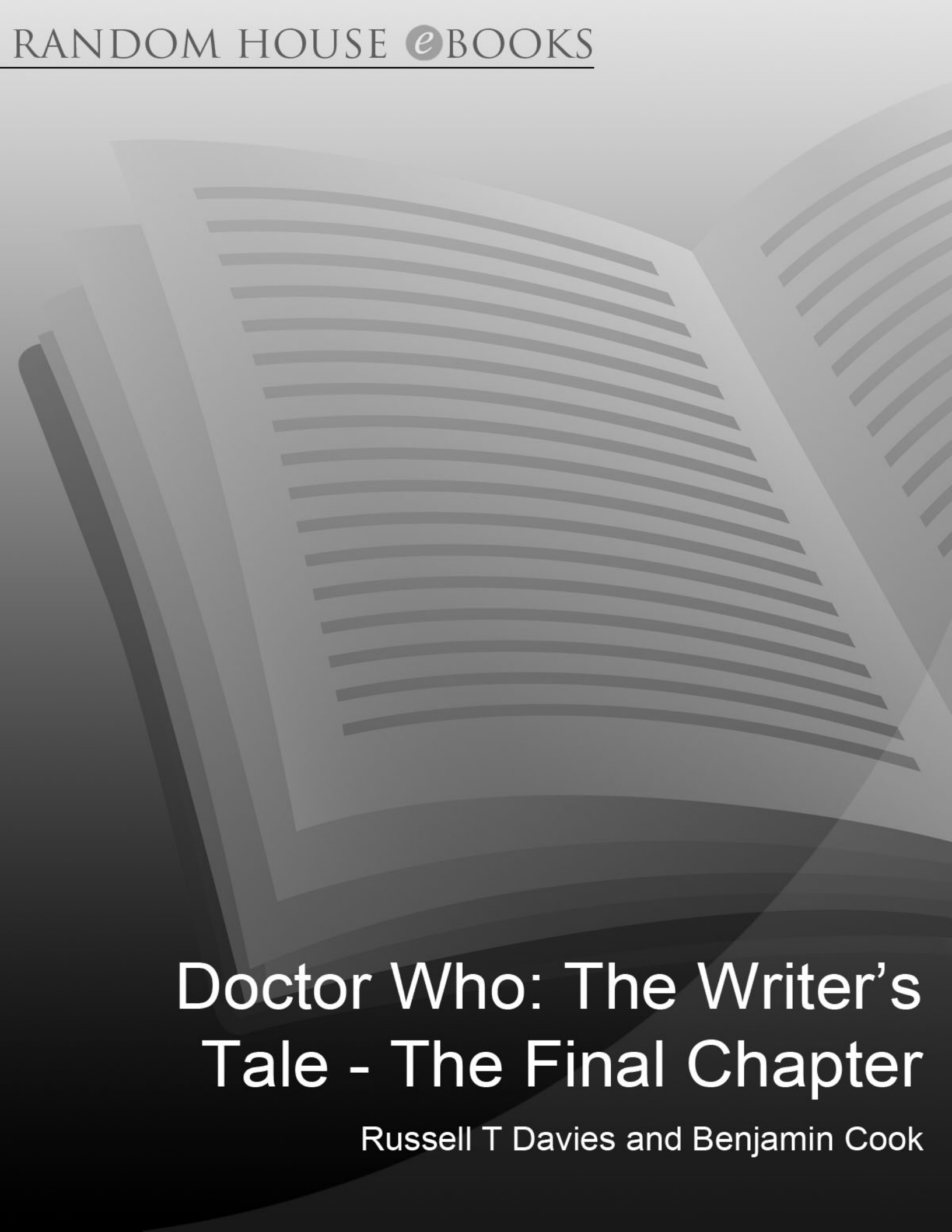


RANDOM HOUSE  BOOKS

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# Doctor Who: The Writer's Tale - The Final Chapter

Russell T Davies and Benjamin Cook

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# Doctor Who The Writer's Tale The Final Chapter

The definitive story of the BBC series

Russell T Davies and Benjamin Cook



# FOREWORD

## PHILIP PULLMAN

I have never met Russell T Davies, but I like him, from the T on outwards. He steals from the best, which proves that he is both discriminating and unscrupulous; he is adventurous and humane, not a common combination; and most of all he's full of a boundless energy, which fizzes out of these pages like champagne. He's a genuine maker. Everybody knows *Doctor Who*, and *Queer as Folk*, and *Torchwood*. They made a difference: they have stamped his authority on the TV screen for a long time to come. My favourite among his stories is *Mine All Mine*, for the simple reason that it was charming, and it confirmed my long-held view that the Welsh are the sexiest people in the world.

But what's this book about? Specifically, it's about the writing - and the re-writing, and the talking about, and the thinking about, and the arguing about the scripts for a series of *Doctor Who*.

However, it's not the theme that's important. What matters are the insights and the vivid and illuminating comments that crop up on the way, as Davies examines the whole business of storytelling. Take the theme itself. Davies says - and he's dead right - 'Maybe that's when bad scripts are written, when you choose the theme first. I consider that I've something to say when I've thought about a person, a moment, a single beat of the heart, that I think is true and interesting, and *therefore* should be seen.'

That's true of novels, stage plays, films, short stories - any narrative that's made up in order to illuminate a theme has a quality of duty rather than joy. It's what Yeats called making the will do the work of the imagination.

He's also right - by which I mean, of course, that his opinion coincides with mine - on the subject of writer's block: 'I don't know why, but I sort of react with revulsion to that phrase. I imagine it to mean sitting there with No Ideas At All. For me, it feels more like the ideas just won't take the right shape or form.'

He's pugnacious, and rightly so, when faced with narrow-minded prejudice: the key is 'not to defend the work, because I think defence always sounds like an apology, but to go on the attack.' But he's also sensitive to the difficulties less experienced writers face when trying to deal, for example, with the relentless and merciless idiocy of internet 'criticism'. His attitude is, again, mine, and therefore resonantly true: 'Creating something is not a democracy. The people have no say. The artist does. It doesn't matter what the people witter on about: they and their response come after. They're not there for the creation.'

In fact, not only is Russell T Davies a great TV writer, a vigorous and creative producer, a wise and perceptive commentator on the profound business of storytelling, and I dare say (I have never met him) a figure of godlike and unearthly personal beauty, he is probably omniscient. Reading this excellent book I was more than once put in mind of the old song 'Abdul the Bulbul Amir'. 'The Bulbul's opponent in that epic conflict was Ivan Skivinsky Skivar, who 'could imitate Irving, play poker or pool, and perform on the Spanish guitar.'

Such a man is Russell T Davies. This book is a treasury of wit, of truthfulness, and of good sound storytelling sense, and well worth stealing from.

PHILIP PULLMAN

May 2008

# INTRODUCTION

## RUSSELL T DAVIES

I can't drive, so I get a lot of taxis. Which means that five or six times a week I have this conversation:

'So what do you do then?'

'I work on *Doctor Who*.'

'As what? Are you one of the monsters?'

'No, ha ha, that's funny. No, I'm a writer.'

'Oh, right, nice.'

Pause, and then, every time, here it comes . . .

'So where d'you get your ideas from?'

At that point, I normally say that I buy them from The Ideas Shop in Abergavenny. But in fairness, it's a good question. With no good answer.

Writers never talk about this. You'll see us, in script meetings, talking about plot and character and motivation; you'll see us in the bar, talking about contracts and rivals and fonts; you'll see us in the gutter, complaining about money. (With all of us, all the time, wondering when the good luck will run out.) But the actual writing . . . oh no, no way, no one talks about that. Like it's sacrosanct. Or just too scary to look at.

But Benjamin Cook wanted to know! And wouldn't give up. So that's what we've tried to pin down here. The ideas. Those mad, stupid, vague, shape-shifting, hot, nagging, drive-you-barmy ideas. And as the idea for this book grew - you'll see it grow, on the page - then it gave me the chance

to tackle another thing that was bugging me. Writing is such an industry now. In many ways, that's a good thing, in that it removes all the muse-like mystique and makes it a plain old job, accessible to everyone. But with industry comes jargon. I was aware that jargon was starting to fill those growing shelves of Writer's Self Help books, not to mention the blogosphere. Wherever I looked, the writing of a script was being reduced to A, B, C plots, Text and Subtext, Three Act Structure and blah, blah, blah. And I'd think, that's not what writing is! Writing's inside your head! It's thinking! It's every hour of the day, every day of your life, a constant storm of pictures and voices and sometimes, if you're very, very lucky, insight.

That's what I wanted to capture here, and that's why so much of this book is written at 2am, in the dark hours, when the storm's a-blowing and the rafters creak. It's not writing in theory; it's writing in action, in motion. In anguish! Ideas written down before anyone else could sit in judgement, or before I could reconsider them in the cold light of day.

I wonder. You might be surprised. It does get a bit wretched and angst-ridden at times. (Steven Moffat, *Doctor Who's* next showrunner, read the manuscript and said, 'If you still want to be a writer after reading this, then you probably will be.') But for me, that's what writing is, coupled with the enormous joy of actually getting something made. Ben and I tried to capture the process live and unfiltered, in e-mails, and when it came to publishing this, we didn't go back and tidy up. We've tried to leave it as instinctive, impulsive and contradictory as . . . well, as the inside of your head. Okay, all right, we did go through the finished text to remove the scandal (3,000 words, including My Night With The Slitheen), the lies (2,000 words, including my belief that Arthur Miller nicked my idea for *The Crucible*) and the swearing (28,000 words, including some brand new ones), but, apart from that, we left it intact, to make it as honest as possible. Oh yes, and we removed one or two secrets about



the future, because *Doctor Who* is an ongoing show, and hopefully always will be, for ever.

To see writing in motion, means writing as work – a real, proper job, with deadlines and constraints and setbacks, like any other profession. The writer doesn't sit in an ivory tower. Mine's kind of beige, if not nicotine, and the real world is always intruding. No, it doesn't intrude; that real world is part of the writing process too, so a lot of that is laid out for you here, during the most extraordinary time that we've ever had on *Doctor Who*, with the casting of Kylie Minogue and Catherine Tate and Davros and . . . oh god, I love this job! (Steven, I've changed my mind! Steven? What d'you mean, 'Russell who?')

The only problem with writing on-the-spot e-mails is that I don't stop and pause to give praise where it's due. The personal nature of this book means that I'm not being too objective, or kind. I take a lot of things for granted, so I don't stop to thank David, or Catherine, or the Heads of Department, or Lindsay, as she sews 500 buttons on 75 extras, or Mark the gaffer, as he hauls his lamps around in the rain, or the runners, as they juggle tea and scripts and abuse. They're the people who really get *Doctor Who* made, alongside the brilliant teams at *Doctor Who Confidential* and the Website, and Branding, and . . . oh, the thanks could fill a whole book. Albeit a rather dry book.

But right here and now, I just want to say thank you to Ebury, for having faith in us, and to Philip Pullman, for his wonderful words, with special thanks to Ben, for the idea, the support, the kindness and the friendship, and to Andrew Smith, the man who's hardly mentioned in here, because he's part of a different world, one which keeps me sane and makes the whole thing possible.

Oh, and then, by the way, the taxi driver always says, 'So do you think up the story and the actors make up the words?' I've gotta learn to drive.

RUSSELL T DAVIES  
July 2008

# INTRODUCTION

## **BENJAMIN COOK**

'I love that image of this correspondence surviving a nuclear war,' Russell T Davies told me back in April 2007, two months into what would become a two-and-a-half-year-long exchange of e-mails and text messages. 'The last remnant of civilisation. "It's . . . glowing!"'

In the beginning, the Great Correspondence was supposed to be a magazine article. But we exceeded our word count by forty-fold, so it became a book instead. *Doctor Who: The Writer's Tale* was published in September 2008. The book's mission statement, if it had one (which would imply meticulous planning and a sense of direction, so it didn't), was to take a progressive look at not just the scriptwriting and storytelling processes, but also Russell's role as showrunner of the BBC's most imaginative, most exhilarating, most prized drama series - to find out what it's like to live, and write, under such a weight of expectation. In that first year, we tackled everything from the courting of JK Rowling to the snubbing of George Lucas, taking in chicken pox, press leaks, the companion that never was, Steven Moffat's thighs, and the loss of Russell's third-best pair of trousers in Soho.

Oh, and the writing. Obviously. It's all about the writing.

'I think Russell T Davies is the Shakespeare of today,' said David Tennant recently. But did Shakespeare write 31 episodes of *Doctor Who*? No. (Subs, please check.) Even the

Bard would have balked at the prospect of reviving a TV show in 2005 that was last popular in the '80s - decreasingly so at that - and transforming it into *The Best Thing On Telly Bar None*. And I bet Shakespeare wouldn't have agreed to e-mail me his scripts as he wrote them, page by page, night by night, and then answer a barrage of questions about how he did it, how he's feeling about it, and what he's going to write next. (Shakespeare probably couldn't even *work* a computer. What an idiot.)

Anyway, people seemed to quite like *The Writer's Tale*. I mean, other people. People who weren't Russell or me. (We'd been calling it the 'Great' Correspondence since February 2007 - ooh, the reckless optimism of youth!) The critics said nice things. Richard and Judy chose it for their Christmas Book Club. Revered newspaper columnist Charlie Brooker was inspired to devote an entire edition of his BBC show *Screenwipe* to interviews with TV writers. And the man who produces and writes for CBBC's talking cactus Oucho ([see here](#)) wrote us a letter to say that *The Writer's Tale* is one of his all-time favourite books. And if you ever want to interview the cactus,' he said, 'give me a call.' Okay. Thanks.

At which point, we began to wonder whether some sort of follow-up volume might *not* be an altogether terrible idea. We were, after all, still e-mailing, Russell and I. Like cockroaches that had survived the fallout. ('It's . . . glowing!') Or should we quit while we're ahead? A second time around, we'd be all too aware that our e-mails would *actually be published, and read, by real people*. Would we play up to our prospective readership? Look at me, would-be reader! Look at me! Or get woefully shy, and self-conscious, and tongue-tied? Would Book Two turn out to be an appalling piece of fluff?

Well, no. *The Writer's Tale: The Final Chapter* extends the Great Correspondence to September 2009, and the new material - 135,000 words' worth, across 350 pages, kicking

off in March 2008 – is as candid, as honest, as impulsive and as revealing as Book One . . . which, by the way, is thrown in for good measure. Topics in Book Two include the killing of Ianto Jones, the preposterously secret Operation Cobra, an ABBA/*Torchwood* crossover, slagging off Prince Charles, the resurrection of Gallifrey, the arrival of Matt Smith as the Eleventh Doctor, and Russell’s departure for foreign shores. The original *Writer’s Tale* even feeds back into the TV series. Keep an eye on the abandoned ‘Alien Watch’ idea from Chapter 1.

The original book reproduced Russell’s scripts for *Voyage of the Damned*, *Partners in Crime*, *The Stolen Earth* and *Journey’s End*, in pre-first-draft form. But we wanted to give over as much of this paperback edition as possible to new material, so the scripts have largely been removed. Instead, the polished, shooting scripts for these episodes – along with *Midnight*, *Turn Left*, *The Next Doctor*, and the 2009 Specials – can be downloaded from our website ([www.thewriterstale.com](http://www.thewriterstale.com)) for free!

Right. A few thank yous. Big thanks to Chris Costello, Max Letek, George Archer (he of the octopus tattoo – [see Chapter 21](#)), Nicky Lane and Adam Conway. More people are thanked in the Acknowledgements section opposite, but you’ll only read that if there’s a possibility you’re one of them (you narcissist), so I’d like to single out Clayton Hickman, for his top-notch design work; Steve Tribe, for his extraordinary diligence; and Julie Gardner, without whom this book – and, frankly, the last five years’ worth of *Doctor Who* – wouldn’t have happened.

In my Introduction to the original *Writer’s Tale*, I reserved my biggest thank you for Russell himself – ‘for engaging with this project so passionately, so thoughtfully and so honestly, for not telling me to sod off at the start, and for capturing the madness, the fun and the struggle of writing. For telling it How It Is. Even the stuff that contradicts the other stuff.’ Well, that all pretty much stands. Except I’d like

to add that it takes a special kind of genius to make something - something like *Doctor Who* - that means so much to so many people. And you have, Russell. Never forget it. I mean that.

So then, here it is - *The Writer's Tale 2*. The final chapter. The end of an era. (Not, as Russell once suggested, 'the end of an *error*' - the misanthropist!) The last remnant of civilisation. Better than Shakespeare. Beloved by cactuses. ('God bless the cactuses!') It's absolutely, definitely, defiantly, the GREAT Correspondence.

BENJAMIN COOK  
December 2009

# KEY TO REFERENCES

Episodes of *Doctor Who* aren't always given titles until close to transmission, so numerical production codes are used instead. Listed here in order of transmission (with each episode's writer in parentheses), the production codes to date are as follows:

- 1.1 **Rose** (Russell T Davies)
- 1.2 **The End of the World** (Russell T Davies)
- 1.3 **The Unquiet Dead** (Mark Gatiss)
- 1.4 **Aliens of London** (Russell T Davies)
- 1.5 **World War Three** (Russell T Davies)
- 1.6 **Dalek** (Robert Shearman)
- 1.7 **The Long Game** (Russell T Davies)
- 1.8 **Father's Day** (Paul Cornell)
- 1.9 **The Empty Child** (Steven Moffat)
- 1.10 **The Doctor Dances** (Steven Moffat)
- 1.11 **Boom Town** (Russell T Davies)
- 1.12 **Bad Wolf** (Russell T Davies)
- 1.13 **The Parting of the Ways** (Russell T Davies)
- 2.X **The Christmas Invasion** (Russell T Davies)
- 2.1 **New Earth** (Russell T Davies)
- 2.2 **Tooth and Claw** (Russell T Davies)
- 2.3 **School Reunion** (Toby Whithouse)
- 2.4 **The Girl in the Fireplace** (Steven Moffat)
- 2.5 **Rise of the Cybermen** (Tom MacRae)
- 2.6 **The Age of Steel** (Tom MacRae)
- 2.7 **The Idiot's Lantern** (Mark Gatiss)
- 2.8 **The Impossible Planet** (Matt Jones)
- 2.9 **The Satan Pit** (Matt Jones)
- 2.10 **Love & Monsters** (Russell T Davies)

- 2.11 **Fear Her** (Matthew Graham)
- 2.12 **Army of Ghosts** (Russell T Davies)
- 2.13 **Doomsday** (Russell T Davies)
- 3.X **The Runaway Bride** (Russell T Davies)
- 3.1 **Smith and Jones** (Russell T Davies)
- 3.2 **The Shakespeare Code** (Gareth Roberts)
- 3.3 **Gridlock** (Russell T Davies)
- 3.4 **Daleks in Manhattan** (Helen Raynor)
- 3.5 **Evolution of the Daleks** (Helen Raynor)
- 3.6 **The Lazarus Experiment** (Stephen Greenhorn)
- 3.7 **42** (Chris Chibnall)
- 3.8 **Human Nature** (Paul Cornell)
- 3.9 **The Family of Blood** (Paul Cornell)
- 3.10 **Blink** (Steven Moffat)
- 3.11 **Utopia** (Russell T Davies)
- 3.12 **The Sound of Drums** (Russell T Davies)
- 3.13 **Last of the Time Lords** (Russell T Davies)
- 4.X **Voyage of the Damned** (Russell T Davies)
- 4.1 **Partners in Crime** (Russell T Davies)
- 4.3 **The Fires of Pompeii** (James Moran)
- 4.2 **Planet of the Ood** (Keith Temple)
- 4.4 **The Sontaran Stratagem** (Helen Raynor)
- 4.5 **The Poison Sky** (Helen Raynor)
- 4.6 **The Doctor's Daughter** (Stephen Greenhorn)
- 4.7 **The Unicorn and the Wasp** (Gareth Roberts)
- 4.9 **Silence in the Library** (Steven Moffat)
- 4.10 **Forest of the Dead** (Steven Moffat)
- 4.8 **Midnight** (Russell T Davies)
- 4.11 **Turn Left** (Russell T Davies)
- 4.12 **The Stolen Earth** (Russell T Davies)
- 4.13 **Journey's End** (Russell T Davies)
- 4.14 **The Next Doctor** (Russell T Davies)
- 4.15 **Planet of the Dead** (Russell T Davies & Gareth Roberts)
- 4.16 **The Waters of Mars** (Russell T Davies & Phil Ford)
- 4.17 **The End of Time: Part One** (Russell T Davies)



#### 4.18 **The End of Time: Part Two** (Russell T Davies)

**N.B.** The transmission order of Series Four was revised after the initial scripting stage, but the production codes remained unchanged to avoid confusion.

On *Torchwood*, the production codes pertaining to specific episodes are as follows:

- 1.1 **Everything Changes** (Russell T Davies)
- 1.2 **Day One** (Chris Chibnall)
- 1.3 **Ghost Machine** (Helen Raynor)
- 1.4 **Cyberwoman** (Chris Chibnall)
- 1.5 **Small Worlds** (Peter J Hammond)
- 1.6 **Countryside** (Chris Chibnall)
- 1.7 **Greeks Bearing Gifts** (Toby Whithouse)
- 1.8 **They Keep Killing Suzie** (Paul Tomalin & Dan McCulloch)
- 1.9 **Random Shoes** (Jacquetta May)
- 1.10 **Out of Time** (Catherine Tregenna)
- 1.11 **Combat** (Noel Clarke)
- 1.12 **Captain Jack Harkness** (Catherine Tregenna)
- 1.13 **End of Days** (Chris Chibnall)
- 2.1 **Kiss Kiss, Bang Bang** (Chris Chibnall)
- 2.2 **Sleeper** (James Moran)
- 2.3 **To the Last Man** (Helen Raynor)
- 2.4 **Meat** (Catherine Tregenna)
- 2.5 **Adam** (Catherine Tregenna)
- 2.6 **Reset** (JC Wilsher)
- 2.7 **Dead Man Walking** (Matt Jones)
- 2.8 **A Day in the Death** (Joseph Lidster)
- 2.9 **Something Borrowed** (Phil Ford)
- 2.10 **From Out of the Rain** (Peter J Hammond)
- 2.11 **Adrift** (Chris Chibnall)
- 2.12 **Fragments** (Chris Chibnall)
- 2.13 **Exit Wounds** (Chris Chibnall)
- 3.1 **Children of Earth: Day One** (Russell T Davies)

- 3.2 **Children of Earth: Day Two** (John Fay)
- 3.3 **Children of Earth: Day Three** (Russell T Davies & James Moran)
- 3.4 **Children of Earth: Day Four** (John Fay)
- 3.5 **Children of Earth: Day Five** (Russell T Davies)

On *The Sarah Jane Adventures*, the production codes pertaining to specific episodes are as follows:

- 1.X **Invasion of the Bane** (Russell T Davies & Gareth Roberts)
  - 1.1 **Revenge of the Slitheen: Part One** (Gareth Roberts)
  - 1.2 **Revenge of the Slitheen: Part Two** (Gareth Roberts)
  - 1.3 **Eye of the Gorgon: Part One** (Phil Ford)
  - 1.4 **Eye of the Gorgon: Part Two** (Phil Ford)
  - 1.5 **Warriors of Kudlak: Part One** (Phil Gladwin)
  - 1.6 **Warriors of Kudlak: Part Two** (Phil Gladwin)
  - 1.7 **Whatever Happened to Sarah Jane? Part One** (Gareth Roberts)
  - 1.8 **Whatever Happened to Sarah Jane? Part Two** (Gareth Roberts)
  - 1.9 **The Lost Boy: Part One** (Phil Ford)
  - 1.10 **The Lost Boy: Part Two** (Phil Ford)
  - 2.1 **The Last Sontaran: Part One** (Phil Ford)
  - 2.2 **The Last Sontaran: Part Two** (Phil Ford)
  - 2.3 **The Day of the Clown: Part One** (Phil Ford)
  - 2.4 **The Day of the Clown: Part Two** (Phil Ford)
  - 2.5 **Secrets of the Stars: Part One** (Gareth Roberts)
  - 2.6 **Secrets of the Stars: Part Two** (Gareth Roberts)
  - 2.7 **The Mark of the Beserker: Part One** (Joseph Lidster)
  - 2.8 **The Mark of the Beserker: Part Two** (Joseph Lidster)
  - 2.9 **The Temptation of Sarah Jane Smith: Part One** (Gareth Roberts)
  - 2.10 **The Temptation of Sarah Jane Smith: Part Two** (Gareth Roberts)
  - 2.11 **Enemy of the Bane: Part One** (Phil Ford)
  - 2.12 **Enemy of the Bane: Part Two** (Phil Ford)

- 3.1 **Prisoner of the Judoon: Part One** (Phil Ford)
- 3.2 **Prisoner of the Judoon: Part Two** (Phil Ford)
- 3.3 **The Mad Woman in the Attic: Part One** (Joseph Lidster)
- 3.4 **The Mad Woman in the Attic: Part Two** (Joseph Lidster)
- 3.5 **The Wedding of Sarah Jane Smith: Part One** (Gareth Roberts)
- 3.6 **The Wedding of Sarah Jane Smith: Part Two** (Gareth Roberts)
- 3.7 **The Eternity Trap: Part One** (Phil Ford)
- 3.8 **The Eternity Trap: Part Two** (Phil Ford)
- 3.9 **Mona Lisa's Revenge: Part One** (Phil Ford)
- 3.10 **Mona Lisa's Revenge: Part Two** (Phil Ford)
- 3.11 **The Gift: Part One** (Rupert Laight)
- 3.12 **The Gift: Part Two** (Rupert Laight)

# WHO'S WHO

## WRITERS

**Paul Abbott** - creator of TV shows *Clocking Off*, *Linda Green*, *State of Play* and *Shameless*

**Douglas Adams** - 14 episodes of *Doctor Who* between 1978 and 1980, and script-edited the show at the end of the 1970s; best known as the creator of *The Hitchhiker's Guide to the Galaxy* series (initially for radio, later novels and a TV series); died 2001

**Lindsey Alford** - script editor on *Doctor Who* Series Three and Four, and *The Sarah Jane Adventures*

**Sir Kingsley Amis** - novelist, poet and critic; died 1995

**Peter Bowker** - TV includes *Blackpool*, *The Canterbury Tales* and *Casualty*

**Charlie Brooker** - comedian, presenter, *Guardian* columnist, and TV scriptwriter with credits including *Dead Set*

**Chris Chibnall** - *Doctor Who* 3.7, and head writer on *Torchwood* Series One and Two (1.2, 1.4, 1.6, 1.13, 2.1, 2.11, 2.12 and 2.13)

**Paul Cornell** - *Doctor Who* 1.8 and 3.8/3.9

**Richard Dawkins** - evolutionary biologist and popular science writer; cameoed as himself in *Doctor Who* 4.12

**Bryan Elsley** - co-creator of and showrunner on *Skins*

**Jane Espenson** - TV includes *Star Trek: Deep Space Nine*, *Buffy the Vampire Slayer* and *Battlestar Galactica*

**John Fay** - *Torchwood* 3.2 and 3.4

**Phil Ford** - *Doctor Who* 4.16 (with Russell T Davies), *Torchwood* 2.9, and head writer of *The Sarah Jane*

*Adventures* (1.3/1.4, 1.9/1.10, 2.1/2.2, 2.3/2.4, 2.11/2.12, 3.1/3.2, 3.7/3.8 and 3.9/3.10)

**Mark Gatiss** - *Doctor Who* 1.3 and 2.7; also played Professor Lazarus in *Doctor Who* 3.6

**Matthew Graham** - *Doctor Who* 2.11

**Stephen Greenhorn** - *Doctor Who* 3.6 and 4.6

**Bob Harris** - TV includes *CSI: Crime Scene Investigation*; books include *Prisoner of Trebekistan: A Decade in Jeopardy!*

**Robert Holmes** - 64 episodes of *Doctor Who* between 1968 and 1986, and script-edited the show in the mid 1970s; died 1986

**Matt Jones** - *Doctor Who* 2.8/2.9 and *Torchwood* 2.7; script editor on *Queer as Folk* and *Queer as Folk 2*

**Stephen King** - contemporary horror fiction, science fiction and fantasy, and screenplays

**Joseph Lidster** - *Torchwood* 2.8 and *The Sarah Jane Adventures* 2.7/2.8 and 3.3/3.4

**Tom MacRae** - *Doctor Who* 2.5/2.6

**Jimmy McGovern** - creator of TV shows *Cracker*, *The Lakes* and *The Street*

**Robert McKee** - screenwriting guru

**Brian Minchin** - script editor on *Doctor Who* Series Four and *Torchwood*

**Steven Moffat** - *Doctor Who* 1.9/1.10, 2.4, 3.10, 4.9/4.10 and *Children in Need* mini-episode *Time Crash*, and Russell T Davies' replacement as showrunner on the 2010 series

**Alan Moore** - comic books include *Watchmen*, *V for Vendetta* and *From Hell*

**James Moran** - *Doctor Who* 4.3 and *Torchwood* 2.2 and (with Russell T Davies) 3.3

**Peter Morgan** - TV includes *The Deal* and *Longford*; movies include *The Queen*, *The Last King of Scotland* and the adaptation of his stage play *Frost/Nixon*

**Terry Nation** - 56 episodes of *Doctor Who* between 1963 and 1979; created the Daleks; died 1997

**Philip Pullman** - novels include the Sally Lockhart series and *His Dark Materials* trilogy

**Helen Raynor** - *Doctor Who* 3.4/3.5 and 4.4/4.5, *Torchwood* 1.3 and 2.3, and has script-edited both shows

**Gareth Roberts** - *Doctor Who* 3.2, 4.7, 4.15 (with Russell T Davies) and 2005's interactive mini-episode *Attack of the Graske*, *The Sarah Jane Adventures* 1.X (with Davies), 1.1/1.2, 1.7/1.8, 2.5/2.6, 2.9/2.10, 3.5/3.6 and (with Clayton Hickman) Comic Relief mini-episode *From Raxacoricofallapatorius with Love*

**Gary Russell** - script editor on *Doctor Who* Series Four, *Torchwood* and *The Sarah Jane Adventures*; author of behind-the-scenes books on *Doctor Who*

**Robert Shearman** - *Doctor Who* 1.6

**Keith Temple** - *Doctor Who* 4.2

## ACTORS

**Freema Agyeman** - Martha Jones in *Doctor Who* Series Three and Four, and 4.18, and *Torchwood* 2.6, 2.7 and 2.8

**Annabelle Apsion** - TV includes *Soldier, Soldier*, *The Bill* and *Shameless*

**Howard Attfield** - Geoff Noble in *Doctor Who* 3.X; died 2007

**Rakie Ayola** - the Hostess in *Doctor Who* 4.8

**Annette Badland** - Blon Fel-Fotch Pasameer-Day Slitheen (Margaret Blaine) in *Doctor Who* 1.4/1.5 and 1.11

**Tom Baker** - the Fourth Doctor in *Doctor Who* from 1974 to 1981

**John Barrowman** - Captain Jack Harkness in *Doctor Who* Series One, Three and Four, and 4.18, and *Torchwood*

**Mark Benton** - Clive in *Doctor Who* 1.1

**Brenda Blethyn** - movies include *Secrets & Lies*, *Little Voice* and *Atonement*

**Claire Bloom** – the Woman (the Doctor's mother) in *Doctor Who* 4.17/4.18

**Samantha Bond** – Mrs Wormwood in *The Sarah Jane Adventures* 1.X and 2.11/2.12.

**Nicholas Briggs** – the voice of several monsters in *Doctor Who* and *The Sarah Jane Adventures*, most notably the Daleks, the Cybermen and the Judoon; also played Rick Yates MP in *Torchwood* Series Three

**Kathy Burke** – TV includes *Harry Enfield's Television Programme* and *Gimme Gimme Gimme*; movies include *Elizabeth* and *Kevin & Perry Go Large*

**Simon Callow** – Charles Dickens in *Doctor Who* 1.3

**Peter Capaldi** – Lobus Caecilius in *Doctor Who* 4.3 and John Frobisher in *Torchwood* Series Three

**Debbie Chazen** – Big Claire in *Mine All Mine* and Foon Van Hoff in *Doctor Who* 4.X

**Chipo Chung** – Chantho in *Doctor Who* 3.11 and the Fortune Teller in 4.11

**Noel Clarke** – Mickey Smith in *Doctor Who* Series One, Two and Four, and 4.18; also scripted *Torchwood* 1.11

**Camille Coduri** – Jackie Tyler in *Doctor Who* Series One, Two and Four, and 4.18

**George Costigan** – Max Capricorn in 4.X

**Lindsey Coulson** – Val Cane in *Doctor Who* 4.8

**Nicholas Courtney** – Brigadier (formerly Colonel) Alistair Gordon Lethbridge-Stewart in *Doctor Who* from 1968 to 1989, reprising the role (as Brigadier Sir Alistair Lethbridge-Stewart) in *The Sarah Jane Adventures* 2.11/2.12

**Bernard Cribbins** – Wilfred Mott in *Doctor Who* 4.X, Series Four and 4.17/4.18, and Tom Campbell in 1966 movie *Daleks' Invasion Earth: 2150 A.D.*

**Mackenzie Crook** – TV includes *The Office*, *Demons* and *Skins*; movies include the *Pirates of the Caribbean* series

**Timothy Dalton** – the Time Lord President (Rassilon) in *Doctor Who* 4.17/4.18

**Gareth David-Lloyd** - Ianto Jones in *Torchwood* and *Doctor Who* 4.12/4.13

**Alan Davies** - Bob Gossage in *Bob & Rose*

**Peter Davison** - the Fifth Doctor in *Doctor Who* from 1981 to 1984 and 2007 mini-episode *Time Crash*

**Dame Judi Dench** - movies include *Mrs Brown*, *Shakespeare in Love* and the *James Bond* series

**Ian Dury** - lead singer of Ian Dury and the Blockheads; played Mr Scott in a 1998 episode of *The Grand*; died 2000

**Christopher Eccleston** - Steve Baxter in *The Second Coming* and the Ninth Doctor in *Doctor Who* Series One

**Lee Evans** - Malcolm in *Doctor Who* 4.15

**Janet Fielding** - Tegan Jovanka in *Doctor Who* from 1981 to 1984

**Sir Michael Gambon** - TV includes *The Singing Detective*, movies include the *Harry Potter* series

**Sean Gilder** - the Sycorax Leader in *Doctor Who* 2.X

**Karen Gillan** - A soothsayer in *Doctor Who* 4.3 and Amy Pond in the 2010 series of *Doctor Who*

**Aidan Gillen** - Stuart Jones in *Queer as Folk* and *Queer as Folk 2*

**Burn Gorman** - Owen Harper in *Torchwood* Series One and Two

**Robson Green** - TV includes *Soldier Soldier*, *Reckless* and *Touching Evil*

**Susan Hampshire** - Esme Harkness in *The Grand*

**Mitch Hewer** - Maxxie Oliver in *Skins*

**Sir Anthony Hopkins** - movies include *The Elephant Man* and *The Silence of the Lambs*

**Dennis Hopper** - movies include *Blue Velvet*, *Speed*, *Apocalypse Now* and *Easy Rider*

**Nicholas Hoult** - Tony Stonem in *Skins*

**Glyn Houston** - Professor Owen Watson in 1976 *Doctor Who* serial *The Hand of Fear* and Colonel Ben Wolsey in 1984 serial *The Awakening*



**Charlie Hunnam** - Nathan Maloney in *Queer as Folk* and *Queer as Folk 2*

**Jessica Hynes** (née Stevenson) - Holly Vance in *Bob & Rose*, Joan Redfern in *Doctor Who* 3.8/3.9 and Verity Newman in *Doctor Who* 4.18

**David Jason** - TV includes *Open All Hours*, *Only Fools and Horses* and *A Touch of Frost*

**Peter Kay** - the Abzorbaloff in *Doctor Who* 2.10

**Sinead Keenan** - Addams in *Doctor Who* 4.17/4.18

**Craig Kelly** - Vince Tyler in *Queer as Folk* and *Queer as Folk 2*

**Sam Kelly** - TV includes *'Allo 'Allo!* and *Porridge*

**Jacqueline King** - Sylvia Noble in *Doctor Who* 3.X, Series Four and 4.17/4.18

**Alex Kingston** - River Song in *Doctor Who* 4.9/4.10

**Tommy Knight** - Luke Smith in *Doctor Who* 4.12/4.13 and 4.18, and *The Sarah Jane Adventures*

**Sarah Lancashire** - Miss Foster in *Doctor Who* 4.1

**Angela Lansbury** - TV includes *Murder, She Wrote*; movies include *Beauty and the Beast*

**Katy Manning** - Jo Grant in *Doctor Who* from 1971 to 1973

**James Marsters** - Captain John Hart in *Torchwood* 2.1, 2.12 and 2.13

**Sir Ian McKellen** - movies include the *Lord of the Rings* and *X-Men* trilogies

**Kylie Minogue** - pop star and actress; Astrid Peth in *Doctor Who* 4.X

**Dame Helen Mirren** - movies include *Elizabeth I* and *The Queen*

**Georgia Moffett** - Jenny in *Doctor Who* 4.6

**Colin Morgan** - Jethro in *Doctor Who* 4.8

**Sir Roger Moore** - movies include seven outings as James Bond; TV includes *The Saint*

**Naoko Mori** - Toshiko Sato in *Doctor Who* 1.4 and *Torchwood* Series One and Two

**David Morrissey** - Jackson Lake ('the next Doctor') in *Doctor Who* 4.14

**Eve Myles** - Gwyneth in *Doctor Who* 1.3, and Gwen Cooper in *Torchwood* and *Doctor Who* 4.12/4.13

**Gray O'Brien** - Rickston Slade in *Doctor Who* 4.X

**Peter O'Toole** - Old Casanova in *Casanova*

**Geoffrey Palmer** - Edward Masters in 1970 *Doctor Who* serial *Doctor Who and the Silurians*, Earth Administrator in 1972 serial *The Mutants* and Captain Hardaker in *Doctor Who* 4.X

**Francois Pandolfo** - Quintus Caecilius in *Doctor Who* 4.3

**Lynne Perrie** - Ivy Tilsley (later Brennan) in *Coronation Street*; died 2006

**Billie Piper** - Rose Tyler in *Doctor Who* Series One, Two and Four, and 4.18

**Amanda Redman** - TV includes *At Home with the Braithwaites* and *New Tricks*

**Clive Rowe** - Morvin Van Hoff in *Doctor Who* 4.X

**Christopher Ryan** - Lord Kiv in 1986 *Doctor Who* serial *The Trial of a Time Lord* and Sontaran leader General Staal in *Doctor Who* 4.4/4.5

**Daniel Ryan** - Andy Lewis in *Bob & Rose* and Biff Cane in *Doctor Who* 4.8

**Michelle Ryan** - Lady Christina de Souza in *Doctor Who* 4.15

**Colin Salmon** - Dr Moon in *Doctor Who* 4.9/4.10

**Lesley Sharp** - Rose Cooper in *Bob & Rose*, Judith Roach in *The Second Coming* and Sky Silvestry in *Doctor Who* 4.8

**John Simm** - the Master in *Doctor Who* 3.11, 3.12/3.13 and 4.17/4.18

**Elisabeth Sladen** - Sarah Jane Smith in *Doctor Who* from 1973 to 1976, reprising the role in 1981 spin-off *K9 & Company*, 1983 anniversary Special *The Five Doctors* and in *Doctor Who* 2.3, 4.12/4.13 and 4.18, and *The Sarah Jane Adventures*