

A promotional image for the first series of Doctor Who. It features Christopher Eccleston as the Doctor and Billie Piper as Rose Tyler. The Doctor is on the left, wearing a black leather jacket, looking slightly to the right. Rose is on the right, wearing a red jacket, looking towards the camera. The background is a dark, swirling space scene with blue and purple nebulae. At the top, the 'RadioTimes' logo is in white, and below it, the 'DOCTOR WHO' title is written in a stylized font inside a red, comet-like shape.

**RadioTimes**

**DOCTOR • WHO**

**“Bring on those nightmares!”**

**says writer Russell T Davies**

**Exclusive interviews and photographs in our 16-page collectors' special  
The stars, the monsters ... and more!**



# Who's the daddy?



Writer/executive producer **Russell T Davies** introduces his fun-but-frightening new baby

When I was asked to create the new *Doctor Who*, I knew this was going to be something much bigger than just making a TV series. As a young boy growing up in Swansea (I was born in 1963, the first year the show was broadcast), watching *Doctor Who* was what first inspired me to become a writer – it left me permanently imagining I was about to be picked up by the Tardis and taken off on a journey to faraway planets.

So how have we made the new show different? Well, our version is much faster: we pack anything from 80 to 120 scenes' worth of action into each 45-minute episode. Also, it's a lot more emotionally literate. Back in the 1960s, sheer spectacle was enough: you'd have shows like *Danger Man* in which there was plenty of action, but you never had any idea what the characters were feeling. That's not the case with our show.

One area in which we've definitely remained true to the original is in how scary the show is. In the 1970s, I used to have terrible nightmares about Cybermen being downstairs murdering my family. So will we be sparing children those hide-behind-the-sofa bits? Absolutely not. Bring on those nightmares! Nightmares show the drama's working.

I make no apology, then, for the size of the body count over the 13 episodes! If I've got five pages of script without a fatality, I start to get worried. Besides, kids have an instinctive understanding

of fiction. It's not five-year-olds who get confused about whether something is drama or reality – it's their nans. There's not a child on the planet who watches *Finding Nemo* and thinks that's a real fish.

Plus there's the reassuring presence of the Doctor, this extraordinary man who strides through all sorts of horrendous disasters with a smile on his face. If you were in danger, he's exactly the sort of person you'd want alongside you. (I say "person", though he's not human – he's got two hearts and is 900 years old.) At his physical and psychological core lies a strength that marks him out as a leader.

I don't mean leadership just in the fighting-off-monsters sense. What I love about the Doctor is that he doesn't travel space and time because it's his job; he does it out of an inexhaustible sense of adventure.

That's what the Doctor can teach every person watching, of whatever age: if they're being undervalued or getting pushed around, they can say no; they can put their foot down; they can dare to stand out and be different. Take the Doctor's new companion, Rose. She's got a dead-end job and a boring boyfriend, she lives with her mum on a run-down estate – but when she meets the Doctor she gets the chance to show she's better than the life she's been leading. That's what lies at the heart of this show: just as the Doctor came for me all those years ago, so he can come for you.

As told to Christopher Middleton

## RUSSELL T DAVIES ON... CHRISTOPHER ECCLESTON



"Chris has a reputation as a bit of a miserable northerner, which is more to do with the parts he's played than the person himself. In real life, he's funny and quick, and this role lets him re-invent himself on screen. He brings humour and strength to it – plus the sexiness that's given off by intelligent acting. His being in the show gave out the signal that this was going to be proper drama. "As for his costume, I swear I'd written down "jeans and leather jacket" before we cast him and he said that he wanted to play it – in jeans and a leather jacket!"



# Lord's test

"Pragmatic, witty, brave..." Christopher Eccleston gives us the lowdown on his Doctor, and why he wants eight-year-olds to watch

## THE DOCTOR

**D**id you watch *Doctor Who* as a child? I only ever tuned in for the regeneration episodes, because I was fascinated by the idea of someone being the same person on the inside, but suddenly looking different on the outside. With *Doctor Who*, though, I have to say that the low production values prevented me from believing it was real – unlike, say, *Star Trek*. I also felt the Doctors came across as these authority figures, lecturing me in their upper-middle-class accents. It seemed like everyone in outer space came from Surrey, rather than Salford, where I grew up.

### Why did you take the role?

I've always seen myself as a niche actor, who's been in dramas that have been critically acclaimed but have never got really big audiences. A journalist once told me the roles I played were "comfort food for liberals", and I guess there was some truth in that – I let him out of the room alive, anyway! People are always telling me I'm too gloomy and can't do comedy – so taking a part in *Doctor Who* is a gamble, and I find that exciting. It could sink my career, or take it to another level.

### Describe your Doctor.

Pragmatic, witty, brave, intelligent, anarchic, heroic and caring – he cares about life in all its forms, and has a permanent sense of wonder at the world and everything in it. He's also childlike, contradictory, brutal to his enemies, and constantly restless and inquisitive. In any scene, it's always the Doctor who's the primary source of energy.

### What's his relationship with his new companion Rose?

He loves her, simple as that. And she loves him. They both deny it, but her mother can see it. They're very similar, Rose and the Doctor: both carry a sense of loneliness. He allows her freedom – he's always encouraging her to experience things – but he expects a great deal of her, too. He's constantly telling her, "If you want to travel with me, then don't become a burden." >



"I hope Doctor Who will be watched by children and adults together"

◀ How did you feel about doing so many blue-screen scenes, where you had to react to monsters and effects that you couldn't see?

I loved it. The great thing about acting is that you're allowed to behave like a child in terms of playing imaginary games. You can see blue-screen scenes as murder to play, or else you can view them as a challenge. And don't forget: you're talking to someone who in *Jude* [the film of Thomas Hardy's *Jude the Obscure*] had to do 11 different takes of realising his son had hanged himself. The trick is to find fresh ways of exploring the moment, and offer up a variety of takes. I mean, that's the job, isn't it?

Do you feel cheated that your Doctor hasn't got a trademark scarf or hat? Totally not. Right from the start, I wanted to take on the challenge of playing an alien character

without the benefit of any frills or extravagant costume; I felt I didn't need Billy Connolly's banana shoes and a feather boa to make the point. I liked the idea of him having a beaten-up leather jacket. I spotted a line in one of the early scripts that described the jacket as the kind of thing Terence Stamp would wear after a day's work on a market stall. Well, they didn't get Terence Stamp, they got me – Plug from the Bash Street Kids.

Have you found the role tiring?

I've worked harder on this series than I've ever worked. We've been doing 11-day fortnights for the past eight months; I've been working 14 hours a day and using my lunch hour to make a start on the evening line-learning. It's been

mentally and physically punishing, but I've loved the responsibility of having to lead a series, of having to be there on time, of having to learn my lines properly, of having to set an example. It's been great.

What's your attitude to all the media attention?

Bring it on! Having seen, day in, day out, the total dedication the entire film crew has put in, I'm happy to do anything that will boost the audience for this show. The idea of it sinking from view and being watched by two men and a dog is just too heartbreaking to contemplate. And if the media ask annoying questions – I'll just

give annoying answers!

Do you feel this show has lower status than your previous work because it's aimed at children?

Not at all. The eight-year-olds are the ones I want to

reach! An adult probably won't have their life changed by watching a TV programme, whereas a child will. What I really hope, though, is that *Doctor Who* will be watched by children and adults together. I remember when I was little, there was something uniquely revealing about watching TV with my mum, dad and two brothers. I was astonished at the way two working-class lads like my brothers just loved the surrealism in *Monty Python*.

And with *Boys from the Blackstuff*, I saw out of the corner of my eye that my dad could hardly watch it because it was so painful for him. If we can get that sort of thing going on, that would be the ideal result for me.

Christopher Middleton



**A GOOD HIDING**  
Eccleston's leather-jacketed Doctor is "brutal to his enemies"

# PIPER calls the tune

Billie Piper tells E Jane Dickson how she brought feisty new companion Rose to life

**W**restling with 20ft aliens was always going to be part of playing Rose, the Doctor's new companion. Shaking off die-hard fans desperate for news of the Time Lord's latest incarnation is another matter.

Fortunately, Billie Piper was too busy with the gruelling eight-month shoot to appreciate the responsibility of her new role. "I remember the show from childhood," says the 22-year-old, "but I'd never watched a show in its entirety and I deliberately didn't watch the DVDs of old episodes. So I didn't really feel the pressure of the fact that it's such an iconic show."

The real challenge, for Piper, was living up to her co-star. "For the amount of time I've loved acting, I've loved Chris Eccleston. I was scared of working with him and I really wanted him to enjoy what I brought to the table. But we worked really well together. We have a great relationship and there is chemistry there."

A pop star since the age of 15, Piper has confounded snuffy critics with the freshness of her performance in dramas such as

*Canterbury Tales* and *Bella and the Boys*. And freshness is what she brings to the table in *Who*. "Rose wants to try new things and wants answers. She's always asking 'How?' and 'Why?' and I relate to her in that sense."

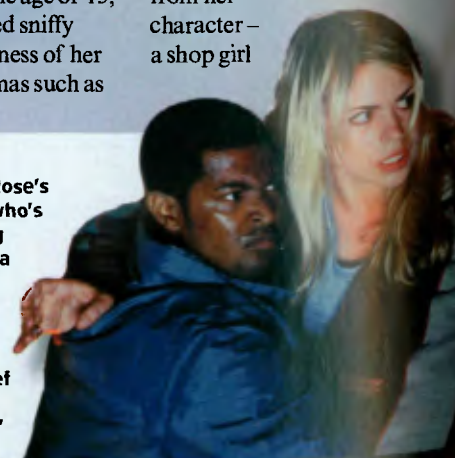
Rose is, Piper emphasises, nobody's sidekick. "She's on a par with the Doctor. They teach each other. She's quite closed off from the world, but she could, potentially, be someone brilliant. He shows her how to do that. And equally, she shows him how to be sympathetic, how to have morals and express his emotions. It's an interesting dynamic."

But Piper's not the classic high-kicking heroine: "I've had a bit of a nightmare with the stunts," she confesses. "I'm clumsy, but I want things to go well. So I overcompensate and it ends in tears. Luckily, Rose isn't really an action heroine. She can throw a punch if she has to, but she tries to talk her way out of situations, which is better – certainly much easier for me – than violence."

Piper could hardly be further from her character – a shop girl

## ICKY MICKEY

Noel Clarke plays Rose's boyfriend Mickey, who's no knight in shining armour: "Mickey's a coward," says Clarke, "a sort of Shaggy from *Scooby-Doo*. He provides comic relief – he becomes the damsel in distress."



## MUM'S THE WORST

"I love Jackie," says Camille Coduri (right) of her character, Rose's mother. "She's very passionate and dramatic. She's so annoying! She's a lazy woman and she likes to live through her daughter. Rose is her world – but then Rose lost her father when she was a baby, so their relationship is a big thing."



## RUSSELL T DAVIES ON... BILLIE PIPER



"I saw Billie three times for the job, and she's been a revelation. She brings this terrific sexiness to the part. She'd be sexy even if she shaved all her hair off. But there's never any question of romance between her and the Doctor. If they were to kiss, the programme would die on the spot. "It's no accident that Rose has an ordinary background, but at the same time an extraordinary inner resilience. Traditionally, women aren't the primary watchers of science fiction, so I've addressed that imbalance by filling this series with strong female characters."

who lives on an estate with her widowed mum – yet she identifies with Rose's hunger for the wide horizon. "She's bored, waiting for something to happen. I remember that. At home in Swindon I felt trapped – not because anyone told me that I was never going to do anything great; just because I knew there was something else out there and I wanted to act."

Escape to a new dimension doesn't mean leaving the real world behind. The new *Who*, Piper points out, returns to science fiction's philosophical roots: Russell T Davies plots tell us as much about our own world as the worlds beyond. "Russell will take a story that's happening now and shift it around: he might turn the people into aliens, but you get the message. He's done an episode on reality TV, how much damage it's doing. It's like, 'What if it got so out of control that...'"

Piper leaves the sentence unfinished, aware of the secrecy surrounding the plots. "Let's just say that the new Doctor Who has a lot of time for humans. He wants them to be better, to challenge their own ideas and not let fear hold them back. The monsters are great," she promises, "but ultimately the show is a celebration of being human."





# Mr TARDIS

Production designer **Edward Thomas** has definitely been thinking outside the box...

## The interior

I went right back, to work out what the Gallifreyan world was all about, before we started designing the Tardis's architecture. Coral came to mind, and glass, and superior technology. Natural organic things. Coral does grow and envelop itself on things, so I wanted to suggest that this is where the Tardis is now, and in another 100 years it'll look very different. Once we'd got that, we could really start playing with shapes and what works for the camera.

When we see the Tardis for the first time, when Rose comes through the door, I wanted the Doctor in an elevated position – him looking down, her looking into this vast cathedral of space. What made previous Tardises look like sets was the flat floor, so I raised it up and gave the Doctor the chance to get down underneath and really work at the console. It's much more of an organic time machine than electrical. It's 6.5m tall inside [21ft], for the record, and cost roughly £100,000.

## The console

Set decorator Peter Walpole dressed the Tardis. He'd just finished *AVP: Alien vs Predator* and did the last couple of *Star Wars* movies. I told him, "Find me chess pieces as switches!" I didn't want anything to look as if it could do the job it should be doing. The Doctor would think, "In your world that has a use but in my world I can use it for something else." Peter went all over the place – auctions, junk yards, reclamation yards – and pulled together all these interesting objects. Bells, a bit off a speedboat...

## The exterior

It looks very similar, but we've actually changed the dimensions. I wanted to make the exterior Tardis much more in line with how the original police boxes were, dating back to the 1930s, so we made it much more bulky and much taller. I always felt that the old one looked very dainty, very ballerina-ish, and I wanted a bulldog. I wanted something that really felt as if it could travel through time and space.

And believe it or not there are 20,000 to 30,000 greens and blues in there, so don't ask me what exact shade of blue it is!



**A REAL MISHMASH**  
A close-up of the Doctor's main control panel



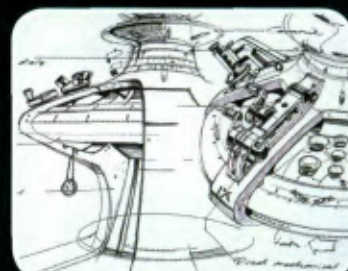
## WHAT'S WHAT

- 1 Gangway from police box door.
- 2 Roundels enable the Tardis to travel through time.
- 3 Support beams, overgrown with coral.
- 4 Removable floor panel.
- 5 Upper level for servicing purposes.
- 6 Tubes for air conditioning, power etc.
- 7 Time rotor insulated against electric shocks.
- 8 Casing to hide Tardis motor.
- 9 Hammer for when the Tardis won't start.
- 10 Glass casing lets in light from outside.
- 11 Seat for when the going gets rough.
- 12 Padded hand rail for that bumpy ride

## RUSSELL T DAVIES ON... THE TARDIS



"Inside, it used to be a bit like a laboratory, but Edward's turned it into this fantastic environment, with magical lighting and pillars like coral. At the same time, though, it's a very physical, very rugged place. That said, I'm sure there'll be a TV review that will say, 'I preferred it in the old days, when the walls wobbled.'"



An early sketch showing detail of the main Tardis control panel



A computer rendering of the interior with an illuminated central column



Once the design is approved, the supporting skeleton can be built



Prefabricated panels are raised into position and attached, one by one



One side is exposed for camera access; note police box door on the left



## EPISODE ONE

Autons, showroom dummies brought to life by an alien intelligence, were first seen in the original *Doctor Who* in 1970. They make a chilling return in the opening episode of the new series. "It was a bit bizarre, really – very claustrophobic," says Joe Malik, who played an Auton for our shoot. "Initially when I put the mask on there was a bit of panic." Costume designer Lucinda Wright dressed them in classic black and, she adds, "I just wanted a bit of lilac to give it a bit of bounce!"



Autons run amok, using their "hand guns" ...



... to mow down pedestrians on the streets of London



Head master: time to fix an Auton's bone!

# The CREATURES

On the following six pages, we take a nervous peek at some monsters from the first two episodes. Don't say we didn't warn you!



AUTON BRIDES

Sian Gunney, who posed as a murderous mannequin for our photograph, says of her fright mask: "It's really tight to your face, and the pinpricks in the eyes weren't lined up to my eyes, so I couldn't see a thing." Her colleague, Carly Noble, adds, "We all knew you had to breathe really slowly, otherwise you'd hyperventilate!" There were specific problems for the Auton brides, as costume designer Lucinda Wright explains: "We had to extend the arms because they had to have a gun up there. The arm had to go longer, and you had to have false bits at the back to cover up the prosthetic. We were gluing and sticking them in on the day."



SHOTGUN WEDDING: A trio of "female" Autons smash their way through the windows of a department store and join their male counterparts in the hunting and shooting of humans

TEN



**BEAUTY TIPS!**  
Talcum powder was needed to enable the costume staff to slip the Auton hands and heads easily onto the models, who could only see through pinholes and had to breathe through special pipes

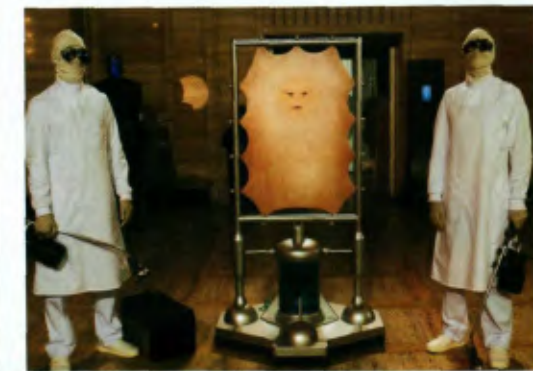


Episode two is set in a space station, where representatives from many different planets gather to commemorate the end of the world. Here are just a few of those on board...



BIRD CREATURES

There are many ambassadors in attendance, but even those who just lurk at the back still have to be made from scratch. "The bird heads are slip-on masks," explains Mr Prosthetics, Neill Gorton. "Sculpt the head, make a mould, then cast them out. Because these creatures were in the background, loitering, they were made so that they could be slipped on and off quite easily."



LADY CASSANDRA

Russell T Davies says this character, played by Zoë Wanamaker, is "so old she's been reduced to a piece of human skin stretched across a frame, with her face in the middle. I got that idea from watching the Oscars, where all these once beautiful women had ruined their faces through constant diets and facelifts."

ELEVEN





## FOREST OF CHEEM

"I love my tree people," says costume designer Lucinda Wright of the Forest of Cheem's residents. "They're made up to have bark skin - it's beautiful - like the trees in *The Wizard of Oz*. For the main body I did a breastplate of armour, then for the two men [Alan Ruscoe and Paul Kasey, above] pleated skirts, so they were very tough but with soft fabric. The tree queen [Yasmin Bannerman, right] was very regal with a long robe. I also had them in big platform shoes so they were very tall. Seeing [producer] Phil Collinson's face when they came down was great. He just screamed, 'It's like Hollywood!' He was so excited."



## THE MOXX OF BALHOON

Right, Jimmy Vee stretches his legs; and below, oops, his foot falls off. "That's a foam Latex bodysuit and prosthetic make-up, moulded over and glued to the actor's face," says Neill (prosthetics) Gorton. "The costume took Jimmy, who's only 3ft 8in, about an hour and a half to get into. He had to climb in, then it's zipped at the back."



## RUSSELL T DAVIES ON ... MONSTERS



"Back in the early days of *Doctor Who*, you really didn't get many aliens on TV, and when one appeared on your screen, it would terrify you. These days, we've got science fiction on 57 different channels, and monsters of every shape and size. But making monsters scary isn't just about what they look like - it's about showing what they do with you when they've got you."

"We've also set quite a lot of episodes on modern-day Earth. I always thought the scariest bits of the old *Doctor Who* were when monsters were invading recognisable places in London. I remember Jon Pertwee [the Third Doctor] saying to me, 'It's all right going round all these distant planets, but what is really frightening is coming home and finding a horrible monster sitting on your toilet in Tooting Bec!'"

"Originally, I think we were a bit sparing with monsters on this series, but then Jane Tranter, the BBC's head of drama commissioning, would go, 'What we need here is more monsters!' I ask you - how great is it for a boy to hear that!"

"So in episode one we've brought back the Autons, who are controlled by the Nestene Consciousness, an evil power that can control plastic. Watch this and you'll never view wheelie bins in the same way again, I promise."

"Plus, of course, there are the Daleks. We've tried to keep it a secret, but I think pretty much everyone knows that in our series they can fly. In fact, all the aspects that used to make them slightly ridiculous - ie not being able to get up stairs - we've subverted and made rather sinister. You won't like what they do with their sink plungers now. The other thing that will surprise you is that they'll make you feel sorry for them. Never thought a grown man would cry over a Dalek? Wait and see!"



MIKE TUCKER

MINIATURE EFFECTS

If you see the work of Mike Tucker's team, they're doing it wrong. But when a roof explodes in episode 1 – that's them. "Explosions can be full-sized, in which case physical effects do it, or miniature," says Mike Tucker, "or a combination with CGI. It's a question of what works best on screen. For this, we made a one-sixth scale model of the roof and blew it apart with petrol and gunpowder." And Big Ben? All will be revealed in RT in a few weeks!



**THEY MIGHT BE GIANTS** Mike Tucker (with clapperboard) in front of "Big Ben" with his team (from top, left to right): Nick Kool, Ian Robson, Alan "Spike" Graham, Peter Tyler, Colin Mapson, Liz Trott and Melvyn Friend



LUCINDA WRIGHT  
COSTUME DESIGN

"Doctor Who is a costume designer's dream – you can do futuristic, contemporary, anything. But you have to make it believable. If you go down that path of silver foil and big shoulders, no one can really relate to it. So I tend to go back in history and use images from the past."



DAVY JONES MAKE-UP

"It's been crazy, a complete rollercoaster – everything from people being themselves to zombies and aliens. As the Doctor, Chris Eccleston has a good, sharp haircut, and for a change he's got a bit of designer stubble and a slight tan. He'd come back from holiday with it – and you can't cover that. He looked so healthy, we kept it."

# The EFFECTS

Meet the people who'll make you believe in monsters!

NEILL GORTON PROSTHETICS

"Nowadays, dummies tend to be really stylised, so for the Autons we went for a 70s, 80s look. They're made of urethane plastic, so they're flexible but still semi-rigid. We took casts of our leads' heads and modelled on top of that, so the masks would fit snugly. Big breathing holes, of course, would show in close-up, so we had various versions – ones with more visibility for wider shots and ones in which some of the actors were completely blind."

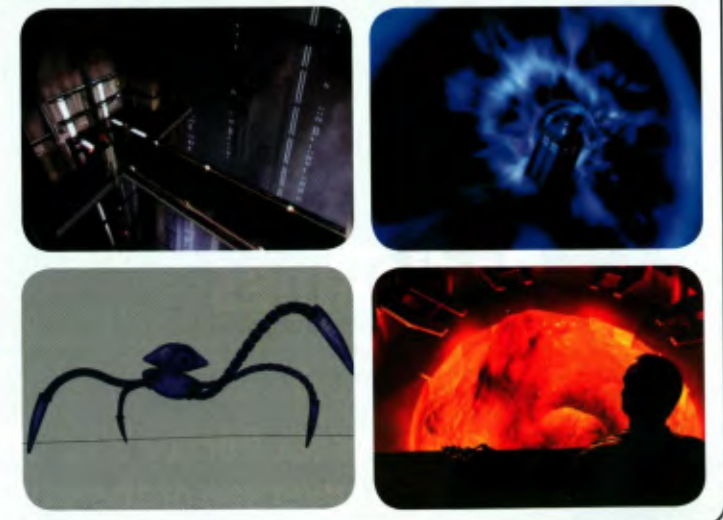


**THE TEAM AT THE MILL** 1 Cassandra (the ancient crone in episode 2) 2 Will Cohen (oversaw the entire project) 3, 9, 10 Nick Webber, Mark Wallman, Matthew McKinney (created technical effects such as the Sun, Earth and space station in episode 2, the Daleks, and the opening heads in episode 7) 4, 7, 12, 18, 19, 20, 21 Jennifer Herbert, David Bowman, Bronwyn Edwards, Sara Bennett, Astrid Busser-Casas, Alberto Montanes, Simon Holden (composers, who put the CGI animation into the live action) 5, 16, 22 Joel Meire, Jean-Claude "JC" Deguara, Pori Perrot (animators of the Slitheen, Reapers, spiders, helicopters and Cassandra) 6 Mystery monster – find out in a few weeks! 8 Matthew Clarke (online editor, who put the finished images together) 11, 15 Nicolas Hernandez, Chris Petts (alien-model makers) 13 Alex Fort (did all the digital matte painting of backdrops) 14 David Houghton (project supervisor, with Will Cohen) 17 Paul Burton (technical effects such as the title sequence and lighting the spiders) 23 Robotic spiders 24 Robin Shenfield (the Mill's chief executive officer) 25 Andy Howell (created water effects and explosions, such as a spaceship crashing into the River Thames)

THE MILL  
CGI SPECIAL EFFECTS

"Five years ago we did *Gladiator* [for which the Mill won an Oscar] and it had about 100 visual effects shots that we spent the best part of seven months doing and a few months before that thinking about," says visual effects supervisor Will Cohen. "Doctor Who has on average 100 visual effects shots per episode, which we turn around in about five weeks!"

Watch out for (clockwise from top left): the space station Platform 1 in the year 5 billion; the "time tunnel effect" title sequence; the full horror of the Nestene Consciousness; and the computer wire frame for next week's robotic spiders.



RUSSELL T DAVIES ON...  
THE SPECIAL EFFECTS



"When someone says, 'If you've got a good script, you don't need special effects,' don't believe them! I insisted that we had loads, and the equal of anything you'd get in *Harry Potter* – if not better. We chose an effects house in Soho called the Mill, which seemed staffed almost exclusively by *Doctor Who* fans [left]. One of the reasons they got the job was that they knew straight away how they would do Cassandra!" (See no 1, left, and page eleven.)

PHIL COLLINSON  
PRODUCER

"I've set up two series for the BBC, *Born and Bred* and *Sea of Souls*, but this is the biggest by far. We never have a 'normal' filming day. It's always green monsters or an explosion or a special effect of some kind. It's a real challenge. An average drama's crew is around 80, but we have physical-effects people coming in, the CGI guys at the Mill, stunt performers... We'd be 110 or 120, which is massive.

"I spent the first two months barely sleeping. It was terrifying because we were genuinely learning on the job. Every day there were so many different elements. There's a sequence where dummies break out of shop windows and walk out into the street, massacring people. We had 40 extras playing the dummies, and another 60 playing passers-by caught up in the mayhem. We set a bus on fire, we crashed cars, we had pyrotechnics. You name it, it was all out there, and that was just our first week."





## EPISODE GUIDE

### POLICE PUBLIC CALL BOX

#### Episode 1 Rose

*Rose meets the Doctor (hurrah!) and the Autons (boo!).*

Written by Russell T Davies  
Directed by Keith Boak

#### Episode 2

##### The End of the World

*Aliens galore as the Doctor takes Rose to the year five billion. Featuring Zoë Wanamaker.*

Written by Russell T Davies  
Directed by Euros Lyn

#### Episode 3

##### The Unquiet Dead

*To Victorian Cardiff, where the duo bump into Simon Callow's Charles Dickens, plus a few spooky aliens.*

Written by Mark Gatiss  
Directed by Euros Lyn

#### Episode 4/5

##### Aliens of London/ World War Three

*London's in peril from a new alien invasion. Penelope Wilton and Annette Badland guest-star – but as goodies or baddies?*

Written by Russell T Davies  
Directed by Keith Boak

#### Episode 6 Dalek

*So, will you weep for the poor little Dalek? Russell T Davies says you will.*

Written by Rob Shearman  
Directed by Joe Ahearne

#### Episode 7

##### The Long Game

*Sinister goings-on at a satellite TV station of the future. With Simon Pegg and Tamsin Greig.*

Written by Russell T Davies  
Directed by Brian Grant

#### Episode 8

##### Father's Day

*There'll be trouble if you go trying to change history – as Rose discovers to her cost.*

Written by Paul Cornell  
Directed by Joe Ahearne

#### Episode 9/10

##### The Empty Child/ The Doctor Dances

*Richard Wilson stars as a doctor (no, not THE Doctor) in this two-parter set during the Blitz.*

Written by Steven Moffat  
Directed by James Hawes

#### Episode 11

##### Boom Town

*The Doctor comes across someone he thought was long dead. Uh-oh!*

Written by Russell T Davies  
Directed by Joe Ahearne

#### Episode 12/13

##### TBA/The Parting of the Ways

*More Daleks? We reckon so.*  
Written by Russell T Davies  
Directed by Joe Ahearne

# RadioTimes

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Photographs: Mark Harrison and Dan Goldsmith for Radio Times, BBC Picture Publicity  
Words: Nick Griffiths and Guy Clapperton

**Plus: see page 152 for our great Doctor Who offers.  
And there's more... in-depth coverage of the whole series  
this week and every week in Radio Times**