

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

DOCTOR WHO



THE **FIFTH**
DOCTOR



THE COMPLETE HISTORY



STORIES 126-129

**TERMINUS, ENLIGHTENMENT
THE KING'S DEMONS
AND THE FIVE DOCTORS**



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TERMINUS

ENLIGHTENMENT

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EDITOR JOHN AINSWORTH
EDITORIAL ASSISTANT EMILY COOK
DOCTOR WHO MAGAZINE EDITOR TOM SPILSBURY
ART EDITOR PAUL VYSE
ORIGINAL DESIGN RICHARD ATKINSON
COVER AND STORY MONTAGES LEE JOHNSON
PRODUCTION ASSISTANT PETER WARE
ORIGINAL PRODUCTION NOTES ANDREW PIXLEY
ADDITIONAL MATERIAL JONATHAN MORRIS, RICHARD ATKINSON,
ALISTAIR MCGOWN
WITH THANKS TO ROGER ANDREWS, J JEREMY BENTHAM, RICHARD
BIGNELL, DAVID BRUNT, CHRIS CHIBNALL, PAUL CONDON, KATE
GREEN, DAVID J HOWE, NIC HUBBARD, BRIAN MINCHIN, STEVEN
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MANAGING DIRECTOR MIKE RIDDELL
MANAGING EDITOR ALAN O'KEEFE

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DIRECTOR OF EDITORIAL GOVERNANCE NICHOLAS BRETT
DIRECTOR OF CONSUMER PRODUCTS AND PUBLISHING
ANDREW MOULTRIE
HEAD OF UK PUBLISHING CHRIS KERWIN
PUBLISHER MANDY THWAITES
PUBLISHING CO-ORDINATOR EVA ABRAMIK
UK.Publishing@bbc.com
www.bbcworldwide.com/uk--anz/ukpublishing.aspx

**Partwork Authority,
Marketing and Distribution :**
Hachette Partworks Ltd
Jordan House
47 Brunswick Place
London N1 6EB
www.hachettepartworks.com

MANAGING EDITOR (HACHETTE) SARAH GALE
PUBLISHER (HACHETTE) HELEN NALLY

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'1983 WAS AN EXCITING TIME TO BE A DOCTOR WHO FAN.'

Welcome



I was 18 in 1983, the 20th anniversary year of *Doctor Who*, and it felt like an awfully long time since I'd first watched *The Three Doctors* [1972/3 – see Volume 19] which celebrated the 10th anniversary of the series. As I write this, over 30 years after *The Five Doctors* [1983 – see page 92] was first broadcast, the 20th anniversary still seems quite recent compared to the ancient history of the 10th.

As you'd expect, 1983 was an exciting time to be a *Doctor Who* fan. Not only was there a full series of TV adventures featuring old enemies, topped off by *The Five Doctors*, but we had the *Doctor Who* Longleat Celebration in April. This was to be the first official *Doctor Who* event hosted by the BBC. Unfortunately it became a victim of its own success with far more people attending than had been anticipated. Often referred to as the 'Doctor Queue Celebration', for good reason, the Longleat event has taken on something of a legendary status as being the *Doctor Who* equivalent of Woodstock.



I was lucky enough to be able to attend the two-day event. Dotted around the gardens of Longleat House were a number of marquees, each one dedicated to a different *Who*-related event. One housed a display of the sets from *The Five Doctors*, which was yet to be screened; another hosted question-and-answer sessions with *Doctor Who* cast members, past and present; and another was an auction room, selling off a massive amount of props and costumes that had featured in the series.

I had known ahead of the event that there would be an auction, and I was determined that I would walk away with something from the event. My budget for this was £30!

Consequently, I spent a lot of time in the auction tent, seeing celebrity auctioneers such as Valentine Dyall and Jon Pertwee bigging up items like the Taran Woodbeast from *The Androids of Tara* [1978 – see Volume 29], the fake copy of *The Times* from *Enlightenment* [1983 – see page 38], and the book *The Worshipful and Ancient Law of Gallifrey* from the unbroadcast *Shada*. All went for prices far beyond my reach (yes, even the Taran Woodbeast!).

However, I didn't leave empty-handed. For my £30 (or did I push it to £35?!) I managed to acquire an original Vogon Guard outfit, including shorts, from *Revenge of the Cybermen* [1975 – see Volume 23]. It hung on the back of my bedroom door for many years, and eventually I auctioned it off myself, for charity. I wonder where it is now?

John Ainsworth – Editor

Left:
Vogon Guard
costume – *not*
modelled by
the editor.



TERMINUS

▶ STORY 126

Sabotaged by Turlough, the TARDIS locks on to a space liner which is carrying passengers suffering from Lazar's disease. The ship is on course for Terminus, which lies at the very centre of the known universe, and offers a cure for the fatal illness.



'WE ARE REMINDED OF
NYSSA'S SKILLS AS
A BIOCHEMIST.'

Introduction

The title *Terminus* has a variety of meanings. It was the name of the corporation that offered a cure to Lazar's disease – and, in turn, the name of their base of operations. It was an allusion to the fact that contracting the disease was widely believed to be a death sentence. It indicated that this was the end of the line for the Doctor's companion Nyssa. It was also a reference to the threatened end of the universe – which the Doctor managed to avert.

The corporate dimension to *Terminus* is a theme that has been visited many times in *Doctor Who* – where the desire to turn a profit at all costs has resulted in immoral or evil behaviour. Be it the Usurians in *The Sun Makers* [1977 – see Volume 27], the Mentors in *Vengeance on Varos* [1985 – see Volume 40] and *The Trial of a Time Lord* [1986 – see Volume 42], the Slitheen in *Aliens of London/World War Three* [2005 – see Volume 49] or humanity itself in *Oxygen*

[2017]. *Terminus* Incorporated staffed their facility with slave labour, who were dependent on drugs to survive, and didn't care whether their cure worked as long as people were desperate enough to buy their services.

As for Nyssa's departure, *Terminus* did make an attempt to write her out properly – unlike the handling of many other companions in the 60s, 70s and 80s. Having caught the disease herself, and having been cured, Nyssa felt motivated to help the Lazars. In Part One we were reminded of her skills as a biochemist, that later qualified her to offer support.

But alleviating suffering at the hands of big business wasn't the most pressing issue in *Terminus*. Coincidentally, those who had set up this grim hospital in space, built the installation around a spaceship that had triggered the Big Bang – one that could, at any moment, have set off another explosion that would destroy the whole universe.

The Big Bang was a source of great fascination for the series in the mid-80s. In *Castrovalva* [1982 – see Volume 34] the TARDIS was set on a collision course with 'Event One'. In the next story, *Four to Doomsday* [1982 – also Volume 34], Monarch believed he could travel back to before the Big Bang. Having established the cause of the Big Bang in *Terminus*, script editor Eric Saward gave an alternative explanation in *Slipback* [broadcast on Radio 4 in 1985]. Of course, since then, the whole universe has been rebooted by Amy Pond in an episode actually called *The Big Bang* [2010 – see Volume 66]. ■

Left:
Supreme ruler Monarch in *Four to Doomsday*.



PART ONE

The Doctor's new companion Turlough is in the service of the Black Guardian, who instructs him to sabotage the TARDIS. [1] Turlough creeps into the console room and tries to remove the Space-Time Element.

Tegan discovers a strange instability in a corridor. [2] The Doctor finds her and warns that they are in trouble. The instability is also growing in Nyssa's room.

The Doctor and Tegan reach the console room and the Doctor uses the scanner to look into Nyssa's room, where a door with a skull motif appears out of the instability. The door opens and the Doctor tells Nyssa to run through. [3] She finds herself in a spaceship. The door starts to close, so the Doctor rushes into Nyssa's room and jams it open with a chair before setting off after her.

Tegan and Turlough hear a sound and Tegan goes after the Doctor. The Black Guardian orders Turlough to follow them. Once he does, the chair snaps out of the door and it closes and fades away.

Two space pirates, Kari and Olvir, blast their way into the spaceship. [4]

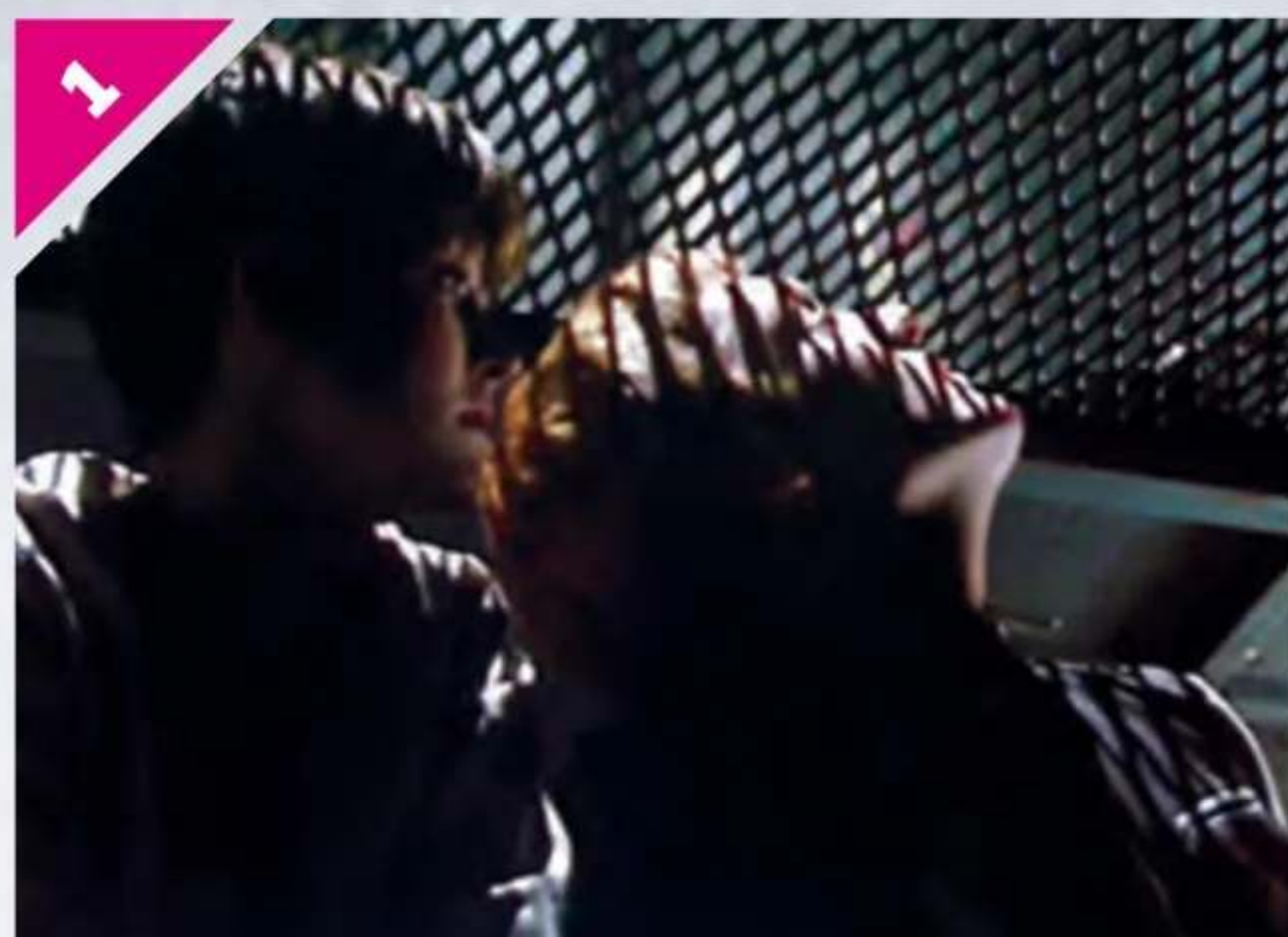
The Doctor finds Nyssa and tells her that he thinks they are on an old passenger liner. They reach the bridge, where Kari and Olvir ambush them.

Turlough finds the door leading back to the TARDIS. He hears Tegan call his name and runs back, to see her being grabbed by ragged hands through a door. [5] He rescues her.

The liner prepares to dock with another ship and a Tannoy Voice announces that passengers should prepare to disembark. All over the ship, the doors slide open and its bedraggled passengers emerge.

Tegan and Turlough hide under the floor. The Doctor and Nyssa watch the figures stagger by. "We're on a leper ship!" yells Olvir. "We're all going to die!" [6]





PART TWO

The plague-carrying ‘Lazars’ stumble past and the Doctor, Kari and Nyssa return to the bridge. While the Doctor tries to access the liner’s computer, Nyssa finds Olvir huddling by the stairs.

Tegan and Turlough are trapped in the underfloor ducting. [1] While Tegan climbs ahead, Turlough asks the Black Guardian what he should do next.

The Doctor discovers that the ship they have docked with, Terminus, is at the centre of the known universe. [2]

Eirak, chief of the Vanir, boards the liner and orders a drone robot to begin sterilisation.

Inside Terminus, another Vanir, Bor, enters the Forbidden Zone. His fellow Vanir Valgard calls him back, to no avail. [3] Valgard returns to Vanir HQ and gives Eirak the news.

Nyssa accesses a layout of the liner and heads back to the TARDIS with Olvir.

Tegan and Turlough avoid being killed by the sterilisation gas when it is vented away from their duct at the last moment.

Nyssa feels ill and removes her skirt. A drone grabs her and leads her away. [4]

The Vanir conduct the Lazars into the Terminus receiving area. Nyssa is among them.

Another Vanir, Sigurd, locates a case of Hydromel in the liner and replenishes his supply; the Vanir rely upon it for their survival. It’s “bittersweet taste of life”. [5]

Nyssa descends into the depths of Terminus and is placed in a Lazar ward. Olvir emerges from the liner, looking for her. In the liner, Kari tries to contact Olvir by radio, but only gets interference due to a radiation leak.

Valgard goes to the entrance to the Forbidden Zone and summons a dog-like beast called the Garm.

The Doctor and Kari enter Terminus, reaching the Forbidden Zone’s entrance. Valgard appears and throws Kari aside, then tells the Doctor he will kill him. [6]

PART THREE

Valgard is incapacitated by Kari bouncing the ray of her laser gun off some metal.

Nyssa speaks to a girl with the Lazar disease, Inga. [1]

Eirak discovers that the company has reduced their Hydromel supply. Valgard reports that he has seen two intruders.

In the liner, Tegan and Turlough sneak past a drone and head to the bridge.

Olvir disguises himself as a Vanir and secretly watches as Valgard enters the Forbidden Zone. [2]

Eirak selects Nyssa to undergo treatment for the disease.

In the Forbidden Zone, the Doctor and Kari find Bor and he leads them to the engines which are leaking radiation. [3]

Valgard appears and attacks the Doctor. The Doctor overpowers him, then the Garm emerges from the shadows, picks up Bor and carries him away.

Turlough tells Tegan they need to recreate the door and tells her to wait on the bridge.

The Doctor and Kari continue into the Forbidden Zone.

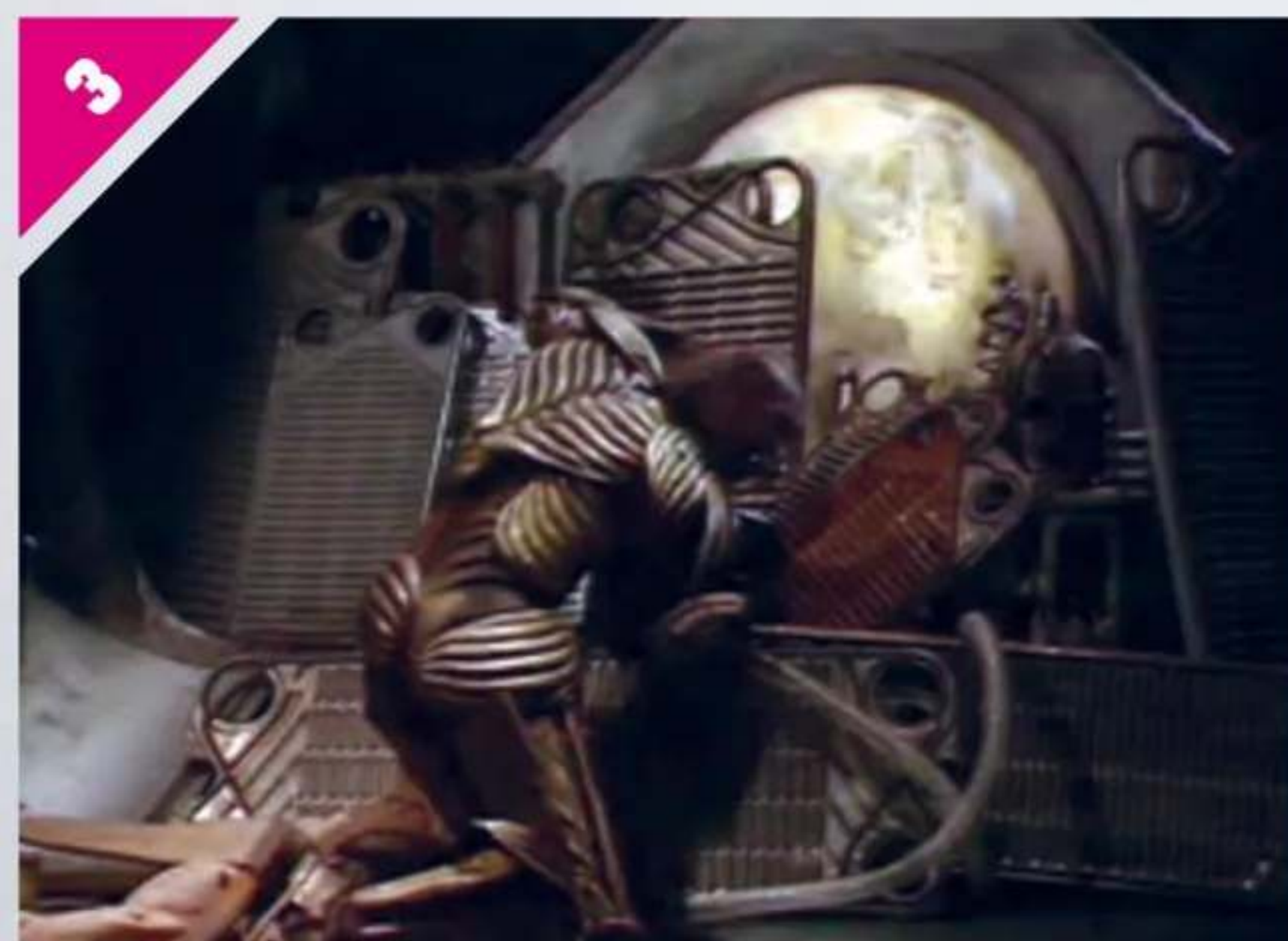
Bor tells Sigurd that the pilot of Terminus is going to fire up the engines and cause another Big Bang.

The Black Guardian tells Turlough that he can recreate the door to the TARDIS by using the emergency bypass switch under the floor. [4]

The Doctor and Kari enter the control room of Terminus and discover its dead pilot. [5]

The Garm chains up Nyssa by the leaking engine. [6] Olvir tries to release her but is attacked by Valgard.

The Doctor realises that the pilot of the Terminus ship jettisoned some unstable fuel, causing a chain reaction which led to "Event One". Then the ship's computer starts an automatic sequence to repeat the process... which will destroy the entire universe!





PART FOUR

The Doctor realises that it's a matter of stopping a red lever from clicking all the way down.

Olvir knocks Valgard down as the Garm carries Nyssa away.

Tegan helps Turlough unplug the emergency bypass. They hear the Tannoy Voice announcing that the liner is about to leave. Tegan runs to the bridge and aborts the launch, while Turlough enters the TARDIS.

Nyssa wakes up to find herself alone in a recovery room. [1]

The Black Guardian tells Turlough he is a poor investment and Turlough's communication crystal explodes. [2]

The Garm can talk and it explains to Olvir that it is curing the Lazars!

The Doctor finds the Garm's control box and summons it.

Olvir breaks into the recovery room and Nyssa pins him to the floor. [3]

Terminus shakes. Bor announces it is the beginning of the end.

The Garm resets the red lever [4] and the Doctor disconnects the computer. Terminus stabilises. In return for its help, the Doctor destroys the Garm's control box.

The Doctor is reunited with Nyssa, who explains that she has been cured by being given a dose of radiation. She thinks she could make the process safe with the Garm's help.

Bor tells Sigurd he is relieved that this is not the afterlife. Valgard returns to Vanir HQ with the Doctor, Nyssa, Kari and Olvir and the Doctor shoots open the Hydromel case. [5] Nyssa examines the Hydromel and confirms she can not only synthesise it, she might even improve it.

Valgard takes the Doctor and Nyssa back to the liner, where they find Tegan.

Nyssa tells the Doctor she intends to help the Vanir run Terminus. The Doctor wishes her luck and she kisses him goodbye. [6]

TERMINUS



Pre-production

Above:
Kari and the
Doctor discover
Terminus' pilot.

During pre-production on *Warriors' Gate* [1981 - see Volume 33] in the summer of 1980, *Doctor Who* script editor Christopher Bidmead asked writer Stephen Gallagher if he had any further ideas for the series. Gallagher had an idea for a non-*Doctor Who* story about a spacecraft from another dimension which used a piece of unstable technology which threatened to spark a chain reaction that would destroy the universe, having originally created it. Entitled *Terminus*, Gallagher wrote up this idea (featuring the Doctor travelling with Adric, Nyssa and the incoming character of Tegan) before he saw the broadcast of

Warriors' Gate - the substantial rewrite of which he disliked - and submitted it to Bidmead and producer John Nathan-Turner before he departed for some time in the USA in October. Both Bidmead and Nathan-Turner were impressed with *Warriors' Gate*, and the producer in particular was keen to have Gallagher work on the show again.

In Gallagher's story idea, the space vessel containing the unstable drive had become a religious shrine at the heart of the known universe, and was visited by pilgrims - with one group including the Doctor. On the vast deserted ship, a group of fanatics was preserving the overload of the engines, and also preying on the sick pilgrims who were

ferried to the ship in a 'rip-off vessel' run by some crooks. The pilgrims believed that the radiation from the engines could cure cancers.

Other discarded ideas were that a huge ship tended by one man collided with the pilgrim vessel, and because of the damage he agreed to take them to their destination. The aliens who created the deserted vessel were from an 'over-universe' and moved so slowly that they seemed immobile. Inspired by the Middle-English poem *Sir Orfeo*, Gallagher conceived a control room with armoured gods positioned like statues on a black and white chequered floor; these could only be moved by a minotaur being, a miserable figure converted by the virgin sacrifice of the first leper to be cured. There were to be 'little old men' acting as priests; one of these had been transmuted into the minotaur because of the radiation. One of the characters at this point was called Olvir.

Personnel and cast changes

Because of the *Warriors' Gate* rewrites, by early 1981 Gallagher had become convinced that the new idea was unacceptable. Gallagher's agent approached Nathan-Turner in April to express his client's apprehension, and on Tuesday 12 May the producer sent the writer a note saying he would like to discuss the idea, explaining that the delay – deferring the story into the 1983 series – had partly been caused by personnel changes at the production office (Bidmead having been replaced first by Antony Root, then by Eric Saward) and partly due to changes in the line-up of the regular cast following Tom Baker's departure. It had been decided that the character of Adric would be dropped from the series during the 1982 series.

By the summer of 1981, the team had begun work on the stories which would comprise Peter Davison's series as the Doctor. On Tuesday 4 August, Gallagher travelled down to London from his home in Bolton to discuss his new serial. Various requirements were imposed on Gallagher's narrative, including the presence of the Black Guardian, a villain from *The Armageddon Factor* [1979 – see Volume 30]. The Guardian would be acting through the Doctor's new companion, Turlough – created by Nathan-Turner and Saward in May – and Gallagher was issued with character notes which specified that in his serial, the second in a trilogy of stories featuring the Black Guardian, Turlough would attempt to engineer the Doctor's downfall, but fail without the TARDIS crew becoming aware of his true nature until the next serial. Consequently, Gallagher planned to keep the Guardian unseen until the very end of his final episode; previously, the evil figure would be presented only as a voice in Turlough's head.

Gallagher's commission to write a story breakdown under the working title *Terminus* followed on Monday 10 August;

Below:

Turlough – under the influence of the Black Guardian.



the target delivery date was Monday 31 August, but Gallagher submitted his breakdown on Wednesday 2 September. Terminus was now part of a stranded spaceship poking into the dimension of the known universe, with its Forbidden Zone (a reference by Gallagher to the 1979 film *Stalker* directed by Soviet filmmaker Andrei Tarkovsky) being part of another dimension; the threat posed by the Pandora Drive was an explosion which could be contained in the other dimensions, but not the Doctor's. Another major plot device was an infectious but curable disease, the cause of almost medieval stigmatisation and superstition; Gallagher named this 'Lazar's disease', a form of leprosy which adopted an archaic term for a diseased person itself derived from the Biblical figure Lazarus. The writer had previously used the idea of an exploitative company in his radio play *An Alternative to Suicide* broadcast on Radio 4 on Friday 16 November 1979; the presentation of the company's agents, the Vanir, derived largely from old Norse myth. Also featuring would be an alien from a world with naturally high radiation who had been brought in by the company to undertake heavy manual work in the Forbidden Zone, and so extend the life of the Vanir.

Nyssa's swansong

Gallagher attended another script conference on Wednesday 14 October, when it now appeared that the character of Nyssa was to be written out in *Terminus*; despite the fact that Davison was very fond of the character, Nathan-Turner felt that Nyssa offered little scope for further development. Since the story would be Nyssa's swansong, Saward wanted it to feature the character



Right:
Synthesising
enzymes.

prominently, resulting in reduced roles for the other companions, Tegan and Turlough. The first episode was briefed for commission on Thursday 15 October (although the formal commission did not come until Tuesday 3 November), with Gallagher to deliver the first of four possible scripts by Monday 9 November. As it transpired, Gallagher delivered his script on Thursday 29 October.

Writing *Terminus*, Gallagher attempted to recreate the atmosphere of the William Hartnell serials he had watched as a youngster, imagining a dark and shadowy tale, paying particular attention to the sinister liner covered in 'the sign of the shimmering skull... the design of a screaming skull'. Its corridors were 'part of a complex formed from staggered alcoves... Along the inner walls were sliding doors - all closed and each bearing the skull design' (later, as Nyssa explored, it was noted that the symbols should be spot-lit). He also specified an ambience of 'strange, ethereal sounds that echo like faint cries in the wind'.

The liner was populated by drone robots and Lazars. Of the former, Gallagher noted: 'The drone is small and battered, non-humanoid. From the front, its body shell presents an octagonal profile with diode lights and indicator panels on the face. Above this, in lieu of head, is a camera housing raised on a curved gooseneck stalk

– it looks like the flattened head of a snake. Folded flat against the snakes sides (three to each side) are anglepoise “arm” mechanisms, each tipped with an evil-looking blade or drill facing forward like weapons at the ready.’ The first description of the Lazars came when a ‘scaly, claw-like hand with an arm wrapped in filthy bandages shoots out and grabs Tegan’s wrist’. As the figures emerged, Gallagher commented: ‘They’re Lazars (pronounced Lah-zars, as in Lazarus), disabled-looking and repellent. All faces are covered, some by muslin hoods through which only a dim shadow of features can be seen... Some of the new additions are unhooded, bone-white skin, dark eyes and lips, an army of the living dead.’

Gallagher originally envisaged the pirate raiders Kari and Olvir as resembling SAS men in black leather. The script indicated: ‘They’re wearing close-fitting suits and smooth, anonymous helmets. They have hand radios and spare power packs clipped to their belts, and carry lightweight laser weapons. Once inside the ship their manner is that of police or soldiers entering a building and expecting trouble.’

It is possible that Kari was originally called ‘Yoni’; Gallagher was forced to change the name when script editor Eric

Saward informed him that ‘it is an Indian colloquial word for a woman’s genitalia’.

Gallagher’s first script was discussed on Monday 9 November, whereupon various revisions were requested, largely to the Turlough sequences. Following another script conference about the revised Part One and a breakdown for Parts Two and Three on Wednesday 2 December, *Terminus* was scheduled as the fourth story of the 1983 series. The following day, Gallagher was commissioned to write the remaining three episodes, with a target date of Thursday 21 January 1982 for Part Two and Monday 22 February for the remainder.

Watching the first Davison episodes as they aired in January 1982, Gallagher found the Fifth Doctor easier to write for than the Fourth, and sought to suggest a sexual ‘buzz’ in the relationship between the Doctor and Nyssa.

Their name meaning ‘the beautiful ones’, the Vanir were fertility gods of old Norse legend who inhabited Vanaheim and were led by Njörd. They were subordinate to the more significant Norse gods, with whom they waged a war.

The first of the Vanir to feature was Eirik, apparently named after Norwegian king Erik Bloodaxe. The script described: ‘Eirik (Ay-Rick), chief of the Vanir. It’s impossible to tell if he’s man or machine. He wears a radiation suit modelled on medieval *memento mori* gravestone designs: bones and sinews are moulded into the surface like old brass, and the design of his completely enclosing metal helmet owes something to the Sutton Hoo burial

Connections: Elemental

► Turlough is instructed by the Black Guardian to remove the TARDIS’ ‘Space-Time Element’. This is a vital component of the TARDIS, essential for its operation, and without which it is effectively grounded. The Space-Time Element was first mentioned in *Arc of Infinity* [1983 – see Volume 36], where it was removed to prevent the Doctor escaping from Gallifrey.



Left: Turlough and Tegan take a turn about the TARDIS.

helmet, around his shoulders is a heavy cloak that almost reaches the ground: the cloak is hooded, but the hood is thrown back. He carries a light metal staff as tall as himself. As with the drones, there should be some slight colour differences built into the costumes of the principal Vanir to allow recognition when fully suited.' The reference to *memento mori* was inspired by different layers of semi-decayed graves which Gallagher recalled seeing at York Cathedral.

Eirik's subordinate, Valgard, was possibly named after Valgrind, the entrance to Valhalla; he was described as a 'gaunt and haggard albino with thinning hair that hangs almost to his shoulders'. Bor took his name from the father of Odin, and was pictured as 'a ragged scarecrow of a man, obviously unwell and feverish'. The other speaking Vanir was Sigurd, a name which is the equivalent of Siegfried in German mythology; a fiercely heroic descendant of Odin who featured in the Icelandic Volsunga saga of the thirteenth century. Entering the Liner control room, Sigurd removes 'a container of Hydromel, replacing it with a similar container stored in a pouch at his waistband, and closes the metal case. He then opens the Hydromel and attaches it to a plunger built into the ribbing of his radiation armour.' In Part Three's script, Hydromel was described as a 'honey-coloured liquid'.

Aware of the restricted budget, Gallagher decided to keep the alien Garm – inspired by another Scandinavian figure, a dog-headed animal who guards the gates of Hell – in the shadows throughout, describing it as an 'immense figure seen only in silhouette... dog-headed with two brightly burning red eyes (practical lights)'. In Part Four, Gallagher indicated that the Garm's voice should be 'an inhuman, bass-magnified whisper: it seems to come,



not from the Garm, but from all around the Terminus itself. Through all the distortion, there's a quality of gentleness in the voice.' Gallagher's scripts referred to the space station as 'the Terminus' rather than Terminus ('the Terminus ship is darkness, bare, metal, oil, and steam'). Nyssa saw its interior as she descended: 'It looks like some bizarre futuristic parody of a cathedral under heavy interior restoration – scaffolding, tarpaulin sheeting, strung lights, and a much older structure underneath it all.'

Part Two was delivered on Friday 8 January, followed by a revised version of Part One and first drafts of Parts Three and Four. This version was discussed by Gallagher and Seward on Friday 29 January. At this point, the instability in the TARDIS had struck in the Cloister Room (seen in *Logopolis* [1981 – see Volume 33]) but was moved to the corridor. Nyssa's



illness was originally because of an injury to her head and Saward suggested that Part One could end with the Lazars advancing on the Doctor. In Part Two, the Garm was originally summoned by a foghorn, while in Part Three Kari developed the Lazar disease. Bor also perished in the third instalment and a requiem was held for him when his body was returned to the Vanir. During Part Four, Tegan accidentally worked out how to operate the public address system of the ship to call for help. Saward was also now able to give further information on Turlough, so the cause for the instability aboard the TARDIS was changed to his sabotage rather than Nyssa's experiment.

Parts Three and Four were delivered on Monday 8 February alongside a revised Part One, in which Gallagher had refined Turlough's role. Gallagher wanted to suggest that Turlough was uninterested

in the affairs of his two female travelling companions, with his attention fixed solely on the Doctor. The writer indicated that he would wait to hear from Saward before he started on similar modifications to Part Two. In the final scripts, Inga – the speaking Lazar – was described as ‘a pale blonde, about Nyssa's age’, while the alien in the Terminus control room was ‘a suited body, half as big again as a man, the contorted alien face half-hidden by the tinted bubble of a goldfish-bowl helmet. But what can be glimpsed has the look of the screaming-skull design.’

New contracts

The script for Part Three included the full words to the song murmured by Bor: ‘He's hunched over and limping. Obviously very ill. Part of his face, chest and arm have been blackened by an explosion which has ripped open his Vanir armour. But there seems to be a cheerfulness about him, self-absorbed and purposeful... As he works he sings breathlessly, tunelessly and without much regard for the words: “And if Evangeline/ Asks what's become of me/ Just tell her that I'm across the purple sea/ In the cold ground/ And sleeping peacefully/ Don't tell her that I'm back in jail.”

When the regular cast was issued with new contracts in early February, Sarah Sutton's comprised only 20 out of 26 episodes to be made by the end of the year. Writing to her on Wednesday 3 March, Nathan-Turner explained to the actress that her option for the full run was not to be taken up not because ‘of your portrayal, which I must say has been super, but merely that I feel the companions should change every couple of years’. Sutton felt that after two years, she was ready to leave *Doctor Who* and move on anyway. Davison

Left:
Kari assists
the Doctor.

was unhappy that Nyssa was being written out, feeling that she was the companion most suited to his Doctor. At this point, the Black Guardian was still confined to voice-over; it wasn't decided that the character should make a full appearance until around April, when Turlough's scheduled introductory story, *The Song of the Space Whale*, was abandoned in favour of *Mawdryn Undead* [1983 – see Volume 36]. The departure of Sarah Sutton as Nyssa was announced on Thursday 15 July, on the eve of the actress accompanying Nathan-Turner to the Pantopticon West II convention in Chicago.

Saward and Gallagher discussed the scripts – then a fourth draft of Part One and second drafts of the remainder – on Wednesday 17 March. At this point there was different dialogue as Tegan

showed Turlough around the TARDIS and later as Kari and Olvir discussed how they distrusted the Doctor and Nyssa. Saward also recommended that Gallagher reduce references to company spies (and the company in general) and asked for clarification that Nyssa ran because of the distortion of the TARDIS.

Gallagher aimed to deliver third drafts of the last three episodes by Monday 26 April, and these were acknowledged on Tuesday 4 May. Having heard nothing from Saward or had Parts Two to Four formally accepted, Gallagher contacted the script editor on Thursday 17 June to check that *Terminus* was still in development; at this time, Gallagher was busy working on several other projects, some under pseudonyms, and anticipated that he might be busy on a BBC2 film competition

Below:

Olvir is not impressed with the latest Vanir fashions.



for which he had been shortlisted. Furthermore, publishers WH Allen had already approached him regarding the novelisation of *Terminus*. The writer was assured that the serial was still in development; the problems posed by the preceding serial had taken up much of Saward's time. Saward informed Gallagher on Saturday 26 June that he would be reading the revised drafts while on holiday.

Script tinkering

In fact, Saward conducted his editing over the following month, sending rehearsal scripts for the writer's approval on Tuesday 27 July; Gallagher felt that Saward could not resist tinkering with the scripts, considering much of the new dialogue to be inferior. Originally, Gallagher assumed that Nyssa would be wearing her costume from *The Keeper of Traken* [1981 – see Volume 33], cutting her finger on her brooch when trying to loosen her collar; the Doctor was to find the bloodstained brooch later on. In Saward's version, Nyssa was to say, "My stomach feels so distended" as she removed her skirt; Gallagher asked to have the line changed. The reason for Nyssa's skirt-dropping was given in stage directions: 'She fumbles with the bow of her skirt, releases it, allowing the garment to fall to the floor... She's grown noticeably paler and her eyes and lips have darkened. The very first signs of the Lazar disease.'

Saward removed all references to the Tharils from *Warriors' Gate*, plus dialogue explaining how the Garm was a being from a high-radiation world, brought in by the Company when the Vanir died off too rapidly; the sonic box controlled a surgical implant in the Garm's brain which ensured its obedience. Saward had heavily modified the Tegan/Turlough



Above: Defence against radiation.

scenes, including one sequence in which Tegan pulled Turlough back to safety when a plate in the piping gave way beneath him; Gallagher had intended this to set the youth thinking about his attitude towards self-preservation. Various aspects regarding Turlough were tightened up: *Mawdryn Undead* was now in production, so references to his introductory serial, such as the communication cube repairing itself, could be inserted. Gallagher replied to Saward a couple of days later, thanking him for allowing him the opportunity to adjust the scripts.

On Monday 9 August, Saward sent Gallagher new revisions of the scripts which he knew were too long and that some trims would need to be made.

Saward thanked Gallagher for his revisions on Saturday 28 August, indicating that there might be further 'tweaks' to suit the producer's needs, and confirming that the director for the serial would be Mary Ridge.

Connections: Big Bang

▶ When the Doctor discovers that Terminus was responsible for the creation of the universe, popularly known as the Big Bang, he refers to it as "Event One". This term had originally been used in *Castrovalva* [1982 – see Volume 34] in which the TARDIS had been catapulted back to the creation of the galaxy.



Above: Nyssa hangs out with the Garm.

Nathan-Turner had hired Ridge whom he had worked for as an assistant floor manager some years earlier. Ridge was a highly experienced BBC drama director who had a reputation for her tight and meticulous planning; she had directed for BBC television since 1964, working on BBC2 plays, followed by editions of *Thirty-Minute Theatre*, *Theatre 625*, *The Newcomers*, *The Doctors*, *Z Cars*, *Dixon of Dock Green*, *The Brothers* and *Owen MD*. She worked heavily on the launch of the Open University, and became associate producer on *The Duchess of Duke Street* before directing episodes of *Angels* and *Blake's 7*. Ridge knew and liked Nathan-Turner and accepted the work readily.

Initially, Ridge was offered six days' studio recording with no location work; just two weeks before Ridge was due to join the crew – at which point she still had not seen a finished script – Nathan-Turner telephoned to say that she had lost a studio day. Of the rest of the team, set designer Dick Coles had previously designed *Underworld* [1978 – see Volume 28]; costume designer Dee Robson had

worked on *Arc of Infinity* [1983 – see Volume 36] that spring (Nathan-Turner warned Ridge about Robson's tendency to overspend, and potential problems with the cast); make-up designer Joan Stribling had worked on *Nightmare of Eden* [1979 – see Volume 31] and *Earthshock* [1982 – see Volume 35]; and Peter Pegrum, joint head of the Visual Effects department, had been associated with the series since *The Time Monster* [1972 – see Volume 18]. At the Radiophonic Workshop, Dick Mills and Roger Limb were assigned to create incidental music and special sound in October.

Guest roles

Among the actors initially approached for guest roles were model-turned-actress Twiggy and *Poldark* star Robin Ellis, who were considered for the roles of Kari and Valgard respectively. Kari was ultimately played by Liza Goddard, one-time wife of Colin Baker (and then married to pop star Alvin Stardust) whose other television work had included *Take Three Girls*, *Yes Honestly* and *Whodunnit?*. Ridge had directed Goddard in 1976 when the actress had appeared as April Merroney in the BBC1 drama *The Brothers*. Goddard's six-year-old son Thom was delighted that by playing Kari his mother had a 'proper job'. Former child actor Dominic Guard, cast as Olvir, was the brother of Christopher Guard; he featured in *Gandhi* and starred in *Picnic at Hanging Rock* and had been part of Nathan-Turner's tribute to the late BBC producer Martin Lisemore in June 1977. Ridge cast Andrew Burt as Valgard; she had worked with him in *Dixon of Dock Green* and knew him to be reliable. Burt also featured in *Emmerdale Farm*, *Warship*, *The Voyage of Charles Darwin* and *The Legend of King Arthur*. The three guest stars

featured prominently in the serial's Drama Early Warning Synopsis on Thursday 16 September which also promised a 'new stunning monster: "The Garm"'.

Costume designer Dee Robson seized upon writer Steve Gallagher's '*memento mori*' description for the Vanir to base their image on Middle Ages woodcuts from Westminster Abbey which hinted at decomposing flesh on a skeleton (the Anglo-Saxon Sutton Hoo references for the helmets was another source of inspiration). The armour design was then worked on with Rod Vass, a freelance designer attached to the Oxfordshire-based props firm Imagineering/Unit 22. Director Mary Ridge approved the design, indicating to Robson that the armour would have to be available early to allow rehearsals for the stave fights involving the Vanir. For the wretched Lazars, Robson was inspired by Black Death shrouds.

Unfortunately, as *Terminus* entered production, industrial action by the technicians' union EEPTU was looming; Ridge had to devote a lot of her rehearsal time to phone calls checking on whether her serial was affected. In late September, Ridge expressed concern about the end of Part Three, in which it appeared that Turlough's accident on the liner ignited *Terminus*' engines; Saward agreed in a memo on Friday 24 September that the two incidents were unconnected and indicated he would alter the scene.

Gallagher attended the readthrough at the BBC's Acton Rehearsal Rooms on Monday 27; the following day, the film sequences were rehearsed with two of the regulars, Janet Fielding and Mark Strickson. Fielding had returned from a very brief honeymoon; having finished recording *Mawdryn Undead* the previous Friday, she had married journalist Nicholas Davies on the Saturday. Of the regular

cast, neither Davison nor Strickson liked the script and commented on several plot holes. Sutton was also disappointed with the way Nyssa was written out, and Strickson considered the subject of leprosy unsuitable for a fantasy series. ■

This page: Dee Robson's designs for the Garm, Vanir and the Lazars.



Production

Although originally planned for film, the model sequences for *Terminus* were recorded on videotape on Tuesday 28 September in Presentation Studio B at Television Centre between 2.45pm and 6.30pm. These comprised the 'Raider' battle cruiser departing the liner in Part One (played in reverse on videodisc), the liner approaching and docked at Terminus and the Terminus engines igniting in Part Four. The liner and 'Raider' models were about three foot long and housed high intensity bulbs, while two models of Terminus were used; one of the whole station and one of the docking bay.

The first of two days' shooting on 16mm film on Stage 3B at Ealing Studios took place on Wednesday 29, with Ridge concentrating on the Tegan and Turlough scenes set in the liner ducting erected in the sound stage tank. Wednesday saw the sequences requiring 10 Lazar

Below:

"Doctor, I want to get off this ship as soon as possible."

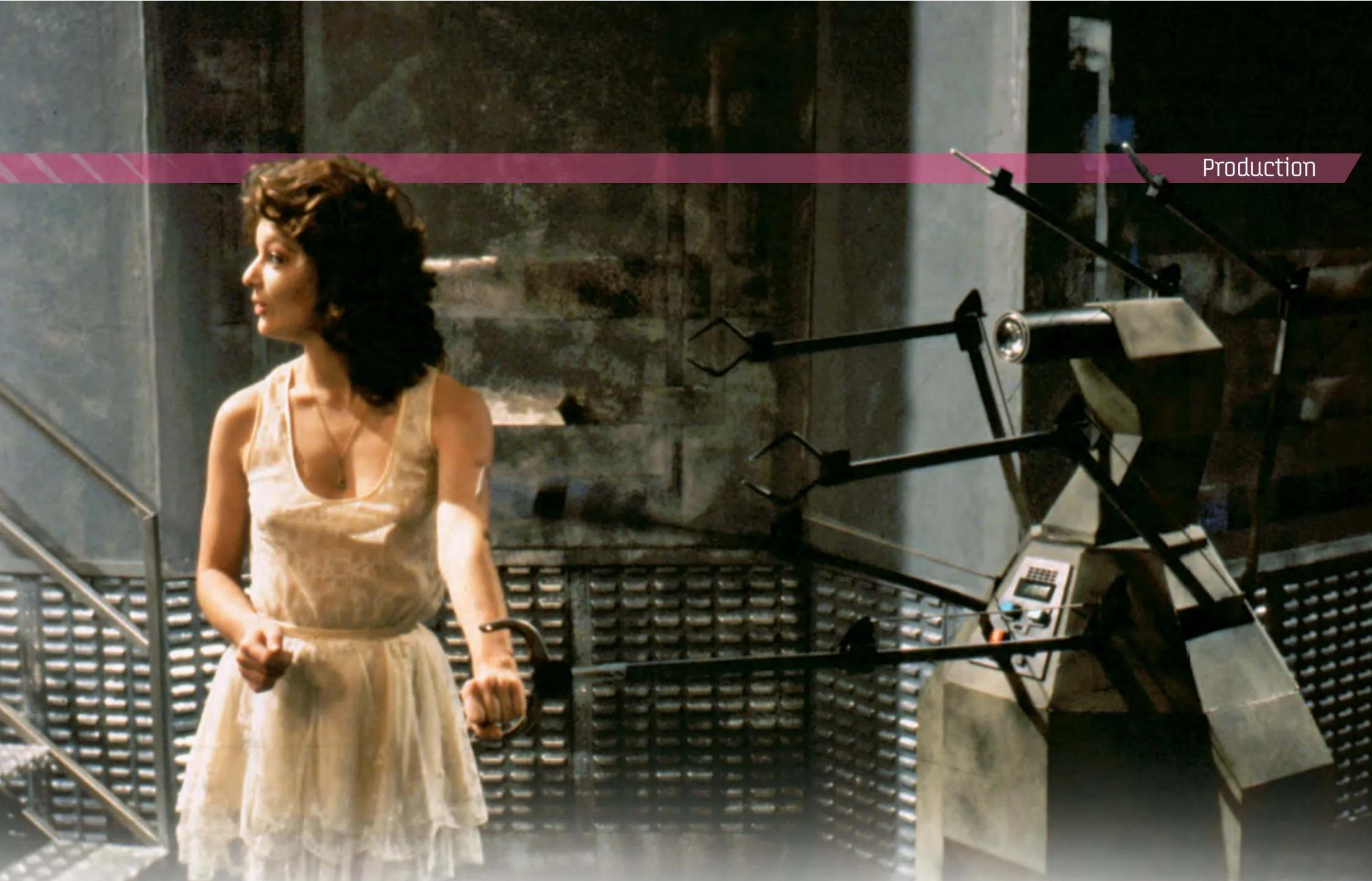


extras walking over the grating above the companions, while Martin Potter was called the following day to appear briefly as Eirik. Strickson disliked this shoot; crawling around for two days caused the actor to wear out the knees of his costume and lose skin from his hands and knees. Filming was scheduled each day from 9.30am to 5.30pm and was attended by Steve Gallagher.

Stave fights

Rehearsals for the first recording session began at Acton on Friday 1 October, running through to Saturday 9 October. Shortly into rehearsals, it became clear that Part One was underrunning, and on Tuesday 5, Saward asked Gallagher to write an extra two minutes of material for it; Gallagher misunderstood the instruction, and instead of writing two new one-minute scenes as Saward intended, he wrote various small extensions to existing scenes. As a result, Gallagher's new material was not used. Dialogue referring to Event One in Part Three was also rewritten on Tuesday 5 along with the discussion about Terminus being at the centre of the universe in Part Two. During this period, Eirik's name was changed to 'Eirak'.

Time was devoted to rehearsing the stave fights with John Waller, which gave novices Burt and Guard more confidence; Burt had just undergone a cartilage operation and needed foam padding in his armour. However, when prop builder Rod Vass delivered the armour to the team for rehearsals he was horrified to discover that



it was to be worn for combat, as opposed to being purely decorative. As a result, the armour had to be remade completely (increasing the costume budget beyond tolerance), resulting in a series of items painted gold to resemble brass, Velcroed to black sweaters and slacks beneath cloaks.

Studio recording began with a two-day session starting Monday 11 October in TC6 at Television Centre; Ridge planned to record from 2.30pm to 5.15pm and then from 7.30pm to 10pm, with camera rehearsals in the morning from 11am. However, she found her carefully planned schedule was soon in disarray when lighting engineer Sam Barclay announced that there was a power failure, meaning that camera rehearsals began two hours late – and forcing Ridge to rehearse/record during the afternoon and evening. The director also discovered that one set was three inches off its marks, and became angry with the crew.

Assuming the regular cast would be familiar with the TARDIS set, Ridge opted to record most of Part One in story

rather than set order (bar the first scene of the corridor disintegrating, which was taped first). Adric's room from *Earthshock* reappeared, dressed with props including a necklace from *Kinda* [1982 – see Volume 34], Adric's fancy-dress costume from *Black Orchid* [1982 – see Volume 35] and also the Android 'death' mask from *The Visitation* [1982 – see Volume 35], which replaced a scripted mathematical puzzle. Likewise, in Nyssa and Tegan's bedroom, both Nyssa's original outfit and the girls' *Black Orchid* party costumes could be seen.

Superimposition was used to add an image of Valentine Dyall playing the Black Guardian in a black-draped set onto the TARDIS screen. However, as Strickson's Turlough was opening the panel beneath the console, Nathan-Turner suddenly stopped the recording, explaining that the circuitry was not the correct set (which was at the Longleat *Doctor Who* Exhibition, apparently), and it was decided that all the camera shots requiring the TARDIS console interior would have to be remounted later. This forced Ridge to

Above:
An infected Nyssa is dragged away.

Connections: By the numbers

► As Nyssa carries out her experiment to synthesise an enzyme, she tells Tegan that previously it was mathematical genius, Adric, who had done her calculations for her, and that her own figures aren't as good as his.



prematurely move onto other TARDIS sets before they were lit. The dimensional instability was created by a visual effects light box, merged into the picture using an image processor. CSO was used for the TARDIS scanner to show what was happening in the girls' bedroom. Dyall also recorded some of his speeches for film sequences in Part Three during this session. Overall, half an hour

was lost in the afternoon.

In the evening session, recording of the TARDIS scenes continued with Nyssa's escape onto the liner. The shot of the Doctor throwing a chair to jam the skull door open was intended to be shot in reverse on videodisc – with the chair being pulled out of the door on a wire – but this did not go as planned, and this single shot took almost an hour to record. Ridge's plan was then to record Part One scenes set in the liner corridor and the lower deck, but soon realised that these would have to be deferred to the following day. By the end of the evening, the Part One TARDIS shots had been completed, and some insert shots of the drone robots were taped. These, too, caused problems; two radio-controlled props had been made, with swivel heads and arms driven by a rotating camshaft. However, neither had been assembled before, and only one of them actually worked. Eventually, after a half-hour overrun, Ridge abandoned the remaining scenes for the following day.

Recording on Tuesday 12 followed the same pattern as the Monday, with Ridge frantically cramming in extra camera rehearsals. The Part One scenes on the liner corridor and lower deck were recorded first, largely in sequence; this

required the adding and removal of the skull door for some of the cross-fades. Having not been required the previous day as planned, Goddard and Guard started work with the shot in which Kari and Olvir blast their way into the liner; the explosion, considerably louder than expected, was heard in the next studio and caused Goddard to utter an oath later removed from the soundtrack. Pegrum was surprised to discover that the helmets he had designed for Kari and Olvir to carry actually had to be worn; because there were no air holes, the two globes (inspired by the 1930s movie *Things to Come*) steamed up quickly. Another mishap occurred in the scene where the Lazar arms reached for Tegan; unable to see through the hatch, the extras grabbed Fielding until the actress 'popped out' of her boob tube.

Several corridor shots were taped with a hand-held camera. The Tannoy Voice, pre-recorded by former Southern Television presenter-turned-BBC South host and then radio announcer Martin Muncaster, was played in to studio. With

Right:

Setting up the robotic drone.





Left:
Causing chaos
- the Black
Guardian.

remounted, on the Terminus set, in the next studio block.

Recording wrapped half an hour late, and was intended to be the end of Dyall's work on the serial. As the lights were turned off, tempers started to flare. Davison was angry that the cast's work on the serial was being compromised and Ridge was concerned that, for the first time in her career, she had overrun and would have to replan her carefully arranged second studio.

several corridor scenes for the start of Part Two recorded, Part Four's TARDIS console room scenes were taped with Strickson and Dyall. A couple of liner corridor scenes for Part Four were recorded next, by which time it was clear that numerous scenes would have to be aborted until the second studio session. Ridge opted to push on with the scenes in the liner control room in an attempt to clear this large set, returning to pick up scenes set in the liner corridors. Sutton underwent various make-up changes to represent different stages of Nyssa's infection. Actor Tim Munro recorded one scene as Sigurd on this day; he had previously played Ainu in *The Creature from the Pit* [1979 - see Volume 31]. 35mm slides showing the layout of the liner were fed to colour monitors in the control room as recording ran past 10pm. As the clock ticked towards 10.30pm, Ridge decided to attempt to record Nyssa's farewell scene, which had been skipped earlier on. With the small Terminus receiving corridor set not lit, it was suggested that the scene should be switched to the TARDIS set. Davison and the cast objected to this, saying it did not make sense, but nevertheless, recording of the scene commenced on the TARDIS set. However, midway through the recording of the scene, time ran out as the clock reached 10.30pm. The scene would be

A visit from Lalla

Rehearsals restarted on Thursday 14 October for the Terminus ship sequences, and continued until Saturday 23 October. After a day off, the three-day recording, again in TC6, began on Monday 25 with each day adopting the same pattern as the earlier session. This studio session was visited by Lalla Ward, who had played Romana in the series and who had arranged with Nathan-Turner to show some of her friends around the studio.

Below:
The Vanir -
armoured
slave workers.



Above: Bor joins the Doctor and Kari.

The scenes in the liner corridor and a lower deck scene from the first block were completed first on the Monday, including the 'goodbye' scene, where there was discussion about how close the Doctor and Nyssa should be; the script indicated they should shake hands, but Davison and Sutton played the scene with a kiss on the cheek. Sutton was genuinely upset by the scene, crying in the shots where Nyssa had to hug Tegan.

Moving to the new material, most of the scenes in Terminus' receiving area were recorded next; this set was incomplete since a hydraulic lift which Coles had built into his complex design did not work and was not in situ. Barclay came up with a clever set of lighting movements to make it appear that Nyssa and the Vanir were descending into the structure - whereas it was the background, not the actors, which was in motion. Scenes in the stockyard were taped next; this, like the other Terminus sets, was a massive structure with scaffolding, gantries and polythene sheets dressing the studio.

After his first scene, Peter Benson had latex added to the right-hand side of his face to simulate the burns to Bor's face for the final two episodes. Canadian actor Ronald James Bell appeared in his Garm outfit. The costume for the Garm was based on a combination of a medieval tombstone carving of a dog and a design for a Tran from Alan Dean Foster's 1974 novel *Icerigger*, depicted in the illustrated science-fiction book *Barlowe's Guide to Extraterrestrials* published in 1979; this large, heavy outfit had red lights in the head for the eyes - but contained so few air holes that Bell could only wear it for a few minutes at a time. For the scenes where the Garm spoke, Bell's voice was pre-recorded and slowed down.

Various scenes set 'Deep Inside' Terminus were recorded next for Parts Three and Four, after which the Terminus control room was used for a couple of scenes in Part Three. These sequences confused Davison, whose understanding of the script was that the alien pilot was moving very slowly in its own space/time,

and was not dead; however, visual effects had covered it in cobwebs to suggest otherwise. The webs were removed.

Recording on Tuesday 26 began with taping in the recovery room and the storage tank outside for Nyssa's recovery in Part Four; originally, Nyssa was to talk to herself about her cure. Two scenes at the Vanir HQ were taped for the end of Part Four, followed by the two scenes in the equipment store for Part Three. Before recording the remaining Vanir HQ scenes, miscellaneous scenes on the lower catwalk and main area were performed for Parts Two and Four.

Sutton changed into Lazar garb for her scenes in the Lazar Ward of the storage tank for Parts Two and Three, and Rachel Weaver (a friend of Mark Strickson's) was given a basic Lazar make-up for her speaking part as Inga. Finally, the scenes in the Terminus control room bridging Parts Three and Four were recorded.

The final studio day, Wednesday 27, began with Ridge knowing that Nathan-Turner had agreed she could have a run-on to 11pm to complete recording if necessary. Recording started on the Part Three tunnel scene in which Bor

appeared, following which two model shots of the inside of Terminus, seen by the Doctor and Nyssa, were taped for Part Two. Scenes on the catwalk were taped next, followed by the fight sequences in the damaged area between the Doctor and Valgard, and then Valgard and Olvir. Davison was unhappy with these because they were under-rehearsed; furthermore, the Vanir armour kept rattling badly on the soundtrack.

Industrial action

The last scenes scheduled were those in the control room for Part Four – and it seemed initially that Ridge was going to complete her serial as she reached the last five minutes of recording. Suddenly, Nathan-Turner informed her that the extra hour was not now available, and the story would be completed at a later date. Ridge was horrified as her incomplete recording was halted at 10pm; Nathan-Turner departed for Sutton's farewell party, leaving a furious Ridge in the gallery. By now, tensions were running high; Sutton was upset because she would have to return for the remount, and Davison felt that Nathan-Turner's bad mood in studio was blighting Sutton's party. This was virtually the only run-in between star and producer in the entire period they worked together.

The threatened industrial action by EEPTU electricians commenced late in October. The original intention was to remount the *Terminus* scenes alongside recordings for *Enlightenment* [1983 – see page 38], between mid-November and early December. However, the BBC's

Connections: Elixir of life

▶ The Vanir are dependent on the vaccine, Hydromel. The substance takes its name from the ancient Greek words for 'water' and 'honey'. The translation of 'hydromel' is honeyed water or mead.



Left:
The ladies
of the TARDIS.



Above:
All aboard!

desire to push its Christmas shows into studio meant that the studio dates for *Enlightenment* were lost. By Thursday 25 November, it had been decided to record *Enlightenment* over January and February 1983 in the studio blocks allocated to *The Return* (see *Resurrection of the Daleks* [1984 – Volume 39]).

The remount day was eventually scheduled for Saturday 18 December, tagged onto the start of a two-day studio session for *The King's Demons* [1983 – see page 66]. Part One was still underrunning – and so, with Fielding and Strickson,

Saward devised a new opening scene between Tegan and Turlough set in the TARDIS corridors. As scripted, the Black Guardian said: “The TARDIS is isomorphic. Only the Doctor is able to manipulate the controls and dismantle its key elements” (as in *Pyramids of Mars* [1975 – see Volume 24]); Turlough’s sabotage overcame this function.

Terminus was completed in TC1 between 2.30pm and 6pm on Saturday 18; the first scenes to be taped were those left over from the first block on the liner control room set for Parts Three, Four and Two. These generally featured Fielding and Strickson, but Munro also returned to re-enact Sigurd’s scene with the Hydromel. Sutton was present to perform in one shot, where Nyssa studies the computer layout of the liner, completing her work on the show while still under contract that year. The new Tegan/Turlough scene was recorded, followed by the close-ups of Turlough sabotaging the TARDIS – this time with the correct ‘innards’ in place. The Black Guardian voice-overs were recorded by Dyall later, during *Enlightenment*. Davison was not needed on this day, and the crew was distressed to find that the liner control room set and several of the props had been badly damaged in the intervening months. ■

PRODUCTION

Tue 28 Sep 82 Television Centre
Presentation Studio B: model shots

Wed 29 - Thu 30 Sep 82 Ealing Film
Studios Stage 3B: Corridor; Underfloor
Ducting

Mon 11 Oct 82 Television Centre Studio
6: TARDIS Corridor; Adric-Turlough’s
Bedroom; Nyssa and Tegan’s Bedroom;
TARDIS Console Room; Liner Corridor

Tue 12 Oct 82 Television Centre Studio

6: Liner Corridor; Liner Control Room;
TARDIS Console Room; Terminus Door;
Liner Corridor Lower Deck

Mon 25 Oct 82 Television Centre
Studio 8: Terminus Receiving Area;
Terminus Elevator; Terminus Stockyard;
Tunnel deep inside Terminus; Terminus
Control Room

Tue 26 Oct 82 Television Centre Studio
8: Storage Tank/Recovery Room; Deep
inside Terminus; Storage Tank/Vanir HQ;

Storage Tank/Equipment Store;
Terminus Lower Catwalk; Terminus Main
Area; Storage Tank/Lazar Ward; Terminus
Control Room

Wed 27 Oct 82 Television Centre Studio
8: Terminus Tunnel; Terminus Catwalk;
Terminus Damaged Area; Terminus Control
Room

Sat 18 Dec 82 Television Centre Studio
1: Liner Control Room and TARDIS Corridor/
Control Room [remount]

Post-production

Gallery-only video effects work for the initial *Terminus* sessions took place on Thursday 4 November in TC6; added effects included the raiders' guns, the images on the TARDIS scanner, various explosive whiteouts and the juddering of *Terminus* (which was achieved using Quantel). Editing on *Terminus* had taken place in November, with preliminary dubbing Tuesday 7 and Thursday 16 December.

All four episodes underran and numerous insert shots were used to pad them out. Various model shots of the liner or *Terminus* were dropped in, along with out-of-context shots of the skull door to the TARDIS appearing and vanishing. Minor dialogue trims were made to a couple of scenes, such as the end of a Part Two scene where it was suggested the Doctor's party must separate to return to the TARDIS.

Incidental music was composed by Roger Limb, a regular composer since *The Keeper of Traken* in 1981 who also knew Mary Ridge well from the days when he had provided the sound effects for the BBC1 soap *The Newcomers* which she had directed in Birmingham; in his 46-minute score, Limb used the theme he had derived for Nyssa in his (and her) début serial during Parts One and Four, plus a theme composed for Adric in *Full Circle* [1980 - see Volume 32] by Paddy Kingsland in Part One. Dubbing on *Terminus* continued on Wednesday 29 December and Monday 10 January 1983, just a few weeks before transmission. ■

Below:

The events on *Terminus* are making Kari's hair stand on end.

Publicity

- ▶ *The Sun* ran an item entitled *Alvin's missus teams up with Dr Who!* about Liza Goddard's appearance in *Terminus* on Tuesday 2 November with a photo of her in costume.
- ▶ A celebration of 60 years of children's television on the BBC on BBC1's



Breakfast Time on Monday 14 February included a demonstration of special effects equipment used on *Doctor Who*.



Broadcast

Above:
Tegan shows
Turlough to
his room.

► *Terminus* debuted on BBC1 Cymru on Monday 14 February, one day ahead of BBC1's other regions where it ran in the usual Tuesday/Wednesday slot; this was due to the official opening of St David's Hall, a major Welsh outside broadcast event which occurred on Tuesday 15. Ceefax subtitles were available on Page 170. At the end of Part Two, a continuity announcement for Part Three was given over a photograph of the Doctor, Kari and the dead pilot... a scene that had not yet appeared in the serial.

► In its usual slot, *Terminus* straddled the ITV news or *Crossroads*, followed by *Emmerdale Farm* on Tuesdays and *This Is Your Life* on Wednesdays;

after the broadcast of Part Four, a continuity item announced the BBC's anniversary event at Longleat for the April Easter weekend.

► Ratings were slightly down on the previous serial, and lower than the 1982 series; the Audience Appreciation was average for the series.

► Unfortunately, the subject of leprosy, perceived by some as the theme of the serial, inspired several negative reactions to *Terminus*. A letter from Eddie Askew of The Leprosy Mission appeared in *Radio Times* a few weeks after transmission, condemning the show for 'indoctrinating youthful watchers with medieval ideas about

a mildly contagious disease'. The production office also received complaints from the British Leprosy Association and from Dr David Stevenson, senior lecturer at the Liverpool School of Tropical Medicine. A further complaint came from Peter Osborne, the marketing sales manager of Tannoy Ltd, who pointed out that the BBC had referred to their registered trademark in the closing credit captions for Muncaster's 'Tannoy Voice'. Apart from the Garm, Gallagher was happy with what turned up on screen and preferred the serial to *Warriors' Gate*; he wrote to congratulate Nathan-Turner on Friday 25 February, commenting: 'All in all a super horror show.'

- ▶ Steve Gallagher submitted another ambitious story idea to the production office which was not developed. This featured four scientists who had linked their minds together inside a machine which projected them into a dreamscape. One of them was murdered, although their mind continued to live inside the projection. While Tegan and Turlough investigated in the real world, the Doctor was to enter the dreamscape to discover

which of the other three scientists was the murderer.

- ▶ The serial was sold overseas to countries such as Australia (in 1983), New Zealand (in April 1989), Canada, United Arab Emirates and in North America, where it also appeared as a 100-minute TV movie. From August 1994 it was broadcast on UK Gold, mostly in compilation form and also aired on Horror Channel from October 2014.

Below:

The Doctor employs a bit of brute force.



ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Tuesday 15 February 1983 ¹	6.55pm-7.20pm	BBC1	24' 58"	6.8M (86th)	65
Part Two	Wednesday 16 February 1983	6.45pm-7.10pm	BBC1	24' 40"	7.5M (75th)	67
Part Three	Tuesday 22 February 1983	6.55pm-7.20pm	BBC1	24' 39"	6.5M (97th)	64
Part Four	Wednesday 23 February 1983	6.45pm-7.10pm	BBC1	24' 49"	7.4M (80th)	67

¹ BBC Cymru replaced *Doctor Who* with *The Official Opening of St David's Hall* from Cardiff (6:20pm to 8:20pm), broadcasting *Terminus* Part One a day early on Mon 14 February 1983 at 6.45pm while the rest of the network took *Keen Types*.

Merchandise

Right: Andrew Skilleter's cover for the video release.



As with his 1982 novelisation of *Warriors' Gate*, Gallagher opted to use the pen-name 'John Lydecker' for his adaptation of *Terminus*; this was published in hardback by WH Allen in June 1983, with a paperback edition following in September as Book 79. Gallagher took the opportunity to reinstate

a lot of his original ideas, such as the background to the Garm, the establishment of *Terminus* on an older radioactive ship and the TARDIS' emergency programme locking onto Nyssa's book. The novelisation bore a photographic cover showing the Doctor and the Black Guardian.

BBC Video released *Terminus* commercially in January 1993. The serial was part of *The Black Guardian Trilogy* DVD set, from BBC Worldwide in August 2009. It included the following special

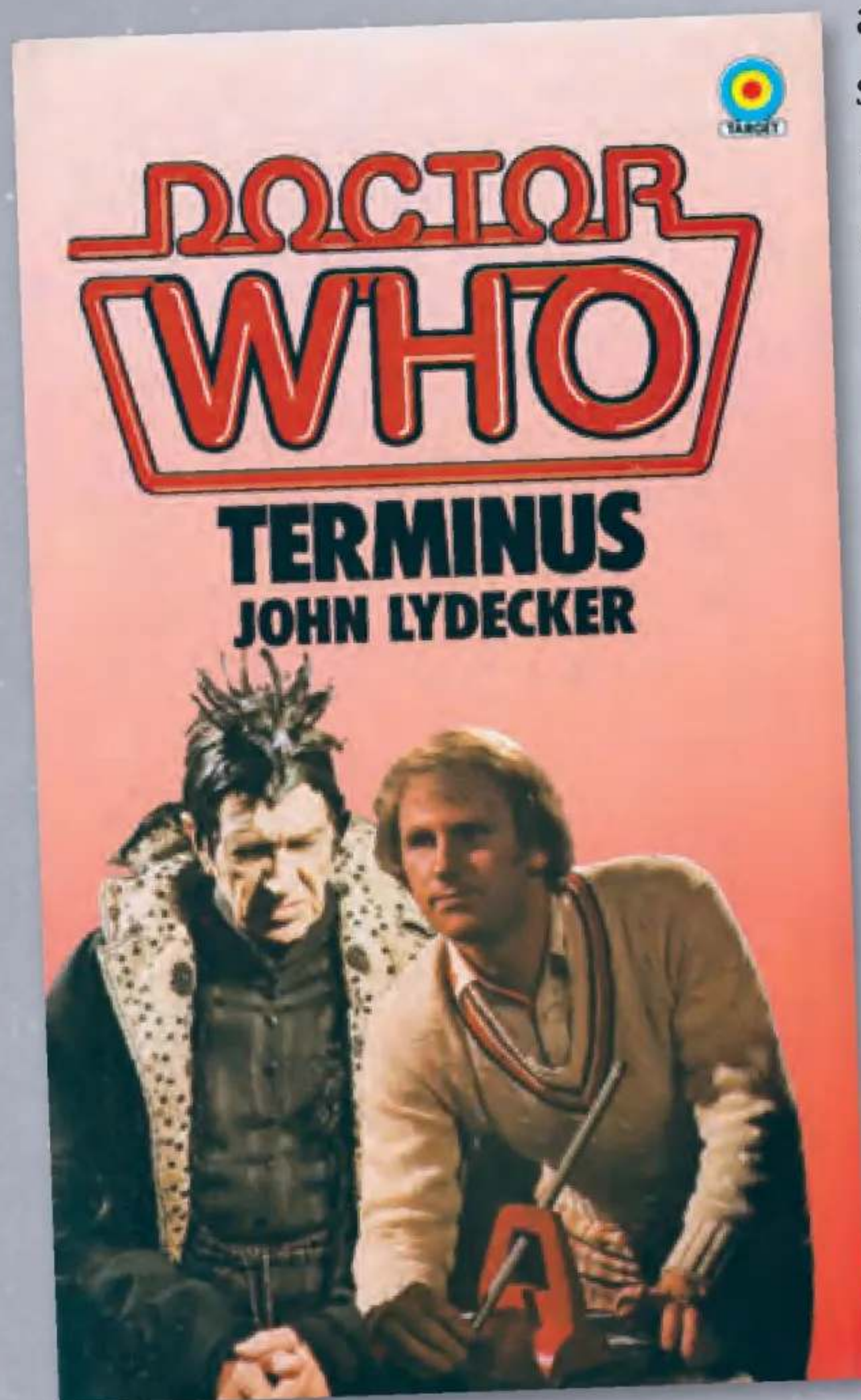
features for *Terminus*:

- ▶ **Commentary** with actors Peter Davison, Mark Strickson and Sarah Sutton, and writer Stephen Gallagher
- ▶ **Breaking Point** - cast and crew look back at the making of the story. With actors Peter Davison, Mark Strickson, Sarah Sutton and Martin Potter, director Fiona Cumming, writer Stephen Gallagher, designer Dick Coles, camera supervisor Alec Wheal and sound supervisor Scott Talbott. Narrated by Floella Benjamin

- ▶ **Origins of the Universe** - Sir Patrick Moore and Dr John Mason take a look at the science behind the Big Bang and the origins of the universe
 - ▶ **Terminus Original Storyboards** - production storyboards for the spaceship sequences, plus how the shots were realised on screen
 - ▶ **Unused Model Shots** - a selection of unused takes from the model effects shoot, taken from a timecoded production tape
 - ▶ **CGI Effects**
 - ▶ **Photo gallery**
 - ▶ **Isolated score** - option to watch the story with the isolated music score
 - ▶ **Subtitle production notes**
- Terminus* was also available on DVD with issue 140 of the *Doctor Who - DVD Files* which was published by GE Fabbri in May 2014.

The track *March of the Victims* from *Terminus* was included on the CD *30 Years at the Radiophonic Workshop*, produced by BBC Enterprises in July 1993.

In 1982, Larkfield Printing issued postcards of a publicity shot of Sarah Sutton dressed in her *Terminus* costume. ■



Above: The photographic cover for the Target novelisation.

Far right: The DVD cover by Clayton Hickman.

Cast and credits

CAST

Peter Davison The Doctor
with

Sarah Sutton Nyssa
Janet Fielding Tegan
Mark Strickson Turlough
Liza Goddard Kari
Dominic Guard Olvir
Valentine Dyll Black Guardian
Rachael Weaver Inga [1,3]
Martin Potter Eirak [2-4]
Andrew Burt Valgard [2-4]
Tim Munro Sigurd [2-4]
Peter Benson Bor [2-4]
RJ Bell The Garm [2-4]
Martin Muncaster Tannoy Voice [1-2,4]

UNCREDITED

Olwyn Atkinson, David Ballard, Rosemary Banks, Chris Bradshaw, David Bulbeck, Johnny Clayton, Mair Coleman, Susan Dady, Jill Goldston, Martin Grant, Allen Hall, Anita Jayne, Nick Joseph, Debbi Lloyd, Ray Martin, Mykel Mills, Pat Pelton, Annet Peters, Barbara Russell, Lionel Sansby, Rebecca Semark, Norman Warren, Fiona Alexander, Christine Eatwell, Cryss Jean Healy, Janice Hollin, Graham Jarvis, Ann Garry Lee, Lee Montgomery, Mark Howard, Barbara Bermel, Jean Channon, Giles Oldershaw, Salo Gardner Lazars



John Hamilton Russell, Michael Horner, Kevin O'Brien, Timothy Oldroyd Vanir

CREDITS

Written by Steve Gallagher
Fight Arranger: John Waller [4]
Incidental Music: Roger Limb
Special Sound: Dick Mills, BBC Radiophonic Workshop
Production Manager: Steve Goldie
Production Associate: June Collins
Production Assistant: Rena Butterwick
Assistant Floor Manager: Polly Davidson
[and Adrian Heywood, uncredited, on remount]
Film Cameraman: Remi Adefarasin [2-4]
Film Sound: Graham Hare [2-4]
Film Editor: Frances Parker [2-4]
Visual Effects Designer: Peter Pegrum
Video Effects: Dave Chapman
Technical Manager: Jeff Jeffery
Senior Cameraman: Alec Wheal
Vision Mixer: Carol Johnson [1-2: Block One],
Mary Kellehar [3-4: Block Two] [also Nigel Finnis,
uncredited, on remount]
Videotape Editor: Rod Waldron
Studio Lighting: Sam Barclay
Studio Sound: Scott Talbott
Costume Designer: Dee Robson
Make-up Artist: Joan Stribling
Script Editor: Eric Seward
Title Sequence: Sid Sutton
Designer: Dick Coles
Producer: John Nathan-Turner
Director: Mary Ridge
BBC © 1982

Left:

Nyssa tries to explain her scientific experiment to Tegan.

Profile

VALENTINE DYALL

The Black Guardian

Dyall was born 7 May 1908, in Wandsworth, London, the son of actor Franklin Dyall and his first wife Mary Phyllis Logan.

Educated at Harrow, then Oxford University, Dyall became Secretary of the university Drama Society and played parts including Macbeth.

His professional début came at London's Old Vic in 1930, taking parts in *The Tempest*, *Antony and Cleopatra* and *Twelfth Night*. His classical stage career continued with the Alhambra's 1933/4 season.

He married Marjorie Stonor in 1935, then second wife Babette Culme-Seymour in 1941.

After radio début *Famous Trials*, aired 24 February 1936, he amassed hundreds of credits with the BBC Drama Rep Company including *Cyrano de Bergerac* (1939), *The Pilgrim's Progress* (1939), *The Prisoner of Zenda* (1939) and *Julius Caesar* (1942).

His most famous role however was 'The Man in Black', grim-voiced storyteller of radio thriller anthology *Appointment with Fear*. First aired September 1943, it ran until 1948 before changing its title to *Valentine Dyall as The Man in Black* (1949). A revival series came in 1955 and Dyall also narrated the related *Mystery Playhouse* (1947/8). He made appearances in Hammer thriller movie *The Man in Black* (1950) and later fronted a TV variation *Court of Mystery* (1961).

Early movie parts came in war picture *Yellow Canary* (1943), alongside his father, Powell and Pressburger films *The Life and Death of Colonel Blimp* (1943) and *I Know*

Where I'm Going! (1945), Olivier's *Henry V* (1944) and romance *Brief Encounter* (1945).

Dyall later reflected his resonant voice was so distinctive it prevented him getting some parts. After *Appointment with Fear* he tended to appear in horror and thriller genres. Such films included *The Case of the Missing Heiress* (1949), *Vengeance is Mine* (1949), *Room to Let* (1950), *Suspended Alibi* (1957), *City of the Dead* AKA *Horror Hotel* (1960) and *The Haunting* (1963).

His TV debut came, predictably enough, in the title role of murderous barber *Sweeney Todd* (6 November 1947). Work in children's TV included serials *Stranger from Space* (1951), *In Search of the Shadow* (1951) and two versions of *Treasure Island* (1951/1957).

Radio comedy *The Goon Show* named a 1954 episode *The Man in Black* with Dyall guesting as Lord Valentine Seagoon. Dyall then regularly appeared in Peter Sellers' TV series *The Idiot Weekly*, *Price 2d* (1956), *A Show Called Fred* (1956) and *Son of Fred* (1956). These appearances subverted his authoritative presence to comic effect. Spike Milligan cast Dyall in his plays *The Bed Sitting Room* (1963, Mermaid) and *Son of Oblomov* (1964, Comedy Theatre) and TV sketch series *Oh in Colour* (1970) and *Q9* (1980).

Other TV appearances came in *Drake's Progress* (1958) and *Sykes* (1964), plus *The*



Cheaters (1960-2), *The Troubleshooters* (1966) and *The Avengers* (1968). He was the unlikely host of Dusty Springfield variety showcase *Decidedly Dusty* (1969).

Latter stage work ranged from Larry Grayson panto *Goldilocks and the Three Bears* (1971, Brighton Theatre Royal) to Lindsay Anderson's revival of *What the Butler Saw* (1975, Royal Court).

In later life Dyall was hired by those who grew up with *Appointment with Fear*. This included his Black Guardian role in *The Armageddon Factor* [1979 – see Volume 30], producer Graham Williams and director Michael Hayes having been avid listeners.

Reprising the Black Guardian for the trilogy comprising *Mawdryn Undead* [1983 – see Volume 36], *Terminus* and *Enlightenment*, Dyall also attended 1983's Longleat event.

Radio classic *The Hitchhiker's Guide to the Galaxy* (1978-80) cast him as Gargravarr, and as grand computer Deep Thought for the 1981 TV version.

Dyall was a narrator in the *Shadows* episode *Dutch Schlitz's Shoes* (1975), the fifth *Sapphire & Steel* serial (1981) and *A Child's Voice* (1978). He was the voice of God in a 1983 3-2-1 comedy sketch, a role he had previously taken in *Bedazzled* (1967).

TV acting roles included Dr Keldermans in *Secret Army* (1977-9), Alan Bennett play *The Old Crowd* (1979), *Blake's 7* (1980), *Nanny* (1982), *The Black Adder* (1983) and *Miss Marple* (1984), plus BBC Shakespeare entries *All's Well That Ends Well* (1981), *Coriolanus* (1984) and *Love's Labour's Lost* (1985).

His final role was Captain Slarn in *Doctor Who* radio serial *Slipback* (1985). Recorded 2 and 10 June 1985, he confessed to Colin Baker that he felt he hadn't long left in life. Dyall died on 24 June 1985, aged 77, in Haywards Heath. He had one daughter, Sarah, by third wife Kathleen Woodman. Elder son Christian Dyall, a BBC costume designer and playwright, died in 1998. ■

Left:
Dyall as Dr
Keldermans in
Secret Army.



ENLIGHTENMENT

▶ STORY 127

The Doctor, Tegan and Turlough meet the Eternals, who are on a race through space – the ultimate prize is Enlightenment. Turlough is torn between his loyalty to the Doctor and his agreement with the Black Guardian.



A scene from the Doctor Who episode 'Enlightenment'. On the left, a man in a white sailor's uniform with a straw boater hat looks towards the right. On the right, a man in a dark blue naval officer's uniform with a peaked cap and medals on his chest looks forward. The background shows the interior of a ship's cabin with wooden paneling.

Introduction

Enlightenment is the concluding chapter in a trilogy, wherein the Black Guardian attempted to get new companion Turlough to kill the Doctor. It was obvious that Turlough's heart just wasn't in it, as he tried in vain to summon up the courage to make good on his deal with the devil. In a way, it was little more than an intriguing subplot as the Doctor dealt with Mawdryn and his mutants, the events on Terminus, and the race for Enlightenment. These stories also had broader themes, however – saying something about immortality and an absence of humanity.

Mawdryn Undead [1983 – see Volume 36] introduced us to a group of scientists who had, in the pursuit of an extended

lifespan, condemned themselves to a painful, meaningless, unending existence. *Terminus* [see page 6] had shown us exploitation and suffering on a huge scale – and a staggering lack of empathy from those who ran the company. *Enlightenment* brought these two threads together, with another race of immortal beings: the Eternals. Having some kind of unfathomable limitless existence, the Eternals' minds were “used up” – and they needed to prey on humans to give themselves some semblance of being.

This idea – that immortality has a debilitating effect – has been explored many times in *Doctor Who*. In *The Five Doctors* [1983 – see page 92] President Borusa was deemed dangerous because

'THE IDEA THAT IMMORTALITY HAS A DEBILITATING EFFECT HAS BEEN EXPLORED MANY TIMES IN DOCTOR WHO.'

of his desire to rule forever. In *Utopia* [2007 – see Volume 56] we discovered that both the Doctor and the TARDIS had an innate, adverse reaction to Captain Jack's immortality. The Doctor described Jack as "a fact" – an inflexible part of the history of the universe, that just shouldn't be. In *The Girl Who Died* [2015] the Doctor resurrected Ashildr and made her immortal in the process. As with the Eternals, it seemed that the finite proportions of her personality couldn't fill an unlimited amount of time.

Another aspect of immortality, that we saw in *Enlightenment*, is that given their relationship with time, the Eternals can never be truly vanquished. All that the White Guardian could do was send them



back to the "echoing void, back to the vastness of eternity". It's possible that we get a better insight into this realm in *Army of Ghosts* [2006 – see Volume 53] when Torchwood discovered a Void Ship, from the space that exists between parallel worlds. The Doctor said the Eternals called that realm the Howling. Perhaps one day, they will return to face the Doctor again. ■

Above: Mawdryn tried to discover the secret of regeneration in *Mawdryn Undead*.

PART ONE

Tegan and Turlough are playing chess while the TARDIS suffers a power failure. The Doctor picks up a message from the White Guardian warning of extreme danger. [1]

The TARDIS lands in complete blackness. The Doctor gives Tegan instructions on what to do if the White Guardian tries to make contact again, then steps outside with Turlough. They find themselves in the hold of a sailing ship.

Tegan receives a message from the White Guardian, warning that “winner takes all”. Then she sees a face on the scanner smiling eerily. [2]

The Doctor and Turlough find some sailors in the mess. The Doctor tells them he has just joined the crew, then reads a newspaper giving the year as 1901.

Tegan emerges from the TARDIS.

The Doctor is welcomed by a sailor called Jackson. He tells the Doctor

they’ve all been below decks since they came aboard, two days ago. Oddly, none of them can actually remember coming aboard, but they know they are participating in a race. [3]

Tegan is discovered by an eerily calm officer. He asks her not to run away again, as he finds her quite fascinating.

The Doctor is taken to a dining room where Tegan and a lavish meal are waiting for him. Captain Striker walks in [4] and introduces them to his first mate: the eerily calm officer, Marriner.

The crew are piped to receive their grog ration before going on deck. They hurry upstairs, but Turlough stays behind. The Doctor finds him, then they hear a scream from a sailor going aloft. [5]

Tegan passes some wetsuits, then Marriner leads her into the wheelhouse. They are joined by the Doctor and Turlough. Striker tells Marriner he’d like to see their competitors. Marriner presses some buttons and a screen slides open to reveal sailing ships floating in space! [6]





PART TWO

Tegan feels seasick and Marriner offers to escort her to her cabin. After they have gone, Striker informs the Doctor that they are about to pass the next “marker buoy”, Venus. The race is around the solar system, using ships and crews from different periods in Earth’s history!

In the cabin, Marriner gives Tegan a medicinal drink and she falls asleep.

Striker shows the Doctor his main competitor, Critas the Greek. [1]

Turlough finds Tegan alone in her cabin. She is feeling better and notices that her cabin is a mix of her room in the TARDIS and her bedroom in Brisbane. [2]

Striker explains that the race is a “diversion” and that he regards humans as “ephemerals”.

Tegan and Turlough join the Doctor in the wheelhouse. The ship passes into Venus’ gravitational pull but makes it

past. The Greek ship is not so lucky and explodes. [3] The Doctor suspects foul play. Tegan heads back to her cabin with Turlough, who slips away to contact the Black Guardian. The Guardian tells Turlough he is pathetic and chokes him until he is unconscious. [4]

The Doctor finds Tegan in her cabin. He explains that Striker’s race, the Eternals, need humans as they have no ideas of their own. Tegan wants to go back to the TARDIS. They locate Turlough and return to the hold, only to find the TARDIS has disappeared.

An officer takes Tegan to Marriner, who persuades her to put on one of the spacesuits. They go up on deck where he shows her the view. [5]

The Doctor asks Striker what is the prize for winning the race: “Enlightenment.”

The Doctor and Turlough join Tegan on deck. Turlough hears the Black Guardian telling him he “will live aboard this ship in perpetual torment” and chooses to jump overboard instead! [6]

PART THREE

The Doctor calls man overboard. Tegan demands they stop the ship, but Marriner refuses. Fortunately another of the ships, the *Buccaneer*, hauls Turlough on board. Turlough is brought before Captain Wrack. She despatches her henchman Mansell with a gift for Captain Davey: “May it have as great an impact as my present to the Greek!” [1]

Marriner tells Tegan that he has never experienced a mind like hers before.

The Doctor meets Striker in the wheelhouse. Marriner relays an invitation from Wrack, and Striker gives the Doctor and Tegan permission to go, escorted by Marriner. Tegan changes into a dress. [2] Suddenly Striker’s ship shudders as it passes through an asteroid storm.

Wrack takes Turlough down to a lower deck, then leaves him while she goes into a vacuum-shielded chamber. Moments later, Captain Davey’s ship explodes. [3]

Marriner assumes the ship was destroyed by an asteroid. The Doctor, Tegan and Marriner cross to the *Buccaneer* and join a party taking place in the stateroom.

Marriner introduces the Doctor and Tegan to Wrack, [4] who leads Tegan away to meet the other guests.

Turlough enters the vacuum-shielded chamber; it has a grille in the floor which is open to space. Marriner reads his mind and identifies the room as the ion chamber. The ion chamber is locked and the vacuum shield switched off. The Black Guardian tells Turlough he will die. [5]

Wrack leads Tegan to the wheelhouse and places her in a trance.

The Doctor reaches the ion chamber and saves Turlough. The room acts as an amplifier which she has used to destroy the other ships; but it needs a point of focus... such as a small jewel, which Wrack places in Tegan’s tiara.

As the Doctor and Turlough are captured, Wrack declares that the Doctor has lost! [6]





PART FOUR

The Doctor and Turlough are brought before Wrack. She agrees to send the Doctor, Tegan and Marriner back to Striker's ship. Once there, Tegan changes into her normal clothes, leaving her tiara on her bed.

Turlough watches as Wrack makes one of her fellow Eternals walk the plank. [1]

The Doctor and Marriner enter the wheelhouse as it approaches a vast crystal structure in space. The *Buccaneer* pulls level and the Doctor realises that the ship is moving in for the kill. The Doctor says they must find the point of focus. Tegan remembers the jewel in her tiara.

The Black Guardian appears in the ion chamber and, speaking through Wrack, tells her to focus. [2]

The Doctor finds the jewel and smashes it - but its power multiplies. He gathers the shards, runs up on deck and throws them overboard where they explode. [3]

The *Buccaneer* pulls ahead. The Doctor tells Striker he can stop Wrack but he needs his TARDIS. Striker returns it.

The Doctor lands the TARDIS outside the *Buccaneer* ion chamber. He rushes into the chamber, where Wrack orders Mansell to throw him into the void. [4]

Two people fall overboard and the *Buccaneer* wins the race. Both Guardians convene in the stateroom with the glowing diamond of Enlightenment. [5]

The Doctor enters with Turlough to receive his prize. He explains that Wrack and her first mate fell overboard and he brought the ship into harbour. Tegan arrives with Striker and Marriner. The White Guardian says that Turlough is due a share of Enlightenment. The Black Guardian reminds Turlough of their agreement; Turlough must choose between the diamond and the Doctor. [6]

Turlough throws the crystal at the Black Guardian, who vanishes in flames. The Doctor says Enlightenment was not the diamond, but the choice.

Pre-production

Barbara Clegg was an experienced script writer, but a newcomer to both mainstream drama television and *Doctor Who*. She had started acting when studying English at Oxford and pursued a stage career in the 1950s, with work in Dundee Rep and other companies, touring Australia and then appearing regularly as Nurse Jo Buckley in the ATV soap opera *Emergency Ward 10* from 1958 to 1960. In 1961 she wrote several episodes of *Coronation Street*; this led to more soap opera scripts, for BBC Light Programme series *The Dales* from 1963 and Radio 2's *Waggoners' Walk* from 1970 to 1980, and on television for ATV's *Crossroads* during 1969. In tandem with this, she also wrote the ATV family serials *Strange Concealments* and *Once Aboard the Lugger*, working with actor Henry Soskin (who later wrote for *Doctor Who* as 'Henry Lincoln'). Later on, Clegg worked on Southern's drama *Together* in 1980 and in 1981, Radio 4 broadcast her adaptation of John Wyndham's *The Chrysalids* in *Saturday*

Below:
Drinks
on board.



Night Theatre. She knew *Doctor Who* script editor Eric Saward from their work in radio drama – and, having watched *Doctor Who* with her children, submitted a story idea about galleons in space, heard back promptly and went to meet Saward.

The proposal was for a race of sailing vessels through space crewed by bored, immortal beings. The idea for the remote and detached Eternals came from Clegg's observations of various rich relatives' responses to other parts of her family, almost as if they were playing with 'lesser beings'. Having heard of solar winds, Clegg developed the idea of sailing boats in space, while the trick goal of gaining 'Enlightenment' itself was derived from the Biblical Tree of Knowledge.

New and different

Both Saward and producer John Nathan-Turner thought Clegg's proposed story was something new and different, and commissioned her to write a more detailed story breakdown for *The Enlighteners* (W/T) on Tuesday 22 September 1981 for delivery on Monday 5 October; this was actually received on Wednesday 7. This storyline would undergo various changes to meet the production office's requirements. The story would be placed at the end of three linked stories which had introduced a new companion, Turlough, who would be revealed as an agent of the Black Guardian; consequently, the narrative would conclude with a confrontation between the Black and White Guardians. The two Guardians would take the place of

the Enlighteners, the beings bestowing the winnings to the victors at the end of the Eternals' race.

The script for *The Enlighteners* Part One was commissioned on Thursday 22 October, for delivery on Monday 16 November. On Friday 20 November 1981, it was agreed that Clegg would rewrite her first version of Part One, which was delivered on Saturday 12 December and formally accepted on Wednesday 6 January 1982.

The scripts for the remaining three episodes, were all commissioned on Tuesday 5 January 1982, with the deadline for delivery of Part Two being Monday 1 February, and the remainder on Monday 8 March. Parts Two and Three were both delivered on Monday 1 February, with Part Four arriving on Wednesday 3 March.

On Friday 23 April, Saward arranged to meet Clegg on the morning of Monday 26 April, explaining to her that the scripts for her story might be needed sooner than expected. This was because of ongoing problems with the script *The Song of the Space Whale* by Pat Mills which had been planned as the opener of the Black Guardian sequence of stories; at this point,

it was possible that *The Enlighteners* could be moved into this slot and be directed by Peter Moffatt.

During May, a replacement introductory story for Turlough was devised in the form of *Mawdryn Undead* [1983 – see Volume 36] and commissioned from Peter Grimwade. *The Enlighteners* dropped back to become the fifth serial in the series with Clegg delivering a new version of Part Two on Monday 17 May and a revised Part Four on Monday 21 June.

As a director for the serial, Nathan-Turner sought out Fiona Cumming whom he knew would be more attuned to this sort of fantasy tale than a hard science-fiction script. Cumming found the scripts very appealing, and began pre-production work on *The Enlighteners* shortly after concluding work on *Snakedance* [1983 – see Volume 36]. It was Cumming who came up with the idea that the Eternals would not blink, and many of the actors

Above: Captain Striker is in the race for Enlightenment.

Connections: Home from home

▶ Tegan's cabin on board

The Shadow contains items of furniture from her room in the TARDIS that she shared with Nyssa, as seen in stories such as *The Visitation* [1982 – see Volume 35] and *Snakedance* [1983 – see Volume 36]. Also present is Tegan's original Air Australia hostess uniform and her fancy dress outfit from *Black Orchid* [1982 – see Volume 35].

ENLIGHTENMENT

STORY 127

Right:
"It's the plank
for you, matey!"

playing the Eternals were cast for their ability to give a 'detached' performance.

The rest of the production team was assembled. Set designer Colin Green had previously worked on the Jon Pertwee serial *Death to the Daleks* [1974 – see Volume 21]. Make-up designer was Carolyn Perry, who had worked on *The Visitation* [1982 – see Volume 35] the previous year, and costume designer Dinah Collin had recently worked on *Earthshock* [1982 – see Volume 35].

Although he felt that the story had imagination, Saward found that after the surprise of being on a spaceship at the end of Part One, there was nowhere for the story to go. It was Saward who inserted lines of dialogue that maintained continuity to the preceding *Terminus* [1983 – see page 6] and the Key to Time stories.

Saward wrote to Clegg on Tuesday 10 August 1982, enclosing 'tightened up' versions of Parts One to Three and saying that he needed more material for Part Four, which was underrunning. Clegg was due to meet up with Saward to discuss the script on Monday 23 August but was unfortunately taken ill. She then submitted a revised version of Part Four on Tuesday 31 August; Saward acknowledged this

but indicated that they now needed to discuss Part Three.

Revised rehearsal scripts were sent to Clegg on Monday 20 September, along with a note in which Saward explained why he had retitled the serial *Enlightenment*, feeling it to be stronger and more mysterious. On Friday 24 September, Saward informed Clegg that Fiona Cumming had been appointed as director and would like to meet

Connections: Dive, dive, dive

▶ The Doctor reads a copy of *The Times* newspaper, dated 7 September 1901, in which the launch of the first British submarine is announced. This was the *Holland 1*, the first of a fleet of six, commissioned by the Royal Navy and launched on 2 October 1901.



Clegg for lunch. Cumming had already asked about giving Striker's ship a name, since this would need to appear on the crew's uniforms; the name *SS Shadow* was eventually assigned by Cumming.

The scripts underwent final revisions in late September and early October 1982, and very little was changed during production.

Revised scripts

An amended script for Part One was assembled on Monday 27 September; this now featured more scenes in the hold of the ship where the TARDIS had materialised, intercutting additional scenes with Tegan and Marriner with the Doctor/Turlough sequence. Similar revised editions of Parts Three and Four were dated Tuesday 5 October; an addition to Part Four on Wednesday 6 was Striker watching the Doctor being led away on his screen and commenting that he had warned the Time Lord that Wrack was not the best of hosts. Part Three's cliffhanger was intended to show Turlough suffocating in the gridroom, but when the instalment ran short, some scenes from Part Four were moved back to extend it. The characters of Jenkins and Grogan were not named in the original script.

The set for Tegan's cabin required a black and white photograph of her Aunt Vanessa (seen in *Logopolis* [1981 – see Volume 33]); consequently, Dolore Whiteman who had played this role attended a special session at the BBC Photo Studio at Television Centre on Monday 18 October. ■

Production

Filming took place from Wednesday 3 to Friday 5 November 1982 on Stage 3B at the BBC's film studios in Ealing. The Wednesday and the Friday were dedicated to the sequences on the deck of Striker's ship, *The Shadow*, while Thursday's filming covered the scenes on the deck of Wrack's vessel, *The Buccaneer*, as well as the shots in space. Only half of the deck set had been constructed and Cumming toyed with the idea of putting it on gimbals to simulate a ship's movement, but the effect was achieved simply by moving the cameras.

Required for the filming were the regular cast, Peter Davison, Janet Fielding and Mark Strickson, plus a variety of extras as sailors and Eternals, and guest artistes Christopher Brown as Marriner and Tony Caunter as Jackson. Tony Caunter

had made two previous appearances in *Doctor Who*, playing the soldier Thatcher in *The Crusade* [1965 – see Volume 5], and IMC First Officer Morgan in *Colony in Space* [1971 – see Volume 17]. The role of Jackson had been expanded by Saward and Cumming when Part Two under-ran, but Caunter was already booked for an episode of *Juliet Bravo* in which he had been playing Detective Chief Inspector Logan since 1980, the rehearsal dates for which clashed with the *Enlightenment* filming days. To enable Caunter to film his scenes and be released to rejoin *Juliet Bravo*, all Jackson's scenes were filmed first on the Wednesday.

Filming from 9.30am on the Wednesday – which did not require Strickson – began with the Part Three scenes of the lifebelt being thrown out to Turlough, and then the Doctor seeing *The Buccaneer* slowing; after this, Caunter was released to be taken

Above:
A thoughtful
Doctor.

to Ealing. Shooting continued with the Doctor hurling the crystals out into space and work for the day wrapped at 5.30pm with the Part Four scene of the Ephemeral outwitting the Eternal.

Dinah Collin (who had previously used Imagineering on *Earthshock*) spent much time researching the various period costumes that the crews of the Eternals' spacecraft would wear. The black plastic spacesuits plus multi-coloured helmets and backpacks worn by some of the cast were made by the external construction company, Imagineering. These were later available for members of the public to try on at the BBC Longleat Celebration in April 1983, and in May 1991 many of them were auctioned off at Bonhams in London.

Shooting to the same schedule on Thursday 4, the first scenes were of the guests being made to walk the plank from the deck of the *The Buccaneer* in Part Four. For the Eternal forced to walk the plank (played by stuntman Chua Kahjoo), an edit in the film caused him to vanish as he jumped out into the inky blackness

of space. Following this, close-up insert shots of Turlough and the lifebelt floating in space were filmed. The second day at Ealing concluded with shots of Striker's crew setting full sail again in Part Four.

Shooting from 9.30am to 5.30pm on Friday 5 November began with the scene of Marriner bringing Tegan out on deck in Part Two and continued into the cliffhanger sequence of Turlough leaping from the vessel which ran into Part Three. When Turlough flung himself out into space at the

Right:

The Doctor refreshes his decorative celery.



end of Part Two, the space-suited Strickson was placed in a harness attached to a Kirby wire to cross a 30-foot drop over a black background. However, during filming the harness partially broke, with the actor taking the impact – and as a result he found walking painfully for the next fortnight. The shots of Turlough floating in space were filmed on 35mm (not 16mm), so they could be integrated with model shots. The final sequences filmed were of Tegan learning from Marriner that Turlough was safe in Part Three.

Rehearsals for *Enlightenment* began on Saturday 6 November for a week and a half before studio recording was scheduled for Tuesday 16 and Wednesday 17 November. The principal guest star for the serial was Peter Sallis, who was cast as Captain Striker. Cumming recalled Sallis giving the sort of detached performance she was looking for as Mr Bonteen in the 1974 BBC drama *The Pallisers*, a series on which she and Nathan-Turner had worked. Sallis was an established character actor and had previously appeared in *The Ice Warriors* [1967 – see Volume 11] playing Penley. By 1982, he was best known as Clegg in the

Connections: Scanner eye

▶ The sequence in Part One where Marriner is seen staring into the TARDIS via the scanner screen implies that the ship's scanner 'lens' is mounted in the rotating light atop the police box exterior. This had also been suggested in *The Daleks' Master Plan* [1965/66 – see Volume 6], in which Sara Kingdom attempts to repair the scanner by climbing on the police box roof.





successful BBC sitcom *Last of the Summer Wine*. Because the first block would focus on the scenes set aboard Wrack's vessel and only require Striker in a single scene, Sallis was only required for a single day's rehearsal; he made an impression on his fellow cast members, amusing them with his dry humour.

Lynda Baron

Lynda Baron, a character actress best known as Nurse Gladys Emmanuel in the BBC sitcom *Open All Hours*, and a good friend of Nathan-Turner's, was hired to play Captain Wrack. Baron had previously been heard but not seen on *Doctor Who*, since she had provided the vocals of Tristram Cary's *Ballad of the Last Chance Saloon* in *The Gunfighters* [1966 – see Volume 7]. When Barbara Clegg had written the part of Wrack, she had envisaged Glenda Jackson in the role. Baron brought her larger-than-life personality to the part.

For Valentine Dyall, *Enlightenment* was to be the end of the trilogy of stories in which he was to appear as the Black Guardian,

directing Turlough's actions against the Doctor. He was joined by Cyril Luckham, the original actor to play his opposite, the White Guardian, a role he had first played in *The Ribos Operation* [1978 – see Volume 28] and had been asked to reprise by Nathan-Turner on Tuesday 21 September; Cumming had previously worked with Luckham on a BBC costume drama series. Luckham had a lot of fun on the serial and enjoyed reminiscing with Dyall about their careers. The First Officer on Striker's ship was played by James McClure whom Cumming had directed in 1980 in the BBC Scotland series *The Walls of Jericho*.

An additional pressure on the production of *Enlightenment* was the requirement to accommodate a studio remount for the previous story, *Terminus*. It was proposed that an extra day could be allocated to *Terminus* from a recording session for *Enlightenment*. However, industrial action had been bubbling in the background at the BBC for some time, and when the technicians of the electricians union EEPTU did finally strike, studio days had to be amended and reallocated for a range of BBC programmes. The plan had been to record *Enlightenment* in two sessions at the Television Centre, the first one on Tuesday 16 and Wednesday 17 November, and the second from Tuesday 30 November to Thursday 2 December. However, on Sunday 7 November, Nathan-Turner informed the cast and crew that industrial action meant that the first studio session would have to be abandoned and that rehearsals could be suspended until Thursday 18, whereupon work could resume for the second studio block.

Connections: Repairs

▶ As the story opens, the Doctor is seen attempting to repair the TARDIS and is using the tool kit that had previously appeared in *Earthshock* [1982 – see Volume 35] and *Mawdryn Undead* [1983 – see Volume 36].



Connections: On the wagon

▶ When Jackson is unable to remember how he came aboard *The Shadow*, drink is ruled out as the cause when he reveals that he has "signed a pledge". This declaration to abstain from alcohol was a common practice at the height of the Temperance Movement in the nineteenth century, and sailors in the Navy were encouraged to commit to it.



In the meantime, the model filming continued at Ealing Studios from Monday 8 to Friday 12 November; this work was handled by visual effects designer Mike Kelt in conjunction with Paul Hellings-Wheeler. The models included *The Shadow*, *The Buccaneer*, *The Greek*, *The Clipper* (Davey's vessel), the small launch and a couple of craft. The models were shot on 35mm with each sequence based on detailed storyboards produced by Kelt. All but one of the model ships were hired from prop houses rather than being

built specially for the serial; one was hired from the National Maritime Museum. The one exception was the Greek galley which required moving oars. This model was built from scratch with a battery-powered cam shaft that would make the oars move when turned on. Most of the ships were rod-mounted, with small fans used to make the sails billow; the model of Davey's ship was not destroyed, with the effect achieved by cutting to film of an explosion. The movement of the ships was achieved by moving the camera along or around the static ships, rather than the ships around a stationery camera; the starscape was simply holes punched in black paper with a light positioned behind. The tabletop model of Venus was made from carved polystyrene on a wooden base, and the 'heat haze' was achieved by placing a bar heater just out of shot below the camera; polystyrene was also used for the asteroids. The harbour at the end of the race was made from Perspex and employed Front Axial Projection (FAP) techniques to make it glow.

During the week of model filming, it became clear that the late November studio session would also have to be abandoned. For a while, it seemed as though the 1983 series of *Doctor Who* would lose its final three stories (assuming that the remount of *Terminus* could be completed in time for transmission), and that the filming at Ealing was to be wasted. Production of *Doctor Who* was put on hold with no videotaping being possible at Television Centre.

As the industrial situation eased by Thursday 25 November, Nathan-Turner had decided that in December the production team would have to press on with work on *The King's Demons* [1983 – see page 66], as planned through to Christmas, rather than risk cancelling further contracts. However, in the New Year the four-part Dalek serial by Eric Saward called *The Return*, to be directed by Peter Grimwade, would be abandoned and its recording dates used to complete *Enlightenment*. Cumming had been due to return to Scotland to record further





episodes of the STV soap *Take the High Road* in January, and this meant that she had to cancel this other work to complete her *Doctor Who* serial.

Studio dates

When it became clear that Peter Sallis would not be available on the new dates, the role of Striker was offered to Michael Jayston on Tuesday 30 November, then Nigel Hawthorne on Wednesday 8 December and Donald Houston on Wednesday 15 December.

The regular cast began work on *Doctor Who* again from Sunday 5 to Tuesday 7 December 1982, when location filming took place for *The King's Demons* at Bodiam Castle in Sussex.

The King's Demons' scheduled three-day studio slot was from Saturday 18 to Monday 20 December. Saturday recording had to be devoted to the completion of *Terminus*, meaning that a remount was now required to finish *The King's Demons*.

Shortly after Christmas, the studio dates for *Enlightenment* were confirmed.

The first studio would be on Monday 17 and Tuesday 18 January 1983, with the concluding block running from Sunday 30 January to Tuesday 1 February. Added to this was an extra day's recording on Sunday 16 January when *The King's Demons* was to be completed.

Due to the changes in recording dates, some of the production crew were also replaced. Val McCrimmon took over from Ian Tootle as assistant floor manager for the second studio block, with only a week's preparation. Similarly, Carolyn Perry, who had been the make-up artist on the first studio session, was succeeded by Jean Steward. All the scenes on board the bridge of *The Shadow*, in the hold, crews quarters, corridors and in the TARDIS were recorded in the second studio block, generally forming the bulk of the material from Parts One and Two.

Rehearsals for the first of the revised studio blocks, including for the remaining

Above and far left:
Filming the battle ships.

Connections: Chin up

▶ When Tegan reveals that she's not a very good sailor, the Doctor responds with, "Brave heart, Tegan," a phrase he previously used when Tegan was similarly despondent in *Earthshock* [1982 - see Volume 35].





Above:
"Please don't
crush my
celery!"

scenes for *The King's Demons*, ran from Thursday 6 to Saturday 15 January at the BBC's Acton Rehearsal Rooms. Joining the cast, and replacing Peter Sallis, was Keith Barron, a character actor known for both comedy and dramatic work. Keith had first found fame in three Dennis Potter plays for the BBC, notably the 1965 *Stand Up, Nigel Barton* for *The Wednesday Play*. He then starred in the 1967 sitcom *The Further Adventures of Lucky Jim* and the 1979 drama serial *Telford's Change*. The new studio dates also meant that David Rhule, originally cast as Mansell, was unavailable

due to a family holiday in the Caribbean; consequently his contract was cancelled without him even rehearsing. Taking over the role was Lee John, lead singer with the pop group Imagination. Although he had done some film and stage acting before, John found this role a great challenge and was determined to take it very

seriously, appreciating how the director and Lynda Baron were both very patient with him and encouraged his performance.

Character problems

Before the producer's runthrough, Cumming alerted Nathan-Turner to problems which the regular cast were having with their characters. Davison said that there was no rapport between the trio of the Doctor, Tegan and Turlough - and Tegan, in particular, was acting in such a 'bolshie' manner that the Doctor would be inclined to dump her from his crew. Fielding also felt that both Turlough and Tegan were intelligent characters and should not simply be written as foils for the Doctor. As a result, Nathan-Turner asked Davison, Strickson and Fielding to find a new dynamic to make the characters work better in future.

After the day of recording for *The King's Demons* on Sunday 16, work began on *Enlightenment* in TC1 on Monday 17. On all of the studio days for *Enlightenment*,

Connections: Pigs at sea

▶ Collier cracks a joke about pigs not being able to be sailors due to their inability to "look aloft". This has its origins in the popular, but

erroneous belief that pigs are unable to look up.



recording took place between 2.30pm and 5.15pm in the afternoon, and 7.30pm and 10pm in the evening. The first afternoon began with the taping of the scenes in the TARDIS control room and adjacent passage; Peter Davison relished the low, atmospheric light levels employed on the regular set on this occasion. Mike Kelt was appalled by the condition of the TARDIS console when preparing for the serial, and asked John Nathan-Turner if he could design a new one. Budgetary restrictions on *Enlightenment* ruled this out, although this did set the wheels in motion for the début of a new console in the next story to be made, *The Five Doctors* [1983 – see page 92].

The TARDIS scenes saw use of special lighting as the power was drained away, and Mike Kelt set up parts of the central console to explode on cue. Colour Separation Overlay (CSO) was used for the appearance of the Guardians in the ship, and other video effects were later superimposed to glitter over Cyril Luckham's figure; the actor found his dove headdress hilarious.



The TARDIS set was used for a series of specially taken photographs promoting the serial which saw Wrack and Mansell threatening the Doctor. This was purely for publicity purposes, and not a missing sequence from the narrative. Wrack's costume was based on old prints of the costumes worn by women pirates.

Once the TARDIS scenes were completed, the TARDIS control console was removed and the floor area was made up to become the floor of the grid room on *The Buccaneer* with the cameras angled to avoid revealing the TARDIS interior walls. Scenes in the actual grid room set were shot later in the day, as well as material in the alleyway of Wrack's ship.

During the afternoon session, work began on the sequences set in the grid room and its adjacent alleyway aboard Wrack's ship; this would run through into the evening. Due to the need to employ CSO to show the starscape, the complex grid room set was designed in consultation with video effects designer Dave Chapman. For Wrack's multi-image 'focus' sequence, Baron stood in front of black drapes. Unfortunately, not all of the scenes in the grid room were completed before the 10pm deadline.

Recording on Tuesday 18 continued to focus on material aboard *The Buccaneer*, starting in the afternoon with scenes in Wrack's stateroom and its adjacent alleyway. An error in costuming meant that Marriner only had two stripes of rank when he should have had three.

Connections: Jammin'

- ▶ Captain Striker tells a queasy Tegan that, "We have the perfect antidote for *mal de mer*." "Mal de mer" is the French term for sea sickness.



Nautical penance

- ▶ Wrack asks if Turlough has ever seen anyone "keelhauled". This was a severe, and sometimes fatal form of punishment, commonly used by the Dutch Navy and pirates, in which a sailor was tied to a rope and dragged under the ship, from one side to the other. The Dutch outlawed the practice in 1853.



Left:
Tegan dresses to impress.

Connections: Fresh salad

▶ At Wrack's banquet, the Doctor takes the opportunity to acquire a fresh stick of celery for his lapel, replacing the one that he originally acquired in *Castrovalva* [1982 - see Volume 34]. The idea for

this came from Peter Davison and did not appear in the script.



None of the cast or extras were allowed to eat or drink any of the food used in the banquet scene. There were then more scenes recorded in the corridors and alleyways of the vessel for Parts Three and Four, including the disappearance of the crew in Part Four. Following this, the scenes in Wrack's wheelhouse bridging Parts Three and Four were recorded through to the end of the afternoon.

In the evening, the climax of the episode with the Guardians was recorded on the stateroom set; FAP was used to make the Enlightenment crystal glow. This sequence was followed by material in the alleyways for Part Three and then the arrival of Turlough in Wrack's wheelhouse in Part Three, plus the scene of *The Buccaneer* making a final push to beat *The Shadow* in Part Four. The day ended with an overrun of 30 minutes due to videotape and set problems.

Tegan's cabin

Rehearsals for the second block took place at Acton from Thursday 20 to Friday 28 January. Christopher Brown found that he was able to draw upon Keith Barron's detached portrayal of Striker for his own performance as Marriner; Barron himself had a lot of fun on the serial.

During rehearsals, on Tuesday 25 January Clegg was asked to write some new material since Part One was estimated to underrun by a minute and a half while Part Two required two minutes of material. These were delivered on Sunday 30 January; the Part One dialogue between Collier and Jackson in



the fo'c's'le (forecastle) about *The America* was extended and in Part Two, Jackson was written in to provide information originally given in reported speech.

The three-day recording session began on Sunday 30 January, in TC1. Scenes aboard *The Shadow* were taped starting with the material in Striker's wheelhouse for Part Three; CSO was used for the main screen on the bridge of *The Shadow* when the other race competitors were viewed. The rest of the afternoon was spent on Tegan's cabin and the adjoining companionway set with Tegan emerging in her ballgown in Part Three and her return to get changed in Part Four. Recording in the evening then covered a scene with Turlough in the companionway for Part Two, scenes in Striker's wheelhouse for later in Part Two, and then focused on the sequence in Part Four of the Doctor, Tegan and Marriner dealing with the deadly crystal in Tegan's cabin and racing up the companion ladders to get the shards off the ship. The remaining scenes in Tegan's cabin and the corridor outside for Part Two were then cleared, along with the



scenes in the wheelhouse and its adjoining alleyway that bridged Parts One and Two.

Further scenes were taped on the sets for *The Shadow* on Monday 31 January, starting with the material in the crew's fo'c's'le (and its adjoining alleyway) in Part One; this set was a redress of Tegan's cabin and the set dressing included a faked copy of *The Times* dated 7 September 1901. The scene of the crew vanishing in the fo'c's'le then cleared the set as recording moved on to pick up some of the Part Four scenes in the grid room and the adjoining alleyway which had not been completed in the first block; these included the multiple Wrack

shots, the arrival of the TARDIS and the climactic scenes with Mansell manhandling the Doctor.

The evening session then began with scenes set in the companionway for Part Two; a recording break allowed make-up to be added to Mark Strickson's neck for when the Black Guardian attempted to throttle Turlough. These scenes led up to the TARDIS crew's return to the hold to find the TARDIS missing. The police box prop was then placed in the hold and all the Part One scenes set in the hold with the adjacent companionway were recorded. The evening then concluded with additional CSO effects shots of Turlough floating in space for the start of Part Three.

The serial concluded recording late on Tuesday 1 February, with all the remaining scenes on *The Shadow*, starting with the stateroom scenes of the meal in Part One. The rest of the day then continued with the outstanding scenes in Striker's wheelhouse and adjoining companionway, completing the Part Two material by the end of the afternoon and then moving onto Parts Three and Four in the evening. The regular cast of Peter Davison, Janet Fielding and Mark Strickson then had a short break before work began on *The Five Doctors*, which started rehearsing on Friday 25 February. ■

Left:

Turlough has fun with the lads below deck.

PRODUCTION

Wed 3 Nov 82 Ealing Film Studios Stage 3B: Striker's Deck

Thu 4 Nov 82 Ealing Film Studios Stage 3B: Wrack's Deck; Space

Fri 5 Nov 82 Ealing Film Studios Stage 3B: Striker's Deck

Mon 8 - Fri 12 Nov 82 Ealing Film Studios: model filming

Mon 17 Jan 83 Television Centre Studio

1: TARDIS Console Room; TARDIS Passage; Wrack Alleyway outside Danger Door; Wrack Grid Room

Tue 18 Jan 83 Television Centre Studio 1: Wrack Stateroom; Wrack Alleyway; Wrack Corridor; Wrack Wheelhouse; Wrack Companionway

Sun 30 Jan 83 Television Centre Studio 1: Striker Wheelhouse; Striker Companionway; Striker Alleyway; Striker

Tegan's Cabin; Striker Corridor

Mon 31 Jan 83 Television Centre Studio 1: Striker Alleyway; Striker Fo'c's'le; Wrack Black Grid Room; Wrack Alleyway; Striker Companionway; Striker Ladder to Hold; Striker Hold

Tue 1 Feb 83 Television Centre Studio 1: Striker Stateroom; Striker Wheelhouse; Striker Companionway; Striker Alleyway

Post-production

With filming and studio recording completed, there were only five weeks before transmission, during which time editing and dubbing had to be carried out. A gallery only day in the first week of February was used to add the video effects to the serial, including combining the multiple images of Lynda Baron that appeared against a

Below:
Don't be fooled
by her smile!



column of black energy in the grid room. This latter effect was achieved using the Quantel image processing system.

Editing between Tuesday 8 and Saturday 19 February was minimal. Part One lost a shot of the TARDIS arriving. Part Four lost a scene between Wrack and Turlough; Wrack laughing as the Chinese mariner walked the plank, and Turlough being amazed to see that the man had simply vanished. A shot of Striker saying that the Doctor was too late to stop Wrack was also dropped. Part Three originally had a 33-second longer reprise along with minor edits for the sequence of Turlough in space.

Stock music

Malcolm Clarke, who had previously scored *The Sea Devils* [1972 – see Volume 18] and *Earthshock* [1982 – see Volume 35], composed the music score for the serial at short notice – receiving the edited Part One on Sunday 20 February, a little over a week before broadcast.

At Cumming's request, Clarke reused a piece of his own stock music for the party scenes in Parts Three and Four. This was *The Milonga*, a composition originally used in *Borges at 80*, a portrait of the Argentine writer Jorge Luis Borges broadcast on Radio 3 on Saturday 18 August 1979. Another track was inspired by Ron Grainer's theme tune, and was heard during Part Four in the scene where Tegan feared the Doctor and Turlough had been thrown overboard. The complete score ran to just over 32 minutes. Dick Mills also contributed seven minutes' 'visual music' for the last two instalments. ■

Publicity

- ▶ The Drama Early Warning Synopsis for *Enlightenment* was issued on Tuesday 5 October 1982; this emphasised the fact that the guest star was Keith Barron, and that Barbara Clegg was the first solo female writer on *Doctor Who*. No transmission date had been set at this juncture.
- ▶ Lynda Baron's appearance in the serial was emphasised by the article *The lady's a pretty good pirate* in the *Daily Mirror*



on Tuesday 1 March 1983; the actress commented on how she had been reading up on female pirates in history.

Above: Tegan and the Doctor are reluctant party guests.

Broadcast

- ▶ *Enlightenment* was transmitted on Tuesdays and Wednesday from 1 to 9 March 1983. Following Part One, Part Two was promoted by a continuity announcement over a shot of the Doctor at the party in Part Three. After Part Two, the continuity announcer

promoted Part Three over a publicity shot of Wrack and Mansell holding the Doctor at knifepoint in the TARDIS and also announced the special *Doctor Who* Celebration to be held at Longleat that Easter. The BBC LP *Doctor Who – The Music* was promoted at the end of Part Three, and after Part Four a photo of the Doctor emphasised a new serial the following week while details of the Longleat event were again given.

- ▶ The viewing figures were lower than the preceding serials in the 1983 series, with the Wednesday figures being higher than those for the Tuesday broadcasts. The Audience Appreciation figures though were good and an improvement on *Terminus*.

Left: Photoshoot on the TARDIS set with Lynda Baron, Lee John and Peter Davison, for a scene that never happens in the story.





Right:
The Doctor enlightens himself.

- ▶ On ITV the opposition to *Doctor Who* came from either the News or Central's highly rated soap *Crossroads*, which was then followed by *Emmerdale Farm* on Tuesdays or *This Is Your Life* on Wednesdays.
- ▶ 'I think [...] *Dr Who* should be scrapped. I have never seen anything so stupid [...] Have you ever seen tea clippers and rowing boats floating around in outer space? It's pathetic,' wrote 14-year-old Tracey Lawrence in the *Daily Mail* on Saturday 19 March.
- ▶ Later that year, Part Two was included in the *5th Doctor – Selected Gems* as part of *Doctor Who: The Developing Art* at the National Film Theatre on Sunday 30 October.
- ▶ Barbara Clegg did not write for *Doctor Who* again. During 1982 she had worked with Eric Saward to develop a new science-fiction television series entitled *Gateway* which the pair then pitched to the BBC, only to have it rejected in spring 1983. She also submitted three additional *Doctor Who* story ideas in late 1982, none of which were developed; *The Elite* concerned a society which created young geniuses for a High Priest of Power which was revealed to be a Dalek, *The Underworld*

found the Doctor in Ancient Greece where he encountered the alien Hadeans who were kidnapping young females and having them sent along the River Styx, and *The Rogue TARDIS* in which the Doctor was sent to locate the vessel of the half-human Time Lord Ajon which was apparently deserted but had humans trapped in its lower levels.

- ▶ The serial was marketed abroad to Lionheart in North America by the BBC as part of a package of Peter Davison stories in early 1984, where it was screened as both a four-episode serial and as a TV movie compilation of one hour, 30 minutes duration. It was also sold for broadcast in Australia, Canada, the United Arab Emirates and New Zealand.
- ▶ UK Gold screened the serial in episodic and compilation forms from August 1994.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Tuesday 1 March 1983	6.55pm-7.20pm	BBC1	24' 12"	6.6M (89th)	67
Part Two	Wednesday 2 March 1983	6.45pm-7.10pm	BBC1	24' 23"	7.2M (76th)	65
Part Three	Tuesday 8 March 1983	6.55pm-7.20pm	BBC1	24' 40"	6.2M (99th)	68
Part Four	Wednesday 9 March 1983	6.45pm-7.10pm	BBC1	24' 34"	7.3M (68th)	70

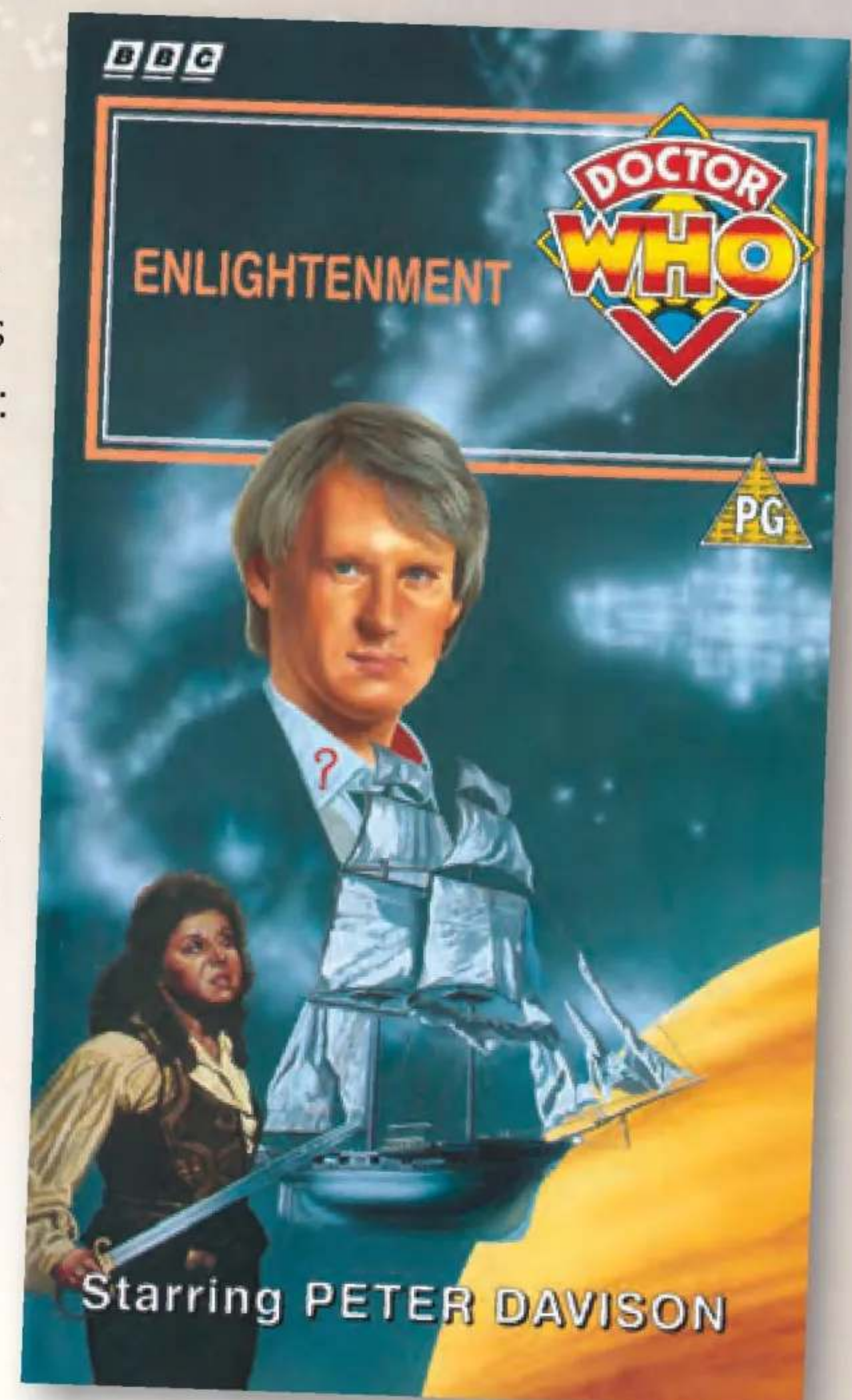
Merchandise

With one or two minor additions, Barbara Clegg novelised her own story for Target/WH Allen as *Doctor Who – Enlightenment*. Featuring an artwork cover by Andrew Skilleter that included a photo of Peter Davison, this was issued as book number 85 from WH Allen in hardback in February 1984, followed by a paperback under the Target imprint in May 1984.

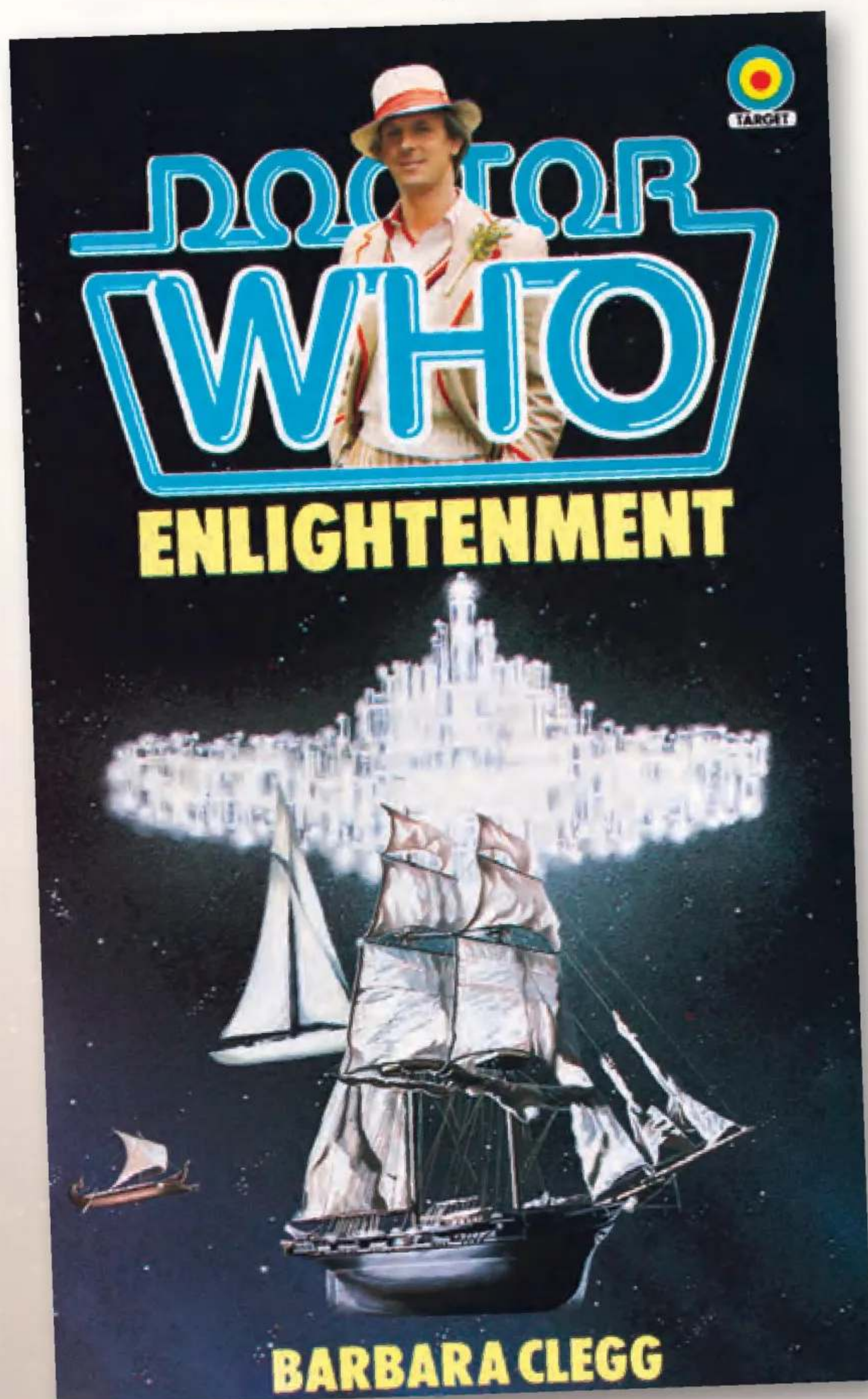
BBC Enterprises released *Enlightenment* on video in February 1993 with a cover

by Andrew Skilleter. It was released on BBC DVD as part of *The Black Guardian Trilogy* in August 2009. The extras from *Enlightenment* were:

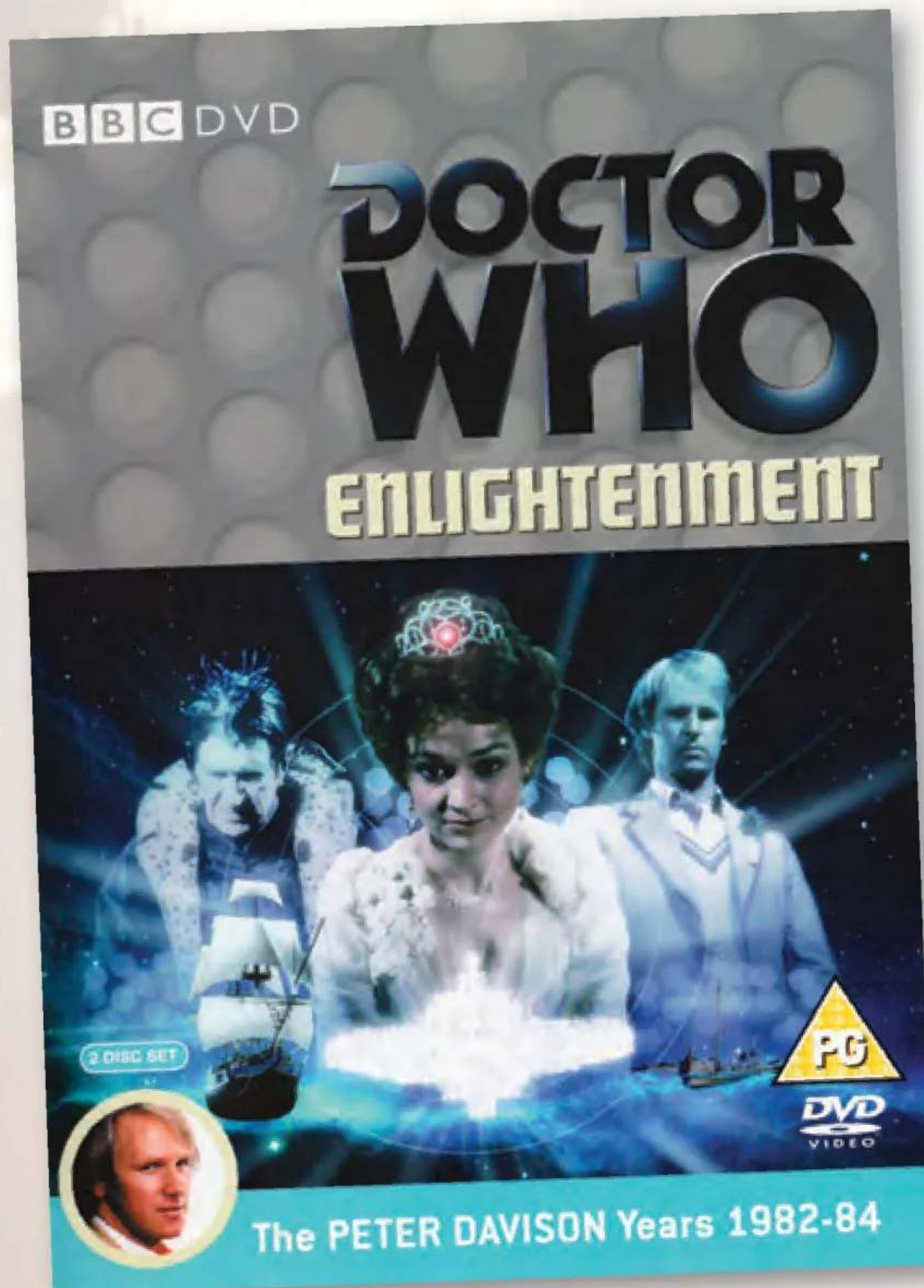
- ▶ **Commentary** with actors Peter Davison and Mark Strickson, writer Barbara Clegg and director Fiona Cumming
- ▶ **Winner Takes All** – cast and crew look back at the making of the story. With actors Peter Davison, Mark Strickson, Janet Fielding, Keith Barron, Christopher Brown and Lee John, director Fiona Cumming, writer Barbara Clegg, costume designer Dinah Collin and camera supervisor Alec Wheal. Narrated by Floella Benjamin
- ▶ **Casting Off!** – an actor's view of working on *Doctor Who*. With Peter Davison, Janet Fielding, Mark Strickson, Keith Barron, Christopher Brown and Lee John, with director Fiona Cumming
- ▶ **Single Write Female** – writer Barbara Clegg looks back on her career and the writing of *Enlightenment*
- ▶ **The Story of the Guardians** – the Guardians have appeared in *Doctor Who* as far back as Tom Baker's era, but who – or what – are they? With Robert Luckham (son of the late White Guardian, Cyril Luckham), Sarah Leppard (daughter of the late Black Guardian, Valentine Dyll), *Doctor Who Magazine* editor Tom Spilsbury and *Doctor Who Adventures* editor Moray Laing



Above: The video release of the story, with a cover by Andrew Skilleter.



Left: The novelisation of *Enlightenment*, also with a cover by Andrew Skilleter.



Right:
The DVD cover
by Clayton
Hickman.

Far right:
Eaglemoss'
figurine of the
Fifth Doctor.

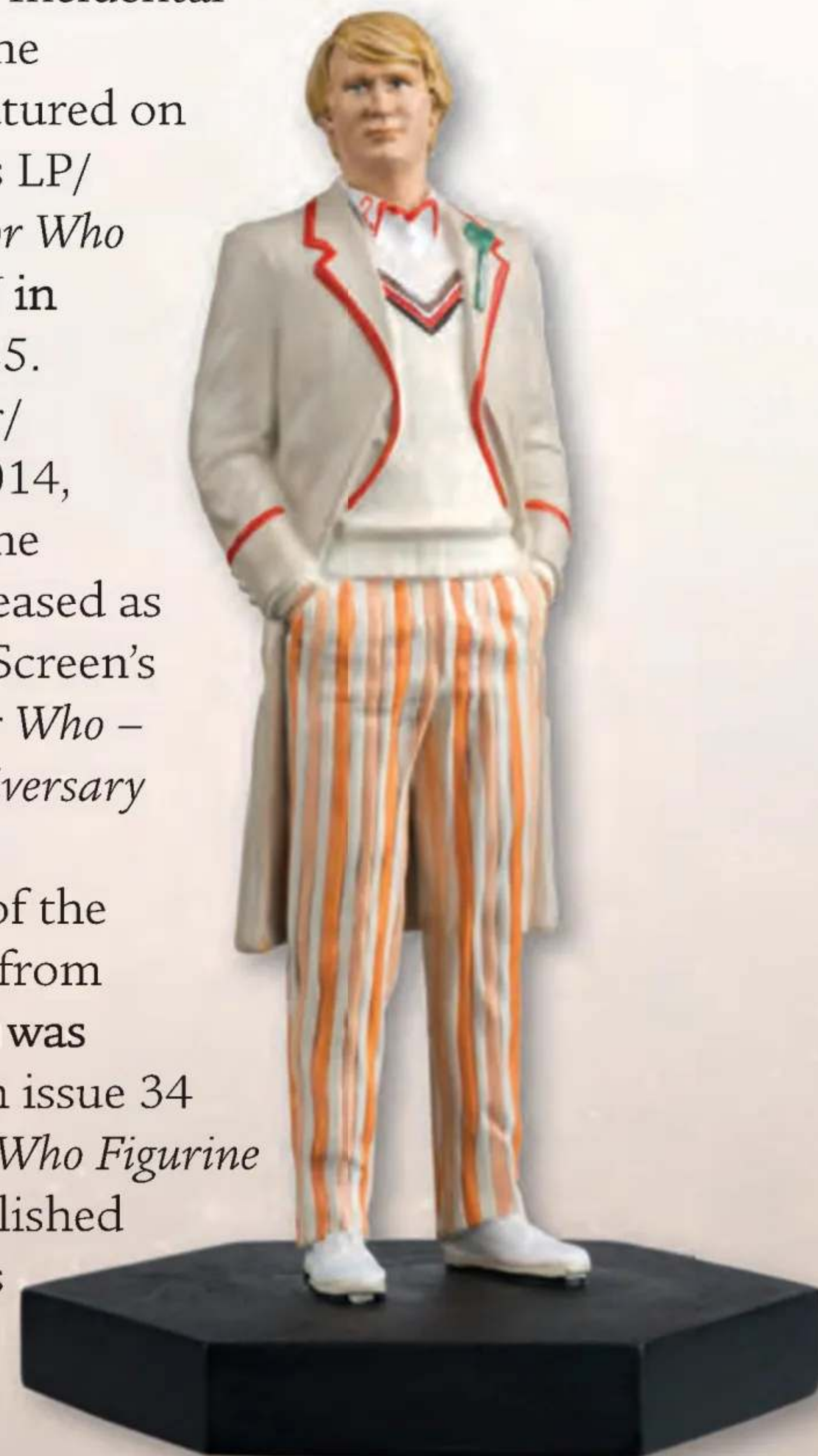
- ▶ **Enlightenment Original Storyboards & Visual Effects Shots** - a dual-angle feature, in which visual effects supervisor Mike Kelt uses the original storyboards to explain how he went about planning and shooting the model effects sequences for the show
- ▶ **Photo gallery**
- ▶ **Isolated score** - option to watch the story with the isolated music score
- ▶ **Subtitle production notes**
- ▶ **A new 75-minute movie-format edit of the story** in 16:9 with 5.1 (default) and stereo audio
- ▶ **Menu option** to play with an introduction by the director if required
- ▶ **Re-Enlightenment** - the production team responsible for the new version of *Enlightenment* discuss how they are going to approach the task in hand
- ▶ **Original edit comparison** - a comparison of the original opening of Part Three compared to that eventually seen on transmission

- ▶ **Film trims** - trims from the story's filmed sequences
- ▶ **Finding Mark Strickson** - Mark Strickson looks back over his acting career
- ▶ **Finding Sarah Sutton** - Sarah Sutton looks back over her acting career
- ▶ **Russell Harty's Christmas Party** - Peter Davison and his then-wife Sandra Dickinson perform a song and dance routine on Russell Harty's 1982 Christmas show
- ▶ **Continuity** - BBC1 continuity announcements from the story's original transmission
- ▶ **Radio Times listings** in Adobe PDF format

In March 2011 a DVD of *Enlightenment* was given away with issue 57 of GE Fabbri's *Doctor Who – DVD Files*.

The track *The Milonga* used in *Enlightenment* was included on BBC Records' LP/cassette *The Soundhouse: Music from the BBC Radiophonic Workshop* in May 1983. Incidental music from the serial also featured on BBC Record's LP/cassette *Doctor Who – The Music II* in February 1985. In September/November 2014, music from the serial was released as part of Silva Screen's 11-CD *Doctor Who – The 50th Anniversary Collection*.

A figurine of the Fifth Doctor from *Enlightenment* was available with issue 34 of the *Doctor Who Figurine Collection* published by Eaglemoss in December 2014. ■



Cast and credits

CAST

Peter Davison The Doctor
with
Janet Fielding Tegan
Mark Strickson Turlough
Keith Barron Striker
Lynda Baron Wrack [3-4]
Valentine Dyll Black Guardian
Cyril Luckham White Guardian [1, 4]
Christopher Brown Marriner
Tony Caunter Jackson [1-3]
Clive Kneller Collier [1]
James McClure First Officer [1-2]
Lee John Mansell [3-4]

UNCREDITED

Richard Bonehill, Tim Oldroyd, Peter Jessup, Michael Bauer Officers [Shadow]
Pat Gorman Striker's Crew: Grogan
Barney Lawrence, Laurie Goode, Alan Crisp, Reg Woods, Kevin Goss, Pat Shepherd, Greg Marlowe, Terence Duran, Steve Roxton, Douglas Roe, John Holland Striker's Crew/
Edwardian Sailors inc Farley, Wade and Jenkins
John Cannon Helmsman [Shadow]
Byron Sotiris Critas the Greek
Dolore Whiteman Aunt Vanessa¹
David Rogue, Joseph Anderson, Mick McKenny, Robert Goodman
..... Buccaneer Guards/Wrack's Deck Crew
Alan Riches, Tony Liotti, Arturo Venegas, Graham Stagg Buccaneer Guards
Paul Baden, Jerry Judge, Lloyd Williams, Stuart Myers Buccaneer Officers
Dennis Masuki, Arnold Lee, Vincent Wong, Raymond Chan, Lusan Wong Chinese Guests
Chua Kahjoo Stuntman Chinese Guest
Robert Pearson, Cy Town, Laurie James, Kenneth Sedd, Ray Sumbly, James Jackson
..... Guest Gamblers

Mike Handley, David Rouge, Mick McKenny, Miles Ross, Joseph Anderson, Robert Goodman, Laurie Goode, Pat Gorman, Mykel Mills, Bunny Lane Wrack's/Striker's Deck Crew

¹ Photocall only

CREDITS

Written by Barbara Clegg
Incidental Music: Malcolm Clarke
Special Sound: Dick Mills,
BBC Radiophonic Workshop
Production Manager: Jennie Osborn
Production Associate: June Collins
Production Assistant: Patricia O'Leary
Assistant Floor Managers: Ian D Tootle [2-4],
Val McCrimmon
Film Cameramen: John Walker [2-4],
Paul Hellings-Wheeler [2-4]
Film Sound: Jim McAllister [2-4]
Film Editors: Michell Boyd [2-4],
Ian McKendrick [2-4]
Visual Effects Designer: Mike Kelt
Video Effects: Dave Chapman
Technical Manager: Alan Jeffery
Senior Cameraman: Alec Wheel
Vision Mixer: Paul Wheeler
Videotape Editor: Rod Waldron
Lighting: Fred Wright
Sound: Martin Ridout
Costume Designer: Dinah Collin
Make-up Artists: Carolyn Perry [2-4],
Jean Steward
Script Editor: Eric Seward
Title Sequence: Sid Sutton
Designer: Colin Green
Producer: John Nathan-Turner
Director: Fiona Cumming
BBC ©1983

Below:
Cricket-clad
Time Lord.



Profile

CYRIL LUCKHAM

The White Guardian

Cyril Alexander Garland Luckham was born 25 July 1907, in Salisbury, Wiltshire. His father was Naval officer Fleet Paymaster Charles Luckham and together with Cyril's South African mother Mary and three sisters he grew up in a house with servants in Southsea, Portsmouth.

He trained for the Royal Navy at the naval colleges Osborne and Dartmouth and from 1924 was Midshipman Luckham, posted aboard *HMS Ramillies* and *HMS Walpole*, but invalided out of the service in 1931.

Turning his attentions to theatre, his stage début came with the Arthur Brough Company at the Leas Pavilion, Folkestone playing a footman in *The Admirable Crichton* (1935). Joining the Rapier Players at The Little Theatre, Bristol from its 1938/9 season, their production of *Murder on the*

Second Floor brought his radio début when aired on 17 October 1938. He was briefly absent in 1939 when called up as a Naval reservist at the outbreak of WWII, but soon invalided out after illness.

He married fellow Rapier Player Violet Lamb in summer 1940 but since company rules forbade married couples, the newlyweds sought a less strict regime. They settled on Coventry but when that was bombed moved to Sheffield Rep, at the time evacuated to Southport. Son Robert was born in 1942 and later became an actor (he played a guard in *The Power of the Daleks* [1966 – see Volume 9]).

Luckham spent 1944-50 as leading man with Liverpool Playhouse Rep, with productions including *Hamlet*, *Pygmalion*, *As You Like It*, *The Moonstone* and *The Cherry Orchard*. Next relocating to London, West End theatre roles included *The Moment of Truth* (1951/2, Adelphi), *The Love of Four Colonels* (1952, Wyndham's) and the title role in *Uncle Vanya* (1952, Arts Theatre).

He spent 1956-60 with the revered Shakespeare Memorial Theatre at Stratford, forerunner to the RSC, taking the lead in *Julius Caesar* (1957) and parts in *The Tempest* (1957), *Cymbeline* (1957), *Hamlet* (1958) and *All's Well That Ends Well* (1959).

Luckham had previously made his television début in a BBC Children's telling of Dutch tale *The Poppenkast* (1952). By the early 60s he regularly appeared in serials such as *The Dark Island* (1962), *No Cloak – No Dagger* (1963) and *The Mind of the Enemy* (1965), and single plays including *Pygmalion* (1956), *Vote, Vote, Vote for Nigel Barton* (1965), *Man and Superman* (1968) and 'TV rep' play series *The Company of Five* (1968).

He voiced documentaries *The Great War* (1964) and *The Lost Peace* (1966), and was seen in costume dramas *The Forsyte Saga* (1967), *Jennie, Lady Randolph Churchill* (1974) and *To Serve Them All My Days* (1980-1).

Below:

Cyril Luckham with William Russell in *Suspense - The Patch Card* in 1963.





Regular TV roles came as Henri Bersac in legal drama *Ryan International* (1970), Prime Minister Sir Timothy Hobson in totalitarian thriller *The Guardians* (1971), Lord Kilvern in *The Venturers* (1975), grandfather Charles in costume soap *The Cedar Tree* (1976/7) and the sinister Drexel in supernatural series *The Omega Factor* (1979).

Tending to play genial, gentlemanly authority figures such as doctors, magistrates, high-ranking military officers and knighted civil servants, he was most often seen however as senior clergy. He was the Archbishop of Canterbury in play *An Age of Kings* (1960), another archbishop in movie *A Man for All Seasons* (1966) and Prior Houghton in film *Anne of the Thousand Days* (1969). TV bishops, vicars and reverends followed in *Blandings Castle* (1967), *Sanctuary* (1968), *Oh Brother!* (1970), *Wodehouse Playhouse* (1975/8), *Mr Big* (1977), *My Son, My Son* (1979), *The Barchester Chronicles* (1982) and most famously as Irish priest Father O'Hara in sitcom *Some Mothers Do 'Ave 'Em* (1973/4).

Dozens more TV guest roles included *Coronation Street* (1960/1), *Z Cars* (1962), *The Saint* (1963), *Crane* (1964), *Mogul* (1965), *R3* (1965), *Softly, Softly* (1966/7), *Hadleigh* (1969), *Department S* (1969), *Randall & Hopkirk (Deceased)* (1969), *Paul Temple* (1971), *Public Eye* (1971), *The Adventurer* (1973), *The Protectors* (1973), *The Flaxton Boys* (1973), *Jackanory* (1973/4), *Scotch on the Rocks* (1973), *Crown Court* (1975), *Francis Durbridge Presents* (1975), *The Famous Five* (1978), *The Professionals* (1978), *Return of the Saint* (1979), *Tales of the Unexpected* (three times; 1979/80), *The Story of the Treasure Seekers* (1982) and *The Houseman's Tale* (1987).

A handful of film appearances included *Stranger from Venus* (1954), *Billy Budd* (1962), *Some People* (1962), *The Pumpkin Eater* (1964) and *Mr Forbush and the Penguins* (1971).

Luckham first played the White Guardian, dressed as a dapper colonial Englishman, in *The Ribos Operation* [1978 – see Volume 28] before eventually reprising him in *Enlightenment*.

He and Violet lived in Hampstead, where he died from a heart attack aged 81, on 8 February 1989. ■

Below:

As Father O'Hara, with Michael Crawford, in *Some Mothers Do 'Ave 'Em*.





THE KING'S DEMONS

► STORY 128

The TARDIS arrives in thirteenth-century England, where the Doctor, Tegan and Turlough meet King John. However, it soon becomes clear that the King is an imposter, a pawn in a plan by the Master to change the course of history.

[Faint, illegible text from a parchment scroll, likely bleed-through from the reverse side of the page.]



Introduction

The *King's Demons* crams a lot into its 50 minutes. Setting aside the scenes in *Mawdryn Undead* [1983 – see Volume 36] where we visited 1977, this was the 1983 series' token trip into history. The TARDIS landed in the thirteenth century, in a world of medieval pageantry. There the Doctor, Tegan and Turlough encountered Kamelion – a shape-shifting robot who would join them aboard the TARDIS at the end of the adventure. Most notably, however, this adventure saw the return of the Master.

In keeping with his appearances in *Castrovalva* [1982 – see Volume

34] and *Time-Flight* [1982 – see Volume 35], the Master adopted a disguise in the early stages of this story. He was trying to change the course of British history: using Kamelion to impersonate King John and robbing the world of Magna Carta – the foundations for parliamentary democracy.

The Doctor observed that this was small-time villainy for the Master who, in the not-so-recent past, had attempted to hold the entire universe to ransom. This kind of meddling in Earth history is much more the style of another of the Doctor's people. In *The Time Meddler* [1965 – see Volume 5] the Meddling Monk tried to change the outcome of the Battle of Hastings – around 150 years before the events of *The King's Demons*. But while the

'THE DOCTOR OBSERVED THAT THIS WAS SMALL-TIME VILLAINY FOR THE MASTER.'

Monk was motivated by a misguided desire to improve things, to hasten progress, the Master was intent on making things worse.

Perhaps the Master felt this scheme would make it easier for him to stage some kind of takeover. Or, it's possible, that even though he claimed the Doctor's arrival was "a gift", the Master had known the Doctor

would turn up. Is that why, when he was pretending to be a French nobleman, he had hidden behind a disguise? Was this just another of his elaborate plans to snare the Doctor?

The Master observed that the Doctor's "will was weak", but it was this misjudgement that allowed the Doctor to triumph over his old enemy. In a battle of wills, the Doctor managed to gain control of Kamelion.

The Doctor might not have been wise to continue his association with the shape-shifting automaton, however. The Master still had some kind of residual hold on Kamelion and, in *Planet of Fire* [1984 – see Volume 39], a year later, the robot became his puppet once more. ■

Left: The Meddling Monk tried to change history in *The Time Meddler*.



PART ONE

The year is 1215 and at Fitzwilliam Castle, Lord Ranulf and his wife Isabella are holding a banquet in honour of King John. The King accuses Ranulf of failing to support the crusade and the King's champion, Sir Gilles Estram, throws down a gauntlet to challenge him. Ranulf's son Hugh accepts the challenge.

The next morning, the King, Ranulf and Isabella watch the joust between Gilles and Hugh. [1] They charge at each other but neither are unseated - and then the TARDIS materialises nearby.

The crowd gasps in fear as the Doctor and his friends emerge. The King reassures them that they have nothing to fear from his "demons".

The tournament resumes. Gilles knocks Hugh to the ground. [2] The Doctor intervenes to prevent him being killed.

Ranulf welcomes the Doctor and his friends to his castle. The Doctor and Tegan

are shown to a guest chamber. The Doctor tells Tegan that the King should be in London on this date.

Hugh captures Turlough and takes him to the dungeon.

In the great hall, Gilles tells Ranulf that he has been ordered by the King to take Isabella hostage and imprisons her with Hugh and Turlough. [3]

Ranulf visits the Doctor and Tegan. He thinks that the King has been bewitched.

Gilles has the TARDIS brought into the castle. Sir Geoffrey de Lacy, Lord Ranulf's cousin, approaches the castle on horseback. Gilles takes him prisoner. [4]

The Doctor and Tegan dine in the great hall and watch as the King sings in praise of total war. [5] Gilles brings in an iron maiden along with Geoffrey, who claims to have just left the King in London.

The Doctor accuses Gilles of poor taste. They fight a duel which ends with the Doctor disarming Gilles. But Gilles pulls out a Tissue Compressor Eliminator. He is really the Master! [6]





PART TWO

The Doctor grabs the Compressor. The King orders the Doctor to kill him, but the Doctor refuses, so instead the Master is placed in the iron maiden – which dematerialises! It's the Master's TARDIS, which reappears in the dungeon. The Master orders the gaoler to release Hugh and Isabella.

The King knights the Doctor. [1] Installed as the King's new champion, the Doctor arrests Geoffrey and orders him to lead him to the dungeons.

Geoffrey leads the Doctor and Tegan to Turlough's cell. The Doctor puts the Compressor inside the Master's TARDIS.

The Master returns Isabella and Hugh to Ranulf's side. He tells them he has come to rid the King of his demons. [2]

Geoffrey sets off to London to warn the real King but is shot by a crossbowman. [3] Turlough is captured. The Doctor and Tegan are brought into the great hall. The

TARDIS is there, and Tegan ducks inside and makes it dematerialise, creating a diversion enabling the Doctor to escape.

Hearing the King singing, the Doctor enters the King's chamber only to discover that the King is an android! The Master introduces the robot, 'Kamelion', which he controls telepathically. [4]

The Doctor congratulates the Master on his cunning plan to turn the barons against King John. He challenges him to a battle of wills, each vying for control of Kamelion. [5]

Ranulf and Hugh rush in with Turlough as their prisoner. The Master orders Ranulf and Hugh to kill the Doctor but are distracted by the TARDIS appearing. The Doctor wins the battle of wills and escapes with Turlough and Kamelion.

The Master leaves in his TARDIS – unaware that, he can no longer control it!

The Doctor invites Kamelion to stay in the TARDIS, then offers to take Tegan home. Tegan refuses, so he suggests they visit the Eye of Orion instead. [6]

Pre-production

Although writer Terence Dudley had apparently had the idea for a *Doctor Who* story featuring King John early in 1981, before his commission to write *Black Orchid* [1982 – see Volume 35], the main impetus that would lead to *The King's Demons* came later that year, courtesy of a suggestion to the production team from Richard Gregory, a freelance effects designer. Gregory's company, Imagineering, had provided specialist props and costumes for both *Four to Doomsday* [1982 – see Volume 34] and *The Visitation* [1982 – see Volume 35]. While working on *Earthshock*

[1982 – see Volume 35], Gregory told producer John Nathan-Turner about a robot prop which had been developed in conjunction with software designer Mike Power and computer expert Chris Padmore at Padmore's company CP Cybernetics (CPC).

With a vacuum-formed head, latex skin, mouth servo, and a neck joint which could move in three dimensions, the robot had originally been constructed as a promotional exhibit to advertise cars; it could make gestures and 'recite' a pre-recorded sales pitch. In addition to moving the head, pre-recorded dialogue could be synchronised with the mouth's operation by having pulses added to it. The advertising account managers were

Below:
Kamelion serenades the Doctor.



unimpressed with Power and Padmore's prototype, so the pair hoped to secure funding from the entertainment industry in order to complete its development. Padmore approached Gregory, and it was hoped that the robot could feature in the science-fiction/horror movie *Xtro* until finance problems arose. For some time Gregory had sought a project which would provide Padmore with the resources necessary to complete the robot; the walking mechanism had not been perfected.

Shape-changing android

Reading a brochure about the machine, Nathan-Turner liked the idea of using a 'real' robot in *Doctor Who*, and agreed to see the prop; at this time, a pilot for a spin-off series – *K9 and Company* – was in production, and Nathan-Turner was frustrated that the format with the robot dog was not giving him the sort of show he wanted. A fortnight later, during *Earthshock*'s second studio shoot, Gregory and Padmore set the robot up for a demonstration in a technical management storeroom in the TC8 studio at Television Centre. When Nathan-Turner and script editor Eric Saward attended the demonstration, they were confronted by a metallic form hastily dressed in a fifties-style swimming costume and rubber cap to hide its unfinished aspects. Nathan-Turner was impressed with the lip-synch to speech and song on a cassette, and saw that potentially the robot could prove as popular as the robot dog K9 had been.

Nathan-Turner wanted Dudley – one of Nathan-Turner's former producers, who had since left the BBC to work as a freelance writer and director – to write a story which would introduce the android as a regular member of the TARDIS crew.

This decision was unpopular with Saward, who disliked Dudley's work; he and Dudley had clashed during October over Dudley's script for the spin-off special *K9 and Company*.

To familiarise the writer with the robot, a second demonstration was arranged for Nathan-Turner, Saward and Dudley at Imagineering's Unit 22 workshop at Witney in Oxfordshire, around Christmas 1981. Concerned by the prop's limited movement, Dudley came up with the name Kamelion and suggested that the android could change shape – allowing actors to perform scenes beyond the robot's ability. Nathan-Turner agreed to use the prop, and asked Padmore to work on it in the coming months, particularly with regard to perfecting the walking mechanism. The show's star, Peter Davison, was shown a demonstration of the prop, and did not share Nathan-Turner's enthusiasm for it...

Another requirement was that the serial should also incorporate the Doctor's arch-enemy the Master, played by Anthony Ainley. Ainley had been contracted to appear in one serial in every series, and at this point the Master had not yet been used in in the 1983 series. Nathan-Turner was keen for Kamelion to be the Master's latest secret weapon. Saward was less happy with the Master's return; although he felt that Ainley delivered a good performance, he was unhappy with the Master's basic character.

Dudley was formally commissioned on Monday 22 February 1982 to write a two-part serial called *The Android*. Apparently, other suggested titles for the serial were *The Demons* and *A Knight's Tale*

Connections: Bad girl

King John suspects Tegan of being "Lilith". In Jewish mythology, Lilith was a demon and is also sometimes identified as the biblical Adam's first wife, made from the same dirt as her husband (as opposed to Eve who was created from one of Adam's ribs).



Connections: Revenge

► When the TARDIS lands off-course, Tegan wonders if it is a trap set by the Black Guardian. In the preceding adventure, *Enlightenment* [1983 - see page 38], the Doctor and his companions had defeated, but not killed the Black Guardian.



(around August 1982) – and, following production, a few publicity pictures would be issued bearing the title *Demons Keeper*, and variant spellings thereof. Dudley delivered drafts of both episodes on Thursday 22 April, considerably in advance of the 1 July deadline. It was decided that Dudley's serial, now called *The King's Demons*, would be made and broadcast in the

penultimate slot of the series.

Dudley defined the place and time of his narrative on the script's opening page: 'March 3rd, 1215. Odiham, England.' The TARDIS lands on 4 March, as stated by the Doctor. Describing the main characters, Dudley indicated that Lord Ranulf Fitzwilliam was 'a distinguished man of fifty-five'; his wife, Lady Isabella, was 'seventeen years younger' than her husband. Their son, Hugh, was 'twenty years old... sensitive looking and slight of frame'. Ranulf's cousin, Sir Geoffrey de Lacey (also spelled 'de Lacy'), was 'a sturdy man in his middle thirties'. King John was described as 'a dark, handsome man with neatly bobbed hair and a well-trimmed spade beard. He wears a crown. He is forty eight years old'; originally, Ranulf tells the Doctor that the King 'is not as I have known him for many years'. The Master's alter-ego, Sir Gilles Estram (also referred to as 'Sir Giles'; 'Estram' is an anagram of 'Master'), was 'in his mid-forties, of average height but with powerful shoulders. He wears a full, black beard and aggressive eyebrows' and speaks 'with a French accent'. Ranulf claims that John has not favoured the French before, although French would have been the language of the court at this time.

Right:
Kamelion
masquerades
as King John
of England.

Dudley indicated that the feast should be attended by minstrels playing 'flutes and recorders'. Dudley also wrote a song for the King around the crusades in Palestine to free the Holy Lands for the Church, and the scutage paid by landowners in lieu of taking part in conflict: "We sing in praise of total war/ Against the Saracen we abhor/ To free the tomb of Christ our Lord/ We'll put the known world to the sword.

"There is no glory greater than/ To serve with gold the Son of man/ No riches here on Earth shall see/ No scutage in eternity."

There were a few changes to the dialogue before production. When pretending to arrest Sir Geoffrey in Part Two, the Doctor was to say, "A friend in need is a friend in deed" – and then wink at Ranulf before repeating, "Deed?" There was also more dialogue in Part Two between the Doctor and Tegan concerning the Master's tampering with the foundation of parliamentary democracy. Some of the play-acting between the Doctor and Tegan in which the former urged the latter to get into the TARDIS was removed (originally the Doctor asked her, "Dare you betray me?").

For the swordfight, Dudley noted that 'it is immediately apparent that the Doctor is a skilful swordsman but very





much out of practice'. Dudley's script indicated that 'the fighting takes in tables, around and on top, and other obstacles. A chandelier perhaps?'

In an early draft, the Master was to remove a 'Sir Gilles' mask to reveal his true identity. Originally, Part One ended with the Master saying to the Doctor: "You have been obtuse!" The Doctor's retort to this at the start of Part Two was to have been: "Not at all! You may be the master of disguise but I was already onto your game." In Part Two's original dialogue, the Doctor would have referred to the Master having a new TARDIS. As scripted, the Doctor was to place the Master's Tissue Compression Eliminator (TCE) weapon against the iron maiden, before leaving it on the floor beside the TARDIS; later, he would tell his enemy that he had left the TCE "with the other diabolical artefacts, in the dungeon". "You are generous," said the Master. "I can afford to be," countered the Doctor.

Kamelion

Dudley introduced Kamelion as 'a gleaming, metallic android which strums a lute as it sings. The android turns... to greet the Doctor. It is *sans* hair, *sans* clothes.' The script established that the robot was created by a former invader of the planet Xeraphas; its appearance is controlled by concentration and psycho-kinetics.

The concluding TARDIS scene was designed to dovetail into the final serial planned for the 1983 series, *The*

Return – a Dalek story which Saward had commissioned from himself on Saturday 13 March. After the Doctor explained what had happened to the Master, and the Master had departed the castle in his TARDIS, the final scene had the Doctor's TARDIS shuddering and spinning. Toiling at the console, the Doctor said that they were out of control: "We're trapped in a time corridor." "The Master?" asked Tegan. "No," said the Doctor, "I have the feeling it's someone even more evil than him."

Recording of the second half of the 1983 series was plagued with problems. Firstly, the recording of *Terminus* [1983 – see page 6] in late October overran, and an extra studio day had to be found for a remount during the production of the next serial, *Enlightenment* [1983 – see page 38]. Then industrial action hit the BBC; both the remount for *Terminus* and the studio sessions for *Enlightenment*, scheduled for Tuesday 16 and Wednesday 17 November and Tuesday 30 November to Thursday 2 December 1982 had to be abandoned. Because *Enlightenment* both concluded the Black Guardian trilogy and confirmed Turlough as a member of the TARDIS crew, it was essential that it should complete production ready for broadcast in March 1983.

By mid-November it was clear that only one course of action was available: *The Return* would have to be postponed until the following series (with it eventually being titled *Resurrection of the Daleks* [1984 – see Volume 39] and *Enlightenment* completed in its place. The 1983 series was scheduled for production until February 1983, following which the anniversary serial *The Five Doctors* [1983 – see page 92] would be made.

Left:

The Doctor is determined to expose the Master's scheme.

Connections: Insult the King

► Sir Gilles accuses Geoffrey of "lèse majesté", which is a French term for the crime of insulting the dignity of a reigning monarch.



In the first week of October 1982, Nathan-Turner arranged to meet Colin Baker who was appearing at Eastbourne in *Relatively Speaking*; also in the cast was Gerald Flood, and when chatting to Flood, Nathan-Turner asked if he would like to be in *Doctor Who* with Flood indicating that he would.

Tony Virgo

Right:
The Doctor
draws his
sword.

The director assigned to *The King's Demons* was Tony Virgo, who was booked on Wednesday 16 December 1981 and joined the crew on Monday 25 October 1982. Before training to be a director, Virgo had been a production assistant on programmes such as *Blake's 7*; *The King's Demons* was his second assignment as a director following three episodes of the BBC1 hospital drama *Angels* a few weeks earlier and he was delighted that Nathan-Turner had given him this opportunity. Set designer Ken Ledsham had previously worked on *The Ribos Operation* [1978 – see Volume 28] and *Destiny of the Daleks* [1979 – see Volume 30], while costume designer Colin Lavers was a veteran of both *The Power of Krill* [1978/9 – see Volume 30] and *Four to Doomsday* [1982 – see Volume 34]. Assigned to the serial to supervise make-up was Elizabeth Rowell who was new to

Connections: Name calling

▶ The King's entourage is fearful when the Doctor and his companions arrive in the TARDIS, and the King refers to them as "caitiffs", which means he believes them to be contemptible or cowardly people.



Doctor Who; this was rather awkward as Rowell was an old girlfriend of Nathan-Turner's. Visual effects were supervised by Tony Harding, a designer on several serials since *The Invisible Enemy* [1977 – see Volume 27] (replacing Steve Drewett who had originally been assigned to the production). Initially, Dick Mills and Peter Howell of the BBC Radiophonic



Workshop were assigned to create sound effects and incidental music for the serial in October.

Costumes for the serial were provided by Richard Croft and sets designed by Tony Burrough. Although the regular cast had been stood down since the strikes in early November, from Tuesday 23 November Davison and Ainley had begun rehearsals on *Cinderella*, a pantomime written and directed by Nathan-Turner and produced by Lovett Bickford, who had directed *The Leisure Hive* [1980 – see Volume 32], at the Assembly Hall in Tunbridge Wells.

The cast assembled for a readthrough on the morning of Friday 3 December at St Mary Abbots Church Hall on Vicarage Gate, West London. The film material was also rehearsed; afterwards, Gerald Flood – cast as both King John and the voice of Kamelion – travelled to Television Centre to record Kamelion's dialogue so that the robot prop could be programmed to move in time with his speech. Flood was disappointed that he could not deliver the dialogue live in studio. Virgo was impressed with the casting of Flood, having watched him in his youth in series such as *Crane*, as had Peter Davison who was similarly delighted to work with the experienced actor. ■

Production

Terence Dudley's script specified the location of Fitzwilliam Castle as Odiham Castle. This was situated near Basingstoke in Hampshire and was built between 1207 and 1214; indeed in 1216 King John and his force defended the castle against Louis of France for eight days. However, only the octagonal keep still stands; the rest is a ruin. Being the closest castle to London in usable condition, Bodiam Castle, a National Trust property near Bodiam, a small village in Sussex, was chosen as the location for the filming of the exterior sequences for *The King's Demons*. Saltwood Castle and Lympne Castle, both near Hythe, had also been considered. Bodium Castle

post-dates the timeframe of the serial; it was constructed in 1385 during the reign of Richard II because of the fear of French naval raids.

Shooting on 16mm film took place in winter winds between Sunday 5 and Tuesday 7 December 1982; cast and crew were based at the nearby town of Hawkhurst. Work on the Sunday ran through the daylight hours of 9.30am to 4pm and required the regular cast of Peter Davison, Janet Fielding and Mark Strickson, plus Ainley and Michael J Jackson, playing Sir Geoffrey. For Ainley, who appeared on this day in his Sir Gilles wig and beard, this was his first work on the series since *Time-Flight* [1982 – see Volume 35] in February. He had been

Below:
Filming takes place at Bodiam Castle.



Connections: Weapon of choice

► The Master is armed with his Tissue Compression Eliminator (TCE), a device capable of shrinking its victims, killing them in the process. The Master had first been seen to use a TCE in *Terror of the Autons* [1971 - see Volume 16].



sent for a riding lesson on Tuesday 30 November, to help prepare him for his work with horses on the location filming.

Despite heavy rain the day before, the first day's shoot offered sunshine although it was still cold and the area was very muddy. The first scene to be filmed was the Part One sequence showing the TARDIS being taken into the castle via the north

gatehouse. This was followed by the scene where Sir Geoffrey is confronted by Sir Gilles; as scripted, this was to have ended with a larger fight in which Geoffrey's squire would be killed. This fight sequence was arranged by John Waller, a founder member of the Society of British Fight Directors and founder and Chairman of the Medieval Society; stuntmen Brian Bowes and Nick Wilkinson appeared as knights. The final scene scheduled for the day showed the Doctor, Tegan, Turlough and Geoffrey discovering that the TARDIS has gone. Fielding regretted her choice of outfit for the serial, which left her unprotected against the bitter winter weather.

Work began again at 8.30am on Monday 6 December when the weather started to get worse; the day was devoted to Part One's jousting sequences, which took place on the green at the south east of the castle. Stuntman Max Diamond of the British Jousting Centre advised on the execution of the joust. The cast was joined by guest artists Frank Windsor, Isla Blair, Christopher Villiers and Gerald Flood, playing the Fitzwilliams and the King respectively. Windsor was best known as John Watt in *Z Cars* and *Softly, Softly*, but had also appeared in television shows as diverse as *A for Andromeda* and Jack



Rosenthal's *There's a Hole in Your Dustbin, Delilah*; he had also worked with Virgo before when Virgo was a floor assistant on *Softly, Softly*. Isla Blair, the wife of actor Julian Glover, had featured in television shows such as *When the Boat Comes In*, *The Crezz* and *The History Man*. Flood was made up as King John after medieval depictions at Canterbury Cathedral. Filming through the poor weather, the bulk of the jousting was completed with Bowes doubling for Ainley and Wilkinson doubling for Villiers. Shooting was covered by a photographer from the local paper, Brighton's *Evening Argus*.

The final location day, Tuesday 7, began further work on the jousting material which was now plagued by more frequent rain and poor light. The plans for the joust proved too ambitious, and the crew ran out of time to shoot all of the intended material. Work continued with the Part Two scenes set around the castle's stables and tower featuring Strickson and Jackson. These sequences showed Turlough helping Geoffrey to depart by horse for London, Geoffrey being shot (here, Jackson was



doubled by Bowes) and Turlough being captured by the Master's men-at-arms as he attempted to pacify Geoffrey's horse (this final sequence was abandoned due to lack of time). Former companion Sarah Sutton, who had left the series with *Terminus*, travelled down from London to film a special promotional item alongside Davison and Fielding wishing BBC viewers a Merry Christmas; Strickson was not involved because Turlough would not debut in the series until February 1983.

Programming the robot

By now, there were already major concerns with the Kamelion prop; the walking mechanism had not been perfected, and the voice record was causing problems. The reason these problems had not been addressed was largely due to the fact that Mike Power had sadly been killed in a boat accident during the year. Power had been the software expert, so this left Chris Padmore to do his best to programme the robot. There were also arguments between the technician's unions

as to who could operate the android; the prop required a power source and only union members could plug in the supply. In addition, Flood's speech had taken two weeks to programme into the prop's computer memory, meaning that the dialogue could not now be altered. Davison had felt that Kamelion was a disaster from the outset, and even before studio recording began, Nathan-Turner had decided that the robot would have to be written out and omitted from any future storylines. By March 1983, Nathan-Turner and Saward had commissioned Peter Grimwade to develop a follow-up storyline which would eliminate the android from the series for good.

Further rehearsals commenced at the BBC's Acton Rehearsal Rooms on Wednesday 8. The rehearsal dates overlapped with rehearsals for *Cinderella*; Davison and Ainley rehearsed *Doctor Who* in the mornings before being released to work on the pantomime. Gerald Flood also found himself giggling a great deal in some of his scenes with Frank Windsor.

By now Saward had rewritten the ending of the serial to lead into *The Five Doctors* (which had only just been formally commissioned). The new ending had the Doctor saying that he would take Tegan home, but actually setting the course for the Eye of Orion, knowing that he can persuade the argumentative Australian to stay. Other changes prior to recording included the removal of

Left: Kamelion is caught between the two Time Lords.

Connections: Escape act

► At the end of their previous encounter, in *Time-Flight* [1982 - see Volume 35], the Doctor had banished the Master and his TARDIS to the planet Xeraphas. It was on Xeraphas that the Master encountered the Kamelion robot, "a tool of an earlier invader of Xeraphas, and instrumental in my escape from that benighted planet".



En garde!

► The Doctor reveals himself to be an accomplished swordsman. He had previously fenced with the Master in *The Sea Devils* [1972 - see Volume 18], and more recently with Count Grendel in *The Androids of Tara* [1978 - see Volume 29].



Above:
A banquet
fit for a king.

Tegan's line, "Well, that's not what I was taught..." when the Doctor talks about King John's 'true' history, and also Part Two dialogue in which the Doctor tells Tegan that the co-ordinates are set and she should lock herself in the TARDIS. Dudley was unhappy with these rewrites which he was not given the opportunity to undertake himself.

In preparing to act out their scenes with the Kamelion prop, the cast had rehearsed with the tapes of Flood's voice in

order to time their delivery correctly around the robot; this proved awkward, and limited their performances. Strickson particularly disliked the story; the character of Turlough was, he felt, overlooked, and spent most of the serial locked in a cell.

An extra studio day was allocated to the start of *The King's Demons* recording session; this was Saturday 18 December, when Sutton returned to complete recording on *Terminus*. The two-day recording block for *The King's Demons* spanned

Sunday 19 and Monday 20 December in Studio 1 at Television Centre; it was planned to record between 2.30pm and 5.15pm, then between 7.30pm and 10pm on each day. However, a camera fault, industrial action and the late arrival of actors delayed recording on the Sunday by 14 minutes, and lighting problems and late actors on the Monday caused a further seven minutes to be lost.

All the scenes featuring Ainley as Sir Gilles were performed first. Consequently, recording began with the Part One scenes in the dungeon set and adjoining corridor, followed by the Part One Great Hall sequences, beginning with the serial's establishing glass shot which showed the high roof of Castle Fitzwilliam. Irish wolfhounds were hired for this sequence, as were lute player Jakob Lindberg and Peter Burroughs as the Jester. The lute music for the King's song was pre-recorded by Lindberg at Television Centre on Friday 10 December; this was played back in studio, with Flood, singing to the music, miming playing the lute. Recording continued through to the fight sequence which concluded Part One, whereupon Ainley was made up as the Master. In the exchange where Tegan urges the Doctor

Connections: Brought to book

► Magna Carta was an important legal document which set down in law the responsibilities of England's monarch to his subjects. It was signed in June 1215 between King John and the barons of medieval England. Most significantly, Magna Carta was an attempt to prevent the King from abusing his powers to the cost of his subjects.



not to fight Sir Gilles, the Doctor was meant to hand the TARDIS key to her “in case of accidents”. The fight was performed by Davison and Ainley, and arranged by Waller; it was recorded with several breaks to move cameras and take cutaway shots.

Davison and Fielding performed the Part One scenes set in the castle’s guest chamber before recording resumed in the Great Hall with the Master being revealed (the actual transformation was achieved in the later gallery session by lining up a shot of Ainley as the Master with a shot of his image as Sir Gilles).

It seems that recording on the second day, Monday 20, began in the Great Hall with Part Two scenes featuring Ainley in Sir Gilles’ costume but the Master’s make-up, and continued with Part One scenes showing Ainley as Sir Gilles. A shot of the Master catching the dagger thrown by Tegan was recorded in reverse. A recording pause was scheduled to achieve the dematerialisation of the Master’s iron maiden-cum-TARDIS. Following this, most of the scenes in the castle corridor set were recorded, including a scene written to bridge the possible loss of the two filmed inserts in Part Two showing Sir Geoffrey being wounded. In this, Geoffrey and

Turlough are surrounded by castle guards; Turlough is captured and Geoffrey is impaled.

Part Two’s remaining great hall scenes were recorded next, with Ainley as the Master; Blair and Jackson got a fit of the giggles during Geoffrey’s death scene. Recorded next were the King’s chamber and adjoining corridor scenes featuring Kamelion. Operated by Padmore, the Kamelion robot required some 15 minutes of programming before each scene. The prop continually broke down; the speech went out of synch with its mouth movements and the robot’s electronics had to be repaired on set. After several attempts, it became clear that the complex transformation scenes required later in these scenes would be too time-consuming. Finally, the hydraulic system operating the robot’s arms jammed, and could not be repaired. As studio time ticked away, Nathan-Turner reluctantly agreed to abandon the Kamelion scenes and it was decided to press on with sequences not requiring the android.

Connections: Paying one's due

► The King’s song makes reference to “scutage”, another name for a tax which was paid by knights to his lord in lieu of military service. The song is suggesting that paying one’s tax will have a positive impact on the quality of afterlife enjoyed by one’s soul.



Dungeon scenes

Recording resumed with two Part Two dungeon scenes featuring Ainley as the Master, followed by all the scenes in the Master’s TARDIS and the Doctor’s TARDIS console room. All the brief scenes showing Tegan alone were left until last, after which the visual effects spiral for Kamelion’s transformation was to be recorded. Unfortunately, the earlier problems meant that several of Fielding’s TARDIS scenes had not been performed by the 10pm deadline.

Left: Anthony Ainley took horse-riding lessons for his role as Sir Gilles Estram.

Connections: Backfire

► The Master's comment "hoist on your own petard" is a phrase which appears in Shakespeare's *Hamlet* Act Three, Scene 4.



Nathan-Turner was able to secure an extra studio day for a remount of *The King's Demons* at the start of *Enlightenment's* first recording block; both would rehearse at Acton from Thursday 6 January 1983. With the hope of avoiding a repetition of the same problems that

had caused the delays during the original studio recording, Virgo called Padmore to Television Centre on Wednesday 5 January to test the Kamelion robot, ahead of the remount. Virgo had found the studio session to be very tense, and had ideally wanted to spend extra time on some of the camera shots.

Recording of the deferred scenes took place in TC1 between 2.30pm and 5.15pm, then between 7.30pm and 10pm on Sunday 16 January. There were a few

Below:
En garde!



crew changes due to the fact that some of Virgo's original team were no longer available; Frances Hannon, for example, took over from Elizabeth Rowell. The cast required comprised the four regulars, Ainley, Flood, Windsor, Villiers and four extras playing men-at-arms. By now, Saward had rewritten the closing scene once more; this time, Tegan was to argue with the Doctor about Kamelion remaining on board the TARDIS.

The King's chamber

Recording began with the first two King's chamber scenes, followed by the concluding TARDIS scene. The start of this was taped twice, with Fielding in different positions and recording pauses to set in Kamelion. Extra dialogue was added at the last moment to clarify that it had been the Doctor's use of the TCE which had jammed the Master's TARDIS' dematerialisation circuits. After this, the remaining two King's chamber scenes were taped, followed by four of the five scenes showing Tegan in the TARDIS and the Kamelion transformation effect. Work with the Kamelion prop was again slow, but better progress was made and the scenes were eventually completed. For the sequences in which Kamelion was seen to change its form, the dialogue for the transformation was recorded first and then reperformed with Davison, Ainley, Flood or Fielding taking the place of the robot itself. ■

PRODUCTION

Sun 5 Dec 82 Bodiam Castle, Bodiam, East Sussex [Woodland Near Castle; Castle]

Mon 6 Dec 82 Bodiam Castle [Castle]

Tue 7 Dec 82 Bodiam Castle [Castle; Castle Stable; Castle Tower]

Sun 19 Dec 82 Television Centre Studio 1: Dungeon; Corridor; Great Hall; Guest Chamber

Mon 20 Dec 82 Television Centre Studio

1: Castle Corridor; Dungeon; Great Hall; King's Chamber; Master's TARDIS; TARDIS Console Room

Sun 16 Jan 83 Television Centre Studio 1: King's Chamber [remount]; TARDIS Console Room [remount]

Post-production

Very little effects work was required on the serial; the two main elements were the rippling of Sir Gilles' features into those of the Master and Kamelion's transformation effects during the Doctor and the Master's mental battle.

Only minor cuts were made to the two episodes. The end of the great hall scene in which Sir Gilles leads Isabella away was trimmed. In the cut shots, Ranulf threatened, "If so much as a hair comes to harm..." to which Sir Gilles retorts, "A matter which rests entirely with you, my lord." Ranulf then drew his sword and made to leave the great hall. A short insert showing Sir Gilles and Isabella in the corridors was also cut. Trimmed following Ranulf's leaving the Doctor and Tegan was Tegan enquiring as to what was going

on, to which the Doctor replied, "Want to help me find out?" The opening shot of the next Great Hall scene, showing the Jester jumping from the table, was cut.

Trims to Part Two included the end of the dungeon scene in which the Master appeared. After Turlough urged Isabella

Above:
The Doctor was fed up of waiting for his fennel salad.

Below:
Preparing for the joust.





Above:
Down in the
dungeon...

and Hugh not to listen to the new arrival, the Master said, “Heed not this beardless youth! Come lady! I will return you to the bosom of your husband” – and the group exited, leaving Turlough alone. The start of the next Great Hall scene was removed to eliminate a couple of lines of dialogue in which Tegan asked the Doctor what his plan was. The end of the film sequence where the TARDIS has apparently vanished was also dropped. Here, as the Doctor turned back to the castle, Tegan quoted, “Come into my parlour said the spider to the fly.” “I quite like spiders,” said the Doctor. “Surely not ones that can kill you,” countered Tegan.

Right:
Kamelion’s
true form is
revealed.

Incidental music score

Although Peter Howell had been scheduled to provide the incidental music score for the serial, the production delays meant that Howell was now committed to producing the score for *Inferno Revisited*, a radio play commemorating 25 years of the Radiophonic Workshop, which was due for broadcast in April 1983. (Howell did, however, complete the 30 seconds

of *Banquet Music* played by Lindberg on the lute in Part One, and the one minute of the *King’s Song*.) The remaining 20 minutes of music was composed by Jonathan Gibbs who had replaced Paddy Kingsland at the workshop. After studying at Cambridge, Jonathan Gibbs joined the BBC as a studio manager. His first attachment to the BBC Radiophonic Workshop went well, and he was invited back to cover for Elizabeth Parker, who was on maternity leave; during this time he scored *Tales from the South China Seas*. He formally joined the Workshop in January 1983. Gibbs’ electronic composition for further incidental music was recorded by Lindberg on Monday 7 February at Maida Vale Studio M, with Tim Barry recording percussion on Wednesday 9 February in addition to Jonathan Gibbs’ music recording on Saturday 5 February.

Editing took place between Friday 14 and Tuesday 25 January, with dubbing on Tuesday 8 and Friday 18 February 1983. Mark Strickson (Turlough) dubbed a section of Part Two on Tuesday 10 February. ■



Publicity

► To hide the fact that Sir Gilles was, in fact, the Master, *Radio Times* cast lists were printed omitting Ainley's name, instead crediting the role of Sir Gilles to 'James Stoker' - an anagram of 'Master's Joke'; the magazine also emphasised that the opening instalment was the six hundredth episode of *Doctor Who*. As usual, *The King's Demons* was broadcast with Ceefax subtitles for the hard of hearing; these were written by Kerena Merchant, a severely deaf lady who had made use of a new piece of equipment developed by the BBC Design Department. Part Two concluded the 1983 series and was followed by a special trailer for the BBC's forthcoming Longleat



Celebration, Twenty Years of a Time Lord; this comprised the trailers for *The Five Faces of Doctor Who* series of repeats, and *Castrovalva*. The following evening, Peter Davison, Jon Pertwee and Patrick Troughton appeared with Sue Lawley on *Nationwide* to promote both *The Five Doctors* and the series' 20th anniversary.

Above:
The Master makes an appearance.

Left:
Three Doctors appear on *Nationwide*.

Broadcast

Right:
Promotion
for *The King's
Demons* in
Radio Times.

▶ Viewing figures for the serial were the lowest of the series. Part One, transmitted against high-rating soap operas *Crossroads* and *Emmerdale Farm* in most ITV regions, received the lowest figures in two years with under six million viewers. The Wednesday competition included local news programmes, *Crossroads* and *This Is Your Life*. Audience appreciation index ratings were also the lowest of the series, and critical comments from viewers about Ainley's French 'Sir Gilles' accent aired on the Friday 25 March edition of *Points of View*.

▶ Later that year, as the latest episode available, Part Two was included in the session *Adventures in Space and Time* as part of *Doctor Who: The Developing Art* at the National Film Theatre on Sunday 30 October.

▶ *The King's Demons* was selected to be repeated in July 1984. The *Radio Times* listing for the repeat of Part Two was accompanied by monochrome photographs of Kamelion and the



A strumming robot? Doctor Who gets a very different view of 13th-century England – and encounters an old rival (Anthony Ainley): 6.55

Master. The ratings were relatively low for the repeat, which ran against the popular Yorkshire Television gameshow *Winner Takes All*.

▶ The serial was sold abroad to countries such as Australia, United Arab Emirates, New Zealand and North America (where it was also syndicated as a TV movie of 48 minutes' duration).

▶ UK Gold broadcast the serial in episodic form from August 1994 and as a compilation from October 1994.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Tuesday 15 March 1983	6.55pm-7.20pm	BBC1	24' 48"	5.8M (107th)	65
Part Two	Wednesday 16 March 1983	6.45pm-7.10pm	BBC1	24' 27"	7.2M (66th)	63

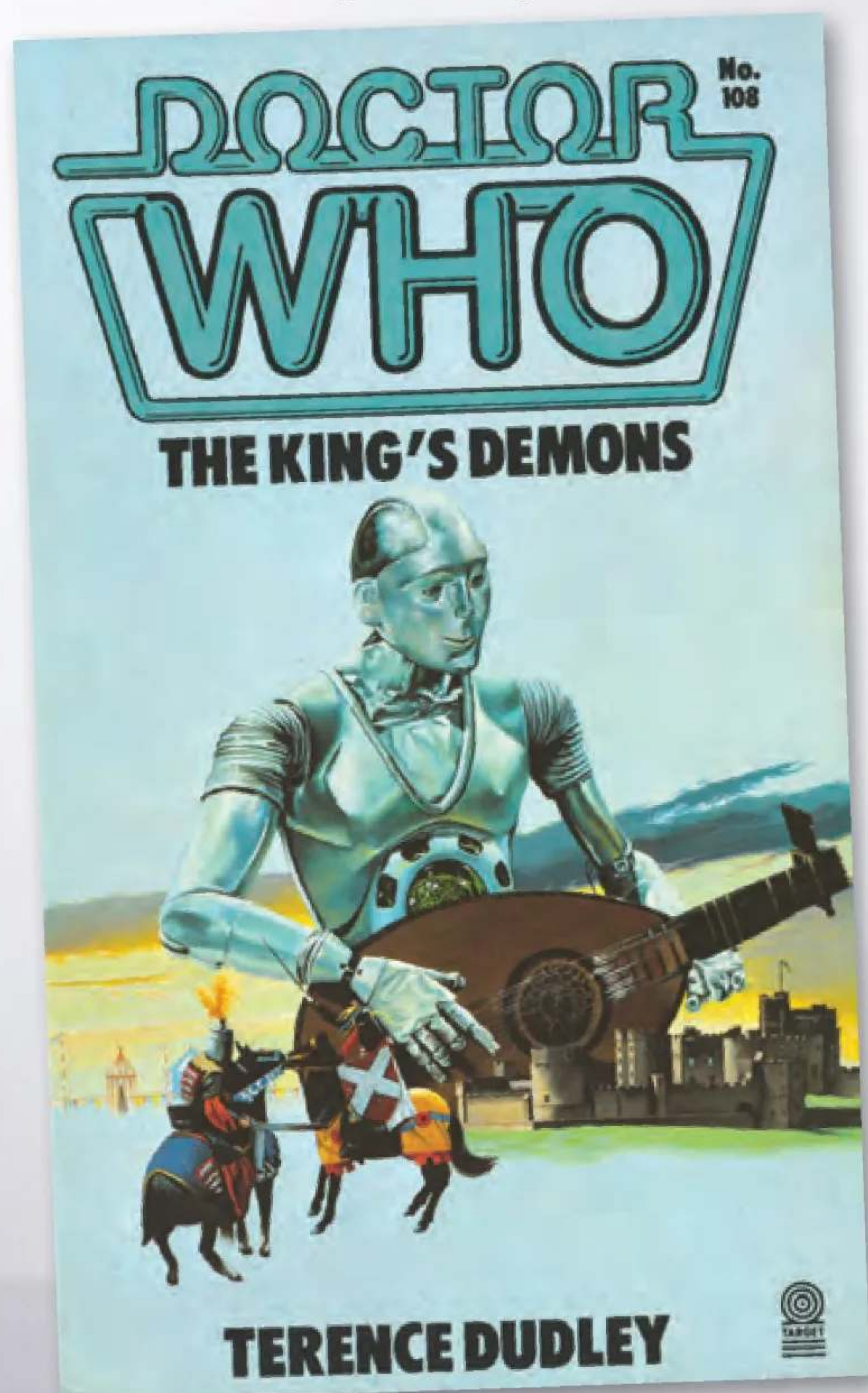
REPEAT TRANSMISSION

Part One	Friday 6 July 1984	6.55pm-7.20pm	BBC1	24' 48"	3.3M (80th)	-
Part Two	Friday 13 July 1984	6.55pm-7.20pm	BBC1	24' 27"	5.0M (60th)	-

Merchandise

In adapting and expanding his scripts for the novelisation of *The King's Demons*, Terence Dudley relocated the action to Wallingford Castle and included a larger role for the gaoler, now named Cedric (something apparently dropped at the storyline stage for the TV version). *Doctor Who - The King's Demons* was published by WH Allen in hardback in February 1986, with a cover painting by David McAllister; the paperback edition, numbered 108, was published by Target the following July. The novelisation was released as a BBC Audiobook, read by Mark Strickson, in May 2016.

BBC Video released *The King's Demons* in a box set alongside a Special Edition of

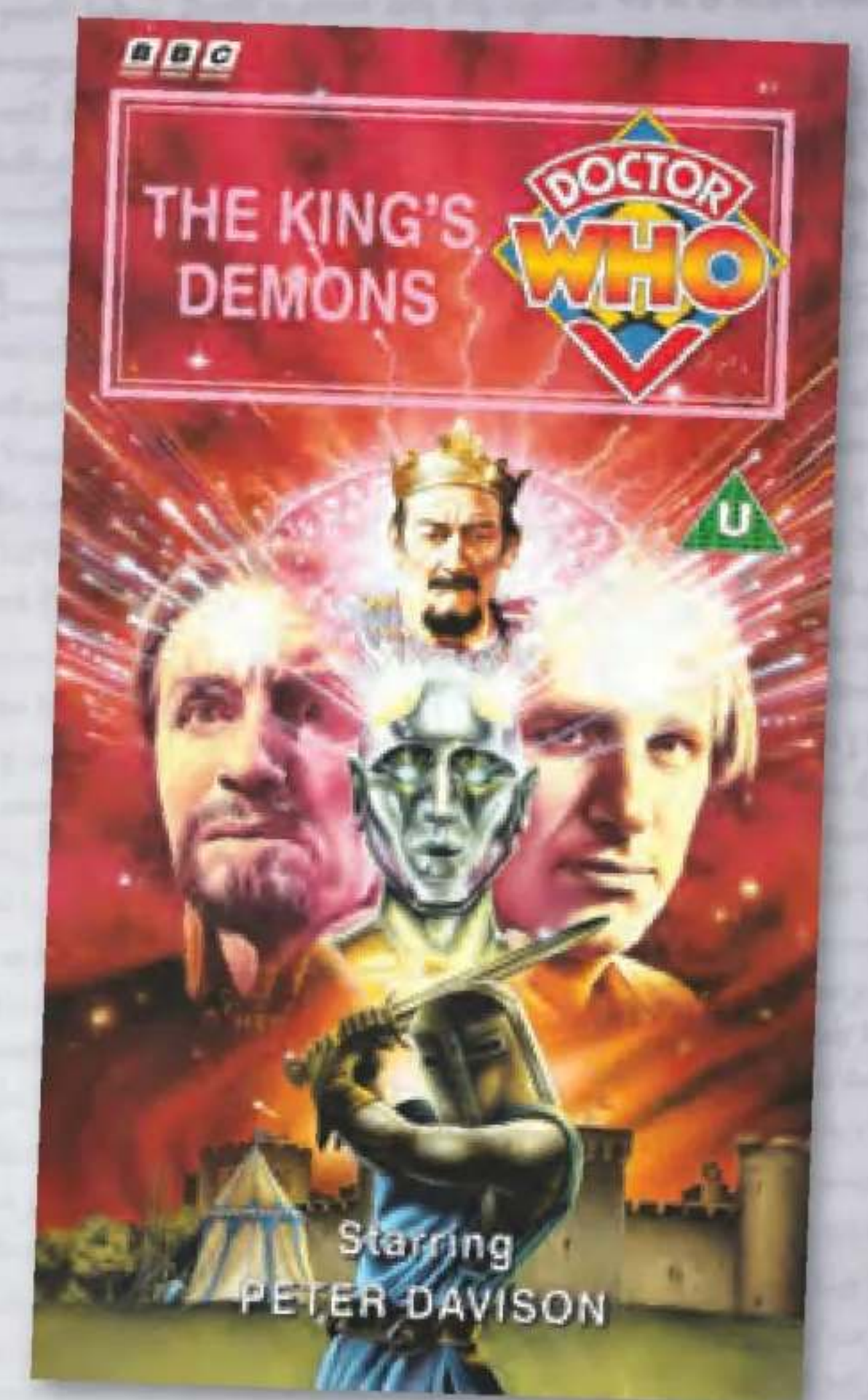


The Five Doctors in November 1995; the cover painting was by Colin Howard. This limited-edition box set included a collectors' postcard album. The serial was later released on DVD as part of the *Kamelion Tales* set in June 2010. The extras for *The King's Demons* were:

- ▶ **Commentary** with actors Peter Davison and Isla Blair and script editor Eric Saward. Plus a bonus commentary with director Tony Virgo on Part One only
- ▶ **Kamelion: Metal Man** - documentary looking at the short history of the Doctor's robotic companion
- ▶ **Magna Carta: The Dawn of Democracy** - in the story, the Master tries to alter history by preventing the signing of the Magna Carta. But what exactly is the Magna Carta and what is its relevance both throughout history and to our lives today?
- ▶ **Photo gallery**
- ▶ **Isolated score** - option to watch the story with the isolated music score
- ▶ **Radio Times listings** in Adobe PDF format
- ▶ **Subtitle production notes**

Jonathan Gibbs assembled a suite of music from *The King's Demons* for the BBC LP and cassette *Doctor Who - The Music II*, which was issued in February 1985. This was later included on the November 1992 Silva Screen CD *Doctor Who: The Five Doctors*. The suite was later released as part of Silva Screen's 11-CD *Doctor Who - The 50th Anniversary Collection* in September/November 2014.

In 2000, Harlequin Miniatures issued metal models of King John and Kamelion. ■



Above:
The video release cover by Colin Howard.

Below:
The DVD cover by Clayton Hickman.



Left:
The novelisation cover by David McAllister.

Cast and credits

CAST

Peter Davison	The Doctor
	with
Janet Fielding	Tegan
Mark Strickson	Turlough
Anthony Ainley	The Master ¹
Frank Windsor	Ranulf
Gerald Flood	The King
Isla Blair	Isabella
Christopher Villiers	Hugh
Michael J Jackson	Sir Geoffrey
Peter Burroughs	Jester [1]

Below:
Lady Isabella
Fitzwilliam.

¹ *Radio Times* credits 'James Stoker' as Sir Gilles



UNCREDITED

Malcolm Ross, Kevin O'Brien, David Cole, Mike Mungarvan	Ranulf's Knights
Gwynne Sullivan, Russell Brook, Bob Tarff, Darrell Brook, Terry Wallis, Stephen Gressieux, Michael Leader, Peter Dukes, Nick Davies, Steve Jackson, Terence Duran	Men at Arms
Eliza Paul, Mary Morse-Boycott, Carly Hawkins, Jill Goldston	Ladies in Waiting
Colin Forsyth, Terence Brooke, Paul Ryan, Miles Ross, Adam Ross, John Cannon	Retainers
David Ballard, David J Ross, Adrian Fenwick, Graham Stagg, Paul Lowther, Martin Lyder	King's Knights
Paul Bowes	Hugh's Squire
Terry Sachs	Sir Gilles' Squire
Stephen Butler	Hugh's Page
Wayne Harvey	Sir Gilles' Page
Ralph Harvey, Dorian Van Bramm	Knights
Jackie Slaughter, Rosamund Huntley, Marianne Bergin	Ladies
David Cole, Nelson E Ward, Angela Daniels, Sandra Goldsmith	Spectators
Henry Roberts	Marshall
Nick Orton, Steve Roger, Brian Bowes, Nick Wilkinson	Knights
John Stoner	Male Servant
Tammy Punwa, Sharon Rose, Christine Finnes, Mary Kirby, Nicky Trew, Valerie Vay, Barbara Champion, Mike Dixon, Bill Barnsley, Ron O'Neill, Les Fuller, Joe Farley, Dawn Devey, Steve Jackson	Spectators
Sue Kear, Audrey Harvey	Spectators/Ladies
Brian Bowes	Stunt Double for Sir Gilles
Nick Wilkinson	Stunt Double for Hugh
David Cole	Beggar
Nelson E Ward, Angela Daniels, Sandra Goldsmith	Retainers



Brian BowesCarter
Darren Mango..... Carter's Boy
Phil Murray Sir Geoffrey's Squire
Tony Annis Gaoler,
Brian Bowes Stunt Double for Sir Geoffrey²
Chris Padmore Kamelion Operator
John Waller..... Stuntman/Man at Arms
Jerry Judge, Tony Steedman, Lloyd Williams, Mick McKenny Men at Arms

² Not in finished programme

CREDITS

Written by Terence Dudley
 Fight Arranger: John Waller
 Lute Player: Jakob Lindberg
 Incidental Music: Jonathan Gibbs, Peter Howell
 Special Sound: Dick Mills,
 BBC Radiophonic Workshop
 Production Manager: Jeremy Silberston
 [uncredited: Jenny Osborn]
 Production Associate: June Collins
 Production Assistant: Sue Upton

Assistant Floor Manager: Sue Hedden
 Film Cameraman: Remi Adefarasin
 Film Sound: Simon Wilson
 Film Editor: Mike Robotham
 Visual Effects Designer: Anthony Harding
 Video Effects: Dave Chapman
 Vision Mixer: Nigel Finnis
 [uncredited: Paul Wheeler]
 Technical Manager: Tony Troughton
 [uncredited: Malcolm Martin]
 Senior Cameraman: Alec Wheal
 Videotape Editor: Rod Waldron
 Studio Lighting: Peter Smee
 Studio Sound: Martin Ridout
 Costume Designer: Colin Lavers
 Make-up Artist: Elizabeth Rowell
 [uncredited: Frances Hannon]
 Script Editor: Eric Seward
 Title Sequence: Sid Sutton
 Designer: Ken Ledsham
 Producer: John Nathan-Turner
 Director: Tony Virgo
 BBC ©1983

Above:
 The Doctor suspects the King is not quite himself.

Profile

GERALD FLOOD

The King/Kamelion

Gerald Robert Flood was born 21 April 1927 in Portsmouth, where his father George was posted with the Navy.

In wartime Portsmouth, teenage Gerald was a 'runner', carrying messages between air-raid shelters. During post-war National Service in Singapore he was involved in amateur dramatics and decided to act full-time. Unable to find a drama school grant however, he became a filing clerk with National Cash Registers.

After writing to theatrical Rep companies, he began acting with Farnham Rep at Old Castle Theatre in summer 1949 for three and a half years. While at Farnham he also met and married Anne Greenhalgh in 1950, with two sons following soon afterwards.

After a Rep stint with the Arthur Brough Players, Folkestone, he spent 20 months at Salisbury Arts Playhouse in 1954/5, with parts ranging from the title role in *Richard II* to a panto dame in *Mother Goose*.

In September 1955, Flood left Salisbury to play Rosencrantz in HM Tennant's London production of Peter Brook's *Hamlet* (1955/6). Further Rep work came at the Connaught, Worthing during 1958, in productions including *Autumn Affair*, *The Servant* and *Order to View*.

His TV début came as a reporter in BBC *Sunday-Night Play* entry *Do It Yourself* (26 May 1957). Flood's lantern jawline and jet-black hair seemed suited to dashing leading man material and he soon found a TV role as Fenton in *All Aboard* (1959).



Television success came as space traveller Conway Henderson in Sydney Newman's ABC SF serials *Pathfinders in Space* (1960), *Pathfinders to Mars* (1960/1) and *Pathfinders to Venus* (1961), later acknowledged as direct forerunners to *Doctor Who*. Their popularity led Flood to play Mark Bannerman in further ABC serials: the atomic energy thriller *Plateau of Fear* (1961) and its aquatic cousins *City Beneath the Sea* (1962) and *Secret Beneath the Sea* (1963).

Guest spots came in ABC science-fiction anthology *Out of This World* (1962) and popular crime series *Man of the World* (1962) and *Top Secret* (1962).

Flood found further fame as police chief Colonel Mahmoud in the Morocco-based adventure series *Crane* (1963-5), then as Peregrine Smith in top-rated espionage show *The Rat Catchers* (1966/7). Both established a reputation for suave and sophisticated roles, which Flood himself later called "pin-striped smoothies".

He found regular roles in Richard Waring sitcoms *Bachelor Father* (1970/1) and *Second Time Around* (1974/5) and was a noted Flashman in *Tom Brown's Schooldays* (1971). Dozens of TV guest parts came in *Callan* (1967), *Man in a Suitcase* (1968), *Sherlock Holmes* (1968), *Strange Report* (1969), *Randall & Hopkirk (Deceased)* (1969), *Menace* (1970), *Steptoe and Son* (1970), *Paul Temple* (1971), *The Adventures of Black Beauty* (1974), *Crown Court* (1973/1984), *The Galton & Simpson Playhouse* (1977), *Raffles* (1977), *Sykes* (1978), *Return of the Saint* (1978), *The Racing Game* (1979) and *Bleak House* (1985).

Single TV plays included *The Bridesmaid* (1970), *Charley's Aunt* (1977) and *Midnight at the Starlight* (1980).

He made just a few film appearances, in *Smokescreen* (1964), *Patton* (1970) and *Frightmare* (1974).

Television having occupied Flood for much of the 60s, he played Robert Danvers



Left: Gerald Flood as Flashman in *Tom Brown's Schooldays* in 1971.

in stage farce *There's a Girl in My Soup* at the Globe, London for most of 1968. Numerous revivals followed from 1971; for the 1976 Bristol Hippodrome production his leading lady was Katy Manning. Overall, Flood made over 600 appearances as Danvers.

Latter stage work included both serious theatre and popular farce. He appeared in *Play Strindberg* (1972, Tyneside Theatre Company), *Who Killed Agatha Christie?* (1978, Ambassadors, London), *Early Days* (1980, National Theatre) and *Barefoot in the Park* (1984 tour), co-starring Peter Davison and Sandra Dickinson.

Appearing in a tour of *Relatively Speaking* (1982), co-starring Colin Baker, led to Flood's *Doctor Who* roles after John Nathan-Turner saw a performance in Brighton. For *The King's Demons*, Flood played the King John duplicate and voiced Kamelion. Flood voiced the robot in *Planet of Fire* [1984 - see Volume 39] and for a regeneration cameo line in *The Caves of Androzani* [1984 - see Volume 39].

He and wife Annie survived the Morpeth sleeper train derailment in 1984. Ill health took its toll and he died 12 April 1989 aged 61, in Farnham, after a heart attack. His last role came in comedy pilot *Mornin' Sarge*, transmitted posthumously in June 1989.

Son Timothy became a theatrical manager, while his son, Gerald's grandson, Toby Flood, became an England rugby fly-half. Gerald's other son, Simon, a TV stage manager, died in 2003. ■



THE FIVE DOCTORS

➤ STORY 129

The Doctor's past catches up with him when his previous incarnations, along with some old friends and foes, are drawn to the Death Zone on Gallifrey. There they all head to the Dark Tower to discover who is responsible for abducting them.



'THE BIGGEST GAMBLE
WAS RECASTING THE
FIRST DOCTOR.'

Introduction

The *Five Doctors* is an extraordinary balancing act. As a celebration of 20 years of *Doctor Who* it brought back not only all five Doctors, but many of their companions and a selection of old enemies. So, on one hand it offered the tantalising opportunity to revisit past glories, but on the other it risked getting things wrong. With the best will in the world, inconsistencies were going to be inevitable.

Some workarounds were a success – such as including the Fourth Doctor by using scenes from the abandoned serial *Shada* [1979], when Tom Baker decided not to take part. The biggest gamble, however, was recasting the First Doctor. William Hartnell, who had played the part between 1963 and 1966, had reprised his role in 10th anniversary story *The Three Doctors* [1972/3 – see Volume 19]. But even then, his involvement was limited due to ill health. He finally passed away in 1975.

When planning *The Five Doctors*, rather than sidelining the First Doctor – perhaps limiting his involvement to a series of clips – they cast another actor, Richard Hurndall, to play the part. While this kind of thing may be a strategy employed by many other long-running dramas, it wasn't really the done thing in *Doctor Who*. The closest example of recasting in this way was when Geoffrey Beevers replaced Peter Pratt as the decaying form of the Master. There had always been a fictional reason if a character had suddenly changed their appearance – the Doctor regenerating being the obvious example.



Despite Richard Hurndall delivering his own distinctive interpretation of the First Doctor, this kind of like-for-like replacement didn't really catch on. Even so, it is perhaps a glimpse into the future. For the 50th anniversary, actor David Bradley starred as William Hartnell (and by extension the First Doctor) in the behind-the-scenes drama *An Adventure in Space and Time* [2013], then later in the series itself in *The Doctor Falls* [2017] and *Twice Upon a Time* [2017].

Not least because of its substitute Doctor, there's something a little inauthentic about *The Five Doctors*. But with everyone in the party spirit, it's hard to see it as anything other than a triumphant landmark in *Doctor Who*'s history. For the oldest members of the audience, back in 1983, it evoked a feeling of nostalgia. For younger viewers, and people who have come to it since, it's a thrilling run-down of the highlights of those first 20 years. ■

Above: David Bradley starred as William Hartnell in *An Adventure in Space and Time*.

STORY

The Doctor, Tegan and Turlough are enjoying a well-earned rest on the tranquil Eye of Orion. But in a sinister control room, a shadowy figure activates a control and the First Doctor is plucked out of his time stream by a whirling black obelisk. [1]

At UNIT HQ, the Brigadier is telling Colonel Crichton how much he is looking forward to his reunion when the Second Doctor bursts in. They go for a stroll, but a black obelisk descends and captures them. [2]

The Third Doctor is driving in Bessie when it is scooped up by another black obelisk.

K9 warns his mistress Sarah Jane Smith of danger [3] – and soon she is abducted by a black obelisk!

The Fourth Doctor and Romana are relaxing on a punt when they are whisked away by an obelisk.

Tegan and Turlough help the weakening Fifth Doctor back into the TARDIS. It takes off and the Doctor collapses.

The shadowy figure discovers something amiss – the Fourth Doctor and Romana are trapped in the vortex!

The TARDIS lands in a wilderness near a Dark Tower. Inside, the Fifth Doctor briefly fades away.

President Borusa enters the Conference Room in the Capitol on Gallifrey where he, the Castellan and Chancellor Flavia greet the Master, who they have summoned to rescue the Doctor. [4]

The First Doctor finds himself in a maze of metal corridors. He meets his granddaughter Susan, and then a Dalek appears. It pursues them, only to be destroyed by its own reflected laser beam. [5]

Borusa explains that the Time Lords' ancient 'Death Zone' has been reactivated. The Master can travel there using a power-boostered open-ended transmat beam.





The Second Doctor and the Brigadier find themselves in the Death Zone – along with some Cybermen!

Sarah falls down an incline but is rescued by the Third Doctor. **[6]**

Walking through the Death Zone with the First Doctor, Susan spots the TARDIS. The First Doctor is appalled to find it is full of “young people” but softens when he learns he is meeting his fifth incarnation. **[7]**

The Master is given the Seal of the High Council and a recall device and transmatted into the Death Zone. **[8]**

The Second Doctor tells the Brigadier that the Time Lords used to kidnap other beings and put them in the Death Zone.

The Third Doctor and Sarah head for the Dark Tower in Bessie. The Master calls out to them. **[9]** He presents the Seal of the High Council which the Third Doctor confiscates before driving off.

The Fifth Doctor, Susan and Tegan depart for the Tower intent on switching off the forcefield trapping the TARDIS.

Bessie breaks down so the Third Doctor and Sarah climb a mountain path.

The Second Doctor and the Brigadier enter a tunnel below the Tower.

The Fifth Doctor, Susan and Tegan encounter the Master. He tells the Doctor he has been sent by the High Council. They are observed by a Cyber Scout, who reports to the Cyber Leader that he has found the ones from the TARDIS. **[10]**

Tegan spots the Cybermen approaching and warns the Fifth Doctor. She flees with Susan as the Master is stunned. The Doctor takes the Master’s recall device and transmats to the Conference Room. **[11]**

Tegan and Susan return to the TARDIS. The First Doctor decides he must go to the Tower and Tegan offers to accompany him, as Susan has twisted her ankle.

The Fifth Doctor tells the High Council he suspects a Time Lord was responsible for bringing him to the Death Zone.

In the tunnels, the Second Doctor and the Brigadier hear a fearsome roar.

The Third Doctor and Sarah face a Raston Warrior Robot – the most perfect killing machine ever devised. [12] The Doctor tells Sarah to freeze, as the robot detects movement.

In the Conference Room, the Castellan is presented with a casket discovered in his room that contains the Black Scrolls of Rassilon. Borusa decides the Castellan must face the Mind Probe. But no sooner has he been taken away than he is killed for attempting to escape. [13]

The Second Doctor and the Brigadier escape from a Yeti by hiding in a cave. [14] They are trapped by a rockfall but find a door leading into the Tower.

The Raston Warrior Robot brutally slaughters some Cybermen, [15] enabling the Doctor and Sarah to escape with some arrows and wire coils.

The Third Doctor and Sarah reach a mountaintop overlooking the Tower. The Doctor throws a line to the top of the Tower and slides along it, followed by Sarah. [16] Meanwhile the First

Doctor and Tegan enter through the main door.

Susan and Turlough watch as the Cybermen prepare a bomb to blow up the TARDIS.

The First Doctor and Tegan come to an anteroom containing a large red and white chessboard. [17] The Master appears and advises them to hide.

They hide as the Cyber Leader and his patrol enter. The Master crosses the board safely, but when the Cybermen attempt to cross they are electrocuted, apart from the Cyber Leader who is shot by the Master. [18] The Master then boasts that the solution to the board is “as easy as pie” before bounding away. The Doctor realises the answer is based on the value of pi.

The Fifth Doctor enters the Conference Room to find it empty.

In the Tower, the Third Doctor faces illusions of Mike Yates and Liz Shaw, and the Second Doctor and the Brigadier face illusions of Jamie and Zoe. [19]





The Fifth Doctor realises that a secret passage can be opened by playing the Harp of Rassilon.

The First Doctor and Tegan enter the Tomb of Rassilon, followed by the Third Doctor and Sarah and the Second Doctor and the Brigadier. The Doctors translate an inscription, which says that “to lose is to win, and he who wins shall lose” and that whoever takes the ring from Rassilon’s hand will achieve immortality. [20] The Master enters, intending to kill the Doctor three times over, but he is knocked out by the Brigadier.

The Fifth Doctor enters the Death Zone control room – where Borusa has been controlling the games! He explains that he had the Doctors sent to the Death Zone to deal with the traps protecting Rassilon’s final secret. He wears the Coronet of Rassilon and uses it to force the Doctor to obey him. [21]

The Third Doctor releases the TARDIS from the forcefield just as the Cybermen set off their bomb.

The TARDIS lands in the Tomb. The Fifth Doctor arrives with Borusa, who places the Doctor’s companions in a trance. But the first three Doctors combine their minds to free the Fifth Doctor from Borusa’s mind-lock. [22]

The disembodied head of Rassilon appears. Borusa says he has come to claim immortality and takes Rassilon’s ring. He gains immortality – as a stone carving! [23]

Rassilon frees the Fourth Doctor from the vortex and sends the Master away.

The Doctors depart with their companions. Only the Fifth Doctor, Tegan and Turlough are left when Chancellor Flavia arrives. She tells the Doctor he must make a full statement to the High Council as part of his inaugural address as President. [24]

The Doctor dashes into the TARDIS with Tegan and Turlough. He’s going on the run. After all, that’s how it all started...



Pre-production

Above:
The five
Doctors.

The idea of a 20th anniversary story for *Doctor Who* began as far back as Monday 3 August 1981 when – during production of Peter Davison’s first series – producer John Nathan-Turner sent a memo to David Reid, the BBC’s head of series, asking if the subsequent series could be scheduled to transmit in autumn 1982. If this could be achieved then the following series would air in autumn 1983, allowing the inclusion of an anniversary serial reuniting past Doctors, as with the 10th anniversary Special *The Three Doctors* [1972/3 – see Volume 19]. At that time, however, *Doctor Who* was sharing its lead actor with the BBC sitcom *Sink or Swim*, and on Tuesday 25 August, Reid replied that he had discussed the suggestion with BBC1 controller Alan Hart, but that Hart did not want to delay *Sink or Swim*’s third series. Hart instead suggested that the

Doctor Who series beginning in January 1984 could be preceded by a special anniversary 90-minute TV movie.

In early 1982, Nathan-Turner discussed a feature-length, multi-Doctor story with Reid, who had a liking for *Doctor Who*. In April, the producer first broached the subject with Tom Baker, who had left the show in 1981 and who, Nathan-Turner feared, might be reluctant to return to play the Fourth Doctor. Baker indicated that he might be interested, but would want to see the script first.

Nathan-Turner’s plan was that the Special would be made at the end of production of the 1983 series, during the spring, and broadcast in the autumn; he also planned that this would be his final work on *Doctor Who* before leaving to set up other drama projects at the BBC – ideally a revival of the 1960s BBC TV soap *Compact* now rebranded as *Impact*.

Considering appropriate writers, script editor Eric Saward suggested the highly experienced Robert Holmes to Nathan-Turner in June 1982. A former script editor himself, Holmes had been a regular writer on *Doctor Who* between 1968 and 1978. Having reviewed many old serials, Saward admired Holmes' high-calibre dialogue and plots – notably *The Deadly Assassin* [1976 – see Volume 26] and *The Talons of Weng-Chiang* [1977 – see Volume 26] – and was very keen to work with him. However, Nathan-Turner was reluctant to use Holmes; his policy, since taking control in late 1979, had been to use new writers and directors wherever possible. Nevertheless, Saward persuaded Nathan-Turner to discuss ideas with Holmes.

Former cast members

Nathan-Turner then set about contacting former cast members. Writing to Jon Pertwee – the Third Doctor – on Wednesday 30 June, the producer informed him that *The Curse of Peladon* [1972 – see Volume 18] was to be repeated in July; Pertwee replied on Wednesday 14 July, speculating on whether he could return in a reunion story, an idea which appealed to him greatly. The same day, Patrick Troughton – the Second Doctor – wrote to Nathan-Turner informing him that from April 1983 he would be contracted on the second series of the Granada sitcom *Foxy Lady*. The following day, Reid confirmed that Nathan-Turner could proceed with the *Doctor Who* Special.

At a meeting with Saward and a reluctant Nathan-Turner, Holmes was presented with the brief for the story; a narrative involving all five Doctors, the Master, Tegan, the Doctor's granddaughter Susan, the Second Doctor's companion

Jamie and appropriate companions for the Third and Fourth Doctors. Holmes had always disliked the idea of relying on the show's past and found the brief impractical and constraining. Saward then indicated that he wanted his favourite monsters the Cybermen (whom he had reintroduced in *Earthshock* [1982 – see Volume 35]) as the main villains; Holmes, however, disliked the Cybermen, preferring to create his own villains. The meeting was uneasy, since Holmes regarded Nathan-Turner's requirements as ridiculous, which in turn annoyed the producer who was not used to being challenged so openly.

Holmes prepared a five-page document with three possible scenarios. The first and most substantial opened on the planet Maladoom with 'Doctor Will' and Susan (whom Holmes referred to as 'Carol Ann' after Carole Ann Ford who played the role) striding through a misty landscape; 'Doctor Will and Carol Ann are cyborgs created by cyber-technology. This will explain why the Doctor is not quite as we remember Hartnell' noted Holmes. The (Fifth) Doctor and Tegan are in the TARDIS when it and other TARDISES are drawn down a fissure in the

Below:

Companions – Turlough, Susan, the Brigadier and Sarah.



Connections: Old enemy

While reminiscing with the Brigadier, the Second Doctor refers to "the terrible Zodin", an enemy unfamiliar to the Brigadier that the Doctor encountered "in the future", and describes as being "covered in hair" and hopping "like kangaroos".



time vortex and arrive on Maladoom where somebody is interfering with the balance of time and matter. The other Doctors arrive and 'Doctor Tom' speculates that another race has managed to acquire the power known to the Time Lords. All the Doctors and companions become trapped and are captured in a cryogenic chamber by the Master, who is working for the Cybermen. The Cybermen take 'Doctor

Pat' to an operating theatre to isolate the genetic make-up which separates the Time Lords from other species and turn themselves into Cyberlords. However, the Doctor goes into terminal collapse and is returned to the cryogenic chamber so that the experiments can continue on one of the others. When the Cybermen come for 'Doctor Jon', the prisoners overpower them and escape. 'Doctor Will' tries to lead them into an ambush, but is revealed as a cyborg and thrown from a cliff; 'Carol Ann' is also revealed as a fake which disappoints Jamie who quite fancied her. They find the Master's TARDIS at the centre of the machinery which has dragged them into the fissure; it is now running out of control and in danger of imploding part of the universe into a black hole. As the machine is stabilised, the other Doctors return to their correct places in time. Holmes assured the team that there wouldn't be many Cybermen, and that they would be disposed of during the escape in a variety of ways.

Holmes also offered two other alternatives to his Maladoom storyline. The first was very similar, but remaining with 'the present Doctor' until the operating theatre scene, whereupon during



the operation he regresses through his previous incarnations until his last hope is when he is in the form of 'Doctor Will' and 'is on his last legs... This, too, offers a possible explanation as to why he doesn't exactly resemble the real Hartnell.' His other idea was that at the centre of the TARDIS are echoes of everyone who has ever been aboard the ship, and they can be recreated in corporeal form by the 'present Doctor' who finds himself out of action.

During late July, fee checks on key actors took place. Since William Hartnell had died in April 1975, Nathan-Turner considered two candidates for the First Doctor: Geoffrey Bayldon and Richard Hurndall. Bayldon had appeared as Organon in *The Creature from the Pit* [1979 – see Volume 31] in 1979 while Nathan-Turner had been shown *Assassin*, an episode of *Blake's 7* broadcast on Monday 9 November 1981, by his associate Ian Levine in which Hurndall had played a slave character called Nebrox and had resembled Hartnell. In the end, Nathan-Turner decided that Bayldon was too well-known as the Crowman in *Worzel Gummidge* and chose Hurndall.



Born in Darlington on 3 November 1910, Richard Hurndall trained as an actor at RADA and began acting on the stage in 1930 with Shakespearean productions at Stratford. He made his television and film débuts in 1946 and was a member of the BBC Radio Repertory Company from 1949. After a number of West End appearances, Hurndall also made guest appearances in series such as *The Avengers*, *Callan*, *The Expert*, *Oil Strike North* and *Enemy at the Door*.

On Friday 23 July, Nathan-Turner wrote to Troughton to confirm that the story was on for production in March 1983.

Terrance Dicks

On Thursday 29 July, the regular cast of Peter Davison, Janet Fielding and Mark Strickson were booked, along with Pertwee and Anthony Ainley (who had played the Master since 1980); the project was now entitled *The Six Doctors* and it was planned that this would start rehearsal on Friday 25 February with a two-week filming period from Saturday 5 March and then record in studio over the

last three days of March 1983. Attending the PanoptiCon V event at the Grand Hotel in Birmingham on Saturday 31 July, Nathan-Turner indicated that there would be a special BBC anniversary event at Longleat the following April, while Pertwee inadvertently hinted about the forthcoming special adventure. Troughton was engaged on Monday 2 August, with Carole Ann Ford on Wednesday 18.

On Monday 2 August, Nathan-Turner commissioned Holmes for a scene breakdown of *The Six Doctors* (*working title*) by Monday 23 August after Saward heavily sold the writer and story to him. However, Saward soon realised that Holmes was unhappy with the project, and decided to approach Terrance Dicks as back-up writer, should Holmes pull out. Then a BBC script editor on the Sunday afternoon classic serials such as *Dombey and Son* and *Jane Eyre*, Dicks had been involved with the show since 1968 when he had become script editor for six years, and had also written several stories of his own, with his most recent being *State of Decay* [1980 – see Volume 33]. He had also been a prolific novelist of *Doctor Who* stories for Target Books, and was well-acquainted with the fictional history of the series. The worried Saward discovered that Dicks was attending a *Doctor Who* convention in New Orleans. Forgetting about the time difference between the UK and America, Saward rang Dicks' hotel and woke him at 4am on Sunday 22 August to ask if he would be willing to contemplate a multi-Doctor anniversary story. Although rather angry that he was only being considered

Left:
Tegan meets
the First Doctor.

Connections: In the village...

➤ The locations used for the Eye of Orion, and the rose garden from which the First Doctor is abducted, both belonged to the estate of Bertram Clough Williams-Ellis (1915-1978). The noted architect had created the nearby village of Portmeirion, best known as the Village in the TV series *The Prisoner*, but also the location used in *The Masque of Mandragora* [1976 – see Volume 25].



as a back-up to Holmes, Dicks agreed, announcing the Special to convention attendees later that day, and then visiting Saward at his office on Monday 23 after his return to the UK.

On Tuesday 24 August, an overdue Holmes rang Saward to discuss his concerns over the outline. Saward asked Holmes to submit his breakdown before their meeting on Wednesday 1 September; he also informed Dicks that Holmes was struggling and to be on standby. At the meeting, a concerned Holmes was persuaded to write the first 20 minutes of script and abandon his problematic storyline. The following day, Thursday 2, Saward wrote to Dicks, asking him to wait another fortnight for a decision. On Friday 3, Nathan-Turner wrote to Heather Hartnell, William Hartnell's widow, to tell her about the recasting of her late husband's role - albeit as an impostor. The following Monday, Heather Hartnell gave her approval.

At the final recording of *Mawdryn Undead* [1983 - see Volume 36] on Friday 24 September, Nathan-Turner asked Nicholas Courtney (reprising his role as Brigadier Lethbridge-Stewart) if he would appear in the Anniversary Special; Courtney agreed immediately. On Thursday 30, Fielding, Ainley and Troughton were contracted for 'Dr Who Special', with Courtney engaged on Monday 4 October and Hurndall two days after that. Holmes delivered his breakdown and a few script pages on Wednesday 13 October, informing Saward that he could not proceed with the commission. Saward was sorry, and wrote to Holmes the next



Right:
The Third Doctor and Sarah are reunited!

day saying that a four-part serial for the next series might suit him better; Holmes would revisit elements of his six Doctor narrative some time later for his story *The Two Doctors* [1985 - see Volume 41]. Dicks visited Saward and Nathan-Turner for discussions that afternoon. He saw the assignment as similar to the party game where it is necessary to make up a story from an assortment of objects in a box; his narrative was to include the five Doctors, Tegan, Turlough, the Master, Susan, Sarah Jane, the Brigadier, the Cybermen (a race of monsters which Dicks felt were boring) and any other companions that might be available. Dicks insisted that the Daleks and K9 (who was popular with children) appear - neither of which the production office wanted. Nathan-Turner was also concerned about a potential clash of egos between the different lead actors, and so advised Dicks to keep the Doctors apart until the very end of the story.

Dicks' idea was of the characters being manipulated by a black-gloved figure referred to as 'the Player', who moved them like pieces on a chessboard. Saward found Dicks' idea of this figure being revealed as the Master too obvious. Having based the story around the Time Lords, Dicks then decided to use Borusa, the Doctor's former tutor who had become the President in *Arc*

Connections: Fix it

▶ The Third Doctor reveals that he has "reversed the polarity of the neutron flow", a piece of technobabble first mentioned in *The Sea Devils* [1972 - see Volume 18] and popularised at *Doctor Who* conventions by Jon Pertwee.



of *Infinity* [1983 – see Volume 36], a story made in spring 1982 but not yet broadcast. The game would be a quest across a desolate land towards a Dark Tower, and – as with his own *State of Decay* – Dicks was inspired by Robert Browning's nineteenth-century poem *Childe Roland to the Dark Tower Came*. Woven into this was Rassilon, the Time Lord founder created by Holmes for *The Deadly Assassin*; imitating Holmes' style, Dicks made Rassilon a mysterious, sinister character with a dark past.

Approaching Tom

Dicks was asked for a story breakdown on Monday 18 October. Meanwhile, Nathan-Turner had asked Tom Baker's agent, Jean Diamond, if the actor would be available. Diamond was sure her client would refuse, but was amazed when Baker agreed to meet Nathan-Turner; Baker was delighted about the prospect of working with Elisabeth Sladen (playing Sarah Jane Smith) and agreed in principle, but still wanted to see a script. On Tuesday 19, the producer wrote to Baker explaining

the scripting delay, and saying they hoped to have a breakdown soon.

Dicks delivered his breakdown, *The Six Doctors*, on Monday 1 November. In this version, the main role was given to the Fourth Doctor, and Dicks had included the Autons from *Spearhead from Space* [1970 – see Volume 15] and *Terror of the Autons* [1971 – see Volume 16]. By now, a contractual problem with Pertwee had been resolved; Nathan-Turner had feared the actor was too expensive for both location and studio work, but Pertwee was so keen to be involved that he waived the additional location filming payments. Pertwee, Courtney and Ford were contracted on Monday 8 November.

Dicks was rapidly commissioned for a script on Wednesday 10 November; because Dicks was on staff at the BBC, all such work had to be cleared internally and permission was granted around Wednesday 24 November. Nathan-Turner started to establish his production team; in the summer he had met Waris Hussein, who had directed *100,000 BC* [1963 – see Volume 1], the very first *Doctor Who* serial, and was vaguely interested in returning to the show, even though he was by now a highly successful director, often working in the USA. Nathan-Turner held on for some time to get Hussein, but to no avail. In late November he approached Douglas Camfield, another talented director with considerable *Doctor Who* experience. However, Camfield felt Nathan-Turner had ignored his approach to work on *Doctor Who* again in 1980, and was rather bitter towards him – in addition to which Camfield would be working on the

Connections: Keep warm

▶ The Second Doctor is seen wearing a large fur coat. He had worn a very similar coat in *The Abominable Snowmen* and *The Ice Warriors* [both 1967 – see Volume 11], where the weather was rather on the chilly side.



Left: The Doctor and the Brigadier join forces once again.

Connections: Dog house

► At the start of the story, Sarah is seen to own her own K9. This Mark III version of the robot dog had been left for her as a Christmas present in *A Girl's Best Friend*, the pilot episode for the proposed *Doctor Who* spin-off series, *K9 and Company*, first broadcast on 28 December 1981.



BBC1 drama serial *Missing from Home*.

Selecting from his established stable of directors, Nathan-Turner chose Peter Moffatt who had helmed three serials since 1980 (including Dicks' *State of Decay*). Moffatt was working on *Juliet Bravo* when he accepted the assignment, and on Thursday 2 December was engaged for the period Monday 17 January to Friday 13 May.

Moffatt's design team consisted of set designer Malcolm Thornton, costume designer Colin Lavers, make-up artist Jill Hagger and visual effects designer John Brace. Thornton had previously worked on *Logopolis* [1981 – see Volume 33] and *Kinda* [1982 – see Volume 34]. Lavers had worked on *Four to Doomsday* [1982 – see Volume 34] and was then handling *The King's Demons* [1983 – see page 66], Hagger had supervised

The Androids of Tara [1978 – see Volume 29] and Brace had been a designer on *Full Circle* [1980 – see Volume 32]. At the Radiophonic Workshop, Peter Howell and Dick Mills were appointed to create incidental music and sound effects respectively in April 1983.

After completing the filming for *The King's Demons*, Nathan-Turner visited the Theatre Royal, Brighton to meet Baker who was touring in *Educating Rita*; the actor still wanted to see the script. On Thursday 9, Nathan-Turner sent Baker the first 70 pages of script. A few days later, Baker said he was keen to be involved.

Contracts and clearances proceeded, with Hurndall contracted on Monday 13 December. The following day, clearances began regarding the Autons and material made for *Shada*, an unfinished *Doctor Who* serial from 1979 which Saward had suggested to Nathan-Turner might be suitable for 'new' Baker material should the actor change his mind.

Dicks delivered the complete first draft of his script on Monday 20 December;

Below:

The Doctor gets a funny feeling at the Eye of Orion.



in this the Fourth Doctor had a major role, teaming up with Sarah Jane Smith and taking the Master's transmat recall device to travel to the Capitol and reveal Borusa as the villain – although his role would be kept mysterious as if he was acting against the other Doctors; Dicks felt that the Fourth Doctor was the only incarnation who could be seduced by a darker force. Meanwhile, the Fifth Doctor entered the Tower via the main gate while Tegan and the First Doctor remained in the TARDIS with Susan and Turlough to play a minimal role. Dicks referred to *Arc of Infinity* for his Time Lord characters, using Lord President Borusa, Chancellor Thalia and the Castellan as 'an Inner Cabinet of the Time Lords' along with Commander Maxil. It had been decided that the new companion, the robot Kamelion introduced in *The King's Demons*, would not be used. Nathan-Turner hoped that the Third Doctor could be paired with the Brigadier, but when Frazer Hines could not be released from the soap opera *Emmerdale Farm*, Courtney instead joined the Troughton Doctor. It was then hoped that Katy Manning could be flown over from Australia to rejoin Pertwee's Doctor as Jo Grant. Dicks also hoped to have a key scene with Captain Yates and Sergeant Benton at the Brigadier's retirement party, but this had to be minimised on cost grounds.

Shada film

On Wednesday 29 December, Nathan-Turner was attending the dubbing session for *Terminus* [1983 – see page 6] when he received a telephone call from Diamond; Baker had changed his mind and did not want to appear. The producer was amazed as Baker had seemed so positive, and asked Diamond to check.



Left:
A masterful villain.

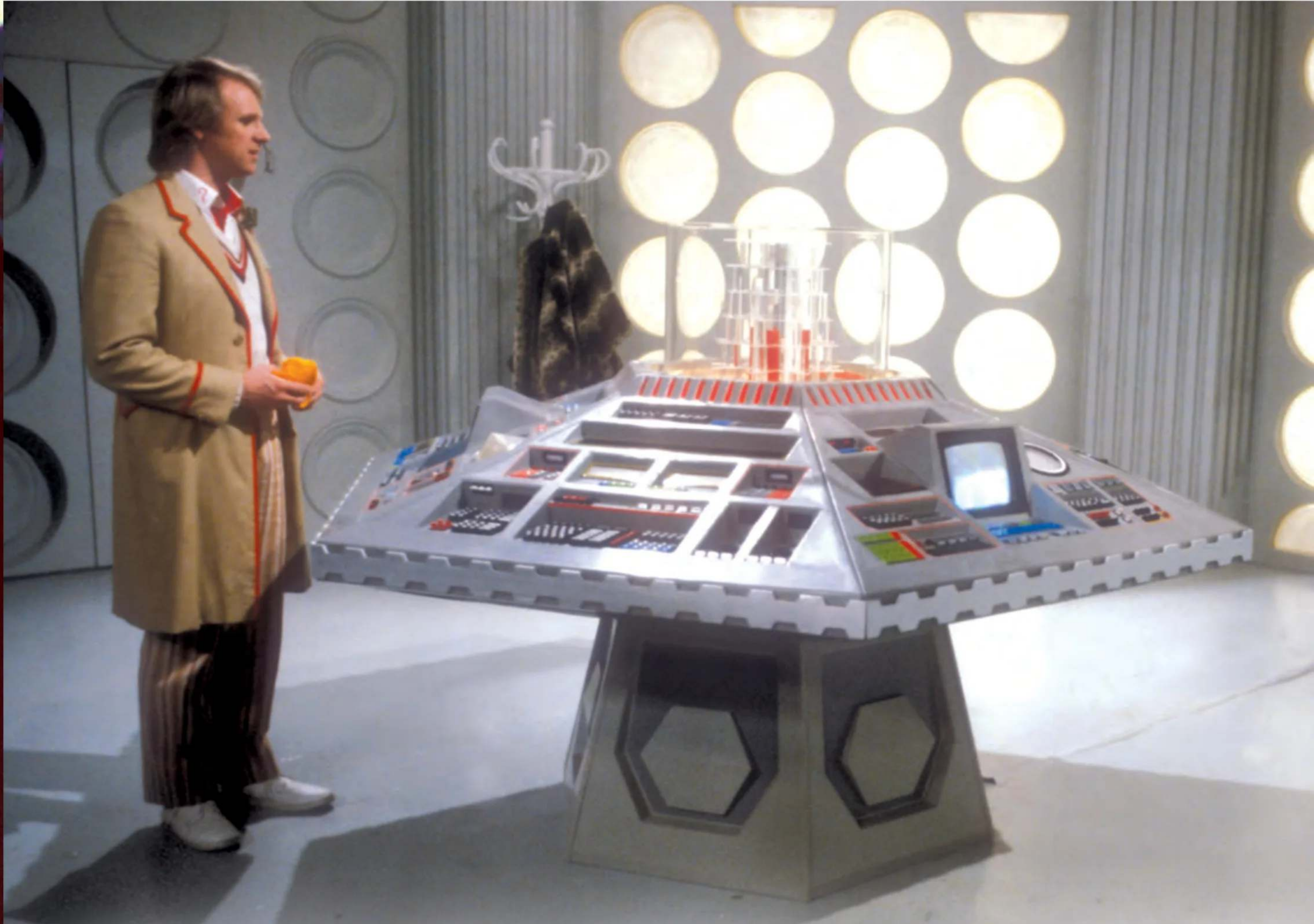
As the Special was announced by *The Sun* on Thursday 30 December, the situation with Baker was in limbo. 1983 arrived, and on Tuesday 4 January, Nathan-Turner asked the BBC to contract Baker for *The Six Doctors*. However, Diamond then called Nathan-Turner, explaining that Baker did not want to be just one of five Doctors and did not wish to be persuaded otherwise. Baker then visited the producer, explaining that he could not face turning the clock back. Nathan-Turner asked if the *Shada* film could be used and Baker agreed. On Monday 10 January, clearances were undertaken on *Shada* sequences featuring Baker with Lalla Ward as Romana; Ward herself had indicated that she would be unable to appear in the Special anyway due to her commitments on a revival of Jean Anouilh's *The Rehearsal*. By the time Moffatt formally joined, over two minutes of material from *Shada* had been cleared with the actors, writer Douglas Adams, producer Graham Williams and director Pennant Roberts. Dicks was reworking his script to reallocate the roles.

Moffatt found the script contrived, feeling that it merely provided 'cameo' appearances, and felt the 'game' idea was unclear; it

Connections: Old times

- ▶ The Second Doctor and Brigadier recall their previous adventures with the Yeti (*The Web of Fear* [1968 – see Volume 11]), the Cybermen (*The Invasion* [1968 – see Volume 13]) and Omega (*The Three Doctors* [1972/3 – see Volume 19]).





Above:
The Doctor is pleased with his new control console.

was also very ambitious, with the battle between the Cybermen and a Raston Robot – a new foe inspired by Japanese ninjas and added at the behest of Saward as an extra obstacle as the Third Doctor

approached the Tower – giving him particular concern. For the Death Zone location, production manager Jeremy Silberston suggested North Wales after discounting the Cheddar Gorge in Somerset during a recce in January.

Dicks' revised draft was delivered on Tuesday 25 January; at this point there was no pre-credit sequence. The idea of the Doctor rebuilding the TARDIS console was a practicality suggested by visual effects designer Mike Kelt. The Eye

of Orion was described as 'the ruins of an abbey... The atmosphere is very calm and reassuring, like a beautiful autumn afternoon... a purple haze hangs in the air.'

In the game control room, the timescoop screen showed 'a white-haired old man in a frock coat – the Hartnell Doctor'; as the operator scanned the Doctor's time stream, Dicks noted 'in this way, we run all the Hartnell material we wish to incorporate'. In the subsequent rose garden scene, Dicks noted 'from this point on we shall be using the Hartnell double, though for simplicity we will continue to call him the Hartnell Doctor.'

The UNIT HQ scene was to be in 'the Brigadier's office as last established' with the Brigadier 'a little greyer and a little stouter, but still a fine military figure of a man, and Brigadier Charles Crichton, a kind of younger carbon copy of the Brigadier'. In this scene, Lethbridge-Stewart handed control of UNIT over to

Connections: Rise and fall

► *The Five Doctors* is the fourth story in which the Doctor's old teacher, Borusa, has appeared. He has been in a different incarnation on each occasion. He first appeared in *The Deadly Assassin* [1976 - see Volume 26], followed by *The Invasion of Time* [1978 - see Volume 28] and *Arc of Infinity* [1983 - see Volume 36].



Crichton, commenting, “Been with UNIT since it started, you know.” Crichton remarked that he was always curious about the Doctor, and after the ‘Troughton Doctor’ and Brigadier had left, Crichton opened the Doctor’s file to find it empty. The ‘Pertwee Doctor’ was snatched while driving in Bessie, the Doctor’s vintage yellow car seen between 1970 and 1975; the vehicle had undergone a lot of refurbishment including a new canopy mechanism, horn, mirrors, steering wheel, wheel trims and bumper.

Sarah Jane Smith was established as living in a flat with K9. There was no detail of the minimal Baker film inserts, other than the Doctor and Romana being on a punt; Dicks envisaged the trapped Fourth Doctor acting like a ‘plug’ to stop the Fifth Doctor being sucked away as well. The Death Zone (or ‘Dead Zone’) was ‘a bleak and darkling plain, rimmed with jagged mountains [with] the Dark Tower, a sinister edifice in Time Lord Gothic’; the black-gloved hand placed a TARDIS miniature on the board along with those of the Doctor, Tegan and Turlough.

Death Zone

The Time Lords offered the Master a new regenerative cycle (referring to *The Deadly Assassin* and *The Keeper of Traken* [1981 – see Volume 33]); there were also references to the Eye of Harmony as introduced in *The Deadly Assassin*. On encountering the Dalek, Susan believed that they were on Skaro (as in *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1]); Susan did not recognise the Dark Tower and the Hartnell Doctor explained, “We’re on my home planet, Gallifrey.” The Troughton Doctor and Brigadier made their way through ‘ruined derelict, gutted buildings looming and sinister. A strange

distorted Dali-esque city-scape shrouded in heavy fog’; the hand that grabbed the Brigadier was to be ‘covered in dirt and grime and unrecognisable as a Cyberman’s’.

Arriving in the Death Zone, Sarah stumbled along ‘a strange surrealist street of half-wrecked buildings’ with mannequins scattered about from a ruined shop. Falling against one, Sarah knelt to examine it. ‘Suddenly it sits bolt upright, reaching for her throat...’ Sarah ran as other mannequins came to life and stalked her. The Third Doctor arrived in Bessie and she jumped in as ‘the Autons stretch out their arms. Their hands drop back on hinges to reveal guns.’ Bessie evaded the energy-bolt fire but the Doctor and Sarah stopped to move a road-block, fending off the Autons with bits of barricade. As they got back into Bessie ‘an Auton trains its wrist-gun at the Pertwee Doctor’s head at point-blank range... Suddenly the Auton reels and falls. One by one the other Autons stiffen and fall.’ The Doctor explained to Sarah that the “plastic replicas of humanity [were] animated by the Nestene consciousness. It seems to have been – withdrawn.” They departed in Bessie.

Near the TARDIS, the Death Zone was described as ‘a nightmarish landscape, a path between low cliffs, it is uneven, broken terrain, with drifting mists, stunted trees and sinister lurid vegetation’. In the tunnels, the Troughton Doctor and Brigadier were trapped by a roaring creature with ‘an enormous eye’ and ‘a giant claw’ which they repelled using fireworks; the Doctor explained, “It was a subterranean creature, used to darkness

Connections: Missing members

▶ Borusa reveals to the Master that two members of the Time Lord High Council ventured into the Death Zone to investigate its reactivation, but neither returned. It’s possible that these missing Time Lords are Zorac and Thalia, previously seen in *Arc of Infinity* [1983 – see Volume 36].



Connections: Cyber memories

► When the Third Doctor tells Sarah that Cybermen don't get tired and never give up, she tells him that she remembers. Sarah is referring to her encounter with the Cybermen in *Revenge of the Cybermen* [1975 - see Volume 23] - an adventure yet to be experienced by the Third Doctor.



and silence. Fireworks produce bright lights and loud noises, so naturally..."

Dicks described his new creation of the Raston Warrior Robot as 'it is a Robot Man - shaped, immensely tall and thin with a completely smooth, shining body surface in gleaming stainless-steel type metal. Its head is a completely blank metal egg, no eyes, nose or mouth. Its movements are lithe and graceful like those of a trained athlete.

It appears to be completely unarmed... The Robot whirls round, one arm reaches over its shoulder and flashes forward in a pointing gesture. A thin steel rod flashes through the air... the Robot moves so quickly it seems to vanish... the arm goes over the shoulder and a razor-edged steel disc whizzes through the air."

While the Raston Robot massacred the Cybermen, the Pertwee Doctor took some steel rods from its spare weapon store on the narrow mountain path. Reaching the summit, the Doctor assembled 'the

Below:
The Cybermen confront the Raston Warrior Robot.



rods and cloak into a hang-glider kite' with which he and Sarah flew to the Dark Tower, leaving a wounded pursuing Cyberman to fall down the mountainside: 'Sarah and the Doctor hang-gliding through the dark and cloudy sky... The journey is exhilarating and exciting.' At the Tower's main gate, the Hartnell Doctor was to have pulled 'a thick rope hanging to one side of the doors' which opened the doors. The tower anteroom into which they then arrived 'stretches away into the distance, except for the occasional pillar. Ahead, the floor is set with huge black and white squares in a ten by ten arrangement.' The Master commented that he and the Doctor (who fails to recognise the villain) were at the Academy together (mentioned in *The Sea Devils* [1972 - see Volume 18] and *The Deadly Assassin*).

In the upper level corridors, the Pertwee Doctor left Sarah to rest and she was attacked by 'the Pertwee Doctor... on top of her his hands around her throat'. The real Doctor appeared, saying this was an illusion, and the phantom from the mind of Rassilon faded away. Dicks reworked some of the argumentative banter between the Troughton and Pertwee Doctors from *The Three Doctors*.

Entering the game control room, the Fifth Doctor saw the table with 'little figures of the Doctors, the TARDIS, the Daleks, the Autons and the Cybermen'. The black-gloved figure was 'Borusa. He looks quietly, confidently, mad. Borusa wears a black cloak and head-dress of antiquated design.' In the Tomb, 'Rassilon manifests as a giant ghostly figure hovering above his own sleeping form. He is dressed in the black and white robe of the very early Time Lords' and not the more colourful robes of today' noted Dicks, referring back to *The War Games* [1969 - see Volume 14] (which he had co-authored with Malcom



Hulke, and introduced the Time Lords into the series). As Borusa put on the ring, 'A wall of the tomb vanishes, revealing a row of Time Lord figures standing in upright cubicles, their faces frosted over but their eyes furiously alive.' Saward made few script changes, but felt the story lacked pace; the proposed Auton sequence was dropped because of expense and length. To replace it, a new, simpler scene was written with the Third Doctor rescuing Sarah from a 'cliff'.

Although Paul Jerricho was available to play the Castellan, Leonard Sachs, Elspet Grey and Colin Baker were not available to reprise their *Arc of Infinity* roles. Borusa was regenerated, Thalia became Flavia and Maxil's small role was reduced to an unnamed 'Commander'. Nathan-Turner still hoped for various other companion cameos, contacting Ian Marter (who had played Harry Sullivan) but finding that he was busy working in New Zealand. In a version of the script dated Wednesday 2 February, the sergeant at UNIT HQ was Sergeant-Major Benton, with Nathan-Turner hoping that John Levene would be available for a day's filming; however, Levene was unhappy with both the fleeting appearance he was offered and the low BBC fee and declined to take part... despite phone calls from Pertwee and Courtney encouraging him to accept and be part of the story.

The news of Baker's absence was revealed by the *Sunday People* on Sunday 6 February,

the same day that Sladen was contracted. A revised rehearsal script was issued on Tuesday 8 February. More elements from the show's past were added; on Friday 11 February, an agreement was made with writers Mervyn Haisman and Henry Lincoln to make the subterranean monster encountered by the Second Doctor and the Brigadier a Yeti. It was confirmed that Wendy Padbury and Richard Franklin would be available for cameos as phantom images of Zoe Heriot and Captain Yates in the Dark Tower; Franklin had contacted Nathan-Turner after hearing about the Special from a *Doctor Who* fan in Darlington. During February, Deborah Watling also confirmed her availability as Victoria Waterfield as did Caroline John as Liz Shaw.

Technical recce

On Thursday 17, the UNIT sequence was rewritten with the Brigadier now already retired, linking in with *Mawdryn Undead*; the script stated 'the year is 1983'. The Eye of Orion scenes were rewritten on Monday 21 and character changes were made to the opening Time Lord scenes. The same day, Watling, Padbury and John were engaged for the serial. On Thursday 24, Saward inserted the sequence with phantoms of Liz and Yates where 'we see that the pallor of their skin is very white, with a certain redness around the eyes'. Around the same time, the other phantom sequence was written for Zoe and Victoria; in this version, when Victoria refers to the Brigadier by rank, the Doctor realises that when she knew Lethbridge-Stewart (in *The Web of Fear* [1968 - see Volume 11]) he was only a Colonel.

Moffatt and Thornton carried out a technical recce in Wales from Monday 21 to Wednesday 23, getting their car stuck

Left:
Borusa is hungry for immortality.



Above:
Jamie and Zoe
are ghosts
from the past.

in the ice and sleet. On Thursday 24 they checked their London locations prior to the first readthrough at the BBC Television Centre conference room on Friday 25. This was a major reunion for a lot of old friends, such as Padbury and Troughton. Courtney apologised about this to the guest stars who felt left out. Fielding liked the script, although complained that Tegan was too meek in her scenes with the First Doctor (which were subsequently amended accordingly), while Strickson was disappointed he had so little to do – but was delighted to work with such a cast. Ford raised an objection to her dialogue, saying that Susan should address the First Doctor as “Grandfather” rather than as the scripted “Doctor”.

Nathan-Turner was glad that his concern about ego clashes among the cast proved to be unfounded.

Joining the actors playing the Doctors and companions, for location rehearsals from Monday 28 February were David Savile, playing Crichton, and David Banks and Mark Hardy playing the speaking Cybermen. Savile had previously appeared in *The War Games* as Lieutenant Carstairs, and *The Claws of Axos* [1971 – see Volume 16] as Winsler; Moffatt had directed him previously in 1968 in the *Without Prejudice*

episode of *The Power Game* and more recently in the play *Almost Tomorrow* in BBC1’s *Jubilee* strand from 1977. Banks and Hardy had previously appeared in *Earthshock* as the Cyber Leader, and Cyber Lieutenant, respectively, with Banks’ availability having been checked in December.

Recalling how he had felt while making *The Three Doctors* in 1972, Pertwee was sensitive to the fact that Davison was now the star of the series when he began rehearsals. Sladen felt that the script wasn’t outstanding and offered little for Sarah; she also found it odd to be working with Pertwee again rather than Baker. Nicholas Courtney had worked with Richard Hurndall in 1981 on a BBC Radio 3 production of *Pericles, Prince of Tyre* and during the rehearsals soon realised that the actor was now frail and unwell.

Promoting the anniversary

During rehearsals, on Tuesday 1 March, Davison and Troughton appeared – along with a Dalek – on *BBC Breakfast Time* to promote the anniversary.

While rehearsals for the filming were taking place, Deborah Watling was offered a chance to make three specials with comedian Dave Allen for Thames Television at the end of March and so was released from her BBC contract on Friday 4 – the same day that the crew travelled to Wales. The team was warned that the weather conditions on location would probably be wet and cold, and to bring appropriate clothing. Since there was no space for private cars at the locations, the cast travelled from London to Llandudno Junction by train, and were taken by coach to their base at Maentwrog on the edge of the Snowdonia National Park. ■



Production

The *Five Doctors* began shooting on 16mm film on Saturday 5 March at Plas Brondanw near Penrhyndeudraeth in Gwynedd, owned by Lady Amabel Williams-Ellis. Here, the scenes for the Eye of Orion and the rose garden were filmed. There were problems getting the TARDIS up the hill into position for the Orion scenes at the partly demolished castle tower, which comprised Strickson's only intended location day; for this serial, Fielding finally got a fur coat which she had asked for previously, although Nathan-Turner hated the image it gave Tegan. It was on this day that a nervous Hurndall gave his first performance as the Hartnell Doctor; the actor had refused offers of viewing Hartnell's old episodes as he did not want to mimic his predecessor. Work - scheduled for 9am to 6pm each day - was delayed because of noise from

a tractor in the valley, and the crew was also plagued by bad weather. Sunday 6 was then a rest day, and some of the cast and crew visited Portmeirion - also owned by the Williams-Ellis family.

On Monday 7, the crew was joined by Anthony Ainley for filming of 'Wasteland 1' at Carreg y Foel Gron, a quarry owned by Cwt y Bugail Quarries Co near Blaenau Ffestiniog; this was to be used for the next three days. Ainley had previously been directed by Moffatt in *Plain Jane*, another play from *Jubilee*. The first day included scenes of the Hartnell Doctor and Susan seeing the TARDIS (with a prop rock for Hurndall to sit on) and the Doctor's party encountering the Master and the Cybermen. During filming, Ainley - who was already uneasy about the pyrotechnics - was hit in the leg by a rock when flash charges simulating the Cybermen's gunfire were set off. Five local extras were hired

Above:
The Cybermen march through the Death Zone.



Above:
Warm enough,
Doctor?

to play Cybermen, although one of these dropped out because the costume was claustrophobic – and his replacement was rather short! Meanwhile, it was agreed with Yorkshire Television that Frazer Hines could be released from *Emmerdale Farm* for two days work to replace Watling in the phantom sequence.

Tuesday 8 was spent on the Master encountering the Cybermen and the Cybermen preparing their bomb. Troughton and Courtney (who had grown a moustache specially for the story rather than wear a fake one as he had usually done) arrived on Wednesday 9 to start shooting at ‘Wasteland 1’, with one planned shot for the second unit being a glass shot of the Dark Tower. The scenes of the Doctor and Brigadier approaching the tomb were filmed, hampered by thick mists; Troughton had brought a hip flask with him to keep himself and Courtney fuelled by ‘noglets’ during the day. The crew then moved on to ‘Wasteland 2’ which, like the caves interior, was Manod’s Cwt y Bugail Quarries Co near Blaenau Ffestiniog. The scene where the Brigadier was grabbed by a Cyberman’s hand was filmed – with the jeans of extra Emyr

Morris Jones visible through the hole in the wall. Back at the hotel that night, Troughton told Nathan-Turner that he had not felt that he could play the Doctor again, but seeing the team that morning had given him his confidence back.

The article *More Dr Who and actors return for a new special* appeared in *Television Today* on Thursday 10 March when Nathan-Turner spoke to the trade paper about *The Five Doctors*, keeping plot details under wraps but cataloguing the cast members (including Deborah Watling) returning for the anniversary. The large amount of location filming was emphasised.

Cybermen and Raston Robot

The cave interiors with the Doctor and Brigadier were filmed at Manod on Thursday 10, with Cyberman extra Lee Woods in a flea-infested Yeti costume from *The Web of Fear*. Aware of the large amount of filming, Moffatt had asked for extra location days before shooting; when denied these, he decided to use a second unit camera crew instead. This unit, directed by Nathan-Turner, handled visual effects inserts in the Raston Robot sequence at Manod, with veteran stuntman Stuart Fell choreographing the action and playing various doomed Cybermen. The Raston Robot was played by dancer Keith Hodiak, who had to suffer with the inside of his chrome-plated one-way mirror mask steaming up and the cold of only wearing a jock-strap under his silver body stocking. In total, three days were spent on the massacre scene which had been worked out with Moffatt. The idea of a Cyberman vomiting milk came from David Banks when he was drinking some coffee, and on one occasion Fell almost suffocated from smoke when his helmet was coated in green slime.

Back in London, Saward rewrote the phantom sequence for Jamie and Zoe: ‘They stand rigidly against the wall, either side of the corridor. A light at their feet indicates the presence of a forcefield.’ Jamie said if the forcefield was disturbed they would be destroyed, but the Troughton Doctor realised they were phantoms because they recognised the Brigadier when the Time Lords actually erased their memories of their adventures (referring to *The War Games*).

On Friday 11 March, work concentrated on more of the Cyberman massacre. It had originally been planned to keep the afternoon largely clear, but during the week it had been found that the film of the Eye of Orion scenes had been ruined. Believing that he was not needed until rehearsals at Acton, Strickson had gone off on a touring holiday in his VW Beetle, and radio appeals had to be made in order to find him; eventually contact was established via the actor’s great aunt in Stratford-upon-Avon. Thus on the Friday afternoon, Strickson cut his holiday short and returned to Wales to reshoot the spoiled scenes. Meanwhile, Troughton took the chance to go off and do some bird-watching after completing his material.

Saturday 12 March was another day off, and next day Pertwee and Sladen arrived. Shooting on Sunday 13 at ‘Wasteland 2’



saw scenes of the Pertwee Doctor and Sarah escaping the Cybermen and more of the Raston Robot sequence featuring the Doctor and Sarah. The weather was bitterly cold, and Nathan-Turner suggested that Pertwee and Sladen should slap each other’s faces to keep warm. It was on location that Pertwee refused to do the hang-glider sequence; Moffatt had been worried about this since the prop created by visual effects was unconvincing and Nathan-Turner now backed Pertwee’s grievances. Nathan-Turner and Moffatt stood down their team for an hour and worked out a new method for the pair to reach the Tower’s roof using a lasso.

‘Wasteland 2’ was the location again on Monday 14 for scenes of the Cybermen and Master watching the Third Doctor reach the Dark Tower, and of the Doctor meeting Sarah. These scenes required the use of Bessie, with the vehicle – last seen in *Robot* [1974/5 – see Volume 22] – travelling down from where it had been on display at the Blackpool *Doctor Who* Exhibition. Pertwee took a liking to Sladen’s line about his successor being “all teeth and curls” which he took for himself. Unfortunately, Moffatt had not been able to find a precipice of the sort described in Dicks’ script for this sequence and was forced to use a gently sloping piece of ground close to the road, hoping that his use of camera angles would mask the distinct lack of peril in which Sarah found herself.

A new venue – ‘Wasteland 3’ at the lake of Cwm Bychan, in the Snowdonia National Park near Llanbedr in Gwynedd – was used on Tuesday 15, with the scenes

Connections: New look

▶ Arriving at UNIT HQ, the Second Doctor accuses Colonel Crichton of redecorating and says that he doesn’t like it. This echoes a similar remark by the Second Doctor to his future self in *The Three Doctors* [1972/3 – see Volume 19], commenting on the interior of the TARDIS.



Left:
The Third Doctor prepares for action.

Connections: I like him

▶ Reminiscing about the Doctor to Colonel Crichton, the Brigadier comments, "Wonderful chap. All of them," echoing a similar remark he made in *The Three Doctors* [1972/3 - see Volume 19] in which, believing the Second and Third Doctor to be dead, he had said, "Wonderful chap, both of him."



of the Pertwee Doctor and Sarah encountering the Master being filmed.

Shooting around London began on Thursday 17, starting at a former MOD building on Halings Lane near Upper Denham in Buckinghamshire then being used as a YMCA hostel. As it did in *The Three Doctors*, this appeared as UNIT HQ, and a photocall was held at 10am in its grounds for the Special's press conference; this necessitated the presence not only of that day's cast but

also Hurndall, Davison and Ford. Hurndall told Nathan-Turner that he was amazed to find he was already getting *Doctor Who* fan mail. Baker had said that he would attend the event, but - suspecting he would not turn up - Nathan-Turner arranged with Lorne Martin of BBC Enterprises to have Baker's waxwork from Madame Tussauds on hand instead. Sladen and several of the other cast members were uneasy about the use of the dummy in place of Baker...

The first filming was of Pertwee driving Bessie on the nearby Tilehouse Lane and its junction with Denham Green Lane by Denham Aerodrome, followed by scenes outside UNIT HQ between Troughton and Courtney. Troughton ad-libbed his chat about Zodin and also spoke of never having met "Auntie Mabel". The final shooting of the day was on West Common Road in Uxbridge for Sarah and K9's scenes at Sarah's home and Sarah's abduction on North Common Road; this was the only day that John Leeson was required to provide the dog's voice. With shooting completed, the team returned to London where Troughton, Pertwee and Davison, along with original producer



Verity Lambert, were interviewed by Sue Lawley on *Nationwide*. The *London Evening News* also ran a piece on the morning's photocall entitled *Who's Who of Doctors on parade*. Next day, various papers printed the images, including Gill Swain's *Tell me Doctor, just who's Who?* in the *Daily Mail*.

Filming concluded on Stage 2 at the BBC Television Film Studios at Ealing from 9.30am on Friday 18 with the scenes inside UNIT HQ and on the Dark Tower roof with Pertwee and Sladen.

Rehearsals for studio began again on Saturday 19 March, with the majority of the guest cast joining the regulars for the first time. Cast as Borusa was Philip Latham, although Moffatt's first choice for Borusa had been Denis Quilley. Nathan-Turner knew Philip Latham from *The Pallisers* and he had also worked with Moffatt; the veteran actor was best-known on television for *The Troubleshooters*, and although accepting the offer to play Borusa, did not understand the script.



from viewers and offering all manner of *Doctor Who* bargains; a clip from Part Four of *Enlightenment* was also shown. Also on the show, make-up designer Sheelagh Wells demonstrated how she had achieved the ageing effects seen in *Mawdryn*

Undead. Following this, the cast departed for the technical rehearsal on the Special.

With the public viewing galleries closed, recording on *The Five Doctors* began on Tuesday 29 March in TC6 at Television Centre; taping took place each day between 2.30pm and 5.15pm and then 7.30pm to 10pm, with Moffatt attempting to record the story in narrative order as far as possible. The game control scenes of the pieces being collected were taped, along with the tower corridor scenes of the phantom companions, plus the Master following Tegan and the Hartnell Doctor; after doing the phantom scenes, Troughton and Hines enjoyed working together so much that they asked Nathan-Turner if they could come back to the show again.

Moffatt then concentrated on the Gallifrey corridor and Conference Room scenes, as well as those in the TARDIS with the Hartnell Doctor, concluding with the sequence of the Hartnell Doctor and Tegan preparing to set out. This saw the first use of the new TARDIS console made by Kelt with Charlie Lumm and Simon Tayler. Unlike the old one, this console could be dismantled; it comprised six fibreglass panels on an aluminium frame, three of which incorporated

Left:

The Doctors and companions assemble for a photocall

Cast as Flavia was Dinah Sheridan whom Nathan-Turner had approached before; Sheridan had a substantial film and television career behind her from the 1930s including the film *Genevieve*. Moffatt initially wanted Charles Grey to play the small, but important role of Rassilon. However, the role eventually went to Richard Mathews, an old colleague of Moffatt's from Rep who had a deep voice and whom Moffatt had used in Granada's *The Lady Killers*; the actor had a face cast done on Thursday 24 February.

Photocall

A photocall was held on Thursday 24 March, this one featuring Davison with Ford, John, Sladen, Fielding and also Sarah Sutton and Louise Jameson; Jameson had wanted to be in the Special but there had been no role for Leela. A photo from this session appeared in the item *Who's the lucky man* in the *Daily Mail* on Friday 25 March.

On Saturday 26 March, Davison, Fielding and Strickson appeared on BBC1's *Saturday SuperStore* to promote the anniversary celebrations with host Mike Read, answering phone-in questions

Connections: Down the hole

▶ The Doctor's comment that "like Alice" he tries to believe three impossible things before breakfast is a reference to the White Queen's comment, "I've believed as many as six impossible things before breakfast," in the 1871 children's story *Through the Looking-Glass, and What Alice Found There* by Lewis Carroll (Charles Dodgson).



THE FIVE DOCTORS

STORY 129

TV monitors which could relay images powered by BBC Micro graphics, plus a central section based on the city of lights seen in *Enlightenment*. Nathan-Turner insisted on a prominent red handle being retained for the door control. Also taped was the very final scene of the serial – brought forward from Wednesday – which ended with the cast giggling on each take.

Right:
The first three
Doctors.

Dummy Dalek

Wednesday 30 picked up with scenes in the conference room, corridor and game control, after which came the Dalek scenes in the metal corridors, the mirrored surfaces of which required careful lighting. The Dalek casing used the top of a prop built by Shawcraft in 1963 and the skirt of one made in 1965, and had appeared on *Breakfast Time* a few weeks earlier; this was operated by Dalek veteran John Scott Martin and voiced by Roy Skelton who had performed Dalek voices for several of the preceding Dalek serials. A dummy Dalek was also made for the explosion scene, with a rat-trap causing the pre-cut casing to fly apart, and air tubes making the Dalek creature inside twitch. After this, the scenes between Susan and Turlough in the TARDIS were



recorded, along with some of the scenes in the TARDIS using only the regular cast; these final scenes had been scheduled to end Thursday's taping in case a remount was needed.

The final recording day, Thursday 31, began with the scenes in Rassilon's Tomb. For this set, Thornton had incorporated the Doctor's name by accident into his Old High Gallifreyan design, using hieroglyphics from the Piccolo edition of *The Making of Doctor Who* given to him by Nathan-Turner; a glass shot from Jean Peyre was used for the Tomb's ceiling. The various Doctors ad-libbed some of their insults. After taping at the main tower gate set, sections of the tomb were redressed for the chessboard scenes in the tower anteroom. Moffatt completed recording with an overrun of 17 minutes. ■

PRODUCTION

Sat 5 Mar 83 Plas Brondanw, Llanfrothen, Gwynedd [Eye of Orion; Rose Garden]

Mon 7 - Tue 8 Mar 83 Carreg y Foel Gron, nr Ffestiniog, Gwynedd [Wasteland 1]

Wed 9 Mar 83 Carreg y Foel Gron [Wasteland 1; Wasteland 2]

Thu 10 Mar 83 Manod Quarries, Ffestiniog, Gwynedd [Caves; Wasteland 2]

Fri 11 Mar 83 Manod Quarries

[Wasteland 2]; Plas Brondanw [Eye of Orion - remount]

Sun 13 Mar - Mon 14 Mar 83 Manod Quarries [Wasteland 2]

Tue 15 Mar 83 Cwm Bychan, Llanbedr, Gwynedd [Wasteland 3]

Thu 17 Mar 83 Tilehouse Lane, Denham Green, Bucks [Road]; Halings House, Denham Green, Bucks [UNIT HQ]; 2/15 West Common Road, Uxbridge, Middx [Sarah's House; Bus Stop]

Fri 18 Mar 83 Ealing Film Studios:

UNIT; Roof

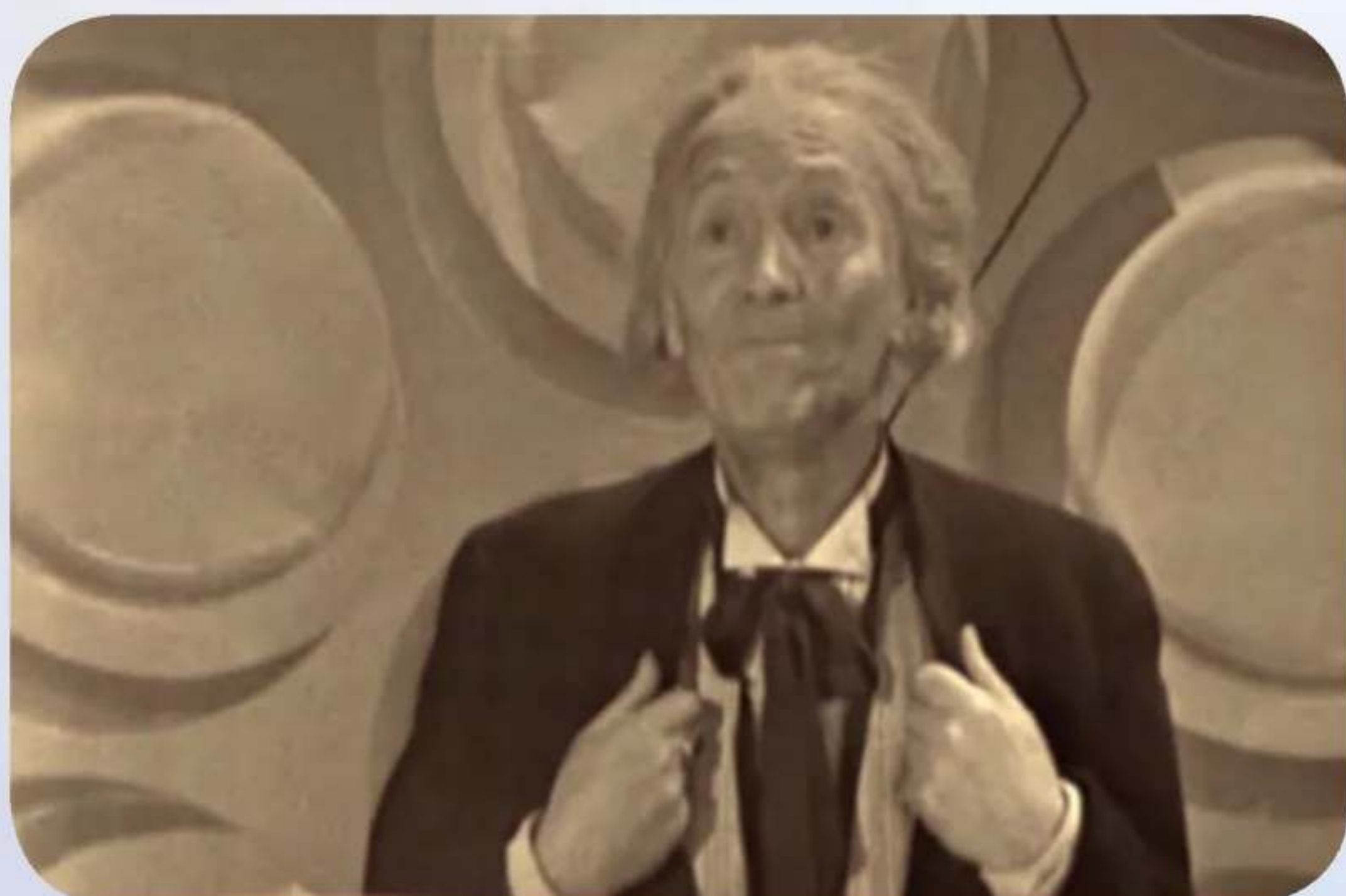
Tue 29 Mar 83 Television Centre Studio 6: Game Control; Tower Corridor; Gallifrey Corridor; Gallifrey Capitol; Conference Room; TARDIS Console

Wed 30 Mar 83 Television Centre Studio 6: Conference Room; Capitol Corridors; Game Control; Metal Corridors; TARDIS Console

Thu 31 Mar 83 Television Centre Studio 6: Tower Main Gate; Rassilon's Tomb; Tower Anteroom; TARDIS Console

Post-production

Peter Moffatt performed a gallery-only session in TC6 on Wednesday 20 April, with a BBC Microcomputer generating the lethal rays on the chessboard scene. Editing on the Special took place from Wednesday 27 April to Friday 6 May. In compiling the programme, Hartnell was represented by 18 seconds of sepia-tinted material from



the end of *Flashpoint*, the final episode of *The Dalek Invasion of Earth* [1964 – see Volume 4]; this appeared as a pre-credit, something only previously used on the series for Part One of *Castrovalva* [1982 – see Volume 34]. Material from Part One of *Shada* was originally used for all the Baker scenes; when the Fourth Doctor was released at the end of the story, a sequence from Part One of the Doctor and Romana approaching the college was originally inserted, but Nathan-Turner wanted a shot with the TARDIS leaving, so material from Part Three was selected instead.

There were further gallery-only sessions on Monday 16 and Wednesday 18 May.

Further editing was undertaken through to Friday 3 June; during this time, on Tuesday 24 May the North American distributors Lionheart announced their intention to have a coast-to-coast gala

Above:
The Fifth Doctor's about to meet some old faces.

Left:
The original First Doctor makes an appearance at the beginning of the story.



Above:
Cyber
massacre.

screening on affiliated PBS stations on the anniversary. The American edit of the Special, which incorporated various timing cuts (such as the Master finding the dead body in the wasteland) was produced by Moffatt between Monday 18 and Friday 29 July, with Hurndall redubbing the value of pi on Wednesday 20 July (the value having been delivered incorrectly in studio).

The notable cuts made between the first edit of 97 minutes 35 seconds and the broadcast trims were as follows: Crichton and the Brigadier toasting “civilian life”; the Doctor saying how he was “fading” to Tegan and Turlough; Turlough saying the Doctor seems to be under some form of psychic attack; Tegan wondering what she and Turlough will do if the Doctor doesn’t recover; Borusa approaching the Conference Room; the Doctor attempting to send the recall signal from the console and collapsing again; the Hartnell Doctor saying to the Fifth Doctor, “Now young fellow, tell me all about it”; Borusa asking to be left alone in the conference room after the Master’s departure; a short insert of the Castellan transmitting what he thought was the Master back to the Capitol; cuts to the scene with Susan’s ankle being bound; the Cyber Leader telling the Master to lead them to the

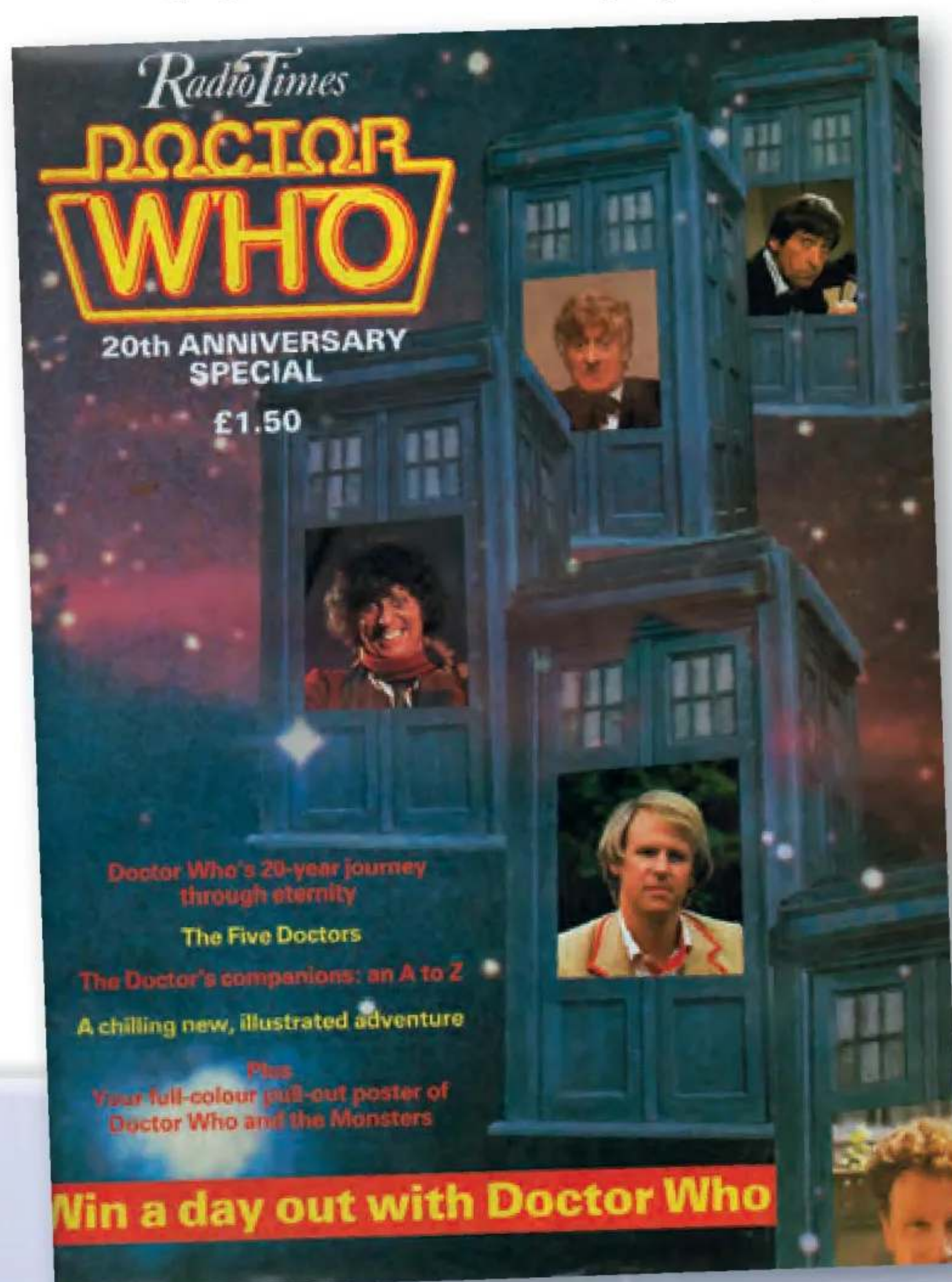
Tower; the Brigadier outside the caves complaining that he was “not built for this kind of thing any more” and the Doctor replying, “You never were”; a scene with Susan and Turlough trapped in the TARDIS by the Cybermen; a film sequence of Sarah rolling a stone at an advancing Cyberman; Tegan starting to cross the booby-trapped floor; the Doctor finding the Conference Room empty; the Brigadier telling the Troughton Doctor that he felt afraid in the corridors; the Brigadier’s comment, “Don’t ask me how we got here. It’s like a cross between Guy Fawkes and Halloween”; film with the Cybermen moving back from the bomb; the hypnotised Doctor and Borusa in the Conference Room; the arrival of two more guards in the Tomb; Flavia telling the Doctor that he will face the highest penalties if he disobeys the High Council and the Doctor ordering the guards to escort Flavia back to the Capitol.

A special mix of music

The various versions of *The Five Doctors* were dubbed from Wednesday 14 September to Thursday 6 October; the episodic versions included extra music. Peter Howell of the BBC Radiophonic Workshop provided a score of over 24 minutes, and also suggested a special mix of the closing theme tune which segued from Delia Derbyshire’s original arrangement (which needed a change of key) into his own 1980 remix. One piece of library music was used for the *Shada* film sequence: the 1912 piece the *Destiny Waltz* by Sydney Baynes played by The New Mayfair Orchestra on the 1937 Chappell release *Ragging the Rags/The Whirl of the Waltz* (C 2896). Dick Mills used many old sound effects, such as the original Yeti roar from *The Web of Fear*. ■

Publicity

► The BBC Enterprises event at Longleat over Sunday 3 and Monday 4 April heavily promoted the Special with many of the cast present (including Peter Davison, Janet Fielding, Mark Strickson, Jon Pertwee, Patrick Troughton, Anthony Ainley, Nicholas Courtney, Elisabeth Sladen, John Leeson, Carole Ann Ford and Richard Franklin) and also a marquee containing the Gallifrey and UNIT HQ sets from *The Five Doctors*. As well as John Nathan-Turner being interviewed by Patrick Stoddard for Radio 4's *Breakaway* on Saturday 2, the crowds at the event generated coverage on the BBC News on Sunday 3 and Ed Stewart's Radio 2 show chatted to Davison, Fielding, Pertwee and Nathan-Turner when it broadcast live from Longleat on Monday 4. Various newspapers covered the popularity of



the event including *When growing old is just what Dr Who ordered*

by Avril Groom in *The Daily Telegraph* on Saturday 2, *The Observer* with Alan Road's *Doctor Who, galactic anti-hero, lives on* on Sunday 3, the *Daily Star* (*What a queue to see Dr Who*) and *Daily Mail* (*Doctor Who has waiting room only*) on Monday 4, and a letter in the *Daily Mail* (*What a hopeless Who do*) on Friday 8.

► After the Longleat celebrations at Easter, Davison and Fielding departed on Australian holidays. Davison attended various events in Sydney on Saturday 9 April and celebrated his 32nd birthday the following Wednesday. Davison returned to England to start work on an *All Creatures Great and Small* Christmas Special on Monday 25. During this time, the BBC struck a co-finance deal over *The Five Doctors* with ABC in Australia which had been suggested in March; Nathan-Turner discovered \$60,000 had been paid by the Australian station who had shown *Doctor Who* since 1965.

► With production on the new series well underway, Davison, Strickson and Fielding attended a *Radio Times* photocall on Tuesday 9 August.

► In the weeks leading up to broadcast, Nathan-Turner was angry to learn



Above: A publicity shoot for the regulars.

Left: The *Radio Times* 20th Anniversary Special edition.

Right:

The Five Doctors was promoted on the cover of *Radio Times*.

that *The Five Doctors'* intended BBC1 transmission date of Wednesday 23 November – the series' anniversary – had been shifted back to Friday 25 November to make it part of the BBC's annual *Children in Need* telethon. This meant that some areas of the United States would see the Special first. *Radio Times* published the lavish *Doctor Who 20th Anniversary Special* magazine on Thursday 3 November.

- ▶ David Hewson spoke to Nathan-Turner in *Time traveller clocks up 20 years* which appeared in *The Times* on Monday 14 November.
- ▶ The cover of *Radio Times* on Thursday 17 November carried colour artwork by Andrew Skilleter depicting the five Doctors and the Master, while inside there was a lavish three-page colour article, *Who's Who* by Ian Levine. The programme billing itself offered photographs of a Dalek and K9 from earlier stories. Unfortunately due to a strike at the printers, this edition received very low distribution. Nathan-Turner was interviewed about the anniversary on BBC Radio London's *The Robbie Vincent Show* during November.
- ▶ A clip from the Special was aired on *Saturday Superstore* on Saturday 19, with more clips shown on *Blue Peter* the following Monday. For *Blue Peter*, numerous old monsters appeared in studio, along with Peter Davison and Richard Hurndall driving the charity minibus presented to Gurney School, paid for by the Longleat event. Earlier that day, Courtney, Strickson and



Fielding promoted the Special on *Pebble Mill* along with Mary Tamm in a chat with Paul Coia.

- ▶ The *Sunday Express Magazine* carried Philip Oakes' two-page retrospective of the series entitled *Out of this World* on Sunday 20 November.
- ▶ In addition to trailers of its own showing the Doctors, companions, Dalek, Cybermen and Master which aired from just over a week before transmission, *The Five Doctors* was also used by BBC1 in cross-promotion for both the *Radio Times* and *Children in Need*. On the day of transmission, BBC1's *Breakfast Time* screened a clip of the First Doctor and Susan's confrontation with a Dalek. In the press, the *Daily Mail* advised viewers to forget the plot and to enjoy the monsters. The *Daily Express* offered *The facts you should know about Dr Who*, while in the *Daily Mirror* Jack Bell reported on the absences of Hartnell and Baker in *Who Goes Missing*. Patrick Hill of the *Daily Star* presented *The Dr Who rogues gallery* of monsters for younger readers.

Broadcast

- ▶ Broadcast at 7.20pm on Friday 25 November, *The Five Doctors* was the highlight of the *Children in Need* event with an introduction from host Terry Wogan. In some regions, the broadcast had *Children in Need* phonenumber numbers superimposed over it.
- ▶ Screened against *The A-Team* and the sitcom *A Fine Romance* on ITV, the Special performed reasonably well. Though the ratings were no larger than usual, the appreciation score placed it equal highest in the series' history to date.



- ▶ As it transpired, Richard Hurndall's performance in *The Five Doctors* was to be one of his last. After a period of hospitalisation, he died on Friday 13 April 1984, aged 73.
- ▶ In summer 1984, the four-part version of *The Five Doctors* was shown on BBC1 at 6.15pm from Tuesday 14 to Friday 17 August.
- ▶ Overseas, America screened *The Five Doctors* on 23 November, ahead of its UK début. It was also shown in Australia on Tuesday 13 December, but a black-out in Sydney meant that a repeat was scheduled for Thursday 26 January 1984. New Zealand screened the serial for the 25th anniversary in November 1988. The story was shown in Germany under the title *Die Fünf Doktoren* as three 30-minute episodes in February 1995.
- ▶ UK Gold screened the episodic version from August 1994, and as a single programme several times from October 1994.

Left:
Richard Hurndall and Carole Ann Ford star as the First Doctor and Susan.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
The Five Doctors	Friday 25 November 1983	7.20pm-8.50pm	BBC1	90' 23"	7.7M (54th)	75

REPEAT TRANSMISSION

Part One	Tuesday 14 August 1984	6.15pm-6.40pm	BBC1	24' 15"	4.7M (88th)	67
Part Two	Wednesday 15 August 1984	6.15pm-6.40pm	BBC1	25' 12"	4.5M (93rd)	68
Part Three	Thursday 16 August 1984	6.15pm-6.40pm	BBC1	24' 16"	3.7M (107th)	69
Part Four	Friday 17 August 1984	6.15pm-6.40pm	BBC1	24' 51"	4.8M (102nd)	68

Merchandise

Below:

The original Target novelisation of the story.



Because of the delay in the UK transmission, Terrance Dicks' novelisation of *The Five Doctors* was scheduled for issue before broadcast on Thursday 24 November; because the book was aimed to tie-in with broadcast, Dicks had worked from his scripts and had not had a chance to see the finished show. He added extra scenes such as Susan's kidnap from the twenty-first century. Nathan-Turner had asked for publication to be delayed to Saturday 26 November, but in fact the book was on sale two weeks before this date, issued simultaneously in hardback and paperback by WH Allen with cover art by Andrew Skilleter. The paperback had a silver-foiled cover and was numbered 81 in the *Doctor Who* library. The novel was reissued by Virgin in February 1991, with Alister Pearson's artwork from the 1990 video release on the cover.

Right and above right:

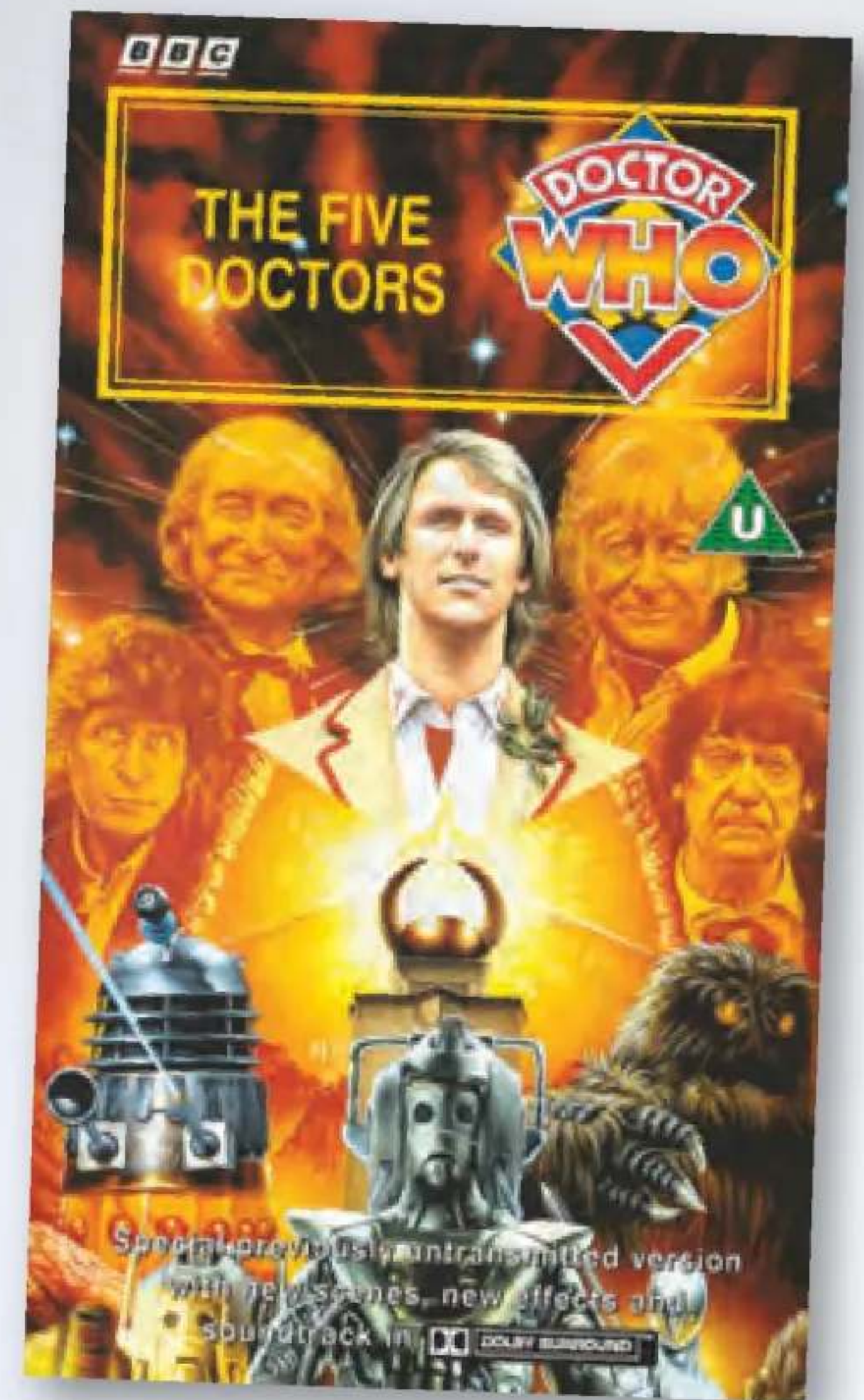
Video releases with covers by Andrew Skilleter, Alister Pearson and Colin Howard.



A print of Andrew Skilleter's *Radio Times* cover was issued by Who Dares in November 1984, and this revised version graced the cover of BBC Enterprises' home video release of the edited US version on VHS and Betamax formats in September 1985. The complete broadcast version was released in July 1990 with a cover painting by Alister Pearson. This limited edition box set included collectors' postcards.

The Five Doctors was first released on DVD in November 1999. This version of the story was a new *Special Edition* featuring new effects, missing scenes, and alternative takes. *The Five Doctors: 25th Anniversary Edition* DVD was released in March 2008 by BBC Worldwide, and included both the original broadcast version of the story and the *Special Edition*. Disc one – the transmission version of the serial – included the following extras:

- ▶ **Commentary** with actors Elisabeth Sladen, Mark Strickson, Nicholas Courtney and Carole Ann Ford
- ▶ **Easter Egg** commentary with David Tennant, Phil Collinson and Helen Raynor
- ▶ **Celebration** – a celebration of *Doctor Who's* 20th anniversary
- ▶ **Trails and Continuity**
- ▶ **Photo gallery**
- ▶ **Isolated music** – option to watch the story with the isolated music score
- ▶ **Radio Times billings** in Adobe PDF format



▶ Subtitle production notes

Disc two – the *Special Edition* of the serial – included these extras:

- ▶ **102 min Special Edition** with Dolby Digital 5.1 and Dolby Surround audio tracks.
- ▶ **Commentary** with actor Peter Davison and writer Terrance Dicks
- ▶ **The Ties that Bind Us** – featurette on continuity
- ▶ **Five Doctors, One Studio** – studio footage
- ▶ **Outtakes**
- ▶ **(Not So) Special Effects** featurette
- ▶ **Saturday Superstore**
- ▶ **Blue Peter**
- ▶ **Nationwide**
- ▶ **Breakfast Time**
- ▶ **Isolated Music** – option to watch the story with the isolated music score
- ▶ **Subtitle production notes**

Incidental music from *The Five Doctors* was included on *Doctor Who – The Music II*, an LP/cassette released by BBC Records in February 1985. Music and sound effects from the serial were also available on the BBC CD *30 Years at the Radiophonic Workshop* in July 1993. The suite was included on Silva Screen's four-CD *Doctor*

Who – The 50th Anniversary Collection, released in December 2013, and later on the 11-CD version of the same title in September/November 2014.

A metal miniature of the Raston Warrior Robot was issued by Harlequin Miniatures in July 1998.

A set of black-and-white and colour prints from the photocall and filming for *The Five Doctors* was released by Stephen Payne in 1983. Postcards of Sarah Jane Smith and Susan from *The Five Doctors* were issued by Acanthus Press in 1983. However, they were later withdrawn due to Elisabeth Sladen and Carole Ann Ford expressing dissatisfaction with the images.

In November 1983, the *Doctor Who* Appreciation Society produced a limited edition of 500 signed and numbered colour prints of artwork by Chris Achilleos used on the cover of a special DWAS magazine published in 1984: *The Making of The Five Doctors* edited by David J Howe.

Larkfield Printing issued postcards of the First, Second and Third Doctors from *The Five Doctors* in 1984. A reproduction of Andrew Skilleter's *Radio Times* cover for *The Five Doctors* was issued by Who Dares Publishing in November 1984. An A4 print of Andrew Skilleter's cover for the Target novelisation of *The Five Doctors* was released in 2011. They were also available as a remarque print for additional cost. ■

Below:

The *Doctor Who* Appreciation Society's special magazine.



Left:

The *Special Edition* and 25th Anniversary DVD releases.

Cast and credits

Right:

Chancellor Flavia smells the flowers.

CAST

Peter Davison The Doctor
Jon Pertwee The Doctor
Patrick Troughton The Doctor
 with
Richard Hurndall The Doctor
 and
Tom Baker The Doctor [1,4]
 with
William Hartnell The Doctor [1]
Janet Fielding Tegan
Mark Strickson Turlough
Elisabeth Sladen Sarah Jane Smith
Carole Ann Ford Susan
Nicholas Courtney The Brigadier¹
Lalla Ward Romana [1,4]
Anthony Ainley The Master
Philip Latham Lord President Borusa
Dinah Sheridan Chancellor Flavia
Paul Jerricho The Castellan [1-3]
David Banks Cyber Leader [2-4]
Mark Hardy Cyber Lieutenant [2-4]
Richard Mathews Rassilon [4]

Below:

Peter Moffatt discusses a scene with Elisabeth Sladen.



Frazer Hines Jamie [4]²
Wendy Padbury Zoe [4]³
Caroline John Liz Shaw [3]⁴
Richard Franklin Captain Yates [3]⁴
David Savile Crichton [1]⁵
John Leeson Voice of K9 [1]
Roy Skelton Dalek Voice [1]
John Scott Martin Dalek Operator [1]
Stuart Blake Commander [2-3]
Stephen Meredith Technician [2]
Ray Float Sergeant [1]
John Tallents Guard [3]
William Kenton Cyber Scout [2-3]
Keith Hodiak Raston Robot [3]

¹ Billed in *Radio Times* as Brigadier Lethbridge Stewart

² Billed in *Radio Times* and Special Edition as Jamie McCrimmon

³ Billed in *Radio Times* as Zoe Herriot [sic]

⁴ Uncredited on four-part version

⁵ Billed in *Radio Times* and Special Edition as Colonel Crichton

Episode numbers refer to repeat version

UNCREDITED

Johnnie Mack, Frederick Wolfe..... Time Lords⁶
Norman Bradley, Lloyd Williams, William Kenton..... Guards
Stuart Fell Stuntman/Cyberman
Lee Woods, Richard Naylor, Mark Whincup, Gilbert Gillan, Emyr Morris Jones, Graham Cole, Alan Riches, Ian Marshall-Fisher, Mark Bessenger.....Cybermen
Lee Woods.....Yeti
Johnnie Mack, Frederick Wolfe, Charles Milward..... Time Lords [Immortal]

⁶ Reinstated in the Special Edition

CREDITS

Written by Terrance Dicks
 Title Music Composed by Ron Grainer
 Incidental Music: Peter Howell
 Special Sound Dick Mills,
 BBC Radiophonic Workshop
 Production Manager: Jeremy Silberston
 Production Associate: June Collins

Production Assistant: Jean Davis
 Assistant Floor Manager: Pauline Seager
 Film Cameraman: John Baker
 Film Sound: John Gatland
 Film Editor: MAC Adams
 Vision Mixer: Shirley Coward
 Visual Effects Designers: John Brace, Mike Kelt
 Video Effects: Dave Chapman
 Senior Cameraman: Alec Wheal
 Technical Manager: Derek Thompson
 Design Effects: Jean Peyre
 Graphic Designer: Ian Hewett
 Videotape Editor: Hugh Parson
 Properties Buyer: Robert Fleming
 Studio Lighting: Don Babbage
 Studio Sound: Martin Ridout
 Costume Designer: Colin Lavers
 Make-up Artist: Jill Hagger
 Script Editor: Eric Seward
 Designer: Malcolm Thornton
 Producer: John Nathan-Turner
 Director: Peter Moffatt
 BBC © 1983

Below:
 The five faces
 of Doctor Who.



Profile

JOHN NATHAN-TURNER

Producer

Born 12 August 1947 in Birmingham, John Turner was the only child of Samuel Turner, a bookie, and Kath, a catering assistant.

At King Edward VI School, Aston, he acted, wrote and produced revues, plays and pantos. He made TV appearances as an extra in 1965, in locally produced soaps *Crossroads*, *United!*, *The Newcomers* and *The Flying Swan*, though this ceased when the headmaster's wife saw him on TV two nights running.

Nathan-Turner turned down a place to study drama and German at Hull University and he instead became stage manager at cabaret nightclub *Castaways*, then a props master/dresser at Birmingham's Alexandra Theatre, and briefly performed a month's cover as dresser on *United!* and *The Newcomers* at the BBC's local studios in 1967.

Right:

John Nathan-Turner looks through the lens.



Becoming stage manager at Cheltenham Everyman Theatre, its artistic director suggested *United!* producer Tony Cornish should utilise Turner's talents, and he was invited to apply for a BBC floor assistant's vacancy.

Taking up a London post in December 1968, he worked on *The Morecambe & Wise Show*, *Grandstand*, *Nationwide*, *Play School*, *The Sky at Night*, *Blue Peter*, *Ask Aspel* and *Monty Python's Flying Circus* but he particularly enjoyed the dramas *The Tenant of Wildfell Hall* (1968) and *The Six Wives of Henry VIII* (1970).

Doctor Who engagements came as floor assistant on *The Space Pirates* [1969 – see Volume 14], *The Ambassadors of Death* [1970 – see Volume 15] and *Colony in Space* [1971 – see Volume 17]. Paperwork credited him as John Turner but, with a BBC film cameraman of the same name, he permanently adopted the double-barrelled John Nathan-Turner he had sometimes used in theatre. His signature of JN-T later became his nickname.

Promoted to assistant floor manager in Drama, he worked on *Z Cars*, *Owen MD* (1973) and *The Pallisers* (1974), elevated to production assistant on the latter after its PA took ill.

PA stints followed on *Barlow* (1975), *The Venturers* (1975), *Looking for Clancy* (1975) and *How Green Was My Valley* (1975/6) before trailing Lovett Bickford as production unit manager on *Angels* (1977), handling financial planning and budget control. He became PUM proper on *All Creatures Great and Small* (1978-80), family saga *Flesh and Blood* (1980) and *Doctor Who*.

After trailing PUM Chris D'Oyly-John on *The Talons of Weng-Chiang* [1977 – see Volume 26], JN-T took over for Seasons 15-17. He costed the show's first trip abroad for *City of the Death* [1979 – see Volume 31], an impressive coup.



JN-T succeeded Graham Williams as *Doctor Who* producer in December 1979, making swingeing changes. Perceived silliness was out and new script editor Christopher H Bidmead trawled *New Scientist* magazine for scientific concepts. There was a new title sequence and theme arrangement and a new Doctor's costume, JN-T insisting on question mark collars; similar unsubtle motifs would decorate the next three Doctors' costumes.

He phased out assistants Romana and K9, feeling the line-up too "invincible". Tom Baker's resignation in October 1980 meant the season's closing moments lacked a single regular who had begun the season.

Unfortunately, this run was pitched against ITV's US import *Buck Rogers in the 25th Century*, which pulled almost four times as many viewers. BBC schedulers thus moved *Doctor Who* from Saturdays to twice-weekly weekdays, where Peter Davison's debut run drew nine to 10 million viewers.

JN-T's public image would be far greater than his predecessors. Often wearing gaudy Hawaiian shirts and with an outgoing showman's personality, he became a familiar

face on TV promoting *Doctor Who*; some critics felt he was promoting himself.

As well as bringing together *The Five Doctors*, he was a driving force behind 1983's Longleat event. Executive members of the *Doctor Who* Appreciation Society aggressively blamed him for its organisational shortcomings.

He curried fan favour with returning past monsters and crowd-pleasing continuity references. Record producer and DJ Ian Levine assisted with background notes and loaning archive tapes, forming an awkward professional triangle between Nathan-Turner, his uncredited, unpaid 'consultant', and the show's script editor from 1982, Eric Saward. Levine and Saward consulting without JN-T's knowledge fed his paranoia.

As *Doctor Who* celebrated its 20th anniversary year, JN-T cast Colin Baker as the Sixth Doctor, insisting on a contrived, multi-coloured costume that perhaps fatally undermined his leading man - JN-T finally admitted in 1994: "I got it wrong."

Jonathan Powell, BBC head of series and serials, and BBC1 controller Michael Grade both found *Doctor Who* tired and

Above:

John Nathan-Turner in the *Doctor Who* production office.



This page:
John Nathan-Turner with the three Doctors he cast.



embarrassing, Grade saying: “The people who make it had got rather complacent.”

On 27 February 1985, in the midst of the 1985 season’s transmission, it was announced *Doctor Who* was to be ‘rested’. JN-T organised a press campaign that earned a reprieve, with a new series due nine months later than planned. Disingenuous BBC promises saw *Doctor Who* return however with just 14 25-minute episodes, effectively slashing production in half.

Despite extra lead time, there was a scramble for scripts and when writer Robert Holmes died during the making of *The Trial of a Time Lord* [1986 – see Volume 42] a harassed Saward quit his post. Saward agreed to write the umbrella season’s finale to Holmes’ outline, but when JN-T wanted

a cliffhanger ending changed, Saward withdrew his script and Nathan-Turner was forced to script edit a hurried replacement.

A Saward interview in science-fiction magazine *Starburst* criticised JN-T’s production decisions, including the hiring of Colin Baker and Bonnie Langford as Mel. The former colleagues never spoke again.

The Trial of a Time Lord’s ratings were even lower than before, and Powell ordered JN-T to inform Baker his services were no longer required. The producer remained however. This impasse defined the rest of JN-T’s *Who* career; the disinterested executives did not want to revitalise the show, but axing it would incur public outcry. Were JN-T to resign, *Doctor Who* would lose its biggest champion and might be allowed to wither and die. Some pointed to self-interest but it was perhaps loyalty to *Doctor Who* that kept JN-T in the post.

He faced increasing criticism from fanzine *Doctor Who Bulletin*, edited by Gary Levy (later Leigh). When JN-T and Levine clashed over keeping the secret of the 1986 series’ curtailed length, their friendship faltered, and Levine felt the casting of Bonnie Langford was the final straw. Levine contributed further invective to *DWB* and in November 1987, a headline screamed: *JN-T MUST GO... NOW!* with Levine labelling JN-T “a malignant cancer”.

By November 1986, JN-T was preparing for the 1987 series but without a Doctor or script editor. With Sylvester McCoy and Andrew Cartmel quickly brought on board, season opener *Time and the Rani* [1987 – see Volume 43] drew more fan ire on BBC feedback show *Open Air*. JN-T defended the new series from longstanding fans who complained this was not the show they had grown up with, famously saying: “Quite often the memory cheats.”

Now unhelpfully scheduled against *Coronation Street*, viewing figures were

understandably low. Yet JN-T's young script editor Andrew Cartmel worked a creative renaissance, though sadly didn't save the show. *Doctor Who* was finally culled and JN-T's producership ended after nine series.

Some choose to focus negatively on JN-T's camper efforts, yet his watch also witnessed groundbreaking entries such as *Warriors' Gate* [1981 – see Volume 33], *Kinda* [1982 – see Volume 34] and *Survival* [1989 – see Volume 46]. Fans still debate whether such highlights happened *despite* him rather than *because* of his input.

The *Doctor Who* office closed in August 1990, with the redundant JN-T failing to find or pitch another BBC series. Surprisingly, Cartmel later recalled that JN-T had turned down an offer to produce detective show *Bergerac*.

JN-T headed straight to satellite franchise BSB to help present a *Doctor Who* weekend in September 1990, then worked on projects for BBC Enterprises, including the *Years* compilation videos, a presentation of the uncompleted *Shada* (1979) and audio releases of missing adventures. He also organised exhibitions and events at MOMI, Longleat and Llangollen.

He staged fan events and pantomime productions via Teynham Productions, a



company formed with life partner Gary Downie and former BBC husband-and-wife colleagues Fiona Cumming and Ian Fraser.

Several TV pilots and pitches failed to win commissions, including BBC Select science-fiction magazine *The Space Station*, *Big Step*, a children's puppet series narrated by Tom Baker, and a science-fiction series co-written with David Roden, *ACTUAL Reality*. Roden co-wrote 30th anniversary *Doctor Who* charity skit *Dimensions in Time* (1993) with JN-T, which Nathan-Turner also produced.

By the mid-90s, JN-T appeared a more reflective, subdued figure. His much-praised memoirs, published in *Doctor Who Magazine* during 1996/7, also formed the basis of the Big Finish talking book *The John Nathan-Turner Memoirs* (2000). Though honest, these mentioned his 'colleague' Downie without referring to the former dancer/choreographer as JN-T's partner since 1972.

JN-T's private life was chronicled in Richard Marson's 2013 biography *JN-T: The Life and Scandalous Times of John Nathan-Turner*. The *Daily Mirror* focused on its more salacious passages, producing the front page headline *DOCTOR WHO SEX SCANDAL*. Marson's book was revised as *Totally Tasteless: The Life of John Nathan-Turner* (2016).

In his later career JN-T produced some panto productions but at the small Elviga Theatre, Chesham, one incident saw him throw a plate at production staff.

He and Downie both slid into alcoholism. Heavy drinking and smoking left Nathan-Turner prone to gout and he developed blood poisoning after an insect bite abroad. Placed on life support in hospital, he died from liver failure on 1 May 2002, aged 54.

As the final curtain closed at his memorial service and cremation, the old show tune played, "It's not how you start, it's how you finish..."; a typically showbiz send-off for *Doctor Who*'s showman producer. ■

Left:
The producer
at the helm.

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TERMINUS

Sabotaged by Turlough, the TARDIS locks on to a space liner which is carrying passengers suffering from Lazar's disease.

ENLIGHTENMENT

The Doctor, Tegan and Turlough meet the Eternals, who are on a race through space - the ultimate prize is Enlightenment.

THE KING'S DEMONS

The TARDIS arrives in thirteenth-century England, where the Master is attempting to change the course of history.

THE FIVE DOCTORS

The Doctor's past catches up with him when his previous incarnations, along with some old friends and foes, are drawn to the Death Zone on Gallifrey.

