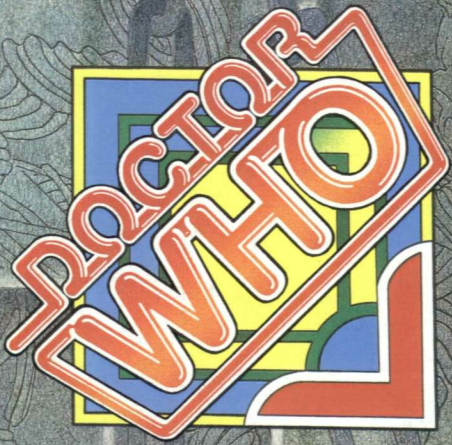


ISSUE SIXTY-SIX

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IN-VISION

TERMINUS

THE MAKING OF A TELEVISION DRAMA SERIES



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THE FINANCIAL GALAXY

The essential interstellar business journal

29th February 2476

Terminus Inc. Collapses

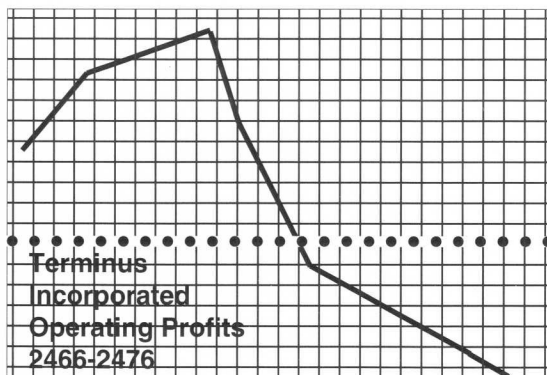
One of the Empire's foremost financial management trusts, Terminus Incorporated, has collapsed. Vice-President Mikhail Clarke applied for bankruptcy protection on behalf of the Company at 11.00 hours GST, following the abrupt departure of President Christian Morgus earlier that morning. Police refuse to comment on reports that Morgus removed the Company's remaining liquid assets before joining a colonisation mission to the Sirius system,

but inside sources suggest they are unlikely to find sufficient evidence to justify laying fraud charges against him.

Terminus Incorporated's cash flow had been adversely affected by the seizure of its principle asset, the Terminus Lazar Treatment Station, by a co-operative of the station's workers. Asked for her reaction to the collapse, Nyssa Traken, the head of the self-styled Terminus Co-Operative which has run the station for the past five years, commented "It's a start."

Terminus normalised its relations with the Empire 14 months ago in an agreement which absolved those members of Terminus' staff originally recruited from penal colonies of any outstanding crimes. Speculation has mounted that the station's mysterious chief executive may herself be concealing an unsavoury past, as she is entirely absent from all Empire records until her arrival on the station, but she has continued to use her 'alias' since the agreement, and all those who've dealt with her have been charmed by 'a cultured and gentle soul.'

**FULL REPORT PAGE FIVE
EXCLUSIVE INTERVIEW BELOW**



The Vinet Heinkel Interview

The Empire's greatest financial institutions live in fear of a tiny woman of unknown origins who runs a broken down space station manned by a mixed-bag of ex-convicts and dedicated scientists. As her influence on the Imperial Government has increased Nyssa Traken has refused all requests for interviews, so it was with some trepidation that I accepted an invitation to meet one of the most influential women in the galaxy. To my surprise, she proved to be an apparently fragile figure of little more than thirty, though she seemed both younger and older than that at times, who merely explained she 'knew my work', and was sure I had a great career ahead of me in broadcasting.

That's an ambition I'd never admitted to anyone, but it's that sort of prediction which has won Nyssa Traken a powerful reputation with governments. Had it not been for that, the idea that the government might adopt her proposal for anti-trust laws which would limit the power of the interplanetary corporations would have seemed ludicrous, but the chief executive of Terminus Co-Operative has demonstrated a sure-footed sense of timing many times over the past five years, and the Exarian colonists' recent Unilateral Declaration of Independence has raised public awareness of the issue.

Referring to this campaign against the activities of the Interplanetary Mining Corporation, she repeats her declarations that Terminus Incorporated's collapse is 'A start', and dismisses suggestions that she should think of the pensioners whose funds were invested in the Corporation. 'Half the galaxy's money is tied up in these great trust funds whose trustees invest them in the very Corporations exploiting their contributors. Well, the trustees have a legal duty to protect the funds. If they make a few more big losses like this, they might just take up ethical investment to keep themselves out of a penal colony.'

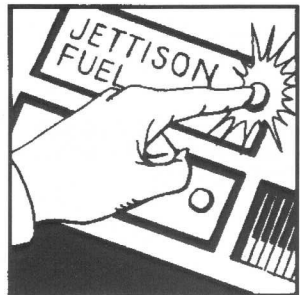
There's a forced harshness to this which contrasts with her gentle charm, as if unpleasent events have calloused a basically gentle soul. She refuses to speak about her origins and the rumours of associations with raiders, beyond insisting that 'a friend' brought her to Terminus ("You'll understand someday."), and answers questions about her insistence on placing her patents in the name of 'Terminus Co-Op' by commenting that she'd want her colleagues to retain control 'if her friend ever came back'. She sounds wistful.

She remains out of place on the Terminus, which remains a grim and foreboding hulk despite its refitting with up-to-the-minute technical equipment; while she relishes the conversation of the medical researchers attracted by the Co-Operatives' resources, she still seems closer to the ex-convicts who make up the core of its staff. Her cultured nature means she seems to have little in common with these uncouth specimens, but like them, she doesn't seem to belong anywhere else.

Determined to get to the bottom of this enigma whose ability to anticipate events has won the ear of presidents, I pressed...

CONTINUED PAGE FIVE





ORIGINS: It was time to go. After two years and 47 episodes journeying with the Doctor, Nyssa of Traken was about to arrive at her terminus. Or so it was thought...

As far as Sarah Sutton was concerned, the railway analogy was far from misplaced. Although **TERMINUS** was her ultimate dropping off point, the timetable for her arrival proved anything but accurate. Scheduled to finish the end of October, Sarah Sutton was still clambering into her Nyssa attire just before Christmas.

Of all the stories in season 20, **TERMINUS** suffered more than any other. Problems during production abounded, a major strike by the E.E.P.T.U, the Electrician's Union, wrecked vast chunks of planning, and as events unfolded tempers became frayed more than once between an agitated cast and crew. Mark Strickson later recalled **TERMINUS** as his least favourite story, an aura of depression, blamed superficially on the drab nature of the studio sets, pervaded, and what should have been Sarah Sutton's last day with **Doctor Who** became instead a farce as realisation dawned that she would be back at least once more before the end of 1982. It was also the only occasion during their time together that heated rows between Peter Davison and John Nathan-Turner ever broke out in public.

The catalogue of problems and arguments which dogged **TERMINUS**, even after transmission, were some of the worst in the show's history. And yet, amid the volleys of blame laying and recriminations, the one area of production which did escape virtually without injury was the writing of the serial.

One staunch supporter of having Steve Gallagher back to write another **Doctor Who** was John Nathan-Turner. While not always pretending to fully understand **WARRIOR'S GATE**, he appreciated its strange and almost unique-to-the-series dreamlike qualities had been largely down to the quality of the scripts. In his memoirs published by Marvel Comics, Nathan-Turner states, "I like Steve Gallagher's scripts for **Doctor Who**; they were always full to overflowing with tension and atmosphere. Horror and thriller writing stood him in good stead after the series, though at the time I did feel that there was occasionally a reliance on atmosphere in his episodes, with not quite enough dialogue for the time slots in which they were transmitted."

Interviewed in 1988 author Steve Gallagher was positively enthusiastic about the translation of his script to screen. He enjoyed the finished product more than **WARRIOR'S GATE** because, "...most of

what I actually wrote for **TERMINUS** appeared on screen, whereas **WARRIOR'S GATE** went through various convoluted stages to the extent that I was feeling a little bit regretful about what might have been."

The story of **TERMINUS** is one of evolution in several senses. It started life as a Bidmead-format meeting between science and science-fiction; a ship from an alien dimension bursting through from its own space, using a new system called a 'Pandora Drive', and in some way being instrumental in the Big Bang creation of the Universe as it is known. It was primarily a serial written around the Doctor and one companion, but along the way had to embrace two other regulars and a plot device which would see it as the middle point in the Black Guardian trilogy.

Lastly, of course, it had to be the serial which would write out Nyssa. Producer John Nathan-Turner, agreeing with Eric Saward's frequently voiced complaint about too many regulars in the **TARDIS**, felt Nyssa was the logical choice to go. Sarah Sutton's contract would be up for renewal in November 1982, she was happy about leaving and making a clean break from **Doctor Who**, and anyway, Nathan-Turner's view was that Nyssa was just too 'nice' a character to be anything other than a line-feed for Davison's essentially vulnerable and 'nice' Doctor. He believed there was more performance mileage in juxtaposing the fifth Doctor with the 'bolshie' Tegan and the devious Turlough.

SCRIPT: BBC documentation is very unclear how early Steve Gallagher was first approached for another **Doctor Who** story outline. Already an established script writer and novelist by the time he came to do **WARRIOR'S GATE**, his career had mushroomed since then. *Chimera*, the novel he had just sold in 1980, was due for publication in 1982, several years after which the screen rights would be snapped up by *Zenith Productions* and turned into a big-budget, filmed mini-series for ITV.

Nevertheless there was sufficient of the **Doctor Who** fan still inside Gallagher to be intrigued by the notion of writing for the series again, although not without some reservations, as he explained to Marvel editor John Freeman in issue 139 of *Doctor Who Magazine*.

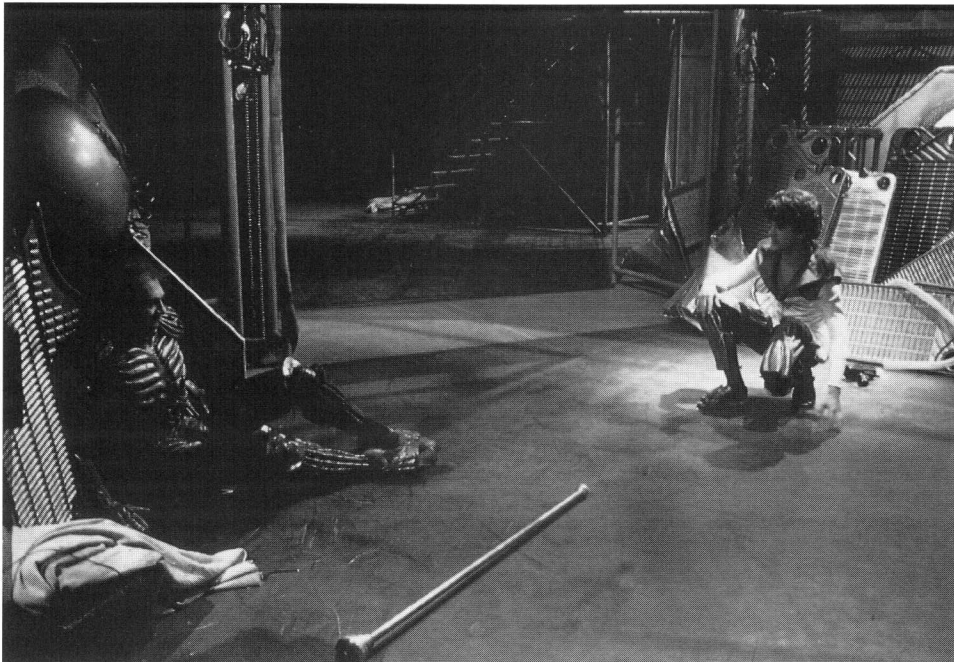
"I honestly don't feel that **Doctor Who** is scary any more. I think



Continued on page 5

The Terminator

After writing out three characters in two stories STEVE GALLAGHER had begun to feel like Doctor Who's very own Angel of Death, as he tells ANTHONY BROWN



TERMINUS was offered to the BBC while WARRIORS' GATE was still in production, but WARRIORS' GATE was such a rough ride for me that I was convinced that TERMINUS wouldn't even be on the agenda. When my agent told me they wanted it, I expressed my apprehension of a repeat performance to John Nathan-Turner in April 1981 and received a soothing note in return on May 12th.

My grasp of events surrounding TERMINUS is so hazy that I couldn't even get the question on my own work in last week's pub quiz, to the vast amusement of all present, but a rummage through my files provides a few reminders. I've a contract dated 22nd October commissioning the first episode for the startling fee of £1050.00 on October 22nd of that year, the script to be delivered by November 9th. But obviously I'd been cracking on with it already, because I've a letter acknowledging receipt of the first draft of episode one dated October 29th. The other three episodes were commissioned in a second contract dated December 12th, for the same payment.

I can't, in all honesty, remember at what stage Nyssa's departure became a given, and the archives aren't much help here. I know that after being assigned a companion to write out in each of my stories, I began to feel like the Grim Reaper of Who. Regular characters would see me in the TV Centre corridor and rush to phone their agents for reassurance. But once it was established she'd be leaving, that automatically opened up the narrative possibilities because you have to give her a big life-changing and motivating experience. Life-changing experiences are rare-to-nonexistent in series TV, which relies on a fairly even consistency of tone. While you're working on your story, others are working on theirs having been given exactly the same starting baggage as you.

The Black Guardian was one of the early 'givens', but these things tended to be rather like shifting sand... Turlough, for example, was described in the writers' notes in a way that differed significantly from his eventual character. It's an inevitable part of what happens when a show's being made on the run... and being made on the run is an inevitable part of series TV. The idea was that the Black Guardian was supposed to be Turlough's unseen, unidentified controller; he'd get these messages through this little glowing crystal and then, as the kind of final flourish of the story before the end credits of the final episode, the Guardian would appear and we'd all go "Wow! That's why he sounded exactly like Valentine Dyall!" In production, the Guardian was there

from the very beginning, in-vision and with the squashed blackbird on his head, so the growing mystery of Turlough's controller was never a mystery at all.

The opening scene between Tegan and Turlough was written by Eric (Saward), not me. I'd done one, but it wasn't used. Eric's feedback elsewhere in the story included a note advising me that I couldn't have a character called Yoni because, "it is an Indian colloquial word for a woman's genitalia. As we do have Asian members of the audience who watch the show, it could cause an awful lot of offence. Perhaps we should have a name change." Maybe I should have called her Fanny.

It was a similar revision which gave rise to the Most Frequently Asked Question: why Nyssa dropped her skirt. There is an explanation. I'd written the script assuming she'd still be wearing her original costume, which had a high collar closed by a brooch. When she contracted the disease she became feverish, so not unnaturally she loosened her collar, cutting her finger on the brooch's pin in the process. The Doctor would then find the blood-stained brooch later on.

The problem was that she had to leave something for the Doctor to find, and the new costume didn't leave many options. The first I knew of the alteration was when I received my BBC-typed version; instead of ripping open her collar and complaining about the difficulty of breathing, Nyssa had the classic line "My stomach feels so distended", and dropped the frock. A small dialogue negotiation followed and gave us the scene as it finally appeared. No-one has ever challenged the odd logic of it, me included; I simply thought it would be something to see. A legitimate "moment" that you'd remember for whatever reason. And people do.

Film rehearsal was scheduled for 28th September on the Ealing stage, with the filming going on for two days after that. The underfloor sequences were done on film in the studio tank at Ealing, where I believe they once *Sank the Bismarck*, because a film/tape show got an extra day's worth of shooting. This was very much a hangover of the early days when the limitations studio of drama were patched-over with filmed inserts of exterior action. Film and tape look different, and they looked *vastly* different then, so the effect was always an alienating one. But it was a convention that everyone was stuck with. Even when video equipment became flexible enough to take on location and film stock

improved to the point where it could be competitive in the studio, the convention persisted way beyond the point where it should have been junked. That was because film and electronic production were carried out by two separate, huge, and internally powerful departments, and you don't dismantle a system like that in a hurry. It was the need to deal with two departments that produced the extra schedule day.

(Nowadays, the old differences are harder to make out. There's film so sharp that it has far greater resolution than video, and there's an electronic contrast filter that can be added to video to make it look like film. The latter is used exclusively by production teams with enormous inferiority complexes).

The film cameraman on TERMINUS was Remi Adifarisin, now one of the Beeb's top guys — I think he shot *Cold Lazarus*. Rehearsals were at the BBC rehearsal rooms in Acton and were scheduled for the 1st to the 9th October, and the 14th to the 24th October. I was at the read-through but not for any of the other rehearsals, so if they changed those dates I wouldn't know about it.

I remember stopping over to watch one day's recording before taking the ferry over to France to begin research on a book called *Oktober*. That was the day they blew the hole in the ship, and Liza Goddard and Dominic Guard nearly choked in their perspex helmets. The helmets had this weird property of letting the smoke in but not letting it out again, which is a bit of a reversal of their supposed function. Those costumes, as I recall, were modelled on those in the classic William Cameron Menzies movie *Things to Come...* the influence is there in the cloaks and the helmet shapes and the general neoclassical look. The Vanir costumes were modelled on Medieval tomb decorations; Dee Robson collected lots of research materials and I think she even went sketching around some of the abbeys.

The Garm, in concept, was a scary glowing-eyed silhouette in the darkness. In practice, he looked as if he'd been modelled on the dog in *Hector's House*. I'll be honest, I was certain from the beginning that a larger-than-life dog monster would be hard to pull off, but I was equally certain that it could be done with a menacing voice and a big silhouette and **absolutely nothing more explicit than that**. Except for these two little glowing red coils where its eyes should be. Problem was, they build the suit, they use the suit. It was a problem I was to encounter again in *Chimera*. The lesson I learned was this; if you have special effects that have to carry dramatic weight, never even contemplate them without a full storyboard in which you devise the content of every single shot, and a Second Unit to execute the storyboard exactly. If you use the usual TV approach of stage it, shoot coverage, move on... well, you get what you get. TV special effects tend to do better when they're used as punctuation, rather than to carry the drama. TV's made in such screaming haste that it's probably unreasonable to hope for anything more. A two-hour low-budget movie would probably shoot in about 28 days. Two hours of *Who* had to be got into the can in five.

My main memories include the sight of the set designer running around with a little roller thing, trying to press the bubbles out of the sticky-back plastic covering the set, and the revelation that the BBC's answer to motion control was a model spaceship on a blue stick. That, and Mark Strickson showing me his slice of jam Swiss roll and saying, "You know what we used to call this at school? Dead baby's arm."

I got some feedback at the time, although nothing on the order of WARRIORS' GATE where I was accused of putting a major drug trip on the screen (I was able to reply proudly that my sole stimulant was the odd beer with friends because the inside of my head is like that *all the time*). The British Leprosy Association wrote to the *Radio Times* to say that I'd given the disease a bad name. There was some controversy about the idea of the Doctor hugging his lost companion on finding her again, which struck me as odd. I mean, he scours all of space and time for nubile young women. There's got to be *something* there. The one really memorable time he picked up a bloke, the bloke was wearing a kilt.

I wrote up another idea for the following year, but the response to that one was along the lines of "Thanks, but this is another million-pound epic and we can't do them". The third script still exists as a closely-detailed outline of about 2 or 3,000 words; nothing from it has ever found its way into anything else of mine, so it's stayed more or less pure. I reread it for the first time a couple of months ago, and it holds up rather well. There was talk of developing the storyline as a *Who* CD Rom adventure, but nothing seems to have come of that. I'm not actually pushing to do anything with it; I feel at a distance from my *Who* days now. But it's an asset and, as such, worth preserving, because... well...

Well, you never know, do you?

to a certain extent it's become whimsical where it could be dramatic. "Some of the problem lies in the way that the focus of attention has transferred from the assistant to the character of the Doctor himself. Originally, the assistants carried the dramatic weight and were the viewpoint characters with whom the viewer identified in the story. What has happened since then is that the viewpoint has shifted to the Doctor. The Doctor's moved centre-stage and right into the spotlight, and the assistants have become something of a disposable appendix to it."

The germ of Gallagher's mythology-inspired tale of Vanir warriors aboard an ancient space vessel, of diseased Lazars and the mysterious Garm was hatched some time in the Spring of 1981, just as Peter Davison was beginning his first run as the Doctor. A script breakdown for a four-part serial was commissioned by Eric Saward on August 10th 1981, the results delivered a few weeks later on September 2nd.

Instead of going ahead with a full commission to pen four scripts, Gallagher was initially asked just to write episode one on October 15th. This was something of a throwback exercise by Saward to the common Sixties practice of paying only for one episode's worth of script material first, to assess the writer's strengths and weaknesses penning dialogue and pacing action. If the treatment showed the writer understood the nature of the series and the inter-relationships of the characters, the subsequent three episodes would be contractually booked. Steve Gallagher was not the only author to be treated this way. Barbara Clegg's four-parter, *THE ENLIGHTENERS* was similarly commissioned as well.

A draft script for part one was delivered on October 29th, but it was not until December 2nd that Saward formally accepted the document and submitted *TERMINUS* onto the production schedules as story four within season 20. Reasons for the long delay were probably to do with all the additional elements Gallagher was faced with incorporating into the serial; Turlough, the Guardian, Nyssa's departure, etc. He was never asked specifically to use "an element from the Doctor's past" in his tale; the presence of the Black Guardian would ensure it satisfied the criteria of the anniversary season.

A full commission to write episodes two, three and four was given the very next day after part one had been accepted. Gallagher worked through Christmas that year to be able to submit all three scripts to the Production Office on January 8th 1982 - more than seven months ahead of filming starting.

The central players in *TERMINUS* were all drawn from European or Nordic mythology, according to Gallagher. "The misery was based very much on medieval iconography of death and suffering" he maintains. "The costumes that the sufferers wore were all based on shrouds used around the time of the Black Death... The Garm is from Scandinavian mythology, just as are the Vanir but they have a medieval image. The Garm in myth is the Guardian of the Gates of Hell, like Cerberus in earlier mythology. In *TERMINUS* the function of the Garm is to do something very similar, in that he is the Guardian of the gate to the Forbidden Zone. He's a creature from a planet with a much higher radiation background than anyone else on the ship is used to, which means he can work in the higher radiation areas without too much suffering."

The level of detail and description in Gallagher's scripts is easily up to the standard of his sleeve notes for *WARRIOR'S GATE* (see *IN-VISION* 50). Witness here his one-page stage directions for the entry of the space pirates:-

"An explosion. The outer skin of the ship bursts inwards. There's a high wind as air drains out. Dust and debris are whirled down the corridor. Two figures enter through the hole. They are Kari, female, and Olvir, male. They are 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. All is quiet. They relax, fractionally."



Similarly comprehensive are his sleeve notes on the appearance of the Vanir. "Through the outer door steps Eirik (pronounced Ay-Rick), chief of the Vanir. It's impossible to tell if he is 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 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 principle Vanir to allow recognition when fully suited."

One element distinctly present in Gallagher's rehearsal scripts is Nyssa's abrupt decision in the second episode to drop her skirt and parade around for much of the remainder of that episode in her underwear. Later Sarah Sutton would claim it as a parting gift to her fans. John Nathan-Turner too would suggest it as an ad-lib ploy of his to get the dads watching. The script, however, reveals otherwise...

"She fumbles with the bow of her skirt, releases it, allowing the garment to fall to the floor. Olvir crosses to Nyssa to offer support. Close up on Nyssa - she has grown noticeably paler, and her eyes and lips have darkened; the very first signs of the Lazar disease."

SCRIPT-EDITING: Saward and Gallagher were like-minded on the problems of balance writing for four regular characters as well as a line-up of guest stars. So from very early on in their partnership agreement was made that *TERMINUS* would be a "Nyssa story", with the female guest lead, Kari, assigned to the Doctor's side as the main springboard for exhibiting his genius.

That left the problem of what to do with Tegan and Turlough. The solution arrived at was basically to shunt them out of the way for most of the story so that most of their scenes together could be left separate from the main narrative. Indeed Tegan's name does not even appear once in the BBC Enterprises synopsis, and Turlough is only referenced in the first paragraph for sabotaging the TARDIS.

The opening TARDIS scenes were the result of late joint efforts by Saward, Gallagher and, if anecdotal evidence is to be believed, by the regular cast members themselves during rehearsals for the remount. These corridor shots were certainly not in the original scripts for Block One. Their purpose was to furnish almost a direct link from the end of *MAWDRYN UNDEAD* with Turlough stealing away from the console room to make contact with the Guardian. These sequences were the very last to be written for the story and formed part of a request to Gallagher for two minutes worth of extra material after it was known that a remount was on the cards.

Nevertheless there were a few notable deletions even from this new material. The very first scene in part one, beginning with Turlough's "I'm scared...", was originally preceded by:-

TURLOUGH: No where? (NO REPLY) Answer!
GUARDIAN: There are few who are graced



Continued on page 7



Dropping Out...

With **TERMINUS**, **Doctor Who** brought an end to one of its more frustrating lost opportunities. The character of Nyssa had the potential to become one of the series' most successful companions, as reflected by the near universal good press she won for her appearances in season 18. Unfortunately her arrival coincided with the end of Christopher Bidmead's scientific style, which would have suited her well, and her ad-hoc addition to the series' format left her at a disadvantage in the inevitable competition with Tegan which developed as they attempted to fulfil the same role in the programme. By the time authors began to write specifically for the character of Nyssa under Eric Seward's guidance she'd become settled (almost by default through her enforced background role) as a passive character far removed from the gutsy (and sometimes manipulative) figure of **THE KEEPER OF TRAKEN**. Season 20 attempted to redress the balance, particularly during Tegan's effective absence, but by then it was too late. As her 'victim' roles in **THE NEW ADVENTURES Goth Opera** and **The Sands of Time** show, the character's popular image had been set. It's unfortunate, but despite **Decalog 3's** more effective treatment

of the character, it's a viewpoint unlikely to change - unless Sarah Sutton ever gets the chance to reprise an older, harder Nyssa.

Unfortunately, Sarah Sutton's career suffered more than most from the proverbial Curse of Who which affected many of predecessors after they left the series. Being young, the average Doctor Who girl has tended to have few credits before her time on the series, and their post-series lull was no more than any young actress could expect. In contrast, Sarah Sutton's first year on the series included a number of supporting roles in serious productions which hint at the potential for a great career in such roles. Unfortunately, casting directors tend to assume the cast of regular series are too busy to take on other work, and such parts dried up in later years, interrupting a promising career. With the more demonstrative character of Tegan stealing the limelight, it seems likely that (in contrast to most of her fellows) Sarah Sutton would have won herself a higher profile amongst the people who matter had she not taken a regular role in **Doctor Who**. Perhaps it's time **Doctor Who** redressed the balance with a good meaty role in one of its many spin-off productions?

with the privilege of serving the Black Guardian.

TURLOUGH: I'm sorry. I didn't mean to sound disrespectful.

GUARDIAN: I see into your heart, boy. I know the truth.

TURLOUGH: I'm scared...

More telling is the loss of the whole reason why Turlough needs to operate the controls behind the roundel in the first place before tampering with the control console. After the panel has dropped open the Guardian's voice should have been heard to say:-

GUARDIAN: The TARDIS is isomorphic. Only the Doctor is able to manipulate the controls and dismantle its key elements.

Two other changes from the script happened during recording. Introduced to Adric's old room Turlough should have picked up a mathematical puzzle before his line, "All this can go for a start". Due to availability of props the puzzle became instead the android's death head from **THE VISITATION**. Neither was there any scripted mention of Tegan picking up and walking out with a **KINDA** necklet.

What should have been an inconsequential script change, actioned between rehearsals and recording, ironically led - quite literally - to one of the serial's untransmitted boobs. In episode one, as Tegan wrestles with a door control, believing Nyssa to be trapped behind it, the stage directions specify a scaly clawlike hand emerging and grabbing her round the wrist. Perceiving it would be difficult for an extra, operating blind, to successfully seize a flailing wrist, the word was modified to 'waist'. And this is exactly how the scene was shot. However, as Janet Fielding struggled to free herself, and as more arms reached out from behind the door "...searching to get a grip on something" (sic) the arm encircling her waist tugged too fiercely,

Sarah Sutton

Expanded listing of credits, updating **IN-VISION 51**

12/12/61: Born, Basingstoke, Hants.
Trained at Elmhurst Ballet School and Bush Davis School
Took diploma in drama teaching at Guildhall School of Music and Drama
20/7/85: Married Michael
Summer 1991: Daughter Hannah born

Theatre

Christmas, 1970-2: Baby Roo in **Winnie-the-Pooh**; Phoenix Theatre, co-starring Frank Thornton. (3 seasons, 3 months each.)
1984: Cinderella in **Cinderella**; Woodville Halls.
30-7-84 - 1-12-84: Christine Peters in **Policy for Murder** by Tony Clayton, co-starring George Sewell and William Marlowe; tour, 18 weeks; dir. Charles Vance.
25-6-86 - 13-7-86: Hermia in **A Midsummer Night's Dream**; charity production at Le Routier restaurant, Camden Lock; 4 performances; dir. Sorrel Carson

Television

31/3/73: Belinda in **Menace: Boys and Girls Come Out to Play** by James MacTaggart, co-starring Peter Jeffrey; BBC, dir. Moira Armstrong, prod. Jordan Lawrence. (Post-poned from 10/5/73, no long survives)
6/12/73: Little Lavinia in **Play for Today: Baby Blues** by Lermone Lethbridge, a co-starring Brian Croucher; BBC, dir. James MacTaggart, prod. Kenneth Trodd. (No longer survives)
25/12/73: Alice in **Alice Through the Looking Glass**, a James MacTaggart adaptation of Lewis Carroll's story; co-starring Brenda Bruce and Geoffrey Bayldon.. BBC, dir. James MacTaggart, prod. Rosemary Hill
1/3/75 - 22/3/75: Myra Longmore in **Late Call**, a Dennis Potter adaptation of Angus Wilson's novel; BBC, dir. Philip Dudley; prod. Ken Riddington
25/7/75: Ina in **Ten from the Twenties: Aunt Tatty**, a Fay Weldon adaptation of Elizabeth Bowen's short story, co-starring Mary Morris; BBC, dir. Valerie Hanson, prod. Pieter Rogers
28/10/75: Amanda Fraser in **Oil Strike North: Time of Hazard** by Richard Suskind, co-starring Richard Hurdall; BBC, dir. Terence Dudley, prod. Gerard Glaister, script editor Mervyn Haisman.
28/4/76 - 9/6/76: Sue Harvey in **Westway: 1-The Saxby Invaders; 2-A Do-It-Yourself School; 3-A Growing Concern; 4-Happy Families; 6-A Highly Desirable Property; 7-The**

Tenants' Feast, a children's series by Guy Salter co-starring Simon Gipps-Kent, Sylvestra Le Touzel and Dean Lawrence; HTV, prod. Leonard White, exec. prod. Patrick Dromgoole
2/4/78: **A Play for Love: Games**; YTV
15/11/78 - 20/12/78: Diana Purwell in **The Moon Stallion**, a 6 part children's serial by Brian Hayles, co-starring David Haig, John Abineri, Caroline Goodall and Michael Kilgariff; BBC; dir. Dorothea Brooking, prod. Anna Hume.
12/4/81: Susanna Walcott in **The Crucible**, by Arthur Miller; co-starring Sarah Berger and Anna Wing; BBC, dir. Don Taylor, prod. Louis Marks.
24/10/81: Mary Chaworth in **Byron - A Personal Tour** by Frederic Raphael; BBC, dir. Frank Cox, prod. Edward Mirzoeff.
13/10/89: Sarah Dryden in **Casualty: Charity**, by Margaret Phelan; BBC, dir. Sue Butterworth, prod. Peter Norris
7/12/92: ASM Wendy in **UnNatural Pursuits**, part one, by Simon Gray; BBC

Doctor Who

31/1/81 - 21/3/81: Nyssa in **THE KEEPER OF TRAKEN** and **LOGOPOLIS** eps. 2-4; 4/1/82 - 30/3/82: **CASTROVALVA, FOUR TO DOOMSDAY, KINDA** eps. 1 and 4, **THE VISITATION, BLACK ORCHID** (also as Ann Talbot), **EARTHSHOCK, TIMEFLIGHT**; 3/1/83 - 23/2/83: **ARC OF INFINITY, SNAKEDANCE, MAWDRYN UNDEAD, TERMINUS**; 16/3/84: **THE CAVES OF ANDROZANI**, ep. 4; 26-27/11/93: **DIMENSIONS IN TIME**.
Character also appears in The Missing Adventures: Goth Opera, The Sands of Time and Cold Fusion and the Decalog 3 story Past Reckoning

Radio

29/5/79: The Child in **Dustin The Sugarhouse**, a portrait of writer Antonia White by Michelene Wandor, co-starring Colette O'Neil; BBC Bristol, dir. Shaun McLaughlin
31/5/79: Nanda Grey in **Frost in May** by Antonia White; BBC London, dir. Kay Patrick
??/??/?: **A Fall of Leaves**; BBC Bristol
??/??/?: **Fields of the Blessed**; BBC Bristol
??/??/81: Unknown **Thirty Minute Theatre**, believed titled *It's My Baby Too*; BBC

Adverts

1984: Yellow Pages
1987: Royal Bank of Scotland training film

Personal Appearances

31/1/81: **Multi-Coloured Swap-Shop**; BBC
25/3/82: **This is Your Life**; Peter Davison.
Video **MythMakers 9** (1986, revised 1994)

releasing the actress's ample chest from the confines of its top. Needless to say a recording pause ensued so that a cover-up could be arranged...

DIRECTOR & TEAM:

One of John Nathan-Turner's aims for season 20 was to recruit more women into the **Doctor Who** production roster at all levels of involvement. With Equal Opportunities being encouraged more and more through Government, EEC and Union directives, the BBC, as a prime employer of women in virtually every job category, was heavily pushing its Producers to be more pro-active in this field.

Up until 1982 **Doctor Who** had only produced scripts by one female writer, and even here the credit for Lesley Scott as co-author of **THE ARK** in 1966 is evidenced (via payments of royalties) to have been a courtesy by Paul Erickson to a then current girlfriend.

That statistic would change with the next story. **TERMINUS** would also increase by one the tally of seven (out of 127) **Doctor Who** serials directed by a woman, as Mary Ridge joined a membership populated only by Paddy Russell, Julia Smith and Fiona Cumming.

Mary Ridge had been a BBC staff Director before even John Nathan-Turner's days as an AFM and was a veteran from the days of live television. Consequently she was renowned for a tight sense of planning, total precision in the studio, especially from her camera teams, and an ability to produce drama with a good sense of pace.

Having witnessed the gradual phasing out of her staple series, **Dixon of Dock Green, Z Cars** and **Softly Softly**, Ridge had been happy to accept early retirement from the BBC in the early Eighties





purge of staff Directors. Before she went, however, she directed six episodes of the Time Lord's rival series, **Blake's Seven**; **POWER**, **ANIMALS** and **HEADHUNTER** as well as the highly regarded **TERMINAL**, **RESCUE** and that controversial last episode, **BLAKE**. Thereafter working freelance, she took up John Nathan-Turner's invitation to handle **TERMINUS**, "...simply because I liked him", even though she had never previously worked on a series with the unusual split block recording format that was all but unique to **Doctor Who**.

Her production team was headed by Dick Coles. Primarily a light entertainment Designer, Coles' one previous outing with **Doctor Who** had been the ill-advised **UNDERWORLD** with its over-reliance on models and CSO as substitutes for constructed sets. For **TERMINUS** Coles would have the benefit and experience of one of the BBC's senior lighting Cameramen, Sam Barclay, to aid him. Although Barclay's talents were more often snapped up by plays Producers, his connection to **Doctor Who** went right back to the beginning; to the untransmitted pilot episode.

Making her second visit to the **Doctor Who** studios this season was Costume Designer Dee Robson. Although her work on **ARC OF INFINITY** had been well regarded, Mary Ridge recalled in an interview for the 1996 *Marvel Yearbook* being warned by John Nathan-Turner that Robson did have a tendency to overspend if any latitude was given.

Another experienced hand was Make-Up Designer Joan Stribling whose previous pairing with Dee Robson had been on the TV adaptation of **The Hitch Hiker's Guide to the Galaxy**. Stribling's previous **Doctor Who**s had been **NIGHTMARE OF EDEN** and the acclaimed **EARTHSHOCK**.

Deserting his normal administrative office for the shop floor was Visual Effects Designer Peter Pegrum. While he held the joint position as Head of Visual Effects (with Peter Day), the role still required him to spend a certain percentage of the year actively designing. Pegrum's speciality was model stage lighting and direction, a talent which had served him only limitedly on his first **Doctor Who**, **THE TIME MONSTER**, but more notably with his second two, **HORROR OF FANG ROCK** and **THE HORNS OF NIMON**.

Back in charge of electronic effects, after a one serial break, was Dave Chapman, while returning for his sixth serial in half as many years was Radiophonic incidental music composer Roger Limb.

Pulling together a cast for this serial, Mary Ridge chose to go with a line-up of artists whom she knew personally or had worked with before. The one exception, of course, being Valentine Dyall.

An item of note is the list of artists who did not make it to the Terminus. First choice for the role of Kari was Sixties fashion model turned actress Twiggy who had, some years ago, scored good reviews for her performance in the film *The Boy Friend*. Contacted but unavailable to play the role of Valgard was **Poldark's**, Robin Ellis. **LIZA GODDARD** Born in Smethwick in the West Midlands January 1950 Liza Goddard began learning the craft of acting at the Arts Educational School before she and her family emigrated to Australia in 1965. She made her TV debut down-under in **Point of Departure** before being selected from a long list of hopefuls for the role of Clancy in the series which would bring her initial world-wide fame, **The Adventures of Skippy** (the Bush Kangaroo...).

Returning to Britain four years later - partly to escape the typecasting of Skippy - she was almost immediately cast for another TV series which would bring her fame, **Take Three Girls**, co-starring alongside Susan Jameson and Joanna Lumley.

Stage appearances have included *Romeo and Juliet* (as Juliet), *Sign of the Times* and *See How They Run*. For BBC Radio she did *The Victoria Line* and *A Midsummer Night's Dream*. To date her only significant film roles have been *Ooh... You are Awful* with Dick Emery, and the semi-biography *Shostakovich*.

TV has been Liza Goddard's staple diet. Her starring role as Victoria in **Take Three Girls** led to part offers in productions as diverse as Wilde's **Lady Windermere's Fan** and the comedy series **Yes, Honestly**. Other notables have included **Holding On**, **The Brothers** (opposite her first husband and future Doctor, Colin Baker), **The Upchat Line**, **Whodunnit?** (opposite former Doctor, Jon Pertwee), **Wodehouse Playhouse**, **Tales of the Unexpected** and half a dozen appearances as jewel thief Phillippa Vale in the detective

film series **Bergerac**. At the time of her casting for **TERMINUS**, Liza Goddard was married to her second husband, Seventies pop singer Alvin Stardust.

ANDREW BURT: Alternating between theatre and TV roles, Andrew Burt trained at the Rose Bruford College of Speech and Drama and at Canterbury University from where he gained a BA honours degree in English.

His main theatre credits have been from three sites; the Marlowe Theatre, Canterbury (*Kiss Me Kate*, *Dead Silence* and in Arnold Ridley's *The Ghost Train*), the Perth Theatre (*War and Peace*, *Wuthering Heights* and *The Merchant of Venice*) and at Cheltenham (*The Importance of Being Earnest*, *A Streetcar Named Desire* and *Ring Round the Moon*).

Burt's long television career started with a juvenile role in the Thames TV series **Callan** followed shortly afterwards by a regular role in early episodes of the soap **Emmerdale Farm** where he was the first actor to play Frazer Hines' brother Jack Sugden. An episode of **Dixon of Dock Green** was where he first encountered Director Mary Ridge, but fame and fan-mail came his way in the early Seventies with his role as the hapless Lieutenant Peek in two seasons of the action series, **Warship**. A spot presenting the children's series **Stepping Stones** for Yorkshire TV was followed by the role of Captain Robert Fitzroy in the prestige BBC drama **The Voyage of Charles Darwin**.

For Barry Letts' Classic Serials he played title roles in **The Legend of King Arthur** and **Gulliver in Lilliput**, while other notables have included appearances in **Cribb**, **Juliet Bravo**, **Tales of the Unexpected** and even a week spent telling stories on **Jackanory**.

Burt also guest starred in one episode of **Blake's Seven**; as Jarvik in the ill-fated **HARVEST OF KAIROS**.

DOMINIC GUARD: The brother of actor Christopher Guard, Dominic was born in 1956. Listed as a Supporting Actor he began his career as a juvenile performer in the mid-Sixties. His slight build and youthful features ensured he was able to land juvenile roles right up until his centre-stage eponymous casting for the Joseph Losey directed adaptation of Pinter's *The Go-Between* in 1970.

This film was followed by *The Hands of Cormac Joyce* (1972), a version of Rattigan's *A Bequest to the Nation* (1973), and an unsung interpretation of *The Count of Monte Cristo* (1974) before Guard co-starred with Rachel Roberts in Peter Weir's outstanding and surreal movie *Picnic at Hanging Rock* (1975), which virtually launched the Australian film industry onto the international market.

For the fantasy market Guard appeared in Disney's *A Watcher in the Woods* (1980) and provided the voice of a hobbit in Ralph Bakshi's 1979 animated version of *Lord of the Rings*. Shortly before taking on the role of Olvir in **TERMINUS** he had appeared with Richard Burton in the chiller *Absolution* (1981) and in Richard Attenborough's epic *Gandhi* (1982).

SET DESIGN: "It is immediately apparent that there are recognisable design distinctions between the interior of the liner and the Terminus.

"The Terminus ship is darkness, bare metal, oil and steam. The receiving area is a raised platform against the outer skin of the liner. There's a freight elevator opposite the liner door, and the top of a flight of iron stairs showing on the side between the two".

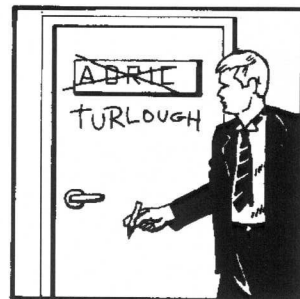
So read Steve Gallagher's description of the giant space hulk. Dick Coles' problem was realising all this on a tight budget in the limited confines of studio TC8. His solution was to borrow from a production which had already used just such a setting several years earlier.

Ridley Scott's s/f shocker *Alien* had wrapped at Pinewood Studios back in 1979. While its larger wall flats had been destroyed immediately afterwards, many of the elaborate panel mouldings and fittings aboard the *Nostramo* space tug - many of them bolted together conglomerations of discarded military hardware - had been bought up by prop store businesses precisely so they could be leased out to future film and TV programme makers.

The framework of Terminus was standard BBC scaffolding with undisguised metal stairwells dropped in as required. The items from *Alien* Coles used as cladding or as foreground vignettes, strategically placed to hide background set deficiencies. Money being short, the Designer could not afford to clad the entire set in rented props, so gaps in the scaffolding frames where the cameras would not be encouraged to linger were simply stretched over with dark green polythene sheeting with highly reflective strips of *Scotchlite* taped over to give the impression of huge joists and girders. The rest was left up to Lighting to conceal.

Camera angling was crucial if the illusion of size was to be created, and that meant camera positions plotted and rehearsed precisely in advance. Again writing for his *Doctor Who Magazine* memoirs, John Nathan-Turner recalled Mary Ridge having a heated exchange with the Designer on the first studio day because the scenic crew had erected one set three inches off its marks.

Neither was this the only crisis that day. A planned feature of the Receiving Area set, which Ridge had understood to be agreed, was the provision of a hydraulically operated platform; a flush-to-the-



wall lift which could be moved up or down by concealed machinery behind the set. For whatever reason, this specialist piece of construction never made it to the studio. "The result of this" recalled Mary Ridge, "was a big hole in the studio floor that had to be filled up".

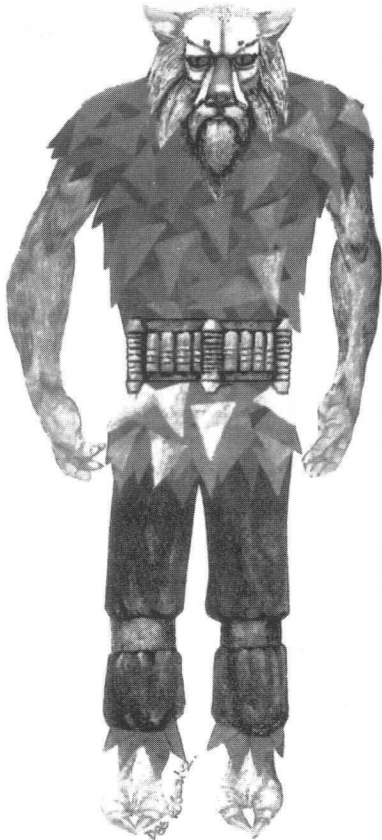
Sprayed a universal drab gun-metal colour, the overall effect was supposed to look stark, functional and depressing. It succeeded. Even allowing for later production problems, Mark Strickson later remembered TERMINUS as the show where no-one ever seemed to smile.

The interior sets of Terminus occupied the entire studio floor space set aside for Block Two. This left Block One, in TC6, to house all the TARDIS sets and the corridors and control room of the space liner.

Reference photographs of the sets from EARTHSHOCK were consulted in the construction of Adric's room, and especially in the provision of dressings such as his mementoes from his past adventures, and his star charts (of N-Space...).

The liner sets were likewise metallic and supposedly in a state of disrepair. At one time a passenger ship, the overall desired look was a vessel that had seen better days, stripped of its luxury fittings and crudely converted into a freighter to carry 'lepers'.

Consequently the colour scheme and the fittings were all sprayed and veneered to look like aluminium or chrome which had long ago started to mottle and rust. The final touches were the stencilled-on screaming skull emblems.



COSTUMES: Dee Robson's responsibilities on TERMINUS neatly sub-divided into four key areas; the raiders, the Garm, the Vanir and the Lazars.

For Kari and Olvir she opted to blend traditional astronaut attire with the swashbuckling fashions of storybook pirates. The first incarnations of these costumes were produced in a pale blue fabric; the one colour that could not work with the key colour settled on for the CSO shooting. Viewing them at the fitting session Mary Ridge reminded Robson of the memo they had all seen about the CSO arrangements. End result, a new set of costumes had to be run up.

The second versions were two-piece outfits in a starched white linen with a brown, mock suede lining around the collar. A matching white cape was attached at the collar tips. The belts were specially made with Visual Effects responsible for the prop guns and communicators. They also furnished the two space helmets which were cast in two halves using vacuum-formed plastic. This made them light to wear but prone to fogging if worn by the artists under hot lights.

Originally Peter Pegrum understood they were not going to be worn. When this proved not to be the case, his team had to drill a set of holes into the helmets to allow air in and to let out as much vapour as possible.

The design of the canine-looking Garm was almost a direct lift from a children's picture book, *Barlowe's*

Guide to Extra-Terrestrials, aimed at encouraging costume making for fancy dress parties and school fetes. Heavily padded with a tunic studded with squares of shiny fake leather, it was tailored to fit heavy-weight performer R.J. Bell, whose feet were also enclosed in built-up padded boots. The sleeves culminated in a pair of long gloves styled in latex to look like claws. The heaviest single item was the head-piece which featured a fibre-glass underskull with latex and fake fur covering, a separate jaw fitting which Make-up had to attach to the artist's own jaw, and enough room inside the mask for a pair of battery-powered lights.

The complete costume was fiendishly uncomfortable for Bell to wear. The weight, the shortage of air, the heat from the interior lights and the musculature needed to maintain balance were so great that sweat literally poured down his arms and out through his gloves during recording. Takes featuring the Garm were kept to no more than a couple of minutes at any one time.

The job of producing the Vanir went to Richard Gregory's Imagineering team of prop builders in Oxford. Gregory and sculptor Rod Vass translated Dee Robson's sketches of the *Memento Mori*-inspired warriors firstly into a small clay maquette to show members of the production team how the costumes would look in three dimension. There was enough money in the budget for five full costumes plus a supply of extra bits and front-pieces for some of the extras to wear. The notion of a cape was added during discussion stages as a means of (cheaply) concealing the fact that not all the Vanir would be fully armoured.

A full size production model was built over a shop mannikin so that castings could be taken for all the sections of fibre-glass needed. The pieces were cast very similar to a medieval suit of armour; each unit in two halves - upper left forearm, lower left forearm, breastplate, backplate, etc. Even the helmets had hinged visors. The resulting components were light enough that they would hold together with loops of wire. Attaching them firmly to the artists meant gluing Velcro strips into the armour and requiring the actors to dress in dark, skin-tight wool sweaters and slacks likewise studded with Velcro. Painted gold with a rinse of matte black, the end product looked sufficiently like tarnished brass under studio lighting.

What nobody apparently told Richard Gregory was that several Vanir actors would be involved in fight scenes, including one pitched engagement to be choreographed with staves. Anxious about these sequences Mary Ridge asked that some of the costumes be made ready for the rehearsals sessions so that the actors and Fight Arranger John Waller could get used to their restrictions on movement.

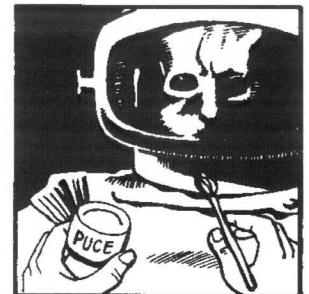
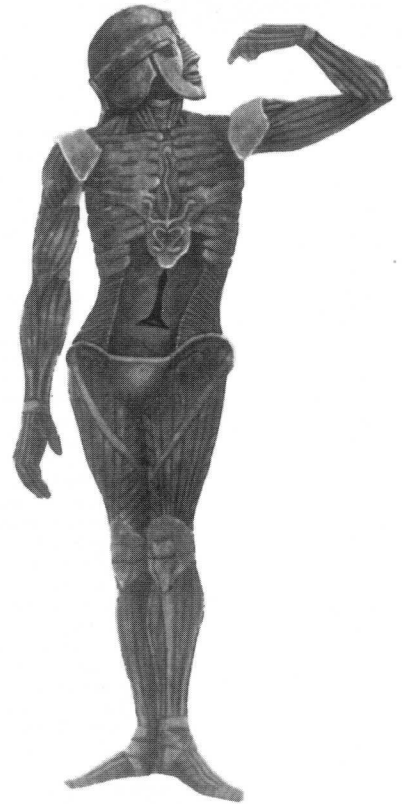
These fight rehearsals revealed a glaring problem. The sections of fibre-glass rattled and clacked together so noisily, the din was distracting to the artists and would cause microphone havoc in the studio. There was no option but for Imagineering to be re-engaged for an extra few days cutting and fitting foam padding into each piece of armour. This, coupled with the debacle over the blue pirate suits, took the Costume budget for TERMINUS way over budget; occasioning a rocket to the Director from Nathan-Turner, who had warned this might happen beforehand, and ensuring Dee Robson could never again be allocated to work on a *Doctor Who*.

The Lazar costumes were the simplest of all to produce. In essence re-worked monk's habits, the key feature of these two-tone brown outfits were their extra-long cowls obscuring any hint of human features underneath.

MAKE-UP: Joan Stribling's team had the easiest ride of all on TERMINUS, with little in the way of complex make-up overheads.

Fond of punk fashions Stribling took Liza Goddard's long, wavy blonde hair and permed it into an electric frizz while giving it an added salt and pepper colouring. Once dried the mane of hair was swept tightly back and anchored with pins and a tight band.

Perceiving the drug-soaked Vanir as dispirited ageing warriors unconcerned about their appearance, she arranged for each of the actor's either to be fitted with a long-haired wig or, if their own hair had sufficient body, to have it combed down into a semi-Hell's Angels unkempt look. Their faces were all given a pale foundation to simulate the long term effects of mild radiation exposure. Peter Benson, playing Bor, was required to have a whole side of his face coated and textured with thin layers of latex built up,



textured and coloured to look like severe radiation burns. The symptoms of Lazar's Disease were well documented in the scripts:-

"Bent and ragged figures come shuffling through the doorways. They're Lazars, diseased 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."

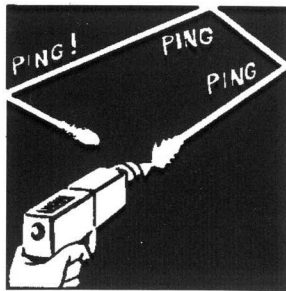
Due to the tight budget very few of the extras playing Lazars were allowed anything other than a white facial foundation make-over plus dark lipstick and eye shadow. A few were given powdered wigs and sections of old-age stipple. Some hands were treated with built-up layers of textured latex, particularly the one whose fingers had to come so literally to grips with Janet Fielding. Rachael Weaver, as Inga, had her pale skin augmented with latex rock marks.

VISUAL EFFECTS:

The often frosty relationship between the Production Office and Visual Effects cooled another couple of degrees with this serial. Matters were not helped by Peter Pegrum's main job having to take some priority above his hands-on work, leaving his assistants in the hot seat more than is usual on shows with a heavy special effects overhead. Modelwork was an early priority as Pegrum had managed to fight for leave to do these scenes on film, although he had to agree to do the sequences at Ealing rather than the preferred environment of the Visual Effects own model stage at Western Avenue.

The liner and the raider miniatures were both just under three foot in length. This had to be the case as Pegrum wanted to fly them without any wobble visible during the high speed filming. Having learned from *Star Wars*, he also did away with belching smoke exhausts by installing small, high intensity light bulbs inside which could be brought up on cue.

Two Terminus stations were built, the first a medicine ball sized interpretation of the whole structure looking not too dissimilar to a *Star Trek* Borg cube with its exo-shell of miniature scaffolding. The



other was an expanded and highly detailed mock-up of the area around one docking port, again liberally decorated with purchased miniature scaffolding although to a different scale than the pieces used on the full model.

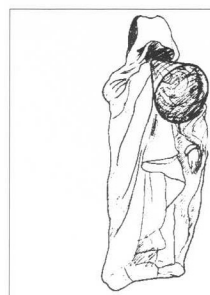
As well as the docking bay, another piece of the station done in miniature was the lift shaft from the receiving area. Again constructed from sections of tubing and model oil refinery components, a tracking shot of this assembly would convey to the viewer the notion of dropping hundreds of feet towards the centre of the station. It would also be used in the Doctor's POV speculation in part three that here was the dead centre of the Universe.

Two drone robots are alluded to in the script, described thus by Steve Gallagher:-

"The drone is small and battered and non-humanoid. From the front its bodyshell 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 'snake's sides' (three to each side) are Anglepoise arm mechanisms, each tipped with an evil-looking blade or drill facing forwards, like weapons at the ready."

Peter Pegrum designed the robots almost exactly as described above. Since no scale was specified he built them nearly five feet in height. Instead of employing actors, Visual Effects equipped each 'leg' with a radio-controlled traction system smaller, but similar, to that in *K9*. The drawback was each limb required one radio control operator, so synchronised movement was a practised skill. The camera 'eye' too was on a radio-controlled swivel. Only the limbs were unpowered, although even they were capable of being moved by rotating an out-of-picture cam shaft.

Two machines were prepared for the first studio, but on the day only one could be made to work effectively. The second machine broke down before any cameras were turning and stayed broken throughout production. And, according to Mary Ridge, the fact that the Visual Effects team arrived several hours late for the first studio day with all the robot components not even fully assembled, did not go down to well either.



FILMING: Studio 3B at the BBC's Ealing studios was the facility booked for the several minutes of filmed material needed for this serial, most notably for episode two.

3B was specifically the sound stage requested as half of its floor space was taken up by a sunken water tank. As with *THE CREATURE FROM THE PIT* three years earlier, the water was drained out so the camera team could make use of the empty tank area.

The main scenes due to be shot were all those featuring Tegan and Turlough lost in the liner's ventilation system, facing the threat of asphyxiation from the spreading sterilising gas, and accidentally threatening the second Big Bang. Ealing's water tank was perfect for these sequences. Its depth enabled a small set frame to be built that could be shot from a host of different angles, even vertically downwards, thereby prompting the illusion of more sets than there actually were. The steep walls of the tank would also hem in longer any dry ice or smoke effects released into the environment.

Dick Coles' set was a latticework of scaffolding clad with grill meshes and racking panels to form a number of crawl-ways, junctions and laddered gentries, accessible from many viewpoints. Parts of the structure even had to lead out to small mock-ups of the main liner interiors.

The remaining floor space in the studio was given over to Peter Pegrum's team; an area draped with black cloths for the model shoots.

First day of filming was Wednesday September 29th. By this date sporadic industrial action by the electrician's union had started to disrupt programming. However, as the dispute only concerned practices local to television studios, technical staff at the film studios were not involved and the timetable was able to run as planned.

Artists required for the shoot were ten supporting actors to play Lazars, Mark Strickson and Janet Fielding, the latter's first day back at work after a short three day honeymoon following her marriage to journalist Nicholas Davies the Saturday beforehand. Costuming and make-up were started at 08:15 with unit call time slated for 09:30. Due to the shape of the set boom microphones were not an option, so both Fielding and Strickson were equipped with battery powered radio mikes.

In order that they could be released early, the first sequences to

be filmed by cameraman Remy Adefarasin were all the part two scenes involving the Lazars. One tricky shot called for the camera to be positioned looking upwards through a grating as the diseased victims shuffle over the spot where Tegan and Turlough are hiding.

A number of special effects were called for on both days of shooting; Turlough's cube for the Black Guardian communication scene in part two, an exploding length of electrical cable for part three and smoke for part four. The lengthiest effects scenes to shoot were the two telecines for part two of the gas pouring through the shafts.

Fielding and Strickson found these scenes arduous to do. Although not toxic, the yellow coloured smoke gun vapour was cold to the touch. Not only that but both actors had to spend much of these two days crawling around on all fours - a process which Strickson maintains left him with skinned knees for more than a week afterwards.

Their scenes finally wrapped sometime during Thursday, by which point they had been joined by Martin Potter in full costume as Eirik for his one brief scene, glimpsed above the vent gratings for part two.

Thereafter the remaining time up until 17:30 was given over to miniature work. Three sequences were needed for part one. Firstly the raider ship undocking from the belly of the liner. In the recording studio this shot would be video-disc played back initially in reverse to show the pirate craft pulling up to the liner. Secondly, a carefully plotted perspective shot of the raider ship as it would be seen from the bridge of the liner. This shot would be matted in by CSO. Thirdly, a long tracking shot of the liner approaching the Terminus which would be spliced up and inserted between live-action scenes during recording. A number of establishing shots of the liner and the Terminus docked together in various stages of close-up were also filmed for optional later use.

Episode two called for some filmed footage of the Terminus docking tunnel which could be relayed to a scanner screen on the liner's flight deck.

Finally, for episode four, the crew completed several shots of both ships, docked together, with their engines firing - some as distance shots, some as close ups.

STUDIO RECORDING:

The escalating stoppages by EPTU members did not seriously affect any TERMINUS recording schedules except on one day. What it did play havoc with was pre-planning.

Being a four-parter with only minimal filming and none on location, TERMINUS should have had a three day plus three day recording schedule, as had *SNAKEDANCE*. But with other shows impacted by strikes necessitating remounts, the demand for any available studio space and time grew steadily.

Mary Ridge recalls it was just a fortnight before the official Director joining date that she was phoned by John Nathan-Turner and told one of her studio days had been clawed back and reallocated to another production. Effectively this meant getting in an average of 20 minutes worth of footage each day instead of the usual 15. A tall order at best.

Worries over whether or not the strikes would impact on production dogged the week's worth of rehearsals (October 1st-9th). Again, Mary Ridge remembers losing valuable time with her artists engaging in lengthy phonecalls from the production office or from one of her technical team on the latest states of play.

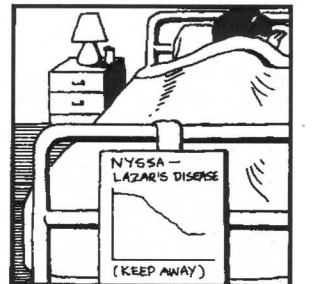
Nevertheless studio TC6 was made ready for Day One, Monday October 11th 1982. As a concession to the day lost, production was rostered to being at 11:00 instead of the more usual 14:00 for a first recording day. That should have won a few benefits, but it didn't...

Cast and crew alike arrived on time only to find the studio still in semi-darkness. Not the strike this time but a mains failure to the lighting rigs which took nearly two hours to repair. So in the end only one hour's worth of shooting was pulled forward.

Session one of Day one commenced with those perennial Director's favourites, the TARDIS scenes. Almost the very first scene to be shot was Tegan showing Turlough into Adric's old room, preceded by a one page scene of the Doctor running down a TARDIS corridor, spotting the dimensional disturbance in the walls and then running off. After the Adric room intermezzo, the console room scenes were next in line while the scenic crew began turning Adric's room into Nyssa's laboratory.

Normally straightforward scenes, production was brought to a halt when John Nathan-Turner noticed a problem in the console room. When the panel under the console was opened by Turlough, the various arrays of coloured glass tubes and boxes normally present just were not there, only an empty space. It apparently later transpired the circuitry had been accidentally packaged up and shipped off to one of the Doctor Who exhibitions. So any scenes involving the console with that panel open had to be deferred, and production moved on to the hastily completed Nyssa/Tegan laboratory set. It was hoped to remount these console hatch-open shots at the very end of Block Two. But events were to conspire otherwise...

The dimensional instability was mixture of mechanical and electronic effects. Peter Pegrum provided the light box full of flickering coloured bulbs which one of the cameras locked onto



Continued on page 16

SHE WAS TEMPTED to run the tests again... just in case. But deep down, she knew there wasn't any point. The results had been consistent a dozen times, and even if a final test were different, she knew that would be the rogue.

It wasn't as if she hadn't suspected anyway, from her own fatigue. Ten years ago she'd mentioned the possibility to the Doctor "Radiation induced diseases which may take years to show." The tests confirmed that Lazar disease survivors who'd undergone treatment prior to her own arrival on the station were suffering a massively increased rate of radiation-induced wasting diseases. Their ordeal at the hands of Terminus Incorporated had won them little more than a decade of extra life.

"You just trade one killer for another." In her case it was the illness that had killed her mother, a life-time ago on a world which no longer existed. She couldn't really remember how mother had borne her pain, but she could recall how her father changed, his hair turning white overnight, years before his own 'death' would turn it dark again. Another 'serpent in the garden', this one deep in the snake-like coils of her DNA.

The irony was that she couldn't even feel sure she'd be missed. She'd never let any of the Vanir become more than a colleague, and their taciturn natures had stopped them realising she was longing for someone with Tegan's foot-in-door attitudes to break down her reserve. Above all, she missed Tegan's blood-mindedness, perhaps because she didn't allow herself to think of the Doctor, and wonder whether he'd been right to trust "that shifty boy". Her deputy Diana Brackley

was a kindred spirit and good company, but to the rest of the station's research staff she remained a revered but distant inspiration, whose knowing hints had revealed a dozen innovative medical techniques.

And even they didn't need her any more. The hydromel producers were automated, Dr Brackley was more than capable of continuing her researches, and once Eirak had realised independence would work after all he'd come round and proven himself an effective administrator. She couldn't exactly feel sure he wouldn't try to seize control once she was gone, but rather suspected he'd have the sense not to challenge Valgard and his pirate allies. Kari's squadron had saved their necks enough times in the early days, and never asked more than dry-dock, a repair crew and a blind eye in return.

Those first months after they'd destroyed the stigma surrounding Lazar's disease, and with it their own protection against the Company's mercenaries, had been tricky, but by the time the Company committed itself to military action they'd been able to hire warriors of their own from the Grand Order of Oberon, warriors whose fearsome reputation when fighting for a good cause was more than enough to scare off their less discriminating brethren. In any case, those days were long gone. Nowadays, the Chief Executive (horrible, corporate term) of Terminus Co-Operative had the ear of every president in the galaxy. A comprehensive memory and long nights in the TARDIS library had won her an enviable reputation when it came to predicting future trends.

The problem was simply that there was nothing left to do, and her reputation meant she'd be just as starved of challenges anywhere else in the Empire. She was likely to die of boredom before the illness took her. She sighed, pushing aside the old, over-rehearsed arguments, and her eye fell on the test tube.

Perhaps everything did had a silver lining, she thought. She'd just realised she had another task - and a deadline.

Anthony Brown 



Shaggy Dog Story



TERMINUS has always been something of a forgotten story; overshadowed at the time by the unquestionably stylish *SNAKEDANCE* and *ENLIGHTENMENT*, and less justly by the shallow 'please the continuity-obsessed fans' *MAWDRYN UNDEAD* (the dating of which has, ironically, since been nothing but a source of angst for continuity-obsessed fans!), it committed the cardinal sin of just being 'all right'. And whereas the twin extremes of praise and condemnation will always ensure a **Doctor Who** story's being constantly assessed and re-assessed, perceived mediocrity will almost inevitably consign it to critical oblivion — deserved or otherwise. Thankfully, one good thing to come out of **Doctor Who**'s 1989-96 hiatus is that these 'forgotten' stories, the old-favourites now having been reviewed to death, are finally being looked at anew, often to positive effect. **TERMINUS**, says *The Discontinuity Guide*, has 'matured'. This is certainly true; it lacks the superficiality of its lauded predecessor and is in contrast a highly intelligent and well-made story, although one which was perhaps unsuited to the demands of the production team of 1983.

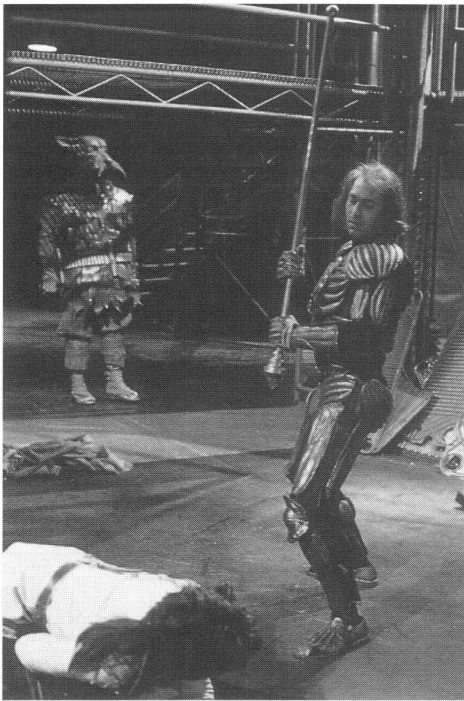
In many ways **TERMINUS** is a throwback to Christopher H. Bidmead's Season Eighteen, where a scientific or philosophical idea would be the basis for the storytelling — in this case that idea being the creation of this universe by an act of destruction in a preceding universe. But whereas the concepts behind **TERMINUS** would two years previous have almost certainly had Bidmead crying for joy over his slide-rule, Eric Saward's more straightforward, action-based style of **Doctor Who** leads to a lot of unfortunate simplification that damages the coherence

of Gallagher's storytelling. There are just too many ambiguities and illogical loose ends left about the origins of **Terminus**, making the threat in Part Four feel very much like an afterthought. All of these problems are cleared up in the novel. For example, as televised the initiation of the computer sequence at the end of Part Three appears to have been started by Turlough — a result of the electrical surge that he causes aboard the liner feeding back to the **Terminus** computer and short-circuiting it into action. After two episodes' worth of cryptic references to the rising levels of radiation and **Terminus**'s extraordinary origin, the threat of universal destruction is finally revealed in a moment of sloppy narrative coincidence. Gallagher's original idea was much more subtle and makes a lot more sense. As a result of its timeslip, **Terminus** is now on 'slow time' — it arrived in our universe 'way out of alignment' with its surroundings, and although its subjective time seems normal, it's actually passing more slowly in relation to everything else. The lever has inexorably been moving for hundreds of years, carrying out "a high-speed emergency programme" within its own timescale (*Doctor Who — Terminus*, p137-8). Now that's a much cleverer idea: it makes a lot more sense of what's going on in the last episode and, more importantly, fits better into the story's structure. The origins and nature of **Terminus** — a mysterious but convenient ship that the company can exploit for its own operations without really caring about what it is — are the story's foundations, and by simplifying and sidelining such details the script loses its focus and unity: the fight to stop the lever becomes just another

McGuffin, seemingly tacked on to pad out a story that up till then has only really been about an exploitative company.

Similarly ambiguous on television is the unstable entrance to the **TARDIS** — why does it keep fading and re-appearing? The **Black Guardian** tells Turlough to look for an "emergency-bypass switch", which leaves the audience none the wiser. Not so in the novel. The **TARDIS** originally homed on to the radiation signature from the liner's inadequately-shielded engine wiring, the spillage from which tends to surge and fade intermittently. All Turlough needs to do for the door to materialise is initiate a surge. Simple — so why not say so? This isn't a script like *GHOST LIGHT* — complex, but all the clues are there to be unravelled. Here the clues have been taken out, and Gallagher's novel has to reinstate them from scratch rather than expand on them. Thus in an effort to make the script more accessible to non-science fiction fans, the script editor has ironically made things far worse. The idea behind **TERMINUS** is brilliant, but unfortunately loses a lot in its execution.

Comparing **TERMINUS** with Gallagher's previous script, *WARRIORS' GATE*, there are clear parallels between the **Privateer** and **Terminus** itself, both in their actual appearance and more importantly in the morale of their crews — Gallagher's oft-cited experiences at **Granada** obviously left a deep scar. But in *WARRIORS' GATE* **Aldo** and **Royce** were comic relief; the script had its moments of cynicism, but ultimately the story finished on a positive note. In the world of Season Eighteen, the forces of entropy and decay may threaten, but through



"science and understanding" those who adapt and change will generally survive (unless they live on Traken!). Saward's agenda as script editor, though, was neither as ideologically motivated nor as optimistic: the TARDIS crew increasing bitched; guest casts were increasingly slaughtered; and the violence became increasingly physical, with the need for action outweighing the need for exposition and philosophy — it isn't mathematics that saves the universe in *TERMINUS*, but the sheer brute force of the Garm. And yet despite Saward's clear preference for conventional, plot-driven scripts, which clearly limits *TERMINUS*'s full potential, the story's overtly pessimistic tone still succeeds in raising it above the traditional *Doctor Who* run-around.

There is neither an unambiguously positive resolution to *TERMINUS*, nor a conventional monster; the Vanir, the Lazars, and the Garm may appear initially threatening, but are ultimately shown to be powerless victims. The real enemy — Terminus Inc. — is only ever spoken about, but is nonetheless ever-present as the ultimate embodiment of faceless, immoral, corporate capitalism, interested neither in its product nor in its workers, and simply out for what it can get. And because it is faceless — there's no Tax Gatherer to be thrown off a building, and no Collector to go down the plughole — there's no real feeling at the end of the story that things will change on Terminus. Nyssa's good intentions seem pretty impotent when set against the story's unrelenting atmosphere of repression — the downtrodden drudgery of routine

that is Terminus. The Vanir are ex-convict 'baggage-handlers' (Eirak in the novel is called "a glorified clerk"), with no commitment to their work beyond the fact that it provides them with the substance they need to survive (in the story it is the drug Hydromel; in the real world of the viewer it is money!); the Lazars blindly follow the voice of the drones, too ill to care about anything anymore; while in the novel, Kari and Olvir are often little more than drones themselves, combat-trained not to think about anything that is not immediately relevant to their mission. The characters are all the dead and the dying — spiritually and physically — and hardly the basis for a brave new world. This might all mean little to any children watching, but the metaphor must surely strike a chord with anyone who has ever been stuck in a nine-to-five job with which they are disillusioned. The evil of 'Big Business' (*The Doctor Who Programme Guide, Volume Two*, first edition) is a traditional *Doctor Who* villain, but without any of its authority figures present to be trounced by the 'little men', *TERMINUS* is *Doctor Who* without the escapist thrill: the universe is saved, but life in it won't necessarily be any the less bleak. This is nihilistic, but also refreshing.

Which brings me on nicely to Nyssa, a character who had more potential depth, sensitivity and intelligence than the writers ever really allowed her, and who's leaving story is equally disappointing. The script gives the excellent Sarah Sutton more screen-time than usual, but unfortunately equates this also with giving her more scream-time. Nyssa's role is the traditional *Doctor Who* companion as plot object, with all manner of terrible things happening to her: she's menaced by dimensional instability and screams; she's menaced by a large, shaggy dog (with some chains thrown in for good measure, don't forget) and screams; she catches an apparently terminal disease, screams and — because this is a family programme and to show how emotionally mature and independent Nyssa's becoming as a result of her suffered indignities — drops her skirt; and finally she's rescued by the one character who's wetter than she is (tripping him up first, just to show that she's not completely helpless). Sarah Sutton, to her credit, relishes the performance, but the character is done a grave disservice by it all. On the basis of being shown Nyssa at work in her lab, "synthesising an enzyme", surely the audience isn't expected to accept that she has a good excuse to leave, destined to be able to make Terminus a good and happy place? Unfortunately for Nyssa, in a script that is just so relentlessly pessimistic, her intentions just smack of naive idealism bordering on stupidity; as the ever-practical Tegan observes, "She'll die here" and probably quite soon. If the story has shown the audience anything, it's that the company doesn't play fair.

Meanwhile, in the ventilation shaft, Tegan and Turlough have a much better time of it. There is nothing wrong with being a plot object if the experiences are seen to shape and develop the character. While Nyssa is essentially just the same at the end of *TERMINUS* as she was at the beginning — clever, vulnerable, and too nice

for her own good — Tegan and Turlough undergo character development through the stock narrative 'two people who can't stand each other's guts are trapped together in a lift' scenario. The experience gives Turlough in particular the opportunity to reassess his role in the series, deciding to tell the *Black Guardian* where to get off (although this being the second part of a trilogy, he doesn't get to do this decisively until *ENLIGHTENMENT*). The scene where Turlough asks Tegan whether she could kill someone in cold blood is far more moving and interesting than anything that happens to Nyssa. Turlough is seen to work towards a decision that will change his life's direction, whereas Nyssa's decision comes across as the spontaneous necessity of Sarah Sutton's contract having expired. In a story that should belong to Nyssa, that's not good writing.

Despite such script problems there's still much to recommend *TERMINUS* in its production. Although *Terminus* itself is not as conceptually alien as one might expect given its origins, the story's design work is of a generally high standard. The Vanir are initially mysterious and menacing, with their skull-like masks and sinewy body armour being later in turn complemented by the actors' deathly make-up. Similarly the Lazars look like medieval embodiments of plague — the traditional image of the leper, which, despite John Nathan-Turner's protestations to the contrary, undoubtedly is the designer's source of inspiration, to say nothing of the writer's ('lazar' is an archaic word for leper). And although the Garm has come in for a lot of criticism over the years, he's more than adequate and certainly impressively gargantuan. Only Kari and Olvir's appearances are somewhat at odds with the rest of the story; this was probably a deliberate contrast, but looking as they do like a couple of New Romantics who have escaped off the set of *Top of the Pops*, they date the story somewhat. The acting is all excellent, and Mary Ridge's direction (she who twice finished off *Blake's Seven*) builds a nice sense of impending doom throughout the first episode. The break-up of the usually safe TARDIS is a threat to the audience's sense of security as well as the series regulars, and the feeling of tension is furthered heightened by Roger Limb's hollow music and Dick Mills's weird (if unexplained) electronic screams. If this tension lessens as the story goes on, it is more due to the script's discussed ambiguities and problems than to any deficiency of the cast and crew.

In conclusion, despite *TERMINUS* being peppered with the standard *Doctor Who* clichés of ventilation shafts, screaming companions, some silly-looking costumes, and an 'it's the end of the universe' scenario, it manages to be something other than a 'traditional' and 'safe' story. Its grim tone cleverly avoids the programme's usual certainties, and although its script as produced is deeply flawed, it's deserving of far more interest than it received at the time. If only it had been made two years earlier, though, the writer and the audience would have got a much better deal.

John Molyneux

What the Fanzines Said...

"It's difficult to define what made *TERMINUS* so bad, since on closer examination there are no major flaws. The first episode was excellent, but having paced the opening episodes slowly we expect some acceleration and revelation. This Steve Gallagher failed to deliver, which points heavily at too short a story. This can be seen clearly in the Big Bang idea, without which we would have had a perfectly good story about an exploitative company."

Peter G Lovelady, Shada 14

"*TERMINUS* had many similarities to *WARRIORS GATE*, both in structure and my reaction. Both had superb first episodes which used *Doctor Who*'s most forceful concept: the unknown horror. The mounting tension in *TERMINUS* was very good - the skulls, the smoke and those reaching hands, and after the first part I could hardly wait for the next. After that, however, the plot never really seemed to go anywhere. It was

all good stuff, but nothing actually happened."

Saul Nasse, TARDIS 8/2

"*Terminus* lacked the mystery and wonder of *WARRIORS GATE*. A marvellous atmosphere of death and despair was built up in episode one, as first Nyssa, then the Doctor, Tegan and Turlough became lost in the empty-seeming corridors of the ship, with the viewer knowing full well something would be waiting for them in the end. Steve Gallagher's script never faltered throughout the four episodes, but the Vanir, aside from Bor, were poorly characterised. The supporting cast did a fair job considering the weak characterisation.

On the visual side the story failed somewhat - Dick Coles' sets were purposefully depressing and so became very boring to look at, while Dee Robson's costumes were poor. That awful Garm..."

Robert Franks, Skaro 3/5

"John Nathan-Turner said he wanted to attract more attention to the girls this season, well, Nyssa certainly got my undivided attention in this story - I just couldn't take my eyes off her... Funnily enough, I found that scene somewhat reminiscent of a Kenny Everett sketch... and then all my clothes fell off!"

John Bok, TARDIS 8/2

"Sarah Sutton has been given more to do this season and proved she is just as good as Tegan any day. Her moving performance as a girl lonely and afraid came across brilliantly."

Andrew Claderbank, TARDIS 8/2

"Perhaps if I had not expected so much from *Terminus* I would have enjoyed it more. - as it was, I found the story lifeless, uninspired and listless."

Cloister Bell 6/7

"With the introduction of star actors and guest stars the series' acting has improved out of all recognition. Liza Goddard was handicapped by her role as someone for the Doctor to explain things to, but Dominic Guard had more to do as Olvir, and certainly proved himself capable of it. Peter Davison reaffirmed my view that he is the best actor to play the Doctor, and in his second story Mark Strickson proved to be much better actor than I had expected. By the star performance came from Sarah Sutton, who in her last story proved she is one of Britain's best actresses."

Robert Fox, Views, News and Reviews 13

"The saddest part of *TERMINUS*, of course, was the departure of Nyssa. This was one of the most poignant departures I can recall, at least between the two companions, whilst the Doctor remained as non-committal as ever. This is the only story I can recall where the cast has seemed really upset to see a companion leave, with real tears giving a genuine sense of companionship."

Ian Massey, TARDIS 8/2





deliberately unfocussed. Up in the gallery Robin Chapman used the digital masking facility of the new Topsy image processor to create a filled honeycomb matrix of pulsing light which he then dropped real-time into the live action sets.

Aside from the mains problem, the biggest delaying factor of Day One was the throwing of the chair into the closing doorway gap from the TARDIS to the liner. What should have taken only a few minutes took well over an hour. Each time they came to record the shot, the gap closed either too quickly, or too slowly. Sometimes the chair sailed through the gap, other times it bounced off the door, or missed altogether. Nonetheless it was a crucial effect and had to be done, so eventually a wire was run through the chair and strung either side of the doorway so that nobody would actually have to throw the chair physically. Instead it slid along the wire and the door pushed closed as it went through the gap. Clever editing would try and hide the strings.

The console room scenes (hatch closed) were next up for recording but, because of the time lost, only episode one footage was recorded on the Monday. With a fixed target of key shots she knew she wanted done before 22:00, Mary Ridge opted to defer the short episode four material until the next day.

While Sam Barclay's team were bringing up the lights on the liner corridor set, Valentine Dyll recorded all his voice-over material for the duct-way filmed footage and Turlough solo scenes with the cube that would be synched up during TK transfer and post production.

The first liner scenes were Nyssa's arrival on board through the skull doorway. Moveable 'floater' panels enabled the door to be swapped over for the interior hull as required.

While recording proceeded with all the episode one corridor footage - including the infamous Fielding flash, over in a corner of TC6 Peter Pegrum's team were busy wiring up pyrotechnic charges to the section of fuselage through which the two pirates would enter.

The explosion, when it went off, was certainly impressive. Not only did it fill the studio with smoke and occasion an unintentional burst of swearing from Liza Goddard, the noise of the bang was picked up by microphones in the adjacent studio where the BBC1 *Nine O'Clock News* was going out live. Unable to do the shot again the artists kept going with their dialogue while an out-of-vision Visual Effects technician pushed the foam 'plug' into place. It was agreed the swearing would be masked out during post-production.

The final shots of the day were those set in and around the liner's flight deck, again for episode one. But with time against them, thanks to all the delays, there were only just enough minutes left on the clock to squeeze in a few scenes around the doorway before the lights went out at ten o'clock.

Tuesday was almost entirely liner day. Overnight one of the cameras had been fitted onto a special rostrum pedestal so it could shoot vertically downwards without any dolly being visible. This camera was used to record a number of shots of Tegan and Turlough

seen from above beneath the floor gratings. This set had been erected on scaffolding to give it the necessary height above floor level.

The reblocked liner control room scenes were next in line. Generally uncomplicated dialogue scenes there were still some interfaces with technology - reacting to the CSO shot of the raider craft pulling away, printing off strips of computer data and, at one point, accessing a design spec of the ship itself - for which the BBC Graphics unit supplied a suitably architectural looking diagram. The unit also supplied 35mm slides of the other graphics seen on the ship's flight-deck displays.

There was material set in the flight deck for all four episodes but again time started slipping. Turlough's scenes in episode four as he finds his way back to the skull doorway and thence back aboard the TARDIS were next up, leaving precious little time remaining for all the material in the liner lower deck set.

These scenes were critical to do as they included parts of Nyssa's farewell exchanges. Speaking in *Doctor Who Magazine*, Peter Davison recounted memories of the panic to get everything recorded by ten. There was no question of a run-on into overtime, so final dress rehearsals were abandoned and both the actors and the cameras were asked to 'wing it'. Adrenalin flowed as the ethos of doing live television resurfaced. A game effort was made by all on the studio floor, but to no avail. The lights went down and the scene was still incomplete.

Reportedly Peter Davison was angry, feeling his standard of performance was being compromised. John Nathan-Turner too was angry. There was just sufficient space in TC8 for the liner set to be squeezed in adjacent to the receiving area, but it meant a replan of the entire studio's floor space. Mary Ridge felt too crushed. She had never over-run before. She later admitted publicly the problems with this recording block opened up a rift between her and John Nathan-Turner that never healed.

Valentine Dyll was released after Block One's completion. In his place for Block Two were R.J.Bell as the Garm and most of the artists hired to play Vanir. Rehearsals ran from October 14th to the 23rd, with just one day off for Sunday before Block Two's commencement on Monday October 25th.

These three days were devoted to all the Terminus interiors. Rather than static sets, most of the 16 foot high backgrounds were hinged scaffolding rigs mounted onto specially adapted truck cabs. By manoeuvring the vehicles around the floor space and swinging these booms out in different configurations, a variety of huge looking sets could be achieved for the cost of a small studio. The only significant penalty was a need to raise and lower the lighting gantry every time the cabs had to move.

A big problem on the first day of shooting was coping with the loss of the hydraulic lift. Basically the receiving room scenes could not be done on the first as scheduled until Dick Coles had worked out what he could put in to fill the empty space. But that still left the

problem of no lift. Sam Barclay came to the rescue. For the lift-shaft sequences he positioned a spotlight shining through an aperture onto a scenery panel behind the Vanir actors as they stood on a static spot somewhere on the set. The panel was attached to a lighting pulley. On cue the camera focused on the panel and then swung upwards in tandem with the lighting engineers pulling up the panel. End result: the artists appear to move, not the background or its spotlighting.

Recording started at 14:00 on Monday 25th October with the remounted Nyssa farewell scene, which re-used some of the Terminus sets. Thereafter, with the receiving area and elevator shaft scenes shuffled to later in the day, the crew concentrated on all the footage in the stockyard area, the tunnel deep inside the Terminus, and in the mighty vessel's control room.

This latter set sparked off another head-to-head clash between Peter Davison and the Gallery team. Walking onto the set to begin rehearsals, he noticed the dummy astronaut pilot had been covered with Visual Effects cobwebbing. Volubly he argued that this just was not believable. Going by the script, the astronaut was alive, albeit moving very slowly by human standards of perception due to the difference in relative personal times. Therefore, mooted Davison, as he was not dead, he should not be cobwebbed. He won his case and a Visual Effects assistant was tasked with pulling off the curtain of webbing. Suitably cleaned up the pilot was able to take part in a Press picture publicity session although, predictably, they were more interested in a punk-garbed Liza Goddard.

Day two saw the ranks of Vanir extras swell from two to three, and the Lazars from one to twenty-two as the focus of effort turned towards shooting all the Terminus interior scenes which required crowds. These comprised the four areas in the giant storage tank; Nyssa's recovery room, the Lazar's ward, Vanir H.Q and the equipment store, the Terminus main area, the control room (including restaged scenes with the 'cleaned-up' pilot), and some of the catwalk and corridor scenes.

Day three completed all the tunnel, catwalk and other interior modelwork shots for the elevator shaft inserts during the afternoon session so that the final period after dinner could be given over largely to the three choreographed fight sequences, including the stave battle between the Doctor and Valgard.

By all accounts the fights went well, but there were a lot of retakes due to microphone difficulties as they tried not to pick up the klacks and rattles of the Vanir costume. The inevitable casualty was time. Documentation shows the pyrotechnic shots in the Terminus control room were the last that day to be recorded. Overtime was not an option, and that meant the crucial close-up scenes of Turlough sabotaging the TARDIS innards had not been done by the time the lights went out.

"Well that's it then!" was John Nathan-Turner's reported comment on the close of recording as it was realised a remount was inevitable. He then went off to try and persuade an irritable Peter Davison to attend Sarah Sutton's goodbye party. Davison had become reluctant to attend once he knew this was not going to be THE big farewell to his favourite companion. He was actually wrong. Wednesday 27th October was the last Doctor/Nyssa day. Peter Davison would not be needed for the remount.

Knowledge that there would have to be a costly remount gave one small crumb of comfort. There would be an opportunity to reshoot a few of the other scenes John Nathan-Turner had been unhappy with during primary recording.

The remount date was Saturday December 18th, midway through production on THE KING'S DEMONS. The venue was TC1 which the Doctor Who office had booked for three and a half hours, commencing 14:30. The only artists rostered were Janet Fielding, Mark Strickson, a recalled Sarah Sutton, and Tim Munro to play one scene as Sigurd.

With a VHS reference tape of episode two's rough edit on hand to compare lighting, the first scene was one page from part three; in the liner's control room Turlough shows Tegan the map showing Terminus at the centre of the Universe. A further page from part three followed; "There must be a way to recreate the door we entered this ship by" muses Turlough. He then rushes out of the room.

Another single page scene, this time from part four, has Tegan growing steadily frantic as she listens to the tannoy voice advising her that "Departure sequence is now under way..." With only a short pause the cameras rolled on to record the subsequent scene of Tegan slamming her fist into the control desk, which successfully aborts the launch.

The fifth scene to be restaged was Sarah Sutton's one contribution; the solo close-up from part two where she holds up the computer data strip showing the layout of the ship. An insert of the 35mm slide graphic of the ship's architecture (which does not quite correspond to the shape of the model) bridged the link back to the scene already recorded.

Scene six was a reshoot of a scene performed poorly during Block One. Likewise from episode two, it is the short sequence where Sigurd locates the stash of hydromel hidden in the liner's flight deck and immediately takes a dose himself, uttering the line, "The bitter-sweet taste of life."

A recording break was scheduled to allow Fielding and Strickson to clean off their 'grubby' make-up and appear fresh for the two minute padding scene in the TARDIS corridors which opens part one. The scene runs to six pages of material, ending with Tegan's "Not yet" to Turlough's query if they are now friends.

The final shots of all were the very tight close-ups of Turlough opening up the hatch beneath the TARDIS console and ripping free some of the innards.

POST PRODUCTION:

Luckily none of the material scheduled for the remount impacted anything that had to be ready for the Gallery Only day on Thursday November 4th.

Dave Chapman's electronic effects comprised the following. Travelling beams from the pirates' ray guns, some of which had to ricochet from a polished metal wall. Matte shots of the dimensional instability affecting the TARDIS relayed to the scanner screen. This included one shot of the Visual Effects 'pin bulb' coloured light box used to create the effect but minus any surrounding scenery. Electronic white-outs and dissolves for the dimension bridge between the TARDIS and the liner and the effect where the Guardian deliberately overloads the cube. A digitally created sparkle effect around the Garm as he successfully halts the progress of the main engine arm handle.

The shuddering of the Terminus, as the vessel's giant motors ignite was done by running the footage through a Quantel and using frame manipulation to pre-program in a judder while re-recording the output.

Mimicking the effect done for MAWDRYN UNDEAD, Dave Chapman superimposed the Guardian's form over the closed panels of the TARDIS scanner to maintain continuity with that previous story.

The last elements of dialogue to be added during editing were Dyll's voice-over lines to Turlough during the opening TARDIS scenes. These were recorded during the studio sessions for ENLIGHTENMENT.



SPECIAL SOUND:

A lot of voice-over material had to be added to the soundtrack during the dubbing and cyphering sessions. The tannoy voice was, of course, pre-recorded, but so too were at least half of Valentine Dyll's speeches. R.J.Bell's few lines would have been impossible to say in costume, so not only were his bits pre-recorded, they were also slowed down, deepened in pitch and echoed. For timing purposes most of these items of dialogue were played back into the studio during recording. All vocal processing, however, was done in the dubbing theatre.

This story featured more than the usual quota of voices being heard off-set, calling to one another. Again pre-recorded, the advantage offered here was being able to muffle and mute to the right level the voices yelling from a distance. A prime example of this was the addition of Tegan hollering for Turlough just as he is about to sabotage the TARDIS.

As requested Dick Mills built up the sound of the explosion, the escaping wind and the general clamour of the pirates' forced entry onto the liner to cover up the muting of the studio sound, which effectively stopped Liza Goddard's profanity being heard on air.

The wails of the imprisoned Lazars aboard the liner was an animal howl processed through a Vocoder and mixed with a totally synthesised electronic 'shiver'.

For all the sound effects Dick Mills appended to the soundtrack, an obvious one he neglected to include, even though it was referenced in the script, was the tolling of the TARDIS cloister bell as disaster threatens to overwhelm it in part one.



MUSIC: For this his sixth contribution to a Doctor Who, Roger Limb delivered what is generally considered to be his weakest score to date.

Realised totally on Radiophonic Workshop synthesisers, the style used virtually throughout is a sequence of bass notes with a thin, reedy top theme, used almost continuously to punctuate the action or to accent key sections of dialogue.

Just over 11 minutes of music cues were composed for parts one and two apiece, about ten and a half for part three and just under twelve for part four.

Two notable exceptions from the generally unremarkable soundtrack were a reprise of Paddy Kingsland's Adric theme in part one, as Turlough looks around the dead companion's former room. Adric's theme was first heard in the opening episode of FULL CIRCLE.

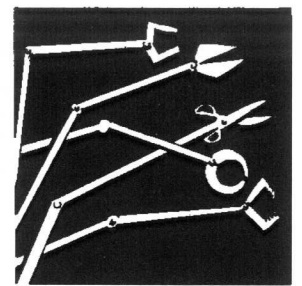
The other 'frisson' was a reprise of Limb's own theme for Nyssa, which he had devised nearly two year's earlier for THE KEEPER OF TRAKEN.



CUTS:

One remarkable facet of TERMINUS is that, despite its inordinate production problems and the need for so much material to be re-scheduled or even remounted, the edited episodes came in remarkably well timed; a final and fitting tribute to the career of Mary Ridge who all but retired from television after this story.

Everything that was scripted for cameras went into the finished shows. Not a single scene had to be lost or trimmed down. The only cuts were the few small dialogue items taken out by Eric Saward before recording got under way.





TRANSMISSION: Final dubs on *TERMINUS* were completed only a fortnight before the series premiered on British television. The finished four episodes were all text book length, coming in respectively at 24' 58", 24' 40", 24' 39" and 24' 49".

For writer Johnny Byrne transmission of *TERMINUS* would mark an end to his small, but regular income from allowing *Doctor Who* to use his copyright protected character of Nyssa. He would, however, receive residuals from any overseas sales, reruns and video sales.

Viewers receiving BBC Wales got to see part one ahead of the rest of the country when it was broadcast at 18:45 on Monday February 14th to free up the Tuesday slot for a regional programme. In the rest of the U.K. episode one and three went out at the regular Tuesday evening slot of 18:55, likewise the Wednesday episodes at 18:46.

Immediately following transmission of part four the BBC made their first public announcement of the *Doctor Who* anniversary event being planned at Longleat over the Easter 1983 weekend. At this stage no mention was made of how to book tickets. The plug was purely the first 'teaser' to engage the public's interest.

Bottom Line

AT LEAST the tabloids were happy. After a year with no-one other than the regular cast to point their lenses at, the photographers of Fleet Street's finest flocked to TV Centre when the press call announcements promised Liza Goddard in *Barbarella* space-wear.

"Liza's on the way to the stars" screamed headlines in *The Sun's* November 2nd half-page feature, which gave over 75 percent of its column space to a full length pose of the actress, gun in hand.

The *Daily Mirror* devoted less space but was no less enthusiastic when its coverage of the first episode was printed. "*Doctor Who* is what acting's all about" they said, apparently quoting from an interview they had done with Ms. Goddard. "You wear wonderful clothes, have adventures and rush about shouting!"

The fans were far less benevolent towards this troubled story. *Doctor Who Magazine* read-

Despite the harsh words from fans *Terminus* performed adequately as far as the general viewing public were concerned. All bar one of the episodes scored about seven million, although the trend of episodes two and four (Wednesdays) outperforming episodes one and three (Tuesdays) continued undented. Part one saw the 7.7 million rating won by the closing episode of *MAWDRYN UNDEAD* drop down to exactly seven million for *TERMINUS's* opener. Subsequent instalments saw a rise back to 7.5m, a big fall to 6.5m and lastly a climb up to 7.4m. Chart positions for the four sequential episodes were 86th, 75th, 97th and 80th nationally. The Welsh figures for the part one broadcast on a Monday were added to the rest of the U.K ratings chalked up on Tuesday.

There was still no real challenge for *Doctor Who* in any rival TV station's output. The Spring Season had kicked off in January so the

Final broadcasting of the episode should have brought to an end the sorry tales of woe associated with this serial, but it didn't. Shortly after the show's transmission the BBC received a letter of complaint from the marketing division of Tannoy Ltd, manufacturers of audio and public address systems, pointing out that the name 'Tannoy' was a registered title and as such should not be used as generic references to loudspeaker voices.

A few days later another aggrieved letter was received, this time from the Tropical Medicines department at Liverpool University protesting as the depiction of leprosy in *TERMINUS*. A reply was sent back apologising but pointing out that 'leper' had only been used in a one-line reference to describe the type of transport ship being used, not as a comment on the disease itself.

TERMINUS was successfully sold abroad both in episode form and as a 100 minute TV movie, receiving its U.S premiere just before Christmas 1983. The hardback novelisation with a longer than usual word-count by Steve Gallagher, under his John Lydecker pen-name, was the first book of a season 20 production. It was published in hardback June 1983 and in paperback that September. BBC Video released the title onto the sell-through market in 1993.



CONTINUITY: Because the cube had been seen to smash when Turlough threw it away at the end of *MAWDRYN UNDEAD*, a comment line, "It's repaired itself" was added to the script for *TERMINUS*. It does not, of course, explain why Turlough should be carrying bits of the shattered cube around in his pockets.

Other items in Adric's old room were a warrior's mask from *KINDA* on the wall and his pirate costume from *BLACK ORCHID* on the bed.

This is the second time the Doctor has been at the location of the Big Bang. He was there last season in *CASTROVALVA*.

A scripted (but unused) line confirms that the *TARDIS* controls are isomorphic, answering to the Doctor alone - a point which in keeping with *Pyramids of Mars*, but contradicted by myriad other stories. This line would have indicated that adjustments to roundel-concealed controls can override, suggesting that the Doctor has reset the *TARDIS* to allow Nyssa and Tegan access to the controls, but has yet to do so with Turlough, but even this cannot explain the events of *Full Circle*, *The Face of Evil* and others, where companions-to-be hi-jack the *TARDIS*. It may be that the *TARDIS* automatically allows those it trusts to operate the console - which would indicate she had a clearer view of Turlough's loyalties than the Doctor...

The *TARDIS* scanner is capable of displaying events within the *TARDIS*. Why the Doctor had it focused on Nyssa's room, however, has never been adequately explained except by those with dirty minds... (Arguably, the *TARDIS* herself changed the settings to indicate the centre of the instability).

TRIVIA: Referred to throughout the transmitted story as *Terminus*, the script is actually quite specific in naming the space station as 'The Terminus' throughout.

Olvir and Kari unscrew their space-helmets in opposite directions - suggesting the suits either come in clock and anti-clockwise models, or that they have a very unsafe design.

After leaving *Doctor Who*, nominally in October 1982, Sarah Sutton's next project was a national tour of the crime thriller *Policy for Murder*, as the secretary and mistress of *REMEMBRANCE OF THE DALEKS'* George Sewell.

Tannoy voice Martin Muncaster was actually a regular BBC World Service announcer, as is Alec Sabin, *EARTHSHOCK's* Mr Ringway.

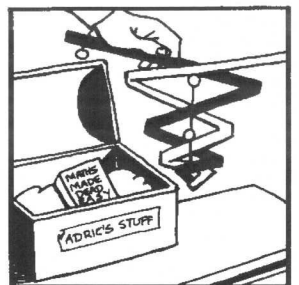


BBC 1											
TUESDAY 18th FEBRUARY 1983											
GRANGE HILL	N E W S	NATIONWIDE	DR WHO TER/1	VOX POP	TERRY AND JUNE (new)	GREAT LITTLE RAILWAYS (doc)	N E W S	MASADA (drama)	PEOPLE & POWER		
5:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	11:00
BBC 2											
C D L O S N	PRIORITY SCHOOL (doc)	ZORKS FIGHTING BLAZE (doc)	THE BLACK-THORPE SAGA	THE WALTONS	N E W S	S/F film THE FORBIN PROJECT	RUSSELL HARTY	DOCTOR'S DILEMMAS	ARENA JAZZ BOX		
5:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	11:00
ITV (LWT region)											
CBTV	EMMER-DALE FARM	N E W S	THAMES NEWS	H E L P	CROSS ROADS	REPORTING LONDON	MURDER, MYSTERY & SUSPENSE Goodnight, My Love	THE HARD WORD (drama)	NEWS AT TEN	THOSE GREENLAND DAYS (doc)	
5:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	11:00
CHANNEL 4											
YEARS AHEAD	WAYNE & SCHUSTER	MINI POPS	COMMON INTEREST	CHANNEL 4 NEWS	BROOKSIDE	FOR WHAT ITS WORTH	film PHANTOM OF THE PARADISE	BLACK ON BLACK			
5:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	11:00

ers voted it only marginally above bottom-placed *THE KING'S DEMONS* in their season survey, although the Garm won second place as favourite monster of the year after the Mara. *The Appreciation Society* was a much less kind. The story took wooden spoon position in their annual poll and attracted a fair degree of vitriol from members inspired to put pen to paper.

By and large the first episode fared well, but thereafter... "The plot never really seemed to go anywhere" commented Saul Nasse in *TARDIS*. "It was all good stuff, gruesome make-up et al, but nothing actually happened. It degenerated into a jaunt round a spaceship". Fellow correspondent John Bok admitted he had enjoyed the serial and placed it high in his season poll voting but, "...it had those two nerve-grinding cliffhangers for episodes one and three and that ruddy awful Garm."

line-up of programmes stayed more or less unchanged throughout February while assessments were carried out by the broadcasters. Channel 4 tried one new programme out on Tuesday evenings at six o'clock in a bid to woo audiences away from the powerful vehicle that was *Nationwide*. Called *Minipops*, the idea was a sort of *Top of the Pops* for children, wherein dancing youngsters, some as young as eight or nine, were fully made-up and kitted out in miniature replicas of costumes worn by stars in pop videos. When some of these outfits turned out to include the sort of stockings and suspenders attire favoured by artists like Madonna, the broadside of complaints to Channel 4 about the marketing of paedophilia was severe enough to ensure a speedy removal of the series from the station's early evening output. *Doctor Who* had beaten off another challenger.



TERMINUS

Series 20, Story 4
Serial 126, Code 6G
Episodes 596-599

Cast:

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

Small & Non-speaking:

Fight Arranger [4]	John Waller
Vanir [2-4] ^{3,4}	Kevin O'Brien
Vanir [2-4] ^{3,4}	Tim Oldroyd
Vanir [2,3] ⁴	Michael Horner
Vanir [2,3] ⁴	John Hamilton-Russell
Lazar [1-4] ^{1,2,3,4,f}	Nick Joseph
Lazar [1,2,3] ^{2,4,f}	Dave Ballard
Lazar [1,3] ^{2,4,f}	Mykel Mills
Lazar [1,2,3] ^{2,4}	Johnny Clayton
Lazar [1,2,3] ^{2,4}	Lionel Sansby
Lazar [1,2,3] ^{2,4}	Martin Grant
Lazar [1,2,3] ^{2,4}	Raymond Martin
Lazar [1,2,3] ^{2,4}	Norman Warren

Lazar [1,2,3] ^{2,4}	Chris Bradshaw
Lazar [2,3] ^{4,f}	Mark Howard
Lazar [2,3] ⁴	Graham Jarvis
Lazar [1,2,3] ^{2,4,f}	Anita Jayne
Lazar [1,2,3] ^{2,4}	Mair Colman
Lazar [1,2,3] ^{2,4,f}	Rebecca Semark
Lazar [1,2,3] ^{2,4,f}	Barbara Russell
Lazar [1,2,3] ^{2,4}	Sue Dady
Lazar [2,3] ⁴	Ann [Garry] Lee
Lazar [2,3] ⁴	Janice Holbin
Lazar [2,3] ⁴	Christine Gatwell
Lazar [2,3] ⁴	Lee Montgomery
Lazar [2,3] ⁴	[Cruss] Jean Healy
Lazar [2,3] ⁴	Fiona Alexander
Lazar [1,2] ^{2,f}	Annete Peters
Lazar [1] ²	Debbie Lloyd
Lazar [1,2] ^{2,f}	Rosemary Banks
Lazar [1] ²	Pat Pelton
Lazar [1] ²	Jill Goldstone
Lazar [1] ²	Olwyn Atkinson
Lazar [2] ^{2,f}	Salo Gardner
Lazar [1] ²	Dave Bulbeck
Lazar [1]	Allen Hall
Lazar [2] ^f	Barbara Bermel
Lazar [2] ^f	Jean Channon
Lazar [2] ^f	Giles Oldershaw

¹Studio of 11th October 1982
²Studio of 12th October 1982
³Studio of 25th October 1982
⁴Studio of 26th October 1982

Crew:

Title Music by	Ron Grainer
	and the BBC Radiophonic Workshop
Realised by	Peter Howell
	of the BBC Radiophonic Workshop
Incidental Music	Roger Limb
Special Sound	Dick Mills
Production Assistant	Rena Butterwick
Production Manager	Steve Goldie
Assistant Floor Manager	Polly Davidson
Assistant Floor Manager (remount)	Adrian Heywood
Floor Assistant	Kate Power
Floor Assistant (remount)	Roz Stock
Studio Lighting	Sam Barclay
Technical Manager 2	Jeff Jeffrey
Studio Sound	Scott Talbot
Grams Operator	Ian Tomlin
Electronic Effects	Dave Chapman
Vision Mixer	Carol Johnson
Vision Mixer (remount)	Nigel Finnis
Video Tape Editor	Rod Waldron
Crew	11
Senior Cameraman	Alec Wheal
Film Cameraman	Remi Adefarasin
Film Sound Recordist	Graham Hare
Film Editor	Frances Parker
Film Lighting	
Film Operatives	
Costume Designer	Dee Robson
Dressers	
Make-Up Artist	Joan Stribling
Make-Up Assistants	
Visual Effects Designer	Peter Pegrum

Title Sequence	Sid Sutton
Property Buyer	
Show Working Supervisor	Ted Coates
Scene Crew	A8
Show Working Supervisor (remount)	Steve Murray
Scene Crew (remount)	A4
Properties Buyer	David Privett
Properties Buyer (remount)	Dave Morris
Graphic Designer	Ian Hewitt
Designer	Dick Coles
Assistant	Mel O'Toole
Production Secretary	Jane Judge
Production Associate	June Collins
Writer	Steve Gallagher
Script Editor	Eric Saward
Creator of Nyssa ©	Johnny Byrne
Producer	John Nathan-Turner
Director	Mary Ridge

Programme Numbers:

Part 1:	I/LDL/E120J/72/X
Part 2:	I/LDL/E121D/72/X
Part 3:	I/LDL/E122X/72/X
Part 4:	I/LDL/E123R/72/X

Video Spools:

L24780/L24760

Filming:

29th-30th September, 1982.

Recording:

11th - 12th October 1982, TC6.
 25th - 27th October, 1982, TC8.
 18th December, 1982, TC1.

Gallery Session:

Transmission:

Part 1:	15th February 1983, 6.55pm BBC1 (24'58", 18.???.? - 19.???)
Part 2:	16th February 1983, 6.45pm BBC1 (24'40", 18.46.01 - 19.10.39)
Part 3:	22nd February 1983, 6.55pm BBC1 (24'39", 18.54.58 - 19.19.37)
Part 4:	23rd February 1983, 6.45pm BBC1 (24'49", 18.46.04 - 19.10.50)

Audience, Position, Appreciation:

Part 1:	7.0m, 86th, 65.
Part 2:	7.5m, 75th, 67.
Part 3:	6.5m, 97th, 64.
Part 4:	7.4m, 80th, 64.

Books & Literature

Barlowe's Guide to Extra-Terrestrials
 CORNELL, Paul, TOPPING, Keith and DAY, Martin: *The Doctor Who Discontinuity Guide* (1995)
 GALLAGHER, Stephen: *Chimera* (1982)
 LYDECKER, John: *Doctor Who - Terminus* (1983)

Magazines

Aggedor 4 (1983, Steve Gallagher describes the visual iconography of the Vanir and the Garm, and the 'message' re: secrecy over a socially stigmatised illness)
Antonine Killer 1 (1989, Steve Gallagher describes his original intention to keep the Black Guardian's identity a secret until the final scene)
Black and White Guardian 1 (1984, Steve Gallagher interview: he describes origins of story and desire to emulate the Hartnell era)
Black and White Guardian 2 (1984, Brian Haunten thinks the sub-plots fail to tie together)
Citizen of the Universe (1983, Simon Lydiard comments that the villains are the off-stage company)
The Custodian 2 (1991, Steve Gallagher describes why he felt the Garm should stay in the darkness)
Cygnus Alpha 11 (1984, Alec Charles draws parallels to THE HORNS OF NIMON)
Cygnus Alpha 12 (1984, Jackie Marshall comments on the use of references to Adric to build tension over Nyssa's fate)
Doctor Who Bulletin 11 (1984, Gary Leigh thinks TERMINUS over-theoretical)
Doctor Who Magazine 90 (1984, Steve Gallagher describes adding the Black Guardian to his story)
Doctor Who Magazine 102 (1985, Mark Strickson interview)
Doctor Who Magazine 139 (1988, Steve Gallagher interview)
Enlightenment 8 (1985, Kim Hoffman feels Nyssa's skirt-dropping was natural under the circumstances)
Enlightenment 9 (1985, Patty Hayes thinks Nyssa's skirt-dropping degrading)
Eye of Horus 4 (1983, Martin Wiggins describes how Nyssa's clothes form a metaphor for her emotional development. He's almost serious...)
Laseron Probe 3/4 (1985, Sue Bradley comments that the Black Guardian hopes to kill the Doctor and Turlough)

Mandragora Helix (1984, Gareth Lonnen comments on the episode one TARDIS scenes)
Mawdryn 3 (1983, Paul Powell comments on the dominant air of fear)
Metamorph 1 (1989, Zach Waugh thinks episode one works because the regular cast have a large role)
Mondas 4 (1985, Martin Day feels the story too simplistic)
Neutron Flow 2 (1984, MJ Harvey notes oddities in Tegan and Turlough's roles)
Prydanian 1 (1983, Alec Charles comments on the Black Guardian's role justifying coincidence)
Skaro 3/5 (1985, Robert Franks comments on the theme of hope and despair)
Skeleton Crew (1990, Andy Lane notes connections to Gallagher's *An Alternative to Suicide*)
Star Begotten 2 (1987, Tim Munro feels the story's faults are the result of the production team asking for a less complex script than WARRIOR'S GATE)
TARDIS 9/2 (1984, Liam Rudden comments on Tegan and Turlough's roles)
Timelines 6 (1990, Steve Gallagher interview: he describes adding Turlough into the plot)
The Visitor (1984, Jean Merrick analyses the significance of the Doctor and Nyssa's kiss)
Zero Room 4 (1984, Alec Charles on THE HORNS OF NIMON)
Zerinja 32 (1984, Pat Fenech comments on the air of doom)

Theatre

Dead Silence
The Ghost Train
The Importance of Being Earnest
Kiss Me Kate
The Merchant of Venice
Policy for Murder
Ring Round the Moon
Romeo and Juliet
See How They Run
Sign of the Times
A Streetcar Named Desire
War and Peace
Withering Heights

Radio

A Midsummer's Night Dream
The Victoria Line

Cinema

Absolution (1981)
Alien (1979)
A Bequest to the Nation (1973)
The Boyfriend
The Count of Monte Cristo
Gandhi (1982)
The Go-Between (1970)
The Hands of Cormac Joyce (1972)
Ooh, You Are Awful
Picnic at Hanging Rock (1975)
Shostakovich
A Watcher in the Woods (1980)

Television

The Adventures of Skippy
Bergerac (BBC, 1981-91)
Blake's Seven (BBC 1978-81)
The Brothers (1972-76)
Callan (ABC/Thames, 1967-72)
Chimera (Anglia TV, 1991)
Dixon of Dock Green (BBC, 1955-76)
Doctor Who (BBC 1963-89, 1996-...)
Emmerdale Farm (1972-...)
Gulliver in Lilliput (BBC, 1982)
The Hitch Hiker's Guide to the Galaxy (BBC 1981)
Holding On (LWT, 1977)
Jackanory (BBC)
Juliet Bravo (1980-85)
Lady Windermere's Fan
The Legend of King Arthur (BBC, 1979)
Point of Departure

Poldark (BBC, 1975-77)
Softly Softly (BBC, 1966-76)
Star Trek: The Next Generation (Paramount, 1987-94)
Stepping Stones (YTV)
Take Three Girls (BBC, 1969-71)
Tales of the Unexpected (Anglia, 1979-88)
The Voyage of Charles Darwin (BBC, 1978)
Warship (BBC, 1973-74)
Whodunnit?
Wodehouse Playhouse
Yes Honestly (LWT, 1976-77)
Z Cars (BBC, 1961-78)

Doctor Who

The Ark
 Black Orchid
 Castrovalva
 Earthshock
 Enlightenment (aka The Enlighteners)
 The Face of Evil
 Full Circle
 The Horns of Nimmon
 Horror of Fang Rock
 The Keeper of Traken
 Kinda
 Nightmare of Eden
 Pyramids of Mars
 Remembrance of the Daleks
 The Time Monster
 Underworld
 Warrior's Gate

Next Episode:
ENLIGHTENMENT

Fiona Cumming sets
 course for success

