Silvered Cybermen discuss the next scene and puzzle over their expensive allergy - gold, meanwhile Special Effects guy Mike Tucker tries to sort out yet another production headache

CHRIS CLOUGH - DIRECTOR
By Stephen Payne, David Richardson & Lee B Matthews.

Last issue Chris Clough talked about his early Doctor Who stories and location work this year. This issue he looks more closely at the anniversary season.

Much of the action in Silver Nemesis revolves around the return of the Cybermen, who have had their first major re-design since Earthshock in 1982. "Because this was the silver anniversary story, and because the Cybermen are silver, we tried to make to most out of that and gave them silver chromed head-gear. There is a bit of glare when the sun hits them, but we were fortunate in that the weather was not too good. If it had been very sunny, then the high intensity light would have given a red streak on the camera, which is horrible."

"The costume designer Richard Croft, and Cyberleader David Banks re-thought the mask, as in previous stories they had to be screwed on and were very claustrophobic. This was solved with a clip-on mask, which also saved time as previously it took about five minutes to get an actor into a mask. We also felt that with the last Cybermen you could see where the boots and gloves were stuck on, so we tried to merge it and make it look like one suit."

Did Clough have his own rules on how...
Behind you!!

story was very difficult to get to grips with because it was written in a style that suggested it should be very bright almost like one of those early technicolor films. The Happiness Patrol Guards were supposed to be dandies in cheerleader skirts which would have been very brash. After a lot of discussion we decided that we would go rather contrary to that, so we believed that the brashness would fight against the content of the script. We decided to go for an end of empire feel, that in Helen A has been running this dictatorship which is now running out of steam.

'Terra Alpha had been all very jolly and successful once, but now it is fairly around the edges. We had the set with a rather theatrical front, added on to decaying buildings like patchwork. The make-up on the Happiness Patrol girls' faces was cracked, for which we applied fullers Earth to their faces. This was quite perfect for the artist, but actually pulled their faces and made their make-up crack. I wanted it to look as if they were all too old to carry off the pretty girl image, and that they had got up in the morning and just added another layer to their own make-ups.

'The one problem with that script was that if you had a camp camp it was difficult to keep the feeling of menace going throughout.'

The story featured a range of very unusual creatures, from the Kandyman to Fill and the Pipe People. "The Kandyman was the creation of make-up designer Dorka Sicnardi. A monster like that would normally be handled by Visual Effects, but they were too busy and Dorka landed the challenge. It was hard to get the voice right. I think we managed to get the right tone and still make it comprehensible.""