* / *The Doctor Dances*.
- The Doctor, after reversing Lazarus' machine to supposedly kill him, claims it should not have taken him so long to "reverse the polarity," saying he "must be out of practice". "Reverse the polarity" was a phrase often used by the Third Doctor.
- The Doctor, after being slapped by Francine Jones, says that it happens every time he meets a companion's mother, referring to Jackie Tyler slapping him in *Aliens of London*.
- Martha refers to her travels seen in *The Shakespeare Code*, *Gridlock* and *Daleks in Manhattan* / *Evolution of the Daleks*.
- The Doctor dons the dinner jacket that he wore in *Rise Of The Cybermen* / *The Age Of Steel*. He remarks that it always causes trouble.

PRODUCTION

- Gatiss' appearance has made him one of a select few to have both written for and acted in the show; he wrote *The Unquiet Dead* and *The Idiot's Lantern*. Gatiss began his writing career on the *Virgin New Adventures* novels, and acted in material for a BBC *Doctor Who* evening before the new series was commissioned.
- Whilst the exterior shots of Southwark Cathedral are the cathedral itself (or a matte image edited onto the Cardiff exterior sets), the interiors were filmed in Wells Cathedral (apart from the tower as seen from the crossing and the interior of the tower, which is a set). A model of Wells, along with one of Michelangelo's *David*, also appear in Lazarus's office.

OUTSIDE REFERENCES

- Martha comments that it is good that the Doctor can play the organ loudly, and he replies that he has probably picked this up from hanging around with Beethoven. The Doctor later says, "Sorry?," as if he has misheard, apparently making a reference to Beethoven's deafness.
- Lazarus mentions "Rutherford splitting the atom" and makes reference to Armstrong's first stepping onto the surface of the Moon.
- Martha likens the Doctor's appearance when wearing a dinner jacket to James Bond; the Doctor appears sceptical but flattered. The commentary track mentions the Doctor's loosening of his bow-tie as a "Daniel Craig moment".

- While playing a church organ and literally "pulling out all the stops," the Doctor mentions that he's going to "have to turn it up to eleven." This figure of speech means 'beyond maximum' volume and originated in the comedy, *This Is Spinal Tap*. In that film, a band member customises his amplifier with a volume dial that reaches 11, rather than the universal maximum of 10.
- Lazarus is a biblical character, mentioned in John 11:41-44, whom Jesus raised from the dead. When Lazarus escapes from the ambulance, the Doctor notes he should have realised Lazarus would return from the dead.
- Both the Doctor and Lazarus quote T.S. Eliot's poem *The Hollow Men*. The Doctor completes Lazarus' quotation with the line, "Falls the Shadow" – which has been used as the title of a Doctor Who novel. There is also a BBC *Past Doctor Adventures* novel called *The Hollow Men* featuring animated scarecrows. The Doctor later tells Martha that Eliot got it right in saying that it all ends "not with a bang, but a whimper". The Doctor also alludes to Eliot's reference to Lazarus in *The Love Song of J. Alfred Prufrock*: "I am Lazarus, come from the dead."

QUOTES

The Doctor: *[confused]* No, I'm sorry, did he say he was going to change what it means to be human?!

+

The Doctor: Black tie... Whenever I wear this, something bad always happens.

Martha: That's not the outfit, that's just you. But anyway, I think it suits you. In a... James Bond kinda way.

The Doctor: *James Bond?* Really...

+

The Doctor: Oh, they've got nibbles! *[takes some]* I love nibbles.

+

Tish: He's a science geek, I should've known. Gotta get back to work now, I'll catch up with you. *[leaves the scene]*

The Doctor: Science geek, what's that mean?

Martha: That you're obsessively enthusiastic about it.

The Doctor: *[pleased]* Oh, nice.

+

The Doctor: Lovely to meet you, Mrs. Jones. I've heard a lot about you.

Francine Jones: *[Slightly cold]* Have you. What have you heard, then?

The Doctor: Oh, y'know, that you're Martha's mother, and... *[Falters]* Uhm... no, actually, that's about it. We haven't had much time to chat. You know, been... busy.

Francine Jones: 'Busy'? Doing what, exactly?

The Doctor: Oh, y'know... stuff.

+

Lazarus: I am Professor Richard Lazarus, and tonight, I'm going to perform a miracle.

+

Lazarus: *[emerges as a younger man]* Ladies and gentlemen, I am Richard Lazarus. I am seventy-six years old and I am *reborn!*

Martha: *[about the reborn Lazarus]* It's a trick, it's gotta be...

The Doctor: It's no trick. I only wish it were.

Martha: So what just happened?

The Doctor: He just changed what it means to be human.

+

[Lazarus kisses the back of Martha's hand and leaves]

The Doctor: Ooh, he's out of his depth... no idea the damage he might've done.

Martha: So what do we do now?

The Doctor: Now... *[Looks around]* Well, this building must be full of laboratories, I say we do our own tests.

Martha: Lucky I've just collected a DNA sample then, isn't it? *[Holds up the hand Lazarus kissed]*

The Doctor: Ohh... *[Grins]* Martha Jones, you're a star.

+

The Doctor: And that's two impossible things we've seen so far tonight. Don't you love it when that happens?

+

Lazarus: "Between the idea and the reality, between the motion and the act"--

The Doctor: "Falls the shadow".

Lazarus: So the mysterious Doctor knows his Eliot. I'm impressed.

The Doctor: Wouldn't have thought you'd have time for poetry, Lazarus, what with you being so busy defying the laws of nature and everything.

Lazarus: You're right, Doctor. One lifetime's been too short for me to do everything I'd like. How much more I'll get done in two. Or three. Or four.

The Doctor: It doesn't work like that. Some people live more in twenty years than others do in eighty. It's not the time that matters, it's the person.

Lazarus: But if it's the right person, what a gift that would be.

The Doctor: Or what a curse. Look at what you've done to yourself.

Lazarus: *[stern]* Who are you to judge me?

+

[The mutated Lazarus advances on the Doctor]

The Doctor: What's the point? You can't control it - the mutation's too strong. Killing those people won't help you. You're a fool. A *vain old man* who thought he could defy nature, only nature got her own back, didn't she? You're a *joke*, Lazarus! A footnote in the history of failure!

+

[The mutated Lazarus pursues the Doctor]

Mutant Lazarus: *It's no good, Doctor. You can't stop me.*

The Doctor: Is that the same arrogance you had when you thought that nothing had gone wrong with your device?!

Mutant Lazarus: *The arrogance is yours. You can't stand in the way of progress.*

The Doctor: You call feeding on innocent people progress?! You're delusional!!

Mutant Lazarus: *It is a necessary sacrifice.*

The Doctor: That's not your decision to make.

Martha: But we're trapped!

The Doctor: Well yes, that is a slight problem.

Martha: You mean you don't have a plan?

The Doctor: Yes, the plan was to get inside here!

Martha: Then what?

The Doctor: Well, then I'd come up with another plan.

Martha: In your own time, then!

+

The Doctor: Really shouldn't take that long just to reverse the polarity must be a bit out of practice!

+

The Doctor: Lazarus, back from the dead. *[beat]* Should've known, really.

+

[Lazarus has been found hiding behind the altar of Southwark Cathedral.]

Lazarus: Came here before. A lifetime ago. Thought I was going to die, then. In fact, I was sure of it. I sat here, just a child, the sound of planes and bombs outside.

The Doctor: The Blitz.

Lazarus: You've read about it.

The Doctor: I was there.

Lazarus: You're too young.

The Doctor: So are you.

[Lazarus chuckles, then grimaces in pain]

Lazarus: In the morning, the fires had died, but I was still alive. I swore I'd never face death like that again. So... *defenceless*. I would arm myself. Fight back. Defeat it.

The Doctor: That's what you were trying to do today.

Lazarus: That's what I *did* today.

The Doctor: What about the other people who died?!

Lazarus: They were nothing. *I* changed the course of history.

The Doctor: Any of them might have done too. You think history's only made with equations? Facing death is part of being human. You can't change that.

Lazarus: *[vicious]* No, Doctor! *Avoiding* death! *That's* being human. It's our strongest impulse. To cling to life with every fibre of being. I'm only doing what everyone before me has tried to do. I've simply been more... *successful*.

[Lazarus suddenly spasms and cries out in agony, and the sound of stretching bones fills the air]

The Doctor: Look at yourself, you're mutating. You've no control over it. You call that a success?!

Lazarus: I call it *progress*!... I'm more now than I was... More than just an ordinary human...

The Doctor: There's no such thing as an 'ordinary human'.

[Lazarus continues to groan and writhe]

+

[The Doctor approaches Lazarus]

Lazarus: You're so sentimental, Doctor. Maybe you are older than you look.

The Doctor: I'm old enough to know that a longer life isn't always a better one. In the end, you just get tired. Tired of the struggle. Tired of losing everyone that matters to you. Tired of watching everything turn to dust. If you live long enough, Lazarus, the only certainty left is that you'll end up alone.

Lazarus: That's a price worth paying.

The Doctor: Is it?

Lazarus: *[writhes briefly]* ... I will feed soon...

The Doctor: I'm not gonna let that happen.

Lazarus: *[sinister grin]* You've not been able to stop me so far...

+

The Doctor: I'm gonna have to turn it up to eleven.

+

The Doctor: So, what d'you say, then? One more trip?

[Martha looks at the TARDIS, obviously torn]

Martha: No. Sorry.

The Doctor: *[Surprised]* What d'you mean? I thought you liked it?

Martha: I do, but I can't just keep going on like this, 'one more trip'. It's not fair.

The Doctor: What you talking about?

Martha: Well, I don't want to be just a passenger anymore. Someone you're taking along for a treat. If that's how you still see me I'd rather stay here.

The Doctor: *[Nods, coming to a decision]* Okay then. If that's what you want.

Martha: *[Hurt]* Right! Well, we've already said goodbye once today. It's probably best if you just go.

[She walks away; the Doctor watches her by the TARDIS, bemused]

Martha: *[Hostile]* What is it?

The Doctor: Well, I said "okay".

Martha: Sorry?

The Doctor: *[Nodding at the TARDIS]* Okay.

Martha: *[Realizing; ecstatic]* Oh, thank you! Thank you!

[They hug]

The Doctor: Well, you were never really 'just' a passenger, were you?

[Last line of the episode; Martha leaves in the TARDIS with the Doctor just as the phone rings, and the call goes to the answerphone]

Francine Jones: Martha, it's your mother. Please, phone me back, I'm begging you! I know who this Doctor really is! I know he's dangerous! You're going to get yourself killed! *Please* trust me! This information comes from Harold Saxon himself. You're not safe!



In the TARDIS, the Doctor adjusts Martha's mobile phone, enabling it to call anywhere in time and space — an ability he refers to as Universal Roaming, a 'frequent flyer's privilege'. As she is about to telephone her mother, Francine, they materialise on a very hot spaceship (in answer to a distress signal), and the Doctor notes that the engines are not operating. They open the door to the next room and are pulled through by three members of the crew, who then slam the door shut. The captain, McDonnell, explains that the engines have cut out and left the ship on a crash course with a local star. A nearby monitor announces that the projected time until impact is 42 minutes. The Doctor suggests evacuating the crew on the TARDIS, but the ship has begun venting excess heat through the room it materialised in, rendering it unreachable.

The Doctor organises Martha and one of the crew to open a series of password-protected doors in order to access the control room where the auxiliary engines can be activated. Meanwhile the others move to the main engine room, to try to fix the systems. The Doctor finds that all the engine-related machinery has been destroyed, and comments that someone "knew what they were doing."

There is a call from Abi, a medic, to say that Korwin, McDonnell's husband, is having some sort of seizure. McDonnell runs up to the MedCenter with the Doctor following close behind. They go to find Korwin lying near a stasis chamber with his eyes closed, screaming in agony, crying "It's burning me!" before the Doctor sedates him. Upon sedation the Doctor instructs Abi to test Korwin to find out what is wrong with him; then the Doctor and McDonnell return to the rest of the crew. While updating the crew on Korwin's status, the crew hears Abi's screams for assistance as Korwin gets up and backs Abi against the wall, saying in a deep voice, "Burn with me". As he opens his eyes, a blinding light comes out and Abi screams in terror. Korwin then takes a type of Welding mask and puts it on to control when he vaporises somebody.

The Doctor runs to Abi's aid telling everyone else to keep working on the engine. McDonnell and Scannell ignore his demand and follow him, Scannell saying that he only takes orders from one person. At the same time, Martha and Riley continue to open doors by answering questions set by the crew, years previously. To answer one of these questions, Martha has to ring her mother and argues with her until her mother looks up the answer on the Internet. Meanwhile, the Doctor finds the imprint of Abi and concludes that she was vaporized. He reasons that Korwin has been infected in some way by something, and can vaporize people somehow.

McDonnell is at first unwilling to believe that Korwin could be responsible for sabotaging the ship and killing Abi, but then relents and alerts the rest of the crew to avoid him. Ashton, working on the engines, sends Erina a message asking for more tools. She mutes the sound and mutters under her breath about the injustice of being sent on every errand as she goes to the control cupboard.

She sarcastically ends her spiel with "just kill me now." When Erina closes the door, she turns to find Korwin standing there. He backs Erina against the wall as he did with Abi, and vaporizes her. Korwin goes on to find Ashton, saying "they are getting too far", and proceeds to infect Ashton too. Ashton then puts on an identical welding mask. He goes after Martha and Riley - the ones who were "getting too far" — who, in terror, lock themselves in an escape capsule.

Ashton tries to override the system in order to send Martha and Riley plummeting towards the sun, but Riley is trying equally hard inside the capsule to stop this from happening. Ashton finally just destroys the system and this makes the capsule Martha and Riley are stuck in plummet towards the sun. The Doctor gets there seconds too late, but decides not to give up. He puts on a space suit and tells Scannell he is planning to pull the capsule back to the ship by setting the magnetic pull off, a system that is outside the ship.

In the capsule, Martha implores Riley to have faith in the Doctor, wondering why he has not found anyone in his life to have faith in - his family is all but gone and he has no romantic attachments. Resigned to her fate, Martha phones Francine once more and, unwilling to divulge her predicament, instead tells her mother that she loves her and tries to get her to simply



converse about her life, until Francine's probing of whether the Doctor is with her causes a tearful Martha to end the call. Unknown to Martha, Francine was knowingly having her call tapped by a woman sitting in her living room, dressed in a suit.

Meanwhile, with some difficulty, the Doctor manages to press the magnetic pull control buttons on the side of the ship. Climbing back into the ship, he looks at the sun and stares into it, realising that "it's alive", before he too is infected by the same entity as Korwin. Martha and Riley come back to the ship grinning until they see the Doctor in agony. When they try to see what is wrong with him, his eyes burst open, showing the deadly haze of light that appears in the others when they vapourise someone, and the Doctor snarls at them to stay away.

McDonnell arrives and the Doctor angrily explains to her that because she illegally mined the sun for fuel, without checking for life signs, she has seriously injured the living being within the sun. He tells them that the sun is alive in him, and tells them how they can save/stop him. He has his eyes shut, like Korwin, and asks the two women to place him into a cryogenic stasis machine to get the sun entity out of him. He tells them that if it doesn't work the sun entity will use him to kill everyone on board the ship. Before he goes in he cries for Martha to stay with him, telling her that he is scared. He tries to tell Martha about a process which may happen as she tries to assure him that he won't die.



Martha starts the freezing process but it is interrupted by Korwin, who turns off the power to the stasis chamber from the engineering department. The Doctor then tells Martha that she must go to the front of the ship and jettison the fuel, which will return the living particles back to the sun. Martha runs to tell the rest of the crew to jettison the fuel while the defrosted Doctor appears to lose the fight against his possession, collapsing onto the floor and snarling "Burn with me Martha".

Elsewhere, a shocked McDonnell encounters Korwin. She admits to Korwin that this was all her fault and lures him close to an airlock. She tells him that she loves him and apologises to the rest of the crew through her radio, then opens the airlock and the two of them are sucked out into space in a final embrace. Martha tells the rest of the crew to vent the fuel, which ends the crisis by replenishing the sun and freeing the ship from its gravitational pull, and also ends the sun creature's control over the Doctor.

The Doctor and Martha head back to the entrance of the TARDIS, where Martha kisses Riley goodbye. Inside the TARDIS, Martha tries to speak to the Doctor but he is caught up in his own thoughts. He snaps out of it with his usual energy but Martha is upset as she can see that he's hiding his real feelings.



The Doctor then thanks Martha sincerely for saving him and, as a further sign of acceptance, gives Martha her own key to the TARDIS (another "frequent flyer's privilege"). Martha calls her mother back, who invites her over for tea and informs her that it is Election Day. Martha accepts, assured that the Doctor will bring her home in time. After Martha hangs up, we see the woman, and two other men, tapping Francine's phone again. Confiscating the phone, she asks Francine who she has voted for, but Francine won't say. The woman thanks her for all she has been doing, saying "Mr. Saxon will be very grateful."

CONTINUITY

- On 12 May 2007, the BBC website published a text-based "exclusive prologue" to the episode. It details the reactions of one of the characters, Erina Lissak, a recent addition to the crew of the *Pentallian*, as the ship's engines stop, a countdown to impact begins, and she unexpectedly meets the Doctor and Martha.
- The Sinister Woman seen here, played by Elize du Toit, will return credited as 'Miss Dexter' in the series finale *The Sound of Drums / Last of the Time Lords*.
- When the system lockdown begins and the Doctor asks about the defences, it is said the doors are deadlock sealed and the Doctor replies that a sonic screwdriver will not help. The screwdriver's ineffectiveness against deadlock seals has also featured, or been mentioned, in *Bad Wolf*, *School Reunion*, *Evolution of the Daleks* and *Utopia*.
- Before being put into the stasis chamber, the ailing Doctor begins to explain to Martha that a process will happen if he's dying. This is likely a reference to Time Lord regeneration.

PRODUCTION

- The stasis chamber is adapted from the prop used as the MRI scanner in *Smith and Jones*, according to associate production designer James North.
- Likewise, the spacesuit the Doctor wears was previously seen in *The Impossible Planet* and *The Satan Pit* and has since been repainted, according to producer Phil Collinson in the online audio commentary for 42.

OUTSIDE REFERENCES

- *Doctor Who Magazine* reported in the preview for this episode that the title "42" was chosen for the fact the episode is set in real time, and had little to do with the American series 24 (named for the same reason). However, producer Phil Collinson explicitly said the opposite in the episode commentary that was done for the official web site. He maintained there that the title is indeed a direct play on 24.

- The Doctor asks the crew where their "Dunkirk spirit" is, referring to the evacuation and battle of Dunkirk.
- A security question on "classical music" concerns Elvis Presley and The Beatles, echoing the 1965 episode *The Chase*. The Doctor indirectly refers to the remix of "A Little Less Conversation", and name-drops the song "Here Comes the Sun".

QUOTES

The Doctor: There we go, universal roaming. You'll never have to worry about a signal again.

Martha: No way! That's too mad. You're telling me I can phone anyone anywhere in space and time on my mobile?

The Doctor: As long as you know the area code. Frequent flier's privilege.

+

[Upon meeting the crew of the ship]

Martha: He's The Doctor and I'm Martha...*[stares vacantly past crew]* Hello...

Computer: *Impact Projection: 42 Minutes, 27 seconds.*

McDonnell: We'll get out of this. I promise.

Martha: Doctor...

The Doctor: 42 minutes until what?

Martha: Doctor!! *[he rushes to her side]* Look!

[Image zooms out to show a ship then pans across to show a giant, burning sun]

McDonnell: 42 minutes until we crash into the sun.

+

[The Doctor opens the door leading to the room where the TARDIS is. He is hit by a wall of steam. The crew rush to shut the door]

The Doctor: My ship's in there!

Riley: In the vent chamber?

The Doctor: It's our lifeboat...

Scannell: It's lava.

+

The Doctor: Awww, we're in the Toraji system! Lovely! You're a long way from home Martha, half a universe away.

Martha: Yeah, feels it.

+

[After learning there's little hope of restarting the engines.]

Scannell: Nothing's any use. We've got no engines, no time, and no chance.

The Doctor: Oh, listen to you! Defeated before you've even started! Where's your Dunkirk spirit?

+

Riley: *[holding equipment required to open the doors]* The oldest Anchibi security system around. Aye, Captain?

McDonnell: Reliable and simple, just like you. Aye, Riley?

Riley: *[sighs]* Try and be helpful... get abuse... nice.

Riley: Find the next number in the sequence: 313, 331, 367, ...? *what?*

Martha: You said the crew knew all the answers?

Riley: The crew's changed since we set the questions.

Martha: You're joking.

[over the intercom]

The Doctor: 379. It's a sequence of happy primes, 379.

Martha: Happy what?

The Doctor: Just enter it!

Riley: Are you sure? We only get one chance.

The Doctor: Any number that reduces to one when you take the sum of the square of its digits and continue iterating until it yields 1 is a happy number, any number that doesn't, isn't. A happy prime is both happy and prime. NOW TYPE IT IN! *[turns to captain]* I don't know, talk about dumbing down. Don't they teach recreational mathematics anymore?

+

Martha: *[after a door opens]* We're through!

The Doctor: Keep moving, fast as you can.... and Martha, be careful. There may be something else on board this ship.

Martha: Anytime you want to unnerve me, feel free.

The Doctor: Will do, thanks.

+

Martha: *[over the intercom]* Doctor?

The Doctor: What is it now!?

Martha: Who had the most number ones, Elvis or the Beatles? That's pre-downloads.

The Doctor: Elvis. No! The Beatles. No! Wait, um...um... awww that remix... um... I don't know, I am a bit busy.

Martha: Fine, I'll ask someone else.

The Doctor: Now where was I?... Here comes the sun... No, resources.

+

McDonnell: We can use the generator to jump start the ship.

The Doctor: Exactly! At the very least it'll buy us some more time.

McDonnell: *That* is brilliant.

The Doctor: *[exaggerated]* I know!

+

The Doctor: See? Tiny glimmer of hope.

Scannell: If it works.

McDonnell: Oh, believe me. You're gonna make it work. *[Orin leaves]*

The Doctor: *[Grinning happily]* *That* told him!

+

Ashton: *[over intercom]* Erina, get back here with that equipment.

Erina: *[sarcastically]* Whatever you say, boss. Go there, come back, fetch this, carry these, make drinks, sweep up... please, kill me now.

[she turns to see Korwin right next to her]

Korwin: Burn with me. *[He kills her]*

+

Computer: Airlock decompression completed. Jettisoning pod.

[The Doctor rushes to the window to look out at the pod]

Martha: *[excitedly]* Doctor!

The Doctor: I'll save you.

[Martha taps desperately on the window of the pod]

Riley: Martha, it's too late.

Martha: Doctor!

The Doctor: *[muffled behind window]* I'll save you.

Martha: I can't hear you!

The Doctor: *[inaudible]* I'll save you!

+

Scannell: I can't let you do this.

The Doctor: You're wasting your breath, Scannell. You're not gonna stop me.

Scannell: You want to open an airlock, in flight, on a ship spinning into a sun?! No one can survive that.

The Doctor: Oh, just you watch.

+

Scannell: Doctor, will you listen to me? They're too far away, It's too late.

The Doctor: I'm not gonna lose her.

+

Mrs Jones: Is everything alright?

Martha: *[faltering]* Yeah...

Mrs Jones: ...Martha?

Martha: Mum, you know I love you, don't you?

Mrs Jones: Of course I do... What's brought this on?

Martha: I never say it... Never get the time, never think of it and then... I really love you... Tell Dad, Leo and Tish that I love them too.

+

The Doctor: It's your fault Captain McDonnell! You mined that sun, stripped its surface for cheap fuel... You should have scanned for life!!

McDonnell: I don't understand.

Martha: Doctor, what are you talking about?

The Doctor: Aaah! That sun is alive, a living organism. They scooped out its heart, used it for cheap fuel and now it's *screaming*!!

+

The Doctor: Burn with me. Burn with me, Martha!

+

Scannell: This is never your ship.

The Doctor: Compact, eh? And another good word: Robust. Barely a scorch mark on her.

+

Riley: So, you're off then. No chance I'll see you again?

Martha: Not really. It was nice... not dying with you. I reckon you'll find someone worth believing in.

Riley: I think I already did.

[They kiss]

Martha: Well done.. *[she walks to the TARDIS, but turns around]* Very hot.



The Doctor and Martha the TARDIS flee into the TARDIS while it's being pursued, under attack using some kind of energy beam weapon. The Doctor tells Martha that those who are pursuing him could trace him across the universe, and he must undergo a transformation to turn him into a human. His pursuers are dying, the Doctor says. His plan is to transform into a human for three months, by which time those beings should all be dead. His Time Lord configuration is stored in a pocket watch and Martha is charged with guarding it.

As a human, John Smith, the Doctor becomes a schoolteacher in Farringham School in England before the Great War. The story picks up two months into his human life. Smith is unaware of his previous life as a Time Lord, and his character is quiet, a little timid and introspective. He has dreams of being a Time Lord and sometimes sketches them in a notebook. Martha (who is aware of what is happening and remembers everything) is his maid.

While Smith carries a large pile of books around the school, encountering the school matron on the way. She helps him with the load and together they make their way around the school, Matron, Joan Redfern, taking the opportunity to ask him if he will be attending the annual local dance. He begins to splutter a reply but manages to fall down the stairs before he can give an eloquent response. Soon Joan nurses a wound on the back of his head in his study, Martha rushing in to make sure he is not harmed.

Seeing all is well she begins to tidy his things whilst Smith recounts to Joan his dreams, wherein he is a man hiding from someone, he dreams he is a man with two hearts. Joan takes her stethoscope and examines his chest, playfully confirming he has only one. Then he presents her with a journal of his dreams; a diary filled with scribbled writing and drawings of all manner of creatures some human. Martha looks on keenly and follows Matron out, trying to prevent her from reading the book, but to no avail.

In one of the school dormitories sit three boys, Baines, Hutchinson and a younger boy named Latimer. Hutchinson reads a letter from his father, and Latimer correctly manages to pre-empt that he has been stationed in Africa, despite knowing nothing of the man himself. He admits that he has in the past managed to predict things before knowing them, but the others ignore him. Baines decides to retrieve some concealed beer in the woods, and hurries out of the window.

That night Martha and Jenny sit outside the local pub, Martha somewhat annoyed at not being allowed inside with the men, and takes refuge in the fact she will be leaving in a month's time. Suddenly she sees a bright green light in the sky, but Jenny denies it. However, in the woods not far away Joan, who is walking alone, is suddenly bathed in a vivid green light, which proceeds to scan the surrounding area like a searchlight.

Joan hurries to the pub, where Smith joins her. Together with Martha and Jenny they see another light falling to Earth, which Smith claims is a meteorite. He leaves with Matron whilst Martha runs off to find where the light came down. In the woods, Baines is distracted from his work by an eerie green light descending from the skies. He nervously goes to find it but finds himself in an empty field. Suddenly he is stopped in his tracks by an invisible wall, which glows to the touch. He manages to locate a gap in the surface and wanders inside, disappearing from view.

Moments later Martha and Jenny arrive but find nothing, and returns wearily to the school whilst inside the invisible structure, which appears to be a ship; Baines is interrogated by sinister bodiless voices. He asks to know what they look like and moments later a scream rings out. He



arrives sometime later back at the school, an unnatural look on his face. He sniffs around the room as Latimer looks on curiously, shining his shoes.

The next day Martha cycles into the woods, arriving at an abandoned cottage in which stands the TARDIS. She steps inside to find the ship illuminated only by the central console, the walls surrounding it are dark. She

remembers arriving in the ship, chased by some unnatural force. She recounts the Doctor's words to her. He had explained to her that the creatures were chasing him, the last Time Lord in existence. To avoid them he had to become human. He used a helmet that descended from the ceiling, the chameleon arch, to change his own biology and store what made him a Time Lord inside the watch.

She looks up at the device still suspended from the ceiling in the darkened ship and she remembers his screams of agony. His cries of pain that rang around the ship as a new life was set for him and all that he was became stored inside the watch. Finally she moves over to the scanner, playing back the last recording he made for her before the change; a list of instructions for what to do whilst he remains human. She scans them but finds nothing regarding meteorites in the sky, and is left alone in the hollow room.

Back at the school Latimer calls on Smith to borrow a book. Whilst his teacher searches for the title the young boy sees the watch the mantle, he opens it temporarily as voices swarm around his head, and as Smith returns he places it in his pocket. He retreats back to his room and opens the watch, a bright light emitting from within and the voices returning. Outside Baines appears to sense the disturbance, and when he returns inside he reports back to the ship that a source has been detected, and the soldiers must be activated.

In a field not far away a man named Mr Clark sees one of his scarecrows moving. Thinking it to be one of the schoolboys he reaches inside the lining to grab them, finding only a handful of straw. Bemused he looks at the figure, which grabs him as others like it spring to life across the field. On a road nearby a small girl with a balloon walks along, but is confronted by a scarecrow, who carries her away, screaming.



Back at the school Smith oversees the boys practising to fire machineguns at dummy targets. Latimer and Hutchinson arm the weapon, the former appearing to experience a vision of war, himself and his colleague fighting in the maze of barbed wire and mud. He observes his watches and claims that the "time is now". Breaking from his fantasy Hutchinson takes him away to be beaten, whilst Baines simply sniffs at his teacher, Smith. Matron appears from inside and Smith moves to speak to her, finding her upset by thought of her husband who was killed in war. Together they leave the school and walk through the local town, discussing the idea of war, a premonition Smith appears to find in his dreams.

Suddenly the teacher observes an accident waiting to happen, a piano being hauled to a first floor window is about to fall, a woman with her pram slowly walking into its path. He grabs a cricket ball from a nearby by and throws it at some scaffolding nearby. It pushes the poles aside, upsetting a plank of wood on which lays a brick. The brick launches into the air and upturns a milk urn, which falls in front of the pram, preventing it from moving further into the space where the piano falls.

Smith appears marvelled by his own capabilities and suddenly finds the courage to invite Joan to the village dance. Soon they are walking through the fields together, discussing the character of the Doctor. Smith sees a nearby scarecrow and moves to correct it on its perch whilst Joan compliments him on his drawing, provoking him to mention his home in Gallifrey, a place she assumes to be in Ireland. Having finished correcting the scarecrow the two walk off, unaware that it turns to watch them go.

Back in his study Smith sits and draws Joan in his journal, eventually moving to kiss her. He begins to mutter some excuse but she kisses him again, as Martha enters unannounced and sees them. She flees back to the TARDIS to consult the Doctor's instructions but finds nothing to explain what she should do.



At the school, Latimer sits with the watch and listens to the voices, stooping to observe Baines, Mr Clark and the young girl with the balloon meeting on the other side of the grounds. On a road not far away Jenny is ambushed on her bicycle, surrounded by the animated scarecrows. Soon she is inside the alien ship, Baines introducing her to his mother, a glowing green orb. He claims that she needs a body and suddenly a green gas emerges from the orb, overcoming the poor servant.

Smith and Joan prepare for the ball as Jenny returns to her quarters, where Martha awaits. She sniffs unnaturally as Martha confesses her concern about Smith, who is to leave the school in a few weeks. She begins to realise that Jenny is not herself and hurriedly leaves. However, Jenny draws an alien gun and pursues her, firing at her as she flees. She returns to Smith's room and tells him they have been found. She tries to find the watch but it appears to have gone. Smith believes her to be having some sort of breakdown and patronisingly explains the situation to her, only for her to slap him in an attempt to bring him round.

He grabs her by the arm and pushes her outside, dismissing her from his service. He then returns inside, where Joan tells him that Martha was not lying about the watch, it has gone. Martha runs outside, bumping into Latimer (who appears to have a subsequent vision of the same incident occurring in Martha's own time zone). She hurries back to the ship and rummages in the Doctor's coat, as Baines and Jenny arrive in Smith's now-empty quarters looking for him.

Smith and Joan meanwhile arrive at the village dance, closely followed by Latimer. As they dance around the room Baines and Jenny continue to search the school, before Mr Clark produces the poster for the dance. Jenny smiles, her daughter is already there. At the dance the girl with the balloon watches the entertainment as Martha arrives, unaware the scarecrows are watching from the surrounding fields.

Inside she confronts Smith and presents the Doctor's Sonic Screwdriver, ordering him to identify it. She tries to explain to him that he isn't John Smith; he is the Doctor, the man from the journal.



Soon Baines, Jenny and Clark arrive, storming the venue and shooting anyone who disobeys their orders for silence. Martha orders Smith to be silent as Baines turns on him, realising that the Doctor has taken human form. Smith fails to understand and Baines threatens to shoot him if he doesn't change back. Jenny and Clark grab Martha and Joan and point guns at their heads. Baines offers him the ultimatum: "Your friend or your lover. Your choice."

CONTINUITY

- The process the Doctor uses to disguise himself resurfaces in *Utopia*.
- John Smith's "A Journal of Impossible Things" features sketches of the interior and exterior of the TARDIS, a sonic screwdriver, hexagons resembling the Torchwood Institute logo or Gallifreyan lettering, K-9, Rose Tyler, Autons, Clockwork Droids, Cybermen, Daleks, the Mox of Balhoon and a Raxacoricofallapatorian (likely one of the Slitheen) as well as a picture of the gas-masked Chula Zombie from *The Empty Child / The Doctor Dances*. All ten incarnations of the Doctor are also illustrated, with the First, Fifth, Sixth, Seventh, and Eighth clearly visible. The pocket watch from the episode is also sketched.
- Although there are character and dialogue references to the old series in *School Reunion*, Smith's journal marks the first time that the new series has explicitly depicted incarnations prior to the Ninth Doctor, and the only explicit TV reference to the Eighth Doctor outside the 1996 *Doctor Who* television movie.
- John Smith refers to his parents Sydney and Verity, part of the personal history created for him by the TARDIS. This is a nod to Sydney Newman, credited as the primary creator of *Doctor Who*, and Verity Lambert, the show's first producer. Russell T. Davies confirmed this in *Doctor Who Confidential*.
- Fleeting clips of the lone Dalek in *Dalek*, Cybermen, Ood, Sycorax, the werewolf seen in *Tooth and Claw*, Racnoss and Lazarus in his mutated form are shown when Timothy opens the watch. There is also a clip of the Doctor using his sonic screwdriver in *Doomsday*, *Army of Ghosts* and *New Earth*.
- John Smith's skill with the cricket ball is reminiscent of that of the Fifth Doctor, best exemplified in *Black Orchid* and *Four to Doomsday*. The BBC's Fact File notes several other examples of the Doctor being a "good shot", including his throwing the satsuma in *The Christmas Invasion*.
- When asked where exactly Gallifrey is, the Doctor responds that it must be in Ireland, much the same as Tegan tells her captors in *Arc of Infinity*. Gallifrey was also assumed to be in Ireland in *The Hand of Fear*.
- The theme that plays when Lucy Cartwright / Sister of Mine appears is the same as that used for the girl component of the Dalek battle computer in *Remembrance of the Daleks*.
- According to Martha Jones' official Myspace blog, they first encountered the Family in Helsinki, whilst attending the 2007 Eurovision Song Contest. The contest replaced the previous episode 42 in the schedule, causing a week-long break.
- John Smith would appear to be a fine artist. In *Fear Her*, the Doctor claims "stick men are about my limit."

- John Smith states that his dreams occur in "the year of our Lord 2007". This would appear to contradict the timeline of the new series, since *Rose*, occurred on March 6th 2005, *Aliens of London* occurring twelve months after this, *The Christmas Invasion* happening the following Christmas with *The Runaway Bride*, the Christmas after that, meaning that the earliest an adventure with Martha could occur would be 2008. However, this is explained on Martha's myspace page, as she states in her blog that directly prior to the opening of *Human Nature*, she and the Doctor had been watching the 2007 Eurovision Song Contest.

PRODUCTION

- *Human Nature* was Paul Cornell's fifth original novel, all having been *Doctor Who* stories for Virgin Publishing, and the thirty-eighth novel of *Virgin New Adventures*.
- Despite Julie Gardner's position as executive producer since *Rose*, this episode marks the first time since Verity Lambert's 1965 swansong, *Mission to the Unknown*, that a woman was the credited producer of an episode of *Doctor Who*. However, it is not producer Susie Liggat's first production job in the *Doctor Who* universe
- The physical prop of John Smith's journal notebook was created by artist Kellyanne Walker, and incorporates text provided by writer Paul Cornell. Much of the episode was filmed at St Fagans National History Museum, an open-air museum near Cardiff, and Treberfydd, the Victorian Gothic mansion which served as Farringham School, located near Llangorse Lake in south Wales.

OUTSIDE REFERENCES

- Latimer is forced to translate Latin homework, poems of Catullus.
- Smith gives a lesson on the Napoleonic Wars early in the episode.
- A doorman takes up a charity collection for "veterans of the Crimea" (1854–56) outside the village hall.
- The recent Second Boer War and the subsequent British occupation of South Africa is referenced frequently in this episode and the following one: Hutchison's father writes that he may be being posted there (in the letter which Latimer guesses), and Latimer's uncle had a posting in Johannesburg; Redfern's husband died at the battle of Spion Kop, hence her antipathy to the machine gun practice; the book Latimer is picking up from Smith is a "Aitchison-Price's definitive account of Mafeking"; and in the following episode, the headteacher reveals that he served during the war.

QUOTES

John Smith: I dream I'm this adventurer. This daredevil, a madman. The Doctor, I'm called. And last night, I dreamt that you were there. As my companion.

+

Jenny: Head in the clouds, that one. I don't know why you're so sweet on him.

Martha: He's just kind to me, that's all. And not everyone's that considerate, what with me being a... *[points at her face]*

Jenny: ...Londoner?

Martha: Exactly! Good old London Town!

Jenny: Oh now, don't answer back.

Martha: I'll answer back with my bucket over his head!

+

John Smith: I sometimes think how magical life would be if stories like this were true.

+

The Doctor: Martha, this watch is me

Martha: Right, ok, gotcha. *[beat]* No, wait, hold on, completely lost!

+

The Doctor: *[a recording]* Martha, before I change, here's a list of instructions for when I'm human. One, don't let me hurt anyone. We can't have that, but you know what humans are like. Two, don't worry about the TARDIS. I'll put it on emergency power so they can't detect it, just let it hide away. Four, no, wait a minute, three, no getting involved in big historical events. Four, you. Don't let me abandon you. And five-- *[Martha fast-forwards the recording]*

Martha: But there was a meteor, a shooting star, what am I supposed to do then?

The Doctor: *[the recording]* And twenty-three, if anything goes wrong, if they find us, Martha, then you know what to do. Open the watch. Everything I am is kept safe in there.

+

Headmaster: *[At gunnery practice]* You need to be better than the best. Those targets are tribesmen from the dark continent.

Latimer: That's exactly the problem, sir. They only have spears.

Headmaster: Oh dear me. Latimer takes it upon himself to make us realize how wrong we all are. I hope, Latimer, that one day you may have a just and proper war in which to prove yourself.

+

John Smith: Mankind doesn't need warfare and bloodshed to prove itself. Everyday life can provide honor and valor. Let's hope that from now on this country can find its heroes in smaller places. In the most ordinary of deeds.

+

Joan Redfern: It's all becoming clear. The Doctor is the man you'd like to be, doing impossible things with cricket balls.

John Smith: Well, I discovered a talent, that's certainly true.

Joan Redfern: And the Doctor has an eye for the ladies...

John Smith: The devil.

Joan Redfern: A girl in every fireplace.

John Smith: Aha now, there I have to protest Joan, that's hardly me.

Joan Redfern: Says the man dancing with me tonight!

+

Joan Redfern: Where did you learn to draw?

John Smith: Gallifrey.

Joan Redfern: Is that in Ireland?

John Smith: Yes it must be.

Joan Redfern: You're not Irish?

John Smith: Not at all, no. My father Sydney was a watchmaker from Nottingham, and my mother Verity was -- well, she was a nurse, actually.

Joan Redfern: Oh, we make *such* good wives!

Baines/Son of Mine: *[rapidfire]* Just shut up, stop talking, cease and desist, there's a good girl!

+

Martha: Would you like some tea?

Jenny/Mother of Mine: Yes, thanks.

Martha: I could put a nice bit of gravy in the pot. And some mutton. Or sardines and jam, how about that?

Jenny/Mother of Mine: I like the sound of that.

Martha: Right. Hold on a tic.

+

[Martha and Joan are held at gunpoint]

Baines/Son of Mine: Have you enjoyed it, Doctor? Being *human*? Has it taught you wonderful things?! Has it made you better?! Richer?! Wiser?! Then let's see you answer this: Which one of them do you want us to *kill*? Maid, or matron? Your friend, or your lover? Your choice!

[Smith looks horrified, unable to choose]



As the Family of Blood holds Martha Jones and Joan Redfern captive, John Smith stands by helplessly. Tim Latimer briefly opens the watch containing the Doctor's essence, thus confusing the Family with the Doctor's scent. This allows Martha to grab a gun from Mother of Mine, take her hostage and point the gun at Son of Mine, who points his gun at Martha. Eventually the Family members lower their weapons, and Martha tells

Smith to evacuate the building. After everyone has left, an animated scarecrow grabs Martha and retrieves the gun. She escapes and runs outside, where she finds Smith and berates him for not running away. The watch still tells Latimer to keep it hidden.

Smith, Joan, and Martha race back to the school and Smith sounds the alarm. Father of Mine investigates Martha's past movements while the rest of the Family return to the school. They send Sister of Mine inside to spy on the school's inhabitants. Inside the school, Martha argues with Smith about having the students fight, but Smith says that they are trained to defend King and Country. Headmaster Rocastle enters, initially angry, but approves Smith's actions upon hearing that Baines (Son of Mine) and Clark (Father of Mine) have gone insane and are chasing them, and that people have been murdered. The headmaster and Smith arm the boys and prepare for battle. Unable to stop them, Martha races to Smith's room to search for the watch, followed by Joan. Joan slowly comes to believe the origins of Martha and the Doctor. Latimer hides with the watch.

Rocastle and Phillips head outside to assess the situation. Son of Mine demands that John Smith be handed over along with his Time Lord consciousness, and mocks Rocastle for teaching children to fight in the war that Son of Mine knows is coming. Rocastle states his devotion to King and Country. Son of Mine vaporizes Phillips. Rocastle runs back into the school, where he and Smith resume battle preparations, ordering the boys to set up barricades and a line of machine guns to repel the Family. Son of Mine summons his scarecrow "soldiers". Father of Mine finds the TARDIS. Joan asks Smith about his Nottingham childhood, noting that his knowledge is confined to facts. "How can you think I'm not real?" he protests. She argues that whoever he is, he knows it is wrong to have the boys fight.

Sister of Mine finds Latimer, who beams the Time Lord consciousness out of the watch, striking her with an image of the Doctor at his most merciless. This betrays his position, and the Family send their scarecrow army in to bring out the watch. This army's first line is machine-gunned, but Smith finds himself unable to fire. Sister of Mine appears and Rocastle thinks she is merely a girl and should be brought into the school for her own safety, despite warnings from Martha, Joan and Smith. Sister of Mine kills Rocastle. Smith instructs the boys to make an orderly retreat, but the Family and their scarecrows chase them and line them up to look for the watch. Finding that none of them have it, they are about to massacre the boys when Latimer sends a beam from the watch on an upper floor. This distracts them, and the boys get away. Latimer escapes out a window.

The Family bring the TARDIS to the school, and taunt Smith (who is watching from the adjoining woods) to come to them. Smith denies having seen the TARDIS before, but Joan recognizes it as the blue box in Smith's journal. No longer able to deny the Doctor's existence, Smith pleads desperately to remain himself. The Family return to their ship and use their alien technology to bombard the village in an attempt to hasten Smith's surrender.

Smith, Joan and Martha retreat to the Cartwrights' empty cottage, Joan having deduced that Sister of Mine killed her human host's parents earlier in the day. Latimer arrives soon after, watch in hand. He says he has seen the Doctor, and describes him as both fearsome and wonderful. After Smith takes the closed watch, it causes him to speak in the Doctor's voice for a moment, explaining Latimer's telepathic abilities as being due to "an extra synaptic engram". Smith is horrified. Martha tries to convince Smith to open the watch and change back, saying that she loves the Doctor to bits and that he is needed.

Smith sees the transformation back to the Doctor as his own suicide. Latimer and Martha then leave Joan and Smith alone. Smith has an agonised discussion with Joan, with both seeing a vision of how Smith can live out his life if he remains human: marrying Joan, having children, becoming a grandfather, and dying at home with Joan at his bedside. Joan remains ambivalent, having discovered from Smith's journal the awful consequences of the Family gaining what they seek.

Smith appears at the Family's ship and stumbles into things as he gives up the watch in return for the Family stopping the bombardment (and, apparently, to preserve his human identity). When they open the watch in triumph, they find it empty. Smith has changed back into the Doctor, misdirected their senses so as to seem human, and in falling around pushed buttons that cause the spaceship to overheat and destroy itself.



The Family and the Doctor escape, but Son of Mine narrates the fate that befalls the Family afterward. He now realises that the Doctor made himself human out of kindness to the Family; he would have preferred that they die out peacefully. After all the death they caused, however, he deals out the ultimate punishments to them.

They wanted to become immortal by absorbing a Time Lord, and then conquer across time and space, and so the Doctor grants this wish in other ways: he traps Father of Mine in chains forged at the heart of a dwarf star, Mother of Mine in the event horizon of a collapsing galaxy, Sister of Mine in every mirror in existence. (It is said that whenever one sees something moving in the mirror, even for a second, it is she. Son of Mine also states that the Doctor visits her once a year, every year, indicating that the narration is taking place some years after the events of this story.) Finally, the Doctor suspends Son of Mine in time, and dresses him as a scarecrow to watch over the fields of England as its protector.

The Doctor then visits Joan, who is certain that Smith is dead. The Doctor states that Smith still exists within him, and claims he is capable of everything that Smith was. He invites her to travel with him, but Joan refuses to go with the stranger who wears her dead lover's face. She accuses him of causing the deaths around the school, and sends him away. She watches him leave and then starts to cry, clutching Smith's *A Journal of Impossible Things* to her chest.

The Doctor returns to the TARDIS, where Martha awaits him. She brushes off her earlier confession as an act of desperation, which he seems to accept. He thanks her for looking after him and they hug. Latimer appears to see the Doctor and Martha off. He states that he knows what he must do, is given the now-empty watch by the Doctor, and watches the TARDIS leave.

Years later, Latimer saves Hutchinson and himself on the Western Front, based on his premonition in the previous episode. Latimer observes his watch and notes that now is the time,



he looks to the sky and pulls Hutchinson to the ground, narrowly avoiding an artillery strike. He looks to the sky again and thanks the Doctor, before walking off with his friend.

The scene then cuts to the future, when an elderly Latimer attends an Armistice Day commemoration, still holding the watch. The Doctor and Martha observe from a distance, wearing poppies. They silently acknowledge each other as the service continues.

CONTINUITY

- A clip from *The Runaway Bride* is used as a mental projection when Latimer blinds Sister of Mine with the watch.
- When Tim deserts Hutchinson before the battle at the school, Hutchinson calls him a coward, to which Tim replies, "Oh, yes, sir, every time". This mirrors the line, "Coward, any day", said by the Ninth Doctor in *The Parting of the Ways*, when asked by the Dalek Emperor if he is a coward or a killer.
- Matron Joan Redfern asks the Doctor if he can "change back" (into John Smith) to which the Doctor replies that he can (by use of the Chameleon Arch) but won't. Rose Tyler asks the newly regenerated Tenth Doctor the same question in the *Children in Need Special* episode, to which the Doctor says that he cannot change back (into the Ninth Doctor).

PRODUCTION

- The presence of a female vicar at the memorial service is an example of a recurring element in Cornell's writing.
- In a *Doctor Who Magazine* interview, Executive Producer Russell T. Davies cited the *Human Nature / Family of Blood* two-parter as perhaps being too dark for the program's audience.

OUTSIDE REFERENCES

- The hymn "To be a Pilgrim" is used as background music, sung by a boy's choir in the style of a school hymn: "He who would valiant be 'gainst all disaster, Let him in constancy follow the Master."

QUOTES

Mr. Phillips: *[About the Scarecrows]* And who are these friends of yours in fancy dress?

Baines/Son of Mine: Do you like them, Mr. Phillips? I made them myself. I'm ever so good at science, sir. Look! *[pulls the arm off a Scarecrow]* Molecular fringe animation, fashioned in the shape of straw men, sir. My own private army. Ever so clever, sir.

Headmaster: Then who are you?

Baines/Son of Mine: We are the Family of Blood.

+

Baines/Son of Mine: All your little tin soldiers. But tell me sir, will they thank you?

Headmaster: I don't understand.

Baines/Son of Mine: What do you know of history? What do you know of next year?

Headmaster: You're not making sense.

Baines/Son of Mine: 1914, sir. Because the Family has traveled far and wide looking for Mr. Smith and oh, the things we have seen! War is coming. In foreign fields, war of the whole wide world, with all your boys falling down in the mud. Do you think they will thank the man who taught them it was glorious?!

+

Joan: Women might train to be doctors, but hardly a scivvy and hardly one of your color.

Martha: Oh, d'you think?! Bones of the hand. Carpal bones, proximal row: scaphoid, lunate, triquetral, pisiform. Distal row: trapezium, trapezoid, capitate, hamate. Then the metacarpal bones extending in three distinct phalanges: proximal, middle, distal.

Joan: You read that in a book.

Martha: Yes, to pass my exams!

+

John Smith: How can you think I'm not real? When I kissed you, was that a lie?

Joan: No, it wasn't, no.

John Smith: But this 'Doctor' sounds like some, some romantic lost prince. Would you rather that? *[Joan says nothing]* Am I not enough?

Joan: *[Hurriedly]* No, that's not true, never.

[A boy runs past in the background]

John Smith: I've got to go.

Joan: Martha was right about one thing though; those boys, they're children. John Smith wouldn't want them to fight, never mind the Doctor. The John Smith I was getting to know... he knows it's wrong, doesn't he?

A voice from outside: Mr Smith! Will you please!

John Smith: What choice do I have?

+

Hutchinson: This could mean the difference between life and death for us.

Tim Latimer: Not for you and me.

Hutchinson: What are you babbling about?

Tim Latimer: We go to battle together... We fight alongside... I've seen it, not here, not now.

Hutchinson: What's that supposed to mean?

Tim Latimer: It means you and I both survive this and maybe... maybe I was given this watch so I could help... I'm sorry.

[He turns and leaves]

Hutchinson: Latimer, you filthy coward!

Tim Latimer: *[sounding almost like the Doctor]* Oh, yes, sir! Every time!

+

Joan: I'm Sorry, John. But you wrote about it. The Blue Box. You dreamt of a blue box.

John Smith: ...I'm not... *[tearful]* I'm John Smith, that's all I want to be, John Smith. With his life.. and his job... and his love. Why can't I be John Smith? Isn't he a good man? Why can't I stay?!

Martha: But we need the Doctor.

John Smith: Who am I then? Nothing...? I'm just a story?

+

John Smith: *[To Martha]* What exactly do you do for him? Why does he need you?!

Martha: Because he's lonely.

John Smith: And that's what you want me to become?

[A knock at the door.]

Joan: What if it's them?

Martha: I'm not an expert, but I don't think Scarecrows knock.

+

Tim Latimer: He's like fire and ice and rage. He's like the night, and the storm in the heart of the sun. He's ancient and forever. He burns at the center of time and he can see the turn of the universe. And... he's wonderful.

+

Joan: They're destroying the village.

John Smith: The watch! *[He grabs it and holds it in his hands]*

Joan: *[Quietly]* John, don't.

Tim Latimer: Can you hear it?

John Smith: It's sleeping. Waiting to wake.

Tim Latimer: Why did he speak to me?

The Doctor: Oh, low level telepathic field, you were born with it. Just an extra-synaptic engram causing-- *[He flinches and reels backwards]*

John Smith: Is that how he talks?

+

Martha: All you have to do is open it and he's back.

John Smith: You knew this all along and yet you watched while Nurse Redfern and I--

Martha: I didn't know how to stop you! He gave me a list of things to watch out for but that wasn't included.

John Smith: Falling in love, that didn't even occur to him?

Martha: *[beat]* No.

John Smith: Then what sort of a man is that?... And now you expect me to die?!

+

Jenny/Mother of Mine: He didn't just make himself human. He made himself an idiot.

Baines/Son of Mine: Same thing, isn't it?

+

The Doctor: Oh, I think the explanation might be you've been fooled by a simple olfactory misdirection, a little bit like ventriloquism of the nose. It's an elementary trick in certain parts of the galaxy. *[He moves to look at one of the ships machines]* But it has gotta be said, I don't like the look of that hydro-kinometer. It seems to be indicating you've got energy feeding back all the way through the retro-stabilizers feeding back into the primary heat converter. *[gives a patronising gasp]* 'Cause if there's one thing you shouldn't have done... you shouldn't have let me press all those buttons. But, in fairness, I will give you one word of advice: *Run!*

Baines/Son of Mine: He never raised his voice. That was the worst thing -- *the fury of the Time Lord* -- and then we discovered why. Why this Doctor, who had fought with gods and demons, why he had run away from us and hidden... He was being kind.

He wrapped my father in unbreakable chains forged in the heart of a dwarf star. He tricked my mother into the event horizon of a collapsing galaxy to be imprisoned there, forever. He still visits my sister, once a year, every year. I wonder if one day he might forgive her, but there she is. Can you see? He trapped her inside a mirror. *Every mirror*. If ever you look at your reflection and see something move behind you just for a second, that's her. That's *always* her. As for me, I was suspended in time and the Doctor put me to work standing over the fields of England, as their protector. We wanted to live forever. So the Doctor made sure we did.

+

Joan: Where is he... John Smith?

The Doctor: He's in here somewhere.

Joan: Like a story...could you change back?

The Doctor: Yes.

Joan: Will you?

The Doctor: No.

+

Joan Redfern: *[To The Doctor]* Answer me this, just one question, that's all: if The Doctor had never visited us, if he had never chosen this place, on a whim... would anyone have died?

[Beat. The Doctor looks heartbroken.]

Joan: You can go.

+

The Doctor: *[Narrating, over images of a battle]* In June 1914, an Archduke of Austria was shot by a Serbian. And this then lead, through nations having treaties with nations, like a line of dominoes falling, to some boys from England walking together in France. On a terrible day.

Tim Latimer: *[looking at the watch]* One minute past the hour. It's now. Hutchinson, this is the time. It's now! *[looks up at a falling shell]* To the right! To the right! *[they dive aside, narrowly avoiding the explosion]* We made it...thank you Doctor.



On a dark wet night Sally Sparrow sneaks into an old abandoned house. Making her way through the dark and decaying corridors she takes pictures of the ruined interior. Arriving in one empty room she finds some writing behind a peeling piece of newspaper. Pulling the paper from the wall she finds more words written on the walls, including her own name.

The message tells her to duck and sure enough, seconds later, a rock is thrown through the window toward her head. She avoids being hit but finds the only thing outside is a statue of a crying angel. She looks back at the wall and peels away more paper, revealing the name of the message writer... it's from "the Doctor" dated 1969.

She returns the next day with her friend, Kathy Nightingale. A man soon arrives at the door with an old letter from Kathy, who had just disappeared. Sally thinks this is a prank, and while searching for her, Sally encounters three Weeping Angel statues, one holding a Yale key. She takes the key and leaves the house, unaware that the Weeping Angels are watching her from the windows.

Sally reads the letter, wherein Kathy explains that the Weeping Angels transported her back to 1920. The letter asks Sally to explain her absence to her last close relative - Kathy's brother Larry, who runs a store that sells rare DVDs. Larry too has discovered a message from the Doctor, an easter egg hidden on seventeen unrelated DVDs. Larry gives Sally a list of the DVDs that have Doctor on them, apparently carrying on half of an unfathomable conversation.

Sally goes to the police, where a Detective Inspector, Billy Shipton, shows her vehicles found at Wester Drumlins, including a fake police box with a Yale lock that cannot be opened. Before Sally realises that the Yale key could be used to open the police box, Billy is also transported by the Weeping Angels, landing in 1969. The Doctor finds him and asks him to deliver a message to Sally: that she should check the list of DVDs.

In the present day, Sally receives a phone call from Billy, and follows his directions to a nearby hospital. She finds him alone in one of the wards, an elderly man with a message. As the rain falls outside he reveals that it was he who managed to place the Doctor's messages on the seventeen DVDs using his job as a DVD publisher as a cover. He then tells her the message he has given nearly forty years ago; look at the list.

He explains to her that there is a trend in the DVDs that she must somehow figure out, and then cryptically recalls that the Doctor knew in 1969 that Sally would have obtained the list by now. She promises to find out the trend and return to tell Billy but the old man confesses that the Doctor told him one other thing when they met in 1969; the time he and Sally would meet again would be the night he died.

After realising that the list exactly matches Sally's own DVD collection, Larry and Sally arrange to meet at Wester Drumlins house and using Larry's laptop play the Doctor's message. As before it appears the Doctor can reply to what Sally says despite having reordered the message thirty-eight years previously. Larry produces a transcript of the Time Lord's speech he made some time ago and fills in Sally's words, which complete the second half of a coherent conversation.

The Doctor explains that he has the transcript of the conversation, and obtains it some time in the future before encountering the Angels and getting stuck in 1969 like Billy. He then explains



to her that the Weeping Angels are not statues; they only turn to rock when being observed by another living being, but come to life when someone looks away, when someone blinks. As he speaks Larry turns to find one standing in the corner of the room.

He tells her that she must send the blue box back to him, before the Angels access the energy it contains.

He then claims that his transcript has finished, and can only guess that this is the point when the Angels come after Sally and Larry. With a parting message he warns them: "Don't turn your back. Don't look away. And don't blink. Good Luck"

Sally protests and Larry rushes to help her. They realise that neither of them is looking at the Angel in the corner and when they turn to look at it they find it has moved closer. They lock their sights on the creature and back away, Sally departing to try and find a way out. Larry remains in the room to stare at the Angel as Sally moves to the front door. She finds it locked and instead searches for another way out, realising that the Angels are after her because she holds to the key to the Doctor's blue box.

Larry fails to resist the urge to turn his head and in the split second that he does the Angel advances on him, bearing down on him with bared fangs and stone-cold eyes. He begins to back away to join Sally, who discovers a light coming from the basement. Together they venture down the stairs, finding the blue box, and a group of silent Angels, waiting for them.

Sally removes the key from her pocket and along with Larry moves toward the box, turning only to discover that the Angel from upstairs has followed them, and is now pointing at the light bulb. The bulb flickers and Sally realises that the Angels are trying to turn off the lights so that they cannot be seen, thus allowing them to close in. Sure enough as the light flickers fleeting glimpses of the creatures reveal that they are moving in for the kill.

Larry panics as Sally struggles to open the box, the Angels moving ever closer. Eventually they manage to get inside and close the door. Amazed by the massive interior inside, a hologram of the Doctor appears, claiming that the ship has detected an authorised travel disk, permitting one journey. Larry removes a DVD case from his jacket and finds the disk inside is glowing. He places it into a slot in the console in the centre of the room and as the Angels begin to shake the ship in an attempt to get inside, the machine is set in motion. However, all is not as it seems and as the ship departs the interior fades, leaving the young humans behind. They return to the basement but discover that the Angels, gathered around where the box once stood, have been tricked into looking at each other, trapped and unable to move again.



One year later Sally and Larry are running the DVD shop together, Sally still pouring over a folder of information regarding the mystery of the Angels. Larry claims that the problem is over but Sally still cannot understand how the Doctor knew what she would be doing thirty eight years in the future.

Larry leaves to buy some milk and Sally gazes out of the window, amazed as the Doctor and



Martha arrive outside. She rushes outside to speak to him but he appears not to recognise her, and she realises that all of these events happen in his future. She hands him the file and warns him that one day he will become trapped in 1969, and on that day he will need the file. He thanks her and dashes away to deal with another problem. Larry returns to see him go and hand in hand, he and Sally return inside. The episode

ends with a repeat of the Doctor's warning to Sally (but to the viewer), overlaid with flashes of famous bronze and stone statues.

CONTINUITY

- A holographic projection of the Tenth Doctor can be seen in this episode. Earlier projections of the Doctor are that of the Ninth seen in *The Parting of the Ways* as well as the holographic projections of the Tenth Doctor in *Doomsday*, Seventh and Eighth Doctors in the television movie.
- The TARDIS fades away around Sally and Larry. In *The Parting of the Ways*, the TARDIS materialises around Rose and a Dalek; in *The Runaway Bride* it fades in around the Doctor and Donna, and in *Logopolis*, it materialises around the Master's TARDIS.
- The Doctor says "I'm rubbish at weddings, especially my own" when explaining to Sally that he experiences events out of sequence. He has in the past referred to being a father (in *Fear Her*), and formerly travelled with his granddaughter. In *The Family of Blood*, the Doctor as John Smith foresees an alternate future as a human where he has a successful marriage and raises a family. Previous weddings the Doctor has attended have turned out disastrously (*Father's Day*, wherein several of the guests are temporarily eaten, and *The Runaway Bride*, wherein the ceremony is cancelled after the bride is absorbed into the TARDIS).

PRODUCTION

- The BBC Fear Forecasters gave this episode a 5.5 rating ("Off the Scale"). The only other episode with a rating above 5 is *The Impossible Planet*, which received a 6 ("Beyond Fear"). A notice for parents was also attached to the top of the page, recommending that parents record the episode and watch it in the daytime with their children, as it was one of the scariest episodes yet.
- This warning is similar to the warning that was attached for *The Empty Child* / *The Doctor Dances*, both of which were also written by Steven Moffat.
- Part of the story of *Blink* is based on Moffat's own Ninth Doctor short story from the *Doctor Who Annual 2006* called *What I Did on My Christmas Holidays* by Sally Sparrow. *Blink* is thus the third story of the revived series to be adapted for television by the same writer from a piece of their spin-off writing. It follows *Human Nature* / *The Family of Blood*, which were adaptations by Paul Cornell of his novel *Human Nature*, and *Dalek*, which had the basic premise as well as some scenes and dialogue adapted by Robert Shearman from his audio drama *Jubilee*.
- The Doctor and Martha's absence from the majority of the episode was due to the filming of two episodes simultaneously.

- This is the first episode since the Sixth Doctor serial *The Mark of the Rani* to be directed by a woman.
- Although they are never shown moving on screen, all of the Weeping Angels were played by actors wearing prosthetics. Footage of them being put into costume — and moving on the set — can be seen in the *Doctor Who Confidential* episode *Do You Remember The First Time?*.

OUTSIDE REFERENCES

- Larry describes the house as "Scooby-Doo's house", a reference to the dilapidated mansions that the *Scooby-Doo* gang (Mystery Inc.) would usually visit. The BBC fact file notes that 1969, the year Martha, the Doctor and Billy are sent to, is the first year *Scooby-Doo, Where Are You!* aired.
- The newspaper shown to Kathy in 1920 has the headline "Hull FC to play Hull Kingston Rovers", a reference to the two professional Rugby League teams in Hull.
- Billy mentions that the windows of the TARDIS are the wrong size for a real police box. In 2004, when the first photographs of the new series' TARDIS prop were revealed, there was a vigorous discussion of the box's dimensions on the Outpost Gallifrey Doctor Who discussion forum, in which some fans complained that the prop's windows were too big. Writer Steven Moffat has confirmed that this line is an in-joke aimed at the Outpost Gallifrey forum.
- The name of the dilapidated house, Wester Drumlins, is taken from a previous residence of Steven Moffat from the late 1990s.

QUOTES

Larry Nightingale: *[steps out of the bathroom]* Ok... not sure but really, really hoping... pants?

Sally Sparrow: No.

+

Cathy Nightingale: Sparrow and Nightingale. It so works!

Sally Sparrow: Yeah, ITV...

+

Cathy: Why did you come here anyway?

Sally: I love old things. They make me feel sad.

Cathy: What's good about sad?

Sally: It's happy for deep people.

+

[the doorbell rings]

Cathy: What are you doing? It could be a burglar!

Sally: A burglar who rings the doorbell?

+

Larry: Me and the guys are trying to work out the other half.

Sally: When you say "you and the guys", you mean the internet, don't you?

Larry: How'd you know?

Sally: Spooky, isn't it?

The Doctor: *[on video]* People assume that time is a strict progression of cause to effect... but actually, from a non-linear, non-subjective viewpoint, it's more like a big ball of wibbly-wobbly... timey-wimey... stuff.

Sally: Started well, that sentence.

The Doctor: *[on video]* It got away from me, yeah.

Sally: OK that was weird, you're talking like you can hear me.

The Doctor: *[on video]* Well I can hear you.

Sally: *[turns off TV]* OK, that's enough of that!

+

Sally: But what is it, what's a police box?

D.I. Billy Shipton: Well, it's a special kind of phone box for policemen. They used to have them all over, but this isn't a real one. The phone's just a dummy and the windows are the wrong size.

+

Billy: Where am I?

The Doctor: 1969. Not bad as it goes: you've got the moon landing to look forward to.

Martha: Oh, the moon landing's brilliant. We went four times. Back when we had transport.

The Doctor: Working on it.

Billy: How did I get here?

The Doctor: Same way we did: touch of an angel. Same one probably, since you ended up in the same year. No, no, no, no, don't get up yet. Time travelling without a capsule. Nasty. Catch your breath. Don't go swimming for half an hour.

Billy: But I don't-- I can't--

The Doctor: Fascinating race, the Weeping Angels. The only psychopaths in the universe to kill you nicely. No mess, no fuss, they just zap you into the past and let you live to death. The rest of your life used up and blown away in the blink of an eye. You die in the past and in the present they consume the energy of all the days you might have had; all your stolen moments. They're creatures of the abstract and live off potential energy.

Billy: What in God's name are you going on about?

Martha: Trust me, just nod when he stops for breath.

The Doctor: I tracked you down with this. This is my timey-wimey detector. Goes ding when there's stuff. Also it can boil an egg at thirty paces. *[Makes a face]* Whether you want it to or not, actually, so I've learned to stay away from hens; it's not pretty when they blow...

+

The Doctor: I'm a time traveller. Or I was, I'm stuck. In 1969.

Martha: *We're* stuck. All of space and time, he promised me, and now I've got a job in a shop, I've gotta support him!

+

[About the nature of time]

The Doctor: People don't understand time. It's not what you think it is.

Sally: Then what is it?

The Doctor: Complicated.

Sally: Tell me.

The Doctor: Very complicated.

Sally: I'm clever, and I'm listening, and don't patronize me because people have died and I'm not happy. Tell me.

Sally: How do you know what I'm going to say?

The Doctor: *[on video]* Look to the left.

Larry: "Look to the left"; that line's a real mystery. I think it's a political statement.

+

The Doctor: *[on video]* The Angels have the phone box.

Larry: "The Angels have the phone box". That's my favourite; I've got that on a t-shirt!

+

Sally: What do you mean "Angels"? You mean those statue things?

The Doctor: Creatures from another world.

Sally: But they're just statues.

The Doctor: Only when you see them.

Sally: What does that mean?

The Doctor: Lonely Assassins they used to be called. No one quite knows where they came from, but they're as old as the Universe, or very nearly, and they have survived this long because they have the most perfect defense system ever evolved. They're quantum-locked. They don't exist when they're being observed. The moment they are seen by any other living creature they freeze into rock. No choice, it's a fact of their biology. In the sight of any living thing they literally turn to stone. And you can't kill a stone. 'Course, a stone can't kill you either but... then you turn your head away. Then you *blink*, and oh yes it can!

Sally: *(to Larry, referring to a nearby Angel)* Don't take your eyes off that.

The Doctor: That's why they cover their eyes. They're not weeping, they can't risk looking at each other. Their greatest asset is their greatest curse. They can never be seen. Loneliest creatures in the Universe. And I'm sorry. I am very, very sorry - it's up to you now.

Sally: What am I supposed to do?

The Doctor: The blue box - it's my time machine. There is a world of time energy in there that they could feast on forever, but the damage they would do could switch off the sun. You have got to send it back to me.

Sally: How? *How?*!

The Doctor: And that's it, I'm afraid. There's no more from you on the transcript, that's the last I've got. I don't know what stopped you talking but I can guess. They're coming. The Angels are coming for you, but listen - your life could depend on this - don't blink. Don't even blink. Blink and you're *dead*. They are *fast*, faster than you could believe. DON'T turn your back, DON'T look away, and DON'T BLINK. *[beat]* Good luck.

+

The Doctor: *[to Sally, when she tries to remind him who she is]* Sorry, I've got a complex life. Things sometimes don't happen to me in the right order. Especially weddings. I'm awful with weddings. Especially my own.

+

The Doctor: Gotta dash, things happening. Well, four things. Well, four things and a lizard.



The TARDIS lands in Cardiff to refuel from the Rift. The Doctor states that this will only take twenty seconds (in contrast to his previous visit), and notices that the Rift was recently active. Captain Jack Harkness races towards the TARDIS, grabbing onto it during dematerialisation and causing the TARDIS to hurtle out of control to the end of the Universe.

After landing in the year 100 trillion on the planet Malcassairo, the Doctor theorises that he and Martha should leave, not even the Time Lords travelled so far into the future. However, he then breaks into a smile and in a rush of adrenalin runs outside. Martha follows and they find Jack unconscious nearby. Martha examines his body as the Doctor confesses he knows him. She claims that he is dead but suddenly he breathes in, showing himself to be very much alive.

He begins flirting with Martha and the Doctor scolds him. They give each other a somewhat frosty reception and Jack, after noting the Doctor's regeneration, confesses he has been following the Time Lord for some time. He then tells him that he has seen the list of the dead following the battle of Canary Warf some time ago, and asks if Rose, the Doctor's previous companion, is really gone. The Doctor explains that she is in fact safe, now living in a parallel universe, and the two embrace in their happiness, Martha somewhat less amused.

Elsewhere, the 'Human Hunt' continues and as the Doctor and his friends begin walking across the planet's surface Jack explains that after the events on the Game Station the last time he met the Doctor, he used his now broken Time Vortex Manipulator to return to Earth in 1869, living through the 20th Century until he found a version of the Doctor he could happily coincide with. The Doctor grows bored of the conversation and they move on, discovering a forgotten city built into the face of a canyon. They then encounter the hunt, and try to intervene.

Soon they are confronted by the savages, who stop advancing when Jack fires a gun into the air. The savage's prey tells the travellers they must make it to a nearby silo in order to reach safety, and they run to find it. They arrive with the savages hot on their tails. Safely within the complex they watch as the hunters move away, swearing to return. They are then taken inside and their arrival is reported to the Professor, who is jubilant at the arrival of a scientist.

Following a young boy who now works for those who run the silo, the Doctor admires the ability of humans to survive before finding a giant rocket concealed behind a locked door. The humans are not refugees; they are passengers awaiting their departure. The Professor arrives and rushes the Doctor to the laboratory; unaware that one of the savages has made their way into the complex. Jack and Martha introduce themselves to Chan Tho as the Doctor examines their work, a massive launch mechanism for the rocket that so far has failed to work. He tells a disheartened Professor that he has no idea how to make the machinery function correctly and then turns his attention to a shocked Martha.

Having looked inside Jack's backpack, she discovers a severed hand encased in a jar of liquid. The Doctor recognises it as his own and recalls how he lost it shortly after his regeneration. Jack explains that it was this that allowed him to trace his friend as the Doctor tells the Professor his species; a Time Lord.

The Professor then explains that the savages are outside are called the Future Kind, and it is feared that they are what the current humans will become if they do not reach Utopia; a planet from which a call to the humans came many years ago. The Professor, who is helping to transport his people there in the rocket, remembers the work of the Utopia Project some time



ago, aiming to find a way of allowing the human race to last beyond eternity, and now it appears they have succeeded. As the Doctor examines the mechanics in more detail the elderly man hears the drums again, stronger than before.

The Doctor realises that the rocket will not work, something the Professor is aware of but will not tell the others so as not to dishearten them; then he proceeds to reverse one of the components of the maze of machinery with his Sonic Screwdriver and suddenly the system roars to life.

Elsewhere in the complex the humans begin making their way to the rocket, as the Professor, the Doctor and Jack hurry about their work. Outside the TARDIS arrives on a truck and the sentries abandon their posts to go inside, the Future Kind still waiting and their spy still concealed inside. Martha and Chan Tho rush along corridors making preparations for the launch, Martha wishing luck to the small boy she and her friends first met when they arrived as he rushes to take his seat inside the rocket.

In the lab the Doctor compliments the Professor on his work and then realises that for the rocket to depart someone must stay behind to make sure the system is functioning. Yana claims he is too old for Utopia but the Time Lord insists he will make it after hearing that his ship has been recovered. Looking at an image of the ship via a communication screen the drums in the Professor's head begin beating again. Linking the TARDIS to the launch system the Doctor asks Yana what is wrong and he explains that all of his life the drums have sounded in his head. Elsewhere Martha talks to Chan Tho, who reveals she adores the Professor but he doesn't notice, a feeling Martha can relate to.

In a room beneath the rocket the final linkages are being made. The Professor explains that the room is flooded with radiation, and the levels inside must be kept steady. However, the Future Kind spy manages to sabotage the system and the levels rise, disintegrating the man inside. Jack tries to jumpstart the system by connecting two large live wires. The spy is killed and Jack falls to the floor from shock.

Martha tries to examine him but declares he is dead. The Doctor notes that they now need a man who cannot die to enter the room and make the linkages, and sure enough Jack reawakens, ready to help. As he prepares to enter the chamber Jack asks the Doctor how long he has known about his immortality, and the Time Lord declares that he has known ever since he ran away.



In the laboratory, Martha explains that she, the Doctor and Jack are travellers in time and space, using the TARDIS to move around. These words begin to echo around Professor Yana's head whilst below the rocket, the Doctor watches Jack continue to connect the couplings.

Discussing Jack's immortality the Doctor explains that as a Time Lord he fears such anomalies, a fixed point in time and space should never happen. Jack remembers his encounter with the Daleks (another word that reverberates in Yana's head) and the Doctor explains that Jack was made immortal by Rose, who used the power of the Time Vortex to resurrect him from death, only to let the process go too far. The Doctor asks Jack if he has ever wanted to die, but he is not sure. He thinks about the humans surviving at the end of time, and claims it inspires him.

In the laboratory Martha and Chan Tho notice the Professor's discomfort, and ask him what is wrong. He admits his confusion concerning the concept of actual time travel, and notes how he, as a person, has never been able to keep track of time. As an example he shows them a fob watch he carries that he claims is broken. Martha recognises the device as identical to one the Doctor once used to change his own biology, causing him to become human.

Yana insists that it is broken, remembering that he was found with it as a naked child discovered on the coast of a Silver Devastation. Martha then runs below level to the rocket, where Jack has finished making the connections. He and the Doctor then begin making the final preparations as their friend arrives, explaining that the Professor has a Chameleon Ark, just like the Doctor's.

Jack realises that it may mean the Doctor might not be the last Time Lord, but the Doctor is weary of discovering which one survived. Martha explains that Yana could not see the watch, as if fooled by a perception filter the Doctor placed on his device when becoming human. The Doctor asks if Yana can see the watch now, but Martha is not sure. As the voices continue to echo in his head the Professor opens the watch, and as the rocket takes off the Doctor seems



to sense an arrival, remembering the words the Face of Boe departed him with some time ago. "You. Are. Not. Alone."

A bright light from the watch engulfs the Professor and his manner appears to change. The Doctor makes sure that the rocket has taken off safely before rushing off, only for the Professor to lock them below level, as well as opening the external gates to allow the Future Kind inside the complex. As the creatures flood inside Chan Tho protests what her colleague is doing, and tearfully aims a gun at him. He looks at her in wonder and moves towards her holding one of the live wires.

The Doctor and his friends manage to open the locked door and flee toward the laboratory, the Future Kind close behind. Yana continues to turn on Chan Tho; angered that she never questioned him about the watch as Martha did. She apologises as he continues to approach her, claiming that his name is not the Professor, which was an invention that eventually caused him to forget who he really is: "I...am...the Master!" He lunges at her with the wire as the Doctor, Martha and Jack arrive at the door of the laboratory, finding it locked. The Master meanwhile removes a disk from a nearby computer screen, which he claims contains Utopia, another invention. He tries to sever the connection between the TARDIS and the launch system but is shot by the dying Chan Tho.

The Doctor opens the door and enters as the Professor stumbles into the ship, carrying the Doctor's severed hand with him. He used a deadlock seal to lock out the Doctor, who tries to reason with him whilst Martha and Jack try and hold back the Future Kind.

The Master curses being shot by an insect and a girl, but then realises that if the Doctor can have a young, strong body, so can he. He staggers to a halt, explosions of light filling the room



from his head and hands. His face warps and changes and he screams in agony, as the Doctor watches light pour from the TARDIS windows. Jack and Martha continue to struggle with the door as the Master, now a young slim man, runs manically about the console.

He opens a communication link and talks to the Doctor, his voice becoming recognisable to Martha. The Doctor begs him to stop and think but it falls on deaf ears. The Master begins to take off and although the Doctor zaps the TARDIS with the Sonic Screwdriver, causing sparks to fly from the console, the ship departs, leaving Jack and Martha still fighting to hold the door closed against the Future Kind and the Doctor standing alone.

CONTINUITY

- Martha inquires about the earthquake in Cardiff "a couple of years ago", and the Doctor claims "a bit of trouble with the Sliitheen". This refers to the events of the 2005 episode *Boom Town*. He also states that he was "a different man back then"; the episode took place during the Ninth Doctor's tenure.
- This episode contains clips from *The Parting of the Ways*, *The Christmas Invasion*, *Human Nature* and *Gridlock*. It also features dialogue from *The Daemons* spoken by Roger Delgado, the first actor to play the Master, and the trademark chuckle of Anthony Ainley, who portrayed the character during the 1980s.
- The Doctor previously claimed to be a "Doctor of Everything" in *Spearhead from Space* and described the human race as "indomitable" in *The Ark in Space*.
- Yana recalls that he was found as a child "on the coast of the Silver Devastation." The Silver Devastation was previously mentioned in the 2005 episode *The End of the World*, in which the steward of Platform One introduces the Face of Boe as "our friend from the Silver Devastation."
- Captain Jack was last seen at the end of the *Torchwood* episode *End of Days* looking off-screen while the familiar sound of the TARDIS is heard in the background. The *Torchwood* team find Jack gone, and the place in a mess. The Doctor notes that the Rift has been active recently; this was due to Abaddon escaping through the Rift in *End of Days*.
- Jack says that he used a Vortex Manipulator to travel back from the year 200,100. Vortex Manipulator technology was also used by the Family of Blood in *Human Nature* to track the Doctor through time.
- One of the items in Jack's backpack is the severed hand of the Doctor. This was first seen in *The Christmas Invasion*, when the hand was cut off by the Sycorax leader, and was a recurring background item on the *Torchwood* Three Hub set. This episode confirms that the hand is indeed the Doctor's.
- The Doctor informs Jack he knew Rose had brought him back to life ever since he left Satellite 5. The Doctor was shown to be aware of this in the *Children in Need* special.
- The Doctor speaks about Rose's actions in *The Parting of the Ways* as "the last act of the Time War".

- The last time that the Master appeared on screen he had possessed a human body. How he survived being sucked into the TARDIS's Eye of Harmony at the end of the 1996 *Doctor Who* television movie or how he reacquired Time Lord physiology is not explained in this episode.
- Derek Jacobi plays the fifth incarnation of the Master whom the Doctor has come across on screen, and John Simm is the sixth. At least one television pundit has speculated whether "Mr. Saxon" is an intentional anagram of "Master No. Six" or is perhaps "a big red herring".
- The episode marks the first time the Master has been shown undergoing regeneration; in previous episodes (*The Keeper of Traken*, the TV movie) the Master has been shown appropriating someone else's body, which is not the same as regeneration. This is the second episode to show a Time Lord other than the Doctor regenerating on screen, the first being the regeneration of K'anpo in *Planet of the Spiders* (the regeneration of Romana occurred off-camera).
- The Master often showed a penchant for synonymous and anagrammatical pseudonyms in the classic series, such as the name "Mr. Magister" in *The Dæmons*.
- The truth behind the existence of 'Utopia' and the fate of the humans seen in this episode is revealed in *Last of the Time Lords*.

PRODUCTION

- This is the first episode of the series to feature John Barrowman's name in the opening credits, and the first time three actors have been in the opening credits in the revived series.
- Music cues originally composed for *Torchwood* are heard in the background of this episode, notably a variation of the *Torchwood* theme tune played when Jack runs towards the TARDIS and a motif played when Jack lies dead having ridden on the TARDIS through the Vortex.
- This episode was not announced to be part one of a three-parter until the *Totally Doctor Who* episode the day before.

QUOTES

[The TARDIS materialises outside the Wales Millennium Centre]

Martha: Wait a minute... they had an earthquake in Cardiff a couple of years ago, was that you?

The Doctor: Bit of trouble with the Slitheen. Long time ago. Lifetimes -- I was a different man back then.

Captain Jack: *[outside and running towards the TARDIS]* Doctooor!

The Doctor: There we go, all powered up!

[He glances at the TARDIS' screen and sees Captain Jack running towards them. A look of shock and confusion flash across his face. He then pulls a lever and smiles as the TARDIS powers up. Captain Jack leaps through the air towards the TARDIS...]

+

[An explosion emits from the TARDIS controls]

Martha: Whoa! What's that?

[They rush to the screen. Doctor attempts to drive the TARDIS with his foot while feverishly pressing buttons. Another explosion forces them to duck]

The Doctor: We're accelerating...into the future... the year one billion, five billion... four trillion... fifty trillion!?! Wait, the year *one hundred trillion!*?!? But that's impossible!

Martha: Why, what happens then?

The Doctor: *[A look of disbelief on his face]* We're going to the end of the universe...

+

The Doctor: Well, we've landed.

Martha: So, what's out there?

The Doctor: I don't know.

Martha: Ha, say that again, that's rare.

The Doctor: Not even the Time Lords came this far. We should leave. We should go. We should really, really... go...

[He grins to Martha and they run outside]

+

The Doctor: *[to the dead Jack]* Hello again -- oh, I'm sorry.

Martha: Here we are. *[She pushes The Doctor and runs to Jack]* Out of the way! *[After crouching beside him]* It's a bit odd though, not very hundred trillion. That coat looks more like World War II...

The Doctor: I think he came with us.

Martha: How d'you mean, from Earth?

The Doctor: Must have been clinging to the outside of the TARDIS, all the way through the Vortex, *Well*, that's very him...

+

Captain Jack: *[to Martha]* Captain Jack Harkness and who are you?

Martha: Martha Jones.

Captain Jack: Nice to meet you, Martha Jones.

The Doctor: Oh, don't start!

+

Captain Jack: *[tentatively]* Doctor.

The Doctor: Captain.

Captain Jack: Good to see you.

The Doctor: And you. Same as ever, although... have you had work done?

Captain Jack: *You* can talk.

+

The Doctor: How did you know this was me?

Captain Jack: The police box kinda gives it away.

+

Captain Jack: So there I was, stranded in the year two-hundred-one-hundred, ankle deep in Dalek dust, he goes off without me. But I had this *(taps his wrist strap)* I used to be a Time Agent, it's called a Vortex Manipulator. *He's* not the only one who can time travel—

The Doctor: Excuse me, *that's* not time travel. It's like, I've got a sports car, you've got a Space Hopper.

Martha: Oh, boys and their toys.

Captain Jack: All right, so I bounced. I thought, twenty-first century, that's the best place to find the Doctor. Except I got it a little bit wrong, arrived in 1869, and this thing burnt out, so it was useless—

The Doctor: Told you!

Captain Jack: Then I had to live through the entire twentieth century, waiting to find the version of you that would coincide with me.

Martha: But that makes you more than a hundred years old.

Captain Jack: And looking good, don't you think? So, I went to the Time Rift, 'cause I knew you'd come back to refuel, until finally, I get a signal on this thing *[he indicates his rucksack]* detecting you... and here we are!

+

Martha: But the thing is, why'd you leave him behind, Doctor?

The Doctor: *[dismissively]* I was busy.

Martha: Is that what happens though, seriously? You just get bored of us one day and disappear?

Captain Jack: Not if you're blonde.

Martha: *[sarcastically]* Oh, she was blonde! Oh, what a surprise!

The Doctor: *[spinning around, irritated]* You two, we're at the end of the universe. Okay?! Right at the edge of knowledge itself! And you're busy... blogging!!

+

[The Doctor, Martha and Captain Jack are running headlong down a hill to help a human escape a Futurekind "hunt"]

Captain Jack: Oh, I missed this!

+

The Doctor: I've got a ship nearby, it's safe. It's not far, it's over there...

[He looks behind to where a pack of Futurekind are charging towards him]

The Doctor: Maybe not...

Padra: We're close to the Silo. If we can get to the Silo, then we're safe!

The Doctor: *[looking at the others]* Silo?

Captain Jack: Silo!

Martha: Silo for me!

+

Captain Jack: *[to a refugee]* Captain Jack Harkness. And *who* are you?

The Doctor: *[warningly]* Stop it.

+

[Speaking on human evolution and the refugees]

The Doctor: You evolved into gaseous clouds, spent a few million years as downloads, but you always come back to the same basic shape.

+

Professor Yana: *[looking from Jack to the Doctor]* Uh.. The Doctor?

The Doctor: That's me.

Professor Yana: Oh, good, good! Good! *[he grabs the Doctor's hand and leads him away]* Good! Good! Good, good, good, good, good! Good!!

The Doctor: *[glancing back at Martha and Jack]* It's good apparently...

+

Professor Yana: Might I ask, what species are you?

The Doctor: Time Lord. Last of.

[Blank faces from the Professor and Chantho]

The Doctor: Heard of them? Legend or anything?

[The professor shrugs]

The Doctor: Not even a myth? Blimey, the end of the universe is a bit humbling.

+

The Professor: Oh, every human being's heard of Utopia. Where have you been?

The Doctor: Bit of a hermit.

The Professor: *[skeptically]* A hermit... with uh, friends?

The Doctor: Hermits United. We meet up every ten years and swap stories about caves. It's good fun. For a hermit.

+

The Professor: The call came from across the stars, over and over again: "Come to Utopia."

+

The Doctor: This new science is way beyond me, but all the same a "Boost Reversal Circuit" in any time frame *must* be... a circuit which reverses the boost. So, I wonder what would happen if I did *[He pulls out his sonic screwdriver]* this...

[He flips a switch and all the machines light up]

Chantho: *Chan*-its working-*tho*!

Professor Yana: But how did you do that?!

The Doctor: Oh, we've been chatting away I forgot to tell you... *[grins]* I'm brilliant!

+

The Doctor: *[at the Professor's machines]* This is, this is magnificent, and I don't often say that because, well, because I'm me.

+

[Captian Jack has just died of electrocution. Martha is attempting to give him mouth to mouth]

The Doctor: Martha, leave him.

Martha: *[being pulled up]* You've got to let me try...

The Doctor: Come on, come on. Just listen to me, now leave him alone. *[To Professor Yana]* It strikes me, Professor, that you've got a room that no one can enter without dying. Is that correct?

Professor Yana: Yes.

The Doctor: Well...

[Captain Jack suddenly comes back to life with a gasp]

The Doctor: ...I think I've got just the man.

Captain Jack: *[Lying on the floor]* Was someone kissing me?

+

[Jack prepares to enter a deadly radiation filled room]

The Doctor: Whoa, what are you taking your clothes off for?

Captain Jack: I'm goin' in!

The Doctor: By the looks of it, I'd say the Stet radiation doesn't affect clothes, only flesh.

Captain Jack: Well, I'll look good though.

+

Martha: The Doctor sort of travels through time and space and picks us up. God, I make us sound like stray dogs. Maybe we are.

Captain Jack: I'm the man who can never die, and all that time, you knew.

The Doctor: That's why I left you behind. It's not easy, just, just looking at you, Jack, 'cause you're wrong.

Captain Jack: Thanks.

+

The Doctor: You are, I can't help it. I'm a Time Lord, it's instinct. It's in my guts. You're a fixed point in time and space, you're a *fact*. That's never meant to happen. Even the TARDIS reacted against you, tried to shake you off. Flew all the way to the end of the universe just to get rid of you.

Captain Jack: So, what you're saying is that you're prejudiced?

The Doctor: I never thought of it like that.

Captain Jack: *[smiling]* Shame on you.

The Doctor: Yeah.

+

The Doctor: Rose... she came back, opened the heart of the TARDIS and absorbed the Time Vortex itself. No one's ever meant to have that power. If a Time Lord did that, he'd become a god, a vengeful god. But she was human. Everything she did was so human. She brought you back to life. But she couldn't control it, she brought you back forever. Still that's something though. The final act of the Time War was life.

Captain Jack: Can she change me back?

The Doctor: I took the power out of her. She's gone, Jack. She's not just living on a parallel world, she's trapped there. The walls have closed.

Captain Jack: I'm sorry.

The Doctor: Yep.

+

The Doctor: Do you want to die?

Captain Jack: *[Trying to turn the cylinder]* Oh, this one's a little stuck.

The Doctor: Jack.

Captain Jack: *[Pause]* I thought I did. I dunno.

+

The Doctor: You might be out there somewhere.

Captain Jack: I could go meet myself.

The Doctor: Well, it's the only man you're ever going to be happy with.

Captain Jack: This new regeneration... it's kinda cheeky.

+

Martha: Doctor, it's the Professor. He's got this watch, this fob watch that's the same as yours. Same writing, same everything.

The Doctor: *[looking terrified]* Don't be ridiculous.

Martha: I asked him, he said he's had it his whole life.

Captain Jack: So, he's got the same watch.

Martha: But it's not a watch, it's a thing, a chameleon thing.

The Doctor: No, no, no, it's this thing, this device, it re-writes biology. Changes a Time Lord into a human. *[Jack looks up]*

Martha: And it's the *same* watch!

The Doctor: *[desperately]* It *can't* be.

Martha: *[talking about the fact there may be another Time Lord]* But that's brilliant, isn't it?

The Doctor: *[fiddling with buttons]* It is, of course it is, but depends which one. Brilliant, fantastic, yeah. But they *died*, the Time Lords, all of them, they died!

Captain Jack: Not if he was human...

The Doctor: *[suddenly turning to Martha, intense]* What did he say, Martha? *What did he say?!*

Martha: *[taken aback]* He looked at the watch like he could hardly see it, like that perception filter thing...

The Doctor: And what about now? Can he see it now?

+

The Professor's watch: The drums, the drums, the drums, the never-ending drumbeat. Open me, you human fool. Open the light and summon me, receive my majesty!

+

Martha: Think what the Face of Boe said -- his dying words. He said...

[The rocket launches. Concurrently, Yana opens the watch, while the Doctor has a look of horror on his face]

Face of Boe: You. *[screen shows "Y"]* Are. *["A"]* Not. *["N"]* Alone. *["A"]*

[As the screen blinks the name "YANA", in flashback the Face of Boe dies]

+

Professor Yana: Did you never think, all those years standing beside me, to ask about that watch? Never? Did you never once think — not ever — that you could set me free?!

Chantho: *Chan-*I'm sorry-*tho!* *Chan-*I'm so sorry...

Professor Yana: You, with your *chan* and your *tho* driving me *insane!*

Chantho: *Chan-*Professor, please--

Professor Yana: *THAT IS NOT MY NAME!* "The Professor" was an invention. So perfect a disguise, that I forgot who I am.

Chantho: *Chan-*Then who are you-*tho?*

The Master: *[whispered]* I... am... *The Master.*

[He kills her]

+

[The Master has locked The Doctor out of the TARDIS]

The Doctor: I'm begging you, everything's changed! It's only the two of us, we're the only ones left! Just let me in!

The Master: *[To himself]* Killed by an insect. A girl. How inappropriate. Still! If the Doctor can be young, and strong, then so can I. The Master... reborn!

[The Master regenerates]

+

The Master: *[freshly-regenerated and brimming with energy]* Now then, Doctor! Ooh, new voice!

[low voice] Hello, *[high voice]* hello, *[low voice]* hello. *[Normal]* Anyway. Why don't we stop and have a nice little chat while I tell you all my plans and you can work out a way to stop me, I *don't* think!

[The Doctor looks horrified]

Martha: Hold on, I know that voice!

The Doctor: I'm asking you really, properly, just stop! Just think!

The Master: Use my name.

The Doctor: *Master...* *[quietly]* I'm sorry.

The Master: Tough!

[The Master attempts to dematerialise the TARDIS; the Doctor uses the sonic screwdriver to stop him]

The Master: Oh no you don't!

[The Master overrides the Doctor's efforts]

The Master: End of the universe! Have fun! Bye bye!

[The TARDIS dematerialises leaving The Doctor, Jack, and Martha trapped on their own with the Futurekind closing in...]



The Doctor, Martha, and Jack materialise in a London alleyway, having used Jack's Vortex Manipulator, repaired by the Doctor, to escape the Futurekind in the year 100 trillion. Seeing "Vote Saxon" posters everywhere, and Saxon himself on a giant TV screen, the Doctor and Martha realise that the new Prime Minister, the mysterious "Mr Saxon", is the Master.

In 10 Downing Street, the Master speaks briefly with Tish Jones, who is unsure of her duties in her new job there. Next he enters the newly rebuilt cabinet room. After calling the cabinet members traitors, because they abandoned their parties to join his electoral bandwagon, he puts on a gas mask and activates jets of poisonous gas. As the cabinet collapses, the Master beats his hand on the table, drumming out a four-beat rhythm.

Journalist Vivien Rook obtains an interview with Master's wife, Lucy Saxon, as a pretext to warn Lucy that "Saxon" did not exist eighteen months ago — his entire life before that is a fabrication. Mrs Saxon turns to the Master, who is now standing by the door. He confirms that Saxon doesn't exist, and then introduces his "friends", four floating, metallic spheres, which materialise and kill Vivien. The Master promises his wife that "everything will end tomorrow". Meanwhile, the Doctor, Martha and Jack have gone to Martha's flat to find out more about the Master's "Saxon" persona. Part of his apparently varied history is the Archangel network, a mobile phone network which Saxon was in charge of launching. The Master then makes a televised announcement about the Toclafane, the spheres seen earlier, saying that first contact will take place the following morning. The Doctor is surprised; the name Toclafane is that of a Gallifreyan fairytale villain, not a real alien race. As the Master makes his speech, the Doctor discovers a bomb on the back of Martha's TV. They make it outside just as her flat explodes.

Martha rings up her mum to check on her; Francine asks Martha to come to her house, claiming that she plans to get back together with Clive. She passes the phone to Clive, who tries to warn Martha away; however, the "sinister woman" is listening and orders police to arrest the entire Jones family. Martha hurriedly drives to the scene with the Doctor and Jack. On the way she phones Tish in Downing Street, just as Tish is dragged away by guards. Martha arrives at Francine's house, but the police open fire on her car and she is forced to drive away.

As the Doctor, Jack, and Martha abandon the car, Martha phones Leo to warn him, and is relieved to learn that he is in Brighton. Saxon interrupts the conversation and the Doctor takes the phone. He tells the Master about the Time War and how it ended. The Master reveals that he was resurrected by the Time Lords in order to fight in the war, but ran away in fear. The Doctor asks him to leave the Earth but Saxon claims it is too late, and talks of the drumming inside his head, the constant drumming he can hear everywhere, the same beat the Doctor heard in the street and in Martha's flat. The Doctor demands to know what Saxon has done, but receives no response, instead watching a television in a shop window as it claims that he and his friends have been labelled public menaces. On Saxon's orders they run, realising that the Master has taken control of everything.

As the world's media report the news of first contact, the Master watches a different programme; the Telebubbies. He marvels at what he views as a masterful piece of evolution, as one of the Toclafane appears in the room. The Master confirms it will reach critical mass at 8:02 AM, two minutes after first contact. The Toclafane warns of an impending "terrible darkness" and suggests that they flee, but the Master merely reminds it of its deadline.

As they hide in an abandoned building, the Doctor gives Martha and Jack some insight into the Master's background, explaining that Time Lords on Gallifrey stare into the time vortex at the age of eight: some are inspired, some run away, and some are driven mad. The Doctor ran and never stopped, but he believes the latter happened to the Master. After Jack receives a posthumous message from Vivien Rook to Torchwood about the Archangel network, the Doctor discovers that the Master is transmitting a mysterious four-beat rhythm that subliminally



persuaded people to vote for him, which also kept the Doctor from previously detecting the Master. The Doctor then adds a perception filter to the TARDIS keys, allowing the trio to move about unnoticed.

While the TARDIS crew look on, US President Arthur Winters arrives in Air Force One. He tells the Master that UNIT now controls the operation. Citing a 1968 United Nations protocol, Winters insists on moving first contact to the neutral ground of the UNIT aircraft carrier *Valiant* and conducting the meeting himself. The Master brings Martha's family along, and the Doctor and friends follow using Jack's Vortex Manipulator. Onboard the *Valiant*, they find the TARDIS, its cloister bell ringing and the interior glowing an ominous red. It has been "cannibalised" by the Master into a paradox machine, set to go off at 8:02 AM. The trio head for the room where first contact is being made. The Doctor has a plan: if he can get his TARDIS key around the Master's neck, everyone will see him for what he really is.

When first contact begins, the Toclafane arrive, and President Winters introduces himself. However, the creatures are unsatisfied and demand to see the Master. Saxon then chooses his moment and takes the floor, taking control and ordering the Toclafane to kill the President. They do so and the Doctor makes a run to attack, only to be caught by Saxon's guards. Revealing that the perception filter doesn't work on him, the Master looks on at Martha and Jack, who runs to attack him only to be shot down by the Time Lord's Laser Screwdriver.

The Doctor begs him to calm down and offers to help stop the drumming sound in his head. However the Master has other ideas, and asks the Doctor to recall the experiments of Professor Lazarus, who managed to alter the aging process. He explains that the technology is now held within his Laser Screwdriver, and with the Doctor's biological pattern obtained from his severed hand, the Master can now manipulate the process to his own will.



He aims the device at the Doctor and fires, causing him to writhe in agony. As the torture progresses Jack hands Martha his Vortex Manipulator to teleport herself to safety, before watching as the Doctor falls to the floor, and old man. As the Jones family are brought on deck he demands to know what the Toclafane are but the Master He refuses to reveal it's true identity to the aged Doctor, saying that the revelation would break the Doctor's hearts.

The Toclafane ask if the machine is ready and after announcing to the nearby television camera that the end of the world is about to follow, the Master finally declares "Here come the drums!" and as the TARDIS roars to life the sky above the *Valiant* tears open. Six billion Toclafane descend on the Earth, entering every home and building they can find. Upon the orders of the Master they wipe out one tenth of the population, and as the screams and cries for help ring through the communications system of the ship, Martha looks around in dismay.



She leans close to the Doctor, who whispers something in her ear, and after glancing from her family, to the Doctor, to Jack, she tearfully activates the Vortex Manipulator, teleporting away from the Valiant and back down to Earth. She arrives on a hillside outside London and watches as the Toclafane swarm into the city, setting it alight. She snarls she will come back and then runs off into the distance, whilst high

above her the Master and his wife look down on "his new dominion", with the aged Doctor between them, forced to confront his failure to stop the Master.

CONTINUITY

- The Time Lord homeworld, Gallifrey, appears in this episode in a flashback sequence. This is the first televised depiction of Gallifrey since *The Five Doctors* and shows the Time Lord citadel, a conglomeration of buildings protected within a vast transparent dome. The planet's orange skies are consistent with descriptions going back to the sixties era and last seen in *The Invasion of Time*. The citadel and surrounding landscape also match the Doctor's description of them in *Gridlock*.
- The first televised black Time Lord appears during this Gallifrey flashback, although a black Time Lord appeared in the BBC *Eight Doctor Adventures* novel *The Shadows of Avalon* by Paul Cornell, and Time Lord founder Rassilon was portrayed in several audio plays by black actor Don Warrington.
- Whilst the boy Master wears a black-and-white outfit like those worn by the first Time Lords seen on screen, in *The War Games* in 1969, the adult Time Lords are depicted dressed in the ceremonial robes first seen in *The Deadly Assassin* in 1976.
- The seal of Rassilon — the equally well-established Gallifreyan symbol employed by Acheson (originally in the non-Time Lord-related *Revenge of the Cybermen*) — appears here for the first time since its prominent use in the television movie.
- In *Utopia*, Professor Yana refers to a lifelong "sound of drums", which only he can hear. In this episode, the Master tells the Doctor that he is still distressed by the never-ending sound. The narrative in the trailer for the concluding part of this story, *Last of the Time Lords*, suggests that the Master has heard the sound calling him to war ever since he first looked into the Time Vortex as a young child on Gallifrey.
- As previously in the Jon Pertwee era, the Doctor admits that he and the Master were initially friends, and their attendance of the Time Lord Academy is referenced — young Gallifreyans, it is explained, are inducted at the age of eight. It is also strongly implied that this initiation, which involves looking into the Vortex, drove the Master insane.
- The Master reveals that the Time Lords "resurrected" him to fight for them in the Time War — in his last televised appearance (in the *Doctor Who* television movie), he was sucked into the Eye of Harmony. Instead of standing and fighting in the Time War, however, the Master admits that he fled in terror before the conclusion of the war, after the "Dalek Emperor took control of the Cruciform". He hid himself at the heat death of the universe (where no Time Lord had ever ventured) in human form. He learns of the destruction of Gallifrey and the Daleks from the Doctor and wishes to know how the Doctor felt, personally destroying two ancient civilisations.

- When talking to the world's press cameras towards the end of the episode, the Master begins his speech "Peoples of the Earth, please attend carefully." This paraphrases part of a speech he gave in episode four of *Logopolis* (1981), which began "Peoples of the Universe, please attend carefully."
- The Master refers to his wife, Lucy Saxon, as his "companion", a title regularly assumed by the travelling partners of the Doctor. This "companion" relationship, however, seems to be a fully romantic one, unlike those of the Doctor. The Master was previously seen to seduce a woman for his own ends in *The Time Monster*.
- The Master is shown enjoying an episode of *Teletubbies*, continuing a fascination with children's television first seen in *The Sea Devils*, when he was shown watching *The Clangers*. He wryly analyses both series' characters under the conceit that they are genuine species.
- Martha jokes that the Master might have been revealed as the Doctor's "secret brother or something". The Master's final line in *Planet of Fire*, before his apparent immolation, is "Would you show no mercy to your own...?" followed by a final scream, originally intended to imply the connection. The Doctor's reply of "You've been watching too much TV" neither confirms nor denies the theory.
- Saxon is not a member of any political party, although he became Minister of Defence in the administration following the downfall of Harriet Jones. The Harold Saxon site states that "leaders of all three major parties — and even some Scottish Nationalists — defected to his banner of unity".
- Jack and the Master refer to Jack's colleagues at Torchwood in Cardiff. The Master says he has sent them on a "wild goose chase" to the Himalayas, thus preventing Jack from contacting or requesting help from them.
- The Doctor and Jack talk about the events at the Battle of Canary Wharf as seen in *Army of Ghosts* and *Doomsday*. The Doctor is still extremely wary of Torchwood; Jack insists that under his leadership it was rebuilt in honor of the Doctor rather than opposing him.
- Music cues composed for *Torchwood* are used when Jack reveals to the Doctor that he works for them.
- The Master offers Lucy Saxon a jelly baby and enjoys one himself; the confection is most associated with the Fourth Doctor.
- Vivien Rook refers to the fall of Harriet Jones, who first appeared as an MP in *Aliens of London* before being elected Prime Minister by the time of *The Christmas Invasion*. Although that episode hinted at her downfall due to the Doctor's intervention, this episode confirms her defeat as well as this event being the beginning of Saxon's rise to power.
- In his first cabinet session the Master refers to the reconstruction of the Cabinet Rooms and Downing Street, which were destroyed at the climax of *World War Three*.
- Clips from *Aliens of London*, *Army of Ghosts*, *Doomsday*, *The Runaway Bride*, *The Lazarus Experiment*, and *Utopia* are used throughout the episode.
- Martha's television is branded Magpie Electricals — this company originally rented and sold televisions manufactured by other companies in the 1950s, as seen in *The Idiot's Lantern*.
- The Master reveals that he was responsible for Tish getting the job working for Professor Lazarus — whose work he was funding — in *The Lazarus Experiment*, hoping to trap the Doctor and Martha. He has since incorporated the genetic manipulation technology into his new laser screwdriver.
- The Doctor has previously been prematurely aged in both *The Leisure Hive* and *The Daleks' Master Plan*.
- The Doctor tells the Master that the Daleks are "more or less" dead, referring to the mass annihilation of the species, of which only Dalek Caan is known to be still alive.

- A close-up of Martha's mobile phone in 42 shows the Archangel network logo when the Doctor upgrades it. The logo appears several times in this episode, in Vivien Rook's message to Torchwood, on Martha's laptop when Mr Saxon is about to make the announcement about the Toclafane, and on the back of the Master's laptop computer in the Cabinet room.
- This is the first episode in which it is explicitly established that the TARDIS' anachronistic nature goes largely unnoticed in part due to its "perception filter". This was previously hinted by *Torchwood* episode *Everything Changes*, where it was explained that this property of the TARDIS had been welded to a pavement slab. The second use of the term was in *Human Nature*, where the Doctor noted that his TARDIS could place one on his fob watch.

PRODUCTION

- This episode, along with *Utopia* and *Last of the Time Lords*, constitute the first three-part story in the revived series of *Doctor Who*.
- This is the first instance in the revived series of a multi-episode story not starting a later episode with a montage of clips from the previous episode.
- The episode was advertised on BBC television with a spoof party political broadcast, featuring testimonials from celebrities Sharon Osbourne, McFly and Ann Widdecombe showing their support for Mr Saxon. Also during the broadcast, drums can be heard. There is also a different trailer that showed still shots of the Doctor, Martha Jones and Captain Jack over the top of which Mr Saxon's speech, in which he says "... what this country really needs, right now, is a doctor", can be heard and at the end there is a small clip of him showing his trademark smile. The celebrity appearances in the episode itself differ from those in the trailer, most noticeably that of Ann Widdecombe who appears alone in the trailer but alongside 'Mr Saxon' in the episode.
- The BBC created two fictional websites in connection with these episodes, Vote Saxon and <http://www.haroldsaxon.co.uk>. The latter site replicates the video and web pages seen by the characters in *The Sound of Drums*.

OUTSIDE REFERENCES

- "Voodoo Child" by Rogue Traders is played diegetically within this episode. The song, from the album *Here Come the Drums*, has the phrases "the sound of drums" and "here come the drums" in its lyrics.
- The drumming motif used several times in the story bears similarities to the opening beats of the *Doctor Who* theme tune.
- As in many previous episodes of the revived series, the Doctor is seen watching BBC News 24. However, unlike previous occasions when the channel was clearly named as BBC News 24, this time the channel is simply captioned on screen as "News 24" and the logo consists of an "N" inside the BBC News globe. This is actually the logo for the Welsh language news programme Newyddion, which is also produced by BBC Wales and whose studio is used for this segment of the episode.
- The Master's final speech to the aged Doctor quotes phrases and words from the King James Version of the Bible (eg "thought it good" from 1 Thessalonians 3:1, Daniel 4:2, and the Prologue to Ecclesiasticus; "it came to pass" from Luke 2:1, among others), and generally parodies it by using what in modern speech would be archaisms (e.g. "dominion", "fell" and "was no more").

- Writing in the episode's BBC Fact File, Peter Ware observes that the Master's introduction of the Jones family as having come "all the way from prison" is similar to the style used in the TV show *This Is Your Life*.

QUOTES

[Upon arriving on Earth]

Captain Jack: Still, at least we made it. Earth, twenty-first century by the looks of it. Talk about lucky.

The Doctor: That wasn't luck. That was me.

+

The Doctor: That's him... he's Prime Minister. The Master is Prime Minister of Great Britain.

[On TV, "Saxon" kisses a woman]

The Doctor: The Master and his wife!

+

Mr Saxon: A glorious day! Downing Street rebuilt. The cabinet in session. Let the work of government begin.

[Saxon throws dossiers in the air. The cabinet appear unimpressed.]

Mr Saxon: Oh go on, crack a smile. It's funny, isn't it? Albert? Funny? No? A little bit?

Albert Dumfries, MP: Very funny, sir. But if we could get down to business, there is the matter of policy, of which we have very little.

Mr Saxon: No no no no no. Before we start all that, I just wanted to say: thank you. Thank you, one and all, you ugly, fat-faced bunch of wet, snivelling *traitors*.

Albert: Yes, quite. Very funny, but I think--

Mr Saxon: No. No. That wasn't funny. You see, I'm not making myself very clear. Funny is like this. *[exaggerates a grin.]* Not funny is like this. *[exaggerates a frown.]* And right now, I'm not like *[grins again.]*, I'm like *[frowns again.]*, because you are traitors. Yes, *you are!* As soon as you saw the votes swinging *my way*, you abandoned your parties and jumped on the Saxon bandwagon. So, *this* is your reward.

[Saxon dons gas mask.]

Albert: Excuse me, Prime Minister, but do you mind my asking, what is that?

Mr Saxon: *[muffled.]* It's a gas mask.

Albert: I beg your pardon?

Mr Saxon: *[lifting gas mask up.]* It's a gas mask. *[smiles pleasantly, chuckles and replaces it on his face.]*

Albert: Yes, but why are you wearing it?

Mr Saxon: *[muffled.]* Well, because of the gas.

Albert: I'm sorry?

Mr Saxon: *[lifts it again.]* Because of the gas.

Albert: What gas?!?

Mr Saxon: *[leans back.] [muffled.]* This gas.

[Speakers pop-up and release gas into the room.]

Albert: *[spluttering.]* You're insane!!

[Saxon grins and gives a double thumbs up]

[Albert dies, followed by the rest of the Cabinet. Saxon drums out a count of four on the table.]

Female Toclafane: *[on TV.]* People of the earth, we come in peace. We bring great gifts. We bring technology and wisdom and protection, and all we ask in return is your friendship.

Mr Saxon: Awww, sweet. And this species has identified itself: they are called the Toclafane.

The Doctor: *[indignantly]* What?!

+

The Master: I am the Master.

[Four Toclafane teleport in around him]

The Master: And these... are my friends.

+

Captain Jack: *[About Mr Saxon.]* Former Minister of Defence, first came to prominence when he shot down the Racnoss on Christmas Eve. *[knowing smile towards the Doctor.]* Nice work, by the way.

The Doctor: Oh, thanks.

+

Martha: I was going to vote for him.

The Doctor: *[surprised.]* Really?

Martha: Well, it was before I'd even met you. I liked him.

Captain Jack: Me too.

The Doctor: Why'd you say that?

[Beat.]

The Doctor: What was his policy? What did he stand for?

Martha: I dunno, he always sounded... good. *[She begins subconsciously tapping]* Like you could trust him. Just nice. He spoke about... I can't really remember, but it was good. Just the sound of his voice.

+

Martha: We've got to help them!

The Doctor: That's exactly what they want. It's a trap!

Martha: *[snarling.]* I *don't* care!

+

Mr Saxon/The Master: Doctor.

The Doctor: Master.

The Master: I like it when you use my name.

The Doctor: You chose it. Psychiatrist's field day.

The Master: As you chose yours. The man who makes people better; how sanctimonious is that?

+

The Doctor: So... Prime Minister, then.

The Master: *[like an old school friend.]* I *know!* It's good, isn't it?

The Doctor: Who are those creatures? Cause there's no such thing as the Toclafane. That's just a made up name, like the Bogeyman.

The Master: Do you remember all those fairy tales about the Toclafane when we were kids? Back home... Where is it, Doctor?

The Doctor: Gone.

The Master: How can Gallifrey be *gone*?

The Doctor: It burnt.

The Master: And the Time Lords?

The Doctor: Dead. *[beat.]* And the Daleks, more or less. What happened to you?

The Master: The Time Lords only resurrected me because they knew I'd be the *perfect* warrior for a Time War. I was there when the Dalek Emperor took control of the Cruciform. I saw it. I ran. I ran so far. Made myself human so they would never find me, because I was so *scared*.

The Doctor: I know.

The Master: *[about the Time Lords' death.]* All of them? But not you, which must mean...

The Doctor: I was the only one who could end it. And I tried, I did; I tried everything.

The Master: What did it feel like, though? Two almighty civilizations, burning. Oh, tell me, how did that feel?

The Doctor: Stop it.

The Master: You must have been like a god.

The Doctor: I've been alone ever since. But not anymore. Don't you see, all we've got is each other.

The Master: Are you asking me out on a date?

+

The Master: The drumming. Can't you hear it? I thought it would stop, but it never does. Never ever stops. Inside my head. The drumming, Doctor, the constant *drumming*.

The Doctor: I could help you. Please, let me help.

The Master: It's everywhere. Listen, listen, listen! Here come the drums... here come... *the drums*.

+

The Master: Oh, look! You're on TV!

The Doctor: Stop it! Answer me!

The Master: *[jovially.]* No, *really!* You're on telly! You and your little band. Which, by the way, is ticking every demographic box, so congratulations on that. Look, there you are! *[He chuckles as the TV news claims that the Doctor, Martha and Jack are terrorists.]* You're public enemy numbers one, two, and three.

[The Doctor uses his sonic screwdriver to destroy a CCTV camera through which Mr Saxon was watching them.]

The Master: Oh! You public menace!

+

The Master: *[into phone.]* Better start running. Go on, run!

The Doctor: He's got control of everything.

The Master: What do we do?

Captian Jack: We've got nowhere to go.

Martha: Doctor, *what do we do?*

The Master: Run, Doctor! Run for your life.

The Doctor: We run.

The Master: I said "*run*"!!

+

Captain Jack: So, Doctor, who is he? How come the ancient society of Time Lords created a psychopath?

Martha: And what is he to you, like some sort of colleague or..?

The Doctor: Friend at first.

Martha: Thought you were going to say he was your secret brother or something.

[Pause. Jack looks at the Doctor with shock and interest. The Doctor looks up from his chips with a mildly surprised look.]

The Doctor: You've been watching too much TV.

+

Captain Jack: But all the legends of Gallifrey made it sound so perfect.

The Doctor: Well, perfect to look at, maybe. And it was, it was beautiful. They used to call it the Shining World of the Seven Systems. And on the continent of Wild Endeavour, in the mountains of Solace and Solitude, there stood the Citadel of the Time Lords. The oldest and most mighty race in the universe. Looking down on the galaxies below, sworn never to interfere, only to watch. Children of Gallifrey were taken from their families at the age of eight to enter the Academy. Some say that's where it all began, when he was a child. That's when the Master saw eternity. As a novice, he was taken for initiation. He stood in front of the Untempered Schism. It's a gap in the fabric of reality through which could be seen the whole of the vortex. We stand there, eight years old, staring at the *raw power of time and space*, just a child. Some would be inspired. Some would run away. And some would go mad. *[beat.]* Oh, I dunno.

Martha: What about you?

The Doctor: Oh, the ones that ran away! I never stopped.

+

Captain Jack: Since we're telling stories, there's something I haven't told you.

[He brings up the Torchwood files on Martha's laptop]

The Doctor: You work for Torchwood?

Captain Jack: I swear to you, it's different, it's changed. There's only a half-dozen of us now—

The Doctor: *[venomously]* Everything Torchwood did, and you're *part* of it?

Captain Jack: The old regime was destroyed at Canary Wharf. I rebuilt it, I changed it, and when I did that, I did it for you, in your honour.

+

[Explaining the perception filter on the TARDIS keys.]

The Doctor: *[grinning, seemingly ignorant.]* Oh! I know what it's like. It's like when you fancy someone and they don't even know you exist. That's what it's like. *[he runs off.]* Come on!

[Martha looks despairingly after him, then glances at Jack.]

Captain Jack: You too, huh?

+

The Doctor: Don't run. Don't shout, just keep your voice down. Draw attention to yourself and the spell is broken. Just keep to the shadows.

Captain Jack: Like ghosts.

The Doctor: Yeah, that's what we are. Ghosts.

+

Captain Jack: What do you say I use this perception filter to sneak up behind him and just break his neck?

The Doctor: Now *that* sounds like Torchwood.

Captain Jack: Still a good plan.

The Doctor: He's a Time Lord, which makes him my responsibility. I'm not here to kill him. I'm here to save him.

+

[After the American president and UNIT take charge of the Toclafane first contact.]

Mr Saxon: Anything I can do? I could make the tea, or isn't that American enough? I dunno, I could make grits. What are grits anyway?

+

[Upon entering the TARDIS and finding it changed.]

Martha: What's he done, though? Sounds like it's sick.

The Doctor: It can't be. No, no, no, no, no, no. It can't be!

Martha: Doctor, what is it?

The Doctor: He's cannibalized the TARDIS.

Captain Jack: Is this what I think it is?

The Doctor: It's a Paradox Machine.

Martha: What's it for, what's a Paradox Machine do?

Captain Jack: More important, can you stop it?

The Doctor: Not until I know what it's doing. Touch the wrong bit and you blow up the solar system.

Martha: Then we've got to get to the Master.

Captain Jack: Yeah, how are we going to stop him?

The Doctor: *[casually.]* Oh, I've got a way. *[the others look at him.]* Sorry, didn't I mention it?

+

President Winters: My name is Arthur Colman Winters, President Elect of the United States of America and designated representative of the United Nations. I welcome you to the planet Earth and its associated moon.

Male Toclafane: You're not the Master!

Female Toclafane: We like the Mister Master.

Male Toclafane: We don't like *you*!

President Winters: I... can be Master, if you so wish. I will accept mastery over you, if that is God's will--

Male Toclafane: Man is stupid. The Master is our friend.

Female Toclafane: Where's my Master? Pretty please.

Mr Saxon/The Master: Oh, all right then, it's *me*! Ta-da! *[laughs]* Ah. Sorry. Sorry, I have this effect, people just get *obsessed*. Is it the smile? Is it the aftershave? Is it the capacity to laugh at myself? I don't know; it's *crazy*!

President Winters: Saxon, what are you talking about?

The Master: I'm taking control, *Uncle Sam*. Starting with *you*. *[To the Toclafane.]* Kill him.

+

The Master: *[laughing uproariously, clapping.]* Guards! Now then: peoples of the Earth, please attend carefully!

[The Doctor rushes forward and is grabbed by two guards.]

The Master: We meet at last, Doctor! *[he laughs.]* I love saying that!

The Doctor: Stop this! Stop it now!

The Master: As if the perception filter is going to work on me. *[he spots Martha and Jack]* And look, it's the girlie and the freak. Although, I'm not sure which one's which.

[Jack runs at him. The Master shoots him down.]

The Master: *Laser* screwdriver! Who'd have sonic? And the good thing is, he's not dead for long; I get to kill him again!

The Doctor: Master, just calm down. Just look at what you're doing, just *stop*! If you could see yourself...

The Master: *[to the press.]* Oh, do excuse me, little bit of personal business. Back in a minute.
[to the guards.] Let him go.

[the Doctor is flung to the floor]

The Doctor: It's that sound, the sound in your head. What if I could help?

The Master: Oh, how to shut him up! I know! Memory Lane!

[The Doctor has just been aged a hundred years.]

Martha: Doctor? I've got you.

The Master: *[to Martha.]* Ah, the would-be doctor. *[imitating This is Your Life]* But tonight, Martha Jones, we've flown them in! All the way from *PRISON!!!*

+

The Doctor: The Toclafane... what are they?

The Doctor: *[The Master bends closer]* Who are they?

The Master: Doctor, if I told you the truth, your hearts would break.

+

The Master: So, Earthlings. Basically, erm, end of the world! Here. Come. The Drums!

["Voodoo Child" plays as the TARDIS overloads. The sky rips open and millions of Toclafane fly down to earth.]

The Master: How many of them, do you think?

Lucy Saxon: I, ah, I don't know.

The Master: Six billion. *[he smiles]* Down you go, kids!

+

The Master: Shall we decimate them? That sounds good, nice word, decimate. *[to the Toclafane]* Remove one tenth of the population!

+

[After fleeing the Valiant to Earth, watching the Toclafane army attacking London.]

Martha: *[grim determination]* I'm coming back.

+

The Master: And so it came to pass that the human race fell, and the Earth was no more. And I looked down upon my new *dominion*. As Master of all. And I thought it... *good*.



A year after the events of *The Sound of Drums*, Earth has been closed to all species and labelled as in "terminal extinction". Martha returns to Britain, having travelled the world since teleporting away from the *Valiant* at the moment of the Master's triumph. Her TARDIS key, still generating a perception filter, has kept her hidden all this time. She meets Thomas Milligan, a doctor-turned-freedom-fighter, who can lead

her to one Professor Docherty. Martha herself has become a figure of hope against the Master, rumoured to be the only one capable of killing him.

Meanwhile, on the *Valiant*, the Master is keeping the aged Doctor in a 'dog-kennel' tent as his humiliated prisoner, Martha's family as his servants, and Captain Jack Harkness in chains. Lucy Saxon is still his companion, but shows evidence of physical and emotional abuse. The Master shows the Doctor the world he has created: the new Time Lord Empire. Across the planet, warships are being built to wage war on the rest of the universe.

The Doctor has "only one thing to say", but the Master doesn't want to hear it. After a failed attempt by the Jones family, Jack, and the Doctor to gain control by stealing the Master's laser screwdriver, the Master sends out a transmission intended for Martha. Watching in Docherty's lab, she sees the Master suspend the Doctor's capacity to regenerate and age him by a further nine hundred years, shrinking him into a tiny, frail creature. Instead of being dismayed, Martha draws hope from the Doctor's continued survival.

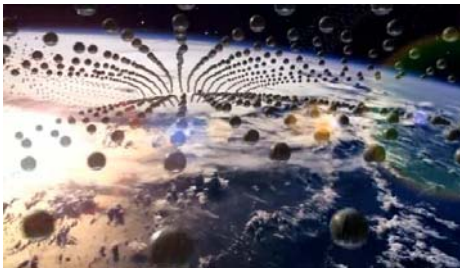
Though the Toclafane have proven to be virtually invincible, Martha reveals that she stumbled upon one that was struck by lightning, and with the data gathered from the incident Docherty is able to replicate the required conditions. Upon examining the sphere thus captured, they make a horrifying discovery: the Toclafane contain the conscious remains of the humans from the year 100 trillion. There was no Utopia, only more darkness, and with everything dying around them the humans cannibalised and regressed themselves, becoming the child-like Toclafane.

The Master brought them back in time using the TARDIS, which could only travel between Utopia and present-day Earth. The contradiction of the Toclafane killing their own ancestors is made possible by the paradox machine built by the Master. Martha is horrified when the Toclafane quotes young Creet that she met on Malcassairo, telling her that the Toclafane have shared memories of the last of humanity. When questioned as to why it wishes to kill its own ancestors, the Toclafane responds, "Because it's fun" followed by maniacal laughter. Tom subsequently shoots it dead.



When Docherty asks if the rumours about Martha are true, Martha reveals a gun, developed by Torchwood and UNIT, purportedly able to kill a Time Lord and prevent the ensuing regeneration. Martha has retrieved three of the four chemicals needed for the gun from their hiding places around the world, and has returned to London to find the fourth. After Martha and Thomas depart for a shelter in Bexley to hide, Docherty (who is desperate for information regarding her missing son) reveals their whereabouts to the Master.

The Master thus comes to Earth's surface to capture Martha, killing Tom, destroying the special gun and taking her back to the *Valiant*. He intends to execute her before the Doctor and her family, at the moment his fleet is launched. As the clock counts down, Martha reveals the real reason she travelled the globe. It wasn't for a fictional anti-regeneration gun, or to fight back, but



merely to talk. She told everyone about the Doctor; specifically, she told everyone to think of the Doctor at the same time the Master plans to launch his fleet. Docherty's betrayal was expected, engineered by Martha so that she would be brought on board the *Valiant* to rejoin the Doctor.

Combined with the Master's Archangel satellite network, which the Doctor has had an entire year to get in tune with, this has the effect of charging the Doctor with the combined psychic energy of the people of Earth. This enables the Doctor to restore his youthful physiognomy and end the Master's control. As the Master cowers, the Doctor says the words the Master was afraid to hear: "I forgive you."

With the Master out of the picture, Jack rounds up some soldiers to destroy the paradox machine, but is delayed by the Toclafane. The Master, using Jack's vortex manipulator, teleports himself and the Doctor to Earth, threatening to detonate his fleet and take the Earth with it. The Doctor knows that the Master can't kill himself, and manages to teleport both himself and the Master back to the *Valiant* just as Jack destroys the paradox machine, rewinding time to just after the US President is killed and just before the Toclafane arrive. All those on the *Valiant* remember the events due to being at "the eye of the storm", but nobody else will know of the Master's reign of terror in "the year that never happened".

The Master, now defenceless, is handcuffed and stands before the Doctor. The Doctor announces that, since the Master is a Time Lord, he is the Doctor's responsibility and will be imprisoned on board the TARDIS. Francine Jones is talked out of shooting the Master, but Lucy Saxon, with a glazed expression, seizes a gun herself and shoots him. Rather than be a prisoner for the rest of his lives, the Master lets himself die, refusing to regenerate despite the Doctor's desperate pleas.

Just before dying in his opponent's arms, the Master muses on the constant drumming in his head, wondering if it will finally stop, and with a smile says, "I win", leaving the Doctor to weep for his lost adversary and fellow Time Lord. The Doctor cremates the Master's body on a pyre. However, after he leaves, a female hand wearing red nail polish is seen taking the Master's ring from the burnt-out pyre, with malevolent laughter echoing in the background.

In Cardiff, Jack decides to remain behind to look after his team, "defending the Earth". The Doctor disables Jack's vortex manipulator to keep him from jumping through time unsupervised. The Doctor then tells Jack there's nothing that can be done about his immortality:

it seems likely he'll never be able to die — though he isn't sure about aging. Thinking about what he might look like millions of years from now, Jack confesses his vanity and recalls how, as the first person from the Boeshane Peninsula to join the Time Agency, his good looks earned him the nickname "the Face of Boe".



With the TARDIS repaired, the Doctor is ready to move on. Martha, however, has decided to stay so she can look after her family and finally qualify as a medical doctor. He thanks her for her help and they embrace, before she leaves the ship and steps outside. Suddenly she thinks of something and goes back inside. She gives the Doctor her phone so they can keep in touch



and says she will see him again, but when someone is in love and it's unrequited, they have to get out: "this is me getting out".

She departs once again and as the Doctor sets the TARDIS in motion. Walking alone around the console he flicks at the various switches, until suddenly there is the sound of an alarm, the wall before him is blown away and he is thrown to the floor. He looks up to find the front of an ocean liner embedded in the side of the TARDIS, and scrambles to reach a lifebelt that has fallen from the vessel. He turns it over to reveal the name of the ship, the Titanic, to which he can only respond, "What?!"

CONTINUITY

- In the episode's commentary, writer Russell T. Davies called the implication of Jack's nickname ("the Face of Boe") "a theory" as to the Face of Boe's origins, prompting Executive Producer Julie Gardner to urge him to "stop backpedaling" about the two characters being the same. There was much laughter. Davies also mentioned the addition of a line in *Gridlock* in which the Face of Boe calls the Doctor "old friend", suggesting a strong connection between him and the Doctor.
- The Master makes reference to the Sea Devils and the Axons. The Doctor also makes references to the Axons and the Daleks.
- Earth is referred to as Sol 3, the third planet from the star Sol, as it was in *The Deadly Assassin*. Sol is the Latin name for the Sun, and is often used in science fiction.
- The Master's laser screwdriver is said to be isomorphically controlled, a property the Doctor attributed to the TARDIS in *Pyramids of Mars*; although other characters, such as Romana, have operated the TARDIS.
- Clips from *Smith and Jones*, *Utopia* and *The Sound of Drums* are used in this episode.
- After receiving a great amount of psychic energy, and rejuvenating himself, the Doctor says the line: "I'm sorry, I'm so sorry", a frequently used catchphrase of his.
- Martha mentions that she once met William Shakespeare (*The Shakespeare Code*).
- When the Master is shot by Lucy Saxon he says, "It's always the women." He was previously shot by Chantho in *Utopia*.
- The Doctor's severed hand from *The Christmas Invasion*, *Utopia*, *The Sound of Drums* and various *Torchwood* episodes can be seen at the end of the episode inside the TARDIS.
- At the end of the episode, the Doctor says "What?!" three times, after the RMS Titanic crashed through the TARDIS wall, which was his response to Donna at the end of *Doomsday*, when she appeared onboard the TARDIS.
- This does not appear to be the Doctor's first encounter with the *Titanic*. In *The End of the World* the Ninth Doctor stated that he had been onboard an "unsinkable" ship and that he "ended up clinging to an iceberg". In *Rose*, Clive shows Rose evidence that someone that looked like the Ninth Doctor prevented a family from boarding the ship. The Doctor has also been on the Titanic in novels (for example, the Seventh Doctor in the *Virgin New Adventures* novel *The Left-Handed Hummingbird*), but the canon of the novels is in question.

- The hand seen picking up the Master's ring leaves open the possibility of reintroducing the character at a later date, although Russell T Davies stated in the podcast for this episode that this would not occur in the 2008 series.
- Martha mentions that both UNIT and Torchwood have been studying Time Lords for several decades. Torchwood was set up in *Tooth and Claw* for the specific purpose of tracking the Doctor, while the Doctor worked for UNIT in the mid-20th century. During the Doctor's tenure with UNIT, a full season of stories revolved around the Master, ending in his capture by UNIT in *The Dæmons*.
- In the 1971 Jon Pertwee serial *The Mind of Evil*, the Master's ultimate fear is revealed to be an all powerful, godlike Doctor towering over him, exactly as he does at the end of *The Last of the Time Lords*.

PRODUCTION

- "Last of the Time Lords" was a subtitle proposed at one stage for a film version of *Doctor Who* that was in development from 1987 to 1994.
- This episode was planned to be broadcast live to the crowds attending Pride London in Trafalgar Square via a giant screen. However, a local curfew after the nearby attempted terrorist bombing the previous day prevented it from going ahead. Freema Agyeman and John Barrowman attended the event.
- In order to keep the episode's details secret, access to preview copies of this episode was restricted. There was a similar moratorium on copies of *Doomsday* the previous year.
- In the audio commentary, the producers reveal that Graeme Harper filled in to direct some scenes after director Colin Teague was injured.
- The episode was allocated a 50-minute timeslot for its initial broadcast, as with *Daleks in Manhattan* previously, and 55-minute timeslots for the BBC Three repeats. According to Russell T. Davies in *Doctor Who Magazine* 384, this is because it ran over-length but they did not wish to lose the material. The final episode of *The Trial of a Time Lord* was also extended by five minutes in 1986.

OUTSIDE REFERENCES

- At the start of this episode, The Master enters the bridge of the *Valiant* as "I Can't Decide" by the Scissor Sisters plays in the background. He refers to it as "track 3", its place on *Ta-Dah*.
- The Master refers to the 100-year-old version of the Doctor as "Gandalf" from J.R.R. Tolkien's *The Lord of the Rings*.
- Whilst attempting to mend a television to pick up the broadcast from the Master, Professor Docherty remarks on a fondness for *Countdown* and states that "it's never been the same since the Deses took over", referring to Des Lynam and Des O'Connor's hosting of the show after the death of Richard Whiteley in 2005.
- While working on a troublesome computer to access the data from the one Toclafane struck down by lightning, Professor Docherty says, "Who ever thought that we would miss Bill Gates?"

QUOTES

Voiceover: Space lane traffic is advised to stay away from Sol 3, also known as Earth. Pilots are warned that Sol 3 is nearing terminal extinction. Planet Earth is closed. Planet Earth is closed...

+

The Master: *[via voiceover to the Earth]* Your Lord and Master stands on high... playing track 3! *["I Can't Decide" by the Scissor Sisters plays as the Master begins his daily ritual. He makes a special point to aim the lyrics towards the Doctor]*

The Master: It's ready to rise, Doctor. The new Time Lord empire, it's good isn't it? Isn't it good? Anything?

[The Doctor stares blankly at the Toclafane]

The Master: No? *Anything?* Oh, but they broke your hearts, didn't they? Those Toclafane.. Ever since you worked out what they really are. They say Martha Jones has come back home, now why would she do that?

The Doctor: *[Quietly]* Leave her alone.

The Master: But you said something to her, didn't you? On the day I took control.. What did you tell her?

The Doctor: I have one thing to say to you... you know what it is.

The Master: Oh, no you don't!

+

The Master: I remember the days when the Doctor, oh, that famous Doctor... was waging a Time War, battling Sea Devils, and Axons, he sealed the Rift at the Medusa Cascade, single handed. And look at him now, stealing screwdrivers.. How did he ever come to this? Oh yes! Me!

The Doctor: I just... need you to listen.

The Master: No, it's my turn. *Revenge.* Best served hot.

+

The Master: I ask you, how much hope has this man got? *[to the Doctor]* Say hello, Gandalf... Except, he's not that old. But he's an alien with a much greater lifespan than *you*, stunted little apes. What if it showed? *[To The Doctor]* What if I suspend your capacity to regenerate? All nine hundred years of your life, Doctor. What if we could see them?

+

The Master: The drumming. The never ending drumbeat. Ever since I was a child...when I looked into the vortex...that's when they chose me. The drumming. The call...to war. Can't you hear it? Listen, it's there now, right now! Tell me you can hear it, Doctor. Tell me?

The Doctor: It's only you.

The Master: Good.

+

Toclafane: Sweet, kind Martha Jones. You helped us to fly.

Martha: What do you mean?

Toclafane: You led us to salvation.

Martha: Who are you?

Toclafane: The skies are made of diamonds.

Martha: No, you can't be him!

[Martha has a flashback to Creet telling her the same phrase in "Utopia"]

Toclafane: We share each other's memories. You sent him to Utopia.

Martha: *[horrified]* Oh my god...

Tom Milligan: What's it talking about? What's it mean?

Professor Docherty: Who are they?

Tom Milligan: Martha? Martha? Tell us, what are they?

Martha: They're us. They're humans. The human race, from the future.

+

The Master: You should've seen it, Doctor. Furnaces *burning*. The last of humanity screaming at the dark.

+

Tom Milligan: But what about us? We're the same species, why do you kill so many of us?

Toclafane: Because it's fun! *[laughs manically]*

+

Martha: I travelled across the world. From the ruins of New York, to the fusion mills of China, right across the radiation pits of Europe. And everywhere I went I saw people just like you, living as *slaves*! But if Martha Jones became a legend then that's wrong, because my name isn't important. There's someone else. The man who sent me out there, the man who told me to walk the Earth. And his name is The Doctor. He has saved your lives so many times and you never even knew he was there. He never stops. He never stays. He never asks to be thanked. But I've seen him, I know him... I love him... And I know what he can do.

+

The Master: Three minutes to align the black-hole converters. Counting down! I never could resist a ticking clock... My children! Are you ready?

Toclafane: We'll fly and blaze and slice! We'll fly and blaze and slice!

The Master: At zero, to mark this day, the child Martha Jones will die. *[Grins]* My first blood, ha. Any last words?.... No?.... such a disappointment this one. Days of old, Doctor, you had companions who could absorb the *time vortex*... This one's useless. *[To Martha]* Bow your head. And so it falls to me as Master of all, to establish from this day a new order of Time Lords. From this day forward...

[Martha begins laughing]

The Master: *[mildly]* What... what's so funny?

Martha: A gun.

+

The Master: What about it?

Martha: The gun in four parts.

The Master: Yes?.... And I destroyed it.

Martha: A gun, in four parts scattered across the world, I mean... *come on*. Did you *really* believe that!?

The Master: *[smiling but unsure]* What do you mean?

The Doctor: As if I would ask her to kill.

The Master: Oh, well. It doesn't matter! I've got her exactly where I want her!

Martha: But I knew what Professor Docherty would do. The resistance knew about her son... I told her about the gun so she'd get me here. At the right time.

The Master: *[patronising]* But you're *still* going to die.

Martha: Do you wanna know what I was doing. travelling the world?

The Master: *[exasperated]* Tell me.

Martha: I was telling a story, that's all. No weapons, just words. I did just what The Doctor said. I went across the continents, all on my own, and everywhere I went I found the people and I told them my story... I told them about the Doctor... And I told them to pass it on. To spread the word so that every one would know about the Doctor.

The Master: Faith and hope? Is *that* all!?

Martha: No! Because I gave them an instruction. Just as the Doctor said...

The Doctor: *[in flashback]* Use the countdown.

Martha: I told them that if every one thinks of one word, at one specific time--

The Master: *Nothing* will happen! Is that your weapon? Prayer!?

Martha: --Right across the world! One word, just one thought, at one moment! But with *fifteen* satellites!

The Master: *[slowly]* What?

Captain Jack: The Archangel Network.

Martha: A telepathic field, binding the whole human race together. All of them, every single person on Earth, thinking the same thing at the same time! And that word, is *Doctor!*

+

[The world begins chanting the Doctor's name, he begins rejuvenating]

The Doctor: I've had a whole year to tune myself into the psychic network and integrate with its matrices.

The Master: I order you to stop!

The Doctor: The one thing you can't do is stop them thinking. *[He begins rising upwards angelically]* Tell me the human race is degenerate now... when they can do *this*.

The Master: *[with a look of horror and disbelief]* No!!

[He shoots at the Doctor, but the laser energy is absorbed by a forcefield]

The Doctor: I'm sorry. I'm so sorry.

+

[The Doctor advances towards a defiant Master]

The Doctor: You wouldn't listen... because you know what I'm going to say...

[The Master huddles in a corner, hiding his face. The Doctor descends to the ground and puts his arms around the Master soothingly].

The Doctor: I forgive you.

+

The Doctor: We've got control of the Valiant, you can't launch.

The Master: Oh, but I've got this *[He holds up a disk]* Black hole converter inside every ship. If I can't have this world, Doctor, then neither can you! We shall stand upon this Earth, together, as it *burns!*

The Doctor: Weapon, after weapon, after weapon. All you do is talk, and talk, and talk. But over all these years... and all these disasters, I've always had the greatest secret of them all. I *know* you. Explode those ships, you kill yourself... that's the one thing you can never do.

+

[The Master has just been shot by his own wife]

The Doctor: *[Rushing to hold The Master]* There you go, I've got you. I've got you.

The Master: Always the women.

The Doctor: I didn't see her...

The Master: Dying in your arms.. happy now?

The Doctor: You're not dying, don't be stupid. It's only a bullet, just regenerate.

The Master: No.

The Doctor: One little bullet, *come on*.

The Master: I guess you don't know me so well... I *refuse*.

The Doctor: Regenerate. Just regenerate! Please, please! Just regenerate, come on!

The Master: And spend the rest of my life imprisoned with you!?

The Doctor: *[horror sinking in]* But you've got to... come on... It can't end like this. You and me, all the things we've done... Axons, remember the Axons? And the Daleks? We're the only two left.. I've no one else. *[yelling]* REGENERATE!

The Master: How about that? I win.

[A look of pain flashes across his face, a tear runs down the Doctor's]

The Master: Will it stop, Doctor? The drumming... will it stop?

[The Doctor can't say anything, but inside the Master's head, the drumming does stop. Smiling, the Master dies.]

+

Captain Jack: But I keep wondering... what about aging? Cause I can't die, but I keep getting older... the odd little grey hair? Y'know? What happens if I live for a million years?

The Doctor: *[amused]* I really don't know.

Captain Jack: Heh, okay, vanity, sorry. Yeah, can't help it. Used to be a poster boy, when I was a kid, living in the Boeshane Peninsula. Tiny place. I was the first ever to be signed up for the Time Agency. They were so proud of me. The Face of Boe, they called me. *[smiles]* I'll see you. *[He runs off]*

The Doctor: *[Quietly]* No..

Martha: It *can't* be.

The Doctor: No... definitely not... no!

[Martha laughs]

The Doctor: *[mouthing silently]* No!!

[He throws back his head and laughs]

+

Martha: Cause, the thing is, it's like my friend Vicky. She lived with this bloke, student housing, there were five of them all packed in, and this bloke was called Shaun. And she loved him, she did, she completely adored him, spent all day long talking about him..

The Doctor: Is this... going anywhere?

Martha: Yes!

[The Doctor nods sheepishly and settles down to listen]

Martha: Cause he never looked at her twice. I mean, he liked her... that was it. And she wasted years pining after him, *years* of her life. Cause while he was around, she never looked at anyone else. And I told her, I always said to her time and time again, I said "*get out*".

[The Doctor nods with a downcast expression]

Martha: So this is me, getting out. *[She throws him her phone]* Keep that. Cause I'm not having you disappear. If that rings - *when* that rings you better come running, got it?

The Doctor: Got it.

Martha: *[fondly]* I'll see you again, mister. *[They smile and she walks away.]*

+

[An foghorn alerts and an object hits the TARDIS, spraying dry debris everywhere]

The Doctor: *[quietly]* What? *[more audibly]* What?

[A massive cruise liner has seemingly burst through the side of the TARDIS console room. The Doctor picks up a lifesaver with the words "Titanic" printed on]

The Doctor: *[Looking up, disbelievingly and with foreboding]* What?

SERIES 4

EPISODES



Minutes before the Tenth Doctor's TARDIS crashes into the RMS *Titanic*, the Fifth Doctor appears in the console room. The Tenth Doctor is gleeful at the meeting, but Fifth Doctor is initially baffled, assuming his future incarnation is a deranged fan, possibly from LINDA.

The Tenth Doctor explains that he forgot to put up the shields after repairing the TARDIS and it collided with the Fifth Doctor's TARDIS in the timestream. This is generating a paradox at the heart of the ship powerful enough to rip a hole in the universe the size of Belgium. The Cloister Bell signals the impending end.

However, without a thought, the Tenth Doctor manipulates the TARDIS controls to create a supernova which immediately cancels out the black hole caused by the paradox, meaning that all matter remains constant. This amazes the Fifth Doctor, but he quickly realises that the Tenth Doctor came up with the solution because he remembered this encounter. The Fifth Doctor says his farewells, and the Tenth Doctor tells the Fifth of the personality traits that he retained from his past self.

As he departs, the Fifth Doctor reminds the Tenth to raise his shields again, but just as he is doing so, the hull of the *Titanic* crashes through one of the TARDIS' walls.



CONTINUITY

- The episode opens with Martha Jones leaving the Tenth Doctor as seen in *Last of the Time Lords* and adds to the established events depicted at the end of that episode.
- The Fifth Doctor refers to LINDA, seen in *Love & Monsters*.
- The Tenth Doctor enquires as to whether the Fifth Doctor is with Nyssa and Tegan and mentions Cybermen, Mara, Time Lords wearing funny hats and the Master, whom he mentions has turned up again (*Utopia*) but with a wife as opposed to a "rubbish beard" (*The Sound of Drums*).
- The phrase "Wibbly-wobbly, timey-wimey" is mentioned, as it was in Moffat's story *Blink*.
- The Fifth Doctor refers to the Cloister Bell, the first time it has been named in the new series, although it had previously been heard in the 2005 *Children in Need special* and *The Sound of Drums*.
- References are made to the TARDIS's Helmic Regulator (mentioned in *The Ark in Space* and *Smith and Jones*), Zeiton crystals (mentioned in *Vengeance on Varos*), and venting the thermo-buffer (*Castrovalva*).
- Apart from the reshowing of Martha's departure, this is the second *Doctor Who* story to feature no companions, the first being *The Deadly Assassin*.
- The Fifth Doctor states (possibly in jest) that the TARDIS' "desktop theme" can be changed, accounting for its radically different appearances throughout the series. He asks if the present theme is called "Coral" and claims that it is worse than another he calls "leopard skin".
- The Tenth Doctor mentions acting "older" when he was just starting out, a reference to the First Doctor, and possibly other incarnations.

- Apart from the reshowing of Martha's departure and the views of the time vortex, this is the third story to take place entirely within the TARDIS, the others being *The Edge of Destruction* and the 2005 *Children in Need special*, give or take a couple of "TARDIS in the vortex" shots.
- The Tenth Doctor's comments about the First Doctor are similar to the Fifth Doctor's comments about his first incarnation in *The Five Doctors*. Both say that their younger self was grouchy, and both say they became more agreeable as they got older.
- The Titanic design has been changed from the one previously seen in *Last of the Time Lords*.
- The Tenth Doctor tells the Fifth Doctor "good for you, Doctor" before revealing his identity. Previously he used the same phrase about Sarah Jane Smith in *School Reunion*, another character from the classic series unaware that he had regenerated.
- This is the second time in the show's history that a later incarnation of the Doctor offered commentary on the Fifth Doctor. Instead of the admiration displayed by the Tenth Doctor, the Sixth Doctor, in *The Twin Dilemma*, rebuked his fifth incarnation by stating that "My last incarnation...I was never happy with that one".
- The Tenth Doctor mentions the aged look of the Fifth Doctor, attributing it to shorting out the "time differential" by the two of them being together. This is a reference to the Blinovitch Limitation Effect. The Tenth Doctor states that it will "snap back in place" when the Fifth Doctor is returned to his rightful moment in time.
- The black hole / supernova solution to the time paradox is a reference to *The Three Doctors*. At the end of that episode, a black hole is turned into a supernova by an antimatter explosion.
- It is never explicitly stated where the Fifth Doctor's segment fits into his own continuity but it is likely to be before *The Awakening* as that serial saw him sport a newly designed cricket jumper with a black and red design rather than the original black, brown and red one seen here.
- As far as the Tenth Doctor is concerned, this scene takes place during the final TARDIS scene of *Last of the Time Lords* making *Time Crash* the first television story to be set within another story, (although the *Big Finish Production* audio play *Excelis Dawns* was set during the final episode of *Frontios*).

PRODUCTION

- The episode was directed by Graeme Harper on 7 October 2007, who twenty-three years previously had directed Peter Davison's last regular appearance in *Doctor Who* in the serial *The Caves of Androzani*.
- According to the *Doctor Who Confidential* episode featuring behind-the-scenes footage, the Fifth Doctor's coat and trousers are originals taken from the Blackpool *Doctor Who* exhibition. The trousers had been previously altered in order to fit Colin Baker for the regeneration scene in *The Caves of Androzani* (and the opening of *The Twin Dilemma*). The jumper was knitted especially for this episode, and the hat was a new roll-up panama hat with an original band added on.
- When the two Doctors look into each other's eyes, a harp can be heard on the soundtrack. This is possibly a reference to the fact that both Doctors have played harps in previous episodes. The Fifth Doctor played a harp in *The Five Doctors* (also transmitted on *Children in Need* night, in 1983). The Tenth Doctor plucked one in *The Girl In The Fireplace* (also written by Steven Moffat). In the commentary podcast for *The Girl In The Fireplace*, Moffat mentions that the harp in this episode was a reference to *The Five Doctors*.

- The special was introduced by Terry Wogan and actor John Barrowman, who plays Captain Jack Harkness.
- The incidental music is reminiscent of the electronic style used at the time the original Fifth Doctor's stories were broadcast.
- The title sequence was shortened on broadcast by approximately 10s to 27s (cutting out much of the blue vortex before the Tardis is seen, and some of the red vortex after the logo appears; with audible accompanying edits to the music). A version with the standard-length titles was placed after broadcast on the Official BBC YouTube channel (UK users only).

QUOTES

Fifth Doctor: Who are you?!

Tenth Doctor: *Ohhh*, brilliant! I mean, totally wrong, big emergency, universe goes bang in five minutes, but...*brilliant!!*

Fifth Doctor: I'm the Doctor, who are *you*?

Tenth Doctor: *[Grins]* Yes, you are! You *are* the Doctor!

Fifth Doctor: Yes I am, I'm the Doctor!

Tenth Doctor: Ohh, good for you, Doctor! Good for brilliant ol' you!!

+

Fifth Doctor: Is there something *wrong* with you?!

Tenth Doctor: Ooooooh!! There it *goes*, the frowny face, I remember that one!! Mind you, bit saggier than it ought to be, hair's a bit greyer...that's 'cause of me though. The two of us together, it's shorted out the time differential, should all snap back into place once we get ya home...be able to close that coat again. But never mind that! *Look* at you! The hat, the coat, the crickety-cricket stuff...*[with less enthusiasm]* the stick of celery...yeah...! Brave choice, celery--but fair play to you! Not many men can carry off a decorative vegetable...!

Fifth Doctor: *[Snapping]* Shut up! *[Tenth Doctor clams up]* There is something very wrong with my TARDIS and I've got to do something about it very very quickly. And it would help - it really would help - if there wasn't some skinny *idiot* ranting his head off in my face about *every single thing that happens to be in front of him!*

Tenth Doctor: *[Hurt]* Oh. Okay. Sorry. Doctor.

Fifth Doctor: Thank you. *[Turns around]*

Tenth Doctor: *[Excited again]* Oh, the back of my head!

Fifth Doctor: *What?!*

Tenth Doctor: Sorry, not something you see everyday, is it? Back of your own head. *[Less excited]* Mind you... I can see why you wear that hat. I don't want to seem vain, but could you keep that on?

+

Fifth Doctor: What have you done to my TARDIS? You've changed the desktop theme, haven't you? What's this one? *Coral?* It's worse than the leopard skin.

+

[The Fifth Doctor puts on his glasses]

Tenth Doctor: *[Excited]* Oh, and out they come! The brainy specs! You don't even need them, you just think they make you look a bit clever.

Fifth Doctor: *[Increasingly concerned]* Almost like two time zones at war in the heart of the TARDIS! That's a paradox. Could blow a hole in the space-time continuum the size of...

[The Tenth Doctor spins the monitor so that the Fifth Doctor can see it]

Fifth Doctor: *[Underwhelmed]*... well, actually, the exact size of Belgium. That's a bit undramatic, isn't it? Belgium?

+

Tenth Doctor: D'ya need this? *[offers him the sonic screwdriver]*

Fifth Doctor: No, thank you.

Tenth Doctor: Oh, no, of course. You went all hands-free didn't you? Like, 'Hey, I'm the Doctor. I can save the universe with a kettle and some string. And look at me, I'm wearing a vegetable.'

Fifth Doctor: *[Inquiring]* Who are you?

Tenth Doctor: Take a look.

[The Tenth Doctor look into his previous self's eyes so he could look into his]

Fifth Doctor: Oh no...

Tenth Doctor: Oh yes!

Fifth Doctor: You're...*[makes a pause]* a fan.

Tenth Doctor: Yes... *[realising]* What?

Fifth Doctor: It's at level ten now, this is bad, two minutes to Belgium!

Tenth Doctor: What d'you mean a fan? I'm not just a fan, I'm you!

Fifth Doctor: Ok, you're my biggest fan. Look it's perfectly understandable; I go zooming around space and time, fighting monsters and saving planets, well let's be honest, I'm sort of marvelous. So naturally from now and then people recognize me, make up their little groups. That LINDA lot! Are you one of them?

[The Doctor don't answer so the Fifth Doctor assumes his answer is yes]

Fifth Doctor: How did you get in here, I can't have you lot knowing where I live.

Tenth Doctor: Listen to me. I'm you with a new face. *[the Tenth Doctor slaps his cheekbones]* Look at this bone structure Doctor because one day, you're going to be shaving it!

+

[The cloister bell echoed through the structure of the TARDIS]

Fifth Doctor: The Cloister bell!

Tenth Doctor: Right on time, now that's my queue.

Fifth Doctor: In the next few minutes, we're going to detonate a black hole big enough to swallow the entire Universe.

Tenth Doctor: Yeah, that's my fault; I was rebuilding the TARDIS and forgot to put the shields back up, well you're TARDIS and my TARDIS, well the same TARDIS punctured it's own time stream and they both collided and big-o, end of the Universe, butterfingers but don't worry I know exactly how it works out, watch! *[The Fifth Doctor watches in amazement]* Venting up the Thermo buffer, flooring the Helmic Regulator, and to finish off, let's fry those Xyton Crystals.

[The Fifth Doctor tries to stop him]

Fifth Doctor: You'll blow up the TARDIS!

Tenth Doctor: It's the only way out.

Fifth Doctor: Who told you that?

Tenth Doctor: You told me that!

[The Tenth Doctor pulls a switch and the whole console room turns glowing white for a split second before returning to normal as it hurtles through the vortex like normal]

Fifth Doctor: *[Impressed]* A supernova and a black hole at the exact same instant.

Tenth Doctor: An explosion cancelled that implosion.

Fifth Doctor: Matter remains constant.

Tenth Doctor: Brilliant.

Fifth Doctor: Far too brilliant. I've never met anyone else who could fly the TARDIS like that!

Tenth Doctor: Sorry mate, you still haven't!

Fifth Doctor: You didn't have time to work all that out, even I couldn't do it.

Tenth Doctor: I didn't work it out, I didn't have to!

Fifth Doctor: You remembered...

Tenth Doctor: Because you will remember!

Fifth Doctor: You remembered being me, watching you doing that; you only knew what to do because I saw you do it!

Tenth Doctor: Wibbly Wobbly...

Tenth & Fifth Doctor: Timey Wimey! *[The Tenth Doctor goes in for a hi-5 but his Fifth self never]*

+

[After saving the universe, a siren sounds]

Tenth Doctor: Right! TARDISes are seperating. Sorry, Doctor, back to long ago! Where are you now? Nyssa and Tegan? Cybermen and Mara, and Time Lords in funny hats and the Master? Oh, he just showed up again, same as ever.

Fifth Doctor: Oh no, really? Does he still have that rubbish beard?

Tenth Doctor: No, no beard this time. Well, a wife...

+

[Just before the Fifth Doctor can disappear entirely, the Tenth Doctor flicks a switch to bring him back]

Tenth Doctor: *[Hands the Fifth Doctor his hat]* You know, I loved being you. Back when I first started, at the very beginning, I was always trying to be old and grumpy and important, like you do when you're young. And then I was *you*. And it was all dashing about and playing cricket and my voice going all squeaky when I shouted. I still do that! That voice thing, I got that from you! Oh, *[showing his shoes off]* and the trainers, and *[puts on his glasses]* snap ...'cause you know what, Doctor? You were *my* Doctor.

[Touched, the Fifth Doctor raises his hat in salute]

Fifth Doctor: To days to come.

Tenth Doctor: All my love to long ago.

[The Fifth Doctor vanishes for good]

+

Fifth Doctor: *[voiceover]* Oh, Doctor, remember to put your shields up...!

[A foghorn is heard and an object hits the TARDIS, spraying dry debris everywhere]

Tenth Doctor: *[quietly]* What? *[more audibly]* What?

[A massive cruise liner has seemingly burst through the side of the TARDIS console room. The Doctor picks up a lifesaver with the words "Titanic" printed on]

Tenth Doctor: *[Looking up, disbelievingly and with foreboding]* What?



As the Doctor leaves Earth, the bow of a ship crashes through the TARDIS' wall. The Doctor is momentarily stunned, especially after learning the ship is the Titanic and, pressing some buttons, repairs the TARDIS walls, pushing the ship out. The TARDIS then materialises aboard the ship and, after some looking around, the Doctor learns the Titanic is a large luxury spaceship cruiser, orbiting present-day Earth. The doctor decides to stow away to enjoy the party, only revealing his identity to lively waitress Astrid Peth.

Peth has found her new job disappointing, as she is confined to the ship, and cannot enjoy travelling to new worlds. The doctor cheers her up by sneaking her onto an excursion (via teleport) to London. Following alien attacks on London on the previous two Christmases, however, London is deserted apart from the Queen, BBC reporter Nicholas Witchell, and newspaper seller Wilfred Mott. The rest of the population has decided to spend Christmas elsewhere. The party have to listen to ship's guide Mr Bayldon Copper give a bizarre and inaccurate interpretation of Human society, especially Christmas, despite the fact that he claims to be an expert on the planet.

The party returns to the ship just as it's Captain commits an act of sabotage, causing high-speed meteors to collide with the ship. Junior crewman Midshipman Alonzo Frame, the only other man on the Bridge, attempts to stop him, but is shot. The captain is killed in the resulting collision, as are the bulk of the crew and passengers. With hull holed in several places, the TARDIS is lost into space (and automatically homes in for a landing on Earth). With the teleport system now offline, and with the engines losing power, the Titanic is heading for a catastrophic collision with the Earth (which would wipe out all life there). The Doctor is able to make contact with the injured Midshipman Frame, alone on the Bridge, and leads a small group of survivors in a climb through the shattered vessel to reach him.

Complicating matters are the Hosts. Androids who resemble Angels that were used to provide onboard entertainment, they had been seen malfunctioning earlier. Now they turn murderous, and pick off the last scattered survivors on the ship. The Doctor's party is harassed by hosts all the way, and the Doctor finds that his sonic screwdriver is useless against them. One of the party, the diminutive alien Bannakaffalatta, reveals to Astrid that he is actually a Cyborg, something considered shameful in his society. Braveley, he is able to save the part from a Host attack by transmitting an EMP pulse from his cybernetic implants. This kills Bannakaffalatta, but he is able to say that he is not ashamed of being a cyborg anymore. The survivors take his EMP unit with them as their only effective weapon against the Hosts.



The Doctor sends the remaining survivors, including Astrid, on ahead (with the EMP unit and the sonic screwdriver), while he turns back to face the Hosts. He manages to convince them to take them to their leader. This turns out to be the cruise line's owner, Max Capricorn, who is hiding in a secure pod on a lower deck. Capricorn is also secretly revealed to be a Cyborg, resembling a small wheeled vehicle. Having been forced out by the Company's board, he is seeking revenge.

The collision of the Titanic into a heavily-populated world will not only break the company, but see the board charged with murder, giving Capricorn his ultimate revenge. Outnumbered by



Hosts and faced with death, the Doctor is saved by Astrid, who managed a short length teleport to his position. She rams Capricorn with a fork-lift truck, and in the resulting struggle, both are forced of a precipice to their deaths.

With the Hosts no longer under Capricorn's control, the Doctor grimly makes his way to the bridge just as the ship plunges into Earth's atmosphere. Working with Frame, he uses the heat from the re-entry to try to re-start the ship's engines, but realises that they are headed straight for one of the few places in London currently inhabited, Buckingham Palace. Calling through with a security code, he manages to get the Queen out of the building, which the Titanic narrowly missing hitting as the ship pulls up, now back under control. The Queen, in her dressing gown, is heard thanking the Doctor as he pilots the ship back into space.

With the danger over, the Doctor suddenly realises that there might be hope for Astrid after all. As she was wearing a teleport bracelet at the time of her death, her pattern might still be stored in it's buffers. Despite desperate efforts however, there is not enough of Astrid left. The Doctor and Astrid had become attracted to each other, but he can only say goodbye to a ghost-like version of her, as it dissipates into atoms and heads into space, to fly free and explore at last.

Sadly, the Doctor teleports back to earth with Bayldon Copper, who it turns out is a fraud who knows nothing of the Earth, but like Astrid wanted to explore.



However, impressed by his heroism on the Titanic, the Doctor leaves him on the planet to build a new life for himself (with the ships expenses card, which contains £1 million). The Doctor then heads off in the TARDIS, alone.

CONTINUITY

- Although the special takes place aboard a futuristic namesake of the famed ocean liner, the RMS Titanic was mentioned previously within the series in within the series in *Robot*, *The Robots of Death*, *The Invasion of Time*, *Rose* and *The End of the World*. The Titanic also appeared in the *Virgin New Adventures* novel *The Left-Handed Hummingbird*, written by Kate Orman, and the 1989 *Doctor Who Magazine* comic strip *Follow That TARDIS!*.
- London has been evacuated due to alien attacks the previous two Christmases - referring to *The Christmas Invasion* and *The Runaway Bride*.
- The BBC broadcast near the end makes matter-of-fact statements about alien invasions and the London public (due to the evacuation and the dialogue from the street vendor), a difference to previous episodes where the public is either in denial or it's covered up; most recently in *The Sound of Drums*, where the Master stated the government "told you nothing". This change comes after the highly public Toclafane contact in the same episode.

- Earth was previously referred to by its Gallifreyan name "Sol 3" in *The Deadly Assassin* and *Last of the Time Lords*. Earth was also previously referred to as a "Level 5 civilization" in *City of Death*. This episode also marks the first citing of Gallifrey as being in the constellation of Kasterborous in the revived series of *Doctor Who*.
- Excluding Jack Harkness's repeated deaths, Astrid is the first televised companion to die permanently in the revived series, and the first since Adric in 1982's *Earthshock*. The spin-off media stories, as well as killing spin-off companions, have killed off television companions - Liz Shaw via virus in *Eternity Weeps* and Dodo & Mel were murdered in *Who Killed Kennedy* and *Heritage* respectively; Jamie McCrimmon in *The World-Shapers* and Ace in *Ground Zero*, both in battle, in the comic strips; Tegan Jovanka via tumour in *The Gathering*. The continuity of the spin-off media is debated.
- The Doctor previously had a close encounter with Queen Elizabeth the Second in the Seventh Doctor story *Silver Nemesis*.
- Once again, the Doctor uses the phrase 'allons-y'. He previously said it in *Army of Ghosts*, *Evolution of the Daleks* and 42. He is able to fulfil his wish, from *Army of Ghosts*, as he says to Frame "Allons-y, Alonso".
- This episode marks the first time in the new series of *Doctor Who* that blood has been shown, after Frame was shot.
- The Doctor notes that "this suit is bad luck", he previously wore it in *Rise of the Cybermen*, *The Age of Steel* and *The Lazarus Experiment*. Both times he had been attending a seemingly normal party which goes wrong.
- Like the previous two Christmas specials, at the end of the episode, 'snow' falls, which is revealed to be Titanic debris. The Doctor wonders if it will ever snow for real. In *The Christmas Invasion*, the 'snow' was ash from the Sycorax spaceship, and in *The Runaway Bride*, the Doctor uses the TARDIS to make it snow.

PRODUCTION

- Clive Swift previously appeared as Jobel in *Revelation of the Daleks*.
- Geoffrey Palmer previously appeared in *Doctor Who and the Silurians* and *The Mutants*. His son, Charles Palmer, directed four episodes of Series 3.
- Bernard Cribbins previously appeared in the 1966 film *Daleks - Invasion Earth 2150 AD*, based on the 6-part TV story *The Dalek Invasion of Earth* shown 2 years previously. He also appeared in the *Big Finish Productions* audio play *Horror of Glam Rock*.
- Jimmy Vee previously appeared as the Moxx of Balhoon in *The End of the World*, the Space Pig in *Aliens of London* and the Graske in the interactive special *Attack of the Graske*. In *The Sarah Jane Adventures*, he appeared as the Child Slitheen in *Revenge of the Slitheen* and *The Lost Boy*, and reappeared as the Graske in *Whatever Happened to Sarah Jane?*.
- Jessica Martin played Mags in *The Greatest Show in the Galaxy*.
- This episode introduces a new variation of the *Doctor Who* theme tune composed by Murray Gold. It features a musical nod to Peter Howell's 1980s version.
- Yamit Mamo performed the songs "My Angel Put the Devil in me" and "The Stowaway" on the Series 3 soundtrack, the latter being specially composed for this episode.
- Composer Murray Gold makes a cameo appearance in this episode.
- Filming was delayed for one week in July due to the death of Helen McDonald, David Tennant's mother, from cancer.
- This episode is dedicated to the memory of Verity Lambert, the first producer of *Doctor Who*, who died on 22nd November 2007 - a day before *Doctor Who*'s 44th anniversary.

OUTSIDE REFERENCES

- Kylie Minogue has previously been referenced as a real person in the *Doctor Who* universe, in *The Idiot's Lantern* - with the Doctor exclaiming that "'It's never too late, as a wise person once said... Kylie, I think!'", in reference to her 1989 hit single "Never Too Late".
- The tune of "Jingle Bells" features as part of the incidental music in the pre-title sequence in scenes aboard the Titanic.
- Cover versions of "Winter Wonderland" and "I Wish It Could Be Christmas Everyday" are heard aboard the Titanic.
- The Captain references "Silent Night".
- One scene is set in the fictitious Donovan Street, named after Jason Donovan, Kylie Minogue's former Neighbours co-star and collaborator on 1988 Number One hit duet "Especially For You".
- The Doctor states he was present "at the very start" of Christmas, and that he "got the last room" - this refers to the Gospel story of Jesus' birth, in which there was "no room at the inn" Bethlehem for Mary and Joseph in on the night of his birth. (Luke 2:7).
- The Host stuttering over the name "Max" is a reference to 1980s virtual presenter Max Headroom.
- The Doctor mockingly refers to himself as Max Capricorn's "apprentice" and says he is completing a "task", in reference to *The Apprentice*.
- Russell T. Davies included a line from *The Lion King* in the script for this episode. He previously referenced *The Lion King* in *The Christmas Invasion*.
- The teleport bracelets seen and referred to in this episode are similar to those used by the Liberator crew in *Blake's 7*.
- The Doctor mentions protocol 42, a number meant to be the answer to everything from the book *Hitchhikers Guide To The Galaxy*. He then tries protocol 1, which turns out to be the correct one. This is also the confidential password for the restricted site for the game *Starship Titanic*.
- The Doctor introduces himself to The Host as "Passenger 57".

QUOTES

Doctor: *[Upon seeing the prow of the Titanic]* What?... What?...What!?

[The Doctor presses some buttons on the console, causing the TARDIS to disentangle itself from the Titanic]

+

[TARDIS re-materializes inside the Titanic. The Doctor gets out, and notes several very strange elements of his surrounding. Goes to a porthole, sees something the audience cannot see]

Doctor: Right...

[Camera view pulls out, to show the 'Titanic' is in fact a spaceship]

+

Brand slogan: Max Capricorn cruise liners. The fastest. The furthest. The best. And I should know because... my name is Max!

+

The Doctor: ...Good. So tell me then, cause I'm an idiot, where are we from.

Host: Information: The planet Sto.

Astrid: So, you travel alone?

The Doctor: All the time. Just for fun... well, that's the plan, it never quite works

+

Mr Copper: I shall be taking you to Old London town in the country of UK, ruled over by good King Wenceleslass. Now human beings worship the great god Santa, a creature with fearsome claws and his wife Mary. And every Christmas eve, the people of UK go to war with the country of Turkey. They then eat the Turkey people for Christmas dinner... like savages.

+

The Doctor: It should be full. It should be busy, something's wrong.

Astrid: But it's beautiful.

The Doctor: Really? You think so? It's just a street. The pyramids are beautiful, and New Zealand.

Astrid: It's a different planet, I'm standing on a different planet. The-there's concrete, and shops, real alien shops! Real alien shops. Look, no stars in the sky. And it smells. It STINKS! This is amazing! "Thanks you!"

The Doctor: Come on then, let's have a look.

+

Host: Information: You are all going to DIE!

+

The Doctor: Bad name for a ship... either that or this suit is really unlucky.

+

The Doctor: One, we are going to climb through this ship. B... no... two we are going to reach the bridge. Three, or c, we are going to save the Titanic. And, coming in a very low four... or D... or that little 'IV' in brackets they use before notes...

+

Rickston Slade: Hang on a minute. Who put you in charge? And who in the hell are you anyway?

Doctor: I'm the Doctor. I'm a Time Lord. I'm from the planet Gallifrey in the constellation of Kasterborus. I'm 903 years old, and I'm the man who's gonna your lives and all six billion people on the planet below. You got a problem with that?

Slade: No.

The Doctor: In that case... Allons-y!

+

Astrid: Still, you look good for 903.

Doctor: You should see me in the mornings.

Astrid: Okay.

+

Host: We have only one objective.

Engineer: What is that?!

Host: To kill.

+

The Doctor: *[Grimly, after watching Foon fall]* No more.

Doctor: Take me to your leader... I've always wanted to say that!

+

[Level 31 bay doors open, revealing the Hosts' authority figure]

The Doctor: Oh, that's clever. That's an omni-state impact chamber. Indestructible! You could survive anything in there! You could sit through a supernova.... or a shipwreck. Only one person can have the power and the money to hide themselves onboard like this, *[sing-song]* and I should know, because-

Max: My name is Max! *[his golden tooth pings]*

The Doctor: *[taken off-guard]* It really does that?

Max: No ones been funny with me for years

The Doctor: *[Looking him up and down]* I can't see why.

+

Max Capricorn: They'd stab me in the back.

The Doctor: If you had a back.

+

The Doctor: What's your first name?

Midshipman: Alonso.

The Doctor: *[Pauses in disbelief]* You are kidding me!

Midshipman: Uh... why?

The Doctor: There's something else I've always wanted to say... Allons-y Alonso!

+

Queen Elizabeth: *[waving as the Titanic misses Buckingham Palace]* Thank you, Doctor, thank you! Happy Christmas!

+

The Doctor: I can do this, I can do it!

Mr Copper: Doctor... let her go

The Doctor: *[Kicking the panel in frustration]* I can do anything! *[The Doctor walks slowly forward to look at the translucent image of Astrid, who is staring into the distance]*

Astrid: Stop me falling.

The Doctor: Astrid Peth, citizen of Sto. The woman who looked at the stars and dreamed of traveling.... Now you can travel forever.... You're not falling Astrid, you're flying.

+

Mr Copper: Of all the people to survive, he's not the one you would have chosen is he? But if you could choose, Doctor, if you could decide who lives and who dies... that would make you a monster.

+

[Mr Copper is stranded on Earth without any apparent means of support]

Mr Copper: So Great Britain is part of, uh, Europé, and just across the British channel you've got Great France and Great Germany?

The Doctor: No no, it's just, it's just France and Germany. Only Britain is great.

Mr Copper: And they are all at war with the continent of Ham-erica.

The Doctor: No. *[pause]* Well, not yet. Erm. You could argue that one.

Mr Copper: Well, what am I supposed to do?

The Doctor: Give me that credit card.

Mr Copper: It's just petty cash, spending money. It's all done by computer. I didn't really know the currency, so I thought a million might cover.

The Doctor: *[astonished]* A million? *Pounds?*

Mr Copper: Is that enough for trinkets?

The Doctor: Mr Copper, a million pounds is worth *fifty* million credits.

Mr Copper: *[gobsmacked]* How much?

The Doctor: Fifty million and fifty six.

Mr Copper: *[dawning]* I've.... got money-

The Doctor: Yes, you have.

Mr Copper: Oh, my word.... oh my goodness me, I.... *[ecstatically cheers]*

The Doctor: It's all yours - planet Earth! Now, *that's* a retirement plan. *[Suddenly cautious]* But just you be careful, though!

Mr Copper: *[Ecstatic]* Oh I will, I will!

The Doctor: No interfering. I don't want any trouble! Just.... Just have a nice life.

The Doctor: Mr Copper! Where're you going?

Mr Copper: I have no idea!

The Doctor: *[To himself]* No.... me neither.

Mr Copper: Oh, and Doctor? *[the Doctor turns around]* I won't forget her.

The Doctor: *[quietly]* Merry Christmas, Mr Copper.



Since her last encounter with the Doctor, Donna Noble has had a major change in personality. She became disenchanted with normal life, and began searching for the Doctor, regretting declining his invitation to travel in the TARDIS. She also starts believing conspiracy theories, apart from one about "the Titanic flying over Buckingham Palace on Christmas Day". She confides her regrets in her grandfather Wilfred Mott, an amateur astronomer who met the Doctor shortly before the episode's events.

The episode's events concern Adipose Industries, who are marketing a diet pill to London's population with the slogan "the fat just walks away". Believing the treatment to be otherworldly, the Doctor and Donna investigate separately, and find that the slogan is literal, the pills use latent body fat to create the Adipose, small white aliens. When the Doctor and Donna meet, they are confronted Miss Foster, an alien who is exploiting Britain's overweight population to create the Adipose: she reveals herself to be Matron Cofelia, working for the Adiposian First Family as a wet-nurse.



Foster accelerates her plans, feeling threatened by the Doctor's invocation of galactic law and fearing he may inform the Shadow Proclamation, an intergalactic code and council, knowing that in the process it would kill people all over London. Throughout London, the Adipose begins to spawn, soon numbering several thousand, and make their way to Adipose Industries, but the Doctor stops the process before it can become fatal.

Foster calls her employers, the Adiposian First Family, and they arrive in their spaceship to collect the new generation of Adipose, using levitation beams to collect them en masse. The Doctor sees their transmission and defers from killing the Adipose because they are children – while Donna notes that Martha, his previous companion, made him more human, citing his infanticide of the Racnoss in their previous encounter – but tries to warn Miss Foster that they intend to kill her, as she is the only one aware that they have illegally used Earth as a breeding ground, but Miss Foster refuses to listen and is dropped to her death while the Adipose leave the planet and zoom off into space.



With all calmed down Donna drags the Doctor off to the TARDIS, but once there he warns her that it is a hard life and since last time it got complicated he just wants a mate. She takes this literally and says that he is just an alien streak of nothing and then the Doctor accepts to get her onboard the TARDIS. Before the departure Donna makes a detour to leave her car keys for her mother Sylvia, and asks a blonde woman to help Sylvia find the keys. The woman turns towards the camera, revealing she is Rose Tyler, and fades while she walks away from the area.

Back to the TARDIS, the Doctor asks Donna where she wants to go and she tells him to materialise two and a half miles that way to say goodbye to her Grandad. When Wilfred notices 'the blue box' flying right above him, he looks towards his telescope and sees the two travellers saying goodbye. He cheers her on as the TARDIS fly away.

CONTINUITY

- Donna and the Doctor refer to many instances they last time they encountered one another, in *The Runaway Bride*, including the scene where the Doctor drowned the Racnoss children.
- Donna refers to the Titanic flying over Buckingham Palace, from *Voyage of the Damned*, saying it must have been a hoax.
- Donna's Grandfather, Wilfred, appeared in *Voyage of the Damned* as the newspaper dealer.
- The Doctor says he has met "cat people" before, a reference to *New Earth* and *Gridlock*.
- The Doctor refers to galactic law, and Foster takes this to mean "the Shadow Proclamation", a formulation used previously in *Rose*, *The Christmas Invasion* and again in *Fear Her*.
- The Doctor refers to Earth as a "level 5 planet", a label it was first given in *Voyage of the Damned*.
- The music heard in the scene with Rose is her departure theme from *Doomsday*.

PRODUCTION

- This episode featured the first ever use of crowd-generating Massive FX technology on television, the technology created for army scenes in *The Lord of the Rings* films. The technology was used to animate the Adipose as they are born and move around London.
- Despite a new version of the *Doctor Who* theme tune premiering in the previous episode, this episode also introduced a new version of the theme. It is similar to the previous tune, but slightly less jazzed up, and with less drums.
- Howard Attfield, who played Donna's father in *The Runaway Bride*, died after filming that episode so his character was replaced with Donna's grandfather, Wilfred Mott, played by Bernard Cribbins. Cribbins' character first appeared in *Voyage of the Damned*, though in that episode his relationship to Donna was not mentioned. The episode was dedicated to him, shown in the ending credits.
- *Partners in Crime* also features the return of two other characters. Jacqueline King reprises her role as Sylvia Noble from *The Runaway Bride* and Billie Piper briefly reprises her role as Rose Tyler for the first time since the second series' finale *Doomsday*, in a scene that was not included in preview showings.
- Davies made some changes to Donna's character. The character was "rounded out from being a shouting fishwife to someone who's quite vulnerable and emotional". She provides a change in the lead companion's attitude to the Doctor; Rose and Martha both fell in love with the Doctor, but Donna was written to provide a more "caustic" and "grown-up" attitude towards him.
- The scene where Donna and the Doctor investigate Adipose was a "nightmare to film". Tennant and Tate experienced problems avoiding each other on-screen, and the scene took thirty shots to film. The scene was filmed in a loan company's call centre in Cardiff's outskirts on an early Sunday morning, with the company's telephonists serving as extras.
- Exterior shots of Adipose Industries were filmed at the Welsh Gas Board building in Cardiff's city centre. For health and safety reasons, Tennant was prohibited from performing his own stunts in the window cleaning platform. His only shot which required stunts was when he catches Miss Foster's sonic pen, a shot that took several takes to perfect.

OUTSIDE REFERENCES

- Russell T Davies noted in the accompanying *Doctor Who Confidential* episode, that Miss Foster's costume was based on that worn by "Supernanny" Jo Frost.
- In the episode itself, Donna refers to "Supernanny" from *Supernanny*.

QUOTES

Donna [*In Adipose lobby to security guard*] Donna Noble; health and safety.

The Doctor: [*In tunnel to different security guard*] John Smith; health and safety.

+

The Doctor: [*In projector room at Adipose Industries*] Health and Safety... film department.

+

Roger Davey: I'm not a cat person.

The Doctor: No, I've met cat people; you're nothing like them.

Roger: Is that what it is, though? Cats getting inside the house?

The Doctor: Well, the thing about cat flaps is, they don't just let things in. They let things out as well. The fat just walks away...

+

Donna: I don't suppose you've seen a little blue box?

Wilfred Mott: Is that slang for something?

Donna: No, I mean it. If you ever see a little blue box flying up there in the sky, you shout for me Gramps. Oh, you just shout.

Wilfred Mott: D'y'know I don't understand half the things you say these days?

Donna: 'Nor me.

Wilfred Mott: Ah, fair dos. You've had a funny old time of it lately. Poor old, what's his name? Lance, bless him. And that barmy old Christmas. I wish you'd tell us what really happened.

Donna: I know. It's just...the things I've seen. Sometimes, I think I'm going mad! I mean, even tonight, I was in a...doesn't matter. I dunno.

Wilfred Mott: Well, you're not yourself, I'll give you that. You just, you seem to be drifting, sweetheart.

Donna: I'm not drifting. I'm waiting.

Wilfred Mott: What for?

Donna: The right man.

Wilfred Mott: Oh! Oh! Same old story; a man!

Donna: No! I don't mean like that! He's real, I've seen him, I've met him- just once- and then, oh, I let him fly away.

+

Donna: He's still out there, somewhere. And I'll find him Gramps. Even if I have to wait a hundred years; I'll find him.

+

Sylvia: What are you doing in church?

Donna: Praying!

The Doctor: *[Mouthing from behind soundproof glass]* Donna???

Donna: *[Also mouthing]* Doctor!!!

The Doctor: But...what? Wha... WHAT?!?

Donna: Oh! My! God!

The Doctor: But... how?

Donna: *[Pointing at self]* It's me!

The Doctor: Well, I can see that!

Donna: oh this is brilliant!

The Doctor: But... what the hell are you doing there??? *[Donna's just so thrilled, she waves! Big smile!]* But, but but, why, what, where, when?

Donna: You! I was looking for you!

The Doctor: What for?!

Donna: *[Miming in a surreal sense while the Doctor looks more and more confused]* I, came here, trouble, read about it, internet, I thought, trouble = you! And this place is weird! Pills! So I hid. Back there. Crept along. Heard this lot. Looked. You! Cos they-- *[On 'they', gestures and looks towards Miss Foster, who is staring at her. As are the guards. Penny too.]*

Donna: *[Freezes]* Oops.

Miss Foster: *[Out loud]* Are we interrupting you?

The Doctor: *[Mouthing]* Run!

The Doctor: Do you know what happens when you point two identical sonic devices at each other?

Miss Foster: *[After a brief pause]* No idea.

The Doctor: Me neither, let's find out!

[Points his sonic screwdriver and Miss Foster's sonic pen at each other and turns them on, producing an ear-piercing noise that shatters the glass around them]

+

Donna: *[Excitedly]* I don't believe it! you've even got the same suit! Don't you ever change?

+

The Doctor: *[To Donna, who is hanging from a window-cleaning pod by a single cable]* HOLD ON!

Donna: I AM!

+

Donna: *[After being pulled back into the building by the Doctor]* I was right, it's always like this with you?

[Both grin]

The Doctor: And away we go!

+

[The Doctor opens the window, and enters]

Penny: Will someone please tell me what the hell is going on?!?!

The Doctor: What are you, journalist?

Penny: Yes.

The Doctor: Well, make it up!

+

Penny: *[Still tied to the chair]* Oi!

The Doctor: *[Returning]* Oh, sorry. *[Releases her with the sonic screwdriver, leaves, and then returns]* Now, do yourself a favour - get out!

Matron: *[Having been introduced to Donna and the Doctor]* Partners in crime? And obviously off-worlders, judging by your sonic technology...

The Doctor: Oh yes, I've still got your sonic pen. I like it, it's sleek. *[hands it to Donna]*

Donna: *[Dismissively]* Yes, very sleek...

+

The Doctor: What do you mean, lost? How do you *lose* a planet?

+

The Doctor: Do you know what happens when you point two identical sonic devices at each other?

Miss Foster: *[After a brief pause]* No.

The Doctor: Nor me, let's find out!

[Points his sonic screwdriver and Miss Foster's sonic pen at each other and turns them on, producing an ear-piercing noise that shatters the glass around them]

+

Donna: Well, that's one solution - hide in a cupboard! I like it...

+

Donna: *[Incredulously, as they wave to the massed levitating Adipose]* We're waving at *fat*.

+

The Doctor: *[About Martha]* She fancied me.

Donna: Mad Martha that one, blind Martha, Charity Martha.

+

Penny: *[Leaving building]* You're mad, both of you! Mad! I'm having you arrested for, madness!! *[Leaves]*

Donna: Some people just can't take it - while others, just can! *[grins]*. Come on you, TARDIS! *[Leaves quickly, dragging the Doctor behind her]*

+

The Doctor: ...With Martha, like I said, it got ... complicated. And that was all my fault. I just want a mate.

Donna: You just want TO MATE?!

The Doctor: I just want a mate!

Donna: You're not mating with me, sunshine!

The Doctor: I want a mate! I want a mate!

Donna: Well, just as well, cos I'm not having any of that nonsense! You're just a great streak of nothing! You know, *alien* nothing...



The Doctor and Donna are leaving the TARDIS and entering what the Doctor takes to be Rome in the 1st century AD. Donna notes that the writing is in English and is sceptical about the authenticity of them being in the past, until the Doctor explains to her the TARDIS's translation circuit. However, he feels that they should have been able to see the Colosseum by now, and Donna points out there is only one hill and not Rome's

famous seven, and that it is smoking. Thus - as an earth tremor rocks the streets - the Doctor realises they have arrived not in Rome, but in Pompeii, on 23 August - the day before Vesuvius's 79 AD eruption.

Returning to the TARDIS, the Doctor is quick to want to leave the inevitable disaster. Donna tries to convince him that he should help evacuate the city, but he tells her he cannot interfere in established events. On arriving where they left the TARDIS, they find a nearby stallholder has sold it to Caecilius as a piece of "modern art". Meanwhile, a member of the Sibylline sisterhood reports back on the "blue box"'s arrival, which they find is a fulfillment of a Sibylline prophecy.

At Caecilius's house, his prophetically-gifted but sickly daughter Evelina is being prepared for the arrival of the town's augur Lucius Dextrus by inhaling volcanic fumes from their house's hypocaust. The Doctor and Donna arrive before him and, when Lucius arrives, the Doctor engages in an exchange of cryptic sayings with the Doctor. He and Donna are about to leave in the TARDIS when Caecilius unveils a stone-circuit board he has produced to Dextrus' designs.



Intrigued, they stay, but after the Doctor accidentally insults Roman religion as "official superstition" Dextrus and Evelina "prophecy" truths about the Doctor and Donna, seeing their real names, naming Gallifrey and London as their true homes, mentioning the Doctor's presence at the Medusa Cascade, his status as a "Lord of Time", and Gallifrey's destruction, and stating that his true name is not Doctor but is in fact "hidden" and that "she" is returning, and Dextrus warns Donna that "there is something on your back".

When Dextrus has gone, Donna finds that Evelina's skin is turning into stone whilst the Doctor is shown a hypocaust system powered by hot springs from Vesuvius itself and from which come monstrous sounds from "the gods of the underworld". This system, he is told, was installed after the 62 AD earthquake on Dextrus and the other soothsayers' instructions. From that time



onwards, the soothsayers have been inhaling rock dust from these hypocausts and all their predictions have been entirely accurate (though they have not predicted that Vesuvius will erupt the next day).

The Doctor and Quintus break into Dextrus' house, finding a stone circuit board of components like those gifted him by Caecilius. Evelina gives Donna a stola, but Donna finds out she cannot prophecy the eruption. She reveals this to Evelina, who psychically passes it onto the sisterhood. They and their high-priestess decide it is false prophecy and that Donna must be killed.

The Doctor and Quintus have meanwhile been apprehended by Dextrus. The Doctor helps him assemble the circuit board correctly and, when Dextrus then threatens to have his guards kill them, breaks off Dextrus's right arm, which has turned to stone. He and Quintus then escape, but hearing underground footsteps going towards Caecilius's house, return there to find a giant humanoid stone and magma creature (summoned by Dextrus) emerging from the hypocaust. The Doctor tells Donna to go and get water while he attempts to reason with the creature, but (unknown to him) she is kidnapped by the sisterhood. Quintus throws water on it as requested, which causes it to die and collapse, and the Doctor then goes to rescue Donna, who is about to be murdered by the sisterhood. Conversing with their high priestess, he finds she has completely turned to stone. She reveals that she is being used as a host to one of the Pyroviles, stone aliens who crashed to earth, shattered into dust, and were re-awakened by the 62



earthquake, psychically linking to the humans of the town (one of their adult forms is the creature they saw at the villa). The Doctor is, however, unable to find how they are psychically seeing through time.

Holding off the high priestess with a water pistol, Donna and the Doctor escape down the hypocaust. Dextrus and the high priestess both declare that the prophecy of Pompeii's future empire must now advance. As they run, Donna attempts to convince the Doctor to stop the Pyrovile causing Pompeii's eruption, but he again refuses. Dextrus and the cult of Vulcan takes the circuit boards to the mountain and he summons forth the adult Pyrovile to hunt Donna and the Doctor down. Dextrus, Donna and the Doctor reach the centre of the mountain, and Dextrus informs him that the Pyroviles intend not to launch a rocket back home via the eruption (their home planet of Pyrovia having been "taken"), but to remain on and conquer Earth. The Doctor and Donna then lock themselves in part of the Pyrovilian ship they have found, where they find the Pyrovilians are using Vesuvius's power to set up a fusion matrix to convert millions of humans into Pyroviles - thus the eruption is not going to happen, which is why the soothsayers have been unable to see it. The Doctor will be able to switch off the Pyrovilian circuitry and thus save the world from Pyrovilian conquest, but in so doing he will cause the eruption and the deaths of himself, Donna and 24,000 people. They choose the latter as the lesser of two evils, escaping back to the surface, to Pompeii and to the TARDIS, running past the Caecilius family.

The Doctor ignores the family's plea for help and dematerialises the TARDIS with himself and Donna on board, but - after initially proving hostile to the idea - is convinced by Donna to go back and, even if he cannot save the whole town, just save the Caecilius family. They and the family watch the eruption from the surrounding hills - the Doctor explains why Evelina's visions (caused by a rift in time, akin to the Cardiff Rift, as a result of the explosion) have now stopped and promises that Caecilius and Pompeii will be remembered, and Caecilius coins the word volcano for the first time. The Doctor and Donna leave, with him acknowledging that she was right in that "sometimes I need someone" to stop and humanise him. Six months later, we find the family in Rome, with Caecilius back up in business, Evelina a healthy and happy teenager once again, Quintus having given up his dissolute ways to train as a doctor, and Donna and the Doctor worshipped as the family's household gods, with the TARDIS as their temple.



CONTINUITY

- A previous *Big Finish Productions* audio play, *The Fires of Vulcan* (featuring the Seventh Doctor and Mel) shares the same historical setting and event.
- In the pre-credits sequence, the Doctor can be heard referring to the day of the eruption of Mount Vesuvius as "Volcano Day". In the 2005 episode *The Doctor Dances*, Captain Jack Harkness also uses the phrase "Volcano Day" in relation to the Pompeii eruption.
- This episode is not the first occurrence of the TARDIS being mistaken for 'modern art', having previously been done so in the Fourth Doctor adventure, *The City of Death*.
- The Doctor refers to having been in Rome previously, and states that the Great Fire of Rome was "nothing to do with me - well, a little bit" - this refers to the First Doctor's accidental responsibility for it in *The Romans*.
- The Doctor mentions the Shadow Proclamation, when ordering a Pyrovile using a human host to reveal its species. It has been mentioned before in *Partners in Crime*, *The Christmas Invasion*, *Fear Her* and *Rose*.
- The Medusa Cascade, referred to by the Master in *Last of the Time Lords* is mentioned.
- The Doctor's explanation of fixed points in time addresses an issue dating back to *The Aztecs*, concerning the mutability (or lack thereof) of established history.
- The formulation of Time Lord as "Lord of Time", here used by Evelina, was also used by the Doctor himself in *The Girl in the Fireplace*.
- When Donna and the Doctor both refer to themselves as Spartacus, Caecilius makes the assumption that the pair are married. As seen in the preview of the next episode, a similar situation occurs in *Planet of the Ood*, where they are referred to as "Mrs and Mrs Noble".
- Donna mentions that the Doctor saved her life, "saved all of us" in 2008, which seems to refer to the events of *The Runaway Bride*, which aired in December 2006. This seems to fit (give or take a few months) with the convention in the new series (in place since the 2005 episode *Aliens of London*, set in 2006) that 'present-day' episodes are occurring a year ahead of their airdates. This may be because the events of the 2007 series took place over about one week, rather than a year.
- Apologising for Donna's manners, the Doctor says "don't mind her, she's from Barcelona". This is reference to the planet Barcelona, mentioned by the Tenth Doctor soon after his regeneration.
- Gallifrey - first mentioned by name in the revived series in *The Runaway Bride* - is mentioned by name, as is its destruction "by fire" in the Time War.
- The Doctor refers to San Francisco and its San Andreas Fault. The Eighth Doctor visited San Francisco in the 1996 *Doctor Who* television movie.
- The Doctor's acknowledging that Donna was right in that "sometimes I need someone" to stop and humanise him, quoting some of her last words to him in *The Runaway Bride*.
- Lucius mentions that "she is returning", this being an obvious reference to Rose. This is in consequence to other mentions of returning and disappearing, of course as in the previous episode "the bee's are disappearing".
- Also the planet that the Pyroviles come from is described as 'lost', similar to the Adipose Nursery Planet was in *Partners in Crime*.

OUTSIDE REFERENCES

- The episode places a Sibylline sisterhood and the Sibylline religion in Pompeii, and it as being a cult founded by "Sibyl". The Sibyls and Sibylline oracles of this period were in fact oracles of Apollo, located at Cumae and Rome, rather than a goddess of her own right.

- As they watch the eruption, the Doctor tells Caecilius that "you will be remembered" in thousands of years' time. Whilst this also a general reference to the rediscovery of Pompeii in the 18th century, it also refers to Caecilius, Quintus and Metella specifically, who are attested in the archaeological record. Their house has been found and (without Evelina, who is an invention) they feature in the Cambridge *Latin Course Book I*, a Latin textbook widely used in secondary school education in Britain, which is set in Pompeii and in which the whole family (barring Quintus) die in the eruption. There is in fact no archaeological evidence as to whether or not the family died in the eruption, and as such the Doctor's saving them is not per se 'changing history'.
- When asked their names, the Doctor states "I'm Spartacus" and Donna responds "So am I". This is a reference to the historical Spartacus and to the "I'm Spartacus" scene in the film *Spartacus*. It is also an allusion to the fact that Spartacus took refuge on the slopes of Vesuvius during the Slaves's revolt.
- Caecilius is shown here as a marble merchant, when he was in fact an auction middle-man and banker.
- Caecilius disapprovingly refers to Quintus mixing with "Etruscans and Christians". Christianity in Pompeii is not attested, but has been a running theme in fictional depictions of the city since the novel *The Last Days of Pompeii*.
- Lucius Petrus Dextrus is an augur, an attested priestly position in Roman society, and vestal virgins, amphorae, haruspexes, Alexandria, a thermopolium and the Roman consumption of ants in honey and dormice and attitudes to "dignity in death" are also referenced.
- The Doctor refers to going to Rome to see the Colosseum, Pantheon and Circus Maximus, and Donna refers to going to Pompeii's amphitheatre to make a public announcement of the eruption.
- The Doctor refers to San Francisco as another example of where, like Pompeii, humans chose not to move away from a natural disaster area (though, due to its similarity to Latin, Caecilius takes this to be the name of a new local restaurant).
- Lucius Petrus Dextrus is not an attested historical figure, and his name is similar to that of the punning cod-Latin of Up Pompeii (loosely translating from Latin and Greek as "stone right arm").
- The Doctor refers to Donna's Roman dress as a toga, when in fact it is a stola or chiton. For a Roman woman to wear a toga was seen as a mark of shame or prostitution.
- Donna's instructions to the fleeing inhabitants of Pompeii to evacuate to the hills not the beach is based on Pliny the Younger's account of the eruption. The sea level rose due to pumice from the eruption and his uncle's warships could thus not reach the beach to carry out a rescue, whilst massed skeletons in beach huts (of those awaiting a rescue by sea) have been found in the nearby town of Herculaneum.
- The Doctor's statement that the Romans have no word for volcano is correct but, though Caecilius' derivation of it from the Roman fire god Vulcan is correct, they in fact continued to have no word for it even after the eruption. The first use of the word "volcano" in English is attested by the Oxford *English Dictionary* as occurring in 1613, and its equivalents in other languages also only appeared at this time.
- Donna asks Evelina if she shops at TK Maximus, a pun on *TK Maxx*.
- Trapped in the heart of the volcano, Donna refers to one of the Pyroviles as "Rocky IV", referencing the film.
- Caecilius's love for modern art references that of Charles Saatchi and other British collectors of "Britart"

- Cultural stereotypes of Welsh speech, such as "There's lovely" and "Look you", are repeatedly referenced by the Roman characters, as a result of the TARDIS's translation circuit rendering any use of Latin by the Doctor and Donna into the nearest 79 AD equivalent to English, that is, "Celtic" (ie the ancestor of Welsh).
- During one of the tremors, Caecilius instructs his family to take 'positions' - to prevent vases and busts from crashing to the floor. The instruction and response matches exactly a scene from the 1964 film *Mary Poppins*, where the Banks family follow the instruction during the cannon fire of the Banks' neighbour Admiral Bloom.
- When asked to identify himself, the Doctor states "I'm...Spartacus" to which Donna adds, "And so am I." This is a reference to the film *Spartacus* which also spoofs the famous climactic scene in which the Free Army all declare "I'm Spartacus!"
- The names of Caecilius and his family are taken from the fictional Pompeiian family used in the Cambridge *Latin Course I*, a series of textbooks published by the Cambridge University Press.
- "She's from Barcelona" is a phrase often used in *Fawlty Towers* by Basil Fawlty to explain Manuel's idiocy.

PRODUCTION

- In August 2007, filming of this episode was interrupted by a fire in Rome's Cinecittà, on sets previously used for the filming of the HBO/BBC TV series *Rome*, killing 4 people. However, the fire did not reach the parts of the sets which the *Doctor Who* team intended to use.

QUOTES

The Doctor: *[Stepping outside the TARDIS]* Ancient Rome!

+

Donna: *[Thinking they are in Rome]* Have you been here before?

The Doctor: Yes I have, and before you ask that fire had nothing to do with me. Well, a little bit.

+

The Doctor: *[Realising]* We're in Pompeii, and it's volcano day!

+

Donna: Don't tell me the TARDIS is gone.

The Doctor: Okay.

Donna: Then where is it?

The Doctor: But you told me not to tell you.

Donna: Don't get clever in Latin.

+

Lucius: Who are you?

The Doctor: I am...Spartacus.

Donna: And so am I.

Lucius: Mr and Mrs Spartacus?

The Doctor: Oh, no no no no no, we're not married...

Lucius: Oh, brother and sister? Yes, of course, you look very much alike.

The Doctor and Donna: *[Look at each other]* Really?!

The Doctor: *[Discussing Caecilius' purchase of the TARDIS as modern art]* Well, caveat emptor...

Caecilius: Oh, you're Celtic? *[adopts Welsh accent]* There's lovely.

+

The Doctor: Excuse my friend, she's from Barcelona

+

Lucius: The Prophecies of woman are limited and dull, only the men folk have had the capacity for true perception

Donna: I'll tell you which way the wind's blowing now, mate...

+

The Doctor: Consuming the vapours you say?

Evelina: They give me strength.

The Doctor: Doesn't look like it to me.

Evelina: Is that your opinion, as a Doctor?

The Doctor: *[with foreboding]* Beg your pardon?

Evelina: Doctor, that's your name

The Doctor: How did you know that?

Evelina: And you, you call yourself Noble

+

Lucius: Is that so? Man from Gallifrey.

The Doctor: What?

Lucius: Strangest of images, your home is lost in fire is it not?

Donna: Doctor, what are they doing?

Lucius: And you, daughter of...London!

Donna: How does he know that?

Lucius: It is the gift of Pompeii, every single oracle tells the truth

Donna: But that's impossible

Lucius: Doctor, she is returning.

The Doctor: Who is? Who is she?

Lucius: And you, daughter of London, there is something on your back.

Donna: What's happening?

Evelina: Even the word Doctor is false. Your real name is hidden, it burns in the stars, in the cascade of Medusa herself. You are a Lord, sir. A Lord of Time.

+

Donna: What d'you do for fun around here, then? Girls of your age... hang about the shops? TK Maximus?

+

The Doctor: Quintus, me old son, this Lucius Petrus Dextus, where does he live?

Quintus: It's nothing to do with me.

The Doctor: Let me try again. This Lucius Petrus Dextus, *[takes coin from behind Quintus' ear]* Where does he live?

+

[Lucius has just had his guards draw their swords on the Doctor and Quintus.]

The Doctor: Ohh. *[under his breath]* Morituri te salutant

Lucius: Celtic prayers won't help you now!

Donna: You may have eyes on the back of your hands, but you'll have eyes on the back of your face in a minute!

+

Sibyllene: This prattling voice will cease!

The Doctor: Oh that will be the day

Sibyllene: No man is allowed to set foot in the temple of Sibyl

The Doctor: Don't worry then, just us girls...

+

The Doctor: TELL ME YOUR NAME!

Sibyllene Priestess: PYROVILE!

+

[On announcing that they are to escape into the heart of mount Vesuvius]

Donna: No way!

The Doctor: Yes way, no way, Appian Way!

+

The Doctor: Some things are fixed, some things are in a flux, and Pompeii is fixed...That's how I see the universe. All the time every waking second: what is, what was, what could be, what must not. That's the burden of a Time Lord, Donna.

+

Donna: You fought it off with a water pistol! I bloody love you!

+

Donna: Oh my God! I just said seriously in Latin!

+

Donna: You can't just leave them!

The Doctor: *[Coldly]* Don't you think I've done enough? History's back in place and everyone dies.

Donna: Doctor, you've got to go back. Doctor, I am telling you, TAKE THIS THING BACK!
[Crying] It's not fair.

The Doctor: No, it's not.

Donna:...But your own planet... it burnt.

The Doctor: That's just it, don't you see, Donna? Can't you understand? If I could go back and save them, then I would, but I CAN'T!...I can never go back, I can't! I just can't, I can't...

Donna: *[In tears]* So what? Please. Not the whole town...just save...someone.

The Doctor: *[Looks up at her, grimly determined]*

[TARDIS rematerialises in the villa, to the astonishment of Caecilius and his family. Its door opens to reveal the Doctor]

The Doctor: Come with me.



The Doctor uses the TARDIS to land at a random point in time and space. On leaving the TARDIS, he and Donna find a dying Ood, a species the Doctor previously encountered in *The Impossible Planet* and *The Satan Pit*. Before dying, the Ood's eyes turn red and it attacks the Doctor. The Doctor muses that the last time he met them, they were being influenced by the Devil, so their docility is being influenced by a

different and closer being. The Doctor and Donna find an industrial complex controlled by Ood Operations, who are selling the Ood as a servant race. The Doctor locates their position: the Ood-Sphere in the 42nd century.

The "Red Eye" phenomenon is affecting other Ood on the planet: several people have been killed in the weeks prior to the narrative. During the outbreak, the Ood state that "the circle must be broken". Ood Operations noted an increase in the phenomenon, and considers it to be similar to foot-and-mouth disease; CEO Klineman Halpen tells the Doctor the method of killing is identical.

Throughout the episode, Donna becomes sympathetic to the Ood and is horrified by their status as slaves. The Doctor takes an interest in the Ood too, noting that no species could naturally evolve to serve. He and Donna travels through the complex and find a batch of caged, uncultivated Ood. Here the Doctor helps Donna to hear the Ood's song of captivity through the method of touch telepathy.



Donna is deeply saddened by this and comments upon how she thought that travelling with the Doctor would show her all the wonders of the Universe, but instead she is witnessing the horrors of humanity. Through her tears, Donna tells the Doctor she wants to go home. The Doctor and Donna enter the Ood cage and see that instead of a translation sphere, the Ood hold a "hind brain". This "second-brain" gives the Ood their individuality; without it they become mindless slaves.

The Doctor and Donna are found and captured by Ood Operations' security force. When questioned, Donna derides Halpen for his treatment of the Ood, commenting that any species that keeps a brain in it's hands would have to be peaceful. The Doctor compares Halpen's actions to a lobotomy. An alarm sounds as the Ood have begun a mass revolution. Halpen decides to leave the Doctor and Donna hand-cuffed to a fixture to await death at the hands of the rioting Ood.



When confronted by a trio of red-eyed Ood, the Doctor and Donna manage to make their noble intentions clear by repeating the phrase "Doctor-Donna friend" and "the circle must be broken". After they have escaped their handcuffs and with the aid of Ood

Sigma, the Doctor follows Halpen to a locked warehouse, which contains a large brain which, combined with the Ood's front and hind brains, forms the Ood's collective consciousness. The brain's control of the Ood is limited by a circle of pylons emitting a forcefield.

Halpen plans to kill the brain, and by extension, all of the Ood, but is stopped by a joint effort between the Doctor, Donna, and Halpen's personal Ood, Ood Sigma; Ood Sigma has used



Halpen's hair-loss medication to slowly convert Halpen to an Ood.

The Doctor shuts down the circle, freeing the Ood. Before leaving, Ood Sigma and a group of newly freed Ood offer to include the Doctor and Donna in the Ood's song, but they decline. Ood Sigma responds saying that the Doctor's song may soon end, as must all songs. He goes on to thank the "Doctor-Donna" and tells them that they shall never be forgotten, not by them, nor by future generations and that the Wind, the Snow and the Ice of the Ood-Sphere shall remember their actions forever.

CONTINUITY

- The Doctor says "real, proper snow, at last". This is a reference to the three Christmas specials.
- The Ood previously appeared in *The Impossible Planet* and *The Satan Pit*.
- The "red eye" phenomenon is present in all three episodes, as an effect of being possessed; in the former, they were under the Beast's control.
- The Doctor refers to the time when he couldn't save the Ood from falling into the black hole in *The Satan Pit*.
- In *Planet of the Ood*, the Doctor gives a time frame for all three stories: the 42nd century, during the Earth's Second Great and Bountiful Human Empire.
- An upgraded version of the Sanctuary Base 6 Rocket from *The Satan Pit* flies over the Doctor and Donna.
- The Ood-Sphere is in the same solar system as the Sense-Sphere, the location for the 1964 serial *The Sensorites*; The Doctor comments that he visited the Sense-Sphere "ages ago".
- Donna mentions the bees disappearing again; this was previously mentioned in *Partners in Crime*.
- Friends of the Ood appear in this episode; they were previously mentioned in *The Impossible Planet*.
- When Ood Sigma mentions that the Doctor's song may soon end, several seconds are played of the music featured during the scene in which Rose Tyler was ultimately separated from the Doctor in *Doomsday*.
- The Doctor says "Oh dear", which was a quote used by the Second Doctor.

PRODUCTION

- Executive producer Russell T Davies had envisioned the Ood's return because their previous appearance, the two-part story *The Impossible Planet* and *The Satan Pit*, had been overshadowed by the appearance of the Devil. Davies subsequently provided Temple with a brief for the episode which included the terms "ice planet" and the storyline of a business selling the Ood as a commodity.
- Temple's drafts of the episode were described as "too dark" and "too old *Doctor Who*"; Temple stated on the episode's commentary that he "wrote a six-part in 45 minutes".

- Temple and Davies thought that the episode was not a "fun reappearance" of an old monster; instead, they felt that there was "an actual story to tell". Temple emphasised in his script that the Doctor overlooked the Ood in lieu of the Devil, and the character had to see his shortcomings.
- Temple's script also emphasised the Ood's slavery; both Temple and David Tennant commented that the existence of a species born to serve was complicated, the latter stating complications with Richard Dawkins' "selfish gene" theory.
- Davies considered the episode's antagonist, Klineman Halpen (portrayed by Tim McInnerny) a perfect villain. Temple described him as "narcissistic", "preening" and "ruthless ... without sentiment". McInnerny said "It's always nice to play a bastard... I'm glad Halpen's a three-dimensional bastard! That makes him interesting!" Temple epitomised Halpen in a scene where he kills an operative for the activist group "Friends of the Ood"; Davies and Tennant felt that his "disgusting" and "gothic" Edgar Allen Poe-esque fate would not be deserved otherwise.
- Donna's role in the episode was to further humanise the Doctor, and her opinion changing from visual disgust to empathy was deliberately important.
- Susie Liggat cited the writing as part of *Doctor Who's* importance—she thought the story about "liberating oppressed people" could be applied domestically or globally.
- Filming for the episode took place in August 2007. The opening and closing outdoor scenes were filmed in Trefil Quarry in the Brecon Beacons, the external scenes of the complex in a caramel factory, and the scenes in the "battery farm" were filmed in a hangar at RAF Saint Athan.
- Very little CGI was used in the episode; the snow was paper snow adhered by water, and the Ood heads contained complex animatronics. McInnerny wore a prosthetic head with removable flaps for the shot where Halpen transforms into an Ood. Instead of McInnerny, the production team's best boy provided motion capture for the computer-generated profile of the appendages coming out of his mouth

OUTSIDE REFERENCES

- There is a quick reference to *The Simpsons* when Solana is showing the 'extras' pack for the Ood's translator ball. She refers to the comedy classic and the Ood responds with a "Doh!" with the voice of Homer Simpson.

QUOTES

Donna: I don't know what the word is! *[Bounds out of the Tardis]* Oh, I've got the word. Freezing!

+

The Doctor: *[At the end of a long speech, contrasting Donna's ordinary life with her now travelling in space and time]* Donna Noble, citizen of the Earth! *[Pause]* Donna? *[Turns round to find her gone]*

+

Donna: *[About a huge rocket]* Now that's what I call a spaceship! You've got a box, he's got a Ferrari! Let's get going!

Official: Now then, Dr. Noble, Mrs. Noble, if you would like to follow me....

The Doctor: *[Quickly]* Oh no, we're not married.

Donna: We are SO not married.

The Doctor: Never.

Donna: Never ever.

+

Official: *[Referring to an 'extras' pack for the Ood translator ball]* ...the standard package - how are you today, Ood?

Ood 1: *[Ordinary Ood voice]* I'm extremely well, thank you.

Official: Or, after a stressful day, something for the gentlemen - how are you today, Ood?

Ood 2: *[Husky female voice]* All the better for seeing you.

Official: And the comedy classic - Ood, you've dropped something...

Ood 3: *[Voice of Homer Simpson]* D'oh!

+

Ood: I do not understand, Miss.

Donna: Why do you say "Miss" - do I look single?!

+

The Doctor: The Ood aren't born like this. Can't be - a species born to serve could never evolve in the first place. What does the company do to make them obey?

+

Donna: *[Screaming from inside a giant, blue, metal container]* Doctor get me out!

The Doctor: If you don't do what she says, you're really in trouble. Not from me, from her!

+

Donna: Being with you, I can't tell what right and wrong anymore.

The Doctor: Its better that way.

+

[After being asked to stay]

The Doctor: Oh, I-I've sorta got a song of my own, thanks.

Ood Sigma: I think your song must end soon.

The Doctor: *[Expression falls; "Doomsday" theme plays]* Meaning?

Ood Sigma: Every song must end.

The Doctor: Yeah...



A journalist, Jo Nakashima, attempts to interview a boy genius named Luke Rattigan about his invention, the carbon-cleaning car filter/GPS navigation system known as ATMOS. She believes it is dangerous, but has no proof, and so he throws her out. As she attempts to report her findings to UNIT, Rattigan informs his unnamed superiors about her, recommending that she be terminated. Moments later

her car takes control of itself and drives her into a nearby river.

Martha Jones calls the Doctor for assistance, just as the Doctor is giving Donna Noble a flying lesson in the TARDIS. Martha is now working for UNIT, and having just raided the main ATMOS factory, needs his help in determining if the ATMOS system is alien in origin. Though it is much more advanced than human technology should be, the Doctor notes that it is entirely human-made. He also notes that there are 800 million cars in the world, which would equal 800 million weapons if ATMOS could control every one.

Donna points out that while the system may be man-made, the factory workers do not seem quite human, as not a single one has ever taken a sick day. While they prepare to examine the workers, two UNIT soldiers stumble upon a cloning facility in the basement. There they are confronted by a Sontaran, who identifies himself as General Staal and has them hypnotically converted into loyal servants. They in turn kidnap Martha, who is cloned by the Sontarans and kept prisoner so her clone can access her memories. Donna heads home to check on her family under Martha's advice.



At Rattigan's school, the Doctor confronts the boy about the fact that he did not invent the ATMOS system, as though it is human-made, the technology is far too advanced for the period; the Doctor compares finding this technology in this time period to finding a mobile phone in the Middle Ages. Using a large teleporter in the room, the Doctor teleports to the Sontaran's battleship, getting General Staal to follow him back before disabling the teleporter.

After giving a quick run-down of Sontaran history, revealing that the Sontarans developed the ATMOS technology, the Doctor uses a squash ball to injure the probic vent on the back of



Staal's neck, which is the Sontarans' only weak point. While Staal is recovering, the Doctor and Ross manage to scape from the school.

Back on the Sontaran battleship, Rattigan's offhand comments reveal the Doctor's identity to the Sontarans, and Staal, still irked about his race not being allowed to fight in the Time War, relishes the thought of killing his enemy in battle. The Sontarans deadlock the Doctor's ATMOS-equipped land rover and instruct its sat-nav to drive into the river, but the Doctor, realising that the ATMOS device is programmed to do the reverse of everything he says, instructs it to drive into the river; the resulting logical paradox overloads the machine and unlocks the doors, allowing the Doctor to escape.



Though only half the cars worldwide use ATMOS, the Sontarans realise that their plans need to be accelerated. They activate converters in each ATMOS system, pumping out poisonous gas from 400 million cars worldwide. They deadlock each one to keep the Doctor from interfering. The Doctor tries to warn UNIT, but since it is the Martha clone he calls, they remain uninformed. Meanwhile, Donna's grandfather is

trapped in his car whilst attempting to get it off the road, the Doctor having realised what the ATMOS devices are for, and despite their best efforts the Doctor and Donna cannot free him as gas from the device sprays into the car. As the episode ends, the Sontarans prepare their soldiers for invasion, while the Doctor watches as hundreds of cars release the poison, powerless to stop them.

CONTINUITY

- Martha Jones was last seen in the episode *Last of the Time Lords*. She was also last seen in the *Torchwood* episode *A Day in the Death*.
- The dialogue between the Doctor and Martha confirms that he helped get her her job with UNIT.
- Martha says that she is engaged to Thomas Milligan, who previously appeared in *Last of the Time Lords*.
- The Doctor's initial response to Martha and Donna meeting each other is to ask them not to fight, a reference to Rose and Sarah Jane Smith's first encounter in *School Reunion*.
- This episode marks the first television appearance of the Sontarans in 23 years. The Sontarans made their first appearance in 1973 in the serial *The Time Warrior* by Robert Holmes. They appeared through the old series and their last appearance was in *The Two Doctors*, however the last time they were referred to was in *The Sarah Jane Adventures*.
- This show was made during the 35th anniversary of the Sontarans.
- The Doctor says he worked with UNIT sometime in the 1970s "or was it the 80s?", referring to inconsistencies in dating UNIT stories.
- The Doctor tells the Martha clone that UNIT has information "in the file - Code Red, Sontarans". While UNIT never dealt with the Sontarans directly, they were indirectly involved with them in *The Time Warrior*.
- The UNIT character called Ross Jenkins, a homage to a famous piece of dialogue "Jenkins, chap with the wings there five rounds rapid" from *The Daemons*.
- When communicating with each other, UNIT use call signs first used in the Classic series. These are mostly based around greyhound racing. Personnel are usually designated a Greyhound call sign, whereas a base of operations is known as a Trap.
- Wilfred Mott recalls how he met the Doctor in *Voyage of the Damned*, where the Doctor disappeared before his eyes on Christmas eve. Donna's mother also recalls how he attended Donna's wedding reception in *The Runaway Bride*.
- When Donna states she is leaving, the Doctor says he was looking forward to taking her to many places, including the "fifteenth broken moon" of the Medusa Cascade. The Medusa Cascade was previously mentioned in *Last of the Time Lords* and in *The Fires of Pompeii*.
- General Staal refers to the legend of the Doctor leading a major battle in the "last Great Time War" and to the fact Sontarans "weren't allowed" to participate in it.
- Martha mentions the Valiant last seen in *Last of the Time Lords*.

- General Staal is called a "baked potato". In *Eye of the Gorgon*, Bea Nelson-Stanley referred to the Sontarans as potato-like.
- When the Sontarans saw they had an intruder, the Doctor replied "In-tru-da-window". This was the same remark said by Henry van Statten in *Dalek*.
- The Sontarans' weak point is their probic vent. A small connector at the back of their necks that allows them to plug into an energy source to recharge.
- In *The Time Warrior* the Sontarans were described as "nasty, brutish and short". This is the first time that they are shown to actually be shorter than normal human stature.
- Two taxis in *Partners in Crime* were labeled with ATMOS stickers.

PRODUCTION

- Helen Raynor wrote this episode. Her Series 3 episodes *Daleks in Manhattan* and *Evolution of the Daleks* both occupied fourth and fifth episode in the series. This two part episode also occupies episode four and five.
- This two-parter is Douglas Mackinnon's first story as director.
- This is Christopher Ryan's second role in *Doctor Who*. He previously played Lord Kiv in *Mindwarp*.
- Martha's departure allowed Davies to change the character's personality. In her reappearance, she is more mature and equal to the Doctor in comparison to falling in love in the third series. Several aspects of her character were debated: in particular, her status and reaction to Donna. Raynor elected to emphasise Martha's medical career over her military career, and avoided a "handbags at dawn" scenario because she felt it would rehash Rose's initial opinion of Sarah Jane Smith from the second series episode *School Reunion*.
- The episode is the first centric appearance of UNIT since the show's revival. UNIT has now been rebranded as the "Unified Intelligence Taskforce", having previously been known as the "United Nations Intelligence Taskforce". This followed a request by the United Nations shortly after the series returned to TV in 2005.
- The Sontarans were the fourth major villain from the classic series to return, after the Daleks, Cybermen, and the Master; Davies commented that the Sontarans were "always on his list" of villains to resurrect. The time and location of the episode was deliberately chosen because every Sontaran story except for *The Invasion of Time* was set on Earth.
- Despite the Sontaran's clone culture being asserted in the classic series, *The Sontaran Stratagem* is the first episode to depict cloning. Originally, all of the factory workers were to be clones, but Raynor reduced it to only Martha to solve continuity problems with the second part. The template clone was portrayed by Ruari Mears, who wore a prosthetic mask which took longer to apply than any mask he had worn.
- Raynor initially envisioned the poisonous gas would be emitted by factories, but changed it in later drafts to cars for several reasons: the episode would provide social commentary and the idea of an "evil satnav system" was "much more engageable" and "irresistible"; Davies thought the concept was "so very Doctor Who".
- The episode, like *Aliens of London* and *The Lazarus Experiment*, properly introduces the lead companion's family. Unlike the Tyler or Jones families, both Sylvia Noble and Wilfred Mott had met the Doctor before, providing Raynor with an additional subplot. Wilfred's positive opinion of the Doctor is different to Sylvia, who "joined a long line of mothers that don't get the Doctor"; Davies had wanted a family member who trusted the Doctor since the show's revival.
- The cloning vat in this story is in fact the (redressed) fountain from *The Fires of Pompeii*.

- The Table that is used to hold the real Martha is used in the *Torchwood* episode *Cyberwoman*. Also the metal headware that Martha has on at the same time resembles the mind probe used the episode *Sleeper*.
- When interviewed on *Friday Night* with Jonathan Ross, Catherine Tate stated that she had been filming alongside ten actors playing Sontarans for two weeks before she realised that there were actors inside the Sontaran costumes. She had assumed the Sontarans "ran on electricity". It was not until an actor removed his helmet to reveal his real face that she realised her mistake. She stated she was "freaked out" by this and said she "nearly died".

OUTSIDE REFERENCES

- Donna calls the UNIT soldiers Stormtroopers, a possible reference to Star Wars or rather the Nazi soldiers.
- Donna makes reference to the terrorist prisoner camps at Guantanamo Bay. This is one of the first references in the revived *Doctor Who* to the aftermath of the 9/11 attacks.
- Mobile phone company O2 is releasing an Atmos SatNav phone, possibly based on the devices used in this episode.

QUOTES

[Donna is piloting the TARDIS]

Donna: Oh my God! I can't believe I'm doing this!

The Doctor: No, neither can I.

+

[While Donna is piloting the TARDIS]

The Doctor: Getting a little bit close to the Nineteen Eighties.

Donna: What am I going to do? Put a dent in 'em?

The Doctor: Well, someone did.

+

Martha: *[On phone to the Doctor]* Doctor, it's Martha. And I'm bringing you back to Earth.

+

The Doctor: *[After the TARDIS has materialized and Doctor has got out. To Martha]* Just like old times *[Hugs Martha]*

+

Donna: I've heard all about you, he talks about you all the time.

Martha: I dread to think!

Donna: No no no, no he says nice things, good things, nice things, really good things

Martha: *[Embarrassed]* Oh my god, he's told you everything

Donna: Didn't take you long to get over it though, who's the lucky man?

The Doctor: What man? Lucky what?

Donna: She's engaged, you prawn.

The Doctor: Really? Who to?

Martha: Tom, that Tom Milligan, he's in Pediatrics, working out in Africa right now, and yes! I've got a doctor who disappears off to distant places, tell me about it.

Donna: Is he skinny?

Martha: No! He's sort of, strong.

Donna: He is too skinny for words, you give him a hug, you get a paper cut!

[Donna and Martha laugh]

The Doctor: Oh, I'd rather you were fighting.

+

Martha: *[Through walkie talkie]* Operation Bluesky is go go go!

+

Donna: *[About Martha]* Is that what you did then, turned her into a soldier?

+

Donna: *[Talking about UNIT]* You used to work for them?

The Doctor: Yeah, back in the seventies. *[beat]* Or was it the eighties?

Donna: *[To Colonel Mace]* Donna, Donna Noble. Since you didn't ask. I'll have a salute.

[Colonel Mace turns to Doctor. Doctor nods, supressing a grin. Colonel turns back round.]

Colonel Mace: *[Salutes]* Ma'am.

Donna: Thank you.

+

The Doctor: *[About the Atmos system]* You must have checked it?

Martha: We did. We found nothing. That's why I thought we needed an expert.

The Doctor: Really? Who did you get?

[All they stare at him]

The Doctor: Oh, right: Me, yes!

+

Colonel Mace: *[About Luke Rattigan, a child genius]* Now he runs the Rattigan Academy, a private school, educating students hand picked from all over the world.

The Doctor: A hot-house for geniuses, wouldn't mind going there. I get lonely.

+

Martha: *[To Donna]* The Doctor, he's wonderful, he's brilliant, but he's like fire. Stand too close and people get burned.

+

The Doctor: We're going to the country. Fresh air and geniuses - what more could you ask?

Donna: I'm not coming with you. I've been thinking. I'm sorry. I'm going home.

The Doctor: Really?

Donna: I've got to go.

The Doctor: Well, if that's what you want. I mean, it's a bit soon. I had so many places I wanted to take you. The Fifteenth Broken Moon of the Medusa Cascade, the Lightning Skies of Cotter Palluni's World, the Diamond Coral Reefs of Kataa Flo Ko... Thank you. Thank you, Donna Noble. It's been brilliant. You saved my life, in so many ways. You are... You're just popping home for a visit, that's what you mean.

Donna: You dunbo.

The Doctor: Then you're coming back.

Donna: Know what you are? A great big, outer-space dunce.

Luke Rattigan: 52 deaths in a single second, man, that is so cool!

General Staal: Is the temperature significant?

+

The Doctor: Ross, just one question: If UNIT think that ATMOS is dodgy...

Ross: How come we've got it in the jeeps? Tell me about it. They're fitted as standard on all government vehicles. Can't get rid of them until we prove something's wrong. Drives *me* around the bend.

[Noticing they are indeed driving around a bend]

The Doctor: Oh, nice one!

Ross: Timed that perfectly!

+

Sontaran: Intruder!

The Doctor: Intruder? How'd he get in? In-tru-da-window?

+

Ross: *[Referring to the facial appearance of General Staal]* It's a potato - a baked potato - a *talking* baked potato.

The Doctor: Now then Ross, don't be rude, you look a pink weasel to him...

+

General Staal: General Staal, of the Tenth Sontaran Fleet. Staal the Undefeated!

The Doctor: Well, that's not a very good nickname. What if you *do* get defeated? General Staal the not-quite-so-undefeated-any-more-but-never-mind?

General Staal: *[Proudly referring to the Sontarans never turning their back in battle]* We stare into the face of DEATH!

The Doctor: Yeah? Well, stare at this.

[He bounces a tennis ball to hit Staal's probic vent, temporarily immobilising him]

+

The Doctor: *[Running away from jeep]* Get down!

[He and Ross fling themselves to the ground, expecting a large explosion. ATMOS SatNav box sparks and goes silent]

The Doctor: *[Disappointed]* Oh, is that it?

+

Wilfred Mott: This Doctor, are you safe with him?

Donna: He's amazing, Gramps. He's just... dazzling. And never tell him I said that. But I'd trust him with my life.

Wilfred Mott: Hold up! I thought that was my job!

Donna: You still come first.

+

Rattigan: *[About the Sontarans identical appearances]* How do you tell each other apart?

General Staal: We ask the same of humans.

+

Rattigan: This "Doctor", he was in a UNIT jeep, should have ATMOS installed.

General Staal: *[abruptly]* You said you didn't know his name!

Rattigan: I don't. He just called himself the Doctor.

[Staal grows quiet]

Rattigan: Does that mean something?

General Staal: There is an enemy of the Sontarans known as the Doctor. A face-changer. It is said he led the final battle in the last great Time War. The greatest war in history *[bitterly]* and we weren't allowed to be a part of it! *[beat]* But this is excellent - the last of the Time Lords will die, at the hands of the Sontarans, in the ruins of his PRECIOUS EARTH!

✦

Sontarans: *[Chanting and dancing victoriously]* Sontar, HA! Sontar, HA!



As the Doctor tries to free Wilfred Mott from the car, Sylvia Noble arrives wielding an axe and smashes the windscreen, saving her father. Meanwhile, UNIT retreat and lockdown the ATMOS factory, and the entire earth is being choked by the release of the gases. Martha Jones' clone enters the centre and logs into the system. As the Nobles retreat into the family home, Ross arrives with a black cab - the only vehicle he could find without ATMOS installed, and as the Doctor climbs into it, he asks Donna if she would like to come in, and despite her mother's apprehension, she obliges. The clone Martha downloads files onto a memory card and inserts it on a PDA, and above in space the Sontarans are preparing an attack squad.

The Doctor arrives at the ATMOS factory and sends Donna to the TARDIS, giving her a key, and then duly orders Colonel Mace not to fight the Sontarans. The renegade UNIT soldiers then put teleport devices onto the TARDIS and it is transported onto the Sontaran battleship. Rattigan leaves the ship to prepare his students for war. The Doctor reaches the area where the TARDIS was located, to note that the Sontarans have taken it, and then asks Martha if she has warned any of her family, to which she answers that she will do it later.



Rattigan arrives at the academy and starts to reveal his plan, and the Doctor arrives at the UNIT base, calling the Sontaran battleship, which is also picked up by the TARDIS. The Doctor insults the Sontarans, calling them cowards, remarking that there is something else going on, and that they're losing their war with the Rutans. As the Sontarans start their battle cry, he cuts them off, putting a children's show on, and reconnecting. General Staal then shows off the TARDIS - his prize - and the Doctor then cryptically tells Donna that they can communicate by phone, but Donna doesn't know what number to call, and tells the Sontarans that he has a 'remote control', before they cut him off.

Rattigan tells his students about his plan for building a new human race, about how he's drawn up a breeding plan, but his students revolt, ignoring his threats about shooting them and his pleas for them to listen. They all leave him, calling him mad and sick. People are walking from urban areas to the countryside to escape the poisonous gas. Meanwhile, Donna phones home, just as Wilfred seals the doors and windows. He asks her where she is, but she doesn't say. Outside, the smog is thickening.



At the UNIT base, the gas is being analyzed, with 10% of it unidentified - as the Doctor puts it 'must be something the Sontarans invented'. UNIT prepares to launch nuclear missiles from the arsenal from every country on earth with nuclear arms, despite the protestations of the Doctor. General Staal mocks the earth in the knowledge that the missiles will do them no harm, but notes the bravery of the move 'the bravery of idiots is bravery nonetheless'. Just as the missiles are about to launch, Martha disables the system using her PDA, and the Doctor surmises the odd fact that the missiles wouldn't harm the Sontarans, raising the question of why they are stopping it.

The Sontarans reach the factory, and the first obstacle they reach is 5 UNIT soldiers, including Ross. Colonel Mace, sends the troops in, with the Doctor telling him to pull them out. The guns misfiring, 4 of the soldiers are killed, and after telling the Colonel the guns don't work, Ross is killed soon after. The Doctor is livid, and commands that the soldiers retreat. Inside the factory, UNIT are being massacred, with Commander Skorr noting that 'This isn't war! This is Sport!'. The Doctor finds the Sontarans move strange, and says that he would have liked the Brigadier at his side. The Missile system comes back online, only for Martha to disable it soon after.



UNIT decide to mount a counter-attack. The airborne carrier Valiant disperses the gas over the factory, and the soldiers re-arm themselves with guns able to resist the protective field the Sontarans use to stop bullets. Many Sontarans are killed as the UNIT soldiers find themselves effective again. The Doctor explores the factory with the cloned Martha following him and finally finds Martha strapped into the cloning device and starts to free her. The clone draws a gun, but the Doctor reveals he knew she was a triple-agent for a long time, then frees Martha, and the clone collapses, starting to die.

Donna reactivates the teleport controls, and the Doctor pulls her back to Earth moments before she is shot by Sontarans, and the TARDIS is also transported back to Earth. Martha's clone, dying from being unlinked from Martha, reveals the composition of the poison cloud enveloping Earth: It is not meant to kill humans, rather it is meant to provide food for Sontaran clones. The Sontarans increase the ATMOS gas effect and it starts to bring the Earth to the 80% fatality density.

The Doctor teleports to the University and disarms Rattigan. He fires an anti-atmosphere device into the air which destroys the poison cloud across the globe and restores the normal atmosphere. The Sontarans, not accepting defeat, prepare to destroy Earth. The Doctor takes the atmosphere altering device into the teleport and says his goodbyes. Martha and Donna realize he will die if he goes to the Sontaran ship. The Doctor tells them he must give the Sontaran a choice whether they live or die, then he teleports to the ship, and asks General Staal to stop their attack or he will kill them all to save Earth.

The Sontaran commander would be happy if they all die, as it means the Doctor will die with them. A countdown is started until the Sontaran ship shoots on the Earth. The Doctor hesitates. Rattigan is shown re-wiring a control console. He decides to do 'something clever', and teleports to the Sontaran ship, which also teleports the Doctor back to earth. The Sontarans see him with surprise, while he activates the atmospheric altering device with the countdown to destroy earth at 1 second. The Sontaran vessel explodes.



With the day saved the Doctor, Martha and Donna are back in the TARDIS. Martha is about to leave, when the TARDIS springs to life, shuts its doors, the Doctor's hand in a jar bubbling and flashing wildly and begins piloting itself to places unknown while the Doctor cannot control it.

CONTINUITY

- The Doctor references the events of *The Empty Child* when he says "Are you my mummy?" to the colonel whilst wearing a gas mask.
- Brigadier Lethbridge-Stewart is mentioned as being "stranded in Peru", the first explicit mention of the character in the new series. Colonel Mace refers to him as "Sir Alastair", implying he has received a knighthood since the events of *Battlefield*.
- Just as Donna moves towards the TARDIS screen while the Doctor contacts the Sontarans, Rose can be seen shouting noiselessly, possibly the word 'Doctor!'. This follows a similar cameo appearance in *Partners in Crime*.
- The Valiant, the primary setting for the climax of *The Sound of Drums* and much of *Last of the Time Lords*, is seen again in this episode when it is used by UNIT to clear the poisonous gas from the atmosphere. It is also equipped with a scaled down version of the Torchwood weapon that destroyed the Sycorax ship in *The Christmas Invasion*.
- When trying to test the Martha clone, the Doctor says "Avanti!" – Italian for "Let's go!" – instead of the recurring "Allons-y".
- The Doctor mentions Captain Jack Harkness for the first time in the series when discussing the memories of Martha's clone.
- As the TARDIS traps Donna, Martha and the Doctor at the end of the episode, the Doctor's hand from *The Christmas Invasion*, series one of *Torchwood*, *Utopia*, *The Sound of Drums* and *Last of the Time Lords* can be seen in a similar state of agitation it felt when the TARDIS materialised it in the *Torchwood* episode *End of Days*.
- The American Newsreader mentions that some people are calling the threat to the Earth the "end of days" in an almost identical line to that spoken in the *Torchwood* episode of the same name.
- In addition to the Sontarans, the Rutans are mentioned for the first time, providing continuity with old series, where the Rutan-Sontaran war would always be mentioned. Whether the Rutans will also return later, remains to be seen.

PRODUCTION

- This episode and the previous episode were filmed over five weeks, beginning in September 2007. Post-production was completed a week before the first part aired.
- As in many previous episodes of the revived series, supposed BBC News 24 footage is used featuring reports of unfolding events. However, as with the more recent appearances of such footage in *Doctor Who*, the channel is simply captioned on screen as *News 24* devoid of the BBC logo. Since this episode was produced, the BBC News 24 channel was rebranded in real life as BBC News, thus rendering its fictional counterpart as an even more distorted depiction of the channel.

OUTSIDE REFERENCES

- When the Doctor interrupts the Sontarans' transmission, footage from CBeebies's eco adventure cartoon *Tommy Zoom* is brought up on screen featuring the villainous Polluto disguised as a magician and the heroic Tommy and his dog Daniel as his audience.

QUOTES

Rose: *[Appearing on the TARDIS screen, screaming silently]* Doctor!

+

Donna: God, the air's disgusting.

The Doctor: It's not so bad for me-go on, get inside that TARDIS- *[Holds out key]* Oh. Never given you a key. Keep that, go on. That's yours. Quite a big moment, really.

Donna: Yeah, maybe we can get sentimental after the world's finished choking to death.

+

Staal: The planet is going nuclear! I admire them! The bravery of idiots is bravery nonetheless!

+

Staal: You impugn my honour, sir.

Doctor: Yeah, I'm really glad you didn't say *belittle*, cos' then I'd have had a field day.

+

[The Sontarans are defeating the UNIT soldiers with ease]

Commander Skorr: This is too easy. They're running like Slimebait from a Speelfox!

[UNIT are eventually forced to retreat; the Sontarans keep shooting them down]

Skorr: This isn't war - this is sport! *[laughs]*

+

Colonel: Grayhound-40, report. *[nothing]* Grayhound-40, report. *[nothing]* Grayhound-40, report! *[nothing]*

The Doctor: His name wasn't Greyhound-40. It was Ross. And now I'm telling you for the last time, GET THEM OUT OF THERE!!!

+

The Doctor: For the *billionth* time, YOU CANNOT FIGHT SONTARANS!!!

+

The Doctor: *[After putting on a gasmask to fight off the poisonous gas]* Are you my mummy?

Colonel: If you could concentrate. Bullets with a rad-steel coating, no copper surface. Should overcome the Cordolaine signal.

The Doctor: But the Sontarans have lasers! You can't even see in this fog, night-vision doesn't work.

Colonel: Thank you, Doctor, thank you for your lack of faith. But this time, I'm not listening. Attention, all troops! The Sontarans might think of us as primitive, as does every passing species with an axe to grind. *[the Doctor rolls his eyes at the Colonel's rhetoric]* They make a mockery of our weapons, our soldiers, our ideals. But no more! From this point on, it stops. From this point on, the people of Earth fight back and we show them, we show the warriors of Sontar, what the human race can do! Track One to Hawk Major! Go, go, go!

[The Valiant arrives over the factory]

Colonel: It's working. The area's clearing. Engines to maximum!

The Doctor: It's the Valiant!

Colonel: UNIT Carrier Ship Valiant reporting for duty, Doctor! With engines strong enough to clear away the fog.

The Doctor: *[Removing his gas mask, and forgetting his opposition to UNIT's military methods for a moment]* That's brilliant!

Colonel: Getting a taste for it, Doctor?

The Doctor: *[Calm again]* No, not at all. Not me.

+

Clone Martha: When did you know?

The Doctor: About you? Oh, right from the start. Reduced iris contraction, slight thinning of the hair follicles on the left temple, and, frankly, you smell. You might as well have worn a t-shirt saying 'Clone' although maybe not in front of Captain Jack.

+

Colonel: *[Last words to Skorr before killing him]* You will face me, sir.

Skorr: Ahh... *Wonderful... [dies]*

+

[The Doctor, Donna and Martha have arrived at the Rattigan Academy, and see Luke with a gun pointing at them.]

Luke: Don't tell anyone what I did. It wasn't my fault. The Sontarans lied to me.

The Doctor *[Takes the gun out of his hands, and throws it away]* If I see one more gun...

Donna: *[To Martha in the Doctor's coat]* You know that coat... sort of works...

Martha: I feel like a kid in my dad's clothes.

Donna: Ah, well if you're calling him Dad, you're definitely getting over him.

+

The Doctor: Oh...and Luke...Do something clever with your life.

[Later, while the Doctor is onboard the Sontaran ship, Luke is adjusting the teleport port]

Martha: What are you doing?

Luke: Something clever.

[Luke teleports to the Sontaran ship and sacrifices his life to save the Earth]

+

Sontarans: Sontar-ha! Sontar-ha! Sontar-ha! *[They pause as they see Luke]*

Luke: Sontar, ha! *[Luke detonates the spaceship]*

+

[The TARDIS doors slam closed, and it takes off, rocking wildly.]

The Doctor: WHAT?! WHAT?!

Martha: Doctor! Don't you dare!

The Doctor: No! No! I didn't touch anything! Whatever it is, it's not me!

Donna: Where are we going?!

The Doctor: I dunno! It's outta control!

Martha: Doctor! Just listen! You take me home right now! TAKE ME BACK NOW!



Following on from *The Poison Sky*, the TARDIS takes the Doctor, Donna and Martha to the planet Messaline, where armed men working for General Cobb seize the Doctor and stick his hand in a cloning machine, which uses his diploid cells to produce the titular character, Jenny. She is "born" immediately as an adult soldier, trained to fight against the Hath - militaristic, fish-based creatures who communicate through bubbles -. During

a battle with the Hath, the Doctor and Donna are separated from both Martha, kidnapped by a Hath soldier, and the TARDIS.

Martha befriends the Hath, who do not speak in any understandable fashion, while the Doctor and Donna learn about the history of the planet from the humans. The two races were initially meant to live in peace in a colony, but have long been at war, which the humans claim the Hath started. Donna notices a recurring series of plaques with eight-digit codes on them. While examining a electronic map terminal of the structure, the Doctor reveals a secondary set of blueprints leading to a structure the humans refer to as the temple of "the Source", the breath of their goddess. Believing this to be a weapon, Cobb intends to use it to wipe out the Hath, and win the war through genocide. The Doctor, Donna, and Jenny are locked up in a cell when the Doctor protests. The Doctor's actions have likewise altered the Hath's map terminal, and they too set out to find the Source.



Once in the cell, the Doctor uses his sonic screwdriver to convert Donna's mobile phone to a superphone to contact Martha. She is studying the tunnels on Messaline herself, working with the Hath. Meanwhile, Donna uses a stethoscope to confirm that Jenny has two hearts, and the Doctor, after his initially dismissive of his so-called daughter, comes to see many of his traits in her. Jenny, for her part, is puzzled by the Doctor's insistence that he isn't a soldier, despite his obvious aptitude for it. He explains that he was a soldier once, in a much greater war, and warns Jenny that once she starts killing it'll become addictive. Jenny distracts the guard and springs the trio from their prison cell. The Doctor, Donna and Jenny set out to beat the humans to the Source, while Martha opts to take the surface route with the Hath she has befriended.

Martha and the Hath reach the surface and although there is a cold wind, they are both grateful to be on the planet's surface. Meanwhile, Jenny has helped the Doctor and Donna to escape their cell, in which they noticed the number 16. They subsequently notice a similar sign bearing instead 14. The Doctor opens a door with the sonic screwdriver, finding a system of lasers on the other side. While Donna notices a smaller number still, conjecturing an indication of proximity to the temple, the Doctor disarms the lasers while Jenny holds off Cobb's men with gunfire. Jenny is subsequently forced to traverse the lasers with acrobatics after the Doctor and Donna have crossed the gap and the lasers have been reactivated. Meanwhile outside, Martha falls into a black tar-like-substance and starts to sink, but is saved by the Hath accompanying her, who subsequently drowns. After crying the death of the friendly Hath she manages to reach the temple first.



Jenny briefly leaves Donna and the Doctor alone. The Doctor explains to Donna his previous parenting, the pain of losing the Time Lords and his family, and the fact that he is reminded of



them when he sees Jenny. The Doctor, Donna, Jenny and Martha are reunited in the temple, which the Doctor recognises as a fully functional colony ship, which he soon realises was the same one that brought the colonists.

Donna, while studying a number display matching the plaques, realises that they are a dating system, and according to the display, it's only been a week since the war started. The logs indicate the commander died and the resulting power vacuum started the war. Because the cloning machines produce new soldiers so quickly, they ran through dozens of generations in only a week, degrading their history to mere myth in a relative instant. They next move further into the ship, where they find a terraforming agent, the Source - thus, despite the belief that the source kills, it actually brings life -, ready to be released.

The two camps converge on the Doctor's party, where he explains to them what has happened. He declares the war over and smashes the source to release the terraforming agent's gases and both armies, except Cobb, drop their weapons; Cobb instead tries to shoot the Doctor. Jenny steps into his path and is shot in one of her hearts. Jenny apparently dies in the Doctor's arms without regenerating, even though the Doctor recalls she has two hearts, so should have survived. The Doctor holds Cobb at gunpoint but does not pull the trigger, saying, "I never would", and tells both sides to make that the basis of their society. The new colony offers to bury Jenny as a start.



In the TARDIS, the Doctor concludes that the entire event was an ontological paradox; the TARDIS sensed Jenny but arrived too early, allowing her to be born in the first place. He returns Martha home, and Donna resolves to stay with the Doctor while Martha leaves. Meanwhile, Jenny revives part way through her own funeral, though it is clear she doesn't actually regenerate (rather, she exhales some colored gasses very similar to those in the terraforming device). She escapes Messaline in a spaceship while resolving to fight villains, inspired by her father, the Doctor.

CONTINUITY

- The Doctor mentions his family; this was first mentioned by the Second Doctor in *Tomb of the Cybermen*.
- The only other member of the Doctor's family seen in the series has been Susan Foreman, the Doctor's granddaughter, whose last appearance in the television series was in *The Five Doctors*.
- In *The Empty Child* Dr. Constantine remarks "Before the war I was a father, a grandfather now I am neither. But I'm still a doctor." To which the Doctor replies, "I know the feeling."
- In *Fear Her* the Doctor mentioned to Rose he "was a dad once".
- Donna compares the TARDIS to a sports car (in comparison to a people carrier), as the Doctor did in *Utopia*. Donna had previously called the TARDIS a 'box'

- Prior to Jenny's reanimation she exhales a golden-green mist reminiscent of similar expirations the Doctor displayed shortly after his regeneration in *The Christmas Invasion*. On that occasion the expiration seemed to be related to the energy from the TARDIS that he had ingested from Rose in *The Parting of the Ways*. On this occasion the mist looks very much like the terraforming agent suggesting that this was implicated in her revival.
- Once again the Doctor and Donna are mistaken for a couple. They were mistaken to be married in both *The Fires of Pompeii* and *Planet of the Ood*.
- Just like Rose did in the pre-title sequence for *Army of Ghosts*, Donna expresses interest in staying with the Doctor "forever".

PRODUCTION

- Georgia Moffett, who plays Jenny, is the real-life daughter of Fifth Doctor actor Peter Davison and *The Hitchhikers Guide to the Galaxy* star Sandra Dickinson. David Tennant described the episode by saying "We get to see the Doctor's daughter, played by the Doctor's daughter." Moffett previously appeared alongside her father in the *Big Finish Productions* audio story *Red Dawn*.
- Russell T. Davies has stated that this episode "does exactly what it says on the tin". Stephen Greenhorn said that his episode was designed by Russell to "change the Doctor" in a big episode that will have "a real impact on him" and that, in terms of the series continuity, it will be a "lasting impact".
- Mentioned in the confidential, Peter Davison said to Georgia once he had finished filming *Time Crash*, "it's your turn" as in it was her turn to play a role.

OUTSIDE REFERENCES

- Donna refers to Jenny as "G.I. Jane", a reference to the movie of the same name directed by Ridley Scott, starring Demi Moore.
- When Cline is pointing the Doctor, Jenny and Donna with a gun, Donna refers to him as "Rambo".
- Jenny's impressive acrobatics in a corridor full of deadly laser beams was inspired by Britney Spears' "Toxic" video.

QUOTES

[While the TARDIS is out of control]

The Doctor: I don't know where we're going but me old hand is more excited than me!

Donna: I thought that's some freaking alien thing! You're telling me it's yours?!

Martha: It got cut off. He grew a new one!

Donna: You are completely impossible!

The Doctor: Not impossible...just a bit unlikely.

+

Martha: *[About Jenny]* Where did she come from?

The Doctor: From me.

Donna: From you? How?

The Doctor: Well.... She's my daughter.

Jenny: *[Her first words]* Hello Dad!

+

[Jenny picks herself up, unharmed, excited, grinning. The Doctor is furious with her.]

The Doctor: Why did you do that?

Jenny: They were trying to kill us!

The Doctor: But they've got my friend...

Jenny: Collateral damage. At least you've still got her. He lost both his men. I'd say you came out ahead.

+

The Doctor: You've got two armies fighting a never-ending war.

Jenny: Two armies which are now outside.

+

The Doctor: Well, you need to get yourself a better dictionary. When you do, look up "genocide". You'll find a little picture of me there, and the caption'll read "Over my dead body".

+

Jenny: What's a Time Lord?

The Doctor: It's who I am, it's where I'm from.

Jenny: And I'm from you.

The Doctor: *[Dismissively]* You're an echo, that's all. A Time Lord is so much more. A sum of knowledge, a code, a shared history, a shared suffering. Only it's gone now, all of it. Gone forever.

Jenny: What happened?

The Doctor: There was a war.

Jenny: Like this one.

The Doctor: *[Lightly amused]* Bigger, much bigger.

Jenny: And you fought, and killed.

The Doctor: *[Reluctantly]* Yes.

Jenny: Then how are we different?

+

Donna: *[Watching Jenny seduce a guard. To the Doctor]* I'd like to see you try that.

+

Donna: *[Referring to the Doctor]* He saves planets, rescues civilisations, defeats terrible creatures ... and runs a lot. Seriously, there is an outrageous amount of running involved.

+

Donna: *[to The Doctor]* You talk all the time but you never say anything.

+

[Jenny is flipping through a laser filled corridor in order to reach The Doctor and Donna]

Donna: No way! That's impossible!

The Doctor: Not impossible, just a bit unlikely!

[Jenny reaches them, she and The Doctor hug]

The Doctor: Brilliant! You were brilliant, brilliant!

+

Jenny: That was close.

The Doctor: No fun otherwise.

The Doctor: STOP! Hold your fire!

Cobb: What is this? Some kind of trap?

The Doctor: You said you wanted this war over

Coob: I want this war won!

The Doctor: You can't win. No one can. You don't even know why you're here. Your whole history, it's just Chinese whispers, getting more distorted the more it's passed on. This *[gesturing at the Terraforming device]* is the Source. This is what you're fighting over, a device to rejuvenate a planet's ecosystem, it's nothing mystical, it's from a laboratory, not some creator. It's a bubble of gases, a cocktail of stuff for accelerated evolution. Methane, hydrogen, ammonia, amino acids, proteins, nucleic acids. It's used to make barren planet habitable. Look around you. It's not for killing, it's for bringing life. If you allow it, it can lift you out of these dark tunnels and into the bright, bright sunlight. No more fighting, no more killing. *[Lifts the Source]* I'm the Doctor and I declare this war is OVER! *[Throws the Source to the ground for it to smash and release the terramorphic gases]*

+

[As Kline and a Hath stand over her body, Jenny regenerates.]

Jenny: Hello boys.

+

[Post-regeneration, Jenny steals a shuttle and fires up the engines.]

Cline: Jenny, what are you doing? Come back.

Jenny: Sorry, can't stop. What are you gonna do, tell my Dad?

Cline: But where are you going?

Jenny: Oh, I've got the whole universe. Planets to save, civilisations to rescue, creatures to defeat... and an awful lot of running to do!



The episode sees the Doctor and Donna arrive at a dinner party hosted by Lady Eddison and her husband, Colonel Hugh. One of the guests is none other than Agatha Christie. Looking at a newspaper, the Doctor finds that it is December 8, 1926, the day of Agatha Christie's disappearance. Just as this revelation is made, another guest, Professor Peach, is found murdered by Eddison's friend and companion Miss

Chandrakala in the library with a lead pipe; Donna comments on the similarity to *Cluedo*. The Doctor finds morphic residue on the floor while examining the scene, meaning that one of the guests isn't human.

Aided by Agatha, the Doctor interviews the guests while Donna goes looking for clues. When she investigates a locked room in which Lady Eddison had sequestered herself while dealing with malaria, she saw a giant wasp outside the window. It escapes and retakes human form before they can catch up, killing Miss Chandrakala along the way. Her last words are "The poor little child." At this point it becomes clear that the murder is being played out like one of Agatha's novels.

While the three mull over the evidence they've gathered thus far, the Doctor is poisoned with cyanide; however, it is not as fatal for him as it is for humans, and an odd combination of ingredients (ginger beer, walnuts, salt (anchovies) and a shock (a kiss from Donna) allow him to detoxify himself. In return, the Doctor "poisons" the guests' dinner with pepper; naturally this is not harmful to humans, but it acts as an insecticide to wasps. A buzzing sound can be heard moments later, to which Lady Eddison exclaims, "It can't be!" The lights are blown out by a sudden wind and they again fail to ascertain the identity of the alien. Roger, Lady Eddison's son, is murdered in the confusion, and Lady Eddison's necklace, 'The Firestone,' is stolen.

In the sitting room, the Doctor and Agatha reveal several secrets about the guests and hosts. Robina Redmond, one of the guests, is a thief called the 'The Unicorn' who coveted the Firestone and stole it in the confusion; however, she is not the killer. The truth of Lady Eddison's bout of malaria is also revealed; she was actually pregnant, and not by another human being. The alien was a Vespiform, and gave her the Firestone necklace. The necklace is psychically linked to her son, whom she had thought was dead. Her son is actually the Reverend Golightly, who had come to associate Agatha Christie's novels with the way the world must work because Lady Eddison had been reading one when his alien biology was awakened in a moment of anger.



Golightly, now enraged once more at being discovered, transforms into his wasp form. Agatha snatches the Firestone, and Golightly pursues her since she is now linked to it. The Doctor and Donna follow after her. Agatha leads the creature to the lake, as shown in the picture above, where Donna throws the necklace into the water and thus drowns it. Still linked to the necklace, Agatha nearly dies, but Golightly chooses to release her as his last act.



The trauma causes amnesia, and the Doctor deposits her at the Harrogate Hotel ten days later, fulfilling the conditions of her unexplained disappearance. Back to the TARDIS, the Doctor produces one of Agatha's novels, and points to the copyright page in the front. The date is listed as the year five billion; Agatha Christie is quite literally the most popular writer of all time.

CONTINUITY

- The Doctor mentioned to Martha Jones in *Last of the Time Lords*, that they could take a trip to see Agatha Christie, but was unable due to Martha leaving at the time. Ironically, Martha leaves in the episode preceding this one.
- This is the third time a famous author has appeared in the revived series. The first being Charles Dickens, the second being William Shakespeare and now Agatha Christie.
- The Doctor and Donna are mistaken by Agatha Christie to be a couple. This was previously done in *The Fires of Pompeii*, *Planet of the Ood* and *The Doctor's Daughter*. However, unlike the other occasions, Christie deduces that they are not married, noting the lack of wedding rings.
- The Doctor produces items from a chest of items beginning with C, including a Cyberman chest-plate from *The Age of Steel* and the crystal ball in which the Carrionites are trapped from *The Shakespeare Code*. This is a reference to an unused scene intended for the 1996 *Doctor Who* television movie, where the Master was meant to open a draw labelled 'D' and pull out a Dalek plunger whilst looking for bags of gold dust.
- Donna mentions that meeting Agatha Christie during a murder mystery would be as preposterous as meeting "Charles Dickens surrounded by ghosts at Christmas", unknowing referencing the events of *The Unquiet Dead*.
- When Donna attempts to use 1920s lingo, the Doctor tells her to stop, just as he did with Rose Tyler and Martha Jones when they tried to mimic local speech in *Tooth and Claw* and *The Shakespeare Code*, respectively and similar to him stopping Donna speaking into an Ood translation sphere in *Planet of the Ood*. The first slang phrase Donna uses ("Topping day, what!") is also used by the Third Doctor when interacting with 1920s characters in the 1973 serial *Carnival of Monsters*.
- When poisoned, the Doctor runs into the kitchen and asks for ginger beer. The Fourth Doctor was seen drinking ginger beer throughout *The Android Invasion* and the dislike of it by companion Sarah Jane Smith becomes a major plot point.
- Donna references her own failed marriage in *The Runaway Bride*, comparing it to Christie's husband's unfaithfulness. She notes that her husband was colluding not with another woman but with a giant spider. She also mentions the disappearing bees, following on from previous mentions in *Partners in Crime* and *Planet of the Ood*.
- In the *Big Finish Productions* audio play *Terror Firma* the Doctor claims that Agatha Christie travelled with him.

PRODUCTION

- The episode is written by Gareth Roberts, who previously wrote the pseudohistorical episode *The Shakespeare Code*.

- Roberts was given a fourth series episode to write after executive producer Russell T Davies reviewed Roberts' script for *The Shakespeare Code*. Several months later, he received an email from the production team which said "Agatha Christie".
- Roberts, a self-confessed fan of Christie's works, made the episode into a comedy, the first *Doctor Who* story to do so since Donald Cotton's serials *The Myth Makers* and *The Gunfighters*, in 1965 and 1966, respectively. Roberts based the episode on his favourite Christie works: *Crooked House*, which focuses on secrets within an aristocratic society, and the 1982 film adaptation of *Evil Under the Sun*. Speaking of both works, Roberts noted that it was "quite strange writing a modern *Doctor Who* with posh people in it. We don't really see posh people on television anymore, except at Christmas", and "there's something funny about the veneer of upper class respectability and the truth of any family underneath". He also stated that "there's really nothing nicer than watching a lot of English actors hamming it up in a vaguely exotic location... and then somebody's murdered!" The episode's title was deliberately chosen to sound "vaguely Christie-ish", but Roberts admitted that "[Christie] never used 'the blank and the blank' construction".
- In writing the episode, Roberts aimed to make the episode a "big, fun, all-star murder mystery romp". He was influenced by advice given by Davies, who wanted Roberts to "go funnier" with every draft, and former *Doctor Who* script editor Douglas Adams' advice that "a danger one runs is that the moment you have anything in the script that's clearly meant to be funny in some way, everybody thinks 'oh well we can do silly voices and silly walks and so on', and I think that's exactly the wrong way to do it". Using this advice, he used the adage that in comedy, the characters do not realise the humour, and cited Basil Fawlty's mishaps in *Fawlty Towers* as an example.
- In an interview with *Doctor Who Magazine*, Roberts stated that "to a certain extent [there was less pressure]" in writing the episode. He was pleased with the success of *The Shakespeare Code* and the *The Sarah Jane Adventures* story *Whatever Happened to Sarah Jane?*, but likened himself to Corporal Bell, a member of the administrative staff at the fictional *Doctor Who* organisation UNIT, in saying that he did not wish to be "in the middle of things" or writing episodes "where big, pivotal things have happened to [the Doctor]".
- Actor Christopher Benjamin, who plays Colonel Hugh, previously starred in two episodes of the original *Doctor Who* series: Sir Keith Gold in *Inferno* (1970) and Henry Gordon Jago in *The Talons of Weng-Chiang* (1977).
- David Tennant's father Reverend Alexander McDonald played the older butler in the beginnings scenes, after being asked to act when visiting David on set. He had no lines.
- Although the opening notes of the gramophone record playing at the garden party have an apparent similarity to the *Doctor Who* theme, it is in fact the opening of "Twentieth Century Blues", originally from Noël Coward's 1931 play *Cavalcade*. The recording used here, edited together with other "period music," is a 1931 recording of Ray Noble and the New Mayfair Orchestra, featuring vocalist Al Bowlly.
- The Harrogate Hotel where the Doctor leaves Agatha is fictitious. In actuality, the hotel where she was found was the Swan Hydro (now the Old Swan Hotel), a somewhat less imposing building than the one depicted in the episode.

OUTSIDE REFERENCES

- References to Agatha Christie's novels are prolific. Similar to the running gag between the Doctor and Shakespeare in *The Shakespeare Code*, both Donna and the Doctor refer to novels which Agatha has yet to write, ideas which she naturally finds to be intriguing.

Among the novels referenced are *Why Didn't They Ask Evans*, *Murder On The Orient Express*, *Miss Marple*, *The Murder at the Vicarage*, *Cards on the Table*, *Appointment with Death*, *N or M?*, *The Body in the Library*, *The Moving Finger*, *Sparkling Cyanide*, *Crooked House*, *They Do It With Mirrors*, *Cat Among the Pigeons*, *The Secret Adversary*, *Nemesis*, *Taken at the Flood*, *The Murder of Roger Ackroyd*, *Death Comes as the End*, and *Death in the Clouds*. The episode also claims that Agatha Christie is the best-selling novelist of all time (literally), which is true today as her novels have sold an estimated four billion copies; while the works of William Shakespeare and the Bible may have sold more copies overall, they are not novels.

- The script also makes multiple references to the murder mystery board game *Cluedo*. The first murder is conducted with lead piping, one of the suspected weapons in the game, and the character name Professor Peach references *Cluedo* character Professor Plum. When *Cluedo* was made as an ITV show in the 1990s, the role of Professor Plum was played by Fourth Doctor actor Tom Baker.

QUOTES

Donna: You can tell which year it is just by *smelling*?

The Doctor: Oh yeah.

Donna: Or maybe that big vintage car coming up the drive gave it away.

+

Donna: Never mind Planet Zog. A party in the 1920s! That's more like it!

The Doctor: Trouble is, we haven't been invited. *[beat]* Or, I forgot, yes, we have! *[pulls out psychic paper]*

+

Roger: I've got a question, Mrs Christie. Why a Belgian detective?

Agatha Christie: Belgians make such lovely buns.

Reverend Golightly: Where do you get your ideas from?

Agatha Christie: Murder is easy, Vicar, when you've killed as many people as I have.

+

Agatha Christie: *[Introducing herself]* Agatha Christie.

Donna: What about her?

Agatha Christie: That's me.

Donna: *[Shocked]* No!

+

The Doctor: *[To Agatha Christie]* Oh! I love your stuff; what a mind! You fool me every time-*well*, almost every time-*WELL*... Once or twice-*well*.....once, but it was a good once.

+

Donna: Typical. All the good men are on the other bus.

Doctor: Or Time Lords.

+

Donna: That makes a change - there's a monster and *we're* chasing *it*.

[Later]

Donna: Now *it's* chasing *us*.

The Doctor: *[To Agatha Christie]* If anyone can solve this, it's you.

+

The Doctor: Chief Inspector Smith from Scotland Yard, known as the Doctor. Miss Noble is the plucky young girl that helps me out.

[Donna raises eyebrows at him]:

Lady Clemency Eddison: I say!

+

The Doctor: *[To Donna]* You'll need this *[large magnifying glass]*

Donna: Are you for real?

The Doctor: Go on, you're ever so plucky.

+

Donna: Professor Peach in the library with the lead piping!

+

Donna: It's a murder, a mystery and Agatha Christie!

The Doctor: So? Happens to me all the time

Donna: I know but isn't that a bit weird? Agatha Christie didn't walk around surrounded by murders, not really. That's like meeting Dickens surrounded by ghosts at Christmas!

The Doctor: Well...

Donna: Oh come on! It's not like we could drive across country and find Enid Blyton having tea with Noddy! Could we? Noddy's not real-is he? Tell me there's no Noddy!

The Doctor: There's no Noddy.

+

Donna: There's a *giant* wasp in there!

The Doctor: What's a giant wasp?

Donna: A wasp that's giant!

Agatha: It's only a little insect.

Donna: When I say giant, I don't mean big. I mean FLIPPING ENORMOUS!

+

[The Doctor has been poisoned with cyanide]

Agatha Christie: There's no cure, it's fatal!

The Doctor: Not for me, I can stimulate the inhibited enzymes into reversal. Protein! I need protein!

Donna: Walnuts!

The Doctor: Brilliant...!

[With his mouth full, The Doctor resorts to charades to mime the food he needs]

Donna: I can't understand you... How many words? One! One word! Shake... milk-shake... milk?! No, not milk. Shake, shake, shake?! Cocktail shaker! What do you want, a Harvey Wallbanger?

The Doctor: *Harvey Wallbanger?!*

Donna: Well, I don't know!

The Doctor: How is "Harvey Wallbanger" one word?!

Agatha Christie: What do you need, Doctor?

The Doctor: Salt! I was miming salt, I need salt, I need something salty!

[Donna grabs a brown bag]:

Donna: What about this?

The Doctor: What is it?!

Donna: Salt!

The Doctor: Oh, that's too salty!

Donna: *[sarcastically]* Oh, that's *too* salty!

Agatha Christie: What about this?

The Doctor: Mmm *[eats]*

Donna: What's that?

Agatha Christie: Anchovies

Donna: What is it? What else?

[The Doctor mimes open palms, with arms outstretched]

Donna: It's a song - Mammy!? I don't know, Camptown Races?

The Doctor: Camptown Races !?!?

Donna: All right then, Towering Inferno?

The Doctor: It's a shock, a shock, I need a shock!

Donna: All right then, big shock coming up... *[kisses him on the lips]*

[The Doctor exhales the toxins]

The Doctor: Ahh, detox. Oh, I must do that more often *[beat]* I mean, the detox...

Agatha Christie: Doctor you are impossible!

The Doctor: *[winks and clicks his teeth]*

+

[The Vespiform has just drowned]

Agatha: Death comes as the end, and justice is served...

Doctor: Murder at the Vicar's Rage... *[beat]* Needs a bit of work.

A little girl seems to be going through a therapeutic session with psychologist named Dr. Moon. She starts revealing that she has a Library, a whole world, which she sees whenever she closes her eyes. Frightened, the girl notices that somebody is in the Library, as she states that nobody is meant to be there. Suddenly the door opens and the Doctor and Donna enter the room frantically escaping from something, as the girl opens his eyes.



The Doctor and Donna arrive in the 51st century at a planet-sized book repository simply called "The Library", summoned by an anonymous request for help on the Doctor's psychic paper. However, they find it completely devoid of humanoid life, though the Library's computers claim over "a million million lifeforms" exist. A Node, an information drone with a donated human face attached for communication, warns them to count the shadows.

The Doctor quickly urges Donna to race through the Library stacks as the lights go out behind them, leading them to a central room that is well lit. As they try to figure out more about the warning about the shadows, a team of explorers, led by archeologist Professor River Song, enter the room. Professor Song explains that she is there with Mr. Strackman Lux, whose family had built the Library, to learn why the Library was sealed for the last one hundred years, and to ascertain the meaning of the Library's final communication, which states that 4,022 people were saved yet none survived.



Also Professor Song seems to know the Doctor though from some point in his own personal future; she has a diary that seems to be about the Doctor's life, with a cover matching the TARDIS, and even possesses a more rugged version of the sonic screwdriver. She will only admit that she will know him in his relative future, refusing to admit more for fear of "spoilers."

The Doctor quickly organizes the team to make sure the area is well lit as he explains that the shadows are occupied by the Vashta Nerada, microscopic carnivorous creatures that use shadows to hunt and latch onto their prey. The team works to find a way out of the library. However, Mr. Lux's assistant, Ms. Evangelista, wanders off and falls prey to the Vashta Nerada, being stripped to the bone in moments. The Doctor and Donna learn that the exploration team wears communication devices which link to their nervous systems for thought-based communication. As a side-effect, these devices tend to pick up an imprint of the user at the moment of death, creating a short-lived "Data Ghost" of that person's consciousness.



Curiously, the Library's operations seem to be tied to the imagination of a young girl in the 21st century; she sees the Doctor and Donna through the eyes of a security camera when they first break into central room, the exploration team appear on her television as the Doctor attempts to hack the Library computers, and books fly from the shelves when she fiddles with the television's remote. The girl is under the observation of Dr. Moon, a child psychologist, at the request of her dad.

Dr. Moon insists to the girl that what she imagines is the real world, not her so-called home, and that only she can save all the people trapped in the Library, even revealing to have significant knowledge of the situation of the Doctor, Donna, and the exploration team. This seems to be



connected to the word "CAL", which appears at times on the Library screens, the Doctor wondering who or what that means.

The team's investigation is interrupted when a shadow of Vashta Nerada latches onto the pilot, Dave. Although the Doctor attempts to save him by sealing him inside his suit, the creatures manage to get inside, eat him alive, and then animate his suit in order to chase the other explorers. The Doctor attempts to teleport Donna back to the TARDIS while he leads the rest of the team to safety, but something goes wrong in the teleport and Donna fails to materialize properly. As the team races away from the possessed suit, the Doctor is horrified to find a Node with Donna's face on it, which claims that Donna has left the Library and has been "saved". The show ends in a cliffhanger as the Doctor is forced to leave the Node behind, but is trapped by the approaching suit on one side and the Vashta Nerada shadows on the other.

CONTINUITY

- As shown on the BBC Doctor Who website, there are a number of books in the library that reference previous episodes. Those seen are the operating manual for the TARDIS, Origins of the Universe (*Destiny of the Daleks*), The French Revolution (*An Unearthly Child*), the Journal of Impossible Things (*Human Nature / The Family of Blood*), The Hitchhiker's Guide To The Galaxy (written by Douglas Adams, former Doctor Who writer and script editor), Everest in Easy Stages (*The Creature from the Pit*) and Black Orchid (a book first seen in the Fifth Doctor serial of the same name).
- The Doctor mentions that, should Donna be left in the TARDIS alone for five hours, "emergency program one" would activate and send her home. In *The Parting of the Ways*, this program was activated by the Ninth Doctor to send Rose Tyler home.
- The psychic paper has previously summoned the Doctor to a location in *New Earth*, where the Face of Boe called the Doctor to his supposed deathbed. How both he and River Song sent a message to the paper is never explained, although the Face of Boe has displayed telepathic powers.
- The Doctor also mentions that he "loves a little shop", previously mentioned in the episodes *New Earth* and *Smith and Jones*. It is actually relevant to the plot in this instance, as the route to the exit teleporters is through the little shop, which, the Doctor says, is the reason he loves them.
- The transportation device used to send Donna to the TARDIS appears similar to the device seen in *Voyage of the Damned*, despite these episodes being set three millennia apart.
- In the scene in which Doctor Moon tells the girl that her dream is a reality, drawings can be seen in the background that depict Rose Tyler and the Bad Wolf.
- When The Girl collapses due to the Doctor's tampering with the security camera, the pattern of the rug she collapses on is the same as the red pattern on the computer screens reading "Access Denied". It also can be briefly seen on the lens cap of the security camera, and repeated in the metalwork in the background of the circular room much of the library scenes take place in.

- Additionally, when Doctor Moon and her father rush to her side when she collapses, a plastic tag reading "CAL" can be briefly seen on Doctor Moon's briefcase.
- The Doctor's "first" encounter with Professor River Song is similar to the Doctor's "first" encounter with Queen Elizabeth the First who had already met him and wanted his head cut off for reasons unknown to him in *The Shakespeare Code*.
- In *Tomb of the Cybermen*, the Second Doctor also runs into an archeological expedition where the rich patron and the head archeologist don't see eye to eye.

PRODUCTION

- Excluding the Children in Need specials, this is the 50th episode of *Doctor Who* since the series returned in 2005.
- Transmission of this episode was delayed by one week, due to the Eurovision Song Contest, as was the case last year with a gap between *The Lazarus Experiment* and 42.
- Steven Moffat continues his theme of highlighting childhood fears. In *Blink* it was statues coming to life; in *The Girl in the Fireplace* it was monsters under the bed, and in *The Empty Child / The Doctor Dances*, the fear of war and bombardment.
- Steve Pemberton is the second of the League of Gentlemen to appear in *Doctor Who*, the other being Mark Gatiss who appeared in *The Lazarus Experiment* as Richard Lazarus.
- Talulah Riley is the second major cast member of the 2005 film *Pride & Prejudice* to be featured in a Steven Moffat story, the first being Carey Mulligan in *Blink*.

OUTSIDE REFERENCES

- When he and Donna arrive at the library, the Doctor makes reference to author Jeffrey Archer, the *Bridget Jones* franchise, and Monty Python's *Big Red Book*.
- While the Doctor is hacking into Eve's tv she is watching the CBBC show *Pedro and Frankesheep* which makes it the second time this series someone has been watching a real-life kids show after The Doctor watching *Tommy Zoom* in *The Poison Sky* and the third since the series revival.
- A model of Robby the Robot is visible in the Girl's home.

QUOTES

[Donna takes a book in her hands, The Doctor takes it away from her immediately]

The Doctor: Spoilers!

Donna: What?

The Doctor: These books are from your future. If you read ahead, it will spoil all the surprises. No peeping at the end.

Donna: Isn't travelling with you one big spoiler?

The Doctor: I'm trying to keep you away from major plot developments.

+

The Doctor: Donna?

Donna: Yeah?

The Doctor: Stay out of the shadows!

Donna: Are we safe here?

The Doctor: Of course we're safe here. There's a little shop!

+

Donna: So why has it *[the information robot]* got a face?

Information Robot: The flesh aspect was donated by Marc Chambers on the occasion of his death.

+

Woman: *[towards the Doctor]* Hello, Sweetie.

The Doctor: Get out!

+

The Doctor: Oh you're not, are you? Please tell me you're not archaeologists.

Prof. River Song: Got a problem with archaeologists?

The Doctor: I'm a Time Traveler, I point and laugh at archaeologists.

+

The Doctor: If you understand me, look very, very scared!

[Everyone is deadpan]

The Doctor: No, a bit more scared than that.

[A few people look frightened]

The Doctor: Okay, do for now.

+

The Doctor: Almost every species in the universe has an irrational fear of the dark, but they're wrong, because it's not irrational.

Donna: What's Vashta Nerada?

The Doctor: It's Vashta Nerada. It's what's in the dark. It's what's always in the dark.

+

Prof. River Song: Pretty boy, with me I said!

The Doctor: Oh, I'm pretty boy?

Donna: *[immediately]* Yeah! ...Ooh, that come out a bit fast.

The Doctor: *Pretty?*

Donna: *[shrugs]* Yeah.

+

Prof. River Song: *[to the Doctor]* You're *younger* than I've ever seen you.

+

Prof. River Song: Doctor, please tell me you know who I am!

The Doctor: Who are you?

+

Strackman Lux: You've only just met him! *[The Doctor]*

Prof. River Song: No, he's only just met me.

+

Miss Evangelista: My dad said I had the IQ of plankton and I was pleased.

Donna: *[laughs]* See, that's *funny*!

Miss Evangelista: *[confused]* No, I really was pleased. Is that funny?

Donna: No.

Donna: *[about Anita ghosting]* She's conscious! She's thinking!

The Doctor: She's a footprint on the beach. And the tide is coming.

+

Prof. River Song: What ever killed her, I'd like a word with that!

The Doctor: I'll introduce you.

+

[The Doctor see's a strange book in Prof. River Song's rucksack]

The Doctor: What's in this book?

Prof. River Song: Spoilers.

The Doctor: Who are you?

Prof. River Song: Professor River Song, University ...

The Doctor: To me!

Prof. River Song: Again, spoilers.

+

[A doctor who seems to be a child psychologist is talking to the girl which fantasises about the library]

Doctor Moon: There's the real world and there's the world of nightmares.

The Girl: Yes, I know Dr. Moon...

Doctor Moon: The real world is a lie. And your nightmares are real. The library is real. There are people trapped in there. People who need to be saved. The shadows are moving again. Those people are depending on you. Only you can save them. Only you.

+

Prof. River Song: This is the Doctor in the days before he knew me. He looks right through me and it shouldn't kill me, but it does.

+

Donna: *[Asking why Prof. River Song does recognize the Doctor, but not her]* Where am I in the future?

+

The Doctor: Not everyone comes back out of the dark.

+

The Doctor: Daleks: Head for the eye stalk. Sontarans: Back in the neck. Vashta Nerada: ... Run, just run.

+

The Doctor: *[To Dave]* I am sorry, I am so sorry. You've got two shadows.

+

Donna: I am not leaving!

The Doctor: Donna, let me explain! *[teleports her]* That's how you do it!

+

Proper Dave: Hey, who turned out the lights?

Prof. River Song: They are on.

Proper Dave: No, seriously, turn on the lights! Why can't I see anything? Is the power gone?

[Dave shakes violently]

Proper Dave: I'm fine. I'm fine. I can't... why can't I...? I can't... why can't I? *[lights on his suit indicate he is ghosting]*

+

[Proper Dave attacks the Doctor]

Proper Dave: Hey, who turned out the lights?

The Doctor: It's a swarm in a suit!

+

The Doctor: Your screwdriver, it's a lot like mine.

Prof. River Song: You gave it to me.

The Doctor: I'm not giving my sonic screwdriver to anyone.

Prof. River Song: I'm not anyone.

+

Information Robot: *[with Donna's face]* Donna Noble has left the library. Donna Noble has been saved.

The Girl: Donna Noble has been saved.

Other Dave: Hey, who turned out the lights?



Following from Silence in the Library, the Doctor and the rest of the exploration team make their way to safety of a well-lit room to avoid the Vashta Nerada. As the team recovers from the chase, the Doctor discovers that the moon is sending out electromagnetic signals that are interfering with his sonic screwdriver. The Doctor learns from Stracman Lux that the moon acts as a virus scanner to protect the main Library

computers. The Doctor realizes that the last message from the Library about "saved" lives was in the sense of data storage, and all those lives are presently stored in the main Library computer.

As they work out a plan, the Doctor is concerned about how he can trust what River Moon says, but, knowing that it will hurt him, she whispers a single word in his ear, and he becomes clear on what she means. The team makes for the core but lose two more members to the Vashta Nerada. The Doctor is able to converse with them through the data ghosting phenomena, and learns that they were always part of the Library; the forest which they inhabited was torn down and used as pulp to make the paper in the books in Library, and microspores of their species survived this process and thrived in the Library, triggering the computer to save the humans. The Doctor promises the Vashta Nerada one day to be able to free all the humans and to leave the swarm to the Library by themselves.

Meanwhile, Donna finds herself at a countryside hospital, being awoken by Dr. Moon. As she learns why she is here, she finds it jarring that they seem to be moving from her bedside, to outside the hospital, to



near a lake, simply by her thinking of that. In a series of rapid advances, she is introduced to a man named Joshua, they go on a date, get married, and have two kids, settling down into a suburban lifestyle. Dr. Moon congratulates Donna on integrating well into life and forgetting her past, but he is suddenly temporarily replaced by a holographic image of the Doctor. Dr. Moon dismisses it and leaves Donna. Later, Donna finds a note left at her door from a veiled woman, who she meets the next day at a playground with her children. The woman reveals herself as Miss Evangelista, although her face and IQ have been warped due to the bad data transfer of



her data ghost. She tries to tell Donna that this is just a dream inside a computer, and that her children, just like all the other children at the playground, are copies of each other, and are not real.

Meanwhile, the young girl watches both the events of the Doctor and Donna on her television, and tries to call out to not reveal spoilers. As she watches the Doctor try to access the Core, she calls out in anger and tries to change the channel. When her dad tries to calm her down, she uses the remote on him, causing him to disappear, and she starts panicking further. Dr. Moon appears and tries to help her, but he meets the same fate. As she curls into a fetal position, the Library computers initiate a self-destruct, and in Donna's dream, the sky turns red, and her children recognize they aren't real, and disappear, leaving Donna frantic.

The Doctor, River Moon, and Lux make their way to the Core, where they find a Node with the girl's face on it; Lux explains this is CAL: Charlotte Abigail Lux, his aunt. Charlotte as a young girl was dying, so her father connected her to the central computer of the Library to act as the intelligence for the Library and to be able to live forever in the worlds contained within the books. However, Lux explains, by breaking the illusion of a normal life and learning that she is just inside a computer, and would have triggered the self-destruction sequence. The Doctor



recognizes the only way to stop the self-destruct is to upload his own mind to the system to overtake for CAL. He orders Lux and River back to the surface to help download the humans once the destruct sequence is stopped, but River stays behind.

Insisting the Doctor cannot do this himself as he would die and yet he must stay alive to be able to meet her in his personal future, she punches him out, handcuffs him to the equipment and takes his place. The Doctor recognizes that there was only one way that River could have learned his real name as she'd whispered to him, and realizes that they will have a significant attraction to each other in his future. The Doctor can only watch horrified as River sacrifices herself to save the Library. In Donna's dream, she only has moments with Joshua to explain what is going on before the dream is over.

On the surface, all the humans saved by the computer, including Donna, are restored, and the aftermath of evacuating the planet via the teleporters per the Vashta Nedara wishes begins. Donna tells the Doctor she tried looking for Joshua but can't find them, but as they walk away, Joshua catches sight of Donna and tries to call out to her, but is teleported away before he can do so. The Doctor mournfully leaves River's diary and her sonic screwdriver in the Library, when inspiration hits as to the reason why he would have given her the sonic screwdriver in the future, and opens it up to find that her data ghost is still alive inside the device. He races to the Core just in time to inject her conscience into the central computer before the ghost signal died. River wakes out in the dream, greeted by Cal, Dr. Moon, and the deceased members of her team, Anita, the two Daves, and Miss Evangelista, and realizes that the Doctor has saved the day again.



CONTINUITY

- The phrase "Not one line!" in reference to rewriting history has been used before in *Doctor Who*, specifically by the First Doctor in the 1964 serial *The Aztecs*.
- The sonic blaster used by Professor River Song to help the party escape from the impending Vashta Nerada at the beginning of the episode is the same one used and left in the TARDIS by Captain Jack in the episodes *The Empty Child* / *The Doctor Dances*. Steven Moffat reveals it was most likely taken from the TARDIS by her in the Doctor's future.
- The question of the Doctor's real name dates back to the earliest days of the series, though in more recent episodes (*The Girl in the Fireplace*, *The Shakespeare Code*, *The Fires of Pompeii*, etc.) the fact his name is a mystery has been amplified. When River reveals that she knows his true name, this marks the first time anyone in the series has shown this knowledge, although it's possible that Susan, being his granddaughter or Romana and The Master, being fellow Time Lords may have been aware of it.

- The Doctor says that the auto destruct in The Library could 'crack the planet open like an egg' the Seventh Doctor said the same about what the Imperial Dalek mothership's weapons could do to the Earth in *Remembrance of the Daleks*.
- In both this episode and the one preceding, River Song indicates that "her Doctor" is a future version of the Tenth Doctor. It remains to be seen how this will reconcile with later adventures of the Tenth Doctor up to and including his eventual death and regeneration.
- In River Song's voice over, she mentions the "skies of all the world may just turn dark" in another mention of the new series' recurring reminder about darkness.
- Professor Song's final statement near the end of the episode, "Everybody Lives", is a quote said by the Ninth Doctor in *The Doctor Dances*.
- In *The Girl in the Fireplace* when asked by Rose if he was alright, he replies with "I'm always alright". This is the same reply he gives to Donna when she asks him how he is.
- In *Planet of the Ood*, the Doctor is told by Ood Sigma that his "song may end soon", leading to speculation the "death" of River Song is what is being referred to.
- There are some similarities between River Song and Bernice Summerfield, a character created by Paul Cornell as a companion of the Seventh and late Eighth Doctors in *Virgin New Adventures* series of novels in the 1990s. Both characters are archaeologists from the future who came to be the Doctor's most trusted companion.

PRODUCTION

- The working title for this story was: "River's Run". It was announced by the *Radio Times* as the official title, but was later changed to the actual *Forest of the Dead*.
- Several scenes from this episode and *Silence in the Library* were filmed at Swansea's Brangwyn Hall. These include the library reception area where the TARDIS arrives, and the staircase where the Doctor and Donna look out over the empty library.
- The climactic scenes of this episode (at the library core) were filmed in an electrical substation of a disused Alcoa factory in Waunarlwydd, Swansea.
- The relationship between the Doctor and River Song is similar to the book *The Time Traveler's Wife* by Audrey Niffenegger. That story is about a man who travels in time, so that the first time he meets her she has already met him before.
- Josh and Ella, Donna's two children in the computer-generated world, were named after Steven Moffat's son and his son's friend.
- The wedding dress Catherine Tate wears in this episode is the same dress she wore in *The Runaway Bride*.

QUOTES

The Doctor: I'm right, this'll work, shut up!

+

Anita: "Keeping it together." I'm only crying. I'm about to die, it's not an overreaction.

+

Prof. River Song: I hate you sometimes!

The Doctor: I know!

+

Donna: This isn't my real body?... But I've been *dieting*!

Other Dave: Who is he? You haven't even said, you just expect us to trust him.

Prof. River Song: He's the doctor.

Mr Lux: [joining them] Who's the doctor?

Prof. River Song: The only song you'll ever tell- if you survive him.

Anita: You say he's your friend. But doesn't even know who you are.

Prof. River Song: If you need to know is this: I'd trust this man to the end of the universe- and actually, we've been.

+

Prof. River Song: Mr. Lux, you're with me. Anita, if he dies, I'll kill him!

+

Prof. River Song: You know, it's funny: I keep wishing The Doctor was here.

Anita: The Doctor is here. Isn't he? He... he's coming back, right?

Prof. River Song: You know when you see a photograph of someone you know? But it's from years before you knew them, it's like they're not quite... finished, they're... they're not done yet. Well, yes. The Doctor's here. He came when I called, just like he always does. But not my Doctor. Now, my Doctor... I've seen whole armies turn and run away, and he'd just swagger off back to his TARDIS and open the doors with a snap of his fingers. The Doctor in the TARDIS. Next stop: everywhere.

+

The Doctor: So at some time in the future I just give you my screwdriver?

Prof. River Song: Yeah.

The Doctor: Why would I do that?

Prof. River Song: I didn't pluck it from your cold dead hands, if that's what you're worried about.

The Doctor: And I know that... because?

Prof. River Song: Listen to me, you lost your friend, you're angry I understand. But you need to be less emotional, Doctor, right now.

The Doctor: Less emotional? I'm not emotional.

Prof. River Song: There are five people in this room still alive, focus on that! Dear god you're hard work here.

The Doctor: Young! WHO ARE YOU?

Mr Lux: Oh for heaven's sake! Look at the pair of you, we're all going to die here and you're just squabbling like an old married couple!

[The Doctor and Prof. River Song look at each other, in emotional surprise]

Prof. River Song: Doctor. One day I'm going to be someone you trust, completely. But I can't wait for you to find that out. So I'm going to prove it to you... and I'm sorry. I'm really very sorry. *[She leans up and whispers his real name in his ear, causing him to look at her in saddened shock]* Are we good? Doctor, are we good?

The Doctor: *[softly]* Yeah. *[more strongly]* Yeah we're good.

+

Doctor: Know what's interesting with my Screwdriver, very hard to interfere with, Practically nothing strong enough. Well, some hairdryers, but I'm working on that. So, there is a very strong signal coming from somewhere, and it wasn't there before, so, what's new, what's changed?

[Nobody answers]

Doctor: Come on! What's new? What's different?

Other Dave: I dunno, nothing... It's getting dark?

Doctor: It's a screwdriver - it works in the dark... *[noticing something]* Moon rise...

[They all look up to see the moon]

Doctor: Tell me about the moon. What's there?

Mr Lux: Its not real, it was built as a part of the library, its just a Doctor Moon.

Doctor: What's a Doctor Moon?

Mr Lux: A Virus checker. It supports and maintains the main computer at the core of the planet.

Doctor: Well, it's still active, it's signaling, look. Someone, somewhere in this library is alive, and communicating with the moon - or, is alive and drying their hair...

+

Vashta Narada: These are our forests, they are our meat. *[lashes out to attack the Doctor]*

The Doctor: Don't play games with me. You just killed someone I liked, that is not a safe place to stand! I'm the Doctor, and you're in the biggest Library in the universe. *[pauses]* Look me up!

Vashta Narada: *[retreating]* You have one day...

+

The Doctor: Why am I handcuffed... why would you even have handcuffs?

Prof. River Song: *[Playfully flirtatious]* Spoilers.

+

The Doctor: River, you know my name. You whispered my name in my ear. There's only one reason I would ever tell anyone my name. There's only one time I could.

Prof. River Song: Hush now. Spoilers.

+

Prof. River Song: *[Narrating]* When you run with the Doctor, it feels like it'll never end. But however hard you try you can't run forever. Everybody knows that everybody dies and nobody knows it like the Doctor. But I do think that all the skies of all the worlds might just turn dark if he ever for one moment, accepts it.

The Doctor: Why? Why would I give her my screwdriver? Why would I do that? The thing is future me had years to think about it. All those years to think of a way to save her, and what he did was give her a screwdriver. Why would I do that?

[Realizing why his future self has given River the screwdriver]

The Doctor: Oh, ohh, ooooh. Look at that. I'm very good!

Donna: What have you done?

The Doctor: Saved her!

Prof. River Song: *[Narrating]* Everybody knows that everybody dies. But not every day. Not this day. *[The Doctor puts her into CAL with her own happy universe]* Some days are special. Some days are so, so blessed. Somedays nobody dies at all. Now and then, And once in a very long while, every day in a million days, when the wind stands fair and the Doctor comes to call, everybody lives.



The Doctor and Donna spend some leisure time on the crystalline planet Midnight, its orbit close enough to its sun to require strong "Finitoglass" to filter out the dangerous Extonic radiation. Donna opts to relax at a spa while the Doctor takes a four-hour tour to the Sapphire Waterfall on a shuttle bus. The Doctor greets the hostess with "Allons-y" as she gives him the complimentary items for the trip; when she activates a cacophony of en route entertainment, the Doctor uses his sonic screwdriver to disable the system, much to the relief of most of the other passengers.

The trip initially goes smoothly despite the shuttle being rerouted to a new course, but suddenly the shuttle stops. The Doctor checks with the shuttle's drivers, using his psychic paper to claim he is an engineer, and while there's no apparent mechanical failure or blockage, one of the drivers thought he saw a shadow moving among the crystals ahead. The drivers call for a rescue vehicle while the Doctor returns to the main cabin.

As they wait, something bangs on the outside of the shuttle's walls, scaring the passengers. The Doctor listens and knocks back on the wall, getting the same pattern in return. The knocking starts to move around the shuttle, close to where one passenger, Ms. Sky Silvestry, was standing, and then the lights temporarily fail while the shuttle is shaken about. When they can see again, the passengers find that the front cabin has been ripped away, and that Sky is cowering motionless near the dented wall of the ship.



After calming everyone down, the Doctor tries to bring Sky out of her frozen position, but all he can get her to do is repeat the words he is saying. The Doctor realizes that Sky has been possessed by the same intelligence that was outside the shuttle, now learning by repetition. As the other passengers start talking about throwing her off the shuttle while the Doctor tries to calm them down, Sky repeats their words too, and soon speaks exactly at the same time as all the passengers.

This further enrages the passengers, who begin to distrust the Doctor and conspire to throw both the Doctor and Sky off the shuttle, as Sky continues to echo their dialog. However, as they become increasingly hostile towards the Doctor, they realize that Sky is now only mimicking the Doctor, and he recognizes that the intelligence in Sky is looking for his specific voice.



As the Doctor tries to reason with Sky, he suddenly starts repeating her. Most of the passengers reason that the Doctor must be possessed, while the hostess and Dee Dee reason that this is just the next step: stealing the voice of another. The other passengers refuse to listen and begin to drag the Doctor towards the nearest door, all the while being goaded on by Sky. However, the hostess and one other passenger fear that all is not as it seems and this is just the next stage of the intelligence's learning process.



When Sky utters two phrases the Doctor had previously spoken to the hostess, she recognizes that Sky is still possessed by the intelligence and has gained the Doctor's voice. Before the other passengers can throw the Doctor out, she sacrifices herself by dragging Sky out of another door into the unfiltered radiation of Midnight's sun, leaving everyone else safe. The Doctor slowly recovers, and as the passengers wait for the rescue shuttle, he realizes that no one knew the hostess' name. At the spa, the Doctor mournfully reunites with Donna.

CONTINUITY

- Two of the Tenth Doctor's phrasologies are used to identify his voice: "allons-y" and "molto bene", first used in *Army of Ghosts* and *The Family of Blood* respectively.
- The Doctor mentions the Medusa Cascade to see if Sky would repeat him; the Medusa Cascade has been mentioned several times in the series. Also during Sky's constant copying of the Doctor, he mentions such things as Rose Tyler, Donna Noble, Martha Jones, TARDIS and Bananas.
- Rose Tyler also appears on one of the shuttle's television screen, silently shouting for the Doctor, this time twice instead of once; this echoes similar appearances in *Partners in Crime* and *The Poison Sky*. Rose is mentioned twice by the Doctor: once by name, and again as a "friend who went to a different universe".
- When the Doctor is asked for his real name, he replies with the name "John Smith", a common alias of his, which is not believed. The mystery behind the Doctor's name is a recurring theme in the series revival, with specific mentions of the mystery in *The Girl in the Fireplace*, *The Shakespeare Code*, *The Fires of Pompeii* and *Forest of the Dead*.
- When Donna impersonates the Doctor's Italian accent at the end, the Doctor goes "Don't do that" in a similar fashion to how he addressed Rose Tyler, Martha Jones and Donna's earlier attempts at accents; however on this occasion it is with serious intent.
- This episode marks the first time since *Genesis of the Daleks* where the TARDIS does not appear.
- This is the third story without a companion in the main narrative, the first being *The Deadly Assassin* and the second being *Time Crash*. It is also one of the few times in *Doctor Who* where the monster is neither seen nor given a name.
- The last time the Doctor was on a shuttle bus was in the Seventh Doctor episode *The Greatest Show in the Galaxy*.

PRODUCTION

- This episode was the 50th episode to be filmed, not broadcast, for the revived series, which is why the shuttle is called 'Crusader 50'.
- Midnight* was filmed at the same time as *Turn Left*. Donna has a minimal role in the episode, while the Doctor has a minimal role in *Turn Left*.
- Tom MacRae, author of *Rise of the Cybermen / The Age of Steel*, was scheduled to write one episode, but this was replaced by *Midnight* after Russell T. Davies decided that it was too close in tone to *The Unicorn and the Wasp*. Davies wrote the replacement script himself.

- Also, MacRae's episode was originally intended to be episode 8, before Steven Moffat's two-parter, but after being replaced by *Midnight* it was pushed back to episode 10, to fit better in the Series.
- Guest star David Troughton is the son of Second Doctor actor Patrick Troughton. He appeared as an uncredited extra in the first, fifth, and sixth episodes of the Second Doctor serial *The Enemy of the World*; as Private Moor in the sixth episode of the Second Doctor serial *The War Games*; as King Peladon in all four episodes of the Third Doctor serial *The Curse of Peladon*; and as the Tinghus in the *Big Finish Productions* audio play *Cuddlesome*.
- David Troughton is the second child of an actor who played the Doctor to guest star in Series 4, the first being Georgia Moffett in *The Doctor's Daughter*.
- As was the case with her appearance in *The Poison Sky*, Billie Piper receives screen credit for a very brief performance; in this case one that lasts approximately 2 seconds.
- Colin Morgan featured in *The Catherine Tate Show* as John Leary.

OUTSIDE REFERENCES

- The female singer who briefly appears on the entertainment system's channels is Italian celebrity Raffaella Carrà, in a performance of her 1978 UK hit single "Do It, Do It Again".
- A Betty Boop cartoon is briefly shown on a screen during the voyage.

QUOTES

Hostess: Ladies and gentlemen, and variations thereupon, welcome onboard the Crusader 50. If you would fasten your seatbelts, we'll be leaving any moment. Doors. *[Doors close automatically]*

+

Hostess: Enjoy your trip.

The Doctor: Oh, I can't wait! Allons-y!

Hostess: I'm sorry?

The Doctor: Its French for 'let's go'!

Hostess: Fascinating.

+

The Doctor: Sorry. I'm the Doctor, I'm very clever.

+

The Doctor: Knock, knock.

Jethro Cane: Who's there?

+

Sky Silvestry: Oh my God, it's coming for me! IT'S COMING FOR ME, NO NO!

The Doctor: Get out of there!

+

The Doctor: Ughh! Arms, legs, neck, head, nose. I'm fine. Everyone else? How are we?

Rose:*[Appearing on the TV behind the Doctor, silently yelling]* Doctor! Doctor!

The Doctor & Sky Silvestry: Roast beef. Bananas. The Medusa Cascade. BANG! Rose Tyler Martha Jones Donna Noble TARDIS! Shamblebobbledibbledooble.

+

The Doctor & Sky Silvestry: Oh, Doctor, you're so handsome. Yes, I am, thank you.

+

Hostess: Two people are DEAD!

The Doctor: Don't make it a third!

The Doctor: IF YOU WANT TO LIVE YOU'LL NEED ME!

+

The Doctor: I don't want her becoming me or things can get much worse.

Val Cane: Oh, like you're so special.

The Doctor: As it happens, yes, I am.

+

Biff Cane: How did you know what to do!?

The Doctor: 'Cos I'm CLEVER!

+

The Doctor & Mrs Silvestry: Mrs Silvestry, I'm trying to understand. You've captured my speech, what for? What do you need? You need my voice in particular, the cleverest voice in the room? Why? Because I'm only one who can help? Ooh, I'd love that to be true but your eyes, they're saying something else. Listen to me, whatever you want, if it's life or form or consciousness or voice, you don't have to steal it. You can find without hurting anyone and I'll help you. That's a promise. So, what do you think...

Mrs Silvestry: ...do we have a deal?

The Doctor, a moment after: ...do we have a deal???

+

Mrs Silvestry & The Doctor: It's inside his head... It killed the driver ... And the mechanic... And now it wants us...

Val Cane: I said so.

Mrs Silvestry & The Doctor: He's waited so long... In the dark... And the cold... And the diamonds... Until you came. ... Bodies so hot... with blood... and pain.

+

Donna: Can't imagine you without a voice.

The Doctor: Molto bene!

Donna: Molto bene!

The Doctor: Don't. Don't do that.



While the Doctor and Donna Noble are enjoying time on the Chinese-style planet of Shan Shen, Donna is offered a free fortune reading. The fortune-teller presses Donna to reveal her past and focuses on a point in her past on modern-day Earth where she was driving to her first day to her temporary job at H. C. Clements, despite her mother's wishes to take up a permanent job in nearby photocopying firm. As a

creature climbs onto Donna's back, the teller convinces Donna to change her mind in the past, taking a right at the intersection per her mother's wishes instead of a left.

The narrative turns to the alternative history created by Donna's choice, in which she never meets the Doctor. On Christmas eve (per the events of *The Runaway Bride*) a Racnoss ship, mistaken for a 'Christmas Star' begins to fire upon London. After the Webstar is shot down by tank fire, it is then revealed that the Doctor had died in defeating the Racnoss, Donna having not been there to make him leave. Seemingly he had drowned too quickly to regenerate. At this point Donna meets Rose Tyler, who does not reveal her name. Rose introduces herself as "just passing by". Donna becomes wary that many people, including Rose, and later "people in the street", are looking at her back.



Donna is fired from her job in the photocopying firm, and steals a raffle ticket in her dismay. As this happens, the Royal Hope Hospital is taken to the moon and returned. Only one person, Oliver Morgenstern, survives, Martha Jones having sacrificed her life by giving him the last oxygen tank. Sarah Jane Smith, Luke Smith, Maria Jackson, and Clyde Langer are also among the dead. Morgenstern's reports of "talking rhinos" are not believed.

Rose appears in a flash of light, and persuades her to leave London for a Christmas break, reminding her that she has a winning raffle ticket. Without intervention of the Doctor, the Titanic crashes into the centre of London, wiping out the city and irradiating most of southern England. Donna and her family, who were staying at a country hotel, are saved from the disaster. Having lost their home, the Nobles are allocated a house in Leeds, shared with two other families.



Since London no longer exists, Adipose industries targets the United States. 60 million people are turned into creatures made of fat. Soon afterward The Sontarans attempt to turn Earth into a breeding world. Every single ATMOS device releases poisonous gas.

Donna meets Rose for a third time. She explains that the Torchwood team, aboard the Sontaran ship, are trying to stop the catastrophe. The atmosphere ignites, clearing the poisonous gas. However, Gwen Cooper and Ianto Jones are killed and Jack Harkness is stranded on Sontar. Rose tries to explain that Donna had saved the Doctor's life. Though Donna insists that she had never met him, Rose tells her that "the darkness" is coming, threatening every single universe. She urges Donna to come with her, though she refuses. Rose also tells Donna that she will die.

Three weeks later Donna's housemate, an Asian man, is evicted since England is now "only for the English". He explains that since the oceans are closed off, he must be taken to a "labour camp". Wilfred Mott says "That's what they called them last time.", alluding to the Jewish prosecution of the holocaust. Later at night, Donna and Wilfred talk about recent events. He



notices that the constellation of Orion has gone, though there are no clouds. Then the stars begin disappearing throughout the sky. Donna realizes Rose is there, and tells her that she is ready.

Rose escorts Donna to a UNIT base where the dying TARDIS - salvaged from beneath the Thames - is being used to help power a makeshift time machine.

Rose uses the system to show Donna the "creature" on her back. This turns out to be a giant beetle that crawled onto her back during the fortune-telling. Rose explains that it "feeds off time by changing time". It is in temporal flux and cannot be removed, but Rose explains that Donna herself is also a point of flux. In order to set things right, they prepare to send her back in time to stop herself from turning right. Donna agrees to go, and is elated by the belief that rather than dying, "this whole world [will] blink out of existence [but] a better world takes it's place." Rose remains silent. Donna is sent back in time, but ends up a half-mile away and with only four minutes to spare. Falling just short of the mark on the past Donna's right, she realizes what Rose meant about her death and throws herself in front of a removal van. Traffic backs up; the past Donna hears the sound of the disturbance, and turns left instead of waiting. As the future Donna lies on the ground, Rose leans over and whispers two words to pass on to the Doctor.



Back on Shan Shen, the beetle falls off of Donna's back and the fortune teller flees, scared of Donna's willpower. The Doctor finds Donna and the beetle. He explains that it normally affects only the person it attaches to (the universe merely "compensates"), but in Donna's case created a parallel world. The Doctor is curious about the other alternate realities that seem to form around Donna, and this triggers her fading memories of Rose. She tells him about Rose's warning that "the darkness is coming" and that it is affecting all realities. At his insistence, Donna tells him the words Rose said; "Bad Wolf". Horrified, the Doctor runs outside to find that the words "Bad Wolf" are all about them, even on the TARDIS. Inside the Cloister Bell is ringing and the TARDIS interior is glowing red. The Doctor realises this means one thing: "the end of the universe."

CONTINUITY

- This episode marks the return of former companion Rose Tyler following brief cameo appearances in *Partners in Crime*, *The Poison Sky* and *Midnight*. It also features the organisation UNIT, last seen in *The Poison Sky*.
- The episode revisits the events of most of the present-day stories since Donna first met the Doctor, including *The Runaway Bride*, *Smith and Jones*, *Voyage of the Damned*, *Partners in Crime* and *The Sontaran Stratagem / The Poison Sky*. These events all end in tragedy because the Doctor wasn't there to stop them, which includes the deaths of Martha Jones, Sarah Jane Smith, Luke Smith, Maria Jackson, Clyde Langer, Gwen Cooper, and Ianto Jones, as well as the transportation of Jack Harkness to the Sontaran homeworld.

- *Torchwood* characters Gwen Cooper and Ianto Jones are mentioned by name for the first time in *Doctor Who*, while a short number of notes from the soundtrack of *Torchwood* plays in the background. Sarah Jane Smith is mentioned for the first time since her appearance in *The Girl in the Fireplace*, along with the first mentions of *The Sarah Jane Adventures* characters Luke Smith, Clyde Langer, and Maria Jackson.
- When Captain Magambo saluted Rose, she told her not to salute, as the Doctor did to Colonel Mace in *The Sontaran Stratagem*.
- The recurring "Bad Wolf" motif, primarily from Series 1, returns at the conclusion of this episode to warn the Doctor of the events that are causing Rose to return.
- Sylvia Noble mentions that "the bees are disappearing", which has been mentioned by Donna in *Partners in Crime*, *Planet of the Ood* and *The Unicorn and the Wasp*. In reality, the bees are indeed disappearing.
- Donna's father, who appeared in *The Runaway Bride*, is mentioned for the first time since *Partners in Crime*. It is implied that he was ill during the timescale of *Smith and Jones*, and that he died by the time of *Voyage of the Damned*. His character was intended to be used in place of Wilfred Mott during series 4, but was retired after actor Howard Attfield died before his scenes were finished.
- A reference to something on Donna's back was first mentioned in *The Fires of Pompeii* when Lucius Petrus Dextrus saw into the future. Lucius also said during his visions that "she is returning", most likely a reference to Rose's return in this episode.
- The Time Beetle from Donna's back is mentioned by the Doctor to be part of "The Trickster's brigade". The Trickster was a time-altering villain in the *The Sarah Jane Adventures* episode *Whatever Happened to Sarah Jane?*.
- The fall of the Titanic is recorded by the "Guinevere" range of satellites, last shown in *The Christmas Invasion* with the launch of "Guinevere One".
- Sarah Jane Smith is said to write for Metropolitan magazine as previously mentioned in *The Time Warrior*.
- Rose mentions a "causal nexus", a phrase previously heard in *Logopolis*.
- The events of *The Runaway Bride*, *Voyage of the Damned*, *Partners in Crime* and *Forest of the Dead* are referred to when the Doctor is pondering the coincidences linking him and Donna.
- The TARDIS' Cloister Bell, last used in *Time Crash*, can be heard at the end of the episode.

PRODUCTION

- This is the 'Doctor-lite' episode of the series, similar to *Love and Monsters* and *Blink*, albeit with a much darker storyline. Unlike previous 'Doctor-lite' stories, however, the focus is given to the companion, rather to her also taking a minor role.
- The episode, filmed at the same time as *Midnight*, saw the Doctor with very little screen-time, while *Midnight* saw Donna with little screen-time.
- Tennant shot all his scenes, at the episode's beginning and end, in one day, while a double stood in for the shot of the dead Doctor's arm.
- Part of this episode is filmed in China Town, though not the one in London, but recreated in Cardiff. Chinese people living in South Wales were invited to be background extras via Facebook at the end of 2007. They had to reply to the *Doctor Who* casting crew with their name and sizes for costumes to be made for them and they were paid approx £70 for the day.
- The interior of the fortune teller's establishment was shot on a re-dressed Torchwood Hub vault set.

- The appearance of the Giant Spider of Metebelis 3 that clung to Sarah Jane Smith's back in *Planet of the Spiders* influenced the design of the beetle that clings to Donna's back in this episode.
- A large inflatable snowman is used to dress a set to help create the impression that the scene is set at Christmas time. This snowman also appeared in different locations in Christmas specials *The Runaway Bride* and *Voyage of the Damned* for the same purpose.
- Billie Piper makes her first substantial appearance on the show since *Doomsday*. Interviewed for *Doctor Who Confidential*, Piper said her return had been planned at the time of her original departure but that around three weeks before filming she decided to rewatch some of her old episodes to refamiliarise herself with the role and ease her doubts that she could play Rose again.
- Clive Standon reprises the role of Private Harris (credited in this episode as "UNIT Soldier") from *The Sontaran Strategem* / *The Poison Sky*. Here he is shown to have been in attendance during the Webstar crisis. Ben Righton reprises the role of Oliver Morgenstern from *Smith and Jones*, in this episode the only survivor when the hospital is returned to Earth, Martha Jones having given him the last oxygen pack. Lachele Carl returns as American newsreader Trinity Wells, who previously appeared in *Aliens of London* / *World War Three*, *The Christmas Invasion*, *The Sound of Drums* and *The Poison Sky*, in addition to the *Doctor Who* spin-off *The Sarah Jane Adventures* episode *Revenge of the Slitheen*.
- Chipo Chung, who plays the fortune-teller, previously appeared as a Malmö, Chantho, in the episode *Utopia*.

OUTSIDE REFERENCES

- Donna is told she can have her fortune told for free because she has red hair. This is a reference to Chinese culture, since red is considered very lucky in China.
- "Merry Xmas Everybody" by Slade is heard playing on a car radio. It was used previously in *The Christmas Invasion* and *The Runaway Bride*.
- "Bohemian Rhapsody" is amongst the songs sung by those living in refugee house in Leeds.

QUOTES

Fortune Teller: *Turn Right.*

+

Unit Man: *[on walkie-talkie, overheard by Donna]* We've found a body, sir - the Doctor is dead.

+

Rose: *[Running towards Donna]* What is it... What did they find?

+

Multiple Characters: *[To Donna]* There's something on your back!

+

Rose: None of this was meant to happen. You're gonna die.

Rose: I think you dream about him sometimes, he's a man in a suit, tall, thin man. Great hair... some really great hair.

+

Wilf: Oh my god, the stars are going out!

+

Captain Marissa Magambo: *[before Donna's travel back in time]* Keep the jacket on at all times, it's insulation against temporal feedback. This *[a digital wristwatch]* will correspond to local time wherever you land. This *[a glass of water]* is to combat dehydration.

+

Rose: *Turn Left.*

+

[Whilst unintentionally dooming the human race]

Sylvia: Big companies don't employ temps - except as practice!

Donna: Yeah, I suppose you're right. *[Intends to turn right]*

[Real-Donna throws herself in front of a removal van and traffic backs up to the intersection]

Donna: That settles it, I'm not waiting in a traffic jam. *[Turns left]*

+

Donna: I'm nothing special.

The Doctor: Yes you are you're brilliant.

[Flashback to Rose saying "he thought you were brilliant"]

Donna: She said that.

The Doctor: Who did?

Donna: That woman. I can't remember.

The Doctor: She never existed now.

Donna: No, but she said, the stars, she said the stars are going out.

The Doctor: Yeah, but that world's gone.

Donna: No, but she said it was all worlds, every world. She said the darkness is coming, even here.

The Doctor: Who was she?

Donna: I don't know.

The Doctor: What did she look like?

Donna: She was... *[Flashback to Rose]* Blonde.

The Doctor: What was her name?

Donna: I don't know.

The Doctor: Donna, what was her name?

Donna: But she told me, to warn you. She said two words...

The Doctor: What two words? What were they? What did she say?

Donna: Bad Wolf. W-What does it mean?

[Absolutely horrified, the Doctor runs out of the fortune teller's shop to see any text rendered as "Bad Wolf". Horrified, he runs to his TARDIS, only to find that it too displays only the words "Bad Wolf". He enters the TARDIS, which is bathed in a red light and is ringing the Cloister Bell.]

Donna: Doctor, what is it, what's happening?

The Doctor: It's the end of the universe.



The Doctor and Donna Noble arrive on Earth in the TARDIS immediately following the events of *Turn Left*, but find nothing wrong. After asking a nearby milkman what day it is – it's a Saturday – and ascertain that everything is as normal, they re-enter the TARDIS to try and work out what caused the Bad Wolf warnings to appear and search for any possible threats to the universe. A moment later the TARDIS shakes violently

and the Doctor rushed to the door and opens it to find the TARDIS is now floating in outer space; the TARDIS has not moved however, the Earth is teleported across space to an unknown location.

On Earth, the three remaining members of Torchwood – Captain Jack Harkness, Ianto Jones and Gwen Cooper, Sarah Jane Smith and son Luke, Martha Jones (who has been promoted and is now working in the UNIT offices in New York) and Donna's family (Wilf and Sylvia) are all recovering from the displacement. They all look to the sky outside and see 26 other planets all orbiting a common centre of mass inside a nebula in space.



Back to the TARDIS, the Doctor turns to The Shadow Proclamation, a universal police force manned by Judoon, for help. Whilst there the Doctor discovers that 24 planets have disappeared immediately before their arrival, Donna remembers a number of other planets and moons which they were told had disappeared in earlier adventures. The Doctor determines that the missing planets, when placed in the same region of space, optimize their orbits like cogs in a giant machine for some unknown purpose.

Meanwhile, Rose Tyler appears in a high street which is in chaos. She enters a computer store and hacks into UNIT computer systems. UNIT detects 200 space ships approaching the Earth and the UN in Geneva declares an "Ultimate Code Red" as the ships transmit a message to Earth composed of only the word "Exterminate!". Jack and Sarah, having come across the Daleks before, can only tell their companions that the Earth is doomed.



At the Shadow Proclamation one servant provides Donna with refreshment and cryptically tells her she is sorry for her future loss, whilst the Doctor is searching for warning signs that could have preceded the teleport. Donna mentions the disappearance of the

bees and the Doctor explains that some bees were actually aliens, and must have fled the Earth after detecting a transmat signal on the Tandoka frequencies they use to communicate. This leads them to the edge of the Medusa Cascade. As they run to leave in the TARDIS the Shadow Architect orders the Doctor to surrender the TARDIS to them so that he can lead them to war, the Doctor agrees but escapes before the Shadow Proclamation can commandeer the TARDIS. At the same time, a fleet of two hundred Dalek saucers descends upon the Earth, obliterating all resistance in their path. Once the population is subdued, they begin rounding up humans for experimentation.

The Daleks are commanded by a red Supreme Dalek, which is confident that the Doctor cannot track them. However, another voice warns the Supreme Dalek about its pride, and reminds him that Dalek Caan, though insane, predicts that the Doctor will come, and 'Dalek Caan speaks only the truth'. Caan, now an insane creature who is chained up, removed from his suit, and speaks in gibbering doggerel, also predicts "everlasting death for the Doctor's most faithful companion."



Martha Jones, working with UNIT in New York City, is given the Osterhagen Key and told to escape using an experimental teleportation device created from Sontaran technology. She safely arrives back at her home in England. The members of Torchwood – Captain Jack Harkness, Ianto Jones, and Gwen Cooper – try to work out ways to contact the Doctor, as well as Sarah Jane Smith and her son Luke. Amid the chaos, Rose Tyler appears and meets up with Donna's family, Wilfred and Sylvia, helping to keep them safe as the Daleks round up the human population. They are all contacted by Harriet Jones, who is using an untraceable sub-wave signal to contact all those who know the Doctor (the "children of time", as the Daleks call them). Rose, though able to watch the transmission, cannot join in because she has no webcam. Harriet dismisses the use of the Osterhagen Key, though she refuses to explain why. She decides the best plan is to amplify the signal of Martha's superphone through the sub-wave signal, aided by the Cardiff Rift and Mr Smith. Though this will reveal Harriet's position to the Daleks, she willingly sacrifices her life, before giving control of the signal to Torchwood.

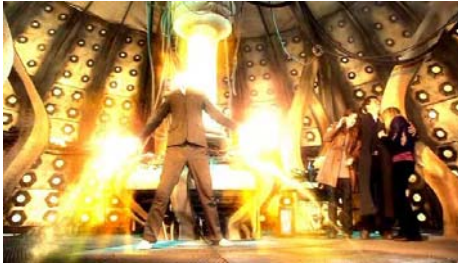
Meanwhile the Doctor in the TARDIS has followed the trail to its end and arrive at the Medusa Cascade, a rift in time and space near a gas nebula where the Doctor was taken as a child, but it is empty, and without further information the path to Earth is hidden from them. However, the signal from the superphones breaches the barrier and begins to ring the Doctor's superphone. The amplified signal allows the Doctor to find the planets, out of phase one second into the future. He taps into his friends' sub-wave signal, and learns further details of the situation from them, however, the signal is interrupted by another voice.

The voice identifies itself as Davros, the creator of the Daleks. The Doctor claims that he saw from his death in the first engagement of the Time War, but Davros reveals that he was saved from the Time War by Dalek Caan, whose emergency temporal shift allowed him to break through the time-locked barrier on the War, albeit at the cost of his sanity. Davros tells him that he has created each Dalek in his new army from one of his own body cells and that it's fitting that the Doctor should be there to see his resurrection. However, the Doctor breaks communication with a single 'Bye!' and lands on Earth to reunite with his friends.



Captain Jack gains some information from Martha Jones about the Indigo project which he uses to reactivate his wrist device, and then teleports to the TARDIS's landing location. As he leaves a Dalek breaks through into the hub as Ianto Jones and Gwen

Cooper fire machine guns to defend themselves. At the same moment, Rose communicates to Torchwood in her own universe and tells them to transmat here to the Doctor's location. And also Sarah Jane drives away in search of him but is apprehended by two Daleks.



Rose reaches him first, but as they rush to embrace each other the Doctor is shot by a lone Dalek, it is only a glancing blow but it is enough to knock the Doctor to the ground. Captain Jack materialises and destroys the Dalek with his gun. Rose, Jack, and Donna carry the Doctor back to the TARDIS, but both Jack and Rose recognise that the Doctor is about to regenerate. As the Doctor's regeneration begins, while Gwen, Ianto, and Sarah Jane are facing Daleks bent on exterminating them.

CONTINUITY

- All of the Doctor's companions present to hear it recognise the Daleks' cry of "Exterminate!" in their initial signal. Sarah Jane had encounters with the Daleks in the Third Doctor serial *Death to the Daleks* and the Fourth Doctor serial *Genesis of the Daleks*, and met Davros in the latter. Rose encountered Daleks with the Ninth Doctor in *Dalek* and *Bad Wolf / The Parting of the Ways* and with the Tenth Doctor in *Army of Ghosts / Doomsday*. Jack encountered the Daleks with the Ninth Doctor in *Bad Wolf / The Parting of the Ways* and was killed by them before being brought back to life by Rose. Martha encountered the Daleks and Dalek Caan in *Daleks in Manhattan / Evolution of the Daleks*.
- Rose also recognises Harriet Jones's voice, having met her in *Aliens of London / World War Three* and *The Christmas Invasion*.
- Sarah Jane's encounter with the Slitheen, seen in *The Sarah Jane Adventures* stories *Revenge of the Slitheen* and *The Lost Boy*, is mentioned by Captain Jack. Similarly, the events of *Torchwood* episode *Exit Wounds* and the deaths of *Torchwood* personnel Toshiko Sato and Owen Harper are alluded to by Gwen and Ianto in the face of what they feel is imminent death. *The Sarah Jane Adventures* and *Torchwood* characters Maria Jackson, Alan Jackson, Clyde Langer and Rhys Williams are all mentioned.
- This episode marks the first on-screen appearance of the Shadow Proclamation, first mentioned in *Rose*, and the Medusa Cascade, which was first mentioned in *Last of the Time Lords*.
- Among the planets that have been stolen are Callufrax Minor, Jahoo, Woman Wept, Clom, Adipose 3, Pyrovilia and the Lost Moon of Poosh – mentioned in *The Pirate Planet*, *Boom Town*, *Love & Monsters* (though Callufax's, Clom's and Woman Wept's disappearance was not revealed until this episode), *Partners in Crime*, *The Fires of Pompeii* and *Midnight* respectively. The latter episode is referred to by Wilfred, who mentions Donna phoning from the diamond planet Midnight.
- Also mentioned is Mr. Copper, who appeared in *Voyage of the Damned*. The Sub-wave network developed by Harriet Jones, was created by the Mr. Copper Foundation.
- Harriet Jones has yet again introduce herself by flashing her identity card earning her the response of "Yes, I/We know who you are", even from the Daleks dispatched to her location to exterminate her.
- When Harriet Jones contacts Captain Jack, Martha Jones and Sarah Jane Smith, the contact tone is the same tone used by the Master to control the populace under the Archangel Network.
- Donna mentions that "the bees have disappeared", an occurrence seeded in several episodes of series four including *Partners in Crime*, *Planet of the Ood*, *The Unicorn and the Wasp* and *Turn Left*.

- Wilf uses a paintball gun as a weapon against the Daleks by shooting paintballs at their eyestalks, referencing the popular method of incapacitating a Dalek: blinding them. However, it seems that the Daleks have been redesigned with this weakness in mind as the paint simply melts off the eyestalk after coming into contact with it, as the Dalek replies "My vision is NOT impaired".
- *The Stolen Earth* is the first appearance of Davros since the 1988 serial *Remembrance of the Daleks*. Davies postponed Davros' return as he thought that "Davros would dominate the Daleks... like plain robots, instead of the scheming geniuses that they are", and used the previous series to establish the Daleks' individual intelligence.
- Davros is seen to have a metallic right hand; his real hand was shot off in *Revelation of the Daleks* (1985).
- Davros refers to Donna, Martha, Rose, Jack, Sarah and possibly the minor companions as "The Children Of Time".
- Caan referred the Doctor as "Dark Lord". He has also been known by the Daleks as the "Ka Faraq Gatri", the "Destroyer of Worlds" and the "Oncoming Storm". The Doctor is probably referred to in this way due to being the cause of death and destruction, from the point of view of the Daleks.
- The events of *Turn Left* as a whole are also referred to when the servant at the Shadow Proclamation mentions to Donna that there had been "something on her back".
- The airborne aircraft carrier Valiant, which last appeared in "The Poison Sky", also appears, and is apparently destroyed by the Daleks.
- The Doctor mentions that someone tried to move the Earth once before, a reference to either *The Dalek Invasion of Earth* or *The Trial of a Time Lord*.
- The gun Captain Jack uses near the end of the episode is the gun he created from the Defabricator, previously seen in *Bad Wolf* and *The Parting of the Ways*.
- The Doctor previously disabled the teleportation function of Captain Jack's Time Agency Vortex Manipulator in *Last of the Time Lords*.
- The regeneration effect seen here is the same style used in *The Parting of the Ways* and *Utopia*, where the Ninth Doctor and the Master regenerated respectively.
- The Doctor theorizes how the lost planets were taken asking Donna if there were electrical storms or freak weather before she left Earth; these symptoms are the symptoms of an imminent H2O scoop as seen in *Smith and Jones*.
- Pushing something out of sync with the rest of time, as is done with the stolen planets, is also used by the Sontarans to disguise the alien technology in the ATMOS devices in *The Poison Sky*.

PRODUCTION

- The title of the episode was the last of the fourth series to be revealed; in April 2008, when the other twelve episode titles were revealed, *The Stolen Earth*'s title was withheld because "it gave away too much"; its title was only revealed two weeks before broadcast.
- Like the second series finale *Army of Ghosts / Doomsday*, the final scene of *The Stolen Earth* was removed from preview DVDs sent to reviewers and a media blackout was imposed on *Journey's End*.
- For the first time, the opening credits incorporate not two or three names, but six, adding Freema Agyeman, John Barrowman and Elisabeth Sladen to the Tennant, Tate and Piper credits of the previous week. The typeface used for these credits is slightly different than that usually used.

- In addition, several "overflow" cast credits are featured over the first scene after the opening sequence, listing Penelope Wilton, Adjoa Andoh, Eve Myles and Gareth David-Lloyd. Incidentally this is the first time Elizabeth Sladen's name has appeared in the opening credits.
- The episode features the return of many actors and characters to the programme. Freema Agyeman reprises her role as Martha Jones for the second time in the series, and John Barrowman and Elisabeth Sladen return as Jack Harkness and Sarah Jane Smith. Unlike in Sladen's last *Doctor Who* appearance, she receives credit in the opening titles. Adjoa Andoh returns as Francine Jones for the first time since *Last of the Time Lords*, while Penelope Wilton reprises the role of Harriet Jones, last seen in *The Christmas Invasion*.
- Julian Bleach assumes the role of Davros, after appearing as the Ghostmaker in the Torchwood episode *From Out of the Rain* earlier in 2008.
- To keep the return of Davros secret, the character was referred to as "The Enemy" or "Dave"; however, the return was called "one of the worst-kept secrets in television history".
- Davies and prosthetics designer Neill Gorton kept the design of Davros faithful to the original model from Genesis of the Daleks because he thought it was "an excellent design"; the only major change to the initial design is a weaponised robotic hand to replace the organic hand destroyed in Revelation of the Daleks.
- *The Stolen Earth* is the first appearance of the Daleks since *Evolution of the Daleks*, with an eighteen-month gap between filming of both episodes; the prop controllers experienced difficulty re-adapting to their roles. Davies' inclusion of the Daleks as part of the crossover was intended to create a "charged atmosphere" for the protagonists: Jack was killed by the Daleks; Rose and Martha were present at two of their apparent extinctions; and Sarah was present at their creation.
- The animatronic of the Dalek mutant had to be recreated for the episode; the previous prop that was used in *Dalek* and *The Parting of the Ways* was irreversibly water-damaged during filming of the latter.
- *The Stolen Earth* features two new variants of Daleks: the Supreme Dalek, colored red as an allusion to the Peter Cushing film *Dr. Who and the Daleks*; and the partially-destroyed Dalek Caan. Voice actor Nicholas Briggs adopted a different voice for each model: he adopted a grandiose voice for the Supreme Dalek to fit his perception of the character as egotistical; and he adopted a "sing-song" voice for Caan to reflect the character's insanity as a result of entering the Time War and saving Davros.
- The episode features the first external location shots of the Daleks since the revival of *Doctor Who* in 2005, and features the greatest proportion of filming undertaken at night since the show's revival: apart from the pre-credits sequence set in suburban London, all of the scenes set on Earth were filmed at night. A traffic control centre in Cardiff was used as UNIT's headquarters in Manhattan. Filming in the centre took place during one night, with the final scene – the Dalek invasion of the building – being filmed at approximately 5:30am on the following morning.
- This episode is also the first fully-fledged crossover between *Doctor Who* and its spin-off series *Torchwood* and *The Sarah Jane Adventures*, with Gwen Cooper (Eve Myles), Ianto Jones (Gareth David-Lloyd), Luke Smith (Thomas Knight), and Mr Smith (Alexander Armstrong) all appearing in the parent program for the first time. Eve Myles previously played Gwyneth in the Series 1 episode *The Unquiet Dead*.
- The Judoon also return in this episode for the first time since *Smith and Jones*.
- Jason Mohammad reprises his role as the newsreader from *Turn Left*, and Lachele Carl also reappears as the recurring American newsreader from *Doctor Who* and *The Sarah Jane Adventures*, credited as "Trinity Wells" in series 4 after previously being named "Mal Loup" in an on-line video.

- In the audio commentary for this episode, it is mentioned that the Slitheen were originally going to appear at the Shadow Proclamation and voices for them were recorded but the scene was cut because of time and monetary constraints.
- At the end of the episode the Doctor regenerates as how he did as Christopher Eccleston, but the regeneration isn't completed as the credits start saying "To Be Continued". It is also the first mid-series episode of the revived series not to include a "next time" trailer.

OUTSIDE REFERENCES

- Television host Paul O'Grady and biologist Richard Dawkins also appear as themselves in brief scenes, continuing the pattern of celebrity appearances in the penultimate episode of every series since the show's revival in 2005. O'Grady appears presenting his Channel 4 show *The Paul O'Grady Show* with his dog, Buster, in front of a live studio audience.

QUOTES

Donna: Thing is Doctor, no matter what's happening - and I'm sure it's bad, I get that - but Rose is coming back. Isn't that good?

The Doctor: *[his foreboding frown breaks into a smile]* Yeah.

+

Jack: Gwen, Ianto, you OK?

Ianto: No broken bones, slight loss of dignity. No change there then.

Gwen: The whole city must have felt that. The whole of South Wales.

Jack: I'm gonna have a look outside.

Ianto: *[checking a computer monitor]* Little bit bigger than South Wales.

+

Luke: It felt like some kind of cross-dimensional spatial transference.

+

Mr Smith: I'm receiving a communication from the Earth-bound ships. They have a message for the human race.

Sarah Jane Smith: Put it through. Let's hear it.

Daleks: EXTERMINATE! EXTERMINATE!! EXTERMINATE!

[The transmission continues. Jack Harkness and Martha Jones both hear it, and react in horror.]

Jack: No. Oh, no!

Gwen: What is it? Who are they? Do you know them, Jack?!

Sarah Jane Smith: *[whispers.]* No.

Jack: *[clutching Ianto and Gwen to him and kissing them on the forehead]* There's nothing I can do. I'm sorry, we're dead.

Sarah Jane Smith: *[sobbing]* No, not them. You're so young! *[hugs Luke]*

+

General Sanchez: Geneva is declaring an Ultimate Code Red. Ladies and gentlemen, we are at war!

Paul O Grady: I thought, what was I drinking last night - furniture polish?

[Ianto laughs]

Jack: Time and a place, Ianto.

Ianto: He's just so funny.

+

Jack: Where are you?

Martha: New York.

Jack: It's alright for some.

Martha: I got promoted. I'm Medical Director on Project Indigo.

Jack: Yeah, did you get that thing working?

Martha: That's confidential.

Jack: I met a soldier in a bar. Long story.

Ianto: When was this?

Jack: Strictly professional.

+

The Doctor: There's no readings. Nothing. Not a trace. Not even a whisper. Oh that's fearsome technology.

Donna: So what do we do?

The Doctor: We've got to help.

Donna: Where from?

[beat]

The Doctor: Donna. I'm taking you to the Shadow Proclamation. Hold tight!

+

[Landing at the Shadow Proclamation, the Doctor is faced with a group of Judoon who aim their weapons at him and Donna]

Judoon Captain: Sko po tro no fro cho ko fo to do!

[Raising his arms]

The Doctor: No bo ho sho ko ro to so! *[rapidfire]* Bo-ka-to-sa-go-bo-fo-bo-jo!

[the Judoon lower their weapons]

The Doctor: Mo ho.

+

Donna: There were the bees disappearing.

The Doctor: *[sarcastically]* The bees disappearing. *[deadpan]* The bees disappearing. The bees *[realises - changes to ecstatic tone]* disappearing!!

Shadow Architect: How is that significant?

Donna: On Earth we have these insects. Some people said it was pollution or mobiles phones or--

The Doctor: --or they were going back home.

Donna: Back home *where*?

The Doctor: The planet *Melissa majoria*.

Donna: Are you saying bees are aliens?

The Doctor: Don't be so daft. *[beat]* Not all of them. But, if the migrant bees felt something coming, some sort of danger, and escaped--

Shadow Architect: Tan--

The Doctor: Doka!

Shadow Architect: The Tandoka scale!

The Doctor: *[rapid-fire]* The Tandoka scale is a series of wavelengths, uses carrier signals by migrant bees, infinitely small, no wonder we didn't see it. It's like looking for a speck of cinnamon in the Sahara. But look! There it is! The Tan-Doka trail! The transmat that moved the planets was using the same wavelength, we can follow the path!

Donna: And find the Earth! Well stop talking and do it!

The Doctor: I AMM!

+

Dalek Caan: *[Having been driven to lunacy by warping into the Time War, his words are, for the most part, almost sing-song in tone.]* He is coming...the Threefold Man. He dances in the lonely places, oh, creator of us all... *[He breaks away from his usual way of talking, his voice rising to a frenzied yell.]* The Doctor is coming!!! *[Breaks down into a fit of manic laughter]*

+

The Doctor: *[looking out of TARDIS door - excitedly]* I've got a blip, it's just a blip, but it's definitely a blip.

Shadow Architect: Then, according to the Strictures of the Shadow Proclamation, I will have to seize your transport and your technology.

The Doctor: *[deflated]* Oh, really, why?

Shadow Architect: We are declaring war, Doctor, right across the universe, and you will lead us into battle!

The Doctor: *[deadpan]* Right, course I will. I'll just ... get you the key.

[Takes off in the TARDIS]

+

Rose: *[walking into store with two looters inside]* Right! You two! You can put that stuff down, or run for your lives. *[powers up big gun]* Do you like my gun?

+

Davros: The Children of Time are moving against us, but everything is falling into place...

+

[After Wilfred's unsuccessful attempt to blind a Dalek with his paintball gun]

Dalek: My vision is *not* impaired. Exterminate! EXTERMINATE! EXTERMI..

[Rose uses her gun to blast the top half of the Dalek apart]

Wilfred: *[holds up the useless paintball gun]* Do ya wanna swap?

+

Harriet Jones: I thought it was time we all met, given the current crisis. Torchwood, this is Sarah Jane Smith.

Captain Jack Harkness: I've been following your work! Nice job with the Slitheen.

Sarah Jane Smith: Yeah, well I've been staying away from you lot. Too many guns! *[nods towards Luke]*

Captain Jack Harkness: *[mischievously]*: All the same...might I say, looking good ma'am?

Sarah Jane Smith: *[pleased]*: Really? Ooh!

+

[Recurring line based on a similar line in Aliens of London / World War Three and The Christmas Invasion]

Harriet Jones: Harriet Jones, former Prime Minister.

Daleks: Yes, we know who you are.

Harriet Jones: Oh, you know nothing of any human, and that will be your downfall.

The Doctor: THREE!...TWO!...ONNEEEEE!!!

[One second into the future, the planet become present]

Donna: 27 planets, and there's the Earth. But why couldn't we see?

The Doctor: The entire Medusa Cascade has been put a second out of synch of the rest of the universe. Perfect hiding place.

+

Jack: *[The Doctor and Donna have just joined]* Where the hell have you been!

+

Gwen: *[seeing the Doctor for the first time]* Oh, he's nice, I thought he would be older.

Ianto: He's not that young.

+

Donna: There's Martha... And who's...he? *[pointing at Torchwood's screen]*

The Doctor: Captain Jack. Don't, just...don't.

The Doctor: *[Referring to Luke]* Who's the boy?

+

The Doctor: *[seeing how they have all tried to get in touch with him]* Oh, aren't they brilliant? Look at you all, you clever people.

+

Donna: It's like an outer space Facebook.

Doctor: Everyone except Rose.

+

Davros: Welcome to my new empire, Doctor.

+

The Doctor: *[To Davros]* After all this time, after everything we saw, after everything we lost, I have only one thing to say to you - BYE!

+

[Gwen brings up two guns]

Ianto: Uh, those don't work against Daleks.

Gwen: Yeah, well I'm going down fighting, like Owen, like Tosh, what about you?

Ianto: Yes Ma'am.

+

The Doctor: Think, Donna, when you met Rose, in that parallel world, what did she say?

Donna: She just said "the darkness is coming".

The Doctor: Anything else?

[Donna spots something over the Doctor's shoulder]

Donna: Why don't you ask her yourself?

[The Doctor turns to see Rose standing at the far end of the street. She smiles joyfully. They start running towards each other. As they near each other, a Dalek appears]

Dalek: Exterminate!

[The Doctor gets shot. Rose keeps running towards him. Jack appears and shoots the Dalek]

Rose: *[cradling the Doctor]* I've got you. I missed you. Look, it's me, Doctor!

The Doctor: *[weakened and in pain]* Rose! Long time, no see.

Rose: Yeah, well, I've been busy, you know...

[The Doctor gasps with pain and begins to lose consciousness]

Rose: *[crying]* Don't die! Oh, my God, don't die! Oh my God, don't die!

[Jack and Donna run towards them]

Jack: *[picking up Rose's gun]* Get him into the TARDIS! Quickly, move!

[Donna and Rose drag the limp Doctor away]

+

Dalek: Daleks do not accept apologies.

+

[The Doctor, Donna, Rose and Jack in the TARDIS. The Doctor lies, wounded, on the floor, with Donna and Rose beside him]

Donna: What do we do?! There must be some medicine or something!

Jack: Just step back. Rose! Do as I say and stand back! He's dying and you know what happens next!

Donna: What do you mean?!

[The Doctor writhes in agony on the TARDIS floor]

Rose: *[crying]* But he can't! Not now! I came all this way!

Donna: What do you mean?! What happens next?!

[The Doctor looks at his hand. It starts to glow]

The Doctor: It's starting!

[Rose looks distraught. Captain Jack pulls her away]

Jack: Here we go! Good luck, Doctor!

[The Doctor, wracked with pain, hauls himself on to the TARDIS control panel]

Donna: *[hysterical]* Will someone please tell me what is going on?!

Rose: When he's dying, his body, it repairs itself, it changes...but you can't!

The Doctor: I'm sorry, it's too late! I'm regenerating!

[Energy courses from his head and hands. Donna, terrified, looks away, while Jack and Rose force themselves to watch. The captions then read "To be continued."]



The Doctor is regenerating inside the TARDIS while Donna Noble, Captain Jack Harkness and Rose Tyler watch in horror. However, the Doctor transfers his regenerative energy into the container which carries his severed hand. He has healed himself, but chosen not to change his appearance. The TARDIS is transported by the Daleks to the Crucible and rendered powerless. The Doctor, Jack, and Rose leave it, but

Donna is distracted and while looking back, the TARDIS door slams closed. Before the Doctor can free her, the Daleks dump the TARDIS into a waste shoot where it will be destroyed. As the TARDIS interior explodes around her, Donna collapses near the severed hand, and energy flows between it and her. The hand bursts out of the container, and forms as a new Doctor, although this Doctor has only one heart and has picked up some of Donna's mannerisms. With his help, the TARDIS escapes destruction and gives the new Doctor and Donna time to come with a plan.

In *Torchwood Three*, Gwen Cooper and Ianto Jones find themselves safely in a time lock created by Toshiko Sato, preventing the Dalek from entering but also preventing them leaving. Sarah Jane Smith is saved from two Daleks by Mickey Smith and Jackie Tyler, but in order to follow the Doctor, lay down their guns and allow themselves to be captured, taken to the Crucible. Martha Jones says her goodbyes to her mother and makes for an abandoned castle in Germany where one of five *Ostenhagen* stations is hidden, and waits for contact from the other bases.



Aboard the Crucible, Jack creates a distraction by shooting a Dalek with his revolver, but is shot by the Daleks; as the Doctor and Rose are taken to the Vault where Davros is held, Jack's immortality allows him to escape. With the Doctor and Rose contained, Davros explains that the 27 planets form an energy pattern that is then amplified into a "reality bomb", able to break apart the forces holding everything together. Mickey, Jackie, and Sarah Jane escape a test chamber where this effect is shown to the Doctor just in time. Jack finds his way to the three, and with a locket from Sarah Jane, creates a device that will implode the Crucible. Meanwhile, Martha makes contact with two other bases and broadcasts a signal to the Crucible, promising to use the *Ostenhagen* key to detonate 25 nuclear warheads under the Earth's crust



to destroy it and disable the reality bomb. However, the Daleks are able to lock onto their positions and beams Martha, Jack, Mickey, Jackie, and Sarah Jane, with the Transmat to the Vault.

The Daleks prepare to activate the reality bomb that will wipe out all matter in this and every parallel universe through the rifts in the *Medusa Cascade*, but

the new Doctor and Donna arrive in the TARDIS. Both, however, are stunned by shots from Davros. The reality bomb countdown reaches zero, but nothing happens; Donna has manipulated the controls to disable it. The Doctor recognizes that the creation of the new Doctor has had an unintended side effect: Donna is now half Time Lord herself, sharing the Doctor's intellect. Donna and the new Doctor free the others, and with the help of the original Doctor, disable the Daleks and start to send the planets back to their proper time and space.

Before Earth can be sent, the machinery is destroyed, and the original Doctor races into the TARDIS to replace the functionality of the broken machine. Realizing that Dalek Caan has seen the end of the Dalek race and has been manipulating time to achieve this, the new Doctor (probably not kept back by guilt due to the influence of Donna's personality) uses the remaining



machinery to destroy all of the Daleks and their fleet. The rest of the companions flee to the TARDIS, and while the Doctor offers to save Davros, but he refuses, calling the Doctor the "Destroyer of Worlds". The Crucible is destroyed.

The Doctor enlists the help of the other companions, making contact with the base Torchwood and with Luke Smith, Mr. Smith and K-9, to help use the TARDIS return the Earth to its proper place. Sarah Jane says her goodbyes, as well as Jack, Martha, and Mickey, who has decided to stay in this universe. Using a retroactively closing rift, the Doctor returns Rose and Jackie to the alternate dimension and leaves the new Doctor with her, as he will now grow old with Rose, no longer able to regenerate due to the human influence, the human doctor, having the same memories and feeling as the proper doctor tells Rose he loves her and they kiss.



Returning to their universe, Donna finds she begins to have trouble thinking; the Doctor explains that the human mind cannot take in the Time Lord mental abilities. To save her, he wipes her mind of all her encounters with the Doctor, returning her home and explaining to her family, Sylvia Noble and Wilfred Mott, that she must never be reminded of her time with the Doctor or else she will die. As Donna recovers consciousness, she shows no interest in the Doctor; as he leaves, Wilfred promises that he would never forget him on his granddaughter's behalf. The Doctor returns to the TARDIS, and stands at the console deep in thought, alone.

CONTINUITY

- Numerous clips from the revived series are used in various flashbacks: when the Doctor thinks about his encounters with Donna and the seeming coincidences that have brought them together, clips are shown from earlier episodes featuring Donna or her grandfather Wilfred; when Davros taunts the Doctor about the countless deaths he has caused, clips are shown of various characters who died owing to their association with the Doctor, specifically Harriet Jones, Jabe, the Controller, Lynda, Sir Robert MacLeish, Mrs Moore, Mr Skinner, Ursula Blake, Bridget, the Face of Boe, Chantho, Astrid Peth, Luke Rattigan, Jenny, River Song and the Hostess, respectively; and when the Doctor purges Donna's memories, clips are shown from earlier episodes featuring her.
- The Doctor refers to his sword fight against the Sycorax Leader in *The Christmas Invasion*, in which he lost and regrew his hand.
- The Doctor recalls the Ood naming the time travellers as "Doctor-Donna" in *Planet of the Ood*, now recognised as a prophecy.
- Upon seeing Sarah Jane Smith, Davros refers to his first encounter with her at the birth of his creations on Skaro, in *Genesis of the Daleks*.

- Davros is also seen to shoot electrical energy from his hand as previously seen in *Revelation of the Daleks*.
- The Doctor comments on "spatial-genetic multiplicity" when he notices the similarity between Torchwood's Gwen Cooper and the maid Gwyneth he met in the episode *The Unquiet Dead*, both of whom are played by Eve Myles.
- This is the first episode where the TARDIS is fully-staffed with six pilots, and the first time it is noted definitively that it was designed for six , excluding the visual reference at the beginning of *Rise of the Cybermen* when the TARDIS crash lands and a set of six gas masks are released from the ceiling.
- Jack reminds the Doctor that the TARDIS has extrapolator shields. The Tribophysical Waveform Macro-kinetic Extrapolator is first introduced in *Boom Town* in which it is taken from Blon Fel-Fotch Pasameer-Day Slitheen. It is subsequently used to create a shield to protect the TARDIS from Dalek attacks in *The Parting of the Ways*.
- It is mentioned that a Magnetron was used to transport all the planets. In the *Trial of a Time Lord* serial *The Ultimate Foe*, a Magnetron was also used to move Earth.
- The fictional "Dårlig Ulv Stranden" ("Bad Wolf Bay"), seen previously at the start of *Army of Ghosts* and towards the end of *Doomsday*, is revisited in this episode.
- The issue of the Doctor's supposed half-human physiology (as suggested by the 1996 Doctor Who television movie) is obliquely explored, with the implication that this was never the case prior to *Journey's End*.
- Jack tells Martha "I'm not sure about UNIT these days, maybe there's something else you could be doing?" suggesting he may ask Martha to join Torchwood.
- Mickey and Jackie make their first appearances in *Doctor Who* since *Doomsday*. K-9 Mark IV makes his first appearance in *Doctor Who* spin-off series *The Sarah Jane Adventures* episode *The Lost Boy: Part Two* and his first in *Doctor Who* since *School Reunion*.
- Mickey and Jackie make use of an upgraded version of the Void Transporters seen previously in *Army of Ghosts / Doomsday*.
- Mickey refers to his meeting Sarah Jane in *School Reunion* after he and Jackie rescue her from the Daleks.
- Mickey does not feel obliged to remain in the parallel universe with Rose and Jackie as Ricky's grandmother seen in *Rise of the Cybermen* and *The Age of Steel* has passed away and Mickey and Rose have ended their relationship. Mickey had pretended to be his alternate self Ricky after Ricky died and he looked after his alternate grandmother, his own grandmother having died in his universe. He catches up with Jack and Martha which suggests he may join Torchwood Cardiff.
- Sarah Jane's sonic lipstick, left to her as a gift by the Doctor in *School Reunion* and used frequently on *The Sarah Jane Adventures*, is used by Sarah Jane to open a door to escape the testing of the reality bomb.
- The Doctor mentions to Rose that she has met Dalek Caan before, as part of the Cult of Skaro; this encounter take place in *Doomsday*.
- Dalek Caan reference to the Doctor as a 'threefold man' becomes clear in this episode with both the copy of the Doctor and 'Doctor-Donna'. Also this episode clarifies that Harriet Jones, former Prime Minister, actually died in the previous episode.
- It is revealed in this episode that Jackie, who was reported to be pregnant by the alternate Pete Tyler in *Doomsday*, had a baby boy and called him Tony.
- Rose finds out from the other Doctor what it was the Doctor was going to say to her on the beach before they lost contact in *Doomsday*; though this remains unheard by the audience, Julie Gardner stated in the accompanying episode of *Doctor Who Confidential* that in her opinion these words were "I love you".

- Donna tells the Doctor how to fix the Chameleon Circuit which has been broken since the very first days of *Doctor Who*. The Fourth and the Sixth Doctors had previously attempted to fix it in *Logopolis* and *Attack of the Cybermen*, respectively.

PRODUCTION

- *The Stolen Earth* and *Journey's End* is the culmination of the previous four series of *Doctor Who*. Several thematic motifs, including the Shadow Proclamation, the disappearance of bees, and the Medusa Cascade, are revealed in *The Stolen Earth*. Executive producer Russell T Davies said that the arc for the fourth series comprised "an element from every episode, whether it's a person, a phrase, a question, a planet, or a mystery [that] builds up to the grand finale", with the Shadow Proclamation motif in the finale dating back to the 2005 episode *Rose*.
- This is the longest series finale ever, at 65 minutes long. Longer even than most of the Christmas specials, except for *Voyage of the Damned*, which was 71 minutes.
- Russell T. Davies originally planned to show Davros prior to his crippling accident and to reveal how this happened.
- Davies wrote in the original script that Doctor-Donna would use a standard QWERTY keyboard when she takes control of the Daleks but Production Designer Edward Thomas pointed out that Daleks have suckers and so would be unable to use a QWERTY keyboard. Instead Thomas designed the controls seen in the episode.
- Also according to the original script, the Doctor was to give Rose's Doctor a small piece of "coral" from the TARDIS so that he could grow his own TARDIS.
- One significant feature of this episode is the appearance of the second Doctor. Unlike the multiple Doctors of the old series stories such as *The Two Doctors*, this Doctor is identical to the Tenth Doctor and played by David Tennant.
- In *Doctor Who Confidential* for this episode, Davies explains "This is so busy and so mental and so epic and universal in scale that of course you need two Doctors to solve it." Phil Collinson, Graeme Harper, and David Tennant discuss the use of the double, a musician called Colum who is a very good physical match for Tennant. Collinson explains that while with an unlimited budget they would use Tennant in every shot, "we only have a certain number of effects shots where you can see the two Doctors together, so we have to pick those carefully."
- Harper is then shown directing a scene in which both Colum and Tennant are shown around the TARDIS console. Harper explains that in "two or three wide shots" they were able to use Colum and Tennant together. For the most part the double is used for scenes where one or the other Doctor is only seen from behind, or only an arm or back of the head is seen in a shot. The double has appeared in other episodes throughout the series.
- Tennant describes the procedure for making an effects shot involving Tennant as both Doctors. The camera is locked in place while Tennant goes off and changes clothing, with Regan holding his place. A shot is made for reference with Regan, then another shot is made without Regan. This enables the shots to be merged during editing to create the effect of having David Tennant in two places in the same shot.
- *Blue Peter* presenter Gethin Jones controlled one of the Daleks that escorts the human prisoners aboard the Crucible. He previously played a Cyberman in *Rise of the Cybermen* and has made a cameo appearance as himself in *Doctor Who* spin-off *The Sarah Jane Adventures* in the episode *Invasion of the Bane*.

- The appearance of K-9 was a surprise to many as it had been previously reported that the character would not be appearing in the episode, given the fact the rights to the character are currently held by another party for the planned K-9 television series.
- A trailer was added onto the ending credits showing four clips of the Doctor, a man and a woman (David Morrissey and Dervla Kirwan) and the Cybermen, to promote the 2008 Christmas Special. Both Morrissey and Kirwan have starred alongside David Tennant before, in *Blackpool* and *Casanova* respectively.
- Castell Coch, situated minutes away from the Doctor Who studios in Upper Boat, is used as the German castle. The beach at Southerndown, a few miles west of Cardiff, is used once more as Norway's fictitious "Dårlig Ulv Stranden" ("Bad Wolf Bay").

OUTSIDE REFERENCES

- Jack nicknames Mickey "Mickey Mouse" when they meet in this episode. Donna, her mental state deteriorating, proposes a trip to see silent film star "Charlie Chaplin" but becoming confused then cites stand-up comedian and presenter "Charlie Chester" and fictional cartoon character "Charlie Brown".

QUOTES

Jackie: Jackie Tyler, Rose's mum, now where the hell is my daughter?

+

The Doctor: There now *[blows energy of the hand]* You see, used the regeneration energy to heal myself, but as soon as that was done, I didn't need to change. I didn't want to, why would I? Look at me. So, to stop the energy from going all the way, I siphoned off the rest into a handy bio-matching receptacle, namely my hand. My hand there. My handy spare hand.

+

Donna: *[seeing The Doctor and Rose hugging]* You can hug me if you want.

[Jack laughs, thinking its a joke]

Donna: No, really, you can hug me.

+

Captain Jack: *[communicates with Davros]* Captain Jack Harkness, calling all Dalek boys and girls, are you receiving me?

+

[After having seen the Human Doctor 're-generate' from his hand and the leftover regeneration energies]

Donna: I-it's you!

Human Doctor: Oh yes!

Donna: *[looks down at him]* And you're naked!

Human Doctor: Oh yes!

+

Supreme Dalek: The TARDIS has been destroyed. Now, tell me, Doctor, what do you feel? Anger? Sorrow? Despair?

Human Doctor: ...I grew out of you. Still, could be worse.

Donna: Oi, watch it space man!

Human Doctor: Oi, watch it earth girl! *[surprised]* Ooh... I sound like you. I sound all... all, sort of, rough...

Donna: Oi!

Human Doctor: Oi!

Donna: Oi!

Human Doctor: Spanners! Shh! Must have picked up a bit of your voice, that's all. Is it? Did I? No! OHH! You are kidding me! No way! One heart... I've got one heart! This body... I've got only one heart!

Donna: You're human!

Human Doctor: Ohh, that's disgusting!

Donna: Oi!

Human Doctor: Oi!

Donna: Stop it!

Human Doctor: No, wait, I'm... part Time Lord, part human! *[sarcastically]* Well, isn't that wizard?!

+

[Germany; 60 miles outside Nuremberg]

Daleks: Exterminieren! Exterminieren! Halt! Sonst werden wir Sie exterminieren! Sie sind jetzt ein Gefangener der Daleks! Exterminieren! Exterminieren!

(Translation: "Exterminate! Exterminate! Stop! Or you will be exterminated. You are a prisoner of the Daleks. Exterminate! Exterminate!")

+

[Following the demonstration of the reality bomb]

Rose: Doctor, what happened?

Davros: Electrical energy, Miss Tyler. Every atom in existence is bound by an electrical field. The reality bomb cancels it out, structure falls apart. That test was focused on the prisoners alone. Full transmission will dissolve every form of matter.

Rose: The stars are going out...

Proper Doctor: The 27 planets... they become one vast transmitter, blasting that wavelength.

Davros: Across the entire universe, never stopping, never faltering, never fading. People and planets and stars will become dust. And the dust will become atoms and the atoms will become... nothing. And the wavelength will continue, breaking through the rift at the heart of the Medusa Cascade into every dimension, every parallel, every single corner of creation. This is my ultimate victory, Doctor, THE DESTRUCTION OF REALITY ITSELF!

+

[Captain Jack bursts out of a ventilation shaft in front of Sarah Jane, Mickey and Jackie]

Captain Jack: Just my luck, I climb through 2 miles of ventilation shafts, tracking life signs on this thing, and who do I find? Mickey Mouse!

Mickey: *[deadpan]* You can talk, Captain Cheesecake!

[Both laugh and hug each other]

Captain Jack: Good to see ya! And that's Beefcake...

Mickey: ...and that's enough hugging...

+

Davros: The Doctor. The man who keeps running, never looking back because he dare not, out of shame. This is my final victory, Doctor, I have shown you yourself.

Rose: I'm Rose. Rose Tyler.

Martha: *[stunned]* Oh, my God...he found you.

+

Captain Jack: *[communicates with Davros]* Captain Jack Harkness, calling all Dalek boys and girls, are you receiving me?

+

Davros: The final prophecy is in place. The Doctor and his children, all gathered as witnesses. Supreme Dalek, the time has come. Now... DETONATE THE REALITY BOMB!

Supreme Dalek: Activate planetary alignment field! Universal reality detonation in 200 rels!

Proper Doctor: You can't, Davros! Just listen to me! Just stop!

Davros: *[laughing maniacally]* NOTHING CAN STOP THE DETONATION! NOTHING, AND NO-ONE!

+

Dalek Caan: I saw the Daleks, what we have done throughout time and space. I saw the truth of us, creator, and I decreed: no more.

+

Dalek Caan: I have seen the end of everything Dalek... and *you* must make it happen, Doctor!

+

[As the Crucible burns around them]

The Doctor: Davros! Come with me! I promise, I can save you!

Davros: Never forget, Doctor, *you did this!* I name you forever! *You are the Destroyer of Worlds!* *[Davros disappears, screaming, behind flame]*

+

Proper Doctor: Torchwood Hub, this is the Doctor, are you receiving me?

Gwen: Loud and clear, is Jack there?

Proper Doctor: Can't get rid of him...Jack, what's her name?

Jack: Gwen Cooper.

Proper Doctor: Tell me Gwen Cooper, are you from an old Cardiff family?

Gwen: Yes, all the way about to the 1800's.

Proper Doctor: Oh thought so, spatial genetic multiplicity, it's a funny old world, now Torchwood, I want you to open up that Rift Manipulator and send its power to me!

Ianto: Doing it now sir.

Rose: What's that for?

Proper Doctor: It's a tow rope, now then Sarah, what was your son's name?

Sarah: Luke, he's called Luke and the computer's called Mr Smith.

Proper Doctor: Calling Luke and Mr Smith, This is the Doctor...come on Luke, shake a leg!

Luke: Is Mum there?

Proper Doctor: Oh she's fine and dandy, now then Mr Smith, I want you to harness the Rift power and loop it around the TARDIS, you got that?

Mr Smith: I regret I will need remote access to TARDIS base code numerals.

Proper Doctor: Oh blimey, that's gonna take a while...

Sarah: No no, let me, K-9 out you come.

K-9: Affirmative Mistress.

Proper Doctor: Oh good dog, K-9, give Mr Smith the base codes!

K-9: Affirmative Master, TARDIS base codes now being transferred. The process is simple.

Jackie: Oh, fat lot of good this is, back of beyond, bloody NORWAY! I am gonna have to find your farther, he is on the nursery line. I was pregnant do you remember? Had a baby boy.

Human Doctor: Ah, brilliant! What'd you call him?

Jackie: Doctor.

Human Doctor: *[in disbelief]* Really?

Jackie: No you plum. He's called Tony.

Rose: Hold on, this is the parallel universe right?

Proper Doctor: You're back home.

Donna: And the walls of the world are closing again, now that the reality bomb never happened. It's dimensional retro closure. See I already get that stuff now.

Rose: No but, I've spent all that time trying to find you I'm not going back now.

Proper Doctor: But you've got to, 'cause we saved the universe but at a cost and the cost is him. He destroyed the Daleks, he committed genocide he's too dangerous to be left on his own.

Human Doctor: You made me.

Proper Doctor: Exactly you were born in battle, full of blood and anger and revenge. Remind you of someone? That's me when we first met and you made me better. Now you can do the same for him.

Rose: But he's not you.

Proper Doctor: He needs you, that's very me.

Donna: But it's better than that though. Don't you see what he is trying to give you? Tell her go on.

Human Doctor: I look like him, I think like him, same memory, same thoughts, same everything; except I only got one heart.

Rose: Which means?

Human Doctor: I'm part a human. Specifically the aging part, I'll grow old and never regenerate. I've only got one life, Rose Tyler. I could spend it with you, if you want.

Rose: You'll grow old at the same time as me.

Human Doctor: Together.

Proper Doctor: We gotta go. This reality sealing itself off, forever.

Rose: But, it's still not right, 'cause the Doctor is still you.

Proper Doctor: And I'm him.

Rose: Alright, both of you answer me this. When I last where on this beach on the worst day of my life, what was the last thing you said to me? Go on, say it.

Proper Doctor: I said 'Rose Tyler'.

Rose: Yeah?... and how was that sentence gonna end?

Proper Doctor: Does it need saying?

Rose: And you Doctor, what was the end of that sentence?

[Human Doctor approaches Rose and whispers something in her ear. Rose kisses him as Proper Doctor and Donna go back to the TARDIS]

+

[Inside the TARDIS, while leaving parallel universe]

Donna: I'd thought we try the planet Fillspoon, just cause. What a good name Fillspoon, it got mountains that sway in the breeze, mountains that move, can you imagine?

The Doctor: And how do you know that?

Donna: Because it is in your head, and if it is your head, it's in mine.

The Doctor: And how does that feel?

Donna: Brilliant! Fantastic! Molto Bene! Great big universe packed into my brain.

Donna: You know you can fix that chameleon circuit if you just try and hop by near the fragment links superseding the binary binary binary binary binary binary binary binary binary binary binary binary binary...*[gasp]* im fine! Nah, never mind Fillspoon, you know who I'd like to meet, Charlie Chaplin, I bet he's great, Charlie Chaplin, should we do that, should we see Charlie Chaplin, Charlie Chester, Charlie Brown, no, he's fiction, friction, fiction, fixing, mixing... Oh my god!

The Doctor: Do you know what's happening?

Donna: Yea.

The Doctor: There's never been a human time lord metacrysis before now; and you know why?

Donna: Because there can't be. I want to stay...

The Doctor: Look at me. Donna, look at me!

Donna: I was gonna be with you; forever.

The Doctor: I know.

Donna: Rest of my life, traveling in the TARDIS, the Doctor-Donna. Oh, oh my.. I can't go back. Don't make me go back, Doctor. Please, please don't make me go back.

The Doctor: Donna... Oh Donna Noble, I am so sorry, but we had the best of times. The best. Goodbye.

Donna: No no no please, please no no no..... no! *[A series of pictures of Donna's adventures flash on the screen, starting with Journey's End and ending with her first appearance in The Runaway Bride]* no! *[Donna falls unconcious, all her adventures with the Doctor erased from her mind.]*

+

Wilf: That must be her. Donna!

[Wilf opens the door to see the Doctor holding Donna who is unconscious]

The Doctor: Help me!

Wilf: Donna.... Donna?

+

Doctor: I just want you to know, there are worlds out there. Safe in the sky because of her. That there are people living in the light, and singing songs of Donna Noble. A thousand, million light years away. They will never forget her, while she can never remember. But for one moment... one shining moment... she was the most important woman in the whole wide universe.

+

Wilf: Oh, Doctor? What about you now? Who have you got? I mean, all those friends of yours.

Doctor: They've all got someone else. Still, that's fine. I'm fine.

Wilf: I'll watch out for you, sir.

Doctor: *[insistent]* You can't ever tell her!

Wilf: No, no - but every night, Doctor, when it gets dark, and the stars come out, I'll look up on her behalf. I'll look up at the sky, and think of you.

Doctor: Thank you.

OTHER STORIES

Attack of the Graske is a special interactive episode for the BBC's digital television service, it was available until midnight following the transmission of the Christmas special, *The Christmas Invasion*, on 25 December 2005. The episode can now be played as a game on the BBC *Doctor Who* website, and was only available to UK Broadband Users until late 2006.

The episode was broadcast on two different video channels, with a digital teletext interface handling switching between them. The viewer uses the interface to make their decisions, and this switches between the channels. Except for the last decision, if the viewer fails, the Doctor steps in to move the story forward, and the two sequences then resynchronise.

PLOT

The Tenth Doctor welcomes the viewer into the TARDIS. He tells them that he has been watching the viewer for some time, as they have been watching him, and that he has been impressed enough to want to take the viewer to help him on his next adventure. (His current



companion, Rose, has been dropped off at Wembley in 1979 for an ABBA concert.) He then imbues the viewer's television remote control with the power of his sonic screwdriver, allowing the viewer to take part in the proceedings.

To start, the Doctor shows his new assistant a family of six celebrating Christmas in a living room, by means of the TARDIS scanner — a family, it seems, like any other, except that one of them is an alien imposter. By alternating between two different viewpoints, namely from within the family's television set and from the handheld digicam the daughter got for Christmas, the viewer has to determine who does not belong.

The mother's eyes briefly glow during the sequence, revealing her as the imposter. She is now alone with the father in the house's kitchen. A small alien transmats onto the kitchen table, where he uses a handheld device to zap the father. The Doctor tells the viewer that the alien is a Graske, a species that invades planets by replacing its population. When he is done, the Graske transmats away, leaving a changeling of the father behind to join that of the mother.

As the Doctor tracks the Graske through time, the viewer takes command of the TARDIS's controls, and activates the vortex loop, dimensional stabiliser and vector tracker as requested. Eventually, the Graske is located about 120 years in the past, somewhere in Victorian Britain. The viewer must use a map on the TARDIS scanner to pinpoint its location, as the screen blips where the Graske's DNA is found. After zooming in to the correct part of London, Christmas 1863, the viewer takes a quick walk around a square and must then uncover the Graske from its hiding place.

Having been found, the Graske kidnaps a young street urchin by zapping him, and as before leaves a changeling in his place. Tracking the Graske, the Doctor takes the viewer to the Graske's base on Griffioth and guides them through the base. Having used number and logic puzzles to pass through the airlocks, the viewer arrives in a room filled with various beings in stasis pods; the Graske keep the originals to sustain the copies. The viewer also learns of the Graske's ultimate intention to replace every living, sentient creature in the universe with one of their doubles.

However, the viewer is spotted, and must duck to avoid a Graske's weapon fire. Fortunately, the blast ricochets around the room and frees a Slitheen from a stasis pod, who then proceeds to vengefully chase the Graske who imprisoned it. The viewer thus has the opportunity to make one last crucial decision — either the teleport settings can be reversed, sending all the kidnapped beings back to their proper places in space and time, or the Graske's own stasis control can be used against them, freezing the Graske and everything else in their base.

Depending on the choice the viewer makes, there are two alternative endings to the episode:

- If the viewer decides to freeze the entire Graske base, the Graske are trapped, but so are all of their victims. We see the changeling mother and father talking mechanically with the rest of their family, and the daughter storms off to her room, believing that her parents are trying to ruin Christmas.
- If the decision is made to send the victims back, the viewer sees all the stasis pods being emptied, and the mother and father of the family are quickly glimpsed livening up the party at their house whilst "Another Rock And Roll Christmas" by Gary Glitter plays in the background. The universe — and the family's Christmas — is saved.

As the Doctor takes the viewer home, the programme evaluates the viewer's "score". Depending on how well they did, either the Doctor decides that his new companion is not quite ready for the job (but was not far off and should try again), or the Doctor comments on how impressed he is with the viewer, saying that perhaps one day he will call on their help to save the universe again.

In either case, the Doctor then removes the sonic powers from the viewer's remote control and bids them farewell, firing up the TARDIS to go back for Rose.

CONTINUITY

- This episode's visit to Griffoth, the Graske homeworld, marks the first on-screen depiction of a planet other than Earth in the new series. The Doctor and Rose have, off-screen, visited Raxacoricofallapatorius, Justicia and Woman Wept as mentioned in *Boom Town*. They also visited Toop in the *New Series Adventures* novel *Winner Takes All* and Mars in the *Doctor Who Magazine* comic strip story *The Cruel Sea*.
- The Graske keep the originals to maintain the copies. Other aliens who can create facsimiles but also need to retain the originals include the Nestene Consciousness and the Zygons.
- The entire episode is premised on breaking the fourth wall by directly addressing the television audience, the first time this has been explicitly done on *Doctor Who* since episode seven of *The Daleks' Master Plan*, where the First Doctor wished viewers at home a Happy Christmas. The Tenth Doctor also wishes the viewer a Merry Christmas in this episode.
- Although this was the first fully interactive episode of *Doctor Who* produced, the 1993 anniversary special *Dimensions in Time* allowed viewers to call in and choose which of two residents of *EastEnders'* Albert Square would save the Doctor.
- During the end credits, Tennant's voice told the viewer that the programme was on a "time loop" and they could play again. Time loops were previously mentioned in *The War Games*, *The Claws of Axos* and *Image of the Fendahl*.

PRODUCTION

- According to *Doctor Who Magazine* 366, this episode had the working title *Changeling World*.
- Executive producer Julie Gardner told *Doctor Who Magazine* that the mini-episode was treated as a "full-blooded, sophisticated production," with a new alien villain, new sets and new special effects. Whether or not this story is canonical, however, is uncertain, as is its placement in the series' running order.
- Unlike all other new series episodes (which are made in 16:9 widescreen format and shown in that ratio on digital television, and as 14:9 aspect ratio on analogue transmissions), this episode is presented in 4:3 aspect ratio.
- The countdown to the start of the segment uses a design based on the Gallifreyan script seen in the series, and includes both Arabic numerals and the Gallifreyan numerals used in the *New Series Adventures*. The countdown shown for the tasks is a simplified version of this which does not include the Gallifreyan numerals.
- Writer Gareth Roberts went on to write *Invasion of the Bane*, the pilot episode for the *Doctor Who* spin-off *The Sarah Jane Adventures* and the fully recognised Doctor Who episode *The Shakespeare Code*.
- The music played during the countdown is the orchestral arrangement of the *Doctor Who* theme music which plays over the credits of *The Christmas Invasion*.
- The musical cue used during the later challenge sequences is from *The End of the World*.
- A total of 496,000 viewers played *Attack of the Graske* using their red buttons, and as of 30 March 2006 the game had an average of 41,000 hits every week on the BBC's *Doctor Who* website.

OUTSIDE REFERENCES

- The Doctor mentions he dropped Rose off at Wembley in 1979 for an ABBA concert. ABBA played five concerts at Wembley Arena that year, from November 5 to November 10.
- The Doctor quotes the Status Quo song "Down Down", saying "Down, down, deeper and down."
- The Doctor references Jim Morrison, the lead singer of The Doors, claiming the Graske have "more doors than Jim Morrison."
- After removing the "powers of the sonic" from their remotes, the Doctor warns viewers that, as a side effect, the galaxy may implode if they switch to ITV that evening, referencing the traditional rivalry between that network and the BBC.
- When the player is looking for the Graske, a boy asks for money saying he is saving up for a satsuma. This is a probable reference to *The Christmas Invasion* when the Doctor found a satsuma in a dressing gown that he had borrowed.

The Infinite Quest is an animated serial and it was aired in twelve weekly parts (three and a half minutes each) starting 2 April 2007 as a segment of the children's spin-off show *Totally Doctor Who*. The final instalment (after episode 12) was shown at the end of the "Omnibus" episode, thus increasing the total to thirteen parts, making the compiled series the equivalent length of a standard episode of *Doctor Who*. The compiled story was broadcast on 30 June 2007, coinciding with the finale of Series 3.

Like all *Doctor Who* spin-off media, its canonicity in relation to the television series is unclear.

PLOT

An alien named Baltazar has set his sights on Earth, planning to compress its population into diamonds. The Tenth Doctor and Martha Jones arrive on his ship to stop him. The Doctor threatens him with a spoon, which Baltazar cuts in half with his metal claw hand. The spoon happens to be made of a special fungus, which when introduced to the metal ship quickly begins to rust it. As the ship falls apart, the Doctor frees Baltazar's huge metallic bird, Caw, who carries Baltazar away. The Doctor muses that Baltazar will end up on the ice prison planet Volag-Noc at some point.



Some time later, Caw takes the Doctor and Martha to his home planet, where he gives Martha a brooch as a gift. He also spits up a datachip, explaining that it and three others like it hold the location of *The Infinite*, an ancient spaceship that can grant people their heart's desire. Each datachip leads to the next one. At first unwilling to search for it, the Doctor is forced to when Caw notes that Baltazar has a copy of the datachip. As the two set off on their quest, Caw is revealed to be working for Baltazar.

The first chip leads to the planet Boukan, where the pirate captain Kaliko is raiding the living oil rigs they find there. She is wearing the next datachip as an earring. Assuming the Doctor and Martha to be spies for the oil companies, Kaliko tells her crew of skeletons to throw them overboard, unaware that her first mate, Mr. Swabb Mate, is in fact the spy. Swabb stages a mutiny and has the oil rigs shoot down the ship, but their poor aim causes them to scatter the crew in doing so. After Swabb is knocked out, the Doctor reveals the reason for their visit to Kaliko. She tries to escape in a pod, but is found murdered after landing near the TARDIS. With nothing left to do, the Doctor and Martha take her datachip and follow it to the next one.

The next chip is on the planet Myarr, being used as a necklace by a lizard alien named Mergrass. Mergrass has been hired to advise the Mantasphids, alien bugs, on military strategy against the humans attacking them, but in reality is little more than a gun-runner. During an attack by the humans, a pilot is captured. He reveals that the Mantasphids invaded the planet for its fertile dung, and that the humans were there first. To rid themselves of the bugs, the humans have decided to bomb the entire area. The Mantasphid Queen turns to Mergrass for help, but is unwilling to pay him for it, and as such he refuses to arm the weapons he provided her with.

As Mergrass leaves, the Doctor is forced to defuse the situation by impersonating the supposed pirate-master of the Mantasphid, which proves successful. Quickly telling the pilot to work with the Mantasphid for the benefit of both species, he follows after Mergrass. By this point, Mergrass has also been killed, so again the Doctor and Martha take the left-behind datachip and head for the next plant.

The final datachip is on the ice prison planet Volag-Noc. Upon arriving, the Doctor is quickly identified as a wanted criminal and dumped in a cell with a damaged robot. Martha is taken to the Governor of the facility, a human named Gurney. He has the final datachip locked in a safe. As they discuss things, both Martha and the Doctor discover that Gurney isn't the Governor, but one of the prisoners. Locke, the robot with whom the Doctor is sharing a cell, is in fact the Governor. The Doctor apparently shouldn't have been put in the cell in the first place. Upon being fixed by the Doctor, Locke decides that all the prisoners are irredeemable and orders their execution, giving Gurney a chance to shoot Locke and escape with the datachip. The Doctor manages to prevent the prisoners' execution.

On the surface, Martha catches up to Gurney, but can do little to stop him without a weapon. At the same time, however, Baltazar arrives riding Caw. Gurney shoots down Caw, but is apparently dispatched by Baltazar off-screen. Caw dies from the damage caused by Gurney's shot while the Doctor and Martha comfort him. Baltazar then takes the two hostage, forcing the Doctor to show the way to *The Infinite*. He also reveals that Martha's "brooch" is actually Squawk, Caw's child, which flies to the body of his parent. Once the Doctor locks in *The Infinite*'s location, Baltazar takes control of the TARDIS — as flying the TARDIS involves little more than a button-press, he no longer needs the Doctor. He leaves the Doctor to perish in the snow.

On *The Infinite*, Baltazar orders Martha to find the hold, which she does by accidentally falling through the deck. In the hold, Martha finds the Doctor waiting for her, but quickly realises that it is a creation of the ship: the ship is doing as promised. The real Doctor is close by, however, riding a matured Squawk. He quickly knocks Baltazar out and comes to Martha's aid. The Doctor informs her she just has to reject the vision, which she does, causing it to fade away. *The Infinite* tries to find the Doctor's heart's desire but he wards it off. He explains that for him it has been nearly three years, in which time he weened Squawk and helped re-establish Volag-Noc, making sure to tone down the somewhat homicidal Governor. He further explains that the desires granted by *The Infinite* are little more than illusions, the last spark of whatever powerful being died within its walls. Baltazar has not yet realised this; he is standing in a treasure room, oblivious to Martha's warnings about the illusion. The Doctor uses his sonic screwdriver to vibrate the wreckage, causing the ship to fall apart. He and Martha flee in the TARDIS, leaving Baltazar to rely on Squawk, who has been trained by the Doctor to take Baltazar back to Volag-Noc to be imprisoned. With the day saved, the Doctor and Martha resume their adventures.

CONTINUITY

- The Doctor states in both the first and third episode that the serial takes place in the 40th century, 200 years before the events of 42.
- Caw indicates that some time has passed between the first and second episode, in which time Baltazar has gone to prison, supposedly sold out by Caw, and has since got out again.
- Also in the second episode the Doctor names various other beings from the same time as *The Infinite* including the Racnoss, the Nestenes, and the Great Vampires.

- Most episodes re-use music that had been previously used in *Doctor Who*.
- While walking the ice cold wastes of the prison planet in his regular clothes, the Doctor seems quite unaffected by the cold. This was a trait shown by the Second Doctor in *The Tomb of the Cybermen* and the Fourth Doctor in *The Seeds of Doom* and *The Hand of Fear*.
- In episode 11, when the Doctor inserts the last chip into the TARDIS console, it projects a star chart map and planet systems around the top half of the room in a similar fashion to that in the 1996 *Doctor Who* television movie.
- The title sequence for the omnibus version is identical to that for the television series, except that the photorealistic model of the TARDIS is replaced with a cel-shaded version

PRODUCTION

- One segment of *The Infinite Quest* was shown each week during *Totally Doctor Who* from 2 April to 29 June 2007. The serial, animated by Firestep, was the second officially licensed, animated *Doctor Who* serial, the first being the flash-animated *Scream of the Shalka* (2003). Missing episodes of the 1968 serial *The Invasion* were also animated for that serial's 2006 DVD release. Both of these animations were produced by Cosgrove Hall. The BBC describes Firestep as "the creative team behind previous *Doctor Who* animated adventures for the BBC."
- An earlier animated series based on *Doctor Who*, to be produced by Nelvana for CBS, was planned in the 1980s, but fell through. Production art had been drawn up by Ted Bastien. Three limited animated webcasts - *Death Comes to Time*, *Real Time*, and *Shada* - were made and 'cast' on the BBC Website before *Scream of the Shalka*.

OUTSIDE REFERENCES

- In the first episode, the Doctor compares Baltazar to Napoleon Bonaparte, Boudica, and Blackbeard. The former appeared in *The Reign of Terror* while the latter appears as a fictional character in *The Mind Robber*.
- In the same episode, the Doctor refers to Delia Smith, Fanny Cradock, and Madame Cholet from *The Wombles* as among Earth's greatest chefs.
- In the second episode, Martha refers to Bill Oddie, who played the pirate captain Red Jasper in the *Big Finish Productions* audio play *Doctor Who and the Pirates*.
- When the Doctor and Martha arrive on Myarr at the end of episode 5, the initial attack by the Mantisphids is highly reminiscent of the swarm of luminous green prehistoric insects that featured in the *X-Files* episode "Darkness Falls".
- In episode 6, Pilot Kelvin describes the final weapon to be deployed on Myarr using the phrase "kills all known bugs, dead." This is similar to the UK advertising slogan for the bleach Domestos.
- The method of sentencing on Volag-Noc (as shown in episode 9), in which the accused's mind is probed to prove their guilt, bears similarities to the *Red Dwarf* episode "Justice".
- Baltazar's promise to Cor of 'as much Gold as he could eat' (in Episode 12) is a reference to Monty Python's *Life of Brian* in which the same promise is given by Nortius Maximus to Brian's mother.
- The Doctor notes that one of the "Great Old Ones" used to live in the ship.

STORY ARCS

In both the original run and since the 2005 revival, *Doctor Who* has featured a number of story arcs. A story arc is an extended story which takes place over a larger number of episodes or serials, characterised by a gradual unfolding of plot points and introduction of narrative devices which come together in the arc's climax and dénouement.

References to these arcs have since been made in both *Doctor Who* and its spin-offs such as *Torchwood*. Early seasons would feature story arcs which made up extended serials such as *The Trial of a Time Lord* but also loose umbrella titles such as *The Key to Time*. The new series has continued this trend with the introduction of "arc words" which are recognisable to the larger viewing audience such as "Bad Wolf", "Torchwood" and "Mr Saxon", which also constitute the story arcs for individual seasons, and later expanded to the final of Series 4.

BAD WOLF



The first arc word of the new series, "Bad Wolf", began to crop up in subtle ways starting from the second episode, *The End of the World*, and then grew in prominence, leading to much fan speculation over the course of the series as to what the phrase referred to and what its ultimate significance would be. In *The Parting of the Ways*, it was revealed to be a message spread by Rose Tyler throughout time after infusing herself with the power of the Heart of the TARDIS.

- *The End of the World*: The Mox of Balhoon mentions in a half-heard conversation to the Face of Boe the "Bad Wolf scenario."
- *The Unquiet Dead*: When the clairvoyant Gwyneth reads Rose's mind, she says, "The things you've seen... the darkness.. the Big Bad Wolf!"
- *Aliens of London / World War Three*: A young boy spray-paints the graffiti BAD WOLF on the side of the TARDIS and later cleans it off.
- *Dalek*: The call sign for Henry van Statten's private helicopter is "Bad Wolf One"
- *The Long Game*: One of the several thousand television channels being broadcast from Satellite Five is BAD WOLFTV.
- *Father's Day*: A poster advertising a rave in 1987 has the words "BAD WOLF" defacing it.
- *The Empty Child / The Doctor Dances*: The bomb that Captain Jack rides at the end of the story is labelled "SCHLECHTER WOLF", which (awkwardly) translates as "Bad Wolf" in German (a more accurate German term would be "Böser Wolf" - literally "evil wolf").
- *Boom Town*: A nuclear power plant is dubbed the *Blaidd Drwg* project, which is Welsh for "Bad Wolf". The Doctor also noticed for the first time that the phrase had been following them around. He dismisses it as a simple coincidence, however.
- *Bad Wolf / The Parting of the Ways*: The corporation that runs the Game Station (formerly Satellite Five) is called the Badwolf Corporation. It is from this corporation's logo that Rose "takes the words" to scatter throughout Time and Space, resulting in the other appearances of the phrase. It is also in scattered graffiti around Rose's council estate, including on a poster tacked to the wall behind Rose's head in the café scene and in giant letters on a paved recreation ground. The latter is faded, but still visible, in *New Earth*.

Since the initial arc, the phrase Bad Wolf has reappeared in the background of many other scenes. In the Series 2 episode *Tooth and Claw*, the Werewolf host mentions that Rose has "seen [the wolf] too", and that there is "something of the wolf about [her]".

The phrase was similarly used as a precursor explanation of possible inconsistencies, such as in *Love & Monsters*, effectively attributing them to the actions of Rose as the Bad Wolf during *The Parting of the Ways*. In *Doomsday*, the Doctor projects an image to say goodbye to Rose on a beach in the Norway of the parallel Earth. The area is called "Dårlig ulv stranden", which she translates as "Bad Wolf Bay" (although "Bad Wolf Beach" would be closer).

Only one mention was seen in Series 3, in the episode *Gridlock*. It features the Japanese word *Akurō*, Japanese for "Bad Wolf" labelled on poster in a car.

The phrase reappeared later in Series 4. In the episode *Silence in the Library* while Doctor Moon tells the girl that her dream is a reality, drawings can be seen in the background that depict Rose Tyler and the Bad Wolf. Later, in the episode *Turn Left*, after Donna mentions the words "Bad Wolf" to the Doctor, all text turns into "Bad Wolf", including the backlit signs and the board on the front of the TARDIS; a warn to the Doctor of the events that are causing Rose to return.

TORCHWOOD



The word had first appeared in *Doctor Who* in the 2005 series episode *Bad Wolf*, as an answer during *The Weakest Link* game show scenes (the Great Cobalt Pyramid was built on the ruins of the famous Old Earth Torchwood Institute) and spanned from *The Christmas Invasion* to *Doomsday*. After been established as an element of the *Doctor Who* universe, it has naturally reappeared in *Doctor Who* since and has been an integral feature of spin-off *Torchwood*.

- In *The Christmas Invasion*, Prime Minister Harriet Jones asks Major Blake of UNIT to contact Torchwood for aid in defending Earth from the Sycorax. Jones claims she is not supposed to know about them and that not even the United Nations is aware of their existence, though they have ties to the British military. Jones takes responsibility for authorising Torchwood and eventually gives the final command for them to fire on and destroy the Sycorax ship; they have access to an enormously powerful energy weapon adapted from alien technology found ten years ago in a spaceship crash. The nature and normal authority of Torchwood are left vague.
- *Tooth and Claw* takes place in a Scottish house named "Torchwood House", and at the end of the episode Queen Victoria announces the foundation of an institution known as the Torchwood Institute to research and fight threats to Britain "beyond imagination" as well as to watch for the return of the Doctor.
- In the episode *School Reunion*, when Mickey is telling Rose on the telephone how he keeps being blocked while doing research on military websites, the viewer sees the words "TORCHWOOD ACCESS DENIED" flashing across his computer screen.
- In *Rise of the Cybermen*, a news broadcast on Rose's mobile phone refers to a survey carried out by the Torchwood Institute, and Pete Tyler asks his friend Stevie about his work at Torchwood (implying that in this parallel and Republican Britain, Torchwood is not as much of a secret as it is in ours).
- In *The Idiot's Lantern*, the possibility of Torchwood getting involved is mentioned by police officers while discussing the people affected by *The Wire*.

- In *The Satan Pit*, it becomes clear that the crew are "representing" The Torchwood Archive.
- In *Love & Monsters*, Victor Kennedy has access to and mentions the Torchwood files. However, evidence of Rose has been corrupted by a "Bad Wolf virus".
- In *Fear Her*, part of the plot centres on the Olympic Torch. Commentator Huw Edwards can just be heard mentioning Torchwood after the Olympic crowd disappears just before Chloe tears down her posters.
- The episodes *Army of Ghosts* and *Doomsday* include Torchwood as an integral part of the plot. The *Tardisode* for *Army of Ghosts* features a journalist investigating Torchwood. These episodes conclude the arc and set up plot points for the spin-off series, *Torchwood*.

MR SAXON



The name "Mr Saxon" has appeared several times, beginning with a newspaper headline in *Love & Monsters* in Series 2, and continuing in *The Runaway Bride*, where it was established as the new arc word for Series 3. The arc was more thoroughly explained in *The Sound of Drums*, which connected the rise of the mysterious Mr Saxon as a new Prime Minister to an old enemy of the Doctor's, as well as the fall of Harriet Jones from office at the Doctor's own hands after she ordered Torchwood to shoot down the Sycorax spaceship during *The Christmas Invasion*.

- In *The Runaway Bride*, the tank commander opens fire on the Empress of the Racnoss' ship under order from "Mr Saxon".
- In *Smith and Jones*, during a news report about the events in the episode, an interviewee says "All this just goes to prove Mr Saxon right." Later, as Martha Jones meets the Doctor in an alley, a poster displaying the slogan "Vote Saxon" is prominently displayed behind her.
- In *Gridlock*, the Face of Boe tells the Doctor "You Are Not Alone", foreshadowing both the Master's return and his hidden identity as Professor Yana.
- *The Lazarus Experiment* reveals Mr Saxon's full name, as well as hinting that he is an old enemy of the Doctor's by having his aide warn Francine Jones that the Doctor is dangerous. Tish Jones *coincidentally* works as Lazarus' assistant, later revealed to be hired as part of a trap by the Master to lure the Doctor and Martha. Lazarus' technology reappears in the series' finale as the *laser screwdriver*.
- In 42, agents of Mr Saxon trace Francine's call to Martha's superphone. This contributes towards the later realisation that Mr Saxon knows Martha, and is using her to bring the Doctor closer and closer.
- The episodes *Human Nature* and *The Family of Blood* contributed towards the arc by introducing the concept of the Chameleon Arch which would provide a plausible explanation for the Master's return in *Utopia*.
- In *Utopia*, Professor Yana opens his own Chameleon Arch fob watch, returning the Master's Time Lord configuration to his body. The Master later regenerates into the form of Mr Saxon, and Martha recognises his voice.
- The conclusion of the arc continues in *The Sound of Drums* and *Last of the Time Lords*, where the human population empower the Doctor to defeat the Master through focused psychic connection. *Last of the Time Lords* bookends the arc by revealing how the Face of Boe could possibly know about the Master or devise the acronym from Professor Yana's name—namely, that he may be a future incarnation of Captain Jack.

SERIES 4 ARCS

Series Four has no specific arc word, but each episode had an element of the arc theme, which was carried through to the finale. *The Stolen Earth* and *Journey's End* saw the climax of many references and events not just made over the course of the season but of the entire series. This was done so that head writer Russell T Davies could leave a blank slate for his successor. The episodes saw the significance of the Medusa Cascade and the disappearance of the bees on Earth revealed. Also several prophecies were fulfilled such as 'Doctor Donna' made by the Ood and the prophecies made by soothsayers in *The Fires of Pompeii*. The numerous references to disappeared planets such as Adipose 3 and the Lost Moon of Poosh all come into play. The importance of the Doctor having kept the hand he lost in a fight on Christmas Day is seen along with having Martha Jones' phone on-board the Tardis. As the Doctor's soul is 'revealed' by Davros there are clips shown of the people who have sacrificed themselves for him throughout the revived series. Also as many old characters return their significance is seen such as that of



Torchwood and Harriet Jones. The Christmas special on the Titanic is also seen as important due to Mr. Copper creating the foundations of the sub-wave network used in *The Stolen Earth*.

In series 4, a number of recurring themes appear in various episodes. The Medusa Cascade is mentioned in five episodes (*Partners in Crime*, *The Fires of Pompeii*, *The Sontaran Stratagem*, *Midnight*, and *The Stolen Earth*). Similarly, the Shadow Proclamation, an intergalactic code which has been continually referenced over the past four series (going back as far as the first episode *Rose*), was addressed in *The Stolen Earth*. Disappearing bees have also been mentioned five times (*Partners in Crime*, *Planet of the Ood*, *The Unicorn and the Wasp*, *Turn Left*, and *The Stolen Earth*). In addition to the bees, various planets and moons are referenced as "lost": one of the moons of Poosh in *Midnight*, Pyrovilia in *The Fires of Pompeii*, and the Adiposian breeding planet, Adipose 3, in *Partners in Crime*. In *Turn Left*, the stars begin disappearing roughly three weeks after the events of *The Poison Sky*; though it is set in a parallel reality, the event is said to be occurring in every reality. Russell T. Davies reiterates these themes in the *Doctor Who Confidential* episode accompanying *Turn Left*. Bad Wolf has also been used by Rose Tyler to warn the doctor that the world is ending in *Turn Left*, after which all the signs around them read "Bad Wolf". The apparent coincidences involving his meetings with Donna Noble are later recognised by the Doctor as no coincidence, but a result of Dalek Caan's manipulation of events to help the Doctor and his companions to overcome the Daleks.

CHRONOLOGY

OVERVIEW

Doctor Who, features a primary element of time travel, with many stories taking place on disparate dates across a wide-spanning fictional timeline. This is a list of *Doctor who* episodes in the chronological order they occur in.

Not all of these stories have a definite date. A number of adventures in *Doctor Who* pertaining to the fictional UNIT organisation contain hints to various settings between the 1960s to the 1980s, with different writers suggesting different dates, and as such there is some noted controversy over their placement, testament to the significance of the series' continuity and chronology within its fandom.

Other stories take place in the timeless fictional planet of Gallifrey; stories set there occur in a distinctly chronological order but may take place at any time within the universe's history. Similarly, stories set on other alien worlds, such as the fictional planet Skaro, have no distinctly recognisable chronological place within the series' timeline.

HISTORICAL

At the earlier points in the history of the universe - known as "The Dark Times", it was a smaller, more chaotic place of "blood and magic". At this time, it was home to races such the Racnoss, Nestenes, Great Vampires and Carrionites as well as beings left over from the previous universe "before time" such as The Beast. Beings outside of or with control of time such as the Time Lords and Eternals also make appearances in this era.

BC

TITLE	YEAR	DOCTOR
The Runaway Bride (one scene)	4.6 billion BC	10 th

Pre-16th Century

TITLE	YEAR	DOCTOR
The Fires of Pompeii	23-24 August 79	10 th

16th century to Victorian era

TITLE	YEAR	DOCTOR
The Shakespeare Code	1599	10 th
The Girl in the Fireplace (partially)	1727- 1764	10 th

Victorian era

This era sees the formation, in 1879, of the Torchwood Institute by Queen Victoria, perhaps the earliest instance of a government response to extraterrestrial and paranormal threats and to the Doctor himself. During the following years, Queen Victoria expands her organisation.

TITLE	YEAR	DOCTOR
The Unquiet Dead	24 December, 1869	9 th
Tooth and Claw	1879	10 th

Early 20th Century

<i>TITLE</i>	<i>YEAR</i>	<i>DOCTOR</i>
Human Nature	10-12 November, 1913	10 th
The Family of Blood	10-12 November, 1913	10 th
The Family of Blood (penultimate scene)	During World War I	10 th
Blink (two scenes)	5 December, 1920	10 th
The Unicorn and the Wasp	1926	10 th
Daleks in Manhattan	1 November, 1930	10 th
Evolution of the Daleks	1 November, 1930	10 th

World War II

<i>TITLE</i>	<i>YEAR</i>	<i>DOCTOR</i>
The Empty Child	20-21 January, 1941	9 th
The Doctor Dances	20-21 January, 1941	9 th

1950s

<i>TITLE</i>	<i>YEAR</i>	<i>DOCTOR</i>
The Idiot's Lantern	1-2 June, 1953	10 th

CONTEMPORARY*1960s*

<i>TITLE</i>	<i>YEAR</i>	<i>DOCTOR</i>
Blink (one scene)	1969, before 20 July	10 th

1970s

<i>TITLE</i>	<i>YEAR</i>	<i>DOCTOR</i>
Love & Monsters (flashback)	c. 1971	10 th

1980s

<i>TITLE</i>	<i>YEAR</i>	<i>DOCTOR</i>
Father's Day	7 November, 1987	9 th

2000s

Most of the episodes in this era are set approximately a year after their airdate. The early 21st century is described by the Doctor and Jack Harkness as when the course of humanity changes.

<i>TITLE</i>	<i>YEAR</i>	<i>DOCTOR</i>
Rose	6 March, 2005	9 th
Aliens of London	March 2006	9 th
World War Three	March 2006	9 th
Boom Town	September 2006	9 th

The Parting of the Ways (partly)	Autumn 2006	9 th
The Christmas Invasion	24-25 December, 2006	10 th
New Earth (first scene)	After <i>The Christmas Invasion</i>	10 th
School Reunion	January 2007	10 th
Rise of the Cybermen	1 February, 2007 (alternate timeline)	10 th
The Age of Steel	1 February, 2007 (alternate timeline)	10 th
Love & Monsters	March-April 2007	10 th
Army of Ghosts	Summer 2007	10 th
Doomsday	Summer 2007	10 th
Blink	2007	10 th
The Runaway Bride	24 December, 2007	10 th
Utopia (first scene)	February 2008	10 th
Blink (last scene)	2008	10 th
Smith and Jones	Oct. 2008, 3 days before Election Day	10 th
The Lazarus Experiment	Oct. 2008, 1 day after <i>Smith and Jones</i>	10 th
42 (partly)	Election Day, October 2008	10 th
The Sound of Drums	1-2 days after Election Day, Oct. 2008	10 th
Last of the Time Lords (ending scenes)	1-3 days after Election Day, Oct. 2008	10 th
The Family of Blood (ending scenes)	c. 11 November, 2008	10 th
Voyage of the Damned	24 December 2008	10 th
Partners in Crime	After <i>Voyage of the Damned</i>	10 th
The Sontaran Stratagem	A few days after <i>Partners in Crime</i>	10 th
The Poison Sky	A few days after <i>Partners in Crime</i>	10 th
The Doctor's Daughter (final scene)	After <i>The Poison Sky</i>	10 th
Last of the Time Lords	October 2009 (negated timeline)	10 th
The Stolen Earth	A Saturday of 2009	10 th
Journey's End	After the events of <i>The Stolen Earth</i>	10 th

TURN LEFT'S NEGATED TIMELINE

Turn Left involves an alternate reality where Donna never met the Doctor. Such events from the series are revisited.

TITLE	YEAR	DOCTOR
Turn Left (left / right choice scenes)	June 2007 (negated timeline)	10 th
Turn Left (Christmas star scenes)	24 December 2007 (negated timeline)	10 th
Turn Left (Donna's sacking scenes)	Same day as <i>Smith and Jones</i>	10 th
Turn Left (Christmas prize scenes)	24-25 December 2008	10 th
Turn Left (Leeds and Tardis scenes)	March / April 2009	10 th

FUTURE

Of the episodes that are set hundreds of thousands of years in the future, several are grouped together in story arcs - the arc spanning *The Long Game*, *Bad Wolf*, and *The Parting of the Ways* is of a strategic Dalek infiltration of Earth in the 2001st century, while *The End of the World*, *New Earth*, and *Gridlock* explore a dying Earth and the effects of humanity dispersing and interbreeding across the universe.

Even among episodes that do not share a common story arc, there are general trends in each time period. Episodes ranging from tens of thousands to hundreds of thousands of years in the future reveal at least, four successive "Great and Bountiful Human Empires". Episodes taking place millions of years in the future all show that humanity has abandoned a dying Earth for other planets.

Early 21st Century

<i>TITLE</i>	<i>YEAR</i>	<i>DOCTOR</i>
Doomsday (partly)	2010 (alternate timeline)	10 th
Dalek	2012	9 th
The Long Game (closing scene)	2012, after <i>Dalek</i>	9 th
Fear Her	27 July, 2012	10 th

3rd Millennium (post 21st Century)

<i>TITLE</i>	<i>YEAR</i>	<i>DOCTOR</i>
The End of the World (briefly)	2105	9 th

Thousands

The "Time Agency" which employs Time Agents such as Jack Harkness is formed in this time period with the invention of the Vortex Manipulator.

<i>TITLE</i>	<i>YEAR</i>	<i>DOCTOR</i>
The Impossible Planet	Between 3926-4126	10 th
The Satan Pit	Between 3926-4126	10 th
Planet of the Ood	4126	10 th
The Girl in the Fireplace (partially)	51st century	10 th
Silence in the Library	51st century	10 th
Forest of the Dead	51st century	10 th
The Docstor's Daughter	6012	10 th

Tens of Thousands

<i>TITLE</i>	<i>YEAR</i>	<i>DOCTOR</i>
The End of the World (briefly)	12,005	9 th

Hundreds of Thousands

The Fourth Great and Bountiful Human Empire: Earth is at the peak of civilisation, covered with megacities, orbited by five moons and containing population of 96 billion, acting as the centre of a galactic domain. During this time, however, the Daleks have been covertly controlling the Earth using broadcasts from Satellite 5 (later the Gamestation) for at least 93 years prior to *The Long Game*.

<i>TITLE</i>	<i>YEAR</i>	<i>DOCTOR</i>
The Long Game	200,000	9 th
Bad Wolf	200,100	9 th
The Parting of the Ways	200,100	9 th

Billions

The set of episodes occurring in this period deal with the end of the world and the Face of Boe's final message. By this time, humanity has dispersed across the universe and bred with several other organisms, such as trees and cats.

<i>TITLE</i>	<i>YEAR</i>	<i>DOCTOR</i>
The End of the World	c. 5,000,000,000	9 th
New Earth	5,000,000,023	10 th
Gridlock	5,000,000,053	10 th

Trillions

All stars and galaxies are burnt out. Humanity is scattered into small communities across the Universe and live in fear of another race of cannibalistic humans known as the Futurekind.

<i>TITLE</i>	<i>YEAR</i>	<i>DOCTOR</i>
Utopia	One hundred trillion	10 th

UNKNOWN YEAR

Most of these episodes take place on an extraterrestrial world at which the Doctor mentions the name of the planet but does not say whether or not they are chronologically contemporary with the era of the companions and the airdate of the episode.

<i>TITLE</i>	<i>YEAR</i>	<i>DOCTOR</i>
42	Unknown	10 th
Midnight	Unknown	10 th
Turn Left (fortune-teller scenes)	Unknown	10 th

INSIDE THE TARDIS

The TARDIS' nature as a time travel machine makes it impossible to definitively date such adventures set solely in the ship to a certain date and locale - however, these adventures occur while the ship is in transit between two specifically mentioned locations

<i>TITLE</i>	<i>YEAR</i>	<i>DOCTOR</i>
Children in Need special	200,100 / 5006, later to 2006	10 th
Time Crash	October 2008 to 24th December 2008	5 th 10 th

ALTERNATE TIMELINES

<i>TITLE</i>	<i>YEAR</i>	<i>DOCTOR</i>
Turn Left	Events following <i>The Runaway Bride</i>	10 th

This episode revisits the events of most of the present-day stories since Donna first met the Doctor, in *The Runaway Bride*, to the time they visit the Chinese-style planet Shan Shen. All these events all end in tragedy because the Doctor wasn't there to stop them.

COMPANIONS

OVERVIEW

When *Doctor Who* was created, the dramatic structure of the programme's cast was rather different from the hero-and-sidekick pattern that emerged later. Initially, the character of the Doctor was almost an antihero, with uncertain motives and abilities. The protagonists were schoolteachers Ian Chesterton and Barbara Wright, who provided the audience's point-of-view



in stories set in Earth's history and on alien worlds. Ian in particular served the role of the action hero. The fourth character was the Doctor's granddaughter Susan, who was initially presented as an "uneearthly child"; the programme's makers intended Susan as an identification figure for younger viewers.

Carole Ann Ford, who played Susan, became unhappy with the lack of development for her character, and chose to leave the series early in its second series. The character of Susan was married off to a freedom fighter and left behind to rebuild a Dalek-ravaged Earth, establishing two scenarios which the series would later return to. *Doctor Who*'s producers replaced Susan with another young female character, Vicki. Similarly, when Ian and Barbara left, the "action hero" position was filled by astronaut Steven Taylor. This grouping of Doctor, young heroic male and attractive young female became the programme's pattern throughout the 1960s.

When the programme changed to colour in 1970, its format changed: the Doctor was now earth-bound, and acquired a supporting cast by his affiliation with the paramilitary organization United Nations Intelligence Taskforce. The Third Doctor, more active and physical than his predecessors, made the role of the "action hero" male companion redundant. In the 1970 season the Doctor was assisted by scientist Liz Shaw and Brigadier Lethbridge-Stewart, along with other UNIT personnel.



The intellectual Shaw was replaced by the ditzy Jo Grant in the 1971 season, and as the programme returned to occasional adventures in outer space, the format shifted once more: while UNIT continued to provide a regular "home base" for Earth-bound stories, in stories on other planets the Doctor and Jo became a two-person team with a close, personal bond. This pattern, the Doctor with a single female companion, became a template from which *Doctor Who* rarely diverged. The "heroic male" type occasionally returned (for example, Harry Sullivan and Jack Harkness), but the single female companion was *Doctor Who*'s staple.

THE ROLE OF THE COMPANION



Companions have assumed a variety of roles in *Doctor Who*, as involuntary passengers, as assistants *per se* (particularly Liz Shaw), as someone to whom the Doctor is a mentor, as friends, and as fellow adventurers. Modern companions tend to be invaluable in helping the Doctor out of tight situations; for example, the Doctor credits both Rose Tyler and Martha Jones with saving his life in their initial adventures with him.

The Doctor regularly gains new companions and loses old ones; sometimes they return home, or find new causes — or loves — on worlds they have visited. Some companions (notably Katarina, Sara Kingdom and Adric) have died during the course of the series.



There are some disputes within *Doctor Who* fandom about the definition of a companion, but most fans agree that at least thirty (including K-9 Marks I and II) meet the criteria for "companion" status in the television series, with others being established in the various spin-offs. Most companions travel in the TARDIS with the Doctor for more than one adventure, although there are exceptions. Sometimes a guest character will take a role in the story similar to that of a companion: one example is Lynda in *Bad Wolf* and *The Parting of the Ways*, or Astrid in *Voyage of the Damned*

Despite the fact that the majority of the Doctor's companions are young, attractive females, the production team for the 1963–1989 series maintained a longstanding taboo against any overt romantic involvement in the TARDIS: for example, Peter Davison, as the Fifth Doctor, was not allowed to put his arm around either Sarah Sutton (Nyssa) or Janet Fielding (Tegan). However, that has not prevented fans from speculating about possible romantic involvements, most notably between the Fourth Doctor and the Time Lady Romana (whose actors, Tom Baker and Lalla Ward, shared a romance and brief marriage). The taboo was controversially broken in the 1996 television movie when the Eighth Doctor was shown kissing companion Grace Holloway. The 2005 series played with this idea by having various characters think that the Ninth Doctor and Rose Tyler were a couple, which they vehemently denied. Since the series revival, the Doctor has kissed companions Rose, Jack and Martha, although each instance not in a romantic context.



Previous companions have reappeared in the series, usually for anniversary specials. One former companion, Sarah Jane Smith (played by Elisabeth Sladen), together with the robotic dog K-9, appeared in one episode of the 2006 series more than twenty years after their last appearances in the 20th anniversary story *The Five Doctors* (1983). The character of Sarah Jane also heads up a *Doctor Who* spin-off, *The Sarah Jane Adventures*. Another companion, Captain Jack Harkness, appears in the spin-off programme *Torchwood*.



The new series has slightly altered the significance of the companion status, partly due to a strong focus on the character of Rose Tyler and characters connected to her. For example, although Adam Mitchell was a companion by the standard definition, he appeared in only two episodes and was arguably a less significant part of the 2005 series than Rose's sometime boyfriend Mickey Smith, who was not technically a companion but appeared in five episodes (or six, including a brief appearance as a child in *Father's Day*). Mickey later gained full-fledged companion status when he joined the TARDIS crew in the 2006 episode *School Reunion*. In that episode, Sarah Jane Smith referred to Rose as the Doctor's "assistant", a term to which the latter took offence. This exchange might be regarded as indicating a deliberate shift in approach for the new series.

ROSE TYLER



When first seen by the audience, Rose is working as a shop assistant at Henrik's department store in Regent Street, London. She has a boyfriend named Mickey Smith, and lives in a council flat with her mother Jackie in the fictitious Powell Estate. Rose left school without taking her A-levels but won the bronze medal in an under-sevens gymnastics competition at her junior school. Her father, Pete Tyler died in 1987 in a car accident, the year after Rose was born.

One night after the shops closed she encounters mannequins coming to life in the basement of Henrik's. The Autons are about to dispose of her when the Ninth Doctor saves her life, although he proceeds to destroy the building, thus costing Rose her job.

She aids the Doctor in tracking down the hiding place of the Nestene Consciousness that is animating the Autons and subsequently helps defeat its plans of world conquest. She is initially reluctant to join the Doctor on his travels in the TARDIS, feeling that someone must stay to look after Mickey, but changes her mind when the Doctor returns to tell her they could travel in time.

During her time with the Doctor, Rose sees the end of planet Earth, encounters the Doctor's oldest enemies and learns about the consequences of tampering with history. It is revealed that Rose herself is the Bad Wolf, the words being a message that she must return to the future and thus proceeds to absorb the energies of the time vortex, saving the Doctor and the Earth from the Daleks.

By absorbing the power of the TARDIS, she creates a predestination paradox and makes it possible not just to destroy the Daleks but to leave the clues seen throughout the series. The vortex energies also allow Rose to resurrect Jack Harkness, an act which makes him immortal although it is unclear whether this is an omniscient Rose's intention or not.

Soon the energies she absorbed begin to destroy her body. The Doctor through a kiss absorbs the power, sacrificing his ninth incarnation and regenerating before Rose's eyes into the Tenth Doctor. Rose is initially disconcerted at the Doctor's transformation, and is even more distressed when the Doctor falls into a post-regenerative coma, unable to counter the threat of a Sycorax invasion. However, when the Doctor recovers and defeats the Sycorax, Rose happily accepts his new face and manner.



Rose is knighted by Queen Victoria, making her Dame Rose of the Powell Estate, although immediately afterwards the two are banished from the British Empire. When the Doctor, Rose and Mickey accidentally travel to a parallel Earth, Rose meets an alternative version of her father, who has become a success, unlike Rose's actual father. Mickey elects to stay on the parallel Earth to fight the Cybermen, and Rose is upset that she will never see him again.

Rose and the Doctor returned to their own universe, only to find the both the alternate Cybermen and the Daleks invading their Earth. Although Rose and the Doctor manage to remove both enemies from Earth, Rose finds herself trapped on the parallel Earth albeit reunited with Jackie, Mickey and the alternate Pete Tyler. The Doctor manages to project his image through the last crack between the universes, sharing a tearful farewell with her.



He informs Rose that she is presumed dead in the aftermath of the invasion, thus verifying Rose's soliloquy at the start of the episode "This is the story of how I died". Rose in turn tells him she considers asking to work in that parallel Earth's (non secret) version of the Torchwood Institute due to her

experience with aliens. Finally, Rose tells him she loves him, even though they denied it many times during the course of their time together. In reply, he just manages to say her name before the projection fades away.

After last seeing Rose, the Doctor would often become depressed at the mere mention of Rose, or whenever he is reminded of her. In *The Runaway Bride*, he is reminded of Rose while attending a party, and a very brief clip of Rose from *New Earth* is used to illustrate this. Donna Noble, in *The Runaway Bride*, discusses Rose with the Doctor, as does Martha Jones later in the series. In *Utopia*, Jack Harkness mentions that while he was waiting for the Doctor to appear during the 20th century, he went to see Rose once or twice while she was growing up. He says that in order to preserve established events, he never spoke to her in that time.

Rose makes a number of brief, non-speaking appearances throughout series 4. In *Partners in Crime*, the first episode, she silently watches the incident with the Adipose from the street. After Donna departs to meet the Doctor, Rose walks away and fades into thin air. In *The Poison Sky* and *Midnight*, appears as a brief muted flicker on various screens, shouting 'Doctor'. In *Silence in the Library*, a picture of a blonde woman next to a wolf is shown behind Doctor Moon.

In *Turn Left*, when a Time Beetle causes Donna to change the past and alter the universe, Rose continually appears to her and helps her to set things right by sending her back in time. She also gives Donna the message "Bad Wolf" to deliver to the Doctor, which signals the end of the universe. Rose is reunited with the Doctor in *The Stolen Earth*, but as the two run towards each other, the Doctor is shot down by a Dalek. A distraught Rose, reunited with Jack Harkness for the first time since she resurrected him in *The Parting of the Ways*, is forced to watch the Doctor begin to regenerate again.



In *Journey's End* the Doctor regenerates just enough to heal himself, re-channeling the rest of his 'Time Lord' regenerative energy into the hand he lost in *The Christmas Invasion*. The hand later becomes a human / time lord 'hybrid' regenerated version of the Doctor, complete with the doctor's memories, knowledge, but with only one heart and an inability to regenerate. The original Doctor returns Rose to the alternate universe's "Bad Wolf Bay", leaving the half-human regenerated Doctor behind with her so that she can help turn him, too, into a "better man". When the half-human regenerated Doctor tells her what he was about to say at the end of *Doomsday* she kisses him. Proper Doctor leaves Rose in the parallel universe with the walls now closed off.

ADAM MITCHELL



Adam first appears in *Dalek*, cataloguing extraterrestrial artefacts in an underground bunker in Utah called the Vault. Henry van Statten has been collecting these artefacts for years, reverse engineering them to create technologies such as broadband Internet which he then sold. Adam is also a genius, having successfully hacked into the United States Department of Defense computers when he was eight years old, nearly causing, in his own words, World War III. He is eventually recruited by van Statten.

Van Statten has one living specimen in his museum, which he terms a "metaltron", but is actually a Dalek. The Dalek manages to break free and slaughter its way through the base, and Adam finds himself running from it along with Rose, the Doctor's companion. At the end of the episode, Rose asks the Doctor to take Adam along with them in the TARDIS as Adam has told her earlier that he has always wanted to see the stars. It is implied that she also finds Adam attractive. Despite the Doctor's skepticism about Adam as a potential fellow traveller, he agrees.

Adam's travels with the Doctor and Rose do not last long. During *The Long Game*, taking place in the year 200,000, Adam is overwhelmed by the wealth of information and technology available to him and very quickly gives in to temptation. He has an advanced computer interface port (activated by a snap of the fingers) installed in his head that partially reveals his brain so he could access the future's computer systems, and attempts to transmit information back to 21st century Earth using Rose's modified mobile phone, dubbed the "Superphone".

Discovering this breach of his trust, the Doctor returns Adam to his home despite Adam's apologetic pleading, leaving him there after destroying the answering machine which had received the information. The Doctor observes that Adam will have to live a quiet life from now on, lest someone discover the implant in his head and dissect him to uncover its secrets. The ease at which this could happen is demonstrated when Adam's mother returned home and snaps her fingers, inadvertently activating the implant. What happens to Adam next is, as yet, unchronicled.

Adam is the only on-screen companion to be actually expelled from the TARDIS crew due to bad behaviour. As well as being the first male companion since Turlough, Adam is the first companion to never have any scenes inside the TARDIS. Even though we see him going into and coming out of the TARDIS (meaning he must have been in the console room), Adam was never seen in the console room.



JACK HARKNESS



The Doctor's companion Rose first meets Captain Jack Harkness in the events of *The Empty Child*, during the London Blitz in 1941, where he is posing as an American volunteer in the Royal Air Force. Rose and the Doctor have come in pursuit of an alien cylinder that has crashed on Earth. Rose accidentally hitches a ride on a barrage balloon and is about to fall to her death when Jack rescues her with his ship's tractor beam.

Mistaking Rose and the Doctor for Time Agents, Jack tries to pass off the cylinder as an abandoned alien warship with a view to selling it to them. Jack believes that the cylinder is nothing but an empty medical vessel, unaware that it is actually filled with billions of nanogenes which begin transforming everyone with whom they come into contact. Jack assists Rose and the Doctor in deactivating the nanogenes, but loses his own ship when he transports a German bomb on board to save them. He is rescued by the TARDIS before the bomb blows up his vessel and is taken on board as the newest member of the crew (*The Doctor Dances*).

Jack organises the defence of the GameStation against the Daleks in *The Parting of the Ways* to give the Doctor enough time to construct a Delta Wave projector. With the rest of his volunteer squad killed, Jack is the last to be exterminated, facing down the Dalek guns with quiet defiance. Although Rose brings him back to life shortly afterwards while suffused with the power of the time vortex, neither the Doctor nor Rose (whose memory was affected) seem aware of his death nor his subsequent resurrection and left the GameStation in the TARDIS, leaving Jack behind. At this point, Jack became a "fact on the timeline", impossible to remove, rendering him immortal.

In the *Children in Need* mini-episode, Rose suggests to the recently-regenerated Tenth Doctor they go back for Jack. The Doctor replies that Jack is busy "rebuilding the Earth". How much either character knows about Jack's status is initially unclear, since neither is actually present when Jack is shot by the Daleks and subsequently revived. In *Utopia*, the Doctor confirms that he knew of the revival, but deliberately left Jack behind.

After being abandoned by the Doctor on Satellite 5, Jack uses a Time Agent time travel device, a Vortex Manipulator, hoping to arrive in the 21st century but instead arriving in 1869. The device having burned out, he finds himself stranded, forced to wait until he can next meet an incarnation of the Doctor who already knows him. In 1892 he is shot through the heart, and soon learns he cannot die or age. Jack goes on to serve in World Wars I and II (for a second time), being killed a number of times before eventually joining and rising to a place of authority within the Torchwood Institute which he has been associated with since at least 1959. During this time, he occasionally watched over Rose Tyler growing up during the 1990s and waited patiently to see the Doctor again.



At the end of the *Torchwood* episode *End of Days*, Jack is asked by Gwen about what apparition would have convinced him to open the time Rift, to which Jack replied "the right kind of Doctor." Jack then hears the TARDIS engines sound and the Doctor's hand begins to glow.



Jack smiles and he walks towards the noise. When Gwen and the others reappear, Jack has gone; presumably *with* the Doctor.

Back in *Doctor Who*, the character of Jack returns for three episodes. *Utopia* shows Jack tracking the TARDIS to the Rift, where it is about to dematerialise. When the Doctor catches a glimpse of Jack on the scanner running towards the TARDIS, he does not halt the departure and instead allows the TARDIS to dematerialise, unaware that Jack is actually clinging to the outside of the TARDIS. Jack's presence on the outside causes it to travel precipitously to the end of time in an attempt to shake him off. The Doctor later explains that both he and the TARDIS recognise that Jack shouldn't exist, hence their behavior.

After some flirting with new companion Martha, an inquiry about Rose's "death", and some discussion about Jack's immortality, all three find themselves stranded at the end of time with the Futurekind descending upon them while the recently-restored and regenerated Master escapes with the Doctor's TARDIS. The Doctor fixes Jack's Vortex Manipulator to return them to 2008, where the Master has become Prime Minister of Britain, Mr Harold "Harry" Saxon.



They use the Vortex Manipulator to teleport to an airborne aircraft carrier, the *Valiant*, but the Master manages to capture Jack and the Doctor for a whole year until the Doctor and Martha's plan finally results in time being rolled back to when the Master first captured them. After the Master is defeated, Jack is offered full-time companionship with the Doctor but declines, instead deciding that his team in Cardiff needs him far more. The Doctor subsequently deactivates his time travel device, just to be safe. Before his departure Jack tells the Doctor and



Martha that his youthful nickname, when he joined the Time Agents was, "the Face of Boe" (the Boeshane Peninsula being his early home).

Jack appears in *The Stolen Earth* and *Journey's End* along with Ianto and Gwen. He is summoned alongside Martha and Sarah Jane Smith by former Prime Minister Harriet Jones to face the threat of the Daleks' creator Davros. In the process, Jack meets with Rose and the actual Doctor's companion Donna, finally parting company from the Doctor once again with Martha Jones and Mickey Smith in tow, and returning to Torchwood Three in Cardiff..

MICKEY SMITH



Mickey's father, Jackson Smith, left for Spain when he was very young. Mickey's mother could not cope with raising him alone and left him to be raised by his blind grandmother, Rita-Anne; A few years prior to the events of *Rose*, Rita-Anne died after slipping on a damaged carpet and falling down the stairs. Mickey feels responsible for her death as he did not repair the carpet, despite frequent reminders.

When Rose, while investigating the Doctor, goes to visit a conspiracy theorist named Clive, Mickey is captured by the Nestene Consciousness, which creates a living plastic facsimile of him to gather intelligence about the Doctor. Kept a captive by the Nestenes to maintain the duplicate, he is overwhelmed by the revelation that alien life exists and is in a state of paralysed panic throughout most of the Doctor and

Rose's final confrontation with the Nestenes.

Mickey's initial cowardice (and his panicky description of the Doctor as an "alien... a *thing*") does not impress the Doctor, and when the Doctor offers to take on Rose as his newest companion, he pointedly states that Mickey is not invited. While mere days pass for Rose in the TARDIS, a year had passed in London when she returns in *Aliens of London*. In the interim, she has been declared missing. Mickey was suspected of Rose's murder and interviewed by the police on five occasions but was not arrested due to lack of evidence. Mickey has spent the year unearthing information about the Doctor and waiting for Rose to return, taking over the Who Is Doctor Who website formerly run by Clive.

Although still dismissive of Mickey (deliberately calling him "Ricky" and terming him "Mickey the Idiot"), the Doctor relies on him when the Doctor and Rose are trapped inside 10 Downing Street during the events of *World War Three*. Mickey's actions in that story, bravely defending Rose's mother Jackie from the Slitheen and helping end the alien threat, earn him a degree of the Doctor's respect. At the conclusion of the story, the Doctor offers Mickey a place aboard the TARDIS but he declined, asking the Doctor not to tell Rose that he has done so. The Doctor in turn gives Mickey a compact disc containing a computer virus that will wipe out all mention of him on the Internet, but according to his website, Mickey is undecided whether or not to use it.



A younger (around six years old) version of Mickey appears in the episode *Father's Day*, where he meets the time travelling Rose in 1987, although he is not made aware of the role she will play in his future. The present-day Mickey reappears in *Boom Town*, where he tells Rose that he has started dating Trisha Delaney, although whether this is true or merely to make Rose jealous and return to him is uncertain. Although he bitterly walks away from Rose at the end of that episode, he is willing to help Rose get back to the Doctor in the series finale *The Parting of the Ways*.

Mickey returns in the 2005 Christmas special, *The Christmas Invasion*, and also briefly appears at the beginning of *New Earth*. After *The Christmas Invasion* he takes a more proactive stance in investigating extraterrestrial threats to Earth, alerting Rose and the Doctor to strange events at a local secondary school in *School Reunion*. At the end of that episode, he joins the TARDIS crew as a regular companion, although he expresses the worry that he is a third wheel and taken for granted, comparing himself to "the tin dog" (K-9).

When visiting a parallel Earth in *Rise of the Cybermen*, he is mistaken for and meets his counterpart, Ricky Smith, leader of the resistance group called the Preachers. He also meets



the parallel version of his grandmother, who has not died. Ricky is killed by the Cybermen before Mickey's eyes, and something inside him changes as a result. Mickey goes on to become instrumental in defeating the Cybermen.

As the Doctor and Rose are about to leave, Mickey announces he is staying behind to assist the Preachers in mopping up the remaining Cybermen and look after the parallel version of his gran now that Ricky is gone. As the Doctor states that travel between parallel universes is impossible, it seems that Mickey will be stuck in this alternate reality, never to meet the Doctor or Rose again. However, he reappears in *Army of Ghosts*, having infiltrated the Torchwood Institute under an assumed name.

The Cybermen of the parallel Earth, on the verge of defeat, have followed an interdimensional craft through to Mickey's own universe, and he is the first member of the Preachers to follow them, armed with parallel Torchwood technology. He appears more confident and self-assured than previously, but he still does not expect the Daleks to emerge from the void ship. He soon becomes part of the fight against the Dalek and Cyberman armies. At the conclusion of *Doomsday*, Mickey returns to the parallel universe and the breach is sealed. Mickey is currently living with Rose, Jackie, and the Pete Tyler of that world.

Mickey returned in *Journey's End*, along with Jackie Tyler in order to assist Rose Tyler, saving Sarah Jane Smith from Dalek extermination as they arrive. This trio then joined to the Dalek headquarters, the Crucible, where they joined forces with Captain Jack Harkness but were captured. Eventually, with the help of Donna Noble, they escaped into the TARDIS. Once the crisis was averted, Mickey chose to remain in his own universe while Rose and Jackie returned to the other - his gran in his parallel world was revealed to have died peacefully in her mansion. He then approached Jack, who had just offered Martha Jones a job at the Torchwood Institute, implying that Jack might recruit both to the force in the future.



DONNA NOBLE



When she was first pulled into the TARDIS, Donna's quick mouth leapt to the conclusion that she had been spitefully kidnapped, a ploy organised by a rival colleague. In response to fear and shock she slapped the Doctor as she ordered him to return her to the church. Her assertive behaviour faltered slightly after she realised that the inside of the TARDIS was bigger than its outside. Following this she ran away, more likely demonstrating a lack of thinking than independence.

After he rescued her from kidnapping by a robot taxi driver disguised as Father Christmas, Donna began to trust the Doctor more, following him as he investigated H.C. Clements. It was also revealed that unlike his previous companion she was slightly less intelligent, having missed the events of *The Christmas Invasion* and *The Battle of Canary Wharf* due to hang-overs and holidays respectively. Upon being informed that "this is serious" by her husband to be and asked what they were going to do, she responded by recommending a date for their wedding. She aided the Doctor in defeating the Racnoss Empress, but declined his invitation to travel with him. Having seen him commit genocide on the Racnoss, as a parting shot she urged him to find a new companion to act as his moral compass.

By the time of *Partners in Crime*, Donna had become dissatisfied with regular life and more interested in the bigger picture. She regretted declining the Doctor's offer and had been investigating unusual phenomena in the hopes of finding the Doctor for some time. When investigating Miss Foster and Adipose Industries, the Londoner and the Time Lord were finally re-united. She expressed her regret of not joining him to the Doctor and after stopping Foster's plans to convert the whole of London into Adipose children she joined him in the TARDIS as a regular companion. She made it explicit, however, that she has no romantic attachment to him as Martha (and Rose) did.

In *The Fires of Pompeii*, Donna continually argues with the Doctor over the moral issue of whether or not he should save the inhabitants of Pompeii from the eruption of Mount Vesuvius the next day. Ultimately, they are forced to cause the eruption to happen, weighing the destruction of the city against the fate of the whole world. Donna eventually manages to persuade the Doctor to save a Pompeiian family. The Doctor later admits to Donna that she was right about his needing someone, after which he welcomes her aboard.



Her return to the series sees her with her maternal grandfather, recurring character Wilfred Mott, as well as her mother, Sylvia, and during her travels with the Doctor, Donna has encountered many aliens like the Racnoss, the Adipose, the Pyroviles, the Ood, The Hath, Vespiforms, the Vashta Nerada or the Judoon. During the Sontaran invasion of Earth, Donna met Martha Jones and was not bothered by her presence but she was shocked to learn the Doctor had previously been a Dad in *The Doctor's Daughter*.

In *Forest of the Dead* Donna had been "saved" to the computer's core, where she was placed within its virtual reality. She began to notice how time skipped in this world, in fact getting married and having children in the course of a few minutes despite remembering it like years. When the remnants of Miss Evangelista came and tried to convince her that the world she now knew was a lie and that The Doctor was real, she first refused to acknowledge the fact until her "children" disappeared, who were kept alive by her belief. She was later brought back to the Library by Felman Lux when he opened the hard-drive. She accepted that her "husband" Lee McAvey was not real, whilst unbeknownst to her, he was.

Donna went to the planet Shan Shen where she went to see a fortune teller. A Time Beetle jumped on her back and changed her past (see alternate timeline). Rose Tyler told her in this episode that she was "the most important woman in the whole of creation. This was proved in



this same episode, as without her, the world came into a terrible time with nobody to protect it. She told the Doctor the message she had been given by Rose Tyler, "Bad Wolf".

In *Journey's End*, Donna is made half-Time Lord in a mutual exchange of energy between her and a copy of The Doctor (created by the severed hand of the real Doctor, imbued with his own regeneration energy). This causes her to have the mind of a Time Lord, but it is too much for her human self to hold. In order to save her from death, the real Doctor has to remove his mind from hers. This includes wiping her memories of ever meeting him, as anything that could possibly remind her of those times might re-awaken her dormant Time Lord mind and kill her.

MARTHA JONES



Martha met the Doctor in the Royal Hope Hospital, where he was investigating strange anomalies, seen in the episode *Smith and Jones* and subsequently saved his life whereupon he then saved her, all those present in the hospital and half of Earth from imminent destruction. In need of a new friend, though not willing to admit it to himself, he later invited Martha to join him for "just one trip" in order to thank her. After extending her trip at least twice more, he ultimately came to appreciate her value and indicated that she has become a true companion to him. The Doctor initially displayed a rather conflicted attitude to her presence, having clearly being impressed by her intelligence, intuition, resourcefulness and compassion in their first meeting and in their subsequent adventures but was blatantly unwilling to fully move forward from the loss of Rose.

When Martha finally called him on his treatment of her, not willing to be taken for granted, he (not in so many words) admitted that she was more than just a passenger he felt like showing off his abilities to. In 42, he gave her mobile phone the "Superphone" upgrade and also gifted her with her own TARDIS key. The Doctor also constantly thanks her for taking care of him, such as when she saves him and the crew of a future spacecraft during 42 and when he becomes the human John Smith in *Human Nature / The Family of Blood*.

Martha's family have also become embroiled in her new life, unknowingly as pawns in the game being played by Mr. Saxon against the Doctor. Tish was employed by Professor Richard Lazarus, whose experiments on human cellular manipulation were funded by Saxon. In the same episode, one of his aides was successful in turning Francine Jones against the Doctor, telling her who he "really was" and convincing her that he was dangerous and not to be trusted with Martha's safety. In 42, when Martha used her phone's new trans-temporal capabilities to call her mother, Francine knowingly had her calls tapped by a woman she knew to also be working for Saxon.

In *Utopia*, the TARDIS travelled to the end of existence and there Saxon was revealed to be an incoming regeneration of the resurrected renegade Time Lord known as The Master — although his regeneration was not seen by her, Martha recognised his new voice as he proceeded to taunt the Doctor and steal the TARDIS. Upon returning to 2008 London using alternative means, Martha and the Doctor realised that Saxon and the Master were one and the same, having set in motion events that allowed the Master to travel back to a point before this revelation and set traps for the Doctor and Martha. Furthermore, they were shocked to find that he had succeeded in his bid to become Prime Minister and was poised to initiate war across the universe. After capturing the Doctor and her family, Martha went on the run from the Master for a year and eventually initiated the plan that allowed the Doctor to be freed and rewind time to reverse the Master's takeover.



At the culmination of the 2007 season finale, Martha voluntarily departs the TARDIS to stay with her renewed family, complete her medical education and come to terms with her unrequited feelings for the Doctor. She leaves her "superphone" with the Doctor, telling him that when she calls, "you'd better come running".

Martha has repeatedly expressed romantic interest in the Doctor, who either doesn't notice or does not share the affection. She flirts with him in the TARDIS at the end of *Smith and Jones*, and makes subtle sexual advances towards the Doctor when they share a bed together in *The Shakespeare Code* using the phrase 'tongues will wag', only to be rebuffed when the Doctor (apparently oblivious to the flirtation) begins talking about Rose. By her third episode, Martha



knows she is a "rebound" companion and finds the Doctor's repeated references to Rose frustrating and somewhat demeaning.

In *Evolution of the Daleks*, she states that the Doctor often seems to be remembering Rose instead of seeing her during their interactions. In *Human Nature*, Martha expresses disappointment that the Doctor as John Smith falls for another woman and admits her love for the Time Lord to his human persona in *The Family of Blood*, although she later retracts it to avoid embarrassment when Smith becomes the Doctor again. She admits it again in *Last of the Time Lords*, most particularly at the end of the episode when she decides of her own volition to leave the Doctor to avoid getting stuck in such a one-way relationship, although they remain in touch.

Martha reappeared in the *Torchwood* episode *Reset* when she has been temporarily drafted to this organisation by Captain Jack Harkness, requiring a medical expert on alien life. Through exposition, it is revealed that Martha has become a "medical officer" for international paranormal investigations agency U.N.I.T., and she has settled down with a boyfriend since qualifying as a Doctor of Medicine. Martha briefly joins the Cardiff-based Torchwood Three as its medical officer following the death of Owen Harper, but later leaves the organisation in the episode *A Day in the Death* once she is satisfied that Owen is fit to return to duty following his resurrection.

Martha returns to *Doctor Who* with *The Sontaran Stratagem*, in which she meets the Doctor's new companion Donna; in the episode, a more assertive Martha summons the Doctor to Earth to help uncover a plot by the Sontarans. The Sontarans capture Martha and clone her using her clone in their plans. However, the Doctor sees through the clone and frees the real Martha, who convinces her clone to betray the Sontarans. After their defeat Martha attempts to return home but is stopped as the Tardis enters flight. It lands on the planet Messaline where they encounter the Doctor's daughter Jenny. Martha is kidnapped by the alien race, the Hath, whom she later befriends. At the episode's conclusion Martha bids farewell to the Doctor and Donna and happily returns home to her fiancée.



Martha appears again in *The Stolen Earth* and *Journey's End*, where she has been promoted to a US division of UNIT and is working on a top secret teleportation project based on Sontaran technology. Alongside fellow companions Jack and Sarah Jane Smith, she is summoned by former Prime Minister Harriet Jones in an effort to face the threat of Davros' plot to destroy reality. In the episode's dénouement, Martha leaves with Jack and former companion Mickey Smith and is again offered a full-time role at Torchwood.

SARAH JANE SMITH



Sarah first appears in the Third Doctor serial *The Time Warrior*, where she has managed to infiltrate a top secret research. She sneaks into the TARDIS while the Doctor is preparing to follow the trail of a kidnapped scientist through time, and becomes embroiled in the subsequent adventure. Sarah then finds herself working with the Third Doctor and UNIT on a number of occasions. She is present when he regenerates into the Fourth Doctor at the end of *Planet of the Spiders*, and continues to accompany him on his journeys through time and space. The exact placement of Sarah's adventures with the Doctor is part of the UNIT dating controversy. In *Pyramids of Mars* she states (more than once) that she was "from 1980", which implies that her adventures with the Doctor took place

in the near future with respect to the time of broadcast. However, fans continue to argue whether she means 1980 as the year she came from, the year she last returned to Earth, or the year she believes it is in her personal chronology.

During her time with the Doctor, Sarah encounters Daleks, Cybermen, antimatter creatures on the most distant planet in the universe, android mummies in 1911 England, ancient evils in 15th century Italy and other dangers, until the Doctor receives a summons to his home planet Gallifrey and cannot take her along. Sarah has a flat in South Croydon, where the Doctor tries to drop her off at the end of *The Hand of Fear*, but typically, did not get the coordinates quite right. In fact, it was finally revealed in *School Reunion*, 30 years later, that she was not dropped off in Croydon, but in Aberdeen, Scotland.



When the Doctor does not return for her she believes him to be dead (despite him having left K-9 Mark III as a gift, and having met the Fifth Doctor in *The Five Doctors*), until she encounters his TARDIS in *School Reunion*. At this time Sarah is still single, having found it impossible to hold down a lasting relationship with any man following her experiences with the Doctor. At the episode's conclusion, Sarah Jane is gifted with a new K-9 model. This is not the



last time we see her, as she returns in *The Stolen Earth / Journey's End* alongside Jack Harkness and Martha Jones, she is summoned by former Prime Minister Harriet Jones in an effort to face the Dalek menace.

As a companion, she is confident, inquisitive and possesses a sharp mind as well as a sharp tongue. These views become less prominent in later episodes, but Sarah never gives the impression that she is less than capable. In spite of the dangerous and frightening situations she often finds herself in, she loves adventure and risk, and in spite of her outward complaints, is always thrilled to go off in search of more adventure. She shares a rapport with the Third and Fourth Doctors, and is consistently one of the Doctor's most popular companions among fans.

K-9



Debuting in the 1977 serial *The Invisible Enemy*, the first K-9 was the creation of Professor Marius, a scientist working for the Bi-Al Foundation which was built on an asteroid near Titan in the year 5000. A mobile computer, K-9 was constructed in the shape of a dog as a substitute for the one Marius had left back on Earth. Highly intelligent, with an extensive database and equipped with sophisticated sensors as well as a laser weapon built into its nose, K-9 was instrumental

in helping the Fourth Doctor and Leela defeat a sentient virus. At the end of the story, Marius suggested that K-9 join the Doctor on his travels. All the K-9s referred to whoever owned them as "Master" or "Mistress" depending on their gender. The units were programmed to be both loyal and logical, with a penchant for taking orders literally, almost to a fault. The Tenth Doctor defended its less-than-streamlined design ("...so disco!") to Rose, remarking that it was cutting edge in the year 5000.

To date, four different versions of K-9 have appeared in the series:

K-9 Mark I continued to travel with and aid the Doctor and Leela until *The Invasion of Time*, when the Doctor left it on the planet Gallifrey to accompany Leela, who elected to remain behind on the Time Lord homeworld. However, once inside the TARDIS, the Doctor produced a box labelled "K-9 Mark II".

K-9 Mark II was more mobile than its predecessor, and exhibited the ability to sense and warn others of danger. It was with the Doctor and Romana when they were shunted into the parallel universe of E-Space, and was severely damaged by time winds during the events of *Warriors' Gate*. The damage was such that K-9 could only function in E-Space, and when Romana decided to stay and forge her own path, the Doctor gave K-9 to her.

K-9 Mark III was a gift from the Doctor to Sarah Jane Smith, and appeared with her in the pilot episode of the aborted spin-off series *K-9 and Company* as well as briefly in the 20th anniversary television movie *The Five Doctors*. K-9 Mark III's final appearance was in the second series of the new *Doctor Who* with David Tennant as the Tenth Doctor, alongside Elisabeth Sladen as Sarah Jane Smith in the episode *School Reunion*. In the episode K-9 appears more run-down and worn, echoing Sarah's inability to repair it in the spin-off stories. It died heroically, sacrificing itself by using the last of its energy reserves to set off an explosion.



K-9 Mark IV was a parting gift to Sarah Jane from the Doctor, appearing at the end of *School Reunion*. It stated that the Doctor "rebuilt" it after the Mark III's sacrifice, implying that it had the same mind as the Mark III, but also confirmed it was a "brand new model". Its systems were improved over those of its predecessor, including "omniflexible hyperlink facilities". It appeared briefly in *Journey's End*, linking up with Mr. Smith to input the TARDIS operation codes, which would allow the Doctor to return Earth to its proper position.

ASTRID PETH



Astrid is from the planet Sto and works as a waitress aboard the starship Titanic as she wanted to see the stars. She meets the Doctor in *Voyage of the Damned* and assists him after discovering he is a stowaway aboard the ship and quickly grows to care for him.

The Doctor takes her on a trip to Earth run by the Titanic's historian, Mr Copper. They are teleported back to the ship just before it comes under attack. In accordance with an "old tradition" of Sto, she kisses the Doctor when the pair separate whilst attempting to stop the Titanic from crashing into Earth after it is damaged and overrun by the Host.

She later teleports to join the Doctor in facing the enemy. She resigns from her job and is atomised when she drives Max Capricorn into the ship's engine reactor core which kills him. The Doctor later remembers that as she was wearing a teleport bracelet, he can essentially recall all the atoms, thus resurrecting Astrid. Since the machinery is badly damaged, he could only give Astrid a ghost-like body. The Doctor eventually decides to send her remains flying into space in the form of energy, kissing her in accordance with an "old tradition" before he does so. It is unclear how "alive" she is when the Doctor decides to give her this form of release.

RECURRING CHARACTERS

JACKIE TYLER



Rose's mother first seen in *Rose*. A single parent after losing her husband in a car accident. She doesn't initially trust The Doctor and is suspicious of his motives towards her daughter. She often finds her life is put in danger when The Doctor is around. Jackie ended up being transported to the parallel universe to live out her life, and started a new relationship with the alternate Pete. As of the end of *Doomsday*, she is three months pregnant with Pete's child and is living with Mickey, Rose and Pete as a family once more.

Jackie appears at the beginning of the season finale, *Journey's End* with Mickey Smith, arriving just in time to destroy the Daleks about to "exterminate" Sarah Jane. She accompanies Sarah Jane and Mickey as they surrender to the Daleks and are transported to the "Crucible", where she narrowly escapes being vaporised during a test of a new Dalek weapon. After escaping the Daleks and witnessing their genocide at the hands of the human/timelord doctor, Jackie returns to her parallel universe with Rose, where she reveals to the Doctor that she now has a son named Tony.

PETE TYLER



Rose's father. A budding entrepreneur but sadly destined to die in a car accident. On parallel Earth, Pete is very much alive, and a rich and successful businessman, and plays an important role fighting against the Cybermen. In *Doomsday* Using technology from his universe's version of the Torchwood Institute, Pete, Mickey Smith and Jake Simmonds travelled to the Doctor's universe to help defeat the Cybermen. It became apparent, however, that constant travel between the worlds was damaging both universes, and only the Doctor could seal the breach. In the Doctor's world he met Jackie when he crossed over, swiftly forming a new relationship with her after an initial awkwardness, and later rescued Rose from falling into the breach. Following the sealing of the breach, all three Tylers were a family again on the parallel Earth, along with Mickey.

HARRIET JONES

Having helped the Doctor in the past to save earth from an alien invasion in *World War Three*, former Flydale North MP Harriet Jones had become British Prime Minister in the *Christmas Invasion*. Although the invasion was averted by the Tenth Doctor, Jones ordered the covert



Torchwood Institute to shoot down the retreating Sycorax ship. Furious with Jones, the Doctor warned her he could bring her down with just six words, which he whispered to her aide: "Don't you think she looks tired?" Soon she was fending off rumours of ill-health and was facing a vote of no confidence. How this plays into the Ninth Doctor's prediction that she would be elected for three terms is not clear, but is implied that her career does not survive. In *The Sound of Drums*, it is stated that she "fell" from power shortly after the

vote of no confidence. The Master appeared soon afterwards, running for Prime Minister under the alias Mr. Saxon, Minister of Defence.

In *The Stolen Earth*, as the Earth surrenders to an invading army of Dalek warships, Jones broadcasts using a sentient "subwave" network which searches out those who can communicate with the Doctor – namely Jack Harkness and Torchwood, Sarah Jane Smith, Martha Jones, and, unknowingly, Rose Tyler. The network, developed by the Mr. Copper Foundation, was created for a time when — as she had predicted — the Doctor would fail to appear and protect the Earth in a time of crisis. She controls the broadcast from her own home, allowing the Doctor to successfully follow its signal back to Earth, at the expense of her location becoming visible to the Daleks. Just before the Doctor makes contact with the network, Jones' house is breached and she passes control of the network over to Torchwood. As a trio of Daleks approach her, she defiantly states that she knows the Daleks will fail, as they know nothing of humanity, before she is killed. Rose informs the Doctor of her sacrifice in the following episode *Journey's End*.

JAKE SIMMONS



A freedom fighter from parallel Earth. A member of a resistance group known as the "Preachers" as seen in *Rise in the Cybermen / The Age of Steel*. They fight against Cybus Industries. In *Doomsday*, he, Mickey, Pete Tyler and others found a way through a breach between the two Earths, using technology developed by their world's version of the Torchwood Institute. He aided in the battle against the Daleks and the Cybermen on Rose's Earth before returning to his Earth.

TOSHIKO SATO



Sato first appeared in the episode *Aliens of London*, when she was called in to examine a supposed alien corpse at Albion Hospital. Sato's parents were both in the Royal Air Force, and her grandfather worked at Bletchley Park, the World War II code-breaking facility. Sato joined a government scientific think-tank after graduating from university, and was forced to steal the design plans for a "sonic modulator" from the Ministry of Defence, trading the finished design and prototype to an unnamed terrorist organisation in exchange for the freedom of her kidnapped mother.

Captured by UNIT and imprisoned with an indefinite sentence and suspended human rights, she was later given a chance to escape captivity by Captain Jack Harkness, in exchange for working for him as part of Torchwood Three for a minimum period of five years. On Torchwood, Sato was the Cardiff branch's technical expert, described as a "computer genius". The story of Toshiko came to an end in *Exit Wounds*, when she was shot and killed by Gray, Jack Harkness's unstable younger brother.

MARTHA'S FAMILY

Composed by her mother Francine, with her father Clive (divorced from Francine), her sister Tish and her brother, Leo, Martha's family appears to be wealthier (her father owns a what appears to be a late model Mercedes-Benz convertible, and the clothes worn by her family are substantially more in line with fashion), probably middle to upper middle class.

During her travels with the Doctor, Martha's family also become embroiled in her new life, unknowingly as pawns in the game being played by Mr Saxon. Tish Jones is employed by Professor Richard Lazarus, whose experiments on human cellular manipulation are funded by



Saxon. In the same episode, one of Saxon's aides successfully turns Francine Jones against the Doctor, telling her who he "really is", and that he is dangerous and not to be trusted with Martha's safety. Later the family is imprisoned by the Master in *The Sound of Drums*.

Martha's mother, Francine appeared again in *The Stolen Earth* at her house, after Martha teleported home. She was present during the final speech of Harriet Jones and it's seen celebrating the return of Earth to its original location in the final scenes of *Journey's End*.

SYLVIA NOBLE

Sylvia first encounters the Doctor on her daughter's wedding day on Christmas Eve 2007 in *The Runaway Bride*. At the church, she witnesses Donna's disappearance. She is angry at first thinking that Donna is playing a trick, but later expresses concern that her daughter may be dead. When Donna and the Doctor arrive at the wedding reception that has gone on regardless of Donna's disappearance, Sylvia asserts that she knew Donna had been tricking them with an illusion. Sylvia is amongst the guests when robotic Santa Clauses and a Christmas Tree attack



the party. Following their success in defeating the Racnoss, the Doctor takes Donna home to her parents. Sylvia prepares a big meal for her family, which the Doctor leaves Donna to enjoy.

In *Partners in Crime*, Donna has moved in with Sylvia and Wilfred, whilst she looks for a flat. Sylvia is keen for Donna to get a new job, but Donna grows tired of Sylvia's nagging. Sylvia goes to dinner at a restaurant with members of her "Wednesday Club" and witnesses Adipose emerging from her friend Suzette's and fellow diners' bodies. Exiting onto the street, she sees the march of the Adipose and their departure in a flying saucer. Donna later rings Sylvia to inform her that she has put the keys to their car in a bin and that she must collect them. Donna does not tell her mother that she is leaving with the Doctor, although they do fly-by Wilfred and wave to him as they depart.

It was revealed that Sylvia keeps an axe behind the front door in *The Poison Sky*, in case of burglars, and she was able to use this to smash open the windscreen to their car in which Wilfred was trapped. By the end of the episode she was still unaware that Donna is travelling with the Doctor, however she does recognize him in *The Sontaran Stratagem*. Wilfred knows that Donna is travelling with the Doctor, but said that Sylvia wouldn't be able to cope if she knew. She eventually discovers her daughter's adventures in *The Stolen Earth* when she and Wilfred meet Rose Tyler, who is searching for the Doctor and Donna. In the events of *Journey's End*, the Doctor returned with Donna Noble, with her memory wiped clean of any memories of the Doctor, Sylvia told the Doctor to leave. Before he leaves and in response to the Doctor's glowing praise of her daughter, Sylvia exclaims that Donna was always special. The Doctor criticizes her saying that she should tell her daughter that.

WILFRED MOTT

Wilfred is the maternal grandfather of Donna and father of Sylvia. He first appears in *Voyage of the Damned* when the Doctor and Astrid meet him shortly after teleporting down to Earth. In *Partners in Crime*, Wilfred is revealed to be an amateur astronomer who spends his evenings stargazing with his telescope from an allotment. He has an interest in alien conspiracies, and is somewhat eccentric. He has a good relationship with his granddaughter who appears to join him on these evenings when she wishes to escape her mother's nagging. Donna asks him to tell her if he ever sees "a little blue box" and vaguely describes the Doctor to him. After Donna joins the Doctor at the end of the episode, they do a fly-by of the allotment in the TARDIS which



astonishes Wilfred. Donna waves to him from the TARDIS door and he is elated to see that she is following her desire for adventure.

In *The Sontaran Strategem*, Wilfred is reunited with his granddaughter and the Doctor, who (Donna is shocked to learn) he has met previously, when the ATMOS devices activate he is trapped in the family car where the Doctor and Donna try to rescue him; the episode ends with him still trapped and choking in his car. In *The Poison Sky*, his daughter Sylvia saves him by smashing the window screen with an axe kept by the front door of her house.

An alternate universe occurs in *Turn Left*, where the Doctor died without ever meeting Donna Noble. He is evacuated to Leeds with the rest of his family after the Titanic crashes into Central London. Further references are made to his military service - a friend calls him "my captain" and salutes him as he leaves. Wilfred also shows incredible distress when his friend is taken to a labour camp saying "that's what they called them last time," again alluding to military service as early as World War II and possibly implying he has himself had time in a labour camp or may have witnessed the liberation of the Nazi concentration camps.

In *The Stolen Earth*, Wilfred takes it upon himself to fight the Daleks, armed with nothing but a paint gun. He reasons that shooting them in the eyepiece will blind them. The Daleks, however, are able to melt the paint off the eyepiece. He and Sylvia are rescued from the Daleks by Rose Tyler. In the final scenes of *Journey's End* because of Donna's memory being wiped Wilfred sees the Doctor off on her behalf, and promises whenever he looks up at the stars to think of the Doctor. After a handshake and a salute from Wilfred the Doctor departs from Donna and her family for the last time.

ALIENS, MONSTERS & VILLAINS

OVERVIEW



When Sydney Newman commissioned the series, he specifically did not want to perpetuate the cliché of the "bug-eyed monster" of science fiction. However, monsters were a staple of *Doctor Who* almost from the beginning and were popular with audiences. These monsters include some races which are not extraterrestrial, but are nonetheless non-human. Also, some of them are meant to cover alien races and species of monsters, but not specific characters. Notable adversaries of the Doctor include the Autons, the Cybermen, the Sontarans, the Zygons, the Sea Devils, the Ice Warriors, the Yeti, the Silurians, the Master (a Time Lord with a thirst for universal conquest), and, most notably, the Daleks.

With the New Series, chief writer and Executive Producer, Russell T. Davies gave the stories a more frenetic pace, showcasing the various genres inhabited by *Doctor Who* over the years, and introducing new monsters and aliens like the Gelth, the Slitheen, the Krillitanes or the Carrionites. However some of the classic series, like the Autons or the Macra are re-introduced, with special mention to the Daleks, the new-redesigned Cybermen, and the Master.

Of all the monsters and villains, the ones that have most secured the series' place in the public's imagination are the Daleks. The Daleks are Kaled mutants in tank-like mechanical armour from the planet Skaro. Their chief role in the great scheme of things, as they frequently remark in their instantly recognizable metallic voices, is to "Exterminate!" all beings inferior to themselves, even destroying the Time Lords in the often referenced but never shown Time War. Davros, the Daleks' creator, also became a recurring villain after he was introduced in *Genesis of the Daleks*, where the Time Lords send the Doctor back to either destroy the Daleks, avert their creation, or tamper with their genetic structure to make them less war-like.



The Daleks were created by writer Terry Nation (who intended them as an allegory of the Nazis) and BBC designer Raymond Cusick. The Daleks' debut in the programme's second serial, *The Daleks* (1963–64), caused a tremendous reaction in the viewing figures and the public, putting *Doctor Who* on the cultural map. A Dalek even appeared on a postage stamp celebrating British popular culture in 1999, photographed by Lord Snowdon.

ORIGINS

When the Doctor first encountered the Daleks in *The Daleks* (1963), they were the product of a nuclear war between the Kaled and Thal races, and were more or less confined to their city, their motive power being static electricity conducted from metal walkways. At the end of this serial, the Daleks were seemingly wiped out, a fitting conclusion because it was not intended that they should be a recurring adversary for the Doctor. However, the popularity of the Daleks ensured their return.



They did so in *The Dalek Invasion of Earth* (1964), which showed the Daleks having conquered and occupied the Earth in the mid 22nd century. The sight of the Daleks amid the familiar landmarks of London made their presence doubly effective by bringing the threat to home ground. The Doctor explained the presence of the Daleks by saying that the events were taking place "a million years" before *The Daleks*, and that what they were witnessing was the "middle period" of Dalek history. However, these Daleks as an invasion force were able to move without the need for metal paths, presumably drawing power through the use of what appear to be radio dishes on their backs. The question of why in the future the Daleks would be *less* advanced than these Daleks is never explained, and the "million years" answer is usually disregarded.

Over the course of their next few appearances, the Daleks developed, variously, time travel (*The Chase*, 1965), an interstellar empire in the year 4000 (*The Daleks' Master Plan*, 1965), and factory ships for conquest seen before the Earth occupation (*The Power of the Daleks*, 1966), growing more powerful and further removed from the (by comparison) almost pathetic monsters of the first serial. The radio dishes also vanished, and Daleks were able to move under their own power. Given the time travel nature of the series, whether these stories took place chronologically in the order they were transmitted is uncertain, and debate continues as to their proper sequence. The only given date is 4000AD for *The Daleks' Master Plan*, though some presume *Power* takes place before *Dalek Invasion of Earth* as none of the human characters recognise the Daleks.

A second attempt to end the Dalek saga was made in *The Evil of the Daleks* (1967), which also introduced a Dalek Emperor. In that story, the conflagration caused by a Dalek civil war was declared by the Second Doctor to be "the final end." This was because Terry Nation was in negotiations to sell the Dalek concept to American television. The sale did not succeed, but the Daleks did not appear again for five years. In fact, in *Day of the Daleks* a line of dialogue mentions the supposed final end, when one of the Daleks says that the humanised Daleks were wiped out by the true Daleks.



The Daleks returned in the Third Doctor serial, *Day of the Daleks* (1972), where once again they used time travel technology. The Daleks were re-established as a species bent on universal conquest, as seen in 1973's *Frontier in Space* (which led directly into *Planet of the Daleks*) and later on in *Death to the Daleks* (1974). The Dalek Emperor was not in attendance, the Daleks being led by a Supreme Dalek instead, with references made to a Dalek High Council.

Frontier and *Planet* are set in the 26th Century, while *Death* refers to the recent "Dalek Wars" and so presumably *Death to the Daleks* follows on from the other two. It could still have been



plausible that all this was taking place prior to the events of *The Daleks*, and that the creatures seen there were the remnants of a once great empire.

However, *Planet of the Daleks* had Thals who had become a space faring race and also remembered legends of the Doctor's first encounter with the Daleks. Since the Daleks were an expansionist, interstellar power at this point, it marked a significant change to the "end" of the race shown in 1963 and contradicted the Doctor's reasoning in *The Dalek Invasion of Earth*.

GENESIS OF THE DALEKS

In 1975, Terry Nation revised the Daleks' origins in the serial *Genesis of the Daleks*, where the Doctor was sent by the Time Lords (or possibly their Celestial Intervention Agency) to the moment of the Daleks' creation, in order to stop the Dalek race before it could begin. In that story, the Dals were now called Kaleds (an anagram of Dalek), and the Dalek design was attributed to one man, the crippled Kaled chief scientist and evil genius Davros.

Instead of a short nuclear exchange, the Kaled-Thal war was portrayed as a thousand-year-long war of attrition, fought with nuclear, biological and chemical weapons. When Davros deemed the mutations from the fallout irreversible, he experimented on living cells, treating them with chemicals and accelerating the mutations to discover the eventual Kaled mutation form and ensure its survival. This genetically conditioned forms were placed in tank-like "travel machines" whose design was based on his own life-support chair. The Mark III travel machines coupled with the mutants became the first Daleks.



The Fourth Doctor's appearance on the scene (to try to prevent the creation of the Daleks or at the very least lessen the damage they would do in future) led to the other Kaled scientists trying to shut down the Dalek project. To prevent this, Davros arranged for the Thals to wipe out his own people. The Daleks were then sent to exterminate the Thals, but later turned on Davros and apparently killed him. Sealing them in the Kaled bunker, the Doctor believed that he had only retarded their progress by a thousand years. If the Kaled city had not been destroyed by the Thals' attack, it could mean that the first Daleks, trapped in the city, could be the Daleks that the Doctor first encountered in *The Daleks*.

The most widespread theory amongst fans, primarily because of its promulgation in *The Discontinuity Guide* by Paul Cornell, Martin Day and Keith Topping, is that the Doctor did succeed in changing Dalek history. However, other commentators (like Lawrence Miles in his reference work *About Time*, Lance Parkin in his chronology *AHistory* and John Rocco Roberto) argue that it is possible to reconcile the pre- and post- *Genesis* stories without the need to invoke two versions of Dalek history. In any case, it is accurate to say that *Genesis of the Daleks* marked a new era for the depiction of the species, with most of their previous history either forgotten or barely referred to again.

POST-GENESIS HISTORY



In *Destiny of the Daleks* (1979), it was revealed that Davros had survived the Daleks' attack and lived on, buried in a bunker in suspended animation. During the time Davros was sleeping, the Daleks had abandoned the ruins of Skaro and established a vast interstellar empire, eventually encountering a hostile race of androids called the Movellans.

The Dalek and Movellan warfleets were very evenly matched, and neither side's purely logical battle computers could find a successful strategy for an attack against the other. As a result, the two fleets remained locked in a standoff for centuries, constantly manoeuvring and probing for an opportunity to break the stalemate but without either side actually firing a single shot.

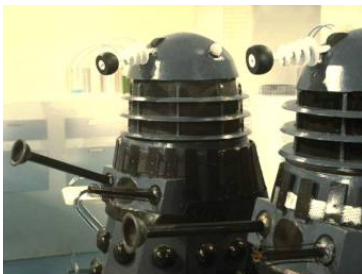
The Daleks sent an expedition to the ruins of Skaro to recover Davros and seek his help to upgrade their designs in the hope of finding a way through the impasse, and the Movellans sent an expedition to stop them. The Daleks succeeded in reviving Davros, who theorised that the extreme intelligence and rationality of the battle computers were to blame and that the first side to take a seemingly reckless gamble would tip the balance in their favour.

However, the Doctor intervened and prevented either the Dalek or Movellan expeditions from returning with this insight. Davros fell into the hands of a Human space empire and was put back in suspended animation for indefinite imprisonment.



This impasse continued for nearly a century until the Movellans finally developed a weapon capable of breaking it — a highly virulent biological agent that targeted Daleks. In *Resurrection of the Daleks* (1984), having lost the war, the Daleks rescued Davros from the Human prison station where he had been frozen for ninety years and demanded that he develop a defence against the disease.

This time it was Davros who double-crossed the Daleks, deciding to take personal command of the Dalek race rather than merely serving it. Davros's continuing influence eventually led to a schism among the Daleks, with one faction following Davros's leadership and another rejecting their creator to instead follow the Supreme Dalek.



By the time of *Revelation of the Daleks* (1985), Davros was in hiding at the Tranquil Repose funeral facility on the planet Necros, experimenting with physically transforming humans into Daleks. He was also placing those Daleks loyal to him into white and gold casings to distinguish them from the usual black and grey Daleks, but his plans were undone when a worker at the facility contacted the original Daleks. These Daleks arrived on Necros, exterminated the white and gold Daleks and captured Davros, who was returned to Skaro to face trial.

CIVIL WAR

Davros made his last televised appearance in the serial *Remembrance of the Daleks* (1988). Apparently, events had taken place off-screen, as he appeared in the guise of the Dalek Emperor, leading his gold and white Imperial Daleks. Davros had at this point modified the Imperial Daleks, adding cybernetic enhancements to their organic components. A new model



"Special Weapons Dalek" was introduced with an enormously powerful cannon and armour capable of deflecting regular Dalek weaponry. Also for the first time, a Dalek was clearly seen on screen to hover up a flight of stairs.

Pitted against the Imperial Daleks were the Renegade Daleks, led by a black Supreme Dalek. The name "renegade" suggests that the tables had turned and Davros' side had the upper hand. Both Dalek factions became aware that the Hand of Omega, a Gallifreyan stellar engineering device, was hidden on Earth in the year 1963. Both factions sent expeditions to Earth, battling each other to retrieve it, hoping to use the Hand to create a power source that would refine their crude time travel technology.

Ultimately, the Imperial Daleks succeeded, not knowing that the Doctor had inserted a booby trap into the Hand's programming. When Davros activated it, Skaro's sun went supernova, and both the Dalek homeworld and the Imperial Dalek fleet were destroyed. Davros, however, apparently escaped his flagship's destruction in an escape pod. The Renegade Dalek Supreme self-destructed when the Doctor informed it that it was the last surviving Dalek. *Remembrance of the Daleks* also marked the last on-screen appearance of the Daleks in the context of the programme until 2005, save for charity specials like *Doctor Who and the Curse of Fatal Death* and the use of Dalek voices in the *Doctor Who* television movie in 1996.

RETURN OF THE DALEKS

When a new *Doctor Who* series was announced for 2005, many fans hoped the Daleks would return once more to the programme. After much negotiation between the BBC and the Nation estate (which at one point appeared to completely break down), an agreement was reached.

Dalek, the sixth episode of the new series, was broadcast on BBC One on 30 April, 2005. The new Dalek exhibited abilities not seen before, including a swivelling mid-section that allowed it a 360-degree field of fire and a force field that disintegrated bullets before they struck it. In addition to the ability to fly, it was also able to regenerate itself by means of absorbing electrical power and the DNA of a time traveller.



The "plunger" manipulator arm was also able to crush a man's skull in addition to the technology interfacing abilities shown by earlier models. The Doctor described the Dalek as a "genius", able to calculate a thousand billion lock combinations in seconds and to download the entire contents of the Internet. A more sophisticated model of the Dalek mutant was also shown.

In *Dalek*, it was revealed that the Daleks and the Time Lords were involved in a Time War, in which the Doctor obliterated the entire Dalek race — all ten million ships of their fleet. The same war destroyed the Time Lords as well, with the Dalek that appeared in the episode and the Doctor the only apparent survivors. The Dalek had somehow fallen through time, ending up on Earth in the 20th century. By 2012, it had passed into the hands of American billionaire Henry van Statten, who dubbed it a "metaltron" and kept it in a secret underground museum called the Vault along with other alien artifacts.



The Dalek was damaged, remaining silent and helpless until the Ninth Doctor arrived at the Vault. Absorbing DNA from the Doctor's companion Rose Tyler, it regenerated itself and went on a killing spree. However, having absorbed Rose's DNA, it continued to mutate and found itself beset with unfamiliar, human feelings. Realising it was now "contaminated," the mutant asked Rose to order it to destroy itself, rather than continue to live in that way. It then disintegrated itself with an energy field created by the spheres along its lower casing.

The two-part 2005 series finale, comprising *Bad Wolf* and *The Parting of the Ways* revealed that this Dalek was, in fact, not the sole survivor of its race. The Emperor Dalek's ship had also survived, falling through time much as the lone Dalek did. Hidden, it began to rebuild, infiltrating Earth society over the course of centuries and using human genetic material to create a new Dalek race. This Emperor — which the script specifically stated was not Davros — also came to see itself as a god, and built its new society around the Daleks' worship of itself.



Subtly manipulating the Fourth Great and Bountiful Human Empire of the year 200,000 by means of news programmes transmitted from Satellite 5 in Earth orbit, the Daleks installed the monstrous Jagrafess as mankind's keeper. The Doctor removed the Jagrafess in *The Long Game*, but was unaware that the Daleks were behind it. Over the next hundred years, the Daleks continued their scheme, recreating Satellite Five as the Game Station, acquiring more humans for mutation by subjecting them to twisted reality television games. The station's Controller was able to transport the Doctor and his companions into the station, where the Doctor discovered the Dalek presence. The race, now numbering close to half a million, were poised to invade Earth with a fleet of 200 ships. The Doctor built a Delta Wave projector that would wipe out the Daleks, but would also eliminate all life on Earth as well, and found himself unable to trigger it. However, Rose had absorbed energies from the spacetime vortex by staring into the heart of the TARDIS and used those energies to reduce the Daleks and their fleet to atoms.

THE CULT OF SKARO

In the 2006 series finale, *Army of Ghosts* and *Doomsday*, it was revealed that members of the Cult of Skaro (led by a black Dalek named Dalek Sec) had escaped during the Time War into the nothingness between dimensions — the Void — taking with them a Time Lord prison, dubbed the Genesis Ark, which contained millions of Daleks. The Daleks' Void Ship finally emerged in 21st century Earth, where it was examined by the Torchwood Institute. The path of the void ship also left a breach in spacetime that allowed the parallel Earth Cybermen to cross over into the Doctor's universe.

The Daleks rejected the Cybermen's proposal for an alliance to conquer the universe and the Ark was opened, releasing millions of Daleks to wage all-out war against the Cybermen across the planet. Ultimately, both armies were sucked back into the Void due to the actions of the



Tenth Doctor. However, Sec along with the other cult members managed to initiate an "emergency temporal shift" before being sucked in.

The Daleks reappeared in the 2007 series in the two-part story, beginning in *Daleks in Manhattan*. It was revealed that only the four members of the Cult of Skaro (Dalek Thay, Dalek Caan, Dalek Jast and Dalek Sec) had survived the events at Canary Wharf in the 2006 series finale *Doomsday*, and had relocated to 1930's New York, where they hatched a plan of evolving the species into a new race that would adapt to the changing times, noting that despite their quest for perfection, their race was close to extinction. The Experiment involved Dalek Sec making the ultimate sacrifice, despite objections from his comrades, and merge with Diagoras which started the transformation into a new species of Hybrid Dalek, a Human Dalek. In *Evolution of the Daleks*, however, Sec failed to realize the Dalek imperative for racial purity among his comrades, who turned on him and planned to turn the Human bodies into pure Daleks which would wipe out Humanity and transform Earth into New Skaro.



Sec was removed from command by Dalek Caan, before being accidentally exterminated by Thay, sacrificing himself to save The Doctor and the Daleks' plans fell into ruin when their Dalek army was corrupted with Time Lord DNA. Daleks Thay and Jast were killed leaving the new commander, Dalek Caan, the only survivor. He terminated the Dalek-Human army by causing them to self destruct, ending their species. The Doctor attempted to show mercy to Dalek Caan despite the death of Sec, the Dalek-Humans and several Humans. However, Dalek Caan, now the only Dalek in existence, initiated an emergency temporal shift to escape, with his fate and the fate of the Daleks unknown.

THE NEW DALEK EMPIRE

The 2008 episode *The Stolen Earth* reveals that Dalek Caan, the only surviving member from the Cult of Skaro, used his Emergency Temporal Shift to somehow brought him into the time-locked Time War, allowing him to rescue Davros, the creator of the Daleks, from destruction at



the Gates of Elysium. During this rescue mission, Caan "died a thousand times" and most of his casing was badly damaged. The stress of this destroyed his mind, but equipped him with precognitive powers.

Davros then used cells from his own body to create a new race of Daleks which began stealing planets from time and placing them within their new home in the Medusa Cascade, which was set a second out of sync from time, making it the perfect hiding place. While Caan is shown in a part destroyed casing mumbling predictions about a forthcoming showdown with the Doctor, this new empire steal and arrange 27 planets, including Earth, whilst invading the captured planets where the populations are taken to the Crucible for testing.

In *Journey's End*, however, it is shown that Davros is not in control of the Daleks and is instead being kept prisoner in the Vault by the Supreme Dalek, having been overthrown and kept around to give his scientific knowledge. The Doctor taunts him as being their "pet". With Davros' knowledge, the Daleks had created a "reality bomb" that would use the stolen planets as a



beacon to cause all matter to dissolve into its atoms, wiping out all of existence except for the Daleks and the Crucible: he declares this to be his "ultimate victory".

It turns out, however, that he and the Daleks were being misled and betrayed by Dalek Caan who was using his prophecies and influence to bring the Doctor and Donna to meet, causing the Daleks' destruction. Davros was seemingly killed when the Crucible was destroyed, however his death was not shown. In his final scene, the Doctor offers to take Davros to safety, but Davros, screaming in fury, refuses, and accuses the Doctor of being responsible for the destruction, calling him the "Destroyer of Worlds". Once more the Daleks seem to be annihilated, though the fate of Davros and Dalek Caan is left ambiguous.

DAVROS

Davros is a scientist responsible for the genesis of the Doctor's deadliest enemies, the Daleks. He is from the planet Skaro whose people, the Kaleds, were engaged in a bitter thousand-year war of attrition with their enemies, the Thals. He is horribly scarred and crippled for reasons that are never explained on-screen, with only one functioning arm and one cybernetic "eye" mounted on his forehead; for much of his existence he depends completely upon a self-designed mobile life-support chair which encloses the lower half of his body. It would become an obvious inspiration for his eventual design of the Dalek.



Davros is a megalomaniac who believes that through his creations, the Daleks, he can become the supreme being and ruler of the universe. He is a brilliant scientist who has demonstrated mastery of robotics, metallurgy, chemistry, artificial intelligence, cloning, genetic engineering, biology, military tactics, and cybernetics.

THE KALÉD - THAL CONFLICT

When he first encountered the Fourth Doctor in the 1975 serial *Genesis of the Daleks*, Davros was the chief scientist of the Kaleds, heading the Elite Scientific Division. Davros realised that contamination from the nuclear and biological weapons used in the war was mutating the Kaled race, and artificially accelerated the process to examine the ultimate evolutionary end product. The mutations were weak and crippled: no more than brains with tentacular appendages and with no hope of survival on their own. His solution was to remove all emotions pertaining to weakness, a category in which he grouped such emotions as compassion, mercy and kindness, and place the mutants in tank-like "Mark III travel machines" that were partly based on the design of his wheelchair. He later named these creatures Daleks, an anagram of Kaleds.

Davros quickly became obsessed with his creations, considering them to be the ultimate form of life, superior to all others. To stop his own people from shutting down his Dalek project, he arranged for them to be wiped out by the Thals. The Daleks then almost exterminated the Thal victors, but ultimately turned on Davros and apparently killed him at the conclusion of the serial.



Later in 1979's *Destiny of the Daleks*, the Daleks unearthed their creator — who had apparently been in suspended animation since his "death" in *Genesis* — to help them break a logical impasse in their war against the android Movellans. However, the Dalek force was destroyed by the Doctor, and Davros was captured and imprisoned by the humans.

RELEASE

In the Five Doctor story *Resurrection of the Daleks*, a small Dalek force aided by human mercenaries and Dalek duplicates liberated Davros from his space station prison, needing his expertise to find an antidote for a Movellan-created virus that had all but wiped them out. Believing his creations to be treacherous, Davros began using mind control on Daleks and humans, ultimately releasing the virus to kill off the Daleks before they could exterminate him. However, at the end of the story, he apparently succumbed to the virus himself before he could escape, his physiology being close enough to that of the Daleks for the virus to affect him. Ironically, the hypothetical creation of a viral weapon was the subject of a discussion between the Fourth Doctor and Davros in *Genesis of the Daleks*.



THE GREAT HEALER

Davros emerged as "The Great Healer" of the funeral and cryogenic preservation centre Tranquil Repose on the planet Necros in the Sixth Doctor story *Revelation of the Daleks*, where he used frozen bodies to engineer a new variety of Daleks loyal to him, distinguished from the original Daleks by their white and gold livery and slightly changed design. In this story there appeared to be two Davroses: one was a head in a tank and apparently a decoy for assassins; the other was in his usual chair (which could now hover), emerging from hiding when the decoy was indeed assassinated. Davros could now move his neck and fire electric bolts from his hand, although the hand was shot off shortly before his original creations arrived to defeat the new Daleks and transport Davros to face trial on Skaro.



THE DALEK CIVIL WAR

Davros appeared as the Emperor Dalek in the Seventh Doctor serial *Remembrance of the Daleks*, with his white and gold Daleks now based on Skaro and termed "Imperial Daleks", fighting against the grey "Renegade Dalek" faction.



By this time, Davros was physically reduced to a head in a customised Dalek casing. Both Skaro and the Imperial Dalek mothership were apparently destroyed when the Seventh Doctor tricked Davros into using the Time Lord artifact known as the Hand of Omega. However, a Dalek on the bridge of Davros' ship reported that the Emperor's escape pod was being launched and a white light was seen speeding away from the ship moments before its destruction.

TIME WAR AND THE NEW DALEK EMPIRE

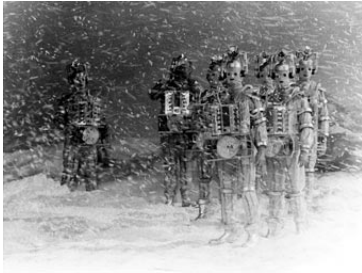
Since the start of the New Series, Davros had been referred to (albeit not by name) twice: first in the episode *Dalek* by the Ninth Doctor, who explains that the Daleks were created by "a man who was king of his own little world", and again by the Tenth Doctor in the episode *Evolution of the Daleks*, where he referred to the Daleks' creator as believing that "removing emotions made a race stronger".

Davros returned in the final two episodes of the Series 4, saved from the Time War by Dalek Caan, who was able to temporal shift into the events of the Time War and save him. Davros used cells from his own body to breed a new Dalek race, and made plans for wiping out all of existence except for himself and the Daleks. However, the betrayal of the insane Dalek Caan and the interference with the Doctor and his companions had stopped their plans.



This incarnation of Davros had returned to his former appearance; the Dalek-based chair from which he operates a number of switches, last seen in *Revelation of the Daleks*, which has an updated look. Davros also has replaced his destroyed right hand with a metal one, after its destruction in *Revelation of the Daleks*. The new mask was inspired by the original mask used in *Genesis of the Daleks* by Michael Wisher and later David Gooderson in *Destiny of the Daleks*.

ORIGINS



Millennia ago, during prehistoric times, Mondas was knocked out of solar orbit and drifted into deep space. The Mondasians, already far in advance of Earth's technology and fearful for their race's survival, sent out spacecraft to colonise other worlds, including Telos, where they pushed the native Cryons aside and used the planet to house vast tombs where they could take refuge in suspended animation when necessary.

On Mondas, the Mondasians were dying out, and therefore, in order to survive and continue the race, they replaced most of their bodies with Cybernetic parts. Having eventually removed all emotion from their brains, to maintain their sanity, the natives installed a drive propulsion system so they could pilot the planet itself through space. As the original race was limited in numbers and were continually being depleted, the Mondasians — now Cybermen — became a race of conquerors who reproduced by taking other organic beings and forcibly changing them into Cybermen. The origins of the Cybermen were further elaborated upon in *Spare Parts*.

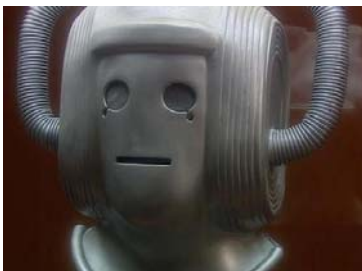
The Cybermen's first attempt at invading Earth, around 1970, was chronicled in *The Invasion*. The Cybermen had allied themselves with industrialist Tobias Vaughn, who installed mind control circuits in electrical appliances manufactured by his International Electromatics company, paving the way for a ground invasion. This was uncovered by the newly formed United Nations Intelligence Taskforce, who repelled the invasion with the help of the Second Doctor.



In *The Tenth Planet*, the First Doctor met an advance force of Cybermen that landed near an Antarctic space tracking station in the year 1986. This advance force was to prepare for the return of Mondas to the solar system. As Mondas approached, it began to drain Earth's energy for the Cybermen's use, but in the process absorbed too much energy and disintegrated. The Cybermen on Earth also fell apart as their homeworld was destroyed.

In 1988 a fleet of Cyber warships was assembled to turn Earth into New Mondas. A scouting party was sent to Earth in search of the legendary Nemesis statue, a Time Lord artifact of immense power, made of the "living metal" validium. Due to the machinations of the Seventh Doctor, however, the Nemesis destroyed the entire Cyber-fleet instead. (*Silver Nemesis*).

In 2007, five million Cybermen from a parallel Earth streamed through a breach between universes to invade Earth ("Army of Ghosts" and "Doomsday") and fought a war with the



Daleks. They were eventually pulled back into the Void, the nothingness between universes. The inert head of a Cyberman was part of the Vault, a collection of alien artefacts belonging to American billionaire Henry van Statten in 2012 (*Dalek*, 2005). According to its label, it was recovered from the London sewers in 1975 and presumably came from the 1970 invasion attempt, although it is of a design only seen in *Revenge of the Cybermen*, which took place in the late 29th century.



By the mid-21st century, mankind had reached beyond its planet and set up space stations in deep space. One of these, Space Station W3, known as "The Wheel," was the site of a takeover by Cybermen who wanted to use it as a staging point for yet another invasion of Earth. The Second Doctor and his companions prevented this in *The Wheel in Space*.

The Cybermen returned in *The Moonbase*. By the year 2070, Earth's weather was being controlled by the Gravitron installation on the Moon. The Cybermen planned to use the Gravitron to disrupt the planet's weather patterns and destroy all life on it, eliminating a threat to their survival. This attempt was also stopped by the Second Doctor.

THE CYBER-WARS

Five centuries after the destruction of Mondas, the Cybermen had all but passed into legend when an archeological expedition to the planet Telos uncovered their resting place in *The Tomb of the Cybermen*. However, those Cybermen were not dead but merely in hibernation, and were briefly revived before the Second Doctor returned them to their eternal sleep.

This was short-lived, however. By the beginning of the 26th century, the Cybermen were back in force, and the galactic situation was grave enough that Earth hosted a conference in 2526 that would unite the forces of several planets in a war against the Cybermen.



A force of Cybermen tried to disrupt this conference, first by trying to infiltrate Earth in a freighter and when that was discovered by the Fifth Doctor, to crash the freighter into Earth and cause an ecological disaster. Although the attempt failed, the freighter was catapulted back in time to become the meteor that wiped out the dinosaurs (*Earthshock*).

The Cybermen faced complete defeat now that humanity was united against them in the Cyber-Wars. The glittergun had been developed as a weapon against them, and the native Cryons of the planet Telos had also risen up and sabotaged their hibernation tombs. Using a captured time travel machine, a group of Cybermen travelled back to Earth in 1985 to try to prevent the destruction of Mondas, but were stopped by the Sixth Doctor and his companion Peri (*Attack of the Cybermen*). The Cryons also finally succeeded in taking back Telos.



By the late 29th century, the Cybermen had been reduced to small remnant groups wandering around the galaxy. One group tried to take revenge by making a desperate attempt to blow up the remnants of the planet Voga, a planetoid of pure gold that had wandered into the solar system and become a moon of

Jupiter. They hoped that this would disrupt their enemy's supply of the metal, but were stopped by the Fourth Doctor. This was their last chronological appearance to date, with the Cybermen seemingly vanishing from history after this point (*Revenge of the Cybermen*).

PARALLEL EARTH AND THE BATTLE OF CANARY WHARF

In the *Rise of the Cybermen* / *The Age of Steel* two-part story, the Tenth Doctor visited a parallel universe where the Cybermen were being created on modern-day Earth. These alternate Cybermen were created as an "upgrade" to humanity and the ultimate move into cyberspace, allowing the brain to survive in an ageless steel body. These Cybermen also referred to themselves as "Human.2" and "deleted" all those deemed incompatible with the upgrade. They could fatally electrocute humans with a touch.



These Cybermen were created by John Lumic, a terminally ill and insane genius whose company, Cybus Industries, had advanced humanity considerably. To find a way to survive, he perfected a method to sustain the human brain indefinitely in a cradle of chemicals, bonding the synaptic impulses to a metal exoskeleton. The Cybermen "handle bars" were part of a high-tech communications device called an EarPod. Also created by Lumic, the EarPods were used extensively in the place of MP3 players and mobile phones, allowing information to be directly downloaded into people's heads.

Lumic began to abduct homeless people and convert them into Cybermen, and assassinated the President of Great Britain after the President rejected his plans. Using the EarPods, Lumic took mental control of London, marching thousands to be cyber-converted. He was betrayed by an old friend who damaged his wheelchair's life-support systems and since that moment was at hand he was involuntarily upgraded into the Cyber-Controller, a superior model of Cyberman.



However, the Tenth Doctor and his companions, freed London from mental control and disabled the Cybermen's emotional inhibitors, causing them to go insane and in some cases explode. Lumic himself fell to his apparent death into the burning remains of his factory. A human resistance group, the Preachers, then set about to clean up the remainder of Lumic's factories around the world.

These Cybermen reappeared in the 2006 season finale *Army of Ghosts* and *Doomsday*. It is to be noted that these Cybermen also use energy weapons built into their right arms. However, in *Age Of Steel* after the conversion sequence, the newly created Cybermen can be seen to have



the retractable weapons in place after exiting the conversion chambers. Having infiltrated that world's version of the Torchwood Institute and discovering a breach between universes caused by the passage of an interdimensional void ship, the Cybermen used it to invade the Doctor's universe. However, the void ship's users, the Daleks also revealed themselves, leading to all-out war across London with mankind caught in the crossfire, the Cybermen no match for the far more advanced Daleks military technology. Eventually, the Doctor re-opened the breach, causing the Cybermen and Daleks (who had been saturated with background radiation from the Void) to be sucked back into it. The breach then sealed itself, leaving the Cybermen and Daleks seemingly trapped in the Void forever.

JOHN LUMIC

John Lumic was a physically disabled genius and megalomaniac who was the head of Cybus Industries on a parallel Earth and bears some parallels to Davros, the creator of the Daleks in the Doctor's own universe. Among his many inventions were the EarPods, a highly popular and widespread communications and entertainment device which allowed the downloading of news and other information directly into the brain.



Confined to a wheelchair, dependent on his ventilator and slowly dying, Lumic was driven insane by his desperate need to stay alive, so he researched possible ways of making humans immortal. He experimented on human subjects, namely homeless people kidnapped off the streets. The final solution he found was to bond the human body to a metal exoskeleton, with the brain preserved by "copyrighted chemicals". This gave birth to the parallel version of the Cybermen.

When the President of Great Britain refused approval for his conversion programme, Lumic took matters into his own hands. He first sent a force of Cybermen to assassinate the President and prominent members of society and government, then broadcast a hypnotic signal through the EarPods that directed the population of London to march towards the factories and begin cyber-conversion. In the process, one of his employees turned against Lumic and smashed his ventilator; rather than repairing it the Cybermen then took him unwillingly to be "upgraded". The employee was instantly killed.

Lumic was transformed into the Cyber-Controller, a Cyberman with glowing eyes and a transparent brain-case, wired into a cyber-throne. However, Mickey Smith managed to introduce emotions back into the Cybermen's makeup, causing them to go insane and destroy themselves, and setting alight to the factory in which the humans were being converted. The Cyber Controller was furious.

In an attempt of revenge, he pulled himself free of the cyber-throne and pursued the ones who had brought the Cybermen's destruction. He attempted to climb aboard the zeppelin Mickey Smith, Rose Tyler, The Doctor and Jake were using to escape, in order to kill them. When he tried to climb the rope ladder however, Pete Tyler, Rose's father, severed the part the Cyber Controller was on, and sent the creature falling back to the blazing factory.

ORIGINS



The Master is a recurring villain, a "Professor Moriarty to the Doctor's Sherlock Holmes". He first appeared in *Terror of the Autons* (1971). The Master's title was deliberately chosen by producer Barry Letts and script editor Terrance Dicks as evocative of supervillain names in fiction, but primarily because, like the Doctor, it was a title conferred by an academic degree. Barry Letts had one man in mind for the role: Roger Delgado. Delgado had a long history of screen villainy and had already made three attempts to break into the series. He had worked previously with Barry Letts and was also a good friend of Jon Pertwee.

A would-be universal conqueror, the Master's stated goal is to control the universe (in *The Deadly Assassin* his ambitions were described as becoming "the master of all matter"), with a secondary objective of eliminating the Doctor. His most distinctive ability is that of hypnotising people by fixing them with an intense stare, often accompanied by his catchphrase, "I am the Master, and you will obey me." The original (and most common before 1996) look of the character was similar to that of the classic Svengali character; a black outfit with a beard and moustache.



Unlike the Doctor's, the Master's TARDIS has a functioning chameleon circuit, allowing it to change its external appearance to better fit in with its environment. A favoured weapon of the Master is his Tissue Compression Eliminator, which reduces its targets to doll-size, usually killing them in the process. The Master also has a fondness for disguise, and sometimes operated under aliases which are variations on his title, such as "Colonel Masters" (in *Terror of the Autons*), the Reverend Mr. Magister (in *The Dæmons*, "Magister" is Latin for "Master") and Professor Thascales (in *The Time Monster*, "Thascales" is Greek for "Master").

In his three seasons beginning with *Terror of the Autons*, the Master (as played by Delgado) appeared in eight out of the fifteen serials. Indeed, in his first season the Master is involved in every adventure of the Doctor's, always getting away at the last minute before he is finally captured in *The Dæmons*. Delgado's portrayal of the Master was as a suave, charming and somewhat sociopathic individual, able to be polite and murderous at almost the same time.

Delgado's last on-screen appearance as the Master was in *Frontier in Space*, his final scene ending with him shooting the Doctor and then disappearing with the panicking Ogrons. Delgado wanted the Master to make one more appearance, in a story titled *The Final Game* (also planned as the Third Doctor's last story), in which the character



would be killed off, with an ambiguity as to whether he had in fact died to save the Doctor.

Tragically, before that serial could even be scripted, Delgado was killed in a car accident in Turkey on June 18, 1973, while on his way to shoot footage for the French comedy *The Bell of Tibet*. The story was replaced by *Planet of the Spiders* (1974).

QUEST FOR NEW LIFE

With Delgado's death, the Master disappeared from the series for several years. In his next appearance, in *The Deadly Assassin* (1976), the Master (played by Peter Pratt under heavy make-up) appears as an emaciated, decaying wreck, at the end of his thirteenth and final life. Given the severity of his situation, this Master is much darker than Delgado's version.



No longer considering his clashes with the Doctor a game, his goal is survival at all costs, manipulating people from behind the scenes. He attempts to seize control of the Eye of Harmony, the nucleus of a black hole kept on the Time Lords' home planet of Gallifrey, in an attempt to give himself a new cycle of regenerations. After being defeated by the Doctor, the Master disappears from the series for another four seasons.

In 1981, the Master returned as a recurring villain. In *The Keeper of Traken*, the Master (Geoffrey Beevers under different heavy make-up, playing the same incarnation as Pratt) briefly gains control of another ancient power source, using it to transplant himself into the body of a Trakenite named Tremas (the father of Nyssa), overwriting Tremas's original mind in the process. Now played by Anthony Ainley, the Master appeared on and off for the rest of the series. Apart from his regular goals, extending his life — preferably with a new set of regenerations — is an extra prize he was determined to get.



In many of his appearances opposite the Fifth Doctor, the Master shows his penchant for disguise once again, on one occasion operating under a disguise for no clear plot reason.

The character's association with playful pseudonyms also continued both within the series and in its publicity: when the production team wished to hide the Master's involvement in a story, they credited the character under an anagrammatic alias such as "Neil Toynay" (Tony Ainley) or "James Stoker" (Master's Joke).

Ainley's portrayal was closer to Delgado's, but his Master's tendency to burst out into peals of malicious laughter was criticized by some fans as being too over-the-top. However, this was more a function of the scripts and direction that Ainley received than of his own interpretation of the character. Visitors to the recording of the story *Planet of Fire* recall Ainley giving a serious,



understated performance in an initial take only to be overruled and asked to go more "over the top" for the final one. Like the villainous Davros, the Ainley Master also showed a knack for returning from death or eternal imprisonment, although how precisely he survived those seemingly final fates was never explained.

Ainley's final appearance in the role, in *Survival*, is more restrained. In that performance, Ainley depicts the Master as a sadistic character with a penchant for dark humour and subtle menace. He is also given a more downbeat costume, reminiscent of the suits and ties worn by Delgado's Master.

LIFE AFTER DEATH

The Master also appeared in the 1996 *Doctor Who* television movie that starred Paul McGann as the Eighth Doctor. In the prologue, the Master's current body (portrayed for mere seconds in the final edit by Gordon Tipple) was exterminated by the Daleks as a punishment for his "evil crimes". It is not known if Tipple was portraying Ainley's incarnation of the Master or a new incarnation, although the BBC website at least suggests that it was the same as Ainley.



All the novelisations and comics published around the same time as the release of the movie indicate that it is Ainley's Master; however, there is nothing in the movie to specifically confirm or deny this beyond the general look of Tipple's Master (which is only seen from a distance). *First Frontier*, an earlier *Doctor Who* novelisation, has a conflicting story where the Master regenerates into a new body, albeit with a similar, bearded Svengali appearance, which fans have suggested may have been Tipple.

The Master's final request is that the Doctor is to take his remains back to Gallifrey. In the Virgin New Adventures novel *Lungbarrow* by Marc Platt, the Doctor is given this task by the High Council of Time Lords. However, the Master manages to somehow survive his execution in the form of a small, snake-like, amorphous entity. This entity escapes from a casket in which the Doctor had stowed his remains and slithers inside the TARDIS console, shorting out the navigational systems and forcing the vessel to crash land in San Francisco, leading into the events of the rest of the television movie.

The novelisation of the television movie by Gary Russell posits that the modifications and alterations that the Master has made to his body over the years in attempts to extend his lifespan had allowed this continued existence, and the implication is that the "morphant" creature is actually another lifeform that the Master's consciousness possesses. This interpretation is made explicit in the first of the Eighth Doctor Adventures novels, *The Eight Doctors* by Terrance Dicks, and also used in the Doctor Who Magazine comic strip story *The Fallen* (DWM #273-#276). In *The Fallen*, it is revealed that the morphant was a shape-shifting animal native to Skaro.

The morphant form is unsustainable and requires a human host, and it possesses the body of Bruce, a paramedic (played by Eric Roberts). However, Bruce's body is also unsustainable and begins to slowly degenerate, although he has the added ability to spit an acid-like bile as a weapon. The Master once again attempts to access the Eye of Harmony to steal the Doctor's remaining regenerations, but instead is bodily sucked into the Eye.

THE MASTER REBORN

In the New Series initially it was claimed in the episode *Dalek* that all the Time Lords except the Doctor were killed in a Time War with the Daleks. The Doctor claimed if others had survived he would be able to sense them telepathically. In the 2007 episode *Gridlock*, the Face of Boe foreshadows the Master's return by informing the Doctor, "You are not alone."

The Master finally returned in the 2007 episode *Utopia*, the first of a three-part season finale, portrayed by Derek Jacobi. He has hidden his identity using the same process the Doctor himself uses in *Human Nature*, by using a Chameleon Arch to store his Time Lord nature (and memories) in a fob watch and become human. His biological rewrite also explains why the Doctor could not sense him earlier although he had visited time periods where the Time Lord version of the Master was working to secure the position of Prime Minister of Great Britain.



In his disguised form he is known as Professor Yana (an acronym for "You are not alone"), and his earliest "memory" is that he was found as a naked orphan on the coast of the The Silver Devastation (homeworld of the Face of Boe). Yana is a benevolent and highly intelligent scientist (the Doctor himself praises his abilities and refers to him as a genius), haunted by the constant sound of drums playing in his mind. He lives during the end of the universe and is working to send human refugees to the fabled "Utopia", to survive the collapse of reality.

The Doctor arrives and assists him, but Martha Jones inadvertently causes Yana to question the "broken" fob watch that contains his Time Lord essence. Opening it, Yana is transformed back into the Master and the Yana persona ceases to exist. He is then mortally wounded by his assistant, Chantho, and locks himself within the Doctor's TARDIS where, on the verge of bodily death, he regenerates into a new incarnation, portrayed by John Simm.

The Master then steals the Doctor's TARDIS and arrives in the present, having been forced to arrive there by the Doctor. Before regenerating, the Master expresses a wish to become "young and strong" like the Tenth Doctor, with Simm's portrayal directly mirroring and exaggerating many aspects of the Tenth Doctor to the point of insane, comedic behaviour.

In *The Sound of Drums*, it is revealed that the Time Lords resurrected the Master to serve as a soldier in the War. However, when the Dalek Emperor took control of the Cruciform, he fled the war in fear before its end, hence his ignorance of its outcome. Following his escape from the end of the universe, he arrives on Earth 18 months before the 2008 election, soon after the fall of Harriet Jones.

The Master uses his hypnotic powers to assume the identity of Harold Saxon, a high-ranking member of the Ministry of Defence. He proceeds to gain a wife named Lucy Saxon, fakes a past life history, designs UNIT's airborne aircraft carrier, the *Valiant*, and manipulates Martha Jones's family. Crucially, he helps launch the United Kingdom's Archangel satellite network, which allows him to gain control of the country's mobile phone networks and insert subliminal messaging, subtly hypnotising the population into voting for him as Prime Minister. It also has the effect of preventing the Doctor from sensing his presence.



After becoming Prime Minister, he has the Doctor and his companions marked as wanted terrorists and fakes a first contact situation with an alien race called the Toclafane (a false name, according to the Doctor, as Toclafane are the Time Lord equivalent of the bogeyman) which takes place on the *Valiant*.

Unable to use the TARDIS, the Master has cannibalised it and has built a Paradox Machine. Two minutes after first contact, the machine rips a hole in space, releasing six billion Toclafane



upon Earth, whom the Master casually orders to kill one-tenth of the human race. Martha's family, Captain Jack Harkness, and the Doctor — who is aged the equivalent of 100 human years by the Master — are all captured; Martha teleports to safety, vowing to return.

In *Last of the Time Lords*, the Master rules the Earth for a year, forever tormenting Martha's family, Jack Harkness and the aged Doctor — such as making them witness the burning of Japan — while he turns whole nations into work-camps and bases for a fleet of war rockets. When he is ready to wage war on the rest of the universe, he captures Martha to inaugurate the event with her execution. However, she has been spreading the story of the Doctor across the world; the Doctor has tapped into the telepathic link the Archangel Network has set up and the mental feedback of all of humanity thinking "Doctor" simultaneously allows him to draw power from it, and as such he easily defeats the Master. The Master teleports to Earth and threatens to destroy the entire planet with the war rockets, with the Doctor on it, but the Doctor knows the Master couldn't kill himself and the two Time Lords teleport back to the *Valiant*.



After the paradox machine is destroyed and time is reversed, the Master is killed by Lucy, who shoots him. After being shot, he comments "It's always the women", as he was shot by Chantho in *Utopia*, causing him to regenerate. Unwilling to be imprisoned and rehabilitated by the Doctor, he refuses to regenerate again; since his death emotionally hurts the Doctor, the Master views this as a victory. The Doctor then cremates him on a pyre. Towards the end of the episode, a female hand with long, bright red fingernails picks up a ring from the remains of the pyre, which the Master had been previously wearing, while the sound of insane laughter rings in the background.



The Sontarans made their first appearance in 1973 in the serial *The Time Warrior* by Robert Holmes. There, it was explained that they are a race that reproduces by means of cloning rather than by means of sexual reproduction, and it's stated that they can produce 1 million clones every four minutes. Sontaran lives in a militaristic society revolved completely around warfare, being a war-obsessed race. Sontarans considered dying and battle, and they would rather be court-martialled than show pain to others. They considered it honorable to face battle open-skinned (without their helmet).

Sontarans are humanoid, with a squat build and distinctive dome-shaped head. They come from a high-gravity world named Sontar in the "southern spiral arm of the galaxy", and are far stronger than humans. They recharge their energy through a "probic vent" at the back of the neck rather than by eating food; they also use this vent in their reproduction process. In *The Time Warrior*, Linx states that "at the Sontaran Military Academy we have hatchings of a million cadets at each muster parade." Human characters in both *The Sontaran Experiment* and *The Sontaran Stratagem* comment on how closely individual Sontarans resemble one another; however, it should be noted that their height, skin tone, facial features, vocal timbre and accent, hair, and even number of fingers have varied from story to story.

In *The Sontaran Stratagem*, the Sontarans are seen to create human clones by growing them in tubs of green fluid; it remains unclear how closely this process resembles the one used for cloning their own species, however the location of the human clone's umbilical corresponds to the port on the back of a Sontaran's neck. It is not known if interference with that spot in human clones causes them the same problems as it would with Sontaran clones. Further details of anything resembling a Sontaran culture are scarce, though they are seen to perform a ritual dance resembling a haka in *The Sontaran Stratagem*.

Although physically formidable and despite their strength, Sontaran muscles were designed for load bearing rather than leverage, which means they could be easily tied up. The Sontarans' weak spot is the probic vent at the back of their neck; a warrior was killed by a well-aimed knife at that spot (*The Invasion of Time*) and an arrow (*The Time Warrior*). Even something as simple as a squash ball is capable of incapacitating them temporarily (*The Sontaran Stratagem*). They are also vulnerable to "coronic acid" (*The Two Doctors*).



The Sontarans were reasonably advanced, though all their technology was designed for use in the war with the Rutan Host. They often used spherical spaceships and could make advanced robots for various purposes. They could use and make a wide variety of hand-held weapons, though they usually used a thin, metallic weapon, the approximate shape and size of a corkscrew designed to fit the Sontaran hand. By the 12th century, as seen in *The Time Warrior*, Sontarans already used crude time-travel technology utilizing osmic projection, though nothing comparable to Time Lords. They made other attempts to obtain more effective time-travel technology, specifically those of the Time Lords in *The Two Doctors*. In *The Sontaran Experiment* the Sontarans also used a miniature camera and a force field while studying the Humans.

Sontarans wore distinctive battle armour, which resembles a thick and bulky blueish-grey space suit. Their helmets were dome-shaped and almost featureless except for two eye holes and a



small, flat crest running from the forehead to the back of the neck. A field around the Sontarans causes metallic copper to expand; when the copper is in the jacket of a bullet, it jams in the gun's barrel, rendering it useless. The Sontaran motherships have 4 claws like appendages coming out of the top and four from the bottom the centre is a giant circle covered in smaller spheres that are Sontaran scout ships. These scout ships are silver and have a square glass like pane to see from, each scout ship can hold a single Sontaran. They also adapted teleportation technology using generators situated at the area of materialisation.

The Sontarans encountered the equally expansionist Rutan Host. The war between the Sontarans and the Rutans continued for several millennia with both sides remaining fairly evenly matched and neither side interested in negotiating for peace. The Doctor places their war at 50 thousand years and counting in the revived series' episode *The Sontaran Stratagem*, and it is still ongoing at the time of *The Sontaran Experiment*, which takes place at least 10,000 years beyond the 30th century. The episode *Horror of Fang Rock*, set during the early 20th century, hinted the Sontarans had gained the upper hand, but this proved merely a temporary setback for the Rutans. In *The Poison Sky*, it is hinted that the Rutans are now winning. Thus far in the programme's history although both the Sontarans and the Rutans have been seen, they have never been seen together in the same story.



At one point the Sontarans successfully invaded Gallifrey itself, but were driven out again after less than a day, in *The Invasion of Time*. The Sontarans were also not 'allowed' to fight in the Last Great Time War, which according to General Staal was the greatest war of all time. How and why they were not allowed to be involved is unknown, though it is apparent they were aware of its outcome.

THE AUTONS

The Nestenes are one of the oldest beings in the *Doctor Who* universe, described as creatures which existed in the "Dark Times", along with the Racnoss, Great Vampires and Carrionites. Eventually, they sought to invade the Earth, using more human-looking Autons to replace key



government figures, although these plans were thwarted by UNIT with the help of the Doctor, who also destroyed their invasion form, a multi-tentacled cephalopod.

The Nestenes subsequently returned in the first serial of Pertwee's second year as the Doctor, *Terror of the Autons*, which also featured the introduction of the Master. In this attempt, the Nestenes also made use of more mundane objects, animating plastic toys, inflatable chairs and artificial flowers in addition to their Auton servants. The Doctor convinced the Master that the Nestenes were too dangerous to be reliable allies, and they reversed the radio beam the invasion force was coming in on, sending it back into space.

Although the Autons only made two appearances during the original television series run, they remain one of the more memorable monsters associated with *Doctor Who*. The image of store mannequins coming to life in *Spearhead*, in full colour and shooting people down in the street, is one of the series' iconic moments, and is often cited as an example of the series' ability to make everyday things terrifying. The use of even more ordinary objects in *Terror of the Autons* — including the unmasking of a police officer as an Auton — caused public controversy about whether the programme was too frightening for children. The story also featured in a discussion in the House of Lords, where Baroness Bacon expressed worries about it being too frightening even for older children.

NESTENES ALIVE

When the series was revived in 2005, producer and writer Russell T. Davies chose the Autons as the first monster to be featured. The Nestenes infiltrated Earth once more, using warp shunt technology, in the opening episode of the 2005 series. In *Rose*, it was revealed that the Nestenes lost their food supply in a war when their protein planets rotted. Their intent was to overthrow and destroy the human race, as Earth was ideal for their consumption needs, being filled with smoke, oil and various pollutants. The Doctor eventually defeated them when a vial of his "anti-plastic" solution spilled into the vat of molten plastic which housed the main bulk of the Consciousness, causing it to explode.

Rose also featured an Auton facsimile that could change the shape of its features and limbs, and established that the Nestenes animate the Autons by means of telepathic projection. When duplicated, the originals are kept alive to maintain the copy. It is not yet clear if the war mentioned was also the motivation behind their earlier invasions or a recent development, but it is likely to be the same war as the Time War that is mentioned in subsequent episodes of the 2005 series.



LADY CASSANDRA

The Ninth Doctor first encountered the Lady Cassandra O'Brien Dot Delta Seventeen in the episode *The End of the World*. They, along with the rich and powerful of the universe, were on

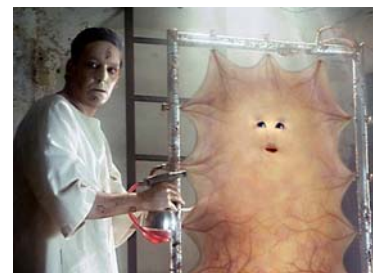


Platform One, a space station orbiting Earth five billion years in the future, set up to witness the final destruction of the planet by the expansion of the Sun.

According to Cassandra, her parents were the last to be buried "in its soil". She had been born a male on Earth and lived on the edge of the "Los Angeles Crevasse". Married several times, her life had been extended through a series of 708 plastic surgery operations, until she was nothing but a piece of skin stretched onto a frame, with eyes and a mouth, connected to a brain in a jar below. The skin had to be constantly moisturised to keep it from drying out. As the rest of the human race had long since left Earth and had interbred with other species, Cassandra considered herself the last "pure" human, and the others as mongrels.

Her original intent was to create the appearance of a hostage situation and collect the ransom and insurance money to fund further surgical procedures. When that was exposed by the Doctor, she teleported off the station, leaving the others to die — eliminating both the evidence and allowing a hostile takeover of the guests' financial holdings. However the Doctor reset *Platform One's* systems, saving the station, and also reversed the teleportation feed, bringing Cassandra back. In the heat, and without her assistants to moisturise her, Cassandra's skin stretched and exploded, apparently killing her (although her brain was not seen to be destroyed).

Cassandra returned in *New Earth*, which took place 23 years after "The End of the World". Her brain had indeed survived, but her eyes had been retrieved and she was "repaired" with extra skin taken from the back of her previous body. She was in hiding in the basement of the hospital run by the Sisters of Plenitude, and tended to by a devoted forced-growth clone named Chip. When she discovered that Rose and the Tenth Doctor were on *New Earth*, she used a psychograft to transfer her consciousness over Rose's own, leaving her original brain to die. This was in part to gain revenge on Rose and in part to discover what the Sisters were hiding. In the end, however, it was her lack of compassion that gave her away. Her first instinct upon learning of the Sisters' "plague farm" was to attempt to blackmail them; when this failed, she helped the Doctor put an end to it, albeit largely out of self-preservation.



In the end, Cassandra transferred her consciousness into Chip, who allowed her in willingly. However, Chip's clone body began to fail, and Cassandra accepted that it was time for her to die. Before she did so, the Doctor took her back in time to see herself when she was beautiful and still had a body. In Chip's body, she told her past self that she was beautiful and collapsed, dying at last in the younger Cassandra's arms.

SPIDER ROBOTS

The Spider Robots were used by Lady Cassandra in both *The End of the World* and *New Earth*. They are small robots with four tentacle-like appendages and two saucer-shaped body parts.



The top part has a red 'eye' which can emit light. Individually, they aren't very strong or dangerous, but can be formidable in large groups. They were transported by metallic orbs, which were in turn transported by the Adherents of the Repeated Meme.

In *The End of the World*, the Spider Robots were used by Cassandra to disrupt the systems of Platform One (namely the sun filter systems) so that she could claim the insurance money to pay for her plastic surgery bills. In *New Earth*, they were used for spying around the eponymous planet.

THE GELTH

The Gelth appeared in the Ninth Doctor episode *The Unquiet Dead*. They were the first new race of alien villains that the Ninth Doctor and Rose Tyler encountered in the 2005 series. They were also the first element of the new series that attracted attention for being "too scary". The Gelth were intelligent gaseous lifeforms, blue and spectral in nature, who claimed to have lost their corporeal forms as a consequence of the Time War. They arrived on Earth via the spacetime rift at an undertaker's house in 1869 Cardiff and proceeded to take possession of recently-deceased corpses. Their forms could not be maintained for long in Earth's atmosphere and they required a gaseous medium to sustain them — gas from decomposing bodies or coal gas in the gas pipes common to Victorian era households.



Claiming to be on the verge of extinction, the Gelth convinced the Doctor to aid their entrance into our plane of existence via Gwyneth, the undertaker's servant girl who had developed psychic powers due to growing up near the rift. The Gelth proved instead to number in the billions and intended to take the Earth by force and murder its population to provide vessels for themselves. Ultimately, the Gelth were thwarted when Gwyneth sacrificed herself, blowing up the building and sealing the rift.

THE SLITHEEN

The Slitheen are a family of massive, bipedal extraterrestrials and a ruthless criminal sect whose main motivation is profit, but they have an almost ritualised love of hunting, being trained to hunt and kill from a young age. The members of the family are convicted criminals on their planet, being subject to the death penalty if they return. When they first appeared in *Aliens of London*, the Slitheen had been in Great Britain for quite some time, and managed to infiltrate themselves into various levels of British society, from community leaders and military personnel to mid-level politicians and government officials.

Their intent was to instigate World War III and sell the radioactive remains of Earth to a depressed galactic economy as fuel for interstellar spacecraft. To that end, they staged the crash landing of an alien spaceship in central London complete with a pig they had cybernetically augmented to provide an "extraterrestrial" body.



With the world in a state of heightened alert and panic, and with one of their number assuming the role of Acting Prime Minister, they persuaded the United Nations to give the United Kingdom permission to use its nuclear arsenal against the alien "massive weapons of destruction". Before the Slitheen could receive the launch codes, the Ninth Doctor arranged for a Harpoon missile to demolish 10 Downing Street, ending the scheme and presumably their lives.

THE JAGRAFESS

The Jagrafess, or, to give its full title, The Mighty Jagrafess of the Holy Hadojassic Maxarodenfoe was a gigantic, gelatinous creature similar to a slug in shape. Its exact origins are not known, but it was sentient and able to communicate in a series of growls and screeches. It had a life span of about 3000 years, with sharp, vicious teeth and several vestigial eyes. Its metabolic rate, however, meant that it had to be kept at low temperatures to survive. Its first and only appearance to date was in the episode *The Long Game*, where The Jagrafess was the supervisor of the mysterious and sinister Editor on board Satellite 5, a space station that broadcast news across the whole of the Fourth Great and Bountiful Human Empire of the year 200,000.



The intent was to use the news broadcasts to subtly manipulate the Empire, retarding its social, economic and technological growth and turning it more inward looking and xenophobic. Control was enhanced by the use of computer chips, installed in every human brain; chips that allowed the users to access the computer systems of the 2001st century, but at the same time allowed the Jagrafess and its cohorts to monitor people's thoughts. In this way, the human race was reduced to slavery without them even realising it.

THE EDITOR



The Editor was the mysterious manager of the space station Satellite 5, an orbital news station around Earth broadcasting across the whole of the Fourth Great and Bountiful Human Empire of the year 200,000. Little is known about the Editor, except that he managed the operations of Satellite 5 from Floor 500, unseen and unknown to the rank-and-file journalists who packaged and broadcast the news over six hundred channels. He also monitored the thoughts of all those connected to the archives of the station via chips implanted into people's heads.

The Editor was a smooth and sinister individual in the mould of an evil genius, but was not the true controller of the station. He reported to the monstrous slug-like extraterrestrial known as the Jagrafess. The Editor claimed that he represented a consortium of interstellar banks whose intent was to subtly control the Empire by means of manipulating the news. In the ninety years since Satellite 5 had been established, the social, economic and technological development of the human race had been retarded, making them inward looking and xenophobic.

THE REAPERS

Reapers appeared in the Ninth Doctor episode *Father's Day*. Although not named on screen, they were referred to as "Reapers" in the publicity material for the episode. Reapers are multi-limbed, flying reptiles similar to pterosaurs, with a large wingspan, sharp teeth both in the form of a beak and a secondary mouth in their torsos, coupled with a rapacious attitude. The Reapers are apparently extradimensional, materialising and dematerialising out of the spacetime vortex. They are attracted to temporal paradoxes that damage time, like bacteria swarming around a wound. They then proceed to "sterilise" the wound by consuming everyone in sight.

Once in this dimension, however, they can be blocked by material barriers. The older the barriers, the more effective they are, but even the oldest of barriers cannot stop them forever. Paradoxes can also allow them to directly materialise at the spot of the paradox. If the timeline is restored, they vanish, with their actions reversed as if they had never happened.

In *Father's Day*, the Doctor explained that when the Time Lords were still around, there were laws to prevent the spread of paradoxes and that such paradoxes could be repaired. This implies that the Reapers are a natural phenomenon whose manifestation could be prevented if the paradox was resolved quickly. However, with the elimination of the other Time Lords in the Time War, there was no longer any agency that could repair time.



THE EMPTY CHILD



A by-product of a dead four-year-old child reanimated by nanogenes. This entity has telekinetic power and touching it will result in a similar and fatal transformation. The Doctor realises that the Child, Jamie, is Nancy's son, and asks Nancy to tell him the answer to the question he has been asking all along. Jamie steps up to Nancy, asking once again whether she is his mummy. Nancy answers yes, and she will always be. They embrace, and the nanogenes swell up around them in

a cloud of glowing particles. To the Doctor's delight, the nanogenes scan Nancy and Jamie, matching their DNA. Because she is Jamie's mother, Nancy's genetic code provides them the information they lacked with Jamie. The nanogenes recognise Nancy's living form as the correct pattern and, using this as their new baseline, restore Jamie back to full health.

MARGARET BLAINE



At least one Slitheen (the one who had assumed the identity of Margaret Blaine of MI5) did survive and appeared in the episode *Boom Town*. In the intervening six months, "Blaine" managed to get elected as the Lord Mayor of Cardiff and planned to get off Earth by using the energy from a new nuclear power station to interact with a local spacetime Rift, not caring that it would destroy the planet in the process.

Blaine was stopped by the Doctor and his companions, and on exposure to the "soul" of the TARDIS, regressed to an egg. The Doctor then took the egg back to the hatcheries on Raxacoricofallapatorius so she could be given a second chance at life.

THE HOIX



The Hoix are a humanoid race, but slightly shorter than the average Human. Files by the Torchwood Institute suggested that the Hoix lived to eat, and one Hoix specimen apparently liked to eat everything. Owen Harper, from Torchwood Three team noted how unintelligent they appeared to be.

Also nothing is known about why the Doctor and Rose were chasing the Hoix or how they eventually defeated him.

ROBOT SANTAS AND CHRISTMAS TREES

Used together in both *The Christmas Invasion* and *The Runaway Bride*, the Doctor refers to the Santas as "mercenaries", and as the pilot fish to a larger enemy. In *The Runaway Bride* the Santas appeared without their masks, and were shown to have golden faces, featureless except for black eyepieces. The robotic Santa Clauses were humanoid robots disguised as a brass band, they would then attack their targets with guns hidden within the instruments.



The robotic Christmas trees were used in a similar way to the Santas, yet used different methods of attack: branches of the tree swirled at high speeds cutting through nearly everything, and bombs disguised as baubles on the trees which would fly around the room and seemingly hit randomly around the area, detonating.

THE SYCORAX

The Sycorax appear to be skinless humanoids wearing mantles of bone, usually keeping their features concealed under helmets. They are proficient in the use of weapons like swords and whips, the latter which can deliver an energy discharge that disintegrates the flesh of its target. Their language is called Sycoraxic.

The Sycorax also appear to have technology that is either disguised or treated as magic, referring to "curses" and the Doctor's regenerative abilities as "witchcraft". The Sycorax leader referred to an "armada" that they could use to take Earth by force if the blood control failed. They also appear to have a martial society, with traditions of honourable combat.

The Sycorax (whose individual lifespan is over 400 years) originated on an asteroid in the distant JX82 system, known as the Fire Trap. They were uplifted when a spaceship crashed on their asteroid and the Sycorax Leader enslaved the survivors, forcing the aliens to teach them about their technology. The asteroid was then retrofitted into the first of many spaceships, which the Sycorax then used to raid other planets, becoming feared interstellar scavengers. Their armada is permanently in orbit around the Jewel of Staa Crafell.



THE SISTERS OF PLENITUDE

The Sisters of Plenitude are humanoid cats which dressed like nuns and worked in the New Earth Hospital and, driven to desperation at their ineffective methods of disease treatment, bred



living humans that they tested on to find cures for ever more deadly diseases. The Sisters appeared in *New Earth*. At the conclusion of that episode, the Sisters were arrested for testing and experimenting on humans. In the episode *Gridlock*, the last surviving Sister, Novice Hame, reappears, having received penance for her sins, protected by the Face of Boe as his nurse in the dying New New York. Both the Face of Boe and Hame stayed at the Senate, who all died in 7 minutes by

an air-born virus. The Face of Boe protected Hame in his smoke. During the intervening time, Hame had become very attached to the Face of Boe, and wept when he died.

Matron Casp, was the leader of the Sisters, as seen in *New Earth*. She hid a farm of humans, infected with all known diseases, used to cure the people of New Earth. Lady Cassandra released the Flesh, a group of human clones, who killed Matron Casp by touching her leg, thus infecting her, when she was climbing up a lift shaft. Consumed by diseases, she fell to her death.

THE FACE OF BOE

The Face of Boe appears to consist of just a gigantic, human-like head, with, in place of hair, numerous tendrils which terminate in round pod-like structures. He merely grunted during his appearance in *The End of the World*, but communicated telepathically in *New Earth* and *Gridlock*, and spoke for the first time in the latter. A being of considerable influence in galactic circles, the Face first appeared in the 2005 series episode *The End of the World*, five billion years in the future. There, he was the sponsor of an event to safely witness the destruction of the Earth by the expansion of the Sun. The episode describes him as coming from the "Silver Devastation".

The Face was next seen on the BAD WOLFTV news channel in the episode *The Long Game*, set in the 2001st century where he was reported to be pregnant with the "Baby Boemina". The Face did not appear, but was the subject of a question, in a deadly version of *The Weakest Link* in the 2002nd century, where he was described as the oldest being in the Isop galaxy (the location of the planet Vortis in *The Web Planet*).

These appearances imply that either "Face of Boe" is a title passed down through an extremely long-lived species, or that the Face is practically immortal. In *New Earth* it was stated that the Face was the last of Boekind, and was reportedly millions of years old. When the Doctor asked the Face if this was true, the Face replied with a chuckle that it would be impossible. Whether he was being coy or not is unclear, however, The Face of Boes appearance in *The Long Game* and *The End of the World* have an approximate 4.8 Billion year difference, so if it is the same Face, then he really is billions of years old.



In *New Earth* the Face was hospitalised in Ward 26 of the hospital run by the Sisters of Plenitude on New Earth. Apparently dying of old age, the Face summoned the Doctor to him. When novice Hame told the Doctor the legend of the Face's last words, the Doctor realised that he fit the description of the "wandering traveller". At the conclusion of the episode, the Face recovered, saying that although he had grown tired of the universe, the Doctor had shown him a new way of looking at things. The Doctor asked about the message, but the Face told him that could wait for their third and final meeting, and teleported away.

In the episode *Gridlock*, In his final moments, he states first that he and the Doctor are the last of their kind. Paradoxically, he then imparts his great secret to the Doctor with his dying words "I am the last of my kind, just as you are the last of yours, Doctor. But, know this, Time Lord....you are not alone", perhaps implying that The Doctor is not the last surviving Time Lord.

In *Last of the Time Lords*, the immortal Captain Jack Harkness speculates how long he may live and how he may look after millions of years, before mentioning having been a poster boy as a kid in the Boeshane Peninsula, and the "first one ever to be signed up for the Time Agency", accomplishments that earned him the nickname "the Face of Boe"

THE WEREWOLF

The werewolf was an alien entity that fell to Earth in Scotland in 1540, where it landed in St. Catherine's Glen, near a monastery. The Doctor surmised that only a single cell survived, which



was then incubated in various hosts via biting them, passing down through the centuries until it matured. The Doctor described it as a "lupine wavelength haemovariform".

The wolf cell was cultivated in young boys kidnapped by the monks of the monastery, the Brethren, who turned away from worshipping God and began to worship the wolf instead. The hosts would react to moonlight and transform into werewolves at the full moon, leading to dead livestock and legends of lycanthropy in the surrounding area.

Eventually, in 1879, the Brethren arranged for Queen Victoria to be diverted to the nearby Torchwood Estate where the current host would infect her with the wolf cell, leading to the creation of the "Empire of the Wolf". The plot was thwarted by the Doctor and Rose, who used a telescope constructed by the father of Sir Robert MacLeish against the werewolf. The telescope was in actuality a gigantic light amplification chamber, and using the Koh-i-Noor diamond as a focusing element, struck the werewolf with enough moonlight to dispel it from the planet. It is unclear, however, if Victoria was indeed infected in the end.

THE KRILLITANES

The Krillitanes are an alien race appeared in the 2006 episode *School Reunion*. They had infiltrated the Deffry Vale comprehensive school on present day Earth, increasing the intelligence of the pupils with Krillitane oil.

Using the children as part of a giant computer programme, they hoped to crack the secrets of the Skasis Paradigm, the Universal Theory that would give them control over the basic forces of the universe and turn them into gods. The Krillitanes are a composite race who pick and choose physical traits they find useful from the species they conquer, incorporating them into their own bodies.



When the Doctor last encountered them they looked like humans with very long necks, but by the time of *School Reunion*, they possessed a bat-like form which they obtained from the conquest of Bessan ten generations prior. However, they were able to maintain a morphic illusion of human form, which could be discarded if needed.

A side effect of their rapid evolution made the very oil they were using to enhance the intelligence of Deffry Vale's children toxic to their own systems, reacting with them like an acid. As bat creatures, they sleep in a way similar to Earth bats, hanging from a ceiling with wings covering their bodies. Like Earth bats, they are sensitive to loud noises. They are also carnivorous and have no qualms in devouring other sentient lifeforms for food.

MR. FINCH



Mr Finch was an alias for Brother Lassar, the leader of a group of Krillitanes. Taking the position of headmaster, Finch gradually replaced the staff members with disguised Krillitanes and then enacted a series of reforms, including specialised programmes of study and free, but compulsory, school dinners.

This dinners were laced with Krillitane oil, which was designed to enhance the intelligence of the pupils in a bid to use them to decode the Skasis Paradigm, which would give the Krillitanes control over the structure of reality.

THE CLOCKWORK DROIDS

The Clockwork Droids were androids who came to stalk and take Madame de Pompadour's brain in *The Girl in the Fireplace*, believing it could be used to repair their ship. The Clockwork Robots began as repair robots on board the space ship *SS Madame De Pompadour* in the 51st Century. Their only purpose was to fix the ship if it broke down. When the ship did break down



in the Dagmar Cluster, they did not have the right parts and so they used the 50 crew members on board, using their body parts to repair the ship. The last part they needed was a brain and they believed that the 37 year old brain (the same age of their ship) would only work.

They used the ship's quantum drive to open multiple time windows to 18th Century France, trying to find the one that led to Madame de Pompadour's 37th year. They followed camouflage procedure to blend into the surroundings and costumed themselves. They are equipped with a short range teleporter, scanners, tranquilizers, and sharp saw-knives for part removal. They can also heat themselves up if they get frozen and empty unwanted fluids out of their system. Whenever they are in the room, they make an unnerving 'tick-tock' noise from their clockwork parts, which means they often break the clock in the room to avoid raising suspicion. The Doctor defeated them by disconnecting the time window that led back to the ship, which caused them to shut down from lack of purpose.

THE WIRE

The Wire is an alien lifeform that was executed by its people but managed to preserve itself as an energy being that eventually escaped to Earth in 1953. There, it concealed itself in television signals, transferring itself from set to set and feeding on the electrical activity of the brains of those watching it. Its victims would be drained of neural energy, and their faces completely erased, making them mindless. The Wire used the image of a female BBC continuity announcer to communicate with the outside world.

The Wire used Mr Magpie, the owner of an electronics shop, to distribute cheap television sets in North London so it could feed. It planned to transfer itself to the television transmission tower in Alexandra Palace on the day of the coronation of Queen Elizabeth II, where it could reach out and drain the collective energy of the estimated twenty million viewers watching the event. It hoped to use this energy to manifest itself in a corporeal form once more.



However, the Tenth Doctor was able to trap the Wire on a Betamax tape using a makeshift video cassette recorder. The Wire's victims were restored to normality. The Doctor seemed confident that the Wire would remain trapped, but said that he would tape over it, just to be safe.

THE BEAST

The Beast was an ancient being that had been trapped for millions of years in a pit at the centre of the planet named in the Scriptures of the Faltino as Krop Tor, orbiting the black hole designated K37 Gem 5 by humans. The centre of the planet, ten miles down, had a powerful energy source which kept it in constant gravitational balance against the pull of the black hole. This counterweight extended out in a funnel into open space.



The Beast claimed that he was the basis of the Devil-figure in all religions and mythologies, and originated from before this universe's creation. He had been defeated and trapped beneath the planet by the "Disciples of Light", who had crafted his prison such that if he ever freed himself, the gravitational force would collapse and the planet would be pulled into the black hole, destroying them both.

The Beast was awakened when a human expeditionary force flew their ship through the funnel to land on the planet, hoping to excavate and claim the power source for their Empire. The Beast exhibited the ability to telepathically possess and speak through other beings, in particular the empathic Ood, who became his "Legion of the Beast". He was also able to divine the hidden fears and secrets of those with whom he spoke, unnerving them greatly.

He possessed Toby Zed, a human member of the expedition while leaving his own body, which resembled a horned demon, still chained in the Pit at the heart of Krop Tor. In this way he hoped to escape his prison. However, the Tenth Doctor smashed the power source containing the Beast's prison, causing Krop Tor to be dragged into the black hole and the Beast's original body to burst into flames. At the same time, while fleeing the planet in a rocket with the survivors of the expedition, Toby's possession manifested itself, angrily proclaiming that as long as he was feared, he could never be destroyed. However, Rose Tyler shot out the cockpit window with a bolt gun, causing the possessed Toby to be sucked into space towards the black hole.



The Beast claimed that he had many names, among them Abaddon and Satan. It is unknown whether they are the same.

Gabriel Woolf, who provided the Beast's voice, played Sutekh the Destroyer in the 1975 serial *Pyramids of Mars*, an entity who was also said to have been named Satan.

THE OOD

The Ood are a humanoid species with coleoid tentacles on the lower portions of their faces; they come from the Ood-Sphere, a planet close to the Sense-Sphere, home to the Sensorites, who share a similarity with them. In the distant future (circa 42nd century), the Ood are a slave race to humanity, performing menial tasks, and it is claimed that every human has an Ood servant. According to human characters in their first appearance, the Ood offer themselves for servitude willingly, having no goals of their own except to be given orders and to serve

The Ood require a translator device, a small sphere connected to their "mouths" by a tube, to facilitate speech between them and humans. The tube was originally connecting their external brains to their body, but to use the creatures, far future humans would amputate the brain and instead fix the translator sphere where the brain used to be. There appears to be no gender differentiation among the Ood, and they say they require no names or titles as they are "one", but they do have designations such as "Ood 1 Alpha 1". The Ood are empaths, sharing among themselves a low-level telepathic communication field, rated at "Basic 5" (with "Basic 30" being the equivalent of screaming and "Basic 100" meaning brain death). When reaching out with their telepathic fields, it can be heard as singing, called the Song of Captivity.



When encountered by the Doctor and Rose in *The Impossible Planet*, a large number of Ood accompanied a human-led expeditionary force on the planet Krop Tor, orbiting a black hole. The empathic nature of the Ood seemed to make them susceptible to psychic possession by the Beast, who formed the Ood on the base into his "Legion". While possessed, the Ood 'zapped' and killed two human security guards by throwing their translation spheres at them. The Ood were defeated when Danny Bartok, the expedition member in charge of them, broadcast a telepathic flare which reduced their field to "Basic Zero", creating a "brainstorm" which caused them to collapse. However, the telepathic field began to reassert itself after a time. When Krop Tor was sucked into the black hole, the Doctor was unable to save any of the Ood on the base, who had been freed of the Beast's control, and all of them perished. It is unknown if the Ood on Earth, and on their home planet of the Ood Sphere, were influenced by the Beast's control, or not.

On the return of the Ood in *Planet of the Ood*., it was revealed that they are not, in fact, born to serve, but are an enslaved race, with the translation spheres actually replacing their hind brain which had contained their individual personalities. The doctor aids and successfully frees the race by releasing the main Ood brain, which links all Ood with a telepathic link. Before this time it had been encapsuled for 200 years by those profiting from the Ood slave trade. Prolonged exposure from the main brain was revealed to cause a feral state in the Ood.

OOD SIGMA



Ood Sigma was the personal Ood of Mr Halpern, manager of Ood operations and remained by Halpern's side even when all the other Ood were infected with Red Eye. Sigma led the Doctor and Donna to the room containing the Ood Brain and once there Sigma revealed to Halpern he had been dosing him with a liquid that turned him into an Ood using the hair tonic; while the red-eye Ood had been 'contaminated' by the Ood Brain's anger, Sigma had become the focus of the brain's patience, patiently transforming Halpern into an Ood himself. Sigma declared that the Ood would look after Halpern. As the Doctor and Donna departed, Sigma assured them that they would always be remembered as friends of Ood-kind, and would have a part in the song for as long as the Ood existed.

MR. HALPERN



Klineman Halpen was the Chief Executive of Ood Operations. At the age of six he was taken to Ood Sphere and saw the Giant Ood brain within. When the Ood began getting infected with Red Eye, Halpen arrived on Ood Sphere to sort it out. When the entire Ood "livestock" were infected with Red Eye, Halpen ordered the gassing of all Ood. He then set of to destroy the Giant Ood Brain in order to contain the Red Eye and kill the Ood. But his personal Ood, Sigma, revealed that he had used the Hair Tonic liquid to dose Halpen with a liquid that turned him into an Ood. Sigma then declared he would look after Halpen.

THE ABZORBALOFF

Appearing in the episode *Love & Monsters*, the Abzorbaloff, was a creature that absorbed other living beings into his body with a simple touch. In doing so, the Abzorbaloff made his victims part of himself, adding their memories and knowledge to his own. The Abzorbaloff hails from Clom, the sister planet of Raxacoricofallapatorius. Despite a passing resemblance to them, the Abzorbaloff spoke of the Raxacoricofallapatorians with contempt.



Seeking to absorb the Doctor and his hundreds of years of experience, the Abzorbaloff adopted a human disguise as "Victor Kennedy", taking charge of "LINDA", a small group of ordinary people who followed the exploits of the Doctor. The Abzorbaloff steadily absorbed their numbers one by one, until only Elton Pope remained. Pursuing Pope through the back streets of London, the Abzorbaloff was confronted by the Doctor, who stirred the absorbed victims to fight against the monster. Pulling the Abzorbaloff's body in different directions, the victims made him drop his cane, which Elton snapped in two, destroying the limitation field and causing the Abzorbaloff's absorption power to run out of control. His body collapsed into liquid and was itself absorbed by the Earth.

THE ISOLUS



The Isolus are empathic beings of intense emotion that first appeared in *Fear Her*; when their spores are birthed from their mother, their need for each other sustains them for the thousands of years they need to grow to maturity. Each Isolus travels inside a pod, riding the heat and energy of the solar tides, and use their ionic power to create virtual worlds to play in, feeding off each other's love. The ionic power of an Isolus to create these virtual worlds can bring inanimate objects like drawings to life, as well as transform living things into drawings.

Even when reduced to inanimate forms, those transformed appear to be capable of limited movement and can, to an extent, communicate with the outside world. The Isolus can also draw power from others' emotions, and even when dormant the Isolus pod absorbs all the heat it can. In the episode, the emotions surrounding the passage of 2012 Olympic Games torch were enough to recharge the Isolus pod and send it on its way back into deep space.

YVONNE HATMAN

Yvonne Hartman portrayed by Tracy-Ann Oberman in *Army of Ghosts* and *Doomsday* was the director of Torchwood One, the London branch of the Torchwood Institute founded by Queen Victoria, located in Canary Wharf. Whilst not a villain herself, she acted in the role of an antagonist, intervening with the Doctor's plans to stop what she was doing: widening the tear between her own world and that of an alternate Earth's, unknowingly helping to release a number of Cybermen into the world. When the TARDIS materialised within Torchwood HQ, she placed the Doctor as her prisoner and confiscated his TARDIS, although he was treated with much respect - as a guest, as the institute had much to learn from him.



At the height of the war between the Daleks and Cybermen, she herself was cyber-converted, but the process was seemingly faulty as she turned on her fellow Cybermen, defending the Torchwood Tower "for Queen and country". It is unknown if she was sucked into the void, or if like fellow Cyberwoman Lisa Hallett, she stayed behind after the Doctor pulled almost all Cybermen and Daleks back into the void. A report on the Torchwood Institute website about a motionless Cyberman by some stairs killed by Torchwood security personnel suggests she may have been killed. The website also states that Hartman regularly collaborated with Jack Harkness and the other members of Torchwood Three.

THE RACNOSS

The Racnoss were an ancient race of aliens from the Dark Times of the universe. Half-humanoid, half-arachnid in appearance, they were an invasion force who consumed everything on the planets they conquered (they were always insatiably hungry, even at the moment of birth).



Their race was wiped out by the Fledgeling Empires, including (and judging by the Empress's anger and fear at the mention of Gallifrey, in particular) the ancestors of the Time Lords, over 4.6 billion years ago. Nearly all of the survivors of the race escaped in their ship to where the Earth would later form,

serving in place of a planetesimal as its core, hibernating for billions of years, with the exception of their Empress. She would later come to Earth in her ship, the Webstar, seeking to use the Huon particles which had been recreated by the Torchwood Institute as a means of resurrecting her "children" before feasting on the human population of Earth.

THE JUDOON

The Judoon are an extraterrestrial race of mercenary police featured in the episode *Smith and Jones*. They are basically humanoid in form, have heads that look like that of a rhino, and wear black, bulky armour with New Rock boots, and serve the role of galactic police. Brutal in their



application of the law, they are highly logical in their battle tactics, but not very intelligent, and as a result can be tricked by a more intelligent individual.

They have no jurisdiction on Earth, and no authority to deal with human crime, so when a fugitive alien hid out in an Earth hospital they transported the building to the moon. The Judoon carry laser guns which can easily incinerate humans. In the hospital the Leader is the only one seen to remove his helmet. During the episode, the Doctor demonstrates considerable knowledge of their intelligence and methods, and says that, whilst their behaviour is, on the surface, that of a military police force, they are little more than "interplanetary thugs". Also, according to The Doctor, the Judoon have a "great big lung reserve", meaning either their lungs are huge, or they have huge secondary lungs for storing air.

The Judoon make a return appearance in *The Stolen Earth* where they are seen to serve as the main law enforcers for the interplanetary peace organization the Shadow Proclamation.

THE PLASMAVORES

Florence Finnegan was the name assumed by the Plasmavore, who was hiding from the Judoon in the Royal Hope Hospital in London when it was transported to the Moon in *Smith and Jones*. To avoid detection by the Judoon, she sucked the blood out of Mr. Stoker (a consultant working in the hospital, and his name possibly a reference to Bram Stoker, the author of *Dracula*), allowing her to assimilate human DNA and register as human on the Judoon scanners.



The Doctor later tricked her into sucking his blood, meaning that she registered as non-human, having assimilated non-human blood, when re-scanned by Martha Jones in front of the Judoon. Her attempt to fry the brains of those within the hospital and on the half of the Earth facing the Moon using a converted MRI machine, allowing her to escape in a Judoon ship, was foiled as the Judoon executed her for the murder of an alien princess and the Doctor deactivated the MRI machine.

THE CARRIONITES

The Carrionites, as seen in *The Shakespeare Code*, are a race of witch-like beings, bound to Earth and desperate to begin their new empire. They use advanced science which appears much like magic and voodoo. Unlike humans, who use numbers, maths and science to advance and split the atom, the Carrionites use words to manipulate the universe and defy physics.



In the "old" times of the universe, they were banished through powerful words by the Eternals, but three were later freed by William Shakespeare's words in a period of madness following the loss of his son, Hamnet.

They attempted to use the Globe Theatre to amplify a "spell" which would free the rest of the Carrionites and return the universe to the ways of "blood and magic", but were banished once more by Shakespeare's words. In Tudor London before the Carrionites were brought onto the Earth there were only three Carrionites. They were Lilith, Mother Doomfinger and Mother Bloodtide. The species come from the "Fourteen Stars of the Rexel Planetary Configuration".

THE MACRA

The Macra first appeared in the 1967 Second Doctor story *The Macra Terror*. The Macra are an intelligent, giant crab-like species from an unnamed planet colonised by humanity in the future (it is likely that it is in the same galaxy as New Earth). In appearance, they resemble giant vast, lumbering crustaceans with extended eyes on stalks and formidable, enormous claws.

The Macra invaded the control centre of the colony and seized the levers of power without the colonists — including their Pilot — knowing what had happened. Thereafter the Macra only appeared at night, after the humans were in their quarters respecting a curfew. Lacking vocal cords, they presumably communicate by some form of telepathy and have strong hypnotic powers which can alter human perception and affect the brain.



They also have the ability to ensure messages are vocalised through electronic apparatus such as television or sensor speakers. Both these tools were used to keep the human colonists suppressed and subjected on the Macra planet. The humans instead believed they were blissfully happy. This provided a cover for the Macra to use the colonists as miners in a vast gas mine. The gas produced was deadly to the miners but vital to the Macra, enabling them to move more quickly and rejuvenating their abilities. The Second Doctor effected a revolution on the Macra planet and helped engineer an explosion in the control centre, destroying the Macra in charge.

NEW EARTH



The Macra returned in *Gridlock*. In the episode, some Macra are found to be alive on the surface of New Earth below New New York. Here they could survive the main motorway's toxic atmosphere and thus they come into conflict with the Tenth Doctor. They live in the thick fog of exhaust gases at the bottom of the city, tracking the flying cars by their lights, and snatching at them when they get too close.

The Doctor says that the species is billions of years old and once developed a mighty empire as "The Scourge Of This Galaxy", but the Macra beneath New New York have apparently devolved into nothing more than feral, curious beasts. The status of the Macra beyond "Gridlock" is yet to be seen. They may have survived, or due to the lack of toxic gasses they may have starved or been wiped out by the humans.

PROFESSOR RICHARD LAZARUS

Professor Richard Lazarus, was a 76 year old human scientist who began his work in medical studies using sonic technology to rejuvenate his cells in order to be young again. After a malfunction at the first demonstration of his process, he appeared to be young once more. However, the experiment had a deadly impact upon his cells which began to mutate, activating



long dormant genetic characteristics within his body. He turned into a large, monstrous, insectoid-looking that needed to steal the energy from other beings in order to remain young and human, which he did so through his scorpion-like tail.

His first change resulted in him transforming before the Lady Thaw who he killed. After meeting the Doctor and Martha, he then transformed again and stormed into the party, where he kills a party girl. He was stunned by the Doctor but awoke in an ambulance where he fed on the medics to seek sanctuary at the bell tower where he met the Doctor and his companion Martha Jones. He attempted to feed on Martha who managed to flee to the top of the tower, at which point the Doctor played the organ at maximum volume which caused Lazarus, who was under the strong resonance of the church bell, great pain. He fell to his death, whereupon he reverted back to his aged human form. Ironically, he would have lived longer if he hadn't tried to rejuvenate himself.



Lazarus was obsessed with ensuring his immortality and saw it as his one goal to accomplish despite losses in terms of life or the risks being taken. He would do anything in order to survive and appeared to have something of a god-complex believing all other forms of human life to be insignificant next to him and his mission. He was funded in his research by the enigmatic Mr. Saxon

THE FAMILY OF BLOOD

The Family of Blood are a family who appear in the episodes *Human Nature* and *The Family of Blood* in which they are the titular entity. They are incorporeal, green telepathic creatures and refer to each other as "Father of Mine", "Mother of Mine", "Son of Mine" (who appears to assume leadership, and thus the naming of the others is compared to him) and "Sister of Mine". Because of their lack of form, they required a physical body to inhabit; they only had short lifespans without them and as such, sought that of a Time Lord. They had a time vortex manipulator allowing them to time travel. Their spaceship was stolen and was protected by an invisible shield.

Ultimately, when trying to gain the immortality of the Time Lords, they pursued the Tenth Doctor who chose to alter his biodata to become a human schoolteacher in England, 1913 until their lifespans expired. When he was finally tracked down, the Family possessed the forms of four humans; Mr. Clarke, a farmer, Jeremy Baines, a school prefect, Lucy Cartwright, a small girl holding a balloon and Jenny, a maid at the school. The original souls of the beings were killed, and the Family attacked the school to claim the Doctor. The Family's starship was eventually destroyed by the Doctor once his human persona was convinced to reassume his Time Lord configuration.



It was learnt at this point why the Doctor chose to run from the Family; not out of fear but rather as an act of mercy; something the Doctor had now run out of. Each of the Family were trapped for all of time, an irony considering that they sought immortality. "Father of Mine" was tied up in unbreakable chains forged from dwarf star metal, "Mother of Mine" was trapped on the event horizon of a black hole, "Son of Mine" was frozen in time and dressed as a Scarecrow, left in the fields to watch over England as its protector, and "Sister of Mine" was trapped inside every mirror and unable to leave, still able to be glimpsed fleetingly by humans. "Son of Mine" mentions that the Doctor visits the sister once every year, and he wishes that the Doctor may forgive her in time.

THE SCARECROWS



The Family of Blood could animate different things for servants. In the case of their 1913 invasion of Earth, they use scarecrows-like monsters were being controlled by them, who round up more victims to use as vessels.

Although whether this was another feature of their telepathy is unknown.

THE WEEPING ANGELS

The Weeping Angels are a group of hunters featured in the Tenth Doctor episode *Blink*. They are said to be psychopathic hunters with a unique method of killing their prey: with a single touch, they push their victim into the past, leaving them to live out their lives a generation before they were even born. The Angels then feed on the "potential energy" of the lives their victims would have lived in the present. They can move with blinding speed to catch their prey, being able to move across a street in a single blink of the eye.



The Angels also have a unique and perfect defence mechanism: so long as any living being is observing them, they turn to stone — an ability that the Doctor describes as a "quantum lock". This prevents them from being killed. "You can't kill a stone, but a stone can't kill you". This is also the reason for their weeping appearance.

The same rule applies to others of their species, so should they look upon each other, they would be forever locked in their stone form. By virtue of their defence mechanism, the Angels can't be seen moving.

According to the Doctor, no one really knows where the Angels came from, and they are as old as the universe, or very nearly. He also described them as "creatures of the abstract", "the lonely assassins", "the only psychopaths in the universe to kill you nicely", as their method of "killing" their prey doesn't actually do anything of the sort: all that happens is that their victims are sent into the past so they can "live to death." He also describes them as the loneliest beings known, as they can't even look upon each other due to their defence mechanism.

FUTUREKIND



The Futurekind are mutated cannibalistic humanoids with pointed teeth and primitive language skills., living in the year 100 trillion on the planet Malcassairo, where they're hunting the surviving humans.

The Futurekind are seen in the episode *Utopia*. When the Doctor asks Professor Yana what they are, he gains the reply "what we may become".

THE TOCLAFANE

The Toclafane are the last remnants of humanity from the year 100 trillion. Originally intending to travel to Utopia, the last refuge of a dying universe, they find nothing but "the dark and the cold" of space. With nothing else left, they turn on themselves, cannibalising their own bodies to create a new cyborg race. As part of this process they regress into little more than children (for example, when one is asked why they would kill their own kind, it responds, "Because it's fun") with shared memories. The name Toclafane is given to them by the Master, who takes it from the Gallifreyan equivalent of the bogeyman.

The cyborg forms of the Toclafane possess energy devices capable of disintegrating targets and are equipped with numerous retractable blades. The first four also exhibit apparent teleportation abilities, not displayed by others of their race. All that remains of their bodies are barely recognisable human faces wired into the roughly basketball-sized mechanical spheres.



In *The Sound of Drums / Last of the Time Lords*, the Master rescues four Toclafane from the end of the universe, using them to fake a first contact situation in order to draw the world's leaders into one place for easy capture. He then uses a "paradox machine" to summon six billion more. The machine also allows them to kill their ancestors without damaging the timeline, and thus establish the Master's rule over Earth.

After subduing Earth, the Master aims to establish a new Time Lord empire with himself as the leader and the Toclafane as his people and ground troops. This plan is foiled when the paradox machine is destroyed, causing time to rewind and trapping the Toclafane back at the end of the universe.

LUCY SAXON

Lucy Saxon, is the wife of Harold Saxon (the Master) during his tenure as Minister of Defence and Prime Minister of the United Kingdom. When confronted by journalist Vivien Rook about her husband's fictitious and suspect life history, Lucy reveals the Master's presence in the room; Rook is then murdered by the Master's Toclafane allies.

The Master refers to Lucy as his "faithful companion". Despite apprehension and occasional squeamishness, she appears to be his willing accomplice and confidante. She does not display concern at the obvious severity of the Master's plans, and is seen dancing to "Voodoo Child" while six billion Toclafane descend upon the Earth.

The tie-in website of Harold Saxon describes Lucy as the youngest child of Lord Cole of Tarminster (in *The Sound of Drums*, she refers to her gratitude for "all he did for my father", and is said to be "of good family" by Rook) but never planned to follow her father's footsteps into politics and says that she met Saxon during the publishing of his autobiography and they married in 2007 (*The Sound of Drums* is set in 2008).



In *Last of the Time Lords*, set a year later, Lucy appears in a more opulent costume than before, but with bruises around her right eye, suggesting physical abuse by the Master, and her loyalty to him appears to waver. She initially supports his plans to conquer the Universe, but when Martha confronts the Master and humans start to chant "Doctor", Lucy joins their chanting.

She later shoots the Master, seemingly killing him. Later, a female hand wearing red nail polish is seen taking the Master's ring from the burnt out pyre, with malevolent laughter echoing in the background.

BANNAKAFFALATTA



The diminutive alien Bannakaffalatta is a passenger onboard the spaceship Titanic, who reveals to Astrid that he is actually a Cyborg, something considered shameful in his society.

Bravely, he was able to save the party from a Host attack by transmitting an Electromagnetic pulse from his cybernetic implants. This killed Bannakaffalatta, but he was able to say that he was not ashamed of being a cyborg anymore.

THE HOST



The Host are androids who resemble Angels that were used to provide onboard information in the luxury spaceship Titanic.

They had been seen malfunctioning earlier. To the point of they turned murderous, and pick off the last scattered survivors on the ship. The Doctor's party was harassed by Host all the way, and the Doctor finds that his sonic screwdriver was useless against them.

MAX CAPRICORN



Max Capricorn, was the owner of a luxury spaceship cruiseliner company, but was voted out by the other owners of the company and planned to get his revenge by crashing one of his ships into the Earth, killing all life on the planet as well as the 2000 people on board; selling his shares, he would earn enough to retire and see the remainder of the company in prison for mass murder. For reasons unclear, he had been reduced to a head in a tank; Astrid Peth stopped his plan by pushing him into the live engine, sacrificing herself in the process.

THE ADIPOSE

The Adipose are small white aliens composed of fat, although they can convert bone, hair and muscle tissue in emergency circumstances. Their breeding world was destroyed, causing them to turn to the alien Miss Foster to create a new generation; she created a drug that would cause human fat to turn into a baby Adipose. The official Doctor Who website's Monster Files feature states that the baby Adipose were taken into care by the Shadow Proclamation.



MISS FOSTER



Matron Cofelia of the Five-Straighten, Classabindi Nursery Fleet, Intergalactic Class was charged with the task of looking after the Adipose babies after their breeding planet became unfit for use. Disguised as a human named Miss Foster, she used the Adipose tablets to galvanize human fats into living creatures, the Adipose, despite it being illegal to use Level 5 planets for such purposes. After the babies were adopted, Conifea was no longer needed and the Adiposian First Family decided to dispose of their accomplice, so the tractor beam used to carry Cofelia was shut off, and she fell to her death.

PYROVILE



The Pyrovile is a race of aliens with a stone skin held together by living magma, their ship fell to Earth, shattering them into dust. The 62 AD earthquake caused by Vesuvius re-awakened them, and they possessed human hosts in nearby Pompeii. These hosts helped the few adult Pyrovilia who had survived to construct an energy conversion matrix to use Vesuvius's lava to conquer Earth and power the conversion of the whole human race into adult Pyrovilia, to replace their lost homeworld

of Pyrovilia. Throwing water over them is fatal, since it causes their magma to cool. The Pyroviles were all destroyed in the AD 79 eruption of Mount Vesuvius.

LUKE RATTIGAN

A sociopathic genius, eighteen year-old Luke Rattigan is one of the main antagonists from *The Sontaran Stratagem* and *The Poison Sky*. He is the headmaster of the prestigious Rattigan Academy and works in league with the Sontarans to conquer Earth. He constructs a satellite navigation system called ATMOS which goes into mass production and soon becomes worldwide. However the ATMOS contains a gas which is to incapacitate the humans so that the Sontarans can clone them and create an army with which to eliminate their rivals on their homeplanet of Sontar.



The leader of the Sontarans, General Staal promises Rattigan an apparently empty but habitable planet of his own named Castor 6 which Rattigan affectionately names "Earth. 2." But later Staal spitefully revealed to Rattigan that there was no Castor 6. It was a fictional planet of the General's own invention and he had merely used Rattigan to create the ATMOS and infiltrate the Planet. As he had no further use for Rattigan, Staal then ordered his troops to fire on the disturbed young man who escaped through the teleportation device.

When the Doctor used the teleportation hatch to teleport to the Sontaran mothership armed with an explosive, capable of obliterating the entire vessel and seeing that Martha and Donna were deeply upset by the Doctor's decision, Rattigan used the teleportation device to return the Doctor to Earth and himself to the mothership where he detonated the explosive and destroyed the ship, killing the Sontarans and sacrificing himself in the process.

THE HATH



The Hath are militaristic slightly fish-like creatures, but generally human in appearance, who communicate through a bottle filled with green liquid attached to their mouth - a rapid increase in bubbling shows agitation. They are intelligent, emotional creatures. One formed a friendship with Martha Jones, and saved her life at the cost of its own, demonstrating a capacity for self-sacrifice.

They seem fully sentient and while they don't speak a language intelligible to humans, they and the humans they were meant to colonise a planet together with seem able to understand each other. Martha and the Doctor are able to speak to and comprehend the Hath because they have traveled in the TARDIS, but unlike other languages in Doctor Who, it remains incomprehensible to the viewer.

VESPIFORM

Vespiforms were a species of insectoids which resembled oversized (nearly three meters long) wasps. They had the ability to transform into other forms, even to the extent of near-Humans.



The transformations were accompanied by a glowing, purple-pink haze and left behind morphic residue. When in another form, Vespiforms were genetically compatible with the mimicked species, and they were even able to breed with members of the species.

Vespiforms also had telepathic recorders, an essential part of their mind which could record motivations for them. One such recorder, the Firestone, ended up in the hands of Clemency Eddison in 1885, as seen in *The Unicorn and the Wasp*.

VASHTA NERADA

Vashta Nerada (literally: the shadows that melt the flesh) are microscopic swarm creatures which, when present in a high enough concentration, are totally indistinguishable from shadows, and use this to their advantage in approaching and attacking prey. They are described as the "piranhas of the air", able to strip their victims to the bone in an instant in high enough densities. The Doctor says that almost every planet in the universe has some, including Earth, and claims that they can be seen as the specks of dust visible in unusually bright light. On most planets, however, Vashta Nerada exist in relatively low concentrations, and are carrion eaters (on Earth, Vashta Nerada are said to subsist largely on roadkill), with attacks on people being comparatively rare, although the Doctor does attribute the seemingly irrational fear of darkness common to many species as a perfectly rational fear of the Vashta Nerada.

In the episode *Silence in the Library*, an unusually high concentration of Vashta Nerada had completely overrun the 51st Century Library, an installation covering the surface of an entire planet and apparently containing every book ever written, resulting in the apparent death of everyone inside at the time. Vashta Nerada normally live in forested areas, and reproduce by means of microscopic spores, which can lay dormant in wood pulp. In *Forest of the Dead*, this is revealed to be the reason for their unusual prevalence in The Library, as it is made known that the books and The Library itself were constructed of wood from the Vashta Nerada's native forest feeding grounds.



TIME BEETLE



The Time Beetles are beetle-like creatures that feed by changing personal timelines, normally affecting only the person the Time Beetle attaches to. In *Turn Left* it is revealed by the Doctor that the group of Time Beetles are part of the Trickster's Brigade. The Trickster was a time-altering villain, who fed on chaos to survive, and first appeared in *The Sarah Jane Adventures* episode *Whatever Happened to Sarah Jane?*.

THE SHADOW PROCLAMATION



The Shadow Proclamation is an interplanetary peace organization concerned with upholding Galactic Law and enforced by the Judoon. Their base is situated on an asteroid, from which they planned their actions. It has several conventions and treaties mentioned throughout the series, such as Convention 15, which deals with the end of hostile actions in order to parley.

The main organization is visited by the Doctor to alert them of the disappearance of Earth but they are already aware of its disappearance along with 23 other worlds.

THE SHADOW ARCHITECT

The Shadow Architect is the leader of the Shadow Proclamation. Not much else is known about her, but it can be assumed she made some of the laws and conventions. She is also guarded by Judoon.

When the Doctor arrived at the Shadow Proclamation Headquarters, the Shadow Architect dismissed the idea of him being a Time Lord. After he solved the mystery of the missing planets, she asked him to lead the Shadow Proclamation into war with the Daleks, but he refused and escaped.



ORGANISATIONS

ORIGINS



The roots of the organisation in the history of the Doctor Who universe lie in two such extraterrestrial incursions. The first was related in the Seventh Doctor serial *Remembrance of the Daleks* (1988). In that incident, two Dalek factions fought a battle in London over the Time Lord artefact known as the Hand of Omega in late 1963. They were defeated by a company of infantrymen from the RAF Regiment, commanded by Group Captain "Chunky" Gilmore, along with help from the mysterious time traveller known as the Doctor. Gilmore also had the assistance of a Scientific Advisor, Dr. Rachel Jensen. The model of a specialised military force with scientific assistance would form the basis of the future UNIT.

The second incursion, as seen in the Second Doctor serial *The Web of Fear* (1968), was an attempt to take over London by a disembodied entity known as the Great Intelligence, using robotic Yetis and a deadly cobweb-like fungus. Another small group of British infantrymen, led this time by Colonel Alistair Gordon Lethbridge-Stewart of the Scots Guards (assisted by the Doctor) beat back the attempted conquest in the tunnels of the London Underground.



Following the Yeti Incident, the United Nations became aware that the world faced threats from extraterrestrial sources, and that with the space program sending probes deeper and deeper into space, mankind had drawn attention to itself. Consequently, the United Nations established UNIT with the mandate to investigate, monitor and combat such threats; the United Nations is given jurisdiction over first contact situations, as revealed in *The Sound of Drums*.

Lethbridge-Stewart was promoted to the rank of Brigadier and put in charge of the British contingent, which was apparently under the purview of the British government's Department C19. Department C19 was first mentioned in the serial *Time-Flight*, being the department at whose behest the Fifth Doctor investigated the mystery of a Concorde aeroplane that had disappeared. Several of the spin-off novels explore the idea that C19 gathers up alien technology for their own ends.

The newly formed UNIT's baptism of fire was an invasion by the Cybermen, in the *The Invasion* (1968). UNIT repulsed this, once again with the Second Doctor's help. Following this, Lethbridge-Stewart became convinced of the necessity of scientific advice in battling extraterrestrial threats, and recruited Dr Elizabeth Shaw from Cambridge. Coincidentally, the Third Doctor had been exiled to Earth by the Time Lords, and he agreed to join UNIT as its Scientific Advisor just in time to help defeat the Autons (*Spearhead from Space*).



UNIT first operated out of an office building in London and subsequently moved to a headquarters in the country that had been built over the ruins of a priory (*Pyramids of Mars*). Its main headquarters, mentioned but never seen in the television series, is with the United Nations in Geneva.

When the Third Doctor's exile was lifted, his association with UNIT became more sporadic, especially after his regeneration into his fourth incarnation. The last appearance of UNIT in the series for many years was in *The Seeds of Doom* (1976); however, the organisation continued to execute its mandate to investigate and combat alien activity. Lethbridge-Stewart retired in 1976 (*Mawdryn Undead*, 1983), and was succeeded by Colonel Crichton (*The Five Doctors*). UNIT did not appear again in force until the Seventh Doctor serial, *Battlefield* (1989), where the British contingent was commanded by Brigadier Winifred Bambera, and Lethbridge-Stewart was called out of retirement to help defeat an other-dimensional invasion of armoured knights led by Morgaine.

STILL ACTIVE

UNIT was referenced by abbreviation and full name in the 2005 series episodes *Aliens of London* and *World War Three*, where it sent a delegation to a gathering of experts at 10



Downing Street in response to a spaceship crashing in the River Thames. All of the experts were electrocuted by the alien Slitheen. None of the members of UNIT seen were from the original series, although one of them may have been the Doctor Who Magazine comic strip character Muriel Frost. Following the broadcast of the 2005 series, in his regular column in Doctor Who Magazine, new series executive producer Russell T. Davies explained that the real life United Nations were no longer happy to be associated with the fictional organisation, and the UN's full name could not now be used. However, the "UNIT" and "UN" abbreviations can be used, as long as it is not explained what the letters stand for. It is unclear how this affects UNIT appearances in the various spin-off media.

In *The Christmas Invasion*, Prime Minister Harriet Jones visited a UNIT facility in the Tower of London. In conversation with Major Blake, who appeared to be in charge of the facility, Jones discussed Torchwood, a secret group that she should not have been aware of. Although the United Nations was also supposed to be unaware of Torchwood's existence, Blake had certainly heard of it and contacted it at Jones's request. This may indicate that although the British contingent of UNIT are still affiliated with the United Nations, there are still things that it keeps from its parent organisation.

In the Torchwood episode *Ghost Machine*, Owen Harper is seen shuffling through a stack of fake identification cards, one of which is a UNIT pass. On two occasions in the episode *Greeks Bearing Gifts*, Jack Harkness mentions putting together some documents for UNIT. The organisation is mentioned again in the first series finale, *End of Days*, as one of the groups that have contacted Jack about the events of that episode. In *The Sound of Drums*, UNIT is shown to own a stratospheric aircraft carrier called Valiant, designed by Minister of Defence and later Prime Minister Harold Saxon. UNIT assumes control of handling the Toclafane visitation, not knowing it has been secretly engineered by the Master; near the end of the episode, brief radio reports can be heard suggesting UNIT is being overwhelmed by the Toclafane invasion.



In the Torchwood episode *Reset* it is established that the Doctor's former companion Martha Jones has joined UNIT as a qualified doctor (the Doctor having recommended her to UNIT) and when Jack Harkness was in need of some help he drafted her into the Torchwood Institute on a temporary basis. UNIT were working on the same mystery as the Torchwood Institute in that episode and the two organisations pooled their resources in order to solve it. Beginning in the later episode *Fragments* UNIT is depicted as having little regard for law or human rights. After a



young Toshiko Sato becomes unwillingly involved with terrorists, she is captured by UNIT soldiers and subject to an indefinite term of imprisonment without trial, until she is rescued by Jack Harkness and recruited to Torchwood.

UNIT's first proper team-up with the Doctor in the new series occurred in *The Sontaran Stratagem* / *The Poison Sky*. They are now a larger, better-outfitted organisation, getting a large amount of legal powers (and of funding from the United Nations) - including the capability to command & co-ordinate the planet's nuclear weaponry in a single strike - in the name of "Homeworld Security". The UK branch is under the command of Colonel Mace.

Under the codename Operation Blue Sky, UNIT (via Martha Jones) called in the Doctor and seized control of the central factory for ATMOS Systems, intending to investigate whether it was an alien front organisation. In the process, two soldiers were brainwashed by the Sontarans and Martha Jones replaced by a clone, while the Sontaran Tenth Battle Fleet (reacting to the Doctor's presence) advanced their invasion plans, attempting to change the atmosphere and disabling UNIT's nuclear strikes. Despite an initial massacre at the ATMOS factory, a change in weaponry and strategic use of the *Valiant* meant that UNIT retook the factory and defeated the Sontaran attack force there, giving the Doctor the opening to stop the Sontaran stratagem.



The Stolen Earth / *Journey's End* two-parter showed that a major UNIT base in Manhattan had managed to create a rudimentary teleport device based on salvaged Sontaran technology, known as Project Indigo; Martha Jones had been promoted to Indigo's chief medical officer. UNIT had also created the Osterhagen Key, a doomsday weapon that would trigger over twenty nuclear warheads under the Earth's crust and destroy the planet in case an invasion left humanity in incredible suffering with no hope. When the Earth was shifted to the Medusa Cascade by Davros and the Daleks, the Daleks attacked UNIT bases, destroying the *Valiant* and wiping out the Manhattan base. While the UN surrendered, Martha was ordered to use Indigo to escape, attempt to find the Doctor and (if no other option remained) use the Osterhagen Key. With her help, the Daleks were defeated and Earth returned, and it was hinted she may have destroyed the Key.

THE INSTITUTE



The Torchwood Institute is a organisation that was founded by Queen Victoria to research and combat alien threats to Great Britain, and use their findings to make the British Empire great again. To those ends, it acquires and reverse engineers alien technology by any means deemed necessary.

1879–2006

The Institute was founded by Queen Victoria in 1879, following the events of the Doctor Who episode *Tooth and Claw*. While staying at Torchwood House, the Scottish estate of Sir Robert MacLeish, the Queen was attacked by a werewolf, in reality an alien intelligence that planned to infect her with its consciousness by biting her. The werewolf was ultimately dispelled, thanks to the efforts of the Tenth Doctor and the sacrifice of Sir Robert.

Having discovered that Great Britain had enemies "beyond imagination", Victoria decided to establish the Torchwood Institute in memory of Sir Robert. She also decided that the Doctor was dangerous, and declared that if he ever returned, Torchwood would be waiting. The Doctor's name was written into the Torchwood Foundation's charter as an enemy of the Crown. In 1882, Victoria expanded Torchwood's role to include the acquisition of alien technology, creating the policy that "if it is alien, then it is ours".

In 1888, Victoria reiterated the secrecy policy of the Torchwood Institute, protecting her subjects from the "evils that [Torchwood] fight[s]". Not long after the foundation of the Institute, a spacetime rift was identified in Cardiff and as a result, a smaller branch of the Institute was formed there to monitor and exploit the Rift.

The activities of the Torchwood Institute during the 20th century have not yet been revealed. It is known that the organisation "flourished down the decades, becoming stronger" and grew "more arrogant". Whilst the organisation was public enough in 1953, by 2006, the existence of Torchwood was apparently a secret known only to the British military and police.



Torchwood's activities during the time the Third Doctor was exiled to earth (during either the 1970s or 1980s depending upon one's point of view) have yet to be revealed. Knowledge of Torchwood was supposedly kept even from Prime Minister Harriet Jones and the United Nations. However, Jones did know about its existence anyway, and ordered Major Richard Blake of UNIT to prepare Torchwood for the impending arrival of the Sycorax on Christmas Day.

In 1983, Torchwood became the sole proprietor of H.C. Clements, a security firm, while in 1996 a "Jathar Sunslider" flew into British airspace and was shot down by Torchwood. From its remains, an energy weapon was installed in London. On Jones's command, Torchwood used the weapon to destroy a Sycorax ship on Christmas Day 2006.

2007-2008

The Doctor discovered the existence of Torchwood in the 2006 series' two-part finale, *Army of Ghosts* and *Doomsday* set in 2007. At this time, Torchwood operated software which blocked



access to Internet searches about UFO activity (*School Reunion*). The TARDISODE for *Army of Ghosts* showed Torchwood agents abducting a journalist who was investigating the Institute and arranging to admit him to a psychiatric institution.

While investigating the manifestation of "ghosts" on Earth, the Doctor traced their origin back to Torchwood Tower (known publicly as Canary Wharf Tower), where Hartman placed the Doctor in custody and confiscated the TARDIS. To Torchwood, the Doctor was a source of vast information and familiarity with alien technology which they could exploit to further the organisation's aims.

Torchwood Tower had been built to reach a spatial breach 660 feet above sea level. Unbeknownst to Torchwood, the breach had been caused by the entrance into the universe of a "void ship", a vessel designed to travel through the void between parallel universes. Torchwood had been conducting experiments on the breach, in an attempt to harness its energy and reduce Britain's reliance on Middle Eastern oil, but these experiments had caused the breach to widen. The "ghosts" turned out to be Cybermen from an alternate universe, which were using the widening breach to travel between universes. A small advance force of Cybermen infiltrated Torchwood, upgrading or subverting Torchwood personnel, before eventually seizing control and opening the breach wide enough for ghost like creatures around the world to manifest fully as millions of Cybermen.

However, the void ship was nothing to do with the Cybermen, and had in fact been created by the Daleks, four of whom had used it to escape the Time War. Caught between warring Daleks and Cybermen, many Torchwood workers were either killed, or "upgraded" by the Cybermen (including Hartman herself - although she retained some semblance of her identity). It is known that in the wake of these events, referred to as the "Battle of Canary Wharf", the Institute feels it must "learn by heart" a lesson about its own arrogance. It was later revealed that the London branch of Torchwood, referred to as Torchwood One, lost 796 members of staff and was ultimately ordered to close by Queen Elizabeth II.



A parallel Earth Torchwood Institute is referred in *Rise of the Cybermen*. It is public enough for a survey carried out by it to be reported in a news item, and for someone to be publicly asked about their work there. Prior to *Army of Ghosts*, a group led by Pete Tyler (and including Jake Simmonds and Mickey Smith), which worked for the alternate world's People's Republic, took over the parallel Earth Torchwood. Following the events of *Doomsday*, Rose Tyler, confined to the alternate world, goes on to work for the reformed organization.

In *The Runaway Bride*, it is revealed that the London-based security firm "H. C. Clements" (which employed secretary Donna Noble, who inexplicably materialised in the TARDIS just as she was about to get married) was a front company for the Torchwood Institute. On a restricted basement level of the company situated beneath the Thames Barrier was a secret laboratory which the Institute used to recreate ancient "Huon particles".

Over a period of months, H. C. Clements' Human Resources Manager, Lance Bennett, had courted and poisoned Donna with Huon particles, intending to sacrifice her to the Empress of the Racnoss. It would appear that Lance was not acting on behalf of the Institute, and the lab was in disuse since the Battle of Canary Wharf and the Queen's official closure of Torchwood One.

Following Torchwood One's closure, Torchwood Three leader Captain Jack Harkness allows former Torchwood One researcher Ianto Jones to his team, and is no longer working under the authority of the headquarters in London; he is the *de facto* leader of the entire organisation. This team would work together until later the same year, when the hiring of policewoman Gwen Cooper coincided with the suicide of second-in-command Suzie Costello.

In *The Sound of Drums*, Jack indicates to the Doctor that with Torchwood One gone, less than 10 staff remain (between Wales and Scotland). He mentions that he rebuilt the Institute "in [the Doctor's] honour", with a new regime and a less aggressive stance. Outside the Institute's small workforce, journalists such as Vivien Rook of The Sunday Mirror investigate controversial figures such as Mr Saxon on behalf of the Institute. Saxon sent Torchwood Three on a 'wild goose chase' to the Himalayas to prevent them from helping Jack or the Doctor.



Torchwood Three later fought against the Daleks in their second invasion of Earth, in the events of *The Stolen Earth / Journey's End*. Torchwood used the rift to make contact with the Doctor. Torchwood made a contribution to putting the Earth in its original place with the help of K-9 and Mr Smith by putting a lasso of temporal energy around the Earth allowing it to be towed by the TARDIS.

DIVISIONS

Torchwood One was Torchwood's head office and operated out of Torchwood Tower, located within One Canada Square, the tallest of the three Canary Wharf skyscrapers, although it carried out operations across London, including beneath the Thames Barrier and through front organizations such as "H. C. Clements". The tower installations were destroyed during the events of *Doomsday*. According to the Torchwood website, there were 823 members of staff, of which only 27 were known to have survived. In the wake of the "Battle of Canary Wharf", Her Majesty ordered the immediate closure of Torchwood One.



Torchwood Two is placed in Glasgow but all that is known about this division of the Torchwood Institute is that what is described as a "very strange man" works there and that it is presumably active. Torchwood Three, also known as the Torchwood Hub, primarily serves as a monitoring station for the Cardiff spacetime Rift. Whereas the London branch staffed hundreds of individuals, the Cardiff branch is considerably smaller and only staffs a small team of experts, hired by Captain Jack and described as a "renegade outpost". It is located beneath Roald Dahl Plass, and may be entered via an "invisible lift" in the Plass, or through a run-down Tourist Information Centre nearby. Torchwood Four is described as "missing". It is not specified how this happened or where it may previously have been located before its disappearance.

PLANETS

This is a list of planets, fictional or otherwise, that are mentioned in the New Series and its spin-off literature.

ADIPOSE III is the breeding world of the Adipose, mentioned to be "lost" in *Partners in Crime*. The *The Stolen Earth* reveals the culprit as Davros.

ARACTUS is a planet mentioned in the *New Series Adventures* novel *Wooden Heart*.

ARCADIA is a human colony world in the 25th century, and the setting of the *Virgin New Adventures* novel *Deceit*. In *Doomsday*, the Doctor told the Daleks that he had fought against them on Arcadia, at the front lines of the Time War, and refers to its fall. In the *Torchwood* episode, *Kiss Kiss, Bang Bang*, part of the plot revolves around Captain Jack Harkness's friend Captain John Hart search for an Arcadian diamond.

ARKANNIS MAJOR is a planet where fiction is banned, visited by the Doctor, Rose and Jack in the *New Series Adventures* novel *The Stealers of Dreams*. It is also known as Colony World 4378976, Delta Four, Oneiros, Journey's End, and Discovery.

ASGARD is a planet where the Doctor and Professor River Song went picnicking here at some point as mentioned in *Silence in the Library*.

AUGEA is a planet mentioned in the *New Series Adventures* novel *Sting of the Zygons*. The planet mirrors Greek mythology and the Twelve Labours of Hercules.

BALHOON is possibly the homeworld of the Moxx of Balhoon, as seen in *The End of the World*.

BARCELONA is a planet where dogs have no noses, mentioned in *The Parting of the Ways*, the 2005 *Children in Need special*, and also in *The Fires of Pompeii*. In the Doctor's opinion, it is a "fantastic place".

BAYDAFARN is a planet mentioned in the *New Series Adventures* novel *Only Human*. There was an infinite recession on this planet, leading to the ban of the psychic credit card.

BELEPHERON is a planet mentioned in the Tenth Doctor *New Series Adventures* novel *The Last Dodo*.

BESSAN is a planet mentioned in *School Reunion*, one of many planets conquered by the Krillitanes.

The **BOESHANE PENINSULA** is the homeworld, or part of the homeworld, of Captain Jack Harkness.

BOUKEN is a barren, desert planet rich in oil and covered by tanish-yellow sand first mentioned in the second episode of *The Infinite Quest* and the prime setting of the third, fourth and fifth episodes. It is in orbit around 3 artificial suns. It is the location of the first data chip that will lead to The Infinite.

CATRIGAN NOVA a planet The Master promises to take his masseuse to in *Last of the Time Lords*. It has whirlpools of gold.

The integrated planets of **CEP CASSALON** are mentioned in the book *Monsters and Villains*, and are referenced as a place in the year five billion where the Face of Boe is known as 'the Creature that God Forgot'.

CHAVIC FIVE is a planet mentioned in *The Long Game*, the government of which has collapsed by the year 200,000, reducing the emigration of its inhabitants.

CLOM is the home planet of the *Abzorbaloff* mentioned by the creature in *Love & Monsters*, as being the twin planet of Raxicoricofallapatorius.

COTTER PALLUNI'S WORLD is a planet mentioned in *The Sontaran Stratagem* where the Doctor refers to its Lightning Skies.

CRAFA TEC HEYDRA is a planet mentioned in the *Doctor Who Annual*. On the side of one of its mountains, there are carvings of the Time War with the words 'You are not alone' scratched underneath the hieroglyphs and symbols.

CRESPALLION is the home of the diminutive, blue-skinned humanoid race who run Platform One in *The End of the World*. It is described by Raffalo as not being a planet, but rather part of the Jaggit Brocade, affiliated to the Scarlet Junction, Convex 56.

DAEMOS is the home planet of the Daemons in the story *The Daemons*. It is also mentioned in *The Satan Pit* as one of many planets with legends of a horned god.

DURILLIUM is a planet that is the location of the Singing Towers. The Doctor took Professor River Song (in the distant future) to see these towers just before she had to go to the Library. It was mentioned in *Forest of the Dead*.

DRAVIDIA is a planet mentioned during Love's Labours Won in *The Shakespeare Code*.

EARTH, also known to some races as Terra or Sol-3, is the home planet of Humans, Silurians, Sea Devils, "fairies" and in an alternate future, Haemovores. It once had a twin planet called Mondas. The planet has one natural moon, which is lifeless and without an atmosphere. It was revealed in *The Runaway Bride* that the centre of the Earth was a Racnoss spaceship which the planet formed around. *Torchwood* episodes reveal it is home to supernatural "fairies" and a prison to Biblical demon Abaddon. In another parallel universe it is home to the Cybermen. In the late 20th and early 21st centuries, Earth is a "level five" planet, able to detect some (but not all) spaceships approaching it, and protected by galactic law against "seeding". Around this time it is also a frequent target for invasion by alien races. By the 51st century the people have developed time travel capabilities. By the year 200,000 the planet has five moons, and it is destroyed in the year five billion, having been abandoned. Earth is first seen in *An Unearthly Child* and many times thereafter.

FELSPOON is a planet mentioned by Donna in *Journey's End*. The planet has mountains that sway in the breeze.

GALLIFREY is the home planet of the Time Lords. It was first seen (but not named) in *The War Games* and first named (but not seen) in *The Time Warrior*. It was destroyed in a Time War, wiping out all but two of the Time Lord race.

It has burnt-orange skies, and in *Gridlock*, the Doctor also mentions vast mountain ranges situated on Gallifrey, "with fields of deep red grass, capped with snow". He goes on to describe how Gallifrey's second sun would "rise in the south and the mountains would shine", with the silver-leaved trees looking like "a forest on fire" in the mornings. In *The Sound of Drums*, the Doctor says that Gallifrey was called the Shining World of the Seven Systems. The Citadel of the Time Lords stands on the continent of Wild Endeavour, in the Mountains of Solace and Solitude, where the Capitol is also located. It is said that the fragments of Gallifrey still revolve around its system's two suns in the form of a ring of rocks and dust.

GOTTA FLOKO is a planet mentioned in *The Sontaran Stratagem*. It is said to have diamond coral reefs and is presumed to be a tropical / paradise world.

GRIFFOTH is the home planet of the Graske, and is seen in the interactive episode *Attack of the Graske*.

HASTUS MINOR is a planet mentioned in the *New Series Adventures* novel *The Monsters Inside*. Ermenshrew Blathereen is revealed to have led a talent agency on this planet.

HERMETHICA is the homeworld of the Wire as mentioned in the book *Creatures and Demons*.

HORSEHEAD NEBULA is a nebula that Russel T. Davis said was the general area of the home planet of the Ood, Ood-sphere. In the shory *Planet of the Ood* it is mentioned that the Sense-Sphere (from *The Sensorites*) is a near neighbour and therefore presumably also part of the nebula.

JAHOO is one of the twenty-seven planets taken by Davros in *The Stolen Earth*.

JUSTICIA is a system of prison planets featured in the *New Series Adventures* novel *The Monsters Inside*. The Justicia system has lots of planets, six of which are named after letters in the Greek alphabet: Justice Alpha, Justice Beta, Justice Gamma, Justice Delta and Justice Epsilon. There is also another planet called Justice Prime. Rose mentions her visit to Justicia in the episode *Boom Town*, the first explicit reference to a plot point from the novels in the television programme.

KATAA FLO KO is a planet mentioned in *The Sontaran Stratagem* where the Doctor refers to its Diamond Coral Reefs.

KATURIA is a planet named in the *New Series Adventures* novel *The Clockwise Man*. It was ruled by a tyrannical dictator by the name of Shade Vassily until he was overthrown by a group of revolutionists and was sentenced to exile on Earth.

KEGRON PLUVA is a planet with the "maddest ecosystem in the universe", mentioned in the *New Series Adventures* novel *Only Human*.

KINJANA is a planet mentioned in the *New Series Adventures* novel *The Last Dodo*.

KOORHARN is a planet mentioned in the episode 42. The Doctor takes Martha there to ice skate on its mineral lakes.

KROP TOR is a planet impossibly in orbit around a black hole and the setting of *The Impossible Planet* and *The Satan Pit*. It has a diameter of only twenty miles. Its name translates to "The Bitter Pill", the legend being that the black hole was a demon who was tricked into swallowing the planet only to spit it out after discovering that it was poison. Destroyed by eventually falling into the black hole.

LAYLORA is the setting of the *New Series Adventures* novel *The Price of Paradise*. It is often referred to as the *Paradise Planet*.

THE LIBRARY is a planet containing every book from throughout time. The planet was abandoned when it was invaded by a deadly swarm of Vashta Nerada which devoured all the visitors and staff. The Doctor and Donna travel to the planet in *Silence in the Library* after the Doctor receives an emergency call from the planet on his Psychic Paper.

LUCIFER is the giant planet featured in the *Virgin New Adventures* book *Lucifer Rising* and is also mentioned by the Ninth Doctor in *Bad Wolf*.

MALCASSAIRO is a planet featured in the Tenth Doctor episode *Utopia*. It is the home of Chantho's people, the Malmö, in their city (conglomeration). By the end of the universe it is home to a human refugee camp/space program, and the hostile Futurekind with almost all of the Malmö wiped out.

MARS is the homeworld of the Ice Warriors. It is also the planet of origin of mysterious signals saying "Beware Sutekh" that were being beamed to Earth in *Pyramids of Mars*. The Usurians engineered it to make it habitable by humans until the humans depleted its resources. In *The Long Game*, a reference is also made to the University of Mars.

The **MEDUSA CASCADE** is an Interuniversal Rift, also a space-time rift. The Master mentions that the Doctor sealed the rift here in *Last of the Time Lords*, and it is mentioned to have a 15th broken moon in *The Sontaran Stratagem*. In *The Stolen Earth*, it is where Davros and his Daleks have assembled their 27 stolen planets around the Crucible.

MELISSA MAJORIA is the true homeworld of most of Earth's bees, mentioned in *The Stolen Earth*.

MESSALINE is a planet visited by the Doctor in *The Doctor's Daughter*. The planet is in a state of constant war. Before it was terraformed, the planet's surface was cold, windy and rocky, and covered in sinkable sludge pits. The planet also seems to have 3 moons.

METALLURGIS 5 is a planet mentioned in the *New Series Adventures* novel *The Resurrection Casket*.

META SIGMA POLIA is a planet mentioned at the end of the episode *Last Of The Time Lords*. It is said to have a sky that looks like oil on water. It is also said to be the place where you can see a burst of starfire.

MIDNIGHT is a leisure planet visited in the fourth series of the new series in the episode of the same name. It has golden spas, anti-gravity restaurants, sapphire waterfalls and a landscape of diamonds.

The sapphire waterfall is an enormous jewel, the size of a glacier, which reaches the Cliffs of Oblivion and then shatters into sapphires, falling a hundred thousand feet into a crystal ravine. The planet's sun emits x-tonic radiation, which vapourises organic matter and can only be viewed safely through sufficiently thick finito glass. The radiation poisons the diamonds, so the planet's surface can never be touched.

The **MOON** is a natural Terrestrial satellite. In *Smith and Jones*, a hospital was temporarily transported there. From the 21st century onwards it is the location of a number of scientific outposts, such as a weather control centre (*The Moonbase*) and a Transmat hub (*The Seeds of Death*).

The **MUSEUM OF THE LAST ONES** is the setting of the *New Series Adventures* novel *The Last Dodo*. It is an entire planet dedicated to a museum displaying the last of every species from every planet in the universe.

MYARR is a planet first visited in the fifth episode of *The Infinite Quest* and the prime setting of the sixth and seventh. It is the location of the third data chip that will lead to The Infinite.

NEW EARTH is a planet in the galaxy M87, the new home of humanity some five billion years hence, and just 23 years after Earth was destroyed by the Sun's expansion in *The End of the World*. It has the same orbit, same atmosphere and same size as the original Earth. However, the land masses and the placement of the oceans look very different from the original Earth, and the main vegetation is apparently apple grass. The city of New New York (the fifteenth New York after the original) is on New Earth. As well as humans, New Earth is home to a population of Cat People including the Sisters of Plenitude, who run the futuristic hospital seen in *New Earth*. The Tenth Doctor returns to New Earth with his companion Martha in *Gridlock* where the Doctor finds the planet dying with the remaining humans surviving in an under city living in cars on a never ending motorway and a huge population of devolved Macra living below the surface.

NEW VENUS is a planet mentioned in *The Long Game*. In the year 200,000, sandstorms on this planet kill 200 sentients in the Archipelago.

The **OOD-SPHERE** is the home planet of the Ood. It is a barren, icy planet with vast mountains and caves. It is close to the Sense-Sphere.

PADRIVOLE REGENCY 9 is a planet mentioned in *Smith and Jones*.

The **PANJASSIC ASTEROID FIELD** is mentioned in the *Doctor Who* book *Monsters and Villains* as the isolated asteroid field bought by the Brothers of Hame in the year five billion as a base for the evolution acceleration experiments run on trees, resulting in the Forest of Cheem last seen in *The End of the World*.

A **PARALLEL EARTH** (later given the name Pete's World by the Doctor) was visited by the Tenth Doctor, Rose and Mickey in the episodes *Rise of the Cybermen*, *The Age of Steel* and *Doomsday*. Another, presumably different Parallel Earth was visited by the Third Doctor in *Inferno*.

PEN HAXICO 2 is a planet mentioned in *Voyage Of The Damned*. Said to have beaches and is a tropical retreat for cyborgs, as well as a place of retirement. The ladies there are said to be fond of metal.

PHEROS is a planet visited in the second episode of *The Infinite Quest*. It is the homeworld of Caw, Baltazar's robotic parrot.

POOSH is a planet mentioned in *Midnight*. The planet has a lost moon, which was being researched by student, Dee Dee Blasco; efforts to find the moon were unsuccessful. In *The Stolen Earth*, the Lost Moon is revealed to be one of the 27 worlds taken by Davros.

PYROVILLIA is the homeworld of the Pyroviles featured in *The Fires of Pompeii*. The planet was lost, so the Pyroviles attempted to colonise the Earth, and claim it as their home planet. In *The Stolen Earth*, it is revealed that Davros was responsible for the planet's disappearance.

RALAFEA is a planet mentioned in the *New Series Adventures* novel *Wooden Heart*.

RAXACORICOFALLAPATORIUS, first mentioned in *World War Three*, is the home planet of the Raxacoricofallapatorians, aliens made of living calcium. According to the book *Monsters and Villains*, Raxacoricofallapatorius is a paradise with burgundy seas and four polar regions. It is filled with several indigenous species. The criminal Slitheen and Blathereen families notwithstanding, the native species, the Raxacoricofallapatorians, are a generally peaceful race. They are governed by a High Council and a Senate. Raxacoricofallapatorians have limited technology, albeit highly advanced by Earth standards. Its sister planet is Clom.

REBLAIS BETA is a planet mentioned in the *New Series Adventures* novel *The Last Dodo*.

REXEL 4 is the home planet of the Carrionites, as mentioned in *The Shakespeare Code*.

SALARIUS is a planet mentioned in the *New Series Adventures* novel *The Resurrection Casket*.

SAN KALOON is a planet visited by the Ninth Doctor and Rose and mentioned in *Boom Town*. It has a glass pyramid.

The **SCARLET SYSTEM** is a system of planets and suns that was home to the billion-year-old Polushi civilisation. It is pulled into the black hole that Krop Tor orbits and destroyed in *The Impossible Planet*.

SCOTIA is a planet mentioned in *The Resurrection Casket*.

The **SENSE-SPHERE** is the home planet of the Sensorites, a telepathic but xenophobic species. First seen in *The Sensorites*, and mentioned in *Planet of the Ood*.

SHALLACATOP is one of the 27 planets taken by Davros in *The Stolen Earth*.

SILFRAX GALAXY is the location of the Vespiform hives as mentioned in *The Unicorn And The Wasp*.

The **SILVER DEVASTATION** is the planet where Professor Yana claims to have been found as an orphan. Also was mentioned as the home planet of The Face of Boe in *The End of the World*.

SHAN SHEN is a planet visited in *Turn Left*. It is described as a Chinese-style planet, with a sea of flags and pagodas. It has two moons.

SKARO is the home planet of the Thals, the Kaleds, and the Daleks. First seen in *The Daleks*, it was the first planet to appear in Doctor Who other than Earth, the only alien planet in 1963. It is a rocky, barren planet with little vegetation. A thick fog sometimes rolls over its surface and its upper atmosphere is red due to nuclear fall-out from Skaro's 1000-year War between The Thals and The Kaleds. Landmarks include The Lake Of Mutations, The Petrified Forest and two moons. It was destroyed by the Hand of Omega in *Remembrance of the Daleks* when the Seventh Doctor fooled Davros.

SONTAR is the homeworld of the Sontarans. In both *The Sontaran Stratagem* and *The Poison Sky*, the Sontarans referred to their home planet

STARFALL is the setting of the *New Series Adventures* novel *The Resurrection Casket*, a planet where no technology works except steam power due to the EMP (Electro Magnetic Pulse), which covers the entire world of Starfall except for the outskirts.

STO is a planet located in the Casivanian Belt. It is the home planet of those, including Astrid Peth and Max Capricorn, aboard the *Titanic* in *Voyage of the Damned*.

SUNDAY is the setting of the *New Series Adventures* novel *Wetworld*.

SYCORAX is the homeworld of the Sycorax race as named in *The Doctor Who Files*. It may or may not be the asteroid the race originated on in the JX82 system known as the Fire Trap. It should not be confused with Uranus's moon of the same name.

THRACE is a planet mentioned in *New Earth*.

TIERMANN'S WORLD is the setting of the *New Series Adventures* novel *Sick Building*. A planet named after the professor that lives there, it is covered by wintry woods.

The **TIME VORTEX** is the continuum that time machines travel through on the way from one destination to another.

TOOP was the home planet of the Queevils and Mantodeans in the *New Series Adventures* novel *Winner Takes All*.

TORAJII ALPHA is a planet mentioned in the Tenth Doctor short story *42: Prologue*. The sun of this planet is actually a living organism.

TRITON is the homeworld of Baltazar, who was the planet's corsair king.

UMBKA is a planet mentioned in the *New Series Adventures* novel *The Resurrection Casket*. It is the planet from which ever-lasting matches originate.

UTOPIA is the fictional place the last humans are attempting to reach in the Tenth Doctor episode *Utopia*. At its co-ordinates, the last humans found darkness, and eventually cannibalized themselves into the Toclafane. The Master unleashes them on present day Earth through a rift opened by a paradox generator installed in the TARDIS.

VEL CONSADINE is a planet mentioned in the Satan Pit as a planet which has a representation of the horned beast.

The **VOID** is the name given by the Time Lords to the infinite nothingness between dimensions; even time does not exist in the Void. According to the Doctor in *Army of Ghosts*, Eternals call it the Howling, and some others call it Hell. It is traversable only using a void ship.

VOLAG-NOC is an icy prison planet where Baltazar is imprisoned for a time in *The Infinite Quest*. It is the coldest planet in the galaxy.

VORTIS is the setting of the First Doctor serial *The Web Planet*; the Menoptera and Zarbi were indigenous species. It is located in the Isop Galaxy, which also contains the Silver Devastation, from where Face of Boe comes.

WOMEN WEPT is a planet visited by Rose and the Ninth Doctor where the continental land mass is shaped like a lamenting woman; and the entire ocean, including waves hundreds of feet high, froze in an instant by means of some undisclosed natural disaster. Rose mentioned her visit in *Boom Town*.

VEHICLES

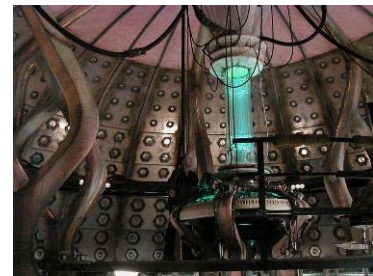
The TARDIS (Time And Relative Dimensions In Space) is a time machine and spacecraft product of Time Lord technology. TARDISes are grown, not made (*The Impossible Planet*; the



spin-off media, which are of uncertain canonicity, suggest that they are "birthed"). They draw their power from several sources, but primarily from the singularity of an artificial black hole, known as the Eye of Harmony (*Doctor Who* television movie), as well as The Rift (as seen in *Boom Town* and *Utopia*).

In *The Edge of Destruction* (1964), the power source of the TARDIS (referred to as the "heart of the TARDIS") is said to be beneath the central column of the console, with the rise and fall of the column an indication of its functioning. They are also said to draw power from the entire universe as revealed in the episode *Rise of the Cybermen*, in which the TARDIS is brought to a parallel universe and cannot function without the use of a battery or crystal from within the TARDIS, as it is from our universe.

Other elements needed for the proper functioning of the TARDIS and requiring occasional replenishment include mercury (used in its fluid links), the rare ore Zeiton 7 (*Vengeance on Varos*, 1985) and "artron energy." The latter is a form of temporal energy, generated by Time Lord minds, which is also said to help power TARDISes (*The Deadly Assassin*, 1976; *Four to Doomsday*, 1982). Another form of energy, "huon energy", is found in the heart of the TARDIS and (apart from the activities of the Torchwood Institute) nowhere else in the universe (*The Runaway Bride*).



Before a TARDIS becomes fully functional, it must be primed with the biological imprint of a Time Lord, normally done by simply having a Time Lord operate the TARDIS for the first time. This imprint comes from the Rassilon Imprimatur, part of the biological makeup of Time Lords, which gives them both a symbiotic link to their TARDISes and the ability to withstand the physical stresses of time travel (*The Two Doctors*, 1985).

The TARDIS usually travels by dematerialising in one spot, traversing the time vortex, and then rematerialising at its destination, without physically travelling through the intervening space. However, it has been seen to be able to fly through physical space, first in *Fury from the Deep* (1968) and more recently in *The Parting of the Ways* (2005), *The Christmas Invasion* (2005)



and *The Runaway Bride* (2006). As seen in the latter, however, this puts a strain on the TARDIS' systems.

Apart from the ability to travel in space and time (and, on occasion, to other dimensions), the most remarkable characteristic of a TARDIS is that its interior is much larger than it appears from the outside. Once through the doors of the police box, the TARDIS interior has a vast number of rooms and corridors. The exact dimensions of the interior have not been specified, but apart from living quarters, the interior includes an art gallery (which is actually an ancillary power station), a bathroom with a swimming pool, a medical bay and several brick-walled storage areas (all seen in *The Invasion of Time*, 1978). Although the interior corridors were not seen in the 2005 series, the fact that they still existed was established in *The Unquiet Dead*, when the Doctor gave Rose some very complicated directions to the TARDIS wardrobe.

The explanation is that a TARDIS is "dimensionally transcendental", meaning that its exterior and interior exist in separate dimensions. In *The Robots of Death* (1977), the Fourth Doctor tried to explain this to his companion Leela, using the analogy of how a larger cube can appear to be able to fit inside a smaller one if the larger cube is farther away, yet immediately accessible at the same time. According to the Doctor, transdimensional engineering was a key Time Lord discovery. To those unfamiliar with this aspect of a TARDIS, stepping inside the ship



for the first time usually results in a reaction of shocked disbelief as they see the interior dimensions.

The most often seen room of the TARDIS is its console room, where its flight controls are housed. The console room was designed by Peter Brachacki and was the only set he designed for the show. It was built on a shoestring budget and a tight schedule, which led to Brachacki leaving the show due to disagreements with the production team and possibly a feeling that he had been given an impossible task. Despite his leaving the show and mixed reactions as to how the set looked (producer Verity Lambert liked it but director Waris Hussein did not), the basic design of the hexagonal console and wall roundels has persisted to the present day.

Although the TARDIS is supposed to blend inconspicuously into whatever environment it turns up in, it invariably retains the shape of a police box (which it first took when landing in 1963) because of a faulty chameleon circuit. The exact nature of the fault has never been specified. The circuit was first mentioned in the second episode of the series, where the First Doctor and Susan noted it was malfunctioning. The Doctor attempts to repair the circuit at different points, but in *Boom Town*, the Ninth Doctor implied that he had stopped trying to fix the circuit quite some time ago because he'd become rather fond of the police box shape — a claim the Eighth Doctor likewise made in the 1996 *Doctor Who* television movie.

Despite the anachronistic police box shape, the TARDIS's presence is rarely questioned when it materialises in the present-day United Kingdom. In *Boom Town*, the Doctor simply noted that humans do not notice odd things like the TARDIS, echoing a similar sentiment expressed by the Seventh Doctor in *Remembrance of the Daleks*, that humans have an "amazing capacity for self-deception". Various episodes, namely *The Sound of Drums*, also note that the TARDIS generates a perception filter to reinforce the idea that it is perfectly ordinary.

The TARDIS has been shown to be incredibly rugged, withstanding gunfire (the 1996 *Doctor Who* television movie, *The Runaway Bride*), temperatures of 3000 degrees without even scorching (42), and falls in excess of several miles (*The Satan Pit*). In *The Curse of Peladon*, after the TARDIS falls down the side of a cliff (and is later found to be undamaged), the Third Doctor remarks that it "may have its faults, but it is indestructible." This clearly doesn't apply when facing certain advanced weaponry, such as Dalek missiles (*The Parting of the Ways*), for which the TARDIS requires additional shielding. Furthermore, in *Frontios*, the Fifth Doctor believes the TARDIS to have been destroyed in a meteorite bombardment, and in the final scene in *Last of the Time Lords*, the bow of the *Titanic* somehow smashes through the inside wall of the TARDIS, apparently contradicting the earlier claim of indestructibility.



PLATFORM ONE



The Platform One is a space station orbiting the Earth where the extraterrestrial rich of the universe will witness the end of the world. The station has automated systems and is staffed by blue-skinned humanoids.

SLITHEEN CRAFT



This ship was used by the Slitheen to create a diversion for their plans by crashing into Big Ben and then into the River Thames. The Slitheen placed a space pig as a fake alien.

CHULA AMBULANCE



A tube shaped vehicle coloured mauve, the intergalactic symbol for distress. It was of Chula design and was thus full of nanogenes to heal soldiers coming out of battle. It landed by St. Albion's Hospital in London during the Blitz, planted there by Captain Jack Harkness to attract Time Agents.

CAPTAIN JACK'S TIME SHIP



Captain Jack's time ship of Chula design was equipped with a tractor beam and a camouflage device. He'd parked it, invisible, moored to Big Ben. It exploded in outer space, when Captain Jack took an activated bomb on board. But the ship was linked to the TARDIS, and it dematerialised before the ship exploded.

SATELLITE 5



The news station Satellite 5 is entirely run by the people of the fourth degree of the human empire, having over 500 floors altogether; some of the upper floors being entirely abandoned due to the Editor keeping Mighty Jagraffess of the Holy Hadrojassic Maxarodenfoe hidden. The people who work on Satellite 5 are stuck there forever, never getting to leave. However, to work for Satellite 5, the people must have a strange computer chip inserted into their head so they can interact with the computers of the system. The reporters who travel around for Satellite 5 have all of the information partly stored in their heads until it is time to process.

The processing of information on Satellite 5 works by all the reporters placing their hands onto a computer; whilst one main reporter sits in the center, who's head is opened up by a special chip, and all the information is drained from the reporters into the head of the main reporter and processed into one central information storage; the reporters forgetting everything.

In *Bad Wolf* and *The Parting of the Ways* the Doctor, Rose and Captain Jack arrive on Satellite 5 to find it has been transformed into a TV games station run by the mysterious Bad Wolf Corporation, in which the games involve just massacring people and having the winners survive. However, it is revealed the station is really only being used to provide a signal beam to hide the Daleks fleet and the games are not killing the people but sending them to the Dalek ships, where they can be transformed into Daleks. After the Doctor reveals the Daleks' presence, they invade the station and kill everyone there.

DALEK MOTHERSHIPS



In *The Dalek Invasion of Earth* the Daleks use flying saucers for transport and to scout for human resistance. A different design of Dalek mothership seen in the Seventh Doctor serial *Remembrance of the Daleks* is described as being able to crack the Earth open like an egg. *Bad Wolf* and *The Parting of the Ways* return to a saucer-shaped design of Dalek mothership. The emperor Dalek's "flag-ship" is equipped with projectile weaponry.

SYCORAX SHIP



Huge vessel with an exterior resembling the surface of an asteroid. The ship was so massive that the shockwave created by it entering the Earth's atmosphere shattered all of the glass in London, and it eclipsed the Sun, covering London with its shadow. This Sycorax ship was destroyed by Torchwood One under orders from Harriet Jones.

SS MADAME DE POMPADOUR



The SS Madame de Pompadour drifts through space, around two and a half galaxies away from Earth. The Doctor Who Visual Dictionary (published by the BBC in 2007) states that it is a 51st century energy twarler that collects dark matter (an invisible energy form that the 51st century is dependent on) in its huge rotar like arms. These arms are also the main source of propulsion. It is severely damaged in an ion storm and features a number of time portals into 18th century France, these were created by its hugely powerful sigmus style backup engines.

SANCTUARY BASE 6 ROCKET



The rocket is used to abandon *The Impossible Planet* in the second part *The Satan Pit*. An upgraded version of the rocket is seen flying over the Doctor and Donna in *Planet of the Ood*.

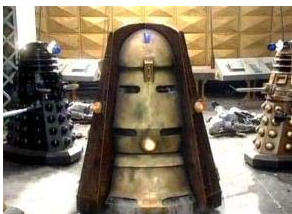
VOID SHIP



A spherical ship that is capable of travelling through the nothingness between parallel universes, existing outside the whole of time and space — though visible to the human eye, it emits no energy of any kind and has no mass to speak of, thus causing an uneasy feeling in those who look upon it.

Torchwood instruments, being more advanced than any human technology, originally cannot detect anything from the sphere, but begin reading mass and energy emissions when the Daleks emerge; the devices might simply have been reading the Daleks themselves. The Void was shut by the Doctor but it is unknown whether the void ship is still capable of travelling through the Void.

GENESIS ARK



A prison ship using dimensionally transcendental technology as used in the TARDIS, created by the Time Lords to house millions of Daleks captured during the Time War. It is vaguely Dalek-shaped, has a forcefield, and can also fly. The Ark can only be opened by the touch of a person who has travelled through the Time Vortex, making it impossible for a Dalek to open.

However, they seem to have no trouble priming it, and the Doctor mentions that they might have destroyed the Sun in an attempt to force it open (but does not confirm if this would be effective). The Ark needs an area of thirty square miles for proper use, presumably meant for unhindered unloading of its cargo. After the battle of Canary Wharf Tower, the Genesis Ark is sucked in to the void, along with all the Daleks it released.

VOID TRANSPORTERS



Disc-shaped devices developed by the parallel world's version of Torchwood which enable people to move between universes as seen in *Doomsday*. An upgraded version of the Void Transporters are seen in *Journe's End*, owned by Mickey Smith and Jackie Tyler, and used to move between the parallel world and our universe. It is also used as a teleport device.

WEBSTAR



The ship belonging to the Racnoss have been seen, in *The Runaway Bride*, and it's called Webstar. Webstars are shaped like eight-pointed stars, are covered in a substance that resembles spider webbing and can discharge energy bolts from their points.

JUDOON ROCKET



The Judoon used these as their transport to find galactic criminals. These rockets resemble vertical pens, and when they land some legs sprout from the bottom. The Plasmavore had tried to kill all the Judoon and humans on the Moon to escape in a Judoon rocket.

SS PENTALLIAN



The spaceship of 42, whose engines have cut out and left the ship on a crash course with a local burning sun.

FAMILY'S SPACESHIP



This ship was owned by The Family of Blood, and it was invisible. It blew up when Jeremy Baines chunked the Doctor unto the controls. The exterior was never shown, as it was invisible.

UTOPIA PROJECT ROCKET



Martha, and Jack behind.

This rocket is a human attempt to reach a transport to Utopia, the last home of the human race. The spacecraft to Utopia is unable to take off due to problems with its experimental drive system but despite the unfamiliar technology, the Doctor solves the scientific problems, and Jack makes final preparations in a heavily irradiated room. rocket finally takes off for Utopia, leaving the Doctor, Yana, Chantho,

VALIANT



only those onboard the Valiant remember his year of domination.

The Valiant (58°12'N 10°12'E / 58.2, 10.2) is a UNIT controlled airborne aircraft carrier, designed in part by the Master under the guise of Harold Saxon (in his previous occupation as Minister of Defence) and first seen in *The Sound of Drums*. As the craft operates in international airspace under the control of the United Nations, it is neutral territory. Elements of the design make reference to Time Lord architecture, such as roundels and an insignia based on a Gallifreyan

TITANIC



The Titanic, property of the Max Capricorn Cruise Liners company, is a large luxury spaceship cruiser from the planet Sto, orbiting present-day Earth. The purpose of the voyage is to bring the passengers the possibility of experience primitive cultures.

NURSERY SHIP



Nursery ships were made by the Adipose. They were used by the Adiposian First Family to collect young Adipose from their Nursing Planets to the Adipose homeworld. They were large enough to carry several million Adipose and were equipped with levitation beams to transport the Adipose safely from the planet's surface into the craft.

SONTARAN BATTLECRRAFT SHIPS



Seen in *The Sontaran Stratagem* orbiting above earth, the mothership is a large spherical shape with an external 'claw-like' structure added on. The Doctor states that it has the power to 'destroy the earth with one blow'. Around the middle it contains numerous docking ports for sontaran battle pods, individual, spherical spaceships. The spheres are covered by tessellating squares and have a single curved door which opens outwards to reveal the ship's only room, a control room.

SHUTTLE BUS



In the crystalline planet Midnight, there is a Shuttle Bus that brings passengers a four-hour ride to the Sapphire Waterfall, a famed attraction. When the Doctor takes a trip on, it initially goes smoothly despite the shuttle being rerouted to a new course, but suddenly the shuttle stops, and paranoia begins.

CRUCIBLE



The Crucible is a spaceship used by Davros and the Daleks which existed within the Medusa Cascade. It appeared as a massive spherical space station the size of a planet, with numerous docking ports outside it. The Crucible was to be the staging post for the deployment of a Reality Bomb that would have destroyed all of the universe except for the inhabitants of the station allowing the Daleks to be the sole survivors of existence.

ITEMS

THE SCREWDRIVER FROM ORIGINAL SERIES

The sonic screwdriver made its first appearance in the serial *Fury from the Deep*, written by Victor Pemberton. It was then used by the Second Doctor as a multi-purpose tool from that point, with occasional variations in appearance over the course of the series. However, ownership of the concept was retained by the BBC, much to the chagrin of Pemberton, who



later told an interviewer for *Doctor Who Magazine*, "I'm very cross that the sonic screwdriver — which I invented — has been marketed with no credit to myself. ... It's one thing not to receive any payment, but another not to receive any credit."

Its abilities varied somewhat from story to story and the way it worked was never explicitly explained. However, the name implies that it operates through the use of sound waves to remotely exert physical forces on objects, such as the mechanisms inside locks. In *The Three Doctors*, it functions as a radiation detector. In *The Sea Devils* the Doctor used it to detonate land mines from a distance, which he did again later in *Robot*. This particular model had a movable section that bobbed up and down when in use. Also in *Robot*, the Doctor used the screwdriver as a "miniature sonic lance" to cut out a lock. The Doctor's Time Lady companion Romana constructed a sonic screwdriver of her own, first seen during the Fourth Doctor serial *City of Death*. It was smaller and sleeker than the Doctor's, and he was sufficiently impressed with her design that he attempted (unsuccessfully) to swap screwdrivers with her in *Horns of Nimon*.

The sonic screwdriver was written out of the series in 1982 when it was destroyed by a Terileptil in the Fifth Doctor serial *The Visitation* in order to prevent the Doctor from escaping captivity. This was done by Eric Saward on the instructions of producer John Nathan-Turner, who felt that the device had become an easy way out for writers, since the Doctor could use it to get out of just about any situation.

Saward had written out the sonic screwdriver believing that the Doctor would simply get a replacement from the TARDIS. However, Nathan-Turner did not want such a scene at the end of this story, or any others. The series remained sonic screwdriver-free until it ceased production in 1989 (although the Sixth Doctor was occasionally seen using a "sonic lance") and it was not until the 1996 *Doctor Who* television movie that the Doctor was seen to have a sonic screwdriver again, with a design that could be telescoped out for use and collapsed again when finished.

THE NEW SONIC SCREWDRIVER

A completely redesigned sonic screwdriver, with a glowing blue light in addition to the sound effect, appeared in the 2005 series revival and the subsequent episodes that have followed. The new sonic screwdriver seems to derive from the same technology as the new TARDIS console, with the extended portion of the prop bearing a resemblance to the central column of the console. In contrast with Nathan-Turner's attitude that the sonic screwdriver should not be used as a cure-all, the new production team gave it even more functions than previous versions. However, the massive new functionality has only been used as a "fix all" device when they are trying to avoid lags in the plot of an episode.

Some of the uses in the new TV series include fixing a decades broken Vortex Manipulator in a matter of seconds, deactivating a Nestene arm, detecting and sending signals; intercepting teleportation; remotely activating processes inside the TARDIS; burning, cutting, or igniting substances; fusing metal; driving screws; and amplifying sound, usually to stun or incapacitate an enemy.



In *Doomsday*, The Doctor states that the sonic screwdriver does not kill, wound or maim. However in several episodes, including *The Christmas Invasion* and *The Infinite Quest*, the

Tenth Doctor brandishes or uses it in a threatening manner. He occasionally goes so far as to use it to damage or destroy an enemy; however, in these instances the screwdriver is used to remotely disassemble a robotic enemy or turn an object into a weapon to use against a living enemy, not to kill or harm a living being directly. In *Partners in Crime* a beam from it was used to make Miss Foster drop her sonic pen; the pen can be observed to spark briefly just before she drops it, suggesting that he caused the pen to shock her.

In several episodes, it has been shown unable to open objects locked with a "deadlock seal"; this is often used as a recurring plot device when the writers want the Doctor to be trapped somewhere. In *The Long Game*, *The Parting of the Ways* and *Utopia* it is shown operating and affecting various TARDIS controls from outside the vehicle; when the Doctor attempts to counteract the Master's theft of TARDIS, the bulb portion extends. During *Smith and Jones*, the sonic screwdriver eventually burns out after the Doctor used it to amplify the radiation output of a hospital X-ray machine. The Doctor, though initially saddened at the loss of the screwdriver, obtains a new one at the conclusion of the episode.



In the episode *Silence in the Library*, Professor River Song also possesses a sonic screwdriver, which she claims is the Doctor's, and was given to her by him in his own future. Hers is slightly bulkier and appears to be made from more antiquated materials but otherwise seems to function the same. The Doctor mentioned in this episode that he does not give his screwdriver to anyone. In *Forest of the Dead*, Professor Song mentions it has a "red setting" and dampers, both of which the Doctor hasn't apparently added yet. Also, it contains a secret compartment which contains a neural relay linked to River Song, saving her at the episode's conclusion, which the future Doctor added and it being the reason the Doctor gave it to her.



In its first incarnation, the new prop was notoriously fragile and was prone to breaking at the slightest strain. The toy version (made by Character Options Ltd.) was slightly larger to accommodate a working pen (with swappable ordinary and ultraviolet ink nibs), sound effects and batteries. It also includes an ultraviolet torch for viewing messages written in the ultraviolet ink. The *Doctor Who* production team at BBC Wales were so impressed by how much more resilient the toy sonic screwdriver was than the real prop, that they asked for and obtained moulds of the toy to use in the 2006 series. The new prop is 7 inches long, like the toy, as opposed to the 5.75 inch version of the 2005 series.

3-D GLASSES

Outwardly indistinguishable from regular 3-D glasses, these red-blue anaglyphic lenses are used by the Tenth Doctor to examine the void ship and the "ghosts" of *Army of Ghosts*. They can detect the radiation given off by an object or person that has crossed between dimensions, called "void stuff".

ANTI-PLASTIC

A blue-coloured liquid that the Ninth Doctor carries as a weapon against the living plastic body of the Nestene Consciousness in *Rose*.

ANTI-REGENERATION GUN

In *Last of the Time Lords*, Martha Jones claims that Torchwood Institute and U.N.I.T. created a gun that could prevent a Time Lord from regenerating, and that the four chemicals needed to make it work were scattered across the world. However, this is revealed to be a ruse created to keep the Master from discovering Martha's actual mission.

ARCHANGEL NETWORK

A worldwide mobile phone satellite network seen in *The Sound of Drums*, the Archangel network creates a low-level, worldwide telepathic field which allows the the Master to subtly influence the behavior of the entire planet, first by convincing the British public to vote for his Mr. Saxon persona and later to keep the entire human race afraid of him. It also masks his Time Lord nature from the Doctor. In *The Last of the Time Lords*, the Doctor uses the network to channel the combined psychic energy of the entire human race, Martha having convinced them to think of the Doctor by name at the same moment.

BANANA

A fruit that the Ninth Doctor expresses fondness for in *The Doctor Dances*. The Tenth Doctor claims to have invented the banana daiquiri in 17th century France in *The Girl in the Fireplace*, and requests a banana milkshake from Florence Finnegan in *Smith and Jones*. In *The Two Doctors* the Sixth Doctor finds a banana while searching through his coat pockets.

BAZOOLIUM

A metal Rose Tyler gives to her mother in *Army of Ghosts*. It can be used to predict the weather, warming up when it will be sunny and cooling down when it is about to rain.

BIODAMPER

A ring intended to screen the wearer from certain kinds of detection, placed on Donna Noble's hand in *The Runaway Bride*. The Doctor later realises it is ineffective in Donna's case, due to the Huon particles with which Donna is infused being too ancient (and theoretically no longer in existence).

CHAMELEON ARCH

The Tenth Doctor uses this in *Human Nature* to "rewrite" every cell in his body, enabling him to hide from the Family of Blood in 1913. It causes extreme pain as it makes him fully human, and gives him a set of TARDIS-created false memories in place of his own, creating the persona of 'John Smith'. He retains a small amount of "residual awareness", resulting in dreams about life before the change. The chameleon arch stores the Doctor's Time Lord self in a fob watch that slots into the device as it is operated. In *Utopia*, Martha discovers that the Master used the same process, generating "Professor Yana" as his persona.

CHAMELEON CIRCUIT

A component of a TARDIS which allows it to change shape to match its surroundings and remain inconspicuous. The circuit on the Doctor's TARDIS has malfunctioned, leaving it stuck in the shape of a 1930s-style British police box. Attempts to repair the circuit have led to unpredictable results, including the TARDIS taking on the form of a pipe-organ. Since these episodes, the Doctor has said that he has become fond of the Police Box form (*Boom Town*), and so has stopped trying to repair it. The TARDISes owned by the Master, the Rani, and the Meddling Monk had fully functioning chameleon circuits.

CLOISTER BELL

An alarm that tolls, in the manner of a heavy church bell, in the TARDIS to warn the crew of impending disaster. First heard in *Logopolis*, it rings again in *Castrovalva*, *Resurrection of the Daleks*, the 1996 television movie, the 2005 *Children in Need special*, *The Sound of Drums*, *Time Crash* and *Turn Left*. In *The Sound of Drums* and *Turn Left*, it is accompanied by an ominous red glow throughout the control room, possibly because those events were urgent.

COMPRESSION FIELD

A device worn around the necks of the Slitheen so they may shrink themselves down slightly, allowing them to fit in the skinsuits of people slightly smaller than they are. It causes pent-up energy that is released in a way that mimics flatulence.

CHRONON LOOP

The Chronon Loop is a temporal prison used by the Daleks to transport the TARDIS aboard the Crucible.

DALEK-ENHANCED THOMPSON SUBMACHINE GUNS

As seen in *Evolution of the Daleks*, the Dalek Humans used these weapons to kill Dalek Thay and Dalek Jast. They function in the same manner as a standard Dalek weapon, but seem to be inferior in terms of firepower.

DATA GHOST

A data ghost is a short-lived imprint of the user created at the moment of the death. It first appeared in *Silence in the Library* and appeared again in *Forest of the Dead*. The imprints stay in the device for a few minutes but they can be stored in to a hard drive to make them live there.

As seen in *Forest of the Dead* where the Doctor finds out after Professor River Song's death that the Sonic Screwdriver he has given her in the future has stored her data ghost into the device and quickly runs to the library's main computer to store it into the biggest hard drive ever.

DEADLOCK SEAL

A seal first referred to in *School Reunion* that sonic devices cannot open (they can open anything else). The Doctor's TARDIS can have its door opened with a sonic screwdriver, but this can also be prevented by use of a deadlock seal, activated by the console. The Master exploited this to steal the Doctor's TARDIS.

DELTA WAVE

A wave of "Van Cassadyne energy" that will destroy the brain patterns of all living creatures within its field of effect. It can be refined to affect only certain species.

The Ninth Doctor builds a delta wave projector to use against the Daleks in *The Parting of the Ways*. In reality, a delta wave is a brain wave associated with deep sleep. The Fifth Doctor builds a delta wave augmentor in *Kinda* to help Nyssa sleep.

DIET PILLS

Pills marketed by Adipose Industries and created by Miss Foster to use latent body fat to create the Adipose, small white aliens.

DWARF-STAR ALLOY

In the serial *Warriors' Gate*, a super-dense material obtained from white dwarf stars. It is used as a building material in the hulls of spaceships and can also be used to contain temporally sensitive beings. In *The Family of Blood*, the Doctor imprisoned Father of Mine in chains made of this material.

EARPOD

EarPod were devices from the Parallel Universe, created by John Lumic. They could be used to read minds, control them, and add information into them (news, or a daily joke, for example). They seemed to be used as an alternative to mobile phones, but in *Rise of the Cybermen* were used to induce trance prior to "upgrading" of Humans into Cybermen.

When the Cybermen entered this universe in *Army of Ghosts*, the EarPieces of the Torchwood Institute allowed control in a similar way, paving the way for the Battle of Canary Wharf. Adeola Oshodi died as an indirect result of this.

ELECTROMAGNETIC PULSE UNIT

A broadband, high-intensity, short-duration burst of electromagnetic energy, transmitted by Bannakaffalatta from his cybernetic implants, to kill-off the Host. It produces a electromagnetic pulse which neutralises the robots. A similar device, albeit built as a grenade instead of a reusable unit, appears in the episode *The Age of Steel*, where it serves to neutralise a Cyberman. The EMP inadvertently disables the Cyberman's emotional inhibitor, causing it to die from the horror of seeing what it has become.

FIRESTONE

A necklace from *The Unicorn and the Wasp*, it is connected to the Vespiform, and was used to kill it by Donna Noble by throwing it into a lake. An additional "monster file" on the BBC's *Doctor Who* website revealed the firestone was found in the lake, and sold at auction to a gentleman in a greatcoat.

FOB WATCH

A fob watch, decorated with Gallifreyan symbols, used to store the Time Lord memories and biology of the Time Lord that uses the Chameleon Arch. The watch uses a perception filter to prevent the transformed Time Lord from noticing it. Those with telepathic abilities are apparently immune to the filter, as are those already aware of the watch's nature. The Family of Blood can also smell the Time Lord stored within. When opened by the Time Lord, it restores their original physiology. Anyone else opening it gets flashes of the memories stored within.

H2O SCOOP

An H2O Scoop was a method of transportation over long distances, probably about one million miles in twenty seconds, used by the Judoon to transport locations from planets they had no jurisdiction (such as the Earth), over to neutral areas, such as uninhabited moons.

HUON PARTICLES

Ancient particles from the Dark Times, created independently by Time Lords and later the Torchwood Institute. They are potentially deadly and contain a great amount of energy, and can cause people to inadvertently teleport as they magnetise with other sets of Huon particles. A remnant of them exists in the heart of the TARDIS.

HYPERSONIC SOUND WAVE MANIPULATOR

A genetic manipulation device created by Professor Richard Lazarus in the *The Lazarus Experiment* to reverse aging. The 76-year-old professor becomes a young man after using the manipulator, but the process awakens dormant genes, causing him to mutate into a giant scorpion-like creature (resembling Brontoscorpio or sea scorpion) capable of extracting the life force from humans. Funding for the project was provided by Mr Saxon.

The technology is later incorporated into the Master's laser screwdriver in *The Sound of Drums* and used to incapacitate the Doctor by aging him.

ICE GUN

A fire extinguisher used by the Tenth Doctor to immobilise the Clockwork Droids in *The Girl in the Fireplace*. The name "ice gun" was suggested by Mickey Smith, while the Doctor called it simply "a fire extinguisher".

JATHAA SUNGLIDER

A weapon reverse-engineered from a ship called the "Jathaa sunglider" is first seen in *The Christmas Invasion*, where it is a powerful beam weapon used to wipe out a Sycorax ship.

Torchwood One director Yvonne Hartman first tells the Doctor the origins of the Jathaa beam weapon in *Army of Ghosts*, and a scaled down version of the same weapon is seen in 2008 episode *The Poison Sky* aboard UNIT's aircraft carrier the Valiant, and used to attack a Sontaran stronghold.

JELLY BABIES

A confectionery favoured by the Second, Fourth, Seventh and Eighth Doctors, as well as the Master in the guise of Mr Saxon.

JOURNAL OF IMPOSSIBLE THINGS

A dream diary of sorts, containing notes and sketches by the Tenth Doctor's human persona, John Smith, in *Human Nature* / *The Family of Blood*. The title is handwritten on the journal's first page. Referred to by Smith as "stories", it is shown on screen as scribbled words and what appear to be charcoal pencil sketches, recording what Smith remembers about his dreams of adventures as the Doctor, primarily those of the Ninth and Tenth Doctors. Joan Redfern retains the Journal at the end of *The Family of Blood*.

One two page spread depicts all ten Doctors to date, as seen on a flash animation on the BBC web site at the time of *The Family of Blood* air date. The ones seen on screen in *Human Nature* are the First, Fifth, Sixth, Seventh, and Eighth Doctors. The Journal also features sketches of the TARDIS interior and exterior, a sonic screwdriver, hexagons resembling the Torchwood Institute logo or Gallifreyan lettering, K-9, Rose Tyler, Autons, Clockwork Droids, Cybermen, Daleks, the Moxx of Balhoon, gas-mask zombies from *The Empty Child* / *The Doctor Dances*, and the Slitheen.

Repeated phrases describing key concepts (such as "magic box", referring to a picture of the TARDIS) abound in the handwritten text, along with many misspellings. One repeated phrase, "bigger inside than outside", also appears as the Latin phrase 'Maius Intra Qua Extra'. The journal prop itself was created by artist Kellyanne Walker, and incorporates text provided by writer Paul Cornell.

KOH-I-NOOR DIAMOND

Revealed to be an element for a telescopic device designed to focus a beam of moonlight to trap and eventually destroy the physical form of a werewolf in *Tooth and Claw*.

LASER SCREWDRIVER

A weapon used by the Master in *The Sound of Drums* which resembles the Doctor's sonic screwdriver. It can kill with a directed laser beam or artificially age a target using the Hypersonic Sound Wave Manipulator technology designed by Professor Richard Lazarus. It is built with isomorphic controls, preventing anyone but the Master from using it.

LASER SPANNER

A device which was owned by the Doctor until it was stolen by Emmeline Pankhurst, whom the Doctor referred to as a "cheeky woman". Martha Jones initially believed she had coined the term as a joke upon being introduced to the sonic screwdriver.

MAGNETRON

A Magentron is a device used to transport planets from its original place to another, as it's seen in the Sixth Doctor episode *The Ultimate Foe* and later in *Journey's End*.

NANOGENES

Nanotechnological robots which can heal damaged tissue. They are part of Chula technology, seen in *The Empty Child* and *The Doctor Dances*.

OPERA GLASSES

These are a small set of binoculars that the Doctor carries with him in the *The Empty Child*. The actual origin of the glasses are unknown; however, the fact that they are described as having "computer-enhanced lenses" suggests that they are a product of some future time.

OSTERHAGEN KEY

An Osterhagen key is a literal key used to activate a series of nuclear weapons aimed at strategic points beneath the Earth's crust. Once these devices were detonated, the Earth would theoretically rip itself apart. The various keys were held by UNIT branches around the world by the time of the New Dalek Empire's invasion of Earth.

PARADOX MACHINE

Designed by the Master in *The Sound of Drums*, the device is constructed from the Doctor's TARDIS, centered around the main console with several large pipes leading into it. The paradox machine prevents the universe from collapsing under the inherent logical contradiction of a grandfather paradox by using the sheer power of the TARDIS to hold the universe together.

When destroyed, it has the effect of reversing time up to the point immediately before it was originally activated. However those in proximity to the device are immune to this effect by virtue of being in the "eye of the storm". The radius of the eye of the storm is at least sufficient to contain the airborne aircraft carrier Valiant.

PERCEPTION FILTER

A perception filter is a field generated by a TARDIS that convinces people to ignore it, which in the case of the Doctor's TARDIS makes the normally anachronistic police box seem perfectly ordinary wherever it lands, no matter how out of place it may be. The field extends to objects associated with the TARDIS, such as the keys used to open it. Perception filters can also be added to other objects, such as the fob watches used by the Doctor and the Master.

The TARDIS also imparts a perception filter to a stone slab near a fountain in Cardiff during the events of *Boom Town*, which Torchwood Three has attached to an elevator. The field doesn't work if the object it surrounds draws too much attention to itself, or if someone is specifically searching for the object in question. Those with even minor telepathic abilities are also immune.

PROGENATION MACHINE

A machine used by both the Human and Hath colonist factions of the planet Messaline in the episode *The Doctor's Daughter*. Taking a small DNA sample from a donor, either willing or unwilling, it then splits the cells into haploid cells and then recombines two of those haploid cells into a new diploid cell. From that it is able to grow a full adult individual and download knowledge and information into that individual's mind, it can even assign the individual with clothing. This process is a very rapid one taking mere seconds to complete. It is through this process that the titular daughter of the Doctor, Jenny, is created.

PROJECT INDIGO

Project Indigo was Earth's first experimental teleportation device, which was reverse-engineered from the Sontaran teleport pod by UNIT. The first person to test the prototype was Martha Jones in the 2008 episode *The Stolen Earth*.

PSYCHIC PAPER

Described as "slightly psychic" paper and first appearing in the 2005 series episode *The End of the World*, psychic paper is an apparently blank prop kept in a credit card or travel pass holder. It allows those holding it to show people whatever they want to see on the card. The paper has shown the ability to display telepathic messages from sources external to the user (such as the Face of Boe in *New Earth*) and can apparently unlock electronic pass readers (*Army of Ghosts*). Torchwood Institute personnel receive psychic training and are not susceptible to psychic paper.

It apparently doesn't work on those of very high intelligence, either, as Shakespeare was shown the paper and commented that it was blank, which the Doctor notes proves Shakespeare is a genius. In the Past Doctor Adventures novel *World Game*, it is said to be a then-recent invention of the Celestial Intervention Agency; if this is the case, then from 2005 series episode *The End of the World* it can be considered as one of the few Time Lord artifacts remaining (besides the TARDIS).

The use of psychic paper and the results obtained seem to vary somewhat. In *The Empty Child*, Jack Harkness states that it is a "tricky thing" and Rose says that you "can't let your mind wander when you're handing it over." Both he and Rose inadvertently give away private details about themselves when passing it between them. In *Tooth and Claw*, the Doctor seems surprised when Queen Victoria says "It states clearly here that you have been appointed by the Lord Provost as my Protector." Later on, in *The Idiot's Lantern*, the Doctor flashes the paper at a guard, and then has to look at it in order to tell Tommy that the man thinks he's the King of Belgium. This is also shown in the New Series Adventures novel *The Nightmare of Black Island*, in which the Doctor is unsure what another character saw, as there is no 'after-image'.

RANDOMISER

The Fourth Doctor fitted this device to the TARDIS console in *The Armageddon Factor* to randomise his travel coordinates and prevent the Black Guardian from finding him. The Randomiser was removed from the TARDIS and left on the planet Argolis in *The Leisure Hive*. A similar process is seen in *Planet of the Ood*, in which the Doctor is able to "set all the settings to random".

REALITY BOMB

The Reality bomb was a superweapon created by Davros. The weapon made use of the 27 planets of the Medusa Cascade captured by the New Dalek Empire along with the unique energy source of the Crucible. This bomb cancels out the electrical field holding atoms together and is capable of wiping the entire universe and all of creation, except for those within or near the Crucible. The reality bomb was planned to destroy all other forms of life except the Daleks, to make them become the only race in the universe.

SEAL OF RASSILON

A spiralling insignia used to designate the Time Lords and Gallifrey. The Seal is most often seen on Time Lord architecture and artifacts, as well as badges on ceremonial clothing. The Seal was featured heavily in the interior design of the Eighth Doctor's TARDIS. It was seen most recently in *The Sound of Drums*, set in stonework beneath the Untempered Schism.

SECURITY DISK

In the 2007 episode *Blink* the Doctor retrieves his TARDIS after losing it by means of a security disk. This was essentially a DVD with specific code compatible to the TARDIS. He entrusts the DVD to Sally Sparrow who inserts the disk into the TARDIS, causing it to dematerialise, leaving her behind. The security disk was valid for one journey. The TARDIS seems to automatically search for these discs.

SEVERED HAND

The Tenth Doctor's severed right hand in a transparent case filled with a preservative liquid. The hand was severed by a Sycorax sword during their invasion of Earth in *The Christmas Invasion*. Captain Jack Harkness retrieved the hand and stored it as such, becoming very protective of it, saying that it means something only to him. Despite having been severed for some months by the time it is first seen, the hand has not decayed and continues to twitch as if still alive. In the *Torchwood* episode *End of Days* it is seen to glow as the sound of the TARDIS engines approaches, much like the TARDIS key. It is next seen in *Utopia*, where Jack describes it as a "Doctor detector".

At the end of the episode the hand is stolen by the Master, along with the Doctor's TARDIS. In *The Sound of Drums*, the Master reveals he has used it to derive the Doctor's biological code, with which he accelerates the Doctor's aging by one hundred years wielding the laser screwdriver. Following the events of *Last of the Time Lords*, the Doctor recovers and keeps the hand. The hand is later seen at the end of *The Poison Sky* where it seems to glow and bubble. In *The Doctor's Daughter* the hand reacts in a similar fashion when the TARDIS is paradoxically drawn to Jenny.

At the end of the episode *The Stolen Earth*, the Doctor is shot by a Dalek and is forced to regenerate. In *Journey's End* it takes protagonism when the Doctor transfers the regeneration energy from him into the hand, allowing him to heal his wounds but still keep the same form. Later Donna touches the hand filled with regeneration energy which causes the hand to regenerate into a half human, half Time Lord copy of the Doctor but also has the side effect of giving Donna all the knowledge of a Time Lord.

SKASIS PARADIGM

A theory of everything which would allow the Krillitanes full control over time and space.

SKINSUIT

The name given to a 'suit' made from victims of the Slitheen. It is made by hollowing out a victim's body and placing a zip on the forehead, and with the aid of a compression field the Slitheen then use it as a disguise. As the Slitheen are very large, up to eight feet in height, and the compression field only has a limited ability the skinsuits tend to be made from already large people. According to the New Series Adventures novel *The Monsters Inside*, the events of which are referenced in the episode *Boom Town*, Raxacoricofallapatorians in the far future have perfected the technology so they can fit into skinsuits far smaller than they are.

SONIC BLASTER

Featured in *The Empty Child*, the sonic blaster is a handheld weapon from the 51st century, produced in the weapon factories of Villengard, that can disintegrate as well as reintegrate its targets. The latter quickly runs down its batteries when used repeatedly. The one featured is owned by Captain Jack. The factory that produced the blasters was destroyed, which the Ninth Doctor implies responsibility for. In *Silence in the Library*, also set in the 51st century, River Song possesses a weapon which acts in the exact same manner.

SONIC LIPSTICK

The sonic lipstick is a device employed by Sarah Jane Smith sometime after she stopped regularly traveling with the Doctor. It presumably has qualities similar to the Doctor's sonic screwdriver. Its shape allowed it to easily pass for an object a Human woman would naturally carry. Like the Doctor's sonic screwdriver, The Sonic Lipstick could not open anything with a deadlock seal.

SONIC PEN

A sonic probe owned by Miss Foster that bears similarities with The Doctor's own Sonic Screwdriver.

SUPERPHONE

The "Superphone" is an upgraded cell phone that can make calls across time. It even calibrates to the user's home time period, as shown by Adam Mitchell's ability to call his home time on Rose Tyler's phone (*The Long Game*), despite their native time periods being about a decade apart. In addition, it can send signals in places ordinary phones cannot, such as the sealed Cabinet Rooms at 10 Downing Street (*World War Three*). It doesn't seem to work when the TARDIS is out of range (*The Impossible Planet*). The superphone first appears in ", where the Ninth Doctor modifies Rose's Nokia 3200 mobile phone with a special device that goes in place of the battery. In *Rise of the Cybermen*, the Nokia 3200 is replaced by a Samsung D500, but otherwise seems to function the same. It is also able to link up with the Cybus Industries Ear-Pod network.

After Martha Jones becomes an ongoing companion to the Tenth Doctor in 42, he gives her phone a similar upgrade. This phone, however, is upgraded by the Doctor's sonic screwdriver, and the feature itself is referred to as "Universal Roaming". Martha's phone has the Archangel network logo on its display, the significance of which is revealed in *The Sound of Drums*.

At the end of the episode *Last of the Time Lords*, Martha gives her phone to the Doctor, so she can contact him if trouble occurs... Later Martha uses the phone in this purpose at the beginning of *The Sontaran Stratagem*. In *The Doctor's Daughter*, the Doctor uses the same process to upgrade Donna Noble's phone but it is only used once to contact Martha's similarly upgraded phone.

TANDOKA SCALE

The Tandoka Scale is a scale used by migrant alien Bees as carrier signals; when the earth was stolen by the Daleks, in the episode *The Stolen Earth*, they used the Tandoka Scale to travel home.

TELEPORT BRACELETS

Bracelets programmed to teleport its operator from place to place, used to gave short-trips at the destination planets to the passengers of the Titanic.

TEMPORAL SHIFT

A temporal shift is a form of transport used by the Daleks to move across time. Temporal shifts are normally used in emergency cases but by using a temporal shift the traveller's power cells are greatly reduced.

TERRAFORMING DEVICE

The terraforming device is a big cristal sphere wich contains a mix of gases used to Earth generation. Once the gases have been realeased, they brings about life were there was none.

TIME LOCK

The Time Lock is a time barrier created by Toshiko Sato to protect the main Torchwood Hub in Cardiff. It seems create a time bubble, freezing everything around a limited space.

"TIMEY-WIMEY" DETECTOR

A detector of temporal disturbances constructed by the Tenth Doctor in *Blink* when he and Martha Jones are sent back to 1969 without the TARDIS by the Weeping Angels. The unserious sounding name appears to be the Doctor's joking reference to his own inability to describe temporal theory in succinct layman's terms; he describes its operation as "Goes ding when there's stuff." He also says it can boil eggs at thirty paces, whether the user wants it to or not, and that he has therefore learned to avoid hens. Visible elements of the device's construction include a lunchbox, a telephone handset, some tape reels, a postcard, and the Doctor's sonic screwdriver.

TRACTOR BEAM

A tractor beam is a beam of energy projected from a vessel or device which can tether and pull another object. The Doctor's TARDIS has had the ability to create a tractor beam and it's used by the Tenth Doctor to save the Sanctuary Base 6 Rocket from a black hole in *The Satan Pit*.

TRANSLATION SPHERES

Translation Spheres are special translation devices carried by Ood that have been enslaved by humanity. In order to use it, an Ood presses a button on the sphere, and speaks into the tube, which must be in their mouths for the sphere to work. A sphere remains permanently fixed in the mouth of its owner via this tube. The tube is linked to its owners body in the same way as their smaller brain once was since only enslaved Ood have translation spheres.

Rebellious Ood somehow managed to turn the spheres into deadly weapons. Ood Operations had no idea how this was done, and indeed did not initially notice it, attributing deaths to heart attacks and industrial accidents. There are two ways the Ood were seen using the sphere as a weapon. Either they threw it at victim, let it spring back, and caught it, or they could simply place it on someone's forehead. The effect would be the touched area lighting up and crackling with electricity, and the human would drop to the floor, dead.

TRANSMAT

A device which disperses matter, transmits it to and then reconstitutes it in another location. Transmats are used in the serials *The Seeds of Death*, *The Ark in Space*, *Revenge of the Cybermen*, *The Armageddon Factor*, *The Five Doctors*, *Mawdryn Undead*, *The Twin Dilemma*, *Remembrance of the Daleks*, *Bad Wolf*, and *Journey's End*. The word transmat is also used as a verb.

TRIBOPHYSICAL WAVEFORM MACRO-KINETIC EXTRAPOLATOR

An interstellar transportation platform that utilises massive energy to create a force bubble that protects the rider while riding the shockwave to its destination — in short, a "pan-dimensional surfboard".

It was introduced in *Boom Town* and thereafter used to create a force field, first around the TARDIS and later the Game Station, in *The Parting of the Ways*. It was also used in *The Runaway Bride* to shunt the TARDIS two hundred yards when it was forcibly summoned by the Empress of the Racnoss. In this latest appearance, the Extrapolator is partly covered by a coral-like crust similar to that found in the console room's construction, indicating that the TARDIS has somehow begun to absorb it into its systems.

UNTEMPERED SCHISM

A gap in the fabric of reality, the Untempered Schism allows one to look directly into the Time Vortex. It is depicted as a stonework portal through which one sees the Time Vortex unaided. Gallifreyan children are taken to the Schism at the age of eight and made to face the Schism as a form of initiation into the Time Lord Academy.

Gallifreyan children who look into the time vortex through the Untempered Schism will either be inspired, run away, or go mad. In a flashback during *The Sound of Drums*, the Master is seen looking into the Schism as a child, an event the Doctor describes as the moment the Master went mad. The Doctor says he himself was one of those who "*ran away, and never stopped*".

"VCR"

Seen in *The Idiot's Lantern*. Using parts obtained from a 50's electrical shop the Doctor constructed a working video cassette recorder. He used it to foil the Wire by using it as a receiver, sucking in the villain and trapping her in a betamax videotape. He assures Rose that he will destroy the Wire by recording over it.

VORTEX MANIPULATOR

A more primitive form of time-travel technology, a vortex manipulator allows the user to travel through time by minimally controllable "hops" through the Time Vortex. The technology is compact enough to be worn on one's person easily, such as the wrist-mounted device in the possession of Jack Harkness, which he obtained during his stint as a Time Agent. The Family of Blood also had one capable of moving a small spaceship.

When Jack notes that such technology means the Doctor is not the only person capable of travelling through time, the Doctor disdainfully compares the "space hopper" vortex manipulator to his "sports car" TARDIS. As seen in *The Sound of Drums*, the Manipulator can also be programmed to teleport its operator (and anyone hanging on) from place to place. The Doctor disables Jack's manipulator at the end of *Last of the Time Lords*, but Jack figures out how to re-enable it (or at least restore its teleport function) in *The Stolen Earth*. In *Journey's End* the Doctor once again disables Jack's vortex manipulator with his sonic screwdriver.

WARP STAR

The Warp Star is a small pendant shaped device with a carbonised shell which contains enough energies within its small form to create a powerful explosion.

WEIGHT NEGATION CLAMP

These clamps negate the weight of the things they are attached to, allowing a single person to easily lift something weighing several tonnes. Those seen belong to the Torchwood Institute. It appeared in *Army of Ghosts* and *Doomsday*. In *Doomsday*, the Tenth Doctor and Rose each use these clamps to attach themselves to the walls of Torchwood One to prevent themselves from being sucked into the Void along with the Dalek and Cyberman armies.

WORMHOLE REFRACTOR

A device the Doctor mentions as useful for crossing the universe in Series Two episode *Fear Her*.

NOVELS

THE NEW SERIES ADVENTURES

The *New Series Adventures* are a series of spin-off novels based on the television series of *Doctor Who* and published under the BBC Books imprint.

The range of books does not have an official name. Fans use the term "New Series Adventures" in order to distinguish them from other *Doctor Who* book ranges. Others further divide them into "Ninth Doctor Adventures" and "Tenth Doctor Adventures" although there is no distinction in format between the two. The current publishing schedule for the line, which has been in effect since publishing began in 2005, is three books released simultaneously in the spring, followed by three simultaneous publications in the fall.

NINTH DOCTOR NOVELS



With the revival of the television series, BBC Books retired its paperback *Eighth Doctor Adventures* and *Past Doctor Adventures* fiction lines in 2005 in favour of a new range of hardback books featuring the Ninth Doctor and Rose. These have a reduced word count compared to the *Eight Doctor* and *Past Doctor Adventures* lines, with an average page count of about 250. Initially, the EDA and PDA lines overlapped with the *New Series Adventures*; the final EDA, *The Gallifrey Chronicles*, was published in June 2005, followed by the final PDA, *Atom Bomb Blues*, a Seventh Doctor adventure, being published in December 2005.

Although the canonicity of most *Doctor Who* spin-offs is unclear, the 2005 series episode *Boom Town* makes a reference to the Doctor and Rose's trip to the Justicia system. This took place in *The Monsters Inside*, making it the first spin-off novel to ever be explicitly referred to in the television series. All the Ninth Doctor novels except *Only Human* contain "Bad Wolf" references in common with the 2005 television series. *Winner Takes All* also features the recurring characters Mickey Smith and Jackie Tyler; Jackie also makes a cameo appearance in *Only Human*.

Unlike many of the BBC's earlier spin-off novels, no definite timeframe exists as to when each of the books take place, though the first three probably take place between *World War Three* and *The Empty Child*. Of the latter three (which feature Captain Jack), *Only Human* and *The Deviant Strain* take place between *The Doctor Dances* and *Boom Town*, while *The Stealers of Dreams* takes place after *Boom Town* as the events of that episode are referenced, although on-screen dialogue in the episode *Bad Wolf* makes it a challenge to place this novel into the show's continuity.

The first books in the series were popular in the UK. The books were not initially available in North America, but became sporadically available in the late summer; in Canada, the books were not carried by the same distributor as the BBC Books paperbacks, and were initially available only through comic book shops and online retailers when Diamond Comic Distributors took up the contract.

During 2005, the *New Series Adventures* featuring the Ninth Doctor were published concurrently with the paperback *Eighth Doctor* and *Past Doctor Adventures* series. However, following the publication of the *Past Doctor Adventures* novel *Atom Bomb Blues* (featuring the Seventh Doctor) in November 2005, no new paperback releases were announced, with BBC Books choosing to focus on the *New Series Adventures* exclusively as the books moved on to featuring the Tenth Doctor.

TENTH DOCTOR NOVELS



With the departure of Christopher Eccleston from the role of the Doctor, BBC Books subsequently announced the publication of three novels featuring the Tenth Doctor and Rose, released on April 13, 2006. These books follow the same style and format as those featuring the Ninth Doctor, with a continuation of the spine numbering. Range consultant and commissioning editor Justin Richards told *Doctor Who Magazine* that there would be no Ninth Doctor novels in 2006, and the decision as to whether to continue to publish stories with the Ninth Doctor as a separate range has not yet been taken.

Abridged audiobooks were released of all of the Tenth Doctor titles (except *I am a Dalek*). The first three are narrated by David Tennant (who plays the Tenth Doctor), and were released on 3 July 2006. *The Nightmare of Black Island* (read by Anthony Head), *The Art of Destruction* (read by Don Warrington), and *The Price of Paradise* (read by Shaun Dingwall), were released in November 2006.

In a talk in July 2006, Richards also said that the new series books would continue now that the BBC Books imprint has been taken over by Random House, although he does not know whether he will be continuing in his role. He also discussed how authors for the new series books have been chosen carefully to protect spoilers about the television series from leaking out. He said that *The Stone Rose* was the fastest selling title so far.

Three books in this series, *I Am a Dalek*, *Made of Steel* and *Revenge of the Juddon* were novellas published in paperback as part of a series of books intended to inspire literacy. *Made of Steel* features new companion Martha Jones and was in fact published before the character made her television debut (*Smith and Jones*). It is also the first *New Series Adventure* to be written by Terrance Dicks, a longtime veteran of *Doctor Who* and former writer for the original series, who will have now written novels for every line of *Doctor Who* fiction with the exception of the Telos novellas.

CANONICITY

It is traditional for all *Doctor Who* media other than the TV series not to be treated as canon. However, this is not likely for the *New Series Adventures*, as, in the episode *Boom Town*, Rose makes a direct reference to the events of *The Monsters Inside*. It can therefore be assumed that this series of books can be incorporated in with the TV series, at least in part.

TITLES PUBLISHED

<i>Nº</i>	<i>TITLE</i>	<i>WRITER</i>	<i>FEATURING</i>	<i>YEAR</i>
1	The Clockwise Man	Justin Richards	9th Dr., Rose	2005
2	The Monsters Inside	Stephen Cole	9th Dr., Rose	2005
3	Winner Takes All	Jacqueline Rayner	9th Dr., Rose, Mickey	2005
4	The Deviant Strain	Justin Richards	9th Dr., Rose, Jack	2005
5	Only Human	Gareth Roberts	9th Dr., Rose, Jack	2005
6	The Stealers of Dreams	Steve Lyons	9th Dr., Rose, Jack	2006
7	The Stone Rose	Jacqueline Rayner	10th Dr., Rose, Mickey	2006
8	The Feast of the Drowned	Stephen Cole	10th Dr., Rose, Mickey	2006
9	The Resurrection Casket	Justin Richards	10th Dr., Rose	2006
-	I am a Dalek	Gareth Roberts	10th Dr., Rose	2006
10	The Nightmare of Black Island	Mike Tucker	10th Dr., Rose	2006
11	The Art of Destruction	Stephen Cole	10th Dr., Rose	2006
12	The Price of Paradise	Colin Brake	10th Dr., Rose	2006
-	Made of Steel	Terrance Dicks	10th Dr., Martha	2007
13	Sting of the Zygons	Stephen Cole	10th Dr., Martha	2007
14	The Last Dodo	Jacqueline Rayner	10th Dr., Martha	2007
15	Wooden Heart	Martin Day	10th Dr., Martha	2007
16	Wetworld	Mark Michalowski	10th Dr., Martha	2007
17	Forever Autumn	Mark Morris	10th Dr., Martha	2007
18	Sick Building	Paul Magrs	10th Dr., Martha	2007
19	Peacemaker	James Swallow	10th Dr., Martha	2007
20	The Pirate Loop	Simon Guerrier	10th Dr., Martha	2007
21	Wishing Well	Trevor Baxendale	10th Dr., Martha	2007
-	Revenge of the Judoon	Terrance Dicks	10th Dr., Martha	2008
22	Martha in the Mirror	Justin Richards	10th Dr., Martha	2008
23	Snowglobe 7	Mike Tucker	10th Dr., Martha	2008
24	The Many Hands	Dale Smith	10th Dr., Martha	2008
25	Pest Control ¹	Peter Anghelides	10th Dr., Donna	2008
26	Ghosts of India	Mark Morris	10th Dr., Donna	2008
27	Shining Darkness	Mark Michalowski	10th Dr., Donna	2008
28	The Doctor Trap	Simon Messingham	10th Dr., Donna	2008
29	Beautiful Chaos	Gary Rusell	10th Dr., Donna	2008
30	The Eyeless	Lance Parkin	10th Dr.	2008
31	The Story of Martha	Dan Abnett	10th Dr., Martha	2008

¹ This is the first New Series Adventure exclusive to audio.

WHONIVERSE

OVERVIEW

The Whoniverse is the fictional universe in which *Doctor Who*, *Torchwood*, and other related stories take place. The term is used most widely to categorise characters or other items which are involved in multiple media, such as Sarah Jane Smith from *Doctor Who*, or Jack Harkness from both *Doctor Who* and *Torchwood*. The word "Whoniverse" is a portmanteau of *Doctor Who* and *universe*.

Whereas the original series of *Doctor Who* kept development of its fictional universe to a minimum, over time a number of recurring elements within the mythos had become established, and further embellished over the years. In the revived television series, Russell T Davies has generated a new set of recurring features adding to the universe's backstory. Recent introductions to continuity, such as the Time War have created an opening for the universe to expand further.

The current television series, consists of individual stories that comprise a broader story arc, whereby apparently incidental details may later unveiled as significant and events gradually build toward long term consequences for the characters and the world they inhabit. Prior stories, such as *Aliens of London*, *The Christmas Invasion*, and *Doomsday*, are frequently referenced down the road, for instance in the episode *Love & Monsters* and the spin-off *Torchwood*., or the Shadow Proclamation from *Rose* to the Series 4 finale.

FEATURES

Typical features of the Whoniverse are planets inhabited by humanoid species (e.g. Mondas, Skaro, Gallifrey etc.) and other bipedal aliens. Time travel is possible, as was interdimensional travel; since the fall of the Time Lords, however, it has become significantly more difficult. Alien technology is often far more advanced than Earth technology, often creating seemingly magical feats such as resurrecting the dead.

In its early days, the Dark Times, the universe was smaller, a chaotic place of "blood and magic", with relics still remaining from this period. But since these times, there since seems to be a degree of order to the universe, with rules regulating time travel, and the Celestial Intervention Agency occasionally intervening. A political code of conduct exists between many alien races, with mentions of the Shadow Proclamation, and also evidenced when the Daleks and Time Lords cooperated in the execution of the Master. The universe itself seems to have some natural agents to clean up problems such as Reapers who appear to clean up time paradoxes.

Doctor Who is set in a rational universe, where everything is explained through applications of different sorts of science. Concepts of faith, deities and magic are not absent in the universe, however. The series had established that there is a Black Guardian and White Guardian who serve as personifications of chaos and order, respectively, balancing the forces of the universe. There appears to be at least some indication of a monotheistic deity and adversary with some place in the universe. The Beast and Abaddon are demons revealed to have been sealed away in planets "before the dawn of time", with the suggestion that there are more demons sealed away in a similar fashion. Simultaneously, *Torchwood* presents existentialist themes throughout its entire first series. The Carrionites use complex science to seemingly magical ends.

People on Earth are to varying extents aware of alien life. Aliens have invaded Earth many times, most notably in recent years as part of *The Christmas Invasion* and *Doomsday*, and the United Nations Intelligence Taskforce and Torchwood Institute are examples of government responses to the knowledge of extraterrestrial life. However, most members of the public remain ignorant of aliens as they have (as put by the Doctor) "an amazing capacity for self-deception". Some people explain the events of these invasions as "mass hallucinations" caused by psychotropic drugs planted by terrorists in the water supply. Others form conspiracy groups, having become aware of the presence of The Doctor and alien life. In the late 2008, Prime Minister Mr. Saxon finally confirms the presence of alien life forms to the universe when in the presence of the US President he establishes "first contact" with alien life. Saxon's actions also allowed the press within the Doctor Who's fictional universe to confirm to the world that many previously suspected alien encounters in the 2000s were all in fact true. In later years however, wide alien skepticism may have returned. The constant flux between widespread extraterrestrial knowledge and self-deception is shown in some episodes to continue throughout contemporary Earth.

The Earth occupies much of the past and future of the setting's history. It is explained that supernatural entities have always inhabited Earth as had prehistoric reptilian humanoids and extraterrestrial visitors long before humans ever came to be. The planet Earth was formed with a passing Racnoss spaceship at its planetesimal core and was also once one of twin planets, with its sister Mondas. Earth is also home to a spacetime Rift, partially serving to imprison a demon known as Abaddon. As portrayed, contemporary Earth is somewhat more technologically advanced than its real-world analogue, with certain areas in the 60s, 70s and 80s in places ahead of their time, although the majority of this technology has been evidenced by specialized groups, such as UNIT and the Torchwood Institute. In *The Christmas Invasion*, the planet even is described as "armed", possessing weaponry sufficient to obliterate a Sycorax mothership or take down a Racnoss Webstar with tank shells. The future of Earth has been portrayed in various ways; sometimes with little difference to the present, at others ranging from abandoned to overpopulated and hyper-industrialised, from *Utopia* to a dying planet.

INCLUSION

In the absence of any BBC position on the *Doctor Who* canon, most fans consider that trying to define *Doctor Who* canon should be nothing more than a fun game to pass the time. With a series that contradicts itself as much as *Doctor Who* does in all its many formats, attempts to define a rigid idea of what is *Doctor Who* canon with lists of what does and does not count are by many considered to be a bit silly and pointless.

A sizable minority of fans contend that the classic *Doctor Who* television series (Doctors One to Seven), the 1996 television movie (Eighth Doctor), the new *Doctor Who* television series (Doctors Nine and Ten) and the program's three spin-off television series *Torchwood*, *The Sarah Jane Adventures*, and *K-9 and Company* count, but there is some debate over the status of *Doctor Who* stories in other media. There are more original novels and original audio adventures than television stories, representing a substantial (and mostly consistent) body of work. There are also a number of spin-offs from *Doctor Who* in other media. The attitude in fandom ranges from those who insist only the television stories (and not always all of those) count, to those who count everything.

Boom Town seemed to suggest that at least some novels are part of the basic continuity, referencing *The Monsters Inside* and thereby making a purist viewpoint untenable. Most of the *Doctor Who* novels and audios were written in the 1989-2005 gap in production of the television series, and few contradict what was established on television, or have been subsequently contradicted. Furthermore, as is part of the nature of a fictional universe in which time travel is possible, alternate timelines become possible, which gives the possibility of retconning events by writing over them within the universe's fictional history.

The Gallifrey Chronicles has the Doctor stating "one of the things you'll learn is that it's all real. Every word of every novel is real, every frame of every movie, every panel of every comic strip", and also suggesting that the Eighth Doctor's adventures in three media would lead to three separate incarnations of the Ninth Doctor: (presumably the Ninth Doctors seen in BBC productions portrayed by Rowan Atkinson (*Doctor Who* and *the Curse of Fatal Death*), Richard E. Grant (*Scream of the Shalka*) and Christopher Eccleston respectively). The Tenth Doctor stated in *Doomsday* that every decision we make creates a fractured alternate universe, which would comply with this theory.

On another level, Russell T. Davies himself contributed a New Adventures novel, *Damaged Goods*, during *Doctor Who*'s absence, and the show does make occasional references to this grey area. Oblique references to the *Doctor Who Magazine* comic strip ("kronkburgers" in *The Long Game*) and the *Virgin New Adventures* (the planets Lucifer and Arcadia, mentioned in *Bad Wolf* and *Doomsday* respectively, and the Doctor's title "The Oncoming Storm", mentioned in *The Parting of the Ways*). Articles by Davies in the book *Monsters and Villains* and the 2006 *Doctor Who Annual* incorporate information from the books, audios and comic strips to detail character and story backgrounds. Going by Davies' remarks on canonicity and fandom, these all appear more likely to be playful tributes, rather than deliberate attempts to dictate canon. Overall, Davies has said that he is "usually happy for old and new fans to invent the Complete History of the Doctor in their heads, completely free of the production team's hot and heavy hands."

The BBC licenced and approved every *Doctor Who* story in other media; indeed, the contract for *Virgin's New Adventures* stated that the books were 'the official continuation' of *Doctor Who* now the TV show was off the air. Over the last ten years, the BBC published well over a hundred of the novels itself, republished a number of the *Virgin New Adventures* in online e-book form, commissioned original *Doctor Who* dramas as webcasts, and BBC Radio has broadcast both existing and original audio adventures made by Big Finish. As of late 2006, Gary Russell, the long-time head of Big Finish, was added to the Cardiff production team ostensibly to keep official track of TV series continuity. The BBC-produced/broadcast productions remain in the same grey area of continuity as most spin-offs, despite the pedigree.

The debate over whether the novels are canonical or exist in a parallel continuity is complicated by the announcement that the 2007 two-part episode *Human Nature* and *The Family of Blood* has been adapted from Paul Cornell's 1995 *New Adventures* novel *Human Nature*. While the original book featured the Seventh Doctor and Bernice Summerfield, the televised version features the Tenth Doctor and Martha Jones. Following the *Human Nature* adaptation, Steven Moffat's Ninth Doctor short story from the *Doctor Who Annual* 2006, "What I Did on My Christmas Holidays by Sally Sparrow" was adapted into a Tenth Doctor episode *Blink*. One interpretation of these adaptations is that while *some* novels, short stories and audio dramas may be canon, others are *not* strictly canonical but could perhaps be explained by the notion of parallel continuities, as hinted by the *The Gallifrey Chronicles*.

VIEWERSHIP

WORLD WIDE

Doctor Who has always appeared on the BBC's mainstream BBC One channel, drawing audiences of many millions of viewers. It was most popular in the late 1970s, with audiences frequently as high as 12 million. During the ITV network strike of 1979, viewership peaked at 16 million. No first-run episode of *Doctor Who* has ever drawn fewer than three million viewers on BBC One, although its late 1980s performance of three to five million viewers was seen as poor at the time and was, according to the BBC Board of Control, a leading cause of the programme's 1989 suspension. Some fans considered this disingenuous, since the programme was scheduled against the soap opera *Coronation Street*, the most popular show at the time. The BBC One broadcast of *Rose*, the first episode of the 2005 revival, drew an average audience of 10.81 million, third highest for BBC One that week and seventh across all channels. The all-time highest chart placing for an episode of *Doctor Who* is second, for the 2007 Christmas special *Voyage Of The Damned*, which received 13.31 million viewers, a feat which also made it the second most watched show of the year. The current revival also garners the highest audience Appreciation Index of any non-soap drama on television.

The programme also gained a strong following in Australia, possibly as a result of the close connection between the BBC and Australia's major public broadcaster, the ABC. The latest repeat of the classic series in Australia ran from September 2003 to February 2006, and the revived series has also been shown on ABC and UK.TV.

The series also has a fan base in the United States, where it was shown in syndication from the 1970s to the 1990s, particularly on PBS stations. New Zealand was the first country outside the UK to screen *Doctor Who* beginning in September 1964, and continued to screen the series for many years, including the new series from 2005. In Canada, the series debuted in January 1965, but the CBC only aired the first twenty-six episodes. TVOntario picked up the show in the 1976 beginning with *The Three Doctors* and aired it through to Season 24 in 1991. TVO's schedule ran several years behind the BBC's throughout this period. In the 1970s TVO airings were bookended by a host who would introduce the episode and then, after the episode concluded, try to place it in an educational context in keeping with TVO's status as an educational channel. The airing of *The Talons of Weng Chiang* resulted in controversy for TVOntario as a result of accusations that the story was racist. Consequently the story was not rebroadcast. CBC began showing the series again in 2005.

Only four episodes have ever had their première showings on channels other than BBC One. The 1983 twentieth anniversary special *The Five Doctors* had its début on November 23 (the actual date of the anniversary) on the Chicago PBS station WTTW in the United States and various other PBS members two days prior to its BBC One broadcast. The 1988 story *Silver Nemesis* was broadcast with all three episodes edited together in compilation form on TVNZ in New Zealand in November, after the first episode had been shown in the UK but before the final two instalments had aired there. Finally, the 1996 television film premièred on 12 May 1996 on CITV in Edmonton, Canada, fifteen days before the BBC One showing, and two days before it aired on Fox in the US.

A wide selection of serials is available from BBC Video on VHS and DVD, on sale in the United Kingdom, Australia, and the United States. Every fully extant serial has been released on VHS, and BBC Worldwide continues to regularly release serials on DVD. The 2005 series is also available in its entirety on UMD for the PlayStation Portable.

As of June 2008, the revived series had been, or was currently, broadcast weekly in Australia (ABC), Austria (Pro 7), Belgium (Één), Brazil (People+Arts), Canada in English on (CBC) and in French on (Ztélé), Croatia (Croatian Radiotelevision), Denmark (Danmarks Radio), Finland (TV2), France (France 4), Germany (Pro 7), Hong Kong (ATV World and BBC Entertainment), Hungary (RTL Klub-owned COOL TV), Iceland (RÚV), Ireland (TV3), Israel (Yes Stars 2), Italy (Jimmy), Japan (BS-2, a channel of NHK), Malaysia (Astro Network), the Netherlands (NED 3), New Zealand (Prime TV), Norway (NRK), Poland (TVP1), Portugal (People+Arts, SIC Radical), Russia (STS TV), Spain and Latin America (People+Arts) and in Catalan (K3), South Korea (KBS2 (dubbed in Korean) and Fox (subtitled in Korean), Sweden (SVT), Switzerland (Pro 7), Thailand (Channel 7 and BBC Entertainment), Turkey (Cine5), the United States (Sci Fi Channel [first run], public television [second run] and BBC America [second run]), Greece (Skai TV), Style UK (part of Showtime Arabia) for the Middle East, North Africa and the Levant territories. The series has also been sold to, but not yet shown in Romania (TVR). *Doctor Who* is one of the five top grossing titles for BBC Worldwide, the BBC's commercial arm.

A special logo has been designed for the Japanese broadcast with the katakana. The series has apparently "mystified" viewers in Japan where it has been broadcast in a late evening time slot, leading to some not realising it is a family show.

FANDOM

Doctor Who has amassed a large number of fans from all over the world. For example, The Doctor Who Forum at the website Outpost Gallifrey is ranked within the top 400 most active message boards on the Internet. The series is more a mainstream part of popular culture in its native UK, where it is regarded as a family show and is shown on the main public service broadcasting channel, BBC One.

Doctor Who fans have had a formally recognised organisation — the Doctor Who Appreciation Society (or DWAS) — since the late 70s. It has thousands of members.

Many *Doctor Who* conventions are held worldwide. For many years, the largest was Panopticon, run by Dominitemporal Services. The first Panopticon was held in 1977, and the last in 2003. More recently, the Regenerations convention in Wales has had great success. In North America, the largest *Doctor Who* convention is Gallifrey One in Los Angeles, run by Shaun Lyon of Outpost Gallifrey.

The term Whovian (similar to Trekkie for Star Trek) is used by the press to refer to *Doctor Who* fans.

AWARDS

Although *Doctor Who* was fondly regarded during its original 1963–1989 run, it received little critical recognition at the time. In 1975, Season 11 of the series won a Writers' Guild of Great Britain award for Best Writing in a Children's Serial. In 1996, BBC television held the "Auntie Awards" as the culmination of their "TV60" season, celebrating sixty years of BBC television broadcasting, where *Doctor Who* was voted as the "Best Popular Drama" the corporation had ever produced, ahead of such ratings heavyweights as *EastEnders* and *Casualty*. In 2000, *Doctor Who* was ranked third in a list of the 100 Greatest British Television Programmes of the twentieth century, produced by the British Film Institute and voted on by industry professionals. In 2005, the series came first in a survey by *SFX Magazine* of "The Greatest UK Science Fiction and Fantasy Television Series Ever". Also, in the 100 Greatest Kids' Shows (a Channel 4 countdown in 2001), the 1963–1989 run was placed at number eight.

The revived series has received particular recognition from critics and the public. In 2005, at the National Television Awards (voted on by members of the British public), *Doctor Who* won "Most Popular Drama", Christopher Eccleston won "Most Popular Actor" and Billie Piper won "Most Popular Actress". The series and Piper repeated their wins at the 2006 National Television Awards, and David Tennant won "Most Popular Actor". A scene from *The Doctor Dances* won "Golden Moment" in the BBC's "2005 TV Moments" awards, and *Doctor Who* swept all the categories in BBC.co.uk's online "Best of Drama" poll in both 2005 and 2006. The programme also won the Broadcast Magazine Award for Best Drama. Eccleston was awarded the TV Quick and TV Choice award for Best Actor in 2005; in the same awards in 2006 Tennant won Best Actor, Piper won Best Actress and *Doctor Who* won Best-Loved Drama.

Doctor Who was nominated in the Best Drama Series category at the 2006 Royal Television Society awards, but lost to BBC Three's medical drama *Bodies*.

Doctor Who also received several nominations for the 2006 Broadcasting Press Guild Awards: the programme for Best Drama, Eccleston for Best Actor (David Tennant was also nominated for *Secret Smile*), Piper for Best Actress and Davies for Best Writer. However, it did not win any of these categories.

Several episodes of the 2005 series of *Doctor Who* were nominated for the Hugo Award for Best Dramatic Presentation, Short Form: *Dalek*, *Father's Day* and the double episode *The Empty Child / The Doctor Dances*. At a ceremony at the Worldcon (L.A. Con IV) in Los Angeles on 27 August 2006, the Hugo was awarded to *The Empty Child / The Doctor Dances*. *Dalek* and *Father's Day* came in second and third places respectively.

The British Academy Television Awards (BAFTA) nominations, released on 27 March 2006, revealed that *Doctor Who* had been shortlisted in the category of Best Drama Series. This is the highest-profile and most prestigious British television award for which the series has ever been nominated. *Doctor Who* was also nominated in several other categories in the BAFTA Craft Awards, including Best Writer (Russell T. Davies), Best Director (Joe Ahearne), and Break-through Talent (production designer Edward Thomas). However, it did not eventually win any of its categories at the Craft Awards.

On Sunday 7 May 2006 the main BAFTA award winners were announced, and *Doctor Who* won both of the categories it was nominated for, the Best Drama Series and audience-voted Pioneer Award. Russell T. Davies also won the Dennis Potter Award for Outstanding Writing for Television.

On 22 April 2006, the programme won five categories (out of fourteen nominations) at the lower-profile BAFTA Cymru awards, given to programmes made in Wales. It won Best Drama Series, Drama Director (James Hawes), Costume, Make-up and Photography Direction. Russell T Davies also won the Sian Phillips Award for Outstanding Contribution to Network Television. The programme enjoyed further success at the BAFTA Cymru awards the following year, winning eight of the thirteen categories in which it was nominated, including Best Actor for David Tennant and Best Drama Director for Graeme Harper.

In 2007 *Doctor Who* and its star David Tennant have won prizes at the Annual Television Awards ceremony run jointly by British TV Quick and TV Choice magazines, the results of which are voted on by readers of those publications. The series won Best-Loved Drama, with Tennant taking home the prize for Best Actor. Also this year The Hugo Award for Best Dramatic Presentation, Short Form went to *The Girl in the Fireplace* by Steven Moffat.

The show won two of the categories in which it was nominated at the 2007 National Television Awards, held at the Royal Albert Hall in London. The awards, screened live on ITV1, are voted on by the public. The series took the Most Popular Drama category, while David Tennant won the Most Popular Actor accolade. Freema Agyeman, nominated as Most Popular Actress, did not win her category, which went to *EastEnders* star Lacey Turner.

Also the writers of *Doctor Who* Series 3 won the Writers' Guild of Great Britain Award for Best Soap or Series (TV), the other nominated series were *New Tricks* Series 4 and *Life on Mars* Series 2. All the writers of Series 3 (Chris Chibnall, Paul Cornell, Russell T. Davies, Stephen Greenhorn, Steven Moffat, Helen Raynor and Gareth Roberts) were honored. Cornell, Greenhorn, Moffat and Roberts were in attendance at the ceremony, which was held at the British Academy of Film and Television Arts (BAFTA).

On 8 November, 2007, the series received its first mainstream American award nomination when it was nominated for the 34th Annual People's Choice Awards in the category of "Favorite Sci-Fi Show". The awards, broadcast on CBS on 8 January 2008 are voted on by the people via an Internet poll. *Doctor Who* faced competition from American-produced series *Battlestar Galactica* (itself a revival of an older series), and *Stargate Atlantis*. It was defeated by *Stargate Atlantis*.

In June 2008, the series won the inaugural Best International Series category at the 34th Saturn Awards, defeating its spin-off, *Torchwood*, which was also nominated.

CREDITS

We have used several sources for being able to bring you this guide and we want to thank to all those that have made it possible.

We would like to thanks all the people who contribute in the *Doctor Who* articles in Wikipedia. All your efforts writing, reviewing and editing these articles makes the *Doctor Who* section of Wikipedia one of the best and most complete information source for the series of the net. Your work is highly appreciated and we would like to encourage all of you to continue working on it and make it better and better.

Our best wishes, THANKS AGAIN!



http://en.wikipedia.org/wiki/Doctor_Who

Also we would like to thanks to the people of Outpost Gallifrey and Doctor Who Online to maintain their websites alive, with forums, reviews and sections about the Whoniverse, and of course to have the most reliable news sections on the net.



<http://www.gallifreyone.com/>



<http://www.drwho-online.co.uk/>

And of course thanks all of you, dear friends and readers, for your support!



This work is subject to a license
Attribution-NonCommercial-NoDerivs 3.0 Unported of Creative Commons.
To see a copy of this license visit:

<http://creativecommons.org/licenses/by-nc-nd/3.0/>

