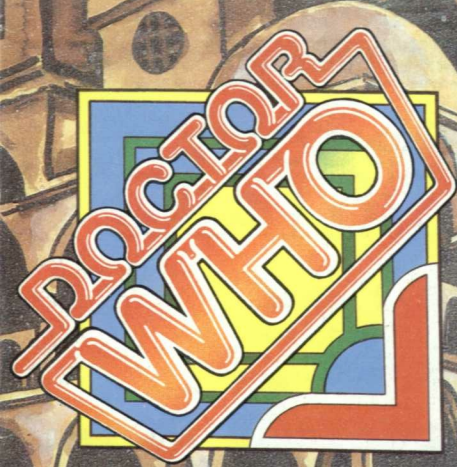


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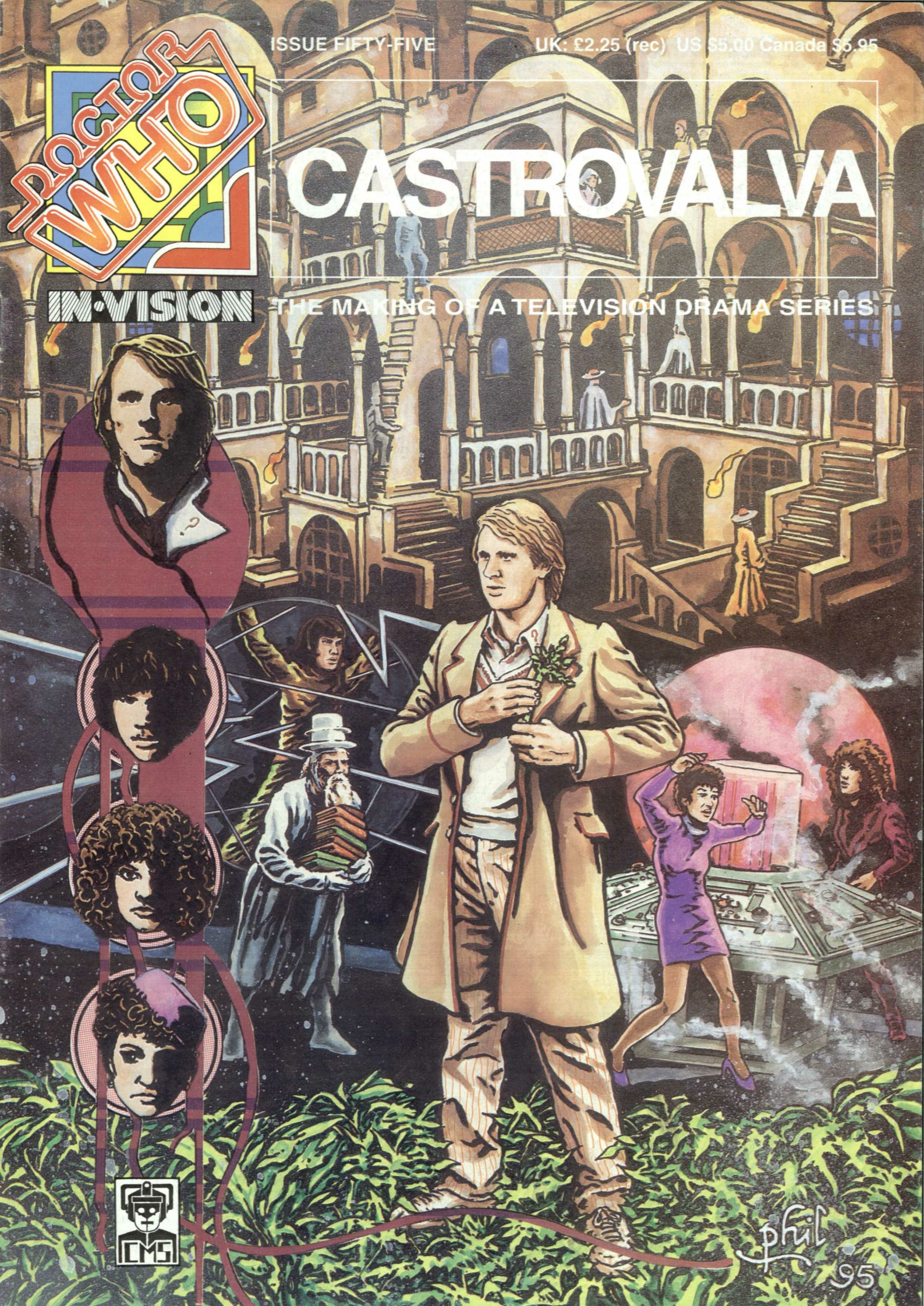
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IN VISION

CASTROVALVA

THE MAKING OF A TELEVISION DRAMA SERIES



phil
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IN·VISION

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UNIT Incident Report

C47/109/1981-3: Pharos Project.

On 21st February 1981, UNIT received radio astronomy reports suggesting alien intrusion in the outer reaches of the solar system. Following requests from the Security Council to the British Government, the radio telescope of the SETI Pharos Project was placed at UNIT's disposal from February 23rd, and a search pattern based around earlier contacts initiated.

At 20.25GMT on February 28th contact was made with an Uncatalogued Object close to the orbit of Pluto (contact records and projected orbital details are listed in Appendix A). The object appeared to be following a parabolic course into the inner solar system, and initial estimates suggested that its path would cross the Earth's orbit at approx. 21.00GMT on Wednesday 4th March, at a distance of 2 million miles, ± 3 million miles. Collision with or landing on Earth were therefore real possibilities. Radio frequency emissions from the object showed patterns consistent with RF leaks from high frequency electrical equipment, but signal/static ratios remained too low for definite confirmation of this, and spectrographic analyses which might have confirmed the artificial origin of the object remained impossible until visual contact was established.

At 05.30GMT on March 1st, a second contact was established, alongside the first, perhaps indicating that the object had begun to break up. But further observations were curtailed by a breach of project security.

Reports from Project Security staff are highly unsatisfactory - initially bizarre, though mutually consistent, they later diverge in a manner which suggests that some of the staff may be lying in an attempt to cover their own incompetence. In view of this, I hereby recommend that UNIT troops take direct charge of security should future use be made of this facility.

At 06.15GMT Project Security encountered three intruders (Subjects One, Two and Three, as described below) in the grounds. Security pursued these intruders, but were distracted by Subject Three and two further intruders, Subjects Four and Five, who maintained they were visiting Extra Terrestrials attracted by signals from the Pharos Antenna. Under cover of this distraction, Subjects One and Two evaded pursuit.

At 06.31GMT the Pharos Antenna was redirected towards the constellation of Cassiopeia, breaking contact with the Uncatalogued Object. Shortly afterwards, Subject One was observed crawling along the Antenna inspection gantry as the dish was directed towards the ground. Thrown from the gantry by this realignment, Subject One clung to the main signal cable, but fell to his death before Project Security could retrieve him. No trace, however, of his body has been found. Subject Two also vanished without trace, but Subjects Three, Four and Five, and a further intruder, Subject Six, were apprehended soon after.

Subject Five repeated his earlier claim to be a visiting alien, under cover of which Subjects Three and Four commandeered the ambulance called for Subject Six, taking refuge in a Metropolitan Police phone box which Security claim had appeared on site. At this point, statements from Project Security diverge - some claim that to have been held at gunpoint by yet more intruders while the Subjects escaped; others claim to have seen a stone pillar appear in the air; other claim merely to have 'fainted'. Whatever the truth, all the intruders escaped during this time.

Descriptions:

Subject One - Male, approx. fifty, 6'3", curly brown



hair; Subject Two - Male, middle-aged, approx. 5'10", black hair and beard; Subject Three - Female, late teens, approx. 5'0", brown curled hair, petite build; Subject Four - Female, early twenties, approx. 5'2", short dark hair, Australian accent; Subject Five - Male, early teens, approx. 5'6", black hair; Subject Six - Male, approx. thirty, 5'10", fair hair.
 NB: Subject Six was wearing clothes apparently identical to those of Subject One.

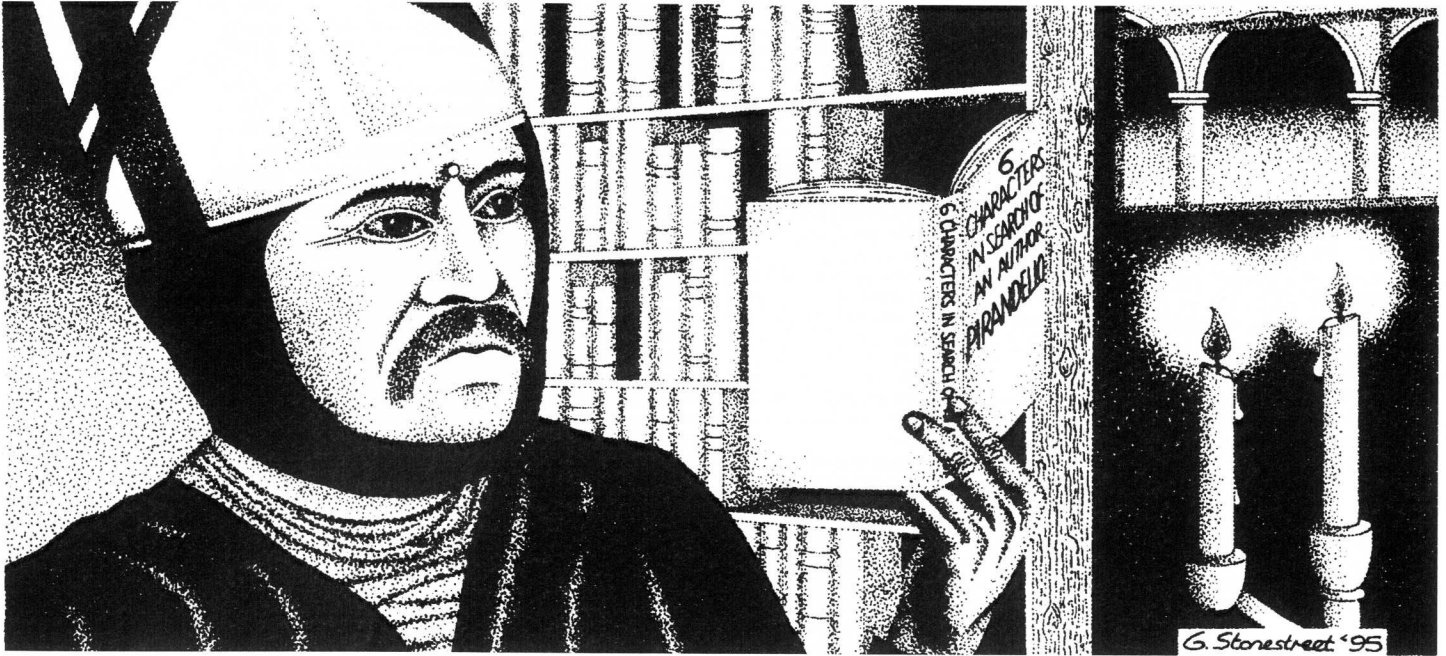
Subject One matches the description of former UNIT scientific adviser Doctor John Smith; Subject Two appeared to match the description of The Master (UNIT Threat File 001), but Pharos Project security staff failed to identify him from pictures held since his imprisonment.

Considerable damage had been done to the antenna control systems, and to the Project's primary computer systems, which prevented its return to service until 08.20GMT on Monday March 2nd. No trace of the Object was detected at its expected position, so a search programme was initiated. Contact appeared for a moment to have been re-established at 21.35GMT on March 4th, but this apparent signal originated from far beyond Pluto's orbit, and is now believed to have been mere static. Search was finally discontinued on March 14th 1981, and the Pharos Project returned to its normal control.

Two explanations for this phenomenon suggest themselves: either the Object broke up, leaving particles too small to detect, but which should have been observable as meteors once they crossed Earth's orbit on March 4th (but were not); Or, the Object was an alien vessel, which diverted from its course towards Earth for some unknown reason just as it was approaching its destination...

Investigating Agent: Dr. Diane Taylor.





DESPITE its tightly packed maze of strained and dusty shelving, the Library was usually a relaxing and restful place as far as its custodian was concerned. But then the sheaf of notes he'd been compiling upon the Condensed History of Castrovalva was usually close at hand, safe from other eyes. Prowling the shelves like a cloud amongst the mountain peaks, Shardovan's gaze kept crawling back to the long empty space at the end of the room, much as his tongue might reluctantly be drawn to a dental cavity.

He felt morbidly sure that he'd left the notes in one of the thirty volumes of the Chronicle that he had so rashly allowed the strangers to borrow.

Nevertheless, he had to make sure that they were not marking place in some other book; anything less just wouldn't be proper. Besides, he knew where the two women would be taking the leather-bound tomes. Moving with considerate silence, despite his current solitude, Shardovan navigated his way to a smaller, waist-high, trolley which squatted at the end of one alleyway. Bending stiffly, he slipped one smaller volume from the trolley.

He had been using the this book recently, as an aid to his researches. The author's name was not one mentioned in the Chronicles, but not everyone who ever lived made their way into the important stories of history, or so he supposed. He hadn't even recalled that this book existed until quite recently, when Mergrave had discovered it while rooting around for treatises on the dramatic arts in preparation for the annual Mystery play. Shardovan hefted the book. Drama beyond realism, he thought. A curious concept; surely it should be the other way round? Perhaps not, he thought darkly; Ruther and Mergrave's hunt had seen such little success that they might as well have proclaimed it a mere play. After all, wasn't there a saying that all the world was a stage? Forcing his mind back on track, Shardovan flicked through the book, looking for the notes he rather hoped had been left here, not in the Chronicle.

There was no sign of them, and he sat by the narrow window to consider the alternatives, mildly refreshed by the cool breeze that drifted in from the cloistered square outside.

"One...two...one...two..." Shardovan looked up, but then caught himself. The voice was

coming from the square outside. It didn't sound like Ruther or Mergrave, and Shardovan suddenly recognised the stranger whom they had brought back from the hunt. Shardovan was tall enough as it was, but still pulled the small set of library steps over to the window, stepping up onto the third to peer curiously through the narrow slot.

Some of the village women were busy washing clothes in the fountain below. He couldn't see the stranger, as the hedge below the promenade outside was too high, but a small girl was looking towards a spot somewhere below the hedge. "Three, sir," she said hesitantly, walking closer and disappearing from sight.

"What?"

"Three sir, is what comes after two."

"That's exactly what I thought."

"And then four, and then five, and then six..."

Shardovan wondered how the stranger could seem so confused. There were three of them, after all, in the party whom Ruther and Mergrave had come across... He glanced back at the book, strangely unnerved by the child's choice of six as a number to count up to. Three strangers, Ruther, Mergrave and himself... You could hardly count the women though, as they were, well, merely women, almost girls, though he had no idea why he should consider them so. Nor could he really count the Portreeve, who seemed to keep himself to himself more than ever.

Already, however, he had missed some of the conversation, and when he looked out again, he saw the fair-haired stranger rushing into his quarters on the other side of the square. A shout of "Where is he?" wasn't quite muffled by the wooden door.

Shardovan took his sudden sensation of apprehension with equanimity, reminding himself that these events had not been unexpected. If the stranger had found his notes in the Chronicle, who knew what might happen? Or perhaps the stranger's excitement was still due to his search for the Doctor, he thought.

Or perhaps not, he thought darkly, returning his copy of *Six Characters in Search of an Author* to its place on the shelf.

David A McIntee



ORIGINS: BBC documentation reveals that CASTROVALVA was commissioned in 1981, firstly as a storyline titled *THE VISITOR* on March 9th, and then as a set of four scripts on April 8th.

CASTROVALVA is commonly thought to have been a last-minute replacement for John Flanagan and Andrew McCulloch's four-parter, *PROJECT ZETA PLUS*, and certainly there is some circumstantial evidence supporting this view. Theirs was to have been a story featuring the Master. It was slated as fourth in order of production for Season 19. In terms of writing the serial was commissioned and fully paid for right from story outline to a set of rehearsal scripts, and in an interview for the fanzine *Definitive Gaze*, conducted in September 1981, John

Flanagan himself states there was a scene they penned where the 'new' Doctor has to describe Cricket to Adric; possibly by way of explaining his novel choice of attire to the quizzical Alzarian.

By September, however, Flanagan and McCulloch already knew their story had been put on hold. It had been fully paid for, but they were aware it had been wiped from the production board for Season 19.

The question arising, therefore, is how early on did Christopher Bidmead know he would be writing not just a story for Season 19, but the debut serial of the fifth Doctor?

Ian Levine, the show's uncredited Script Consultant throughout this period, is adamant Bidmead intended all along to script Peter Davison's arrival, perhaps only temporarily losing sight of that goal during the autumn 1981 months when the pressures on him to work on those Season 18 scripts and storylines which were facing problems were at their height. It was around this time that Bidmead began delegating the work of reading unsolicited scripts and story ideas out to the BBC's Script Unit, a move which brought him into contact with a young trainee Script Editor, Antony Root, whom Bidmead would later recommend to Producer John Nathan-Turner as a very capable temporary replacement for himself on *Doctor Who*.

Expected to fulfil his year-long contract with the BBC, Christopher Bidmead was formally the *Doctor Who* Script Editor until the end of January 1981, but being conscientious he stayed with the series for at least another month, presumably until Antony Root could take up his attachment posting and be shown the ropes.

As Script-Editor Bidmead could not easily commission himself to write a story. He had been given special dispensation in the case of *LOGOPOLIS* through being able to demonstrate extenuating circumstances due to script delivery problems the show was facing in the autumn of that year. But to go ahead and commission himself outright to pen the sequel to *LOGOPOLIS* as well would have threatened to bring down upon him the wrath of the Writer's Guild. Once he had left the BBC, however, that worry no longer became an issue.

Interviewed for *The Frame*, Antony Root claims not to have commissioned any *Doctor Who* stories, although he was installed and working on the show by March/April. Neither does he reference working with Christopher Bidmead on the storyline of *CASTROVALVA*. Evidence suggests, therefore, that by tacit agreement Bidmead knew well before March 1981 he would be writing Tom Baker's departure and Peter Davison's arrival, with the newly returned Master as the catalyst to both serials. The only real unanswered question is thus how far back was this intention hatched.



SCRIPT: Bidmead and Nathan-Turner list several sources of inspiration for *CASTROVALVA*'s plot. The latter recalls a set of four large, framed prints by the renowned lithograph artist Maurits Cornelis Escher which adorned the office wall of his Drama Head Graeme McDonald. Finding these a visually annoying distraction during their regular meetings with McDonald, Nathan-Turner asked Bidmead if he would mind sitting instead in the chair which faced these prints. Amused by the way these optical illusions disturbed his Producer, Bidmead took some relish as well as inspiration by including them in his story outline.

Further inspiration came from an exhibition of Escher's work held at the London Barbican Arts Centre (itself credited as an inspiration in the *CASTROVALVA* novelisation) in late summer 1980. Featured in this exhibition were several false perspective models of Escher's more famous pieces, such as *Belvedere* and *Ascending and Descending*. Viewed from predetermined spots the models appeared to show in three dimension structures that were three-dimensionally impossible — a mathematical conundrum which greatly appealed to the outgoing *Doctor Who* Script-Editor.

Thereafter the story's evolution fell into an almost logical pattern of development. Nathan-Turner had insisted the Master be in the first story so, having been thwarted by the Doctor in his attempt to take control of the Universe, it followed the Master would want to seek revenge against his adversary by creating a trap that would rid the Universe of him forever. The notion of traps led to thoughts of spiders and their webs, which in turn was Bidmead's source reference for the snare holding Adric. The Hadron power lines imprisoning Adric also drew upon his mathematical talents. Using them in tandem with the Block Transfer science he had looted from the Logopolitans, the Master was able to fashion his 3-D recursion trap for the Doctor. Calling the dwellings *Castrovalva* was simply a result of Bidmead going through a book on Escher's work and finding one of the artist's

earlier pieces; a straightforward lithograph of a castle on a hill in Italy, the Abruzzi, which struck the writer as an ideal enclosed venue for his temporal prison. Even the name of the piece, *Castrovalva*, seemed apposite.

The nature of the *Castrovalvan* people as purely illusion arose from Bidmead's reading of books on the philosophy of existence. Is the definition of reality based on a person's perception of existence, and does that perception reflect true understanding of what actually is reality? Speaking to Richard Marson for *Doctor Who Magazine* Bidmead said in 1985, "The *Castrovalvans* did not know they were illusionary — they were as real to themselves as you are to you. What interested me in this idea is that we may all be illusions ourselves. I got tremendous mileage out of the marginal awareness of Shardovan, and this very much reflected my own childhood thoughts about existence".

By the end of October 1980 Peter Davison knew he was going to be playing the fifth Doctor, but he confessed to John Nathan-Turner his biggest worry was how to play the role. He did not regard himself as a natural character actor like Patrick Troughton, nor a glittering stage performer like Jon Pertwee. Indeed, having to follow in the footsteps of Tom Baker, for nearly eight years the quintessence of the eccentric Time traveller, was an admitted daunting prospect for the 29-year old actor.

John Nathan-Turner's proposed solution was quite novel. Instead of letting the lead actor find his own feet by gradually latching on to elements in a chronological progression of scripts, the production team would work towards creating a fully rounded and complete characterisation of the fifth Doctor which would be ready for Peter Davison right from day one of rehearsals.

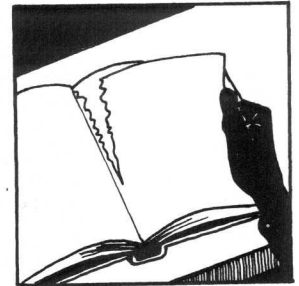
By shooting the sequel to *LOGOPOLIS* in the wake of three other serials with his personality fully in place, it was hoped Peter Davison would understand enough of his Doctor's thoughts, traits and mannerisms to work out how he should build himself into his character following the trauma of regeneration.

SCRIPT-EDITING:

Due to the perceived need to "get it right" with Davison's first story, work on the script of *CASTROVALVA* was done primarily between Christopher Bidmead and John Nathan-Turner. Certainly Antony Root recalls no involvement with the story and Eric Saward, even though he was formally Script-Editor by then, remembers doing little other than nurturing a dislike of lengthy scenes inside the *TARDIS* featuring only the Doctor and his companions. "I didn't like the set-up at all of writing for the Doctor and three companions, particularly when they're all together in the *TARDIS*" he told *Doctor Who Magazine*. "It's like doing a crowd scene. All the dialogue seems totally artificial when you consider it is mostly the Doctor who has to come up with all the information and the ideas. The companions are forced more and more to become ciphers, something I totally disapprove of..."

Bidmead acknowledges John Nathan-Turner's contribution in beefing up Adric's role. Kidnapped by the Master very early on in the serial, it was the Producer's suggestion that a block transfer created 'clone' of Adric would go aboard the *TARDIS* in episode one and be the Doctor's confidant during his post-regeneration trauma scenes. Several of the sequences where Davison is impersonating the voices and body language of his predecessors were late-in-the-day script amendments during the first recording block. One of these sequences, where the Doctor picks up and tootles experimentally on his second incarnation's recorder was a completely unscripted ad-lib by the actor.

In theory, given Peter Davison's summer sabbatical on *Doctor Who* to concentrate on recording series two of *Sink or Swim*, Christopher Bidmead could have given himself a longer than usual period of time to work on the scripts. In the end it was an option he did not use. The first set of draft scripts was delivered on June 1st, and after just the one re-write to incorporate more scenes for Adric they were formally accepted on July 13th; for once absolutely on time for the Director Joining Date.



The Doctor's regeneration was for the first time to be the basis for a story...





DIRECTOR & TEAM: Fiona Cumming was one of only two new Directors engaged for John Nathan-Turner's second season as Producer. Although it was her work on two episodes of *Blake's Seven* that brought her directly into *Doctor Who*, Cumming's association with the series went back even further than Nathan-Turner's.

She had started her professional career as an actress with the Royal Scottish Academy. Working firstly in the theatre and then in television, Fiona Cumming eventually landed twin roles as announcer and as features interviewer for the ITV Border Television company. Deciding she preferred working behind the cameras she moved south and joined the BBC in 1964, initially as an Assistant Floor Manager. It was in this capacity that she did her first *Doctor Who* in 1965, *THE MASSACRE OF ST. BARTHOLOMEW'S EVE* starring William Hartnell. Inside twelve months Fiona Cumming was back on the series again, promoted to Production Assistant, co-ordinating Patrick Troughton's second serial, *THE HIGHLANDERS*. A gap of over six years followed until her next *Doctor Who* serial, *THE MUTANTS* with Jon Pertwee, which completed recording shortly before she was invited to take the much coveted BBC Director's Course.

In 1974 Fiona Cumming became a full-time staff Director, undertaking numerous episodes of *Z Cars* and *Angels* as well as two highly regarded episodes of *Blake's Seven*, *RUMOURS OF DEATH* and *SARCOPHAGUS*; both held to be among the best in the show's history. Also for BBC Scotland she completed an episode of the psychic drama series *The Omega Factor* in 1978, a year before choosing to quit the Corporation and go freelance. Since going freelance two projects came her way before *CASTROVALVA*, *God's Wonderful Railway* and *Square Mile of Murder*, both undertaken in 1980.

Fiona Cumming's contract to do *CASTROVALVA* made her only the second woman ever to be asked to direct a *Doctor Who*, the pioneer having been Paddy Russell who ironically had also made her debut in the series on *THE MASSACRE OF ST. BARTHOLOMEW'S EVE*. Despite the prospect of some ingenious Effects requirements in the latter part of the serial, Cumming has always agreed with the observation that she tended to be given shows that were heavier on character emphasis and performance, rather than the action/adventure or space opera serials.

In keeping with Fiona Cumming's appointment, just about all the senior Design positions on this show went to women as well. From Costumes and Make-up this was not perhaps surprising, but in the early 1980s Set Design was still predominantly seen as a male preserve with less than a dozen females on the staff roster as fully trained Designers.

Janet Budden was one of this number, having already cut her teeth on one previous *Doctor Who* serial, *FULL CIRCLE* where she had impressed Nathan-Turner with her ability to create visually striking sets for comparatively small cost. Being fourth in production order, and thus in the middle of the season, money was not as tight as it would be later in the year. Nevertheless, with at least one big showcase story being planned ahead, Budden was told there would be no room for extravagance.

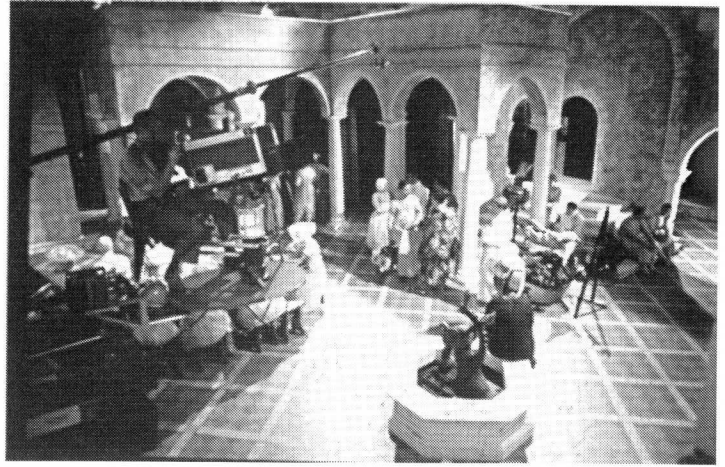
On the Costume side this would be the first transmitted serial to feature the work of a fairly recent recruit to the department, Odile Dicks-Mireaux, although from a strictly chronological perspective she had already done one Peter Davison show — Eric Seward's *THE VISITATION* — just a few months' earlier.

On the other hand, marking her first return to *Doctor Who* after a gap of more than ten years was Make-up Designer Marion Richards. An accomplished prosthetics artist Marion Richards had been one of the first in her department to experiment in the late Sixties with latex compounds in the creation of more complex make-ups. In 1970 she did two lengthy *Doctor Who*'s back to back, both featuring notable designs. For *THE AMBASSADORS OF DEATH* she created the lumpy, iridescent faces of the alien astronauts, and then for *INFERNO* she was responsible for the werewolf features of the Primords; accomplishments for which she was rewarded by a feature article in the *Radio Times* and an illustrated piece about the role of the Designer in television which appeared in the *Art Teacher's Journal*, *Colour Review*.

Newly promoted Effects Designer Simon MacDonald was just about the only male name in the creative line-up, alongside Electronic Effects veteran Dave Chapman whose initial memories of working on *Doctor Who* as a Technical Assistant stemmed similarly right back to Jon Pertwee's first season.

The speaking cast requirements for *CASTROVALVA* were deliberately kept small by Christopher Bidmead who, after all, understood best the tricks which could be used to keep costs low. It was not purely dramatic structure which limited the appearance of the main Castrovalvan population to episodes three and four...

The principle guest star was Anthony Ainley, not only reprising his role as The Master but also undertaking to play the heavily made-up part of the Portreeve. To disguise the episode four revelation of the Portreeve's identity, while at the same time fulfilling a contractual need to credit all speaking actors in *Radio Times*, Cumming's husband Ian Fraser suggested an anagram of Tony Ainley, Neil Toynay, which John Nathan-Turner used for all externally circulated cast and credits documents, including the on-screen closing credits for episode three. Again, in a move to achieve judicious cost savings, Anthony Ainley's appearances as the Master/Portreeve were limited only to the second recording block.



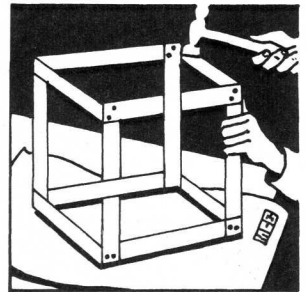
Forty-one year old drama and sit-com character actor Derek Waring, best remembered as Wendy Craig's long-suffering husband in two 60s sit-coms, *Not in Front of the Children* and *And Mother Makes Three*, was engaged to play the dark, sinister figure of Shardovan. The brother of TV script writer Richard Waring, with a wife and daughter (Dorothy Tutin and Amanda Waring) also in the business, he had appeared in films including *Dunkirk*, *The Battle of Britain* and *Hitler - the Last Ten Days*, and in *Public Eye*, *Z-Cars*, *Wings*, *Callan* (*DEATH OF A HUNTER*), *The Avengers*, *The New Avengers* (*TALE OF THE BIG WHY*) and *The Professionals* on TV.

The script for *CASTROVALVA* describes both Ruther and Mergrave as fussy 'civil service' types. To this end Fiona Cumming cast quirky voiced comedy performer Frank Wylie (best remembered as Fergus in Don Houghton's STV soap *Take the High Road*, who also appeared in *Softly Softly*, *The Rivals of Sherlock Holmes*, *Churchill's People* and *Tales of the Unexpected* prior to his death late in 1994) as Ruther, and, as the apothecary Mergrave, character actor Michael Sheard whose many appearances in *Doctor Who* dated back, again, to William Hartnell's third season — specifically to Paul Erickson's story, *THE ARK*.

For the role of the little Castrovalvan girl, Cumming interviewed a number of very young juvenile actresses from stage school before settling on Sousa John. Only later on did she learn that the girl was the niece of former *Doctor Who* companion Caroline John.

SET DESIGN:

A major advantage this production enjoyed was a common reference point from which to begin the creative processes. Just as *WARRIOR'S GATE* had stemmed from one specially commissioned painting, so *CASTROVALVA* took as its source of inspiration the prints of M.C. Escher, in particular *Castrovalva* (1930) for the model shots and the landscape around the rockface entranceway, *Up and Down* (1947) for the occlusion effect and some of the set designs, plus *St. Bavo's*, *Haarlem* (1920) *Ascending and Descending* (1960) and *Belvedere* (1958) for more generalised inspiration for the sets. In a small in-joke added during studio production Peter Davison sat on a bench by the village square in exactly the pose of the artisan studying the cuboid conundrum in *Belvedere*.



Early on it was decided not to try and create the visual illusions of Escher's work in terms of the sets. Although it might have been possible to achieve this from a sole perspective viewpoint, it would have been too limiting for a standard five camera studio. Instead Janet Budden concentrated her efforts on reproducing the Italian Mediterranean style of architecture common to so many of Escher's pictures. Allied to this, she also incorporated some architectural designs from a chateau in France she had visited while on holiday.

Key elements in all the Castrovalvan sets were mottled white walls painted to look like marble wherever possible, columns, staircases and archways. Curtains and an assortment of potted foliage were used frequently to re-dress aspects of certain sets to increase their variety of appearance.

The map of Castrovalva Mergrave sketches on the back of the mirror in the Doctor's room is a more-or-less accurate rendition of the floor-plan for the second recording block in studio TC6. At the hub is the town square with the Doctor's room shown bottom-left. A covered balcony above a set of archways borders the right-hand side of the square from the interior of the Portreeve's house, with a large (moveable) fire-place against the centre of the right wall. Next to the fire-place, nearest the camera positions, is the square opening to which the thin, cotton fabric of the tapestry is pinned.

Largest of all these sets, which would only be erected for the second recording block, was the town square. The hub of the set was an almost square space large enough to take, in their various configurations, a mock fountain, a banqueting table and a gas-fired spit for the huntsmen's feast. Leading out from the rear of the set were short flights of steps, flanking more archways, leading up onto

Continued on page 8

Opening Batsman



CONTRAST was John Nathan-Turner's priority in choosing a successor to Tom Baker. Baker had been the Doctor for seven years, longer than DOCTOR WHO had existed when Jon Pertwee assumed the role, and in that time the series had achieved unprecedented success. Few children could recall another Doctor, while during that time there'd been no repeats of previous Doctors (not even a flashback) and few returns of old monsters (and beyond the twelfth season, those that did appear tended to recall earlier encounters with the Baker Doctor, as in the GENESIS sequel DESTINY), while from the late seventies onwards the faces of the previous Doctors had been banished even from the books shops. The fifth Doctor would face the trickiest 'follow' since the second, and he could least of all afford to be seen as a pale imitation of the fourth.

In the event, John Nathan Turner already knew who he wanted for the role. He'd decided right away that the new Doctor should be younger (to appeal to a younger audience); heroic, but very vulnerable; and above all straight haired, in contrast to Tom Baker's mane of curls. Spotting a photo of a charity cricket match from his days as Production Unit Manager on All Creatures Great and Small, he realised that Peter Davison matched these re-

quirements perfectly.

Not everyone would agree: Peter Davison initially worried that he might be cast 'against type' as the Doctor. While Tristan Farnon, his role in All Creatures..., had been young, fallible and appealing, he'd also been a deeply irresponsible character — much more so than in the later seasons of the late eighties. Nevertheless, Davison accepted the role, while that photo provided a further ingredient for the mix — the cricketing motif. While little stressed onscreen, this provided a useful hook for a press seeking an angle to replace long scarves and jelly babies.

To John Nathan-Turner's astute eye for publicity, Davison brought other advantages. As a supporting player in All Creatures Great and Small he'd shown such charisma in a role virtually omitted from the film adaptations of James Herriot's novels that he'd almost stolen the show. For Davison, a high profile leading role such as the Doctor was the inevitable next step. To Doctor Who he could bring a 'name' to match Tom Baker's, and an established following which might boost the series in its new time-slot.

But Davison's fame brought its disadvantages, in the form of the 'wet vet' tag which was to dog him throughout his tenure. None of the previous Doctors had come to the role with an established image amongst the show's audi-

ence; any fame they had lay in a different sphere. Hartnell had been a film tough; Troughton a character actor familiar to television audiences, but known only to the business; Pertwee was a radio comedian, and Baker a genuine discovery (even if, like all overnight successes, he'd been slaving away for a decade or more). Peter Davison was already a star to the family audience which was the series' natural target.

In another respect Davison faced a challenge unfamiliar to his predecessors. Whereas Tom Baker had played 'The Doctor', Peter Davison and his successors played 'the current Doctor'. The ghosts of the previous Doctors, for seven years sustained only by the occasional novelisation, had been awakened by the Five Faces' attempt to shake the memory of Tom Baker, and were never to rest again, as the Monsters season of repeats, the birth of BBC video, THE TWO and FIVE DOCTORS, public appearances and the new found prominence of organised fandom ensured that they remained in the public eye.

But in 1982 few realised that such a sea change had occurred. Instead, as CASTROVALVA came to the screen, people merely wondered how 'Tristan' would wear the Doctor's mantle...



Peter Davison

Biographical

Born Peter Moffatt, 13-4-51, Streatham, London, son of an electrical engineer. 1961: family moved to Woking Educated, Winston Churchill Secondary Modern School, Woking; 3 O-Levels. Miscellaneous jobs from hospital porter to operator of a Hoffman press. Attended Central School of Speech and Drama (left July 1972). Met his wife Sandra Dickinson on *A Midsummer Night's Dream* at Edinburgh. 1975-6: No acting jobs; worked as a filing clerk at Twickenham Tax Office. Recorded several singles with Sandra Dickinson. Writes songs, including theme tunes for *Mixed Blessings* and *Button Moon*; also lyrics for the single *Let the Love In* (recorded by Sandra Dickinson). 25-12-84: Daughter, Georgia Elizabeth, born; Queen Charlotte's Hospital, London. 1993: Separated from wife.

Theatre

1972-3: Season at Nottingham Playhouse, including *Love's Labours Lost*. (First professional acting appearance). 18-10-73 onwards: Grumio in *The Shrew*; The Hot Theatre, The Hague, and tour; dir. Charles Marowitz. 1974: Lysander in *A Midsummer Night's Dream*; Edinburgh Young Lyceum Company (Edinburgh Festival). Speed in *The Two Gentlemen of Verona*. Osric in *Hamlet*. [No theatre from 1975-1981] 18-2-81 onwards: *Barefoot in the Park*; Churchill Theatre, Bromley [with Sandra Dickinson]. 23-12-82 - 15-1-83: Buttons in *Cinderella*; Assembly Hall, Tunbridge Wells; dir. John Nathan-Turner. 1984: *Barefoot in the Park*; tour [with Sandra Dickinson]. 1984: Buttons in *Cinderella*; Wimbledon Theatre; dir. John Nathan-Turner. 1985: *Aladdin*; Wimbledon Theatre. 1986: Felix Sherman in *the Owl and the Pussycat*; tour; dir. Lou Stein. ??-??-91 - 6-7-91: *Arsenic and Old Lace*; Chichester Festival Theatre. 1992: Walter in *The Decorator*; Yvonne Arnaud Theatre, Guildford, and tour; dir.

Val May.

Television

16-4-75 - 30-4-75: Elmer in *The Tomorrow People*: A MAN FOR EMILY (3 eps); Thames; dir. Stan Woodward. 1977: Tom Holland in *Love for Lydia*; LWT. **Print-Out**; Granada 8-1-78 - 16-4-78: Tristan Farnon in *All Creatures Great and Small*, Series 1, regular, 13 eps; BBC; prod. Bill Sellars. 23-9-78 - 24-12-78: Tristan Farnon in *All Creatures Great and Small*, Series 2, regular, 14 eps; BBC; prod. Bill Sellars. 29-12-79 - 5-4-80: Tristan Farnon in *All Creatures Great and Small*, Series 3, regular, 14 eps; BBC; prod. Bill Sellars. 1980: storyteller in *Once Upon a Time*; [ITV]; 2 series. 12-9-80: Tommy Hunter in *The Gentle Touch*; DECOY; LWT; dir. John Reardon. 4-12-80 - ??-1-81: Brian in *Sink or Swim*, Series 1; BBC; regular. 2-2-81: The Dish of the Day in *The Hitch-Hiker's Guide to the Galaxy*, ep.5; BBC; prod. Alan J.W. Bell [Billed as 'special guest appearance']. ??-3-81 - 10-4-81: Russell Milburn in *Holding the Fort*; LWT; regular; prod. Derrick Goodwin. 22-10-81 - 26-11-81: Brian in *Sink or Swim*, Series 2; BBC; regular. 4-1-82 - 30-3-82: The Doctor in *Doctor Who*, Series 19, 26 eps; BBC; prod. John Nathan-Turner. ??-?-82 - ??-?-82: Brian in *Sink or Swim*, Series 3; BBC; regular. 3-1-83 - 16-3-83: The Doctor in *Doctor Who*, Series 20, 22 eps; BBC; prod. John Nathan-Turner. 25-11-83: The Doctor in *Doctor Who*: THE FIVE DOCTORS; BBC; Prod. John Nathan-Turner. 25-12-83: Tristan Farnon in *All Creatures Great and Small*: THE LORD GOD MADE THEM ALL; BBC; prod. Bill Sellars. 5-1-84 - 16-3-84: The Doctor in *Doctor Who*, Series 21, 22 eps; BBC; prod. John Nathan-Turner. 1985: **L-Driver**; BBC. 9-9-85 - 30-9-85: Henry Mynors in *Anna of the Five Towns*; BBC, 4 eps. 1985: Storyteller in *Jackanory*; BBC, 5 eps. 1985: **Magnum, pi**: ECHOES OF THE MIND;

CBS/Universal/Bellisarius/Glen Larson Productions.

25-12-85: Tristan Farnon in *All Creatures Great and Small*: Christmas Special; BBC; prod. Bill Sellars. 21-5-86 - 2-7-86: Dr. Stephen Daker in *A Very Peculiar Practice*, Series 1; BBC; regular, 7 eps; prod. Ken Riddington. 17-1-88 - 20-3-88: Tristan Farnon in *All Creatures Great and Small*, Series 4, regular, 10 eps; BBC; prod. Bill Sellars. 3-9-88 - 24-9-88: Tristan Farnon in *All Creatures Great and Small*, Series 5, regular, first 4 eps; BBC; prod. Bill Sellars. 24-4-88 - 13-4-88: Dr. Stephen Daker in *A Very Peculiar Practice*, Series 2; BBC; regular, 7 eps; prod. Ken Riddington. 15-4-88: Jeremy Tyler in *Tales of the Unexpected*: WINK THREE TIMES; Anglia. 22-1-89 - 12-3-89: 'Albert Campion' in *Campion*, Series 1; BBC; regular, 8 eps; prod. Ken Riddington (also sang series theme music). 16-9-89: Tristan Farnon in *All Creatures Great and Small*: THE CALL OF THE WILD; BBC; Prod. Bill Sellars. 12-1-90 - 16-3-90: 'Albert Campion' in *Campion*, Series 2; BBC; regular, 8 eps; prod. Jonathan Alwyn. 22-1-90 - 26-1-90: Storyteller of *Jackanory*: ALICE THROUGH THE LOOKING GLASS; BBC; dir. Christine Secombe. 1-9-90 - 17-11-90: Tristan Farnon in *All Creatures Great and Small*, Series 7; regular, 12 eps; BBC; prod. Bill Sellars. 24-12-90: Tristan Farnon in *All Creatures Great and Small*: Final Episode; BBC; prod. Bill Sellars. 19-2-91 - 29-5-91: Ralph in *Fiddler's Three*; Yorkshire; regular, 14 eps; prod. Graham Wetherell. 6-9-92: Dr. Stephen Daker in *A Very Polish Practice*; BBC; prod. Ken Riddington. 26-11-93 - 27-11-93: The Doctor in *Children in Need*: *Doctor Who*: DIMENSIONS IN TIME; BBC, 2 eps. 20-3-94 - 24-4-93: Clive Quigley in *Ain't Misbehavin'*, Series 1, regular; BBC; prod. Tony Dow. 3-1-95 - 14-2-95: Clive Quigley in *Ain't Misbehavin'*, Series 2, regular; BBC; prod. Tony Dow. 22-1-95 - 26-2-95: Presenter, *Heavenly Bodies*; BBC.

Advertisements

c.1980: Yorkshire Bitter. c.1982: Prestige Saucepans [with Sandra Dickinson]. 1984: Nescafe.

Numerous voice-overs.

Radio [BBC London unless otherwise stated]

?-1-86 - ?-2-86: Eric Brown in *King Street Junior*, Series 1; regular, 7 eps; prod. John Fawcett-Wilson. 5-1-87 - 9-3-87: Eric Brown in *King Street Junior*, Series 2; regular, 10 eps; Prod. John Fawcett-Wilson. 22-3-92: George in *Globe Theatre*: WHAT HAPPENED TO ST. GEORGE; dir. David Hutchinson.

Video

1990: **Grimes Goes Green**; Video Arts [With John Cleese, David Troughton, Josette Simon and HRH the Prince of Wales]. 1993: **The Air Zone Solution** 1994: **The Zero Imperative**

Personal Appearances

Pebble Mill at One (Singing debut); BBCtv Birmingham. 5-11-80: **Nationwide**; BBCtv. 3-12-80: **Pebble Mill at One**; BBCtv Birmingham. 26-12-80: **Boxing Night at the Mill**; BBCtv Birmingham. ??-1-81: **Start the Week**; BBC [re. *Doctor Who*: LOGOPOLIS]. 9-1-82: **Multi-Coloured Swap Shop**; BBCtv. 1982: **Call My Bluff**; BBCtv. 11-1-82: **So You Think You Know What's Good for You**; BBCtv [with Sandra Dickinson]. ??-3-82: **This is Your Life**; Thames tv. 17-3-82: **Nationwide**; BBCtv [Interview re: THE FIVE DOCTORS]. 20-3-83: **BAFTA Awards** [Presenting awards for children's programmes; also televised]. 26-3-83: **Saturday Superstore**; BBCtv. ??-?-83: Interview for Australian breakfast TV; appears as both Peter Davison and the fifth Doctor thanks to split screen work. 9-1-85: **Breakfast Time**; BBCtv [Interview re. *Anna of the Five Towns*]. 9-1-85: **Pebble Mill**; BBCtv [Interview re. *Anna of the Five Towns*]. 11-1-85: **Gloria Hunniford Show**; BBC. ??-?-84: **Weekend**; BBC East [Interview re. theatre tour, inc. ANDROZANI clip; with Sandra Dickinson]. 3-2-90: **Going Live**; BBCtv. 20-11-93: **Doctor Who - Thirty Years**; BBC Radio; prod. Phil Clarke.



a pair of platforms and then out from the set either side. The right hand wall had a steeper flight of steps up to the covered walkway. This walkway, in turn, had a row of balustrades either side from where the artists could look down either to the square on the left or into the Portreeve's house on the right. A key element in the design was the way in which the many arches, columns and corridors were arranged so that essentially the same set could be shot from many angles and heights to give the appearance of many more pathways, stairwells and sets than there actually were. Although there were two swinger panels at the 'camera end' of the town square set, for the most part the impression of infinite variety and spatial complexity was managed with moving a few props around (such as a rostrum telescope), or by changing the lighting.

The chandelier upon which Shardovan swings to his death was not the ornate metal structure from *St. Bavo's, Haarlem*. Instead, as it had to support the weight of a stunt man, it was a tubular steel reinforced metal lamp bracket hung on a rope which passed through a pulley fixed to the studio's lighting rig.

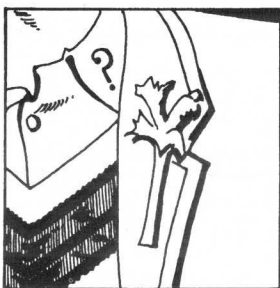
Divorced from the main set grouping was the smaller set of the tunnel and rock-face entranceway with its sliding 'stone' doors.

The interior of the Master's TARDIS was also a set erected for block two. The curved, indented walls were a direct re-use of some of the wall flats originally constructed for block one as the Zero Room. Whereas for the Zero Room they were white painted and lit with soft pink and grey lights, as the Master's TARDIS they were sprayed black. The Hadron web was a raised, mobile platform, sturdy enough to support Matthew Waterhouse's weight, which could face into the TARDIS set, or be swung round to sit behind the tapestry in the Portreeve's quarters.

The sets for block one were very basic, predominantly very simple and relatively inexpensive. Confined to the smaller acreage of studio TC3 they comprised purely the corridors and rooms of the Doctor's TARDIS. The control room was the stock set and many of the additional wall flats were left-overs from LOGOPOLIS. Some of the removable, fibreglass roundels had features behind them, such as the medical kit and the thermal buffer dial.

The 'cricket pavilion' room, where the Doctor changes into his new costume, was a wall flat behind a door.

A new architectural feature was the large hexagonal construction with a length of thick piping rising from it which was centred at the junction of several corridors. Its function was never made clear.



COSTUMES:

All the regular cast, including Anthony Ainley as the Master, wore their stock costumes from previous serials. Peter Davison only wore his rubberised celery stick in the very last filmed scene shot on location, while Janet Fielding ditched her hated airline hat after her opening studio scene in the TARDIS; one minute it's on her head, the next, perched on the console, finally, gone...

For continuity reasons Sarah Sutton had to be reunited with her 'fairy skirt', fur jacket, muff and Traken crown for some of the filmed scenes and for the most part of the block one studio session. Gradually these items were geared to vanish during the story to leave her with a simplified outfit of Traken tunic and the brown corduroy trousers given her for FOUR TO DOOMSDAY.

Peter Davison also wore an outfit from LOGOPOLIS for a time in CASTROVALVA; the fourth Doctor's burgundy costume designed by June Hudson. He wore the complete costume, including the golf socks and brogues, which is how the costume had been stored after Logopolis. Unfortunately, in LOGOPOLIS, Tom Baker had opted to wear his beloved buccaneer boots throughout. It was a continuity error which did not get noticed until too late. The waist coat ripped up by the Doctor in part one was not the original from Tom Baker's costume. The scarf he unravelled, however, was one of those commissioned for THE LEISURE HIVE. Due to thefts by souvenir hunters the fourth Doctor's costume always had more than one scarf (often of varying lengths) kept in stock.

Costumes for the Castrovalvans were in two distinct styles. Their

outdoor, hunting garb was required by the script to make them look deliberately tall, bulky and fierce. As half a dozen of these outfits were needed, and only briefly as far as the story was concerned, the all-covering capes were built up from layers of thick, coloured wool ornamented with feathers and strips of covered felt. The specially constructed, hemispherical, fibre-glass battle helmets marked a debut in *Doctor Who* by the freelance prop-making firm, "Imagineering". Helmed by Richard Gregory, they began in 1981 by sending out samples of their portfolios to a number of film and television companies, including the BBC and (Gerry) Anderson/Burr Pictures, both of whom would supply them with a number of commissions over the next few years.

Once divested of their tribal robes, the costumes worn by the Castrovalvans suggested their true gentle and learned dispositions. Odile Dicks-Mireaux used the Escher prints as the starting point for her creations but blended them with ideas inspired by pictures of Dutch peasant folk from the 19th Century. The result was a blend of simplicity and invention. With the exceptions of Shardovan and the Portreeve all the artists wore outfits cut from soft, pastel fabrics with a sash tied around the waist. The jackets and top coats varied in length while on the feet all the actors were asked to wear ballet shoes. A feature of all the outfits was a white nun's wimple covering the head. In a major respect this was a practical consideration as a lot of the costumes featured forms of plastic head-gear. In some cases these were simple perspex disk with holes cut through the middle. In other instances bucket-shaped containers were cut to size and tied with sashes around the actors' heads.

The Portreeve and Shardovan wore white and black costumes respectively. This was a deliberate ploy to mislead the audience into accepting Shardovan as the villain of the piece. His outfit was a two-piece black velvet suit cut, styled and ornamented deliberately to resemble the Master's garb. Like so many of his peers, he too sported a white wimple and plastic bucket on his head.

His counter-part, by total contrast, was dressed entirely in white. A long white coat and baggy Turkish pantaloons disguised the padding underneath added to distort Anthony Ainley's somewhat trimmer frame. White slippers, gloves and a walking stick completed the image, with the actor asked to walk with a stoop and hunched shoulders to further hide his identity. In early scenes he too wore a white hat with two concentric perspex discs perched above the head-band.

The uniforms worn by the guards at the Pharos Project on Earth all came from stock.

MAKE-UP:

Once more it was Anthony Ainley's turn to undergo an extensive make-over to turn him into the elderly Portreeve. As was done to Tom Baker on THE LEISURE HIVE his hair was first washed and plastered down onto his skull. A bald wig was pulled over his head and painted with thin latex solution to hide the seams. Marion Richards next had to apply and build-up layers of old age stipple; pulling the skin around the eyes and cheeks, heat-drying the textured latex compound until it shrunk and wrinkled. Finally a white wig and beard appliances were added, with additional sections of wispy hair affixed around the jaws and ears, further disguising the actor's profile. Interviewed after the event Anthony Ainley described the make-up as uncomfortable to wear. Luckily he was only required to wear it for one and a half recording days. For the remainder of the second block he was back in his more familiar beard and moustache as the Master.

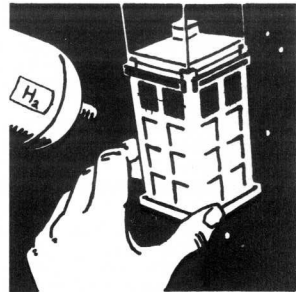
Moustaches were a feature of nearly all the Castrovalvan men. In the case of Shardovan his black moustache was styled deliberately to suggest the Master's saturnine features. Every male also had fixed to the centre of his forehead a small mother-of-pearl jewel.

In line with the transitional nature of this story the hair styles of Janet Fielding and Sarah Sutton were altered as the serial progressed. The very tight curls engineered for Nyssa in THE KEEPER OF TRAKEN and LOGOPOLIS were softened (following her dunking in the river) with more straighter patches visible, which was closer to Sarah Sutton's own natural style. Janet Fielding too was allowed to graduate towards gentler waves in her hair.

VISUAL EFFECTS:

The main bulk of Simon MacDonald's work was setting up and supervising the 16mm filming of the stock TARDIS model spinning against a neutral background. This was accomplished in one afternoon at the Visual Effects facility, Western Avenue. The pictures of Earth and Castrovalva seen from space, as well as several views of star clusters of varying densities, were commissioned as 'Telejector' slides from the Graphics Department.

Other than that there was not a lot for Visual Effects to do on this story other than contribute towards some specialised areas of problem solving. The castle of Castrovalva, perched atop its steep mountain, was a two dimensional model, and was only needed for one location filmed shot as a foreground miniature. Similarly used once, but in false perspective background, was the model of the Pharos Project radio telescope saved from Logopolis. Carefully



Continued on page 11

Paradoxical Paradise

Martin Wiggins considers the philosophy behind *Castrovalva*

IN *CASTROVALVA* we see the Doctor at his most vulnerable. He's undergoing what is in effect a serious illness, and in the course of episode two he even makes the progression from moving about in an invalid's wheelchair to being carried about in an oblong box, which is hardly reassuring. Most of the time he is an object rather than an agent: instead of doing, he is done by. In this passivity, he is not unlike us, the viewing audience; and, insofar as we usually identify with the companions rather than the Doctor, the companions-save-Doctor role reversal further helps direct our sympathies. (It is, after all, taken too seriously to be a silly man-bites-dog inversion.) This is appropriate because in a sense he is in much the same position as we are: all of us are trying to get used to an unusual new Doctor. It may be entirely fortuitous that his stress (in the Zero Room scene in episode one) on the importance of all three companions during the changeover period is an oblique reflection of John Nathan-Turner's views on the need to wash the newcomer past audience resistance on a tide of familiar faces; but in fact, if they are helping *him*, it is he in his uncertainty who helps *us* get used to himself, a subtler gambit. This is developed in the later episodes by making our experience of *CASTROVALVA* analogous to his.

Looking at one of the Escher lithographs that inspired Christopher Bidmead, the eye follows the figures as they move along the staircase, to end up, confused, back where it started: the immediate impression is one of recursion. But to be inside the system is different. We interpret experience in terms of binary antitheses: *left* and *right*, *backwards* and *forwards*, *good* and *evil*. This is apparent when, for instance, Escher tries to translate his work from the existential medium of a picture into the essentialist interpretative words of a title: *Ascending and Descending*, a binary pair. As the Doctor's attempt to leave *Castrovalva* shows, however, to walk on Escher's staircase is to find that antitheses of *up* and *down* reversing its polarity: although he goes *down* from the square, the point he reaches by that route proves to be *up* above it. The sensation is not one of recursion but of contradiction.

Castrovalva is a trap for the Doctor in that he can only walk into it and not out again. *CASTROVALVA* is also a trap for us. We can't walk into the town with the Doctor, though it's in the nature of drama that even as outside observers we can follow him empathically. The script does more than this, though: it gives us our own set of antitheses and then proceeds to violate them, and thereby allows us a direct experience of the sort of contradictory qualities that we watch the Doctor confronting. For instance, the antitheses between *life* and *death* gets muddled in the Zero Cabinet: we know that Nyssa is making it for its healing properties, but once made, as I've already noted, it does look unsettlingly like a coffin.

In that case, of course, the inversion is never carried through, just suggested: the continuing series format allows no more. Another, more central example, deals with the opposition of *complexity* to *simplicity* which serves to connect the two halves of the story. The TARDIS is presented as a highly complex system (Nyssa makes the point about the controls in particular), which contains a vast Gothic labyrinth of corridors — an element which seems to appeal to Christopher Bidmead, for it appears in *LOGOPOLIS* as well as here. *Castrovalva*, in contrast, is a noted exemplar of 'classic plainness'; in

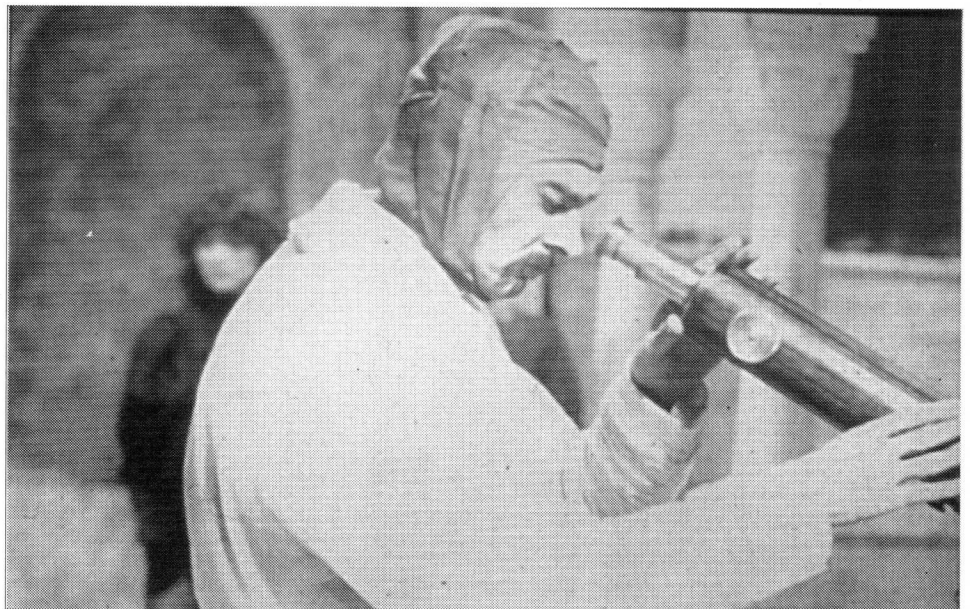
the novel, Nyssa reflects on the town's architectural 'neatness'. Of course, it proves in fact to be as complex as the TARDIS, and the Doctor and his companions are eventually running, like Tegan in the time machine's corridors, "round and round like a hamster in a cage" — the image is even more appropriate in this context. We are suddenly obliged to relocate the Dwellings of *Simplicity* on the other side of the antithesis.

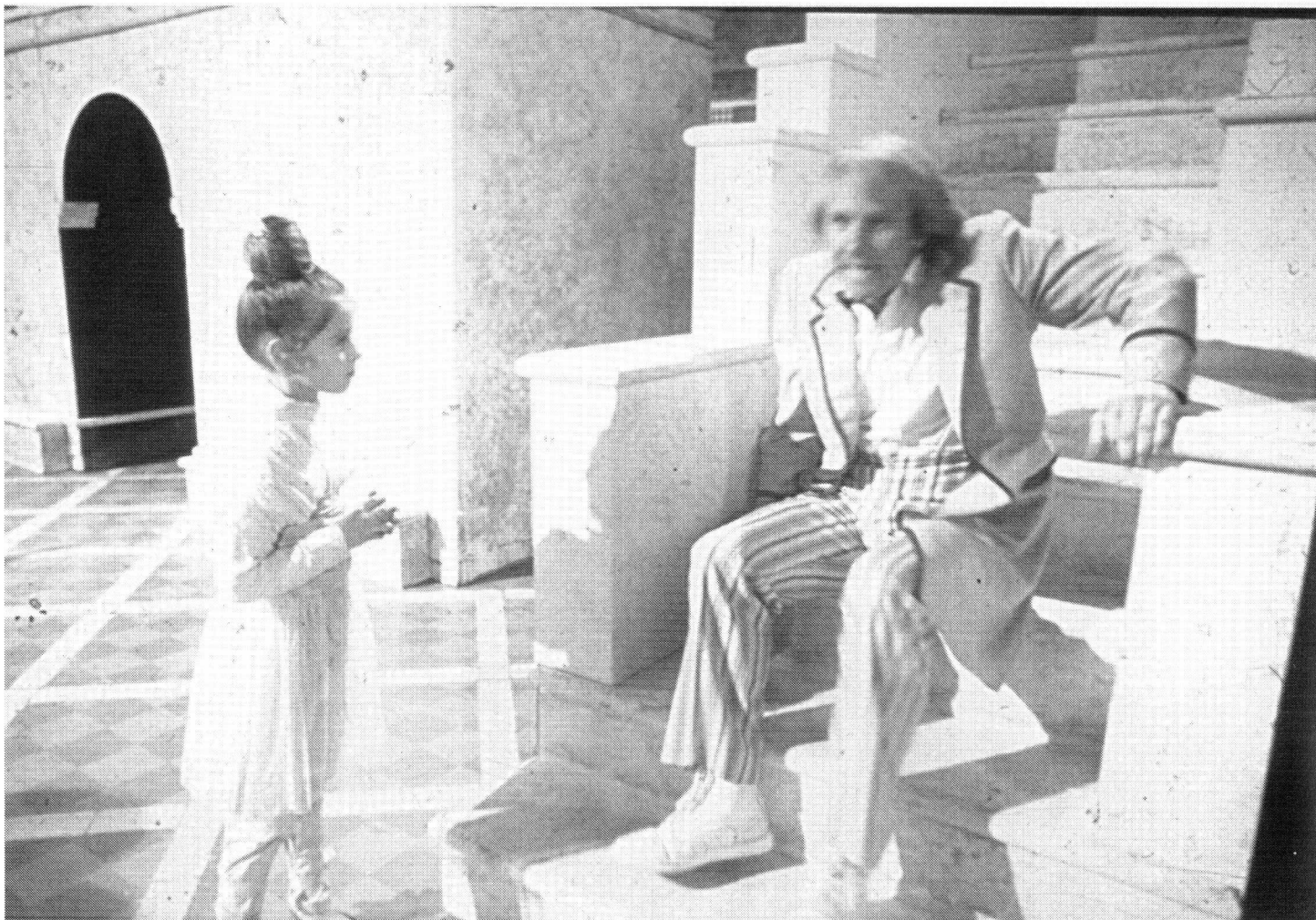
Because of the nature of the Doctor's illness, this also partakes of the opposition most frequently invoked, between *threat* and *beneficence*: he is in *Castrovalva* for its simplicity (a witty refraction of taking the waters), but its actual complexity threatens to worsen his condition, so he has to resort for a time to lying in the Zero Cabinet once again. Similarly, but in reverse, the removal of the Cabinet appears to be a directly hostile action by the *Castrovalvans*, especially as it forms part of the episode three cliffhanger; but in fact it proves to be just an innocent appropriation. Or again, Adric's appearance to Nyssa in the Doctor's bedroom looks like a case of the boy breaking free from the Master's control to warn his friends; but we soon learn that it is a ploy *by* the Master to keep the Doctor in the town.

The same disruption works on a larger scale too. Another antithesis by which *Castrovalva* is initially made inviting is between the town itself and the "wilds beyond the walls". In the sequence where the girls carry the Zero Cabinet through the forest, we are presented with a threatening Nature, after which it is a relief to reach Civilisation: branches tear at them (Nyssa loses her crown) and the river bank proves dangerously slippery; by the time they reach the rocks Nyssa has muddy trousers and Tegan's tights are ripped (a detail that a male director probably wouldn't think to include). When the *Castrovalvans* themselves go hunting, they have to buck up their courage by wearing garish tribal costumes. We are being induced to see safety inside the walls of *Castrovalva*, which is precisely where it isn't.

Finally, we are also misled about whom the threat derives from. It seems amazing in retrospect that, when the story was first shown, some people were convinced that Shardovan was the Master, but all the evidence does point that way. His behaviour is generally shifty, and it's he who tries to prevent the Doctor leaving *Castrovalva* in the latter half of episode three, then stands in his way when he tries to "reverse the sense" of the recursion, an obstruction which seems to cause him somehow to collapse. It's not surprising that Tegan should suspect the librarian, and we're receptive to this because, by this stage, the Doctor is returning to his traditional dominant role, and our sympathies are accordingly reorientating back towards the companions. Moreover, Shardovan is contrasted with the Portreeve; in the book, Bidmead suggests there's a resentment between them ("There was no affection in the gaze, only resentment at the powerful bond between them."). The Portreeve is seemingly a harmless, gentle old man; what does that make Shardovan? The standard symbolism of good and evil works in the same way: the Portreeve dresses in white, Shardovan in black, which, apart from its general connotations, is also the colour of the Master's costume and TARDIS. (The latter is first introduced in this story.) Yet it is the Portreeve who turns out to be the Master, while Shardovan actively helps the Doctor in episode four: again the polarity of the antithesis is unexpectedly reversed.

In part, what this is saying is that *Castrovalva* is a lie — 'fiction', the Doctor's alternative, isn't really strong enough. Through it, the Master lies to the Doctor and his companions, while the script lies to us. But that's not all. Most **Doctor Who** stories mislead us to some extent to create suspense — like the way we're encouraged at the episode two cliffhanger to think that the animal's blood is the Doctor's. What's significant is that Bidmead uses so often the particular technique of setting up a conceptual antithesis, encouraging us to apply it, and then





inverting it to produce the truth. The effect of this is disorientation, like finding yourself up when you should be down. The strength of the binary technique is that we can see quite clearly both truth and falsehood exchanging places; and for that split second when both are entertained simultaneously, we are on the edge of paradox.

In one instance we go beyond that. The antithesis involved is between *old* and *new*, and it is applied to Castrovalva itself. In the book, Bidmead places great emphasis on the physical antiquity of the town: the worn-down steps, the dust on the Portreeve's tapestry, and so on. The first point of contradiction is the history

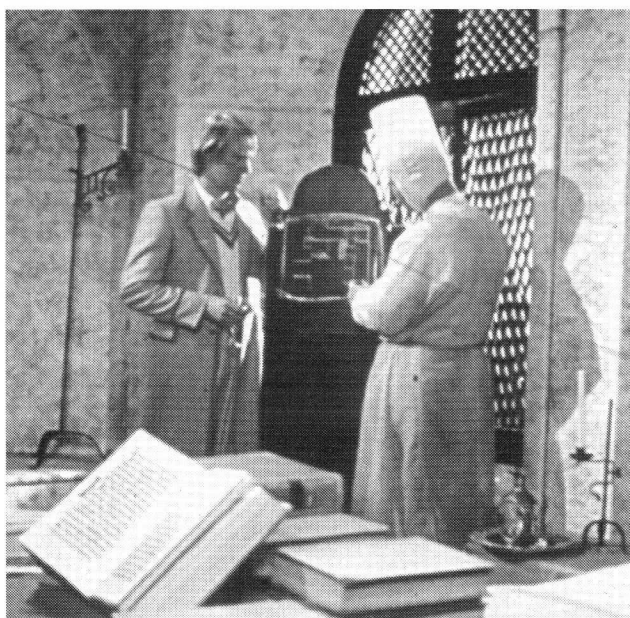
of Castrovalva: the books are incunabula, but the text is up-to-date. The logical conclusion, and the one the Doctor's befuddled mind goes for, is that they must be forgeries: *old* is exchanged for *new*, and Castrovalva's antiquity is reinterpreted as a lie. In the other cases I've talked about, it stops there, and we reach stability by acknowledging the falsehood for what it is. The Doctor can't do this: he's trapped *inside* the lie, so that any attempt to recognise that recursive staircases are only possible in an imaginative fiction, and not in physical reality, will be countermanded by the empirical evidence of Castrovalva's geography. Much the same thing happens with the books: to take them as forgeries doesn't explain away the fact they have been on the shelves for centuries.

THE MIND ROBBER provides a neat if extraneous clue to the problem in the Doctor's observation that history is written after the event, whereas with fiction the writing comes first. Castrovalva *is* old, created by the Master centuries ago; its history, preconceived from the start, has unfolded down the years like a computer program, while he waited in his guise of Portreeve for the Doctor to be caught in the web. (One wonders how old this makes Adric. In many ways a more satisfactory hypothesis is that the Castrovalvans' perceptions of their town's venerable past, along with the physical signs of it, are themselves recent creations: that it is Castrovalva, and not the books, that is a forgery. But this is not the view that Bidmead favours in the novel.) At the same time, Castrovalva seems new because, seeing events

from the viewpoint of the Doctor and his friends, we have an impression of continuity in the Master's schemes as well: we see him boasting to Adric of his secondary plan, and then we see that plan reaching its climax, with only the merest hint of the long, patient loop he's woven into his timestream in the interim. It's a trick of perception resulting from the way things are presented to us as outside observers: we wouldn't notice anything if we were characters in the story, much as the Castrovalvans can't see the recursion because they're part of it.

In other words, the story structure creates for us the illusion of a full paradox, of the town's being simultaneously old *and* new. Our disorientation continues while the recovered Doctor surges ahead, and our escape route, the recognition that it's a trick played on us as an audience, also reasserts us in the passive position which he has by now vacated. The script has subtly eased the fifth Doctor into his role, and hopefully into our sympathies.

Bidmead doesn't really need to go beyond that, and anyway he can't keep either the Doctor or us travelling around his vicious circle forever: the narrative of the series has to be kept open, that of the story satisfactorily closed. But there is one sense, quite unstressed in the script, in which acknowledging the lie won't help. Castrovalva exists. It may be an existence which began in the mind of Adric, but the block transfer process makes it reality. Yet it is also a fiction: a fiction of a strange, existential kind, perhaps, which operates by being itself rather than by representing something else (even drama involves actors pretending to be other people), but a fiction nonetheless. What clinches the paradox is that its reality is dependent on its fictionality: it can only exist as a real space/time event as a result of continuous computational creation on the part of Adric — once the Web is broken, it collapses. And that is a web, a magic web, that CASTROVALVA still weaves.



Martin Wiggins 10V

positioned against the real skyline it appears to the right of shot as the ambulancemen run over to help the fallen Doctor.

The Master's portable unit for controlling the Hadron power web was a specially built Effects prop, as were the Portreeve's glasses.

Various flashes, bangs and explosions — the stock in trade of Visual Effects — were needed for episodes two and four, but even here, by agreement, lightning bolts and 'electrical zaps' were assigned over to the Electronic Effects Designer.



LOCATION FILMING: Base camp for the four days of 16mm filming was Royal Tunbridge Wells, Sussex, the historic town just a few miles from the village of Mayfield, the home of the first Doctor, William Hartnell.

Because of the need to find an area close to London which could provide, in close proximity, a forest, a river with pathways and a range of mountain rocks, it was impractical due to cost and time considerations for the unit to return to the broadcasting station at Caversham, near Reading, the Pharos Project location in LOGOPOLIS. Instead Production Manager Margot Hayhoe tracked down a similar looking venue in the form of the Crowborough Wireless and Telegraphy Station at Duddleswell. Bordering the Ashdown Forest

this facility had the two necessary ingredients Fiona Cumming knew she needed following repeated viewings of LOGOPOLIS, namely; white flat-roofed, single-storey buildings and aerial masts.

Aside from the *Doctor Who* police box, the team also brought down with them the Pharos dish model and the full-sized ionic column TARDIS prop salvaged from LOGOPOLIS. The ambulance was hired from Crowborough, the lettering on its side alluding to the geographical site of the Pharos Project being somewhere in East Sussex.

Filming commenced the morning of Tuesday 1st September 1981. All the regular cast were required except for Anthony Ainley, all of whose scenes would be studio based. Joining them were Dallas Cavell — who would only appear on film — and four walk-ons; two playing security guards, two as ambulancemen, although the ambulance would actually be driven by its rightful driver, David Ellis.

Also with the unit was a photographer from 'Viewmaster International', the company who manufacture the special circular 3-D slide reels for use in the toy of the same name. 'Viewmaster' had successfully marketed a slide set based on FULL CIRCLE back in 1980. Keen always to promote the series through merchandising, John Nathan-Turner had made contact with 'Viewmaster' to ask if they were interested in producing a set based around the new Doctor, Peter Davison. An agreement was struck and arrangements made for a 'Viewmaster' photographer, armed with the specialised 'stereoscan' camera, to cover the location shoot and both blocks of recording.

Day two saw the TARDIS police box packed up and in storage for a couple of days while the cast and crew moved a few miles north to Buckhurst Park near the village of Withyham. This area of land, as well as the woodlands they would film in on day four, was all part of



Tegan fails her TARDIS pilot's test.

the estate belonging to Lord De La Warr, whom John Nathan-Turner initially mistook as a gardener at their first meeting. The elderly aristocrat would not personally accept a fee for the use of his land but instead agreed for the money to be paid to a charity, provided he could be photographed next to the TARDIS.

Just over three minutes of film were shot at the WT. station, which left nearly thirteen minutes still outstanding. The main target for Wednesday and Thursday was to shoot the majority of scenes involving Tegan and Nyssa carrying the zero cabinet to Castrovalva. One of the earliest scenes to go in the can, however, was part of the epilogue scene from part four as the fully recovered Doctor leads his three companions in a jog back along a path back to the TARDIS. Matthew Waterhouse was very under the weather for this scene, having over-indulged on drink at the hotel the night before. The popularly recounted story is that he only just completed the scene before throwing up against a nearby tree.

Carrying the zero cabinet proved harder than was first envisaged for the two girls. Despite being timber framed with light plywood panelling, the two actresses found it awkward and heavy to carry, and even more difficult to manoeuvre when perched on the electric wheel-chair.

The very last scene to be filmed in Buckhurst Park was Nyssa's tumble into a river. Done as the last shot of day three Sarah Sutton was quickly whisked back to the hotel for change into dry clothing. The close-up of her "Ugh" grimace was shot the next day.

The final day was the busiest of all. For the mountain climbing scenes the BBC had negotiated with the owners of the Harrison's Climbing Rocks tourist attraction to film at the site — often used as a training ground by mountaineering clubs. For Janet Fielding these scenes along the rockface were a personal nightmare. Although she was not asked to perform any serious climbing, the actress suffered a fear of heights and felt very constricted by her high heel shoes and her narrow pencil skirt. Fortunately Film Cameraman John Baker was able to compensate by photographing from clever angles to make the scenes look more dangerous than they actually were. A dull, overcast morning helped the effect of the day-for-night filter fitted to the camera for those scenes on the rocks set at night.

While filming progressed at Harrison's Rocks, the scenic crew were hard work erecting the TARDIS in a hollow at nearby Birchden Wood, also part of Lord De La Warr's estate. The script called for the ship to be seen landed partly on its side, but this proved none too easy for the scenic crew to achieve. In spite of its weight the prop did not sit comfortably tilted over. For the afternoon scenes of the time travellers climbing in and out of the ship, a prop man had to be inside as well to add his weight as a counterbalance. This contrived a very cramped few minutes for the end of story shots of the companions scrambling back into the ship, all of which was filmed, although ultimately not used.

Also done that afternoon were all the scenes with the hunting party. These short sequences were filmed in Nynton's Wood, again on Lord De La Warr's land, which had the advantage of foliage tall enough to hide the warriors as they ambush Nyssa and Tegan. Cy Town wore Ruther's costume on location, although Frank Wylie later provided the voice-over.

Filming wrapped on Friday 4th September, allowing for just over a week's worth of rehearsals before the start of studio work.

Castrovalva, as told by Viewmaster...

As with the Full Circle set of Viewmaster reels, the captions to the photos omit much of the plot - the entire trip to Event One, the significance of the Zero Room and its connection to the Cabinet and Castrovalva, and the concept of the recursive occlusion... Still, as the tale of a Time Lord who decides to go to Castrovalva because his regeneration is failing, where he discovers its histories are faked and that the Portreeve is the Master it makes perfect sense. Where Adric, the web and the warriors fit into this is less clear...

- 1 The Doctor's regeneration is failing (Nyssa, Adric and Tegan support the Doctor)
- 2 Nyssa and Tegan help the Doctor to the Tardis (Exactly as it says...)
- 3 The Master's Tardis lands (Guards collapse before the ionic pillar)
- 4 The Doctor finds the Zero Room (Nyssa, Tegan and the Doctor in the Zero Room)
- 5 Adric is caught in the Master's web (The Master, with Adric in the Web behind)
- 6 The Doctor instructs Tegan to head for Castrovalva (Tegan takes notes as the Doctor sits by the console in his wheelchair)
- 7 A bumpy landing on Castrovalva (Tegan clammers from the TARDIS)
- 8 The Doctor is placed in the Zero Cabinet (Nyssa and Tegan look into the Cabinet)
- 9 Recovered, the Doctor senses the hunting party (The Doctor lies on the ground, propped up on his elbows)
- 10 The girls are surrounded by warriors (Exactly as it says...)
- 11 Having escaped from the warriors they approach Castrovalva (Nyssa and Tegan climb the rocks)
- 12 The Portreeve welcomes the Doctor's party (The Doctor, Nyssa and Tegan have breakfast with the Portreeve)
- 13 The Portreeve entertains the Doctor (They inspect the Tapestry)
- 14 Tegan and Nyssa read the history books of Castrovalva (Exactly as it says...)
- 15 Mergrave draws a map of the City (The Doctor and Mergrave stand by the mirror)
- 16 The Doctor suspects that the chronicles are faked (The Doctor reads the chronicles)
- 17 The Zero Cabinet, filled with books, is taken to the Portreeve (Tegan confronts Shardovan at the head of the 'funeral' procession)
- 18 The Portreeve thinks the Doctor is inside the cabinet (The cabinet lies on the table, the Portreeve at the far end, Nyssa at the other, with Tegan, Mergrave and Ruther standing in between)
- 19 The Portreeve shows himself to be the Master! (The Master pushes Nyssa out of the way as Tegan watches)
- 20 The Doctor saves Adric from the web (Adric and the Doctor emerge from the Web)
- 21 The regeneration is completed (Nyssa, Tegan the Doctor and Adric stand by a tree)

Continued on page 15



The past four years had seen a steady trickle of Directors moving from *Doctor Who* to *Blake's Seven*. FIONA CUMMING was the first of those to reverse that trend. Describing herself as a very character-orientated Director she explains to IN·VISION how she met the challenge of introducing the world to Doctor Number Five...

CUMMING ATTRactions

I WAS VERY TAKEN with Tanith Lee. She was new to television and had written the episode *SARCOPHAGUS* for *Blake...* which, even though there was a lot that had to be taken out; being an author she did not realise how three lines of description could translate into hours of potential effects work, it proved her as a very talented writer. I sent John Nathan-Turner a tape of the episode, suggesting he might like to use her on *Doctor Who*. Instead he rang me to ask if I would be interested in doing a show.

One of my strongest memories of *CASTROVALVA* was the unity that existed between all the Designers. *Doctor Who* is a show that really allows you to use your imagination, and it's very rewarding when all the ideas the Designers have come together and head in the same direction. Janet (Budden) proposed putting all the city sets together in the one recording block so that we could keep the atmosphere and the continuity of the *TARDIS* scenes separate. The sherbet colours she used for the curtains and the rounded archways that were everywhere blended in perfectly with the colours in the costumes and the discs around the hats.

Although the Escher prints were Mediterranean, Marion (Richards) took her inspiration from the costumes and gave all the actors a Persian look with the make-up; adding heavy moustaches, curved eye-lids and even a mark in the centre of their foreheads.

Where she really succeeded was the make-up she used on Anthony Ainley to turn him into the Portreeve. The VT Editor on *CASTROVALVA* was Rod Waldron who is immensely experienced at editing *Doctor Who* and is quite a buff of the programme. He did not know it was Anthony playing both roles and was absolutely flabbergasted when he came to view the scene where the Portreeve stands up and announces himself as the Master.

To sustain that mystery we knew we had to find a way of preventing the credits from revealing too early the Portreeve's identity. Eventually it was my husband, Ian Fraser, who came up with Neil Toynay, an anagram of Tony Ainley. I did wonder, now that the story is out on video, if somewhere in BBC Enterprises there isn't still a trace on for Neil Toynay so they can pay him his repeat fee. It wouldn't surprise me. They still had me listed as a staff member even though I had been freelance for some years before I did *CASTROVALVA*.

The lighting in the studio I wanted very bright and clear. My reasoning was that as the entire city had been created mathematically by the Master, he would

not want to be bothered with adding pointless details like clouds and rain. So every day would be dry and sunny.

There were only two ideas we were not able to do properly, and in both cases they were for practical reasons. The tapestry should never have stopped moving. All the time we wanted to show it chang-



ing and updating. But to have done it that way, with all the extra filming we would have needed, plus all the additional scenes in the studio, would have been too time consuming. So instead we had to do a Grandmother's Footsteps on it; you see the picture, you look away, and when you look back the picture has changed.

The other idea was the web inside the Master's *TARDIS*. What I wanted was some invisible means by which the Master could be shown drifting in and out, up and down and between the strands of the web as he inspects his handiwork. What we got was some sort of elevating platform — rather like a fork lift truck — which was so noisy in the studio that Anthony (Ainley) could not be heard while its motor was running. The only thing we could do was mute the sound while the platform was raising and have Anthony say his lines once it had come to rest. Partly this was a budget problem. There wasn't enough money to afford a specially designed set for the Master's *TARDIS*, so we re-used the (scenery)

flats from the Zero Room shot in the previous recording block.

The locations were all scouted by Margot Hayhoe, the show's Production Manager. We knew we only had four days in total to travel, set-up, film and pack-up, so it was vital all our locations be within a tight radius. That was the main reason

Matthew with whom I hadn't.

One of the things that makes *Doctor Who* unique is the need to work towards at least three cliff-hanger endings per story. Part of this gets done in post-production; shortening the edits, zooming into close-ups, that sort of thing. But a lot of it has to come from the cast as well. What I tried to develop among the cast, especially the regulars, was 'end of episode acting' where, even if there isn't something very dramatic going on, you build the scene up deliberately as you come up to the climax.

Perhaps the most interesting aspect of directing *CASTROVALVA*, and certainly the element which lets it stand out from the other three *Doctor Whos* I did, was the way you had to change the grammar of television production in the last episode to make it deliberately more confusing. Normally if a character walks out of a set to the right, you would expect him to enter the next set from the left. On *CASTROVALVA* we did exactly the opposite and distorted the normal perception of reality by having the characters come into the next set from the same direction they had left the last one.

Even then it isn't that easy to achieve confusion as the mind eventually compensates for the apparent illogic and rebalances its awareness. The only way to keep a viewer off balance is by increasing the number of shots and shortening edits so the mind is never given time to rationalise what it sees.

That's also why we used so many different techniques to show the occlusion. We didn't want to use the same effect twice if possible. Using strips of coloured 'fuzzy felt' was the simplest and the cheapest means of doing something interesting with CSO, but I thought one of the best effects was the electronic mosaic pattern Rod Waldron came up with during editing. This was not an effect I had planned. It was something Rod demonstrated by turning a dial on his desk, but it was too good not to use.

CASTROVALVA is not my favourite *Doctor Who*. On balance that would have to be *SNAKEDANCE* or *ENLIGHTENMENT*. But it was a very challenging one to do because all the time you had to be concerned about the relationships between the various characters and keep in mind how they were evolving, and where they were at any one point in the story. It was my first *Doctor Who* as a Director and as it was going to be the first the public would see of Peter Davison as the Doctor, there was a lot of pressure on us all to get it right. And I think we did.

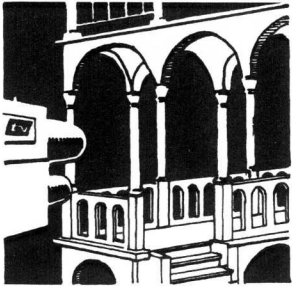


we couldn't go back to the same transmitter station Peter Grimwade had used in *LOGOPOLIS*.

Lord de la Warr was a wonderful host, even though we all mistook him for a gardener on our first visit. He insisted on personally showing us around the estate, and that included a guided tour of his home, Blackhurst House, where I had the largest gin and tonic I've ever been given in my life. We shot all the locations for *CASTROVALVA* on his land, except those filmed at the transmitter station and at Harrison's Rocks, and indeed Ron Jones went back there a few months later to film *BLACK ORCHID*, al-

though he suffered far worse weather than we did.

The principle cast were all people I had worked with in the past, either on *Z Cars* or *Softly Softly*. This was important to me as I knew the level of the performances they would give. My reasoning was that if I used actors with whom I had worked before, I could concentrate more time on those like Peter, Janet, Sarah and



STUDIO RECORDING:

Block one was a very uncomplicated affair, requiring only the presence of the four principle cast members for the two day shoot. Set requirements were limited to just the TARDIS interiors although a number of recording pauses were scheduled to allow for periodic rearranging of the wall flats as the settings changed.

Tuesday 29th September, a short recording day — just 14:00 until 22:00, began with the first non-filmed scene of episode one; the girls pulling the Doctor into the ship and closing the doors. Watching from the gallery John Nathan-Turner paused proceedings at one point to comment on the rapport between Nyssa and Tegan. Having recorded four serials prior to

CASTROVALVA their relationship was pretty easy going. Hence the Producer's reminder that in narrative terms Tegan and Nyssa had only just met, and so should be more guarded with each other.

The BBC's CEEFAX unit provided several pages of text, complete with logos and flashing graphics, as displays from the TARDIS databank. Since the previous season a small, working monitor had been fitted into one of the console control panels such that pictures and graphics could be fed real-time onto the screen.

Not so the case with the main scanner which still looked out onto a CSO back-cloth. Images onto that would only be added in post-production.

All the space model work was compiled during day two, including the recording of static shots of Earth and Castrovalva that would be matted onto the TARDIS monitor during the gallery only day. Each sequence of the TARDIS heading towards Event One, and then its subsequent escape, required a three camera set-up. The first camera was aimed at a green CSO screen onto which would be switched film of the police box spinning against a neutral background. Cameras two and three would be focused on the starscape Telejector slides provided by the Graphics Department. On cue the operators handling cameras two and three would be required to zoom at different speeds into their slides so that the finished, composite picture would give the impression of the TARDIS hurtling towards the hydrogen in-rush. Four starfield slides had been provided in all, each one showing a more dense cluster of star images. For the moment where the TARDIS appears to enter the in-rush the flash was provided by superimposing the flare from a quartz bulb against a black background.

The TARDIS filling with smoke was simulated by half-superimposing on cue the picture from a camera trained on a smoke box being operated by Simon MacDonald.

The only difficult scene to choreograph was the zero room door tumbling over at a 30-degree angle, sheltering the Doctor in its shadow and giving Nyssa the notion of how to construct the zero cabinet. The fall of the door and the positioning of Peter Davison underneath had to be precisely aligned to ensure the actor was not hurt.

A turntable, covered in a CSO cloth, was pressed into service for the shot of the Doctor levitating himself in the zero room. Lying on the table with a camera pointed upwards at a large mirror hung at 45° above the rotunda, the table only had to be rotated through 90-degrees for the inlaid picture of the Doctor to be seen showing him apparently lifting from a vertical to a horizontal position.

All four regulars and crew next assembled for studio recording on Tuesday 29th September, their ranks swelled by the remaining members of the cast plus some twenty-seven walk-ons.

Watching as ever from the gallery, John Nathan-Turner again paused recording; this time to ask Michael Sheard if he would refrain from 'camping-up' his role as Mergrave — even if he was dressed in a nun's wimple, a pair of ballet slippers and a bright pink housecoat...

To allow time for Anthony Ainley to be made up as the Portreeve, the first scenes to be shot on this two o'clock start day were all those centred in and around the Doctor's rest room. As both the window and the door looked out onto the town square set, there was no need to position any scenic back-cloths. However, because the script for part four stressed that, from the time travellers' points of view, beyond the window was only a vision of chaos, the shutter panels were kept predominantly closed.

The same set, slightly redressed, was used for the room assigned for Nyssa and Tegan to sleep. To emphasise its different position in the village low angled shots of Nyssa looking down from her 'balcony', coupled with high angle shots of the fountain, were done as inserts to give the impression of their room being in a taller building than the Doctor's.

The final scene in the rest room was the Doctor's first encounter with the (by now fully made-up) Portreeve. After that the action switched to the main town square, which would be the centre of activity for the remainder of day one and a good part of day two. Although mostly straight-forward, these scenes took time to set up and record due to the amount of work that needed doing to re-dress the set (with fountain, spit, banqueting table, etc), and to direct all the walk-ons.

Noisiest of all the scenes were those showing the town's dissolution. Reportedly the extras needed a little coaching to persuade them to really let rip with their lungs and scream like hell at their impending demise.

Three separate real-time effects were done on day two to depict Castrovalva's breakdown into chaos. The first, as the Doctor witnesses the occlusion from his window, was a multiple inlay; rigging



the output from three cameras trained on various parts of the set over a main picture of the extras walking around the square via the inlay desk.

Rod Walrdon later engineered the lenticular-like matrix image of the villagers running in panic by the simple trick of slowly degrading the video image feeding into his monitor until the picture itself began to break up. The same technique had been used by A.J. Mitchell for the TARDIS transduction shot in THE DEADLY ASSASSIN.

The jigsaw mosaic effect, as the companions race for the cave entrance with Mergrave, used even simpler technology. Shapes cut from five different CSO-compatible colours of 'Fuzzy Felt' were arranged on a board beneath Dave Chapman's rostrum camera. Different views of the village set from all five studio cameras were then relayed to the gallery, each one keyed to a different colour of felt. And for once it did not matter if any of the colours of the costumes clashed with the CSO pictures, as it merely enhanced the impression of confusion.

Plans were made to use this effect again right at the very end, as the Master is pulled down amid a sea of milling Castrovalvans, but with time a little tight on day three Fiona Cumming decided not to divert effectively more than half an hour towards setting up this shot.

The final dissolution effect had to be done on the gallery only day; re-recording the picture of the Doctor and company racing along a walkway, inverting it, and then adding it back by inlay to make a split-screen shot.

Proceedings moved to the Portreeve's house during the course of day two, firstly to record the Doctor's audience scenes with the Portreeve, and then the all-important unmasking sequence as the Master is revealed. The change-over was managed by locking off the camera focused on the Portreeve, allowing the actor to change make-up, and then having the gallery team line up the Master as precisely as possible by switching between a freeze-frame of the Portreeve and the live-action image of the Master.

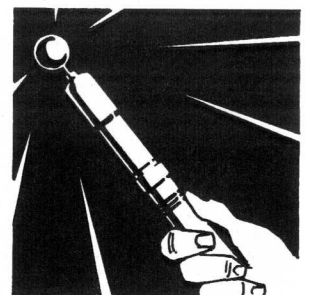
Shardovan's suicide sacrifice saw Derek Waring substituted, on day three, by stunt performer Ken Barker; a trained archer, acrobat and champion swimmer in addition to being a card-holding actor. The stunt involved attaching the pulley from the chandelier to a breeches-buoy wire; Barker then sliding along the wire to connect with the Hadron web behind the tapestry. But because the square aperture framing the tapestry was not that tall, it meant the slide had to be quite steep for the wire to go under the frame, and Barker would have to pull his legs up to his chest just before landing on mattresses out-of-vision. The stunt went satisfactorily but with only a very limited period for rehearsal it was impossible for the artist to be seen crashing into the web. That had to be taken as having happened out of vision.

All the scenes in the cave and at the rock-face entrance took up the remainder of the sessions before dinner, plus some of the time afterwards. With all but two of the cast then let go, the final scenes up to ten o'clock on Thursday 1st October were taken up recording the scenes between Adric and the Master inside the latter's TARDIS.

ELECTRONIC EFFECTS:

The electronic zap which strikes down all the guards and ambulancemen at the Pharos Project was superimposed over that scene's telecine transfer of the film stock during the second recording block (see photo, page two, for the scene without effects). It had to be done this way as the dynamics of the gallery-only day permitted only transferred video stock to be matted into a shot of the TARDIS scanner, and there were not time or facilities available to do film as well in one pass.

Also done real-time, as a super-imposed image, were the scintillations from a spark generator, overlaid as Shardovan crashes into the tapestry. The spark generator was utilised again to accompany the fade-out of



The cave entrance wasn't intended to betray Castrovalva's artificial origins...

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Absolutely Splendid

ANTHONY BROWN acclaims **CASTROVALVA** - a superb end to a trilogy which shows *Doctor Who* at its best...

CASTROVALVA isn't exactly a typical *Doctor Who* story. With its minimal cast, who're all (with one notable exception) friendly, a plot more concerned with atmosphere and dialogue than events which is almost entirely lacking in guns and violence, it has a story structure comparable only to **LOGOPOLIS**, and is all the more successful for it. While in no way a template other stories should follow, it's greatest success is perhaps in demonstrating how much each story could gain by choosing a structure and style of its own.

The re-edited regeneration sequence makes a nice teaser, with its music redubbed to add an optimistic note, and, if I'm not mistaken, birdsong replacing the bleak wind effect which had originally accompanied this scene. The follow through in the first few minutes works is quite effective as well, coping with the need to address the Doctor's first regeneration in 'hostile' territory without making a meal of it. While it's not uncommon for one *Doctor Who* story to lead directly into the next, this is usually done by adding a teaser for one story onto the final episode of its predecessor. By spending its opening five minutes tying up the loose ends of **LOGOPOLIS** **CASTROVALVA** breaks new ground. But then, one of the greatest successes of **CASTROVALVA** is the way it abandons the traditional linear structure of a *Doctor Who*

story (establishment-development-resolution) in favour of a 'variable geometry' plot, where different elements develop alongside one another at different speeds, creating a flow to the story rare elsewhere. The traditional *Doctor Who* format may have its advantages, but it also has a lot of problems (most notably 'third episode droop', as padding delays the villain's apparent triumph till the episode's end), and a look at **ROBOT** or **SPEARHEAD FROM SPACE** should show how a regeneration exaggerates these. In both cases the plot is sustained through the first episode only because the companions have support systems of their own (the Brigadier's UNIT background, Sarah's work as a journalist) which can draw them into the plot while the Doctor recovers.

The characters and situation **Castrovalva** had to start from didn't exactly make that possible, so it has to take a different approach, developing a mini-plot in the first episode under cover of which the main story can be introduced little by little — first the failed regeneration, then **Castrovalva** itself, then the supporting characters and finally the threat itself. It means you have to wait a while for some of the elements you're expecting, but then you never get to find out what the villain's really up to until the final episode anyway. **CASTROVALVA** just makes no pretence about this, replacing



round arounds and escapes with some subtle characterisation backed by occasional reminders of the threatening presence of the Master, and the mystery of Adric's disappearance.

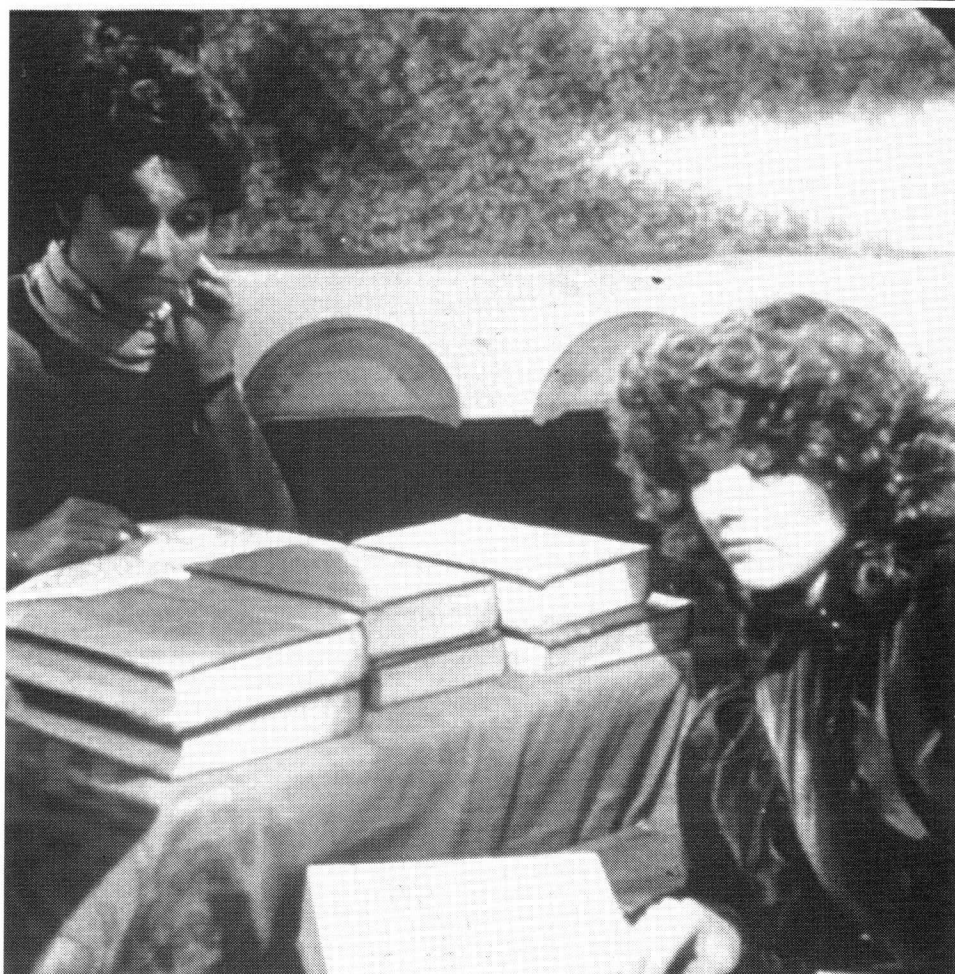
Episode one is a particularly notable example of this, almost a microcosm of the story, with the danger of Event One established only in the final few minutes. Despite its bright lighting, with the TARDIS sets distinctly lacking in shadowy corners (and far superior to those seen in LOGOPOLIS, where the cramped layout ensured that the TARDIS didn't seem half as large as it might have done, though the resultant feeling of claustrophobia was appropriate for that story), this is a suspense episode in the tradition of the opening instalments of *THE ARK IN SPACE* and *THE DALEKS* (in both cases, very little actually happens, and we see only the regular cast, as here). It depends for its effectiveness on our expectation that something is about to happen, any moment, that the Master is watching, and waiting around the next corner — or the next one, or the next one...

While that expectation keeps us watching, the cast can do their stuff. Peter Davison's performance in this story is justly renowned, though the technical virtuosity of his delirium, with its echoes of the earlier Doctors, tends to overshadow his onscreen debut as the Doctor. CASTROVALVA does though give an interesting indication of how the fifth Doctor might have developed had Bidmead stayed on as script editor. The Doctor seen in the Zero Room, and over breakfast with the Portreeve, has a quiet confidence and commanding air largely absent from subsequent stories, while the sudden irritability which becomes a symptom of frustration in later episodes appears here as anger when people won't take him seriously — the penalty for being an old head on a young body. In those scenes where he actually gets to play the new Doctor, recovered and in control, Davison effortlessly dominates the proceedings in a manner which ensures his attempts to show the Castrovalvans the contradictions of their town carry a rare credibility.

With the Doctor undermined for most of the time however the burden of carrying a story more than usually dependant upon character and dialogue to maintain its pace falls for the most part on Nyssa and Tegan. Fortunately both are at their best here — Chris Bidmead being both Tegan's creator and one of the few writers to really understand Nyssa (it's tempting to wonder how great an influence he had on *THE KEEPER OF TRAKEN*). They balance each other well here, in a manner lost as Tegan as took over later in the season. It wasn't only Nyssa that suffered from this development, as Tegan became a mere stereotype in the process, continually getting angry before crushing the Doctor with a spiteful one-liner and rushing off into disaster. In CASTROVALVA she's a more mature character, still masking her insecurity with displays of bravado, but only towards the Castrovalvans, not amongst her friends. With Nyssa she's open as to her fears, and child-like in her disappointment at not having flown the TARDIS. While resourceful, she's not afraid to admit her limits, and there's none of the "ignorant, and proud of it" attitude prevalent later on.

If Tegan is all the better for being a more stable character than usual, then Nyssa benefits from some additional flaws in her personality. She shows a dismissive beside manner when the Doctor tries to explain his doubts as to who's flying the TARDIS in episode two, and is equally condescending towards the Master, seeming more shocked by his ignorance than his violence as he tries to force his way into the Zero Cabinet. She's sarcastic and more than willing to cast a reproving glance at Tegan when things go wrong, but balances this with a quiet sense of humour and tendency to doubt her own decisions which makes her all the more appealing. The two form a contrasting pair — Tegan insecure and feigning confidence, Nyssa bred to command but unsure as she adapts to her new environment — who work better together than they do apart, providing some of the story's best moments as they grow to know each other. They're only little points, but CASTROVALVA as a whole is more than their sum...

As the sun rises over Castrovalva for instance (itself a beautifully understated but rather lyrical moment), we see Nyssa watching the dawn from her window. On one level, it echoes the moment in LOGOPOLIS where Tegan



watches (what might have been) Earth's last dawn, on another, the fact that she's dressed and awake while Tegan's still sleeping helps to set her apart slightly, emphasising that she isn't human. It's a lovely little moment in a story full of such touches. That she's awake early is a narrative device, of course, one which ensures that she looks in on the Doctor, and can hence speak to 'Adric', on her own, but one which almost un-noticed adds a little more depth to the series.

That we see the characters develop over the course of a story for once, rather than between stories, is also a bonus, even if I can't help wishing that Tegan had replied "No, it'll blow the costume budget" when Nyssa commented "There's a whole room full of clothes if you want to change." (Directorial slip number one — if the TARDIS is so hot that Tegan strips down to her blouse, why's Nyssa still wearing her fur wrap?) CASTROVALVA makes an excellent job of establishing continuity of appearance between LOGOPOLIS and the stories already shot, while continuity elsewhere is excellent — adding an extra layer of meaning for the fan while passing un-noticed over the casual viewer's head. When the Doctor comments that it's a small universe on hearing that Adric was born on Alzarius, it's a passing play on words for the casual viewer, but an amusing reference to E-space for the fan.

Of course, CASTROVALVA does represent a series feeding upon itself (another example of recursion), in that it proves to be entirely concerned with the Master's attempted revenge on the Doctor, but it's hard to object to this given the problems later writers encountered in finding a decent role for the Master now his days as mercenary to a variety of alien powers (difficult to sustain in a series of four parts no longer based on Earth) were over. In CASTROVALVA however we see the Ainley Master at his peak, giving a performance to match any of Delgado's in the role. The Master was never more multi-layered than he is here — when the Portreeve visits the Doctor on his first night in Castrovalva, there's a sincerity to his concern which shows how deeply their one-time friendship still runs,

and while Castrovalva may be a trap, it's one the Master's not prepared to spring until the Doctor beginning to fight back. Before it weakens the Doctor it helps heal to him, as if the Master was unwilling to destroy the Doctor on less than equal terms. In the SURVIVAL novelisation the Doctor wonders whether their whole feud might not have been avoided had he let the Master beat him once, even if only at chess; if so, then CASTROVALVA demonstrates that he has no desire to defeat a weakened Doctor (though that's an argument it's unwise to pursue, considering his later treatment of the Zero Cabinet).

Certainly, he comments earlier that facile victories only leave him hungry for fresh conquests, (a point again echoed in SURVIVAL, where Rona Munro comments that he despises all that he controls), and CASTROVALVA provides some fascinating insights into the underlying motivation of his quest for power. "If escape were that easy, we could all be free of this nasty world" he says to Adric, a line which hints at a disillusioned idealism, and some of the deep buried loneliness of the character surfaces in these exchanges. If one of the hallmarks of the Delgado Master was tendency to form an alliance with alien races, then a subtler one of the Ainley incarnation is his desire for a partner — from his brief (and half-hearted) attempt to maintain a 'paternal' relationship with Nyssa after his appropriation of Tremas' body (echoed in CASTROVALVA as Adric in turn asks Nyssa to keep their meeting secret), through the Xeraphin and Kamelion to the Rani and Glitz, he seems continually to be seeking a companion. Certainly, he sees Adric as more than just an exploitable resource (a slight hole here — quite when did the Master learn of Adric's mathematical skills? Well, I suppose he and the Doctor do, in many ways, have the same mind...), and to have turned one of the Doctor's companions against him must be one of his most cherished dreams — something he'd find far more satisfying than merely killing his enemy.

In many ways this is a missed opportunity, as Matthew Waterhouse proves far more effective as the Master's sly ally than when screaming "No" (indeed, in the few minutes where he pretends to side with the Master he

gives perhaps his best performance in the series), and the story might have benefited had the pretence been maintained a little longer. It could have been done without undermining the Master had it later emerged that he knew Adric was misleading him all along (though this might have over-complicated the story to the point of collapse), and was merely stringing him along in turn, so as to dig the trap deeper.

The guest characters prove an intriguing bunch — they're all excellently played, particularly 'Neil Toynay's' Portreeve, and by the end of episode three they've established a depth unusual in any story even though they were introduced less than half an hour before. Yet much of this depth is an illusion, established more by the actors' performances than the script. At base, Ruther, Shardovan, Mergave and the Portreeve are clichés (the kindly old magistrate, the sinister librarian; the caring physician; the fussy... well, we never find out quite what Ruther does, but as the local organiser, an equivalent to David Crosby, Lynda Snell or Martin Bryce, he's instantly familiar), but that's essential to the concept of the plot: they've been created by the culturally illiterate Adric and that unimaginative plodder the Master, neither of whom seems likely to fashion three dimensional characters. But while we're encouraged to accept these impressions at face value as part of the misdirection fundamental to the story (a subject Martin Wiggins considers in greater detail on page 9), reading sinister motives into Shardovan's genuine confusion at Nyssa and Tegan's paranoia, it's equally essential that the characters should have a depth beyond these stereotypes, so that the eventual resolution can succeed. It's a delicate balancing act, akin to playing a bad actor (the theatrical company from the RSC's Nicholas Nickleby comes to mind), but one which the guest cast achieve admirably.

Similarly, Castrovalva comes across as one of the most convincing communities ever seen in *Doctor Who*, yet when seen in the cold hard light of day, there's no reality to it. Beyond its four central figures, Castrovalva is inhabited only by a number of faceless men who fade away once the hunt is over only to reappear once some heavy lifting work is required, and a gaggle of gossiping women (a clear

division between male and female roles, as one might expect in retrospect). There's none of the intimated depth of culture suggested by *Snake Dance*, with its glimpses of the market place and talk of a wider world, or the wider society touched upon in *Frontios* — instead, we hear only of the Library and Mergrave's Pharmacy (though Christopher Bidmead achieves a minor predictive success by anticipating the *Iron John* fad of the early nineties with Mergrave's new religion). Everyone else is a mere extra, background colour for a fiction. But the atmosphere ensures that it works. Castrovalva is the place you'd want to go to convalesce, and the credit for this must go almost entirely to Fiona Cumming. To be blunt, I couldn't imagine this story succeeding in the hands of anyone else — John Black (recalling *The Keeper of Traken*) might just have pulled it off, but given the number of directors incapable of evoking a believable culture, it's difficult to believe anyone else could have suspended disbelief at the different layers required if some of that reality was then to be dismissed as illusion.

There are some directorial slips of course — Adric rests his head against the 'lethal' powerlines when switched off by the Master, while the close-up grimace when Nyssa falls into the stream turns an effectively realistic moment (which almost happens a moment or two early, as Sarah Sutton loses her footing just before the wheelchair goes tumbling into the stream) into embarrassing slapstick, but generally the direction is understated and effective, backed by a superbly evocative score from Paddy Kingsland.

Each time I've watched *Castrovalva* I've liked it more — it is, in many ways, the first *Doctor Who* for the video age. For while there had already been stories which benefitted from, even required second viewings, most stories degenerate with repeated viewings — *Earthshock* can never quite be the same again without the impact of those two great shocks, and familiarity breeds contempt even where *Pyramids of Mars* is concerned. *Castrovalva* is almost unique in that it gets better with each viewing — however familiar it becomes, there's always a little more detail to be spotted and enjoyed.



What the Fanzines Said...

"*Castrovalva* was brimful of original ideas and pleasant surprises. Christopher Bidmead certainly knows how to write a good story, but he has a knack of squandering a really excellent setting in the course of two episodes; witness both *Logopolis* and *Castrovalva*. That it took so long to arrive at *Castrovalva* was possibly the most unsatisfactory aspect of the whole serial."

Robert Craker, TARDIS 7/1

"The first two episodes may not have drawn the audience to the new Doctor, but they certainly proved Peter Davison's acting ability as the Doctor regressed into his various former selves."

Julian Chislett & Simon M Lydiard, Skaro 2/3

"Peter Davison gave the only really faultless performance. His portrayal of the Doctor lived up to all my expectations, and more. Already seems more at home in the part than Tom Baker ever was."

Jonathan Pinkney, Views, News and Reviews 9/10

"Peter Davison gave a creditable performance as the disorientated Doctor, and it is to his credit that the character gradually became more stabilised over the four episodes with hitch-free ease. He excelled quite magnificently in creating a new personality for the Doctor."

Nicholas Setchfield, Axos 2

"Matthew Waterhouse was, thank goodness, kept out of the mainstream of the plot."

Jonathan Pinkney, Views, News and Reviews 9/10

"The companions came over particularly well in this story. At first we were not too keen on Tegan, but the combination of Janet Fielding's good looks and believable acting have won us over. Matthew Waterhouse has received some undue criticism from members of the DWAS, but we trust that even they will be satisfied with his acting in this story. Sarah Sutton was marvelous from the beginning and continues to be so."

Julian Chislett & Simon M Lydiard, Skaro 2/3

"Nyssa came off rather badly. If only the writers would bestow a sense of humour on the girl, instead of falling into the Romana syndrome — using her purely to provide the answers. Sarah Sutton demonstrated her acting talents in *Keeper of Traken* and part of *Logopolis*."

Peter G Lovelady, Shada 8

"Nyssa remained at her pre-*Castrovalva* high standard - I think she is going to top Sarah Jane as my favourite companion."

Infrastructure 21

"Matthew Waterhouse had a chance to be convincingly horrified while strung up, as well as sullen and mysterious in his dual role as the projection (though I thought some of his location work was a little unsteady. Nyssa is a little too knowing for my liking, but she and the excellent Tegan make a merry pair, and their characters' enthusiasm is a pleasure to watch."

Allan Peters, Frontier Worlds 21

"Someone else who made a major contribution to this serial was Janet Fielding. Armed with some of the best lines, I tend to feel she will soon be giving the very talented Sarah Sutton a run for her money in the acting stakes, if not Peter Davison himself."

Jeremy Bentham, Doctor Who Monthly 63

"Anthony Ainley himself proved better as the Portreeve than as the Master. I much preferred his portrayal as the wise old man to the button pushing showman. Ainley has so much dynamism, it seems a pity to waste it especially when he is given such delightful lines as 'You must control these dangerous emotions, Adric. They're only causing you pain... besides interfering with the reception!'"

Peter G Lovelady, Shada 8

"On the guest side, Neil Toynay (ho-ho) was just tremendous — all praise to Anthony Ainley for a remarkable dual-role. He brings out the humour, menace, fanaticism and cunning of the Master so well, complete with a sardonic streak."

Allan Peters, Frontier Worlds 12

"Ainley does not make the character subtle enough, and seems like someone out of a Victorian melodrama."

Jonathan Pinkney, Views, News and Reviews 9/10

"Michael Sheard is particularly worthy of praise for his splendidly peaceful Mergrave, while Derek Waring was very good and got one of the best lines in the story."

Julian Chislett & Simon M Lydiard, Skaro 2/3

"The Zero Room was only part of the new policy of making the TARDIS a machine of mystery and wonder, particularly when

we regard the sets seen in episode one of the story, with all the majestic columns, different rooms and labyrinthine corridors."

Allan Peters, Frontier Worlds 12

"The Doctor's references to old companions and enemies were unnecessary and irritating; continuity should be subtle, not rammed down your throat."

Jonathan Pinkney, Views, News and Reviews 9/10

"Episode one was electric. Continuity now seems to have found its place in the programme quite admirably."

Nicholas Setchfield, Axos 2

"In that the story has been able to interest both the general public who are looking for good entertainment and those who take an interest in such complexities, the story is a step beyond previous seasons' efforts. Christopher Bidmead didn't need to blind his audience with pseudoscience - he used specialist terms."

Allan Peters, Frontier Worlds 12

"It really is the sort of story which grows on you, not least because the more you think about it, the more you see in it, and I hope that in retrospect it will not only be seen as Davison's debut, but as a thoughtfully written piece of fiction in its own right."

Peter G Lovelady, Shada 8

"It would be difficult to imagine a serial as cataclysmically appalling as *Logopolis*, but *Castrovalva* came close. There were the same plot deficiencies, similarly boring guest characters and the same long list of unanswered questions."

Stephen Collins, Zerinza 27

"Perhaps the story was deliberately disjointed, to reflect the Doctor's state of mind."

Ian Collins, Experiential Grid 6

"Clear as mud, isn't it? I found this story more than a little disappointing. Like *Logopolis*, the first three episodes were confusing, but unlike *Logopolis* hardly anything was explained, at least not plausibly. I feel this may have put off many new viewers who tuned in out of curiosity."

Jonathan Pinkney, Views, News and Reviews 9/10

"I would chance my arm by saying that this was the very best first story of a new Doctor."

Infrastructure 21



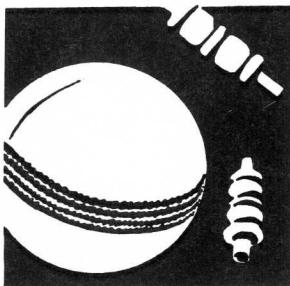


Don't talk to your father like that girl: The Master shows Nyssa who's boss.

Adric's CSO image as he tries to warn Nyssa of the Master's plan.

Matting footage onto scanners of one sort or another took up the bulk of the gallery-only day; not just those inside the Doctor's TARDIS, but also all the freeze-frame, soft-edged pictures that appear on the tapestry, Adric's image in the web on the zero room roundel, and the views of the police box approaching Event One visible on the Master's scanner. To emphasise Adric's mental resistance to the Master's technology, Dave Chapman added interference patterns and fades to several of these images.

The one genuinely-recognised electronic optical was the shimmering orange glow, hard-edged added around the zero cabinet as the Master fires his TCE gun at it.

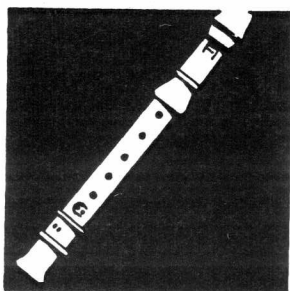


SPECIAL SOUND: Two of Dick Mills earlier compositions were dusted down and re-used in this serial; the tonally restructured sound of the Master's TARDIS appearing and dematerialising from *THE KEEPER OF TRAKEN* (although, technically, the copyright still belonged to Brian Hodgson), and the deep intonations of the Cloister Bell from *LOGOPOLIS*.

Recordings of natural sounds for the most part replaced the normal total reliance on synthesised material where special sound requirements were needed. Although the Pharos Project alarm 'whoops' and the lethal 'zap' from the Master's TARDIS were one-hundred percent radiophonics, the jungle sounds of Castrovalva were taken from a Natural History Department sound effects disc, in this case from a track called "Jungle in Sri Lanka, Dawn January 1945".

The riverside scenes in part three were further augmented with the modulated sound of a canary singing and, later, as Nyssa tumbles into the water, by a track called "Swimming and Diving", both from stock BBC sound effects discs.

Slightly speeded up the sound of a Tibetan ceremonial horn became the ululations of a Castrovalvan hunting horn.



MUSIC: Over forty-five minutes of Radiophonic music were featured in the final transmission prints of Castrovalva, although in a number of cases tracks and themes were used more than once.

At John Nathan-Turner's request Paddy Kingsland re-recorded his own incidental music over Tom Baker's regeneration scene. In *LOGOPOLIS* the Producer had asked for a sombre piece to emphasise the end of an era, coupled with a bar or two of the main *Doctor Who* theme as a tribute to Ron Grainer. For Castrovalva he wanted the same opening, but with an up-beat coda to say, "Here is the start of a new dynasty".

Technically Paddy Kingsland had ceased to be a BBC staff member by the end of October 1981, having made a decision to resign and go freelance. He had been contracted to *CASTROVALVA* back in the Spring as the production rosters for the season were drawn up and agreed with the various department heads. The serial should have gone into production during the summer but, due to Peter Davison's obligatory leave of absence to record a second series of *Sink or Swim*, *Doctor Who* got put back six weeks, and that included all the time slots for music recording and dubbing.

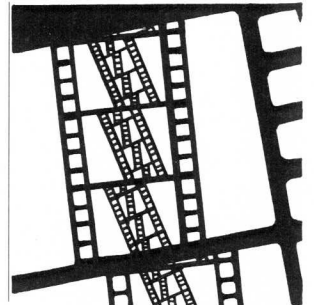
Suddenly in October Paddy Kingsland was no longer a staff member, his resignation coming too late for another composer to be allocated in time to meet *CASTROVALVA*'s revised music windows in November. Hence Kingsland's first job as a freelancer which was to undertake and complete *CASTROVALVA* — a job that would yield no extra money as the terms of his BBC contract of employment

stipulated he had to finish any projects already in hand.

In his sleeve-notes accompanying the commercial release on audio cassette of music from *CASTROVALVA* and *MAWDRYN UNDEAD*, Kingsland admits to the former's themes sounding very similar to *The Hitch Hiker's Guide to the Galaxy*. In terms of orchestration, however, only the Castrovalvan exterior segments bear a strong resemblance. The Pharos Project sections are very up-tempo with a strong beat provided by guitar-like sounds. And in another contrast, the TARDIS interior scenes are punctuated by material as varied as jarring stings for the hologram appearance by Adric, or by a pastiche of the "Pomp and Circumstance" tempo for the Doctor's emergence from the cricket pavilion room in his new costume.

POST PRODUCTION: Despite an original plan to make the regeneration in *LOGOPOLIS* totally self-contained, to avoid the need to pay for re-using any of its material in *CASTROVALVA*, John Nathan-Turner eventually chose to use a whole minute from Baker's last story by way of a pre-title sequence reprise. This did involve nominal payments to Tom Baker and Adrian Gibbs (*The Watcher*), but by having the regeneration scene re-edited to remove the 'flashback' insert, the Producer avoided any repeat fees to the seven Baker companions featured.

Even with the reprise, all four episodes came in comfortably under the 24' 30" recommended length — the shortest, episode two, running at just 23' 35".



TRANSMISSION: Moved to its new weekday position in the BBC1 schedules, episode one went out at 6:55 p.m on Monday 4th January in England. It was not truly the episode's premiere. Viewers in BBC Scotland got to see Davison's first appearance as the Doctor a few hours earlier at 3:30 in the afternoon that day. BBC Wales, however, brought up the rear, screening part one at 7:45 p.m, and scheduling parts two and four on Wednesday evenings instead of Tuesdays, as England and Scotland did.

Part one marked the first outing of the revised title sequence; Peter Davison's face replacing that of Tom Baker in an otherwise unchanged set of graphics. Both the theme music and the font used for the end credits also remained the same.

Reaction to the new series and its new Doctor was favourable, prompting the *Radio Times* to print a letter of praise in a March edition.

ABC TV in Australia took the serial as soon as it was available, screening it on a first run basis, un-edited, commencing April 26th 1982.

The USA had to wait a little longer, until the autumn of 1982, before it could purchase and screen the entire 19th season, kicking off with a standard 'Lionheart' movie formatted version of *CASTROVALVA* running at 1 hour 26 minutes.

CUTS: The only sequence deleted from the production scripts of *CASTROVALVA* was part of the closing film scene. After the Doctor has said, "Well, whoever I feel, it's absolutely splendid," he should have added, "Let's go," followed by a tracking shot of the travellers scrambling into the TARDIS and the ship dematerialising.

TRIVIA: Marvel Comics commenced their coverage of the Davison years with issue 61 of *Doctor Who Magazine*, which featured the first appearance of the fifth Doctor in comic strip form and an announcement on the cover that the publication had won the 1981 'Eagle Award' for Best U.K. Comic (and that "Peter Davison" was the Doctor!).

A Christmas trailer run on BBC1 in late December showed The Doctor, Nyssa, Tegan and Adric shouting Merry Christmas at the camera (as did a few dozen other BBC celebrities during the trailer's thirty second length).

Silva Screen Music released an album of Paddy Kingsland's original scores from *Doctor Who*, titled *Corridors of Eternity* in the autumn of 1990. Featuring a selection of his tracks from *CASTROVALVA* (specifically cues 1M1, 1M2, 1M3, 1M5, 1M7, 2M4, 2M5, 2M11, 3M7, 4M1, 4M5, 4M8, where the first number indicates the episode, the second number the cue within the episode; each episode had 8, 11, 9 and 9 cues respectively) the album came out on audio cassette, but plans for a CD release were aborted.

Due to the mirror used to achieve the effect, the shots of the levitating Doctor in episode one are all reversed.

The *CASTROVALVA* Viewmaster slides were out by Easter 1982. The hardback novelisation of the story, by Christopher Bidmead, was published in March 1983, with the paperback edition following in June. A 1991 reprint of the book, with a new cover, comprised part of a Christmas boxed set of *Doctor Who* novels that year.

The video of *CASTROVALVA*, complete and in episode form, was released in March 1992, and some of the Radiophonic sound effects from the show found their way onto the 1994 *30 Years of BBC Radiophonics* CD.





CONTINUITY: In view of recent events (specifically, the Master's theft of Tremas' body and the Watcher's fusion with the Doctor), it seems odd that all the companions accept that the Doctor *is* the Doctor without question.

The Pharos Project is in Sussex — unless Competitive Tendering caused them to call an ambulance from there all the way to Cambridge... Adric indicates that the Cassiopeia CVE (as re-established in LOGOPOLIS) is the one the TARDIS encountered in FULL CIRCLE.

In his delirium, the Doctor recalls visiting Alzarius and deleting Romana's room, mentions K*9, calls Adric both Jamie and the Brigadier (while mentioning the Ice Warriors — this is either a mistake, evidence of the Doctor's confusion, or an opportunity for a **Missing Adventure**), and mistakes Tegan for both Jo and Vicky (ie: Victoria, as in PYRAMIDS OF MARS, not Vicki).

He later mentions the Ogrons and the Daleks to the Portreeve — a hint, perhaps (recalling FRONTIER IN SPACE), that his sub-conscious has already recognised the Master.

Nyssa identifies the door lever on entering the TARDIS, commenting that this is the only control she knows. This is curious for two reasons: firstly because she immediately goes on to operate the scanner before speculating on the function of other equipment; secondly because that lever had not controlled the door before. The latter point raises the possibility that the TARDIS' controls are anthropomorphic (ie: that the TARDIS telepathically senses which controls its users intend to operate, and defines their functions accordingly), and that it is hence Tegan and Nyssa's use of this control as a door lever which ensures that it becomes the door lever in future!

The TARDIS's control room is first called the Console Room in this story. Again, Nyssa is the first to use the term, though the Doctor (who was asleep when she did so) also uses it soon after.

Tegan knows (and dislikes) Brisbane, though it is not necessarily her home town.

The Zero Room resembles Traken, and smells of roses. There is a polygonal Zero Room under the Junior Senate Block on Gallifrey.

When the Doctor falls asleep in the Zero Room, his words continue to be heard, apparently relayed by the TARDIS, either telepathically or through loudspeaker systems. That the Doctor knows the girls have found the TARDIS information system suggests that he and the TARDIS may be a single gestalt entity, or that the TARDIS can update him on events in other rooms. On the other hand, that he doesn't realise Adric is missing argues against this.

The TARDIS roundels are shown here to be inspection hatches — the first use for these features since one housed the scanner screen during some Pertwee stories.

The TARDIS Databank screen appears suddenly in this story, but is missing in some subsequent episodes (recorded before CASTROVALVA). In view of this, it has been suggested that the Databank is itself a block transfer projection, though the Doctor's comments indicate that a Databank does exist (even if some of its entries, as seen in this story, are fakes). In any case, from BLACK ORCHID on the Databank is back in place — perhaps the TARDIS adds and removes controls as well as rooms using the Architectural Configuration system?

From the Doctor's comments, Gallifreyan and human neurochemistry appear to be based around similar chemicals. As Nyssa also recognises them, Trakens' must be too.

To generate 17,000 tons of thrust the Doctor decides to delete 25% of the TARDIS architecture. This implies that the TARDIS may have an internal mass of 68,000 tons. This seems very little compared to the 5,000 tonnes weight of the TARDIS' exterior shell under Alzarian gravity — and 17,000 tons could accelerate this mass by only approx. 14g, which seems unlikely to extract the TARDIS from an attraction as great as the inrush, given that Nyssa says the Time Force is greater than gravity. (It's also interesting to note that Romana uses the metric system, while the Doctor sticks to Imperial measurements).

Event One is here stated to be the creation of the Milky Way Galaxy (aka Mutter's Spiral, aka Galaxia Hyklos), a claim later contradicted by TERMINUS, and which seems rather galacto-centric if the Time Lords are indeed in another galaxy (as the phrase 'Sol 3, in Mutter's Spiral', implies). As Nyssa is familiar with star densities in Earth's galaxy, this suggests that it is also Traken's galaxy, though LOGOPOLIS implies otherwise.

Nyssa's Ion Bonder is apparently capable of molecular adjustment, but is left with the abandoned wheelchair after its drenching.

Despite its abundant vegetation and blue sky, the planet of Castrovalva appears rocky and purple from orbit. In fact, it looks suspiciously like the stock planet from the final season of **Blake's 7**.

The Doctor picks up his stick of celery in Castrovalva, which implies it is a block transfer created object — yet it does not disappear once Castrovalva collapses. Perhaps the Castrovalvans grew their vegetables in the 'real world' beyond the town?

The Traken court can't have been as sheltered as some might suppose — Nyssa recognises a rope ladder. Her strong point is bioelectronics, though she knows very little about telebiogenesis. That she even knows such a technical term suggests however that Traken science knew something of regeneration techniques...

The Doctor claims that he always did have a terrible sense of direction — which suggests that the fifth Doctor is more honest than his predecessor, who frequently claimed the reverse!

The Master implies that he has waited for the Doctor to visit Castrovalva for five hundred years, yet he and Adric appear unaged.

TARDIS

Information System

The onscreen TARDIS databank entries are somewhat fuller than those read out by Nyssa and Tegan, including a number of humorous touches, such as the continual qualifiers, which have been taken as examples of the TARDIS' sarcasm... (Section read out are in bold).

HYDROGEN: A gaseous universally abundant element usually assigned to the first group of the periodic system, atomically the lightest known element. Chemically very active, hydrogen is **highly explosive in the presence of oxygen** and consequently has a heavy responsibility for the creation of so-called life forms (qv). Among adherents of Scientific Mythology (qv) the element is widely **believed to be the basic constituent out of which the Galaxy was first formed** (see EVENT ONE) and evidence offered in support of this hypothesis includes its supposed appearance in spectroscopic analysis of massive star bodies.

On regeneration failures:

Ambient complexity is the cause of many of these failures of Regeneration.

Some real locations are known to have properties similar to Zero environments and, in some cases, are eminently more effective, though there are few true neutral interfaces occurring in nature.

Known examples include these: **Classic Plainness as exemplified by regions like Dwellings of Simplicity** named more formally as **CASTROVALVA**, the central habitation of the Planet that forms the Andromedan Phyllox Series.

TARDIS flight procedures:

STANDARD FLIGHT PROCEDURES, Stage 387.

If the Logical to Physical mapping techniques described in stages 11-275 have been understood and implemented i-o ambiguities should not normally create difficulties at this stage.

On zeroing the co-ordinate differential automatic systems reactivate the real world interface, see The Main Door, The Opening Of.

Main Door closure techniques, though not a direct reversal of the above procedure, are centred around similar differential layer-slippage to create the minimum of user involvement in the mathematical sub-structure.

This implies that both Alzarians and Trakens have *very* long life spans. That the Keeper ruled for a millenium makes the latter possible, but Adric's high metabolic rate makes the former unlikely...

The Castrovalvans do not notice that the Portreeve has become the Master — this is above their perception thresholds.

The Master agrees that Adric's mathematical powers have been put to deadly use. As no-one has been killed in CASTROVALVA at this point, this suggests that the Master used the Web for a few other schemes between scenes. His comments elsewhere support this idea ("We will remain undisturbed, while our plans mature").

A trim time-ship and a shipshape crew - assuming the Doctor is up to flying the TARDIS...



IN TERMS OF RATINGS CASTROVALVA was the jewel in the crown of Eighties **Doctor Who**. Three of its episodes topped the 10 million mark, the fourth (part 2) only falling short due to a larger than predicted audience for the first TV screening of Peter Greenaway's film *Picnic at Hanging Rock* over on BBC2. Such high on-going totals for a **Doctor Who** serial had not been seen since **THE INVASION OF TIME** in 1977, and would never be repeated again throughout the remainder of the series' life-span as a British BBC Television production.

The statistics appeared to favour the decision by BBC1 Controller Alan Hart and in-coming Director-General Alasdair Milne to move **Doctor Who** away from its former Saturday position and into weekdays. The Season 18 average rating had been 5.8 million viewers per episode. The 9.9 million average audience for CASTROVALVA (derived from 10.1, 8.7, 10.4 and 10.5 millions respectively) meant that Peter Davison's debut serial had almost, but not quite, doubled the show's audience.

Further evidence favouring the move to weekdays came from repeats during the 1981 summer of **FULL CIRCLE** and **THE KEEPER OF TRAKEN**, plus the phenomenally successful **Five Faces of Doctor Who** season transmitted on BBC2 during the autumn. These weekday broadcast 28 episodes (co-incidentally the same overall length as Season 18) had garnered an average viewership of 5 million per episode - ominously close to the first run ratings for Tom Baker's last year, and made all the more telling by the fact that 20 of these episodes had been shown on the minority appeal channel.

But it was not a complete victory. The poorest performing serials of Season 18 had been those directly opposite the networked **Buck Rogers...** series. Figures improved significantly once these programmes had ceased to clash. In its new Monday and Tuesday slots **Doctor Who** faced little opposition, even though the holiday show **Wish You Were Here** on Mondays was networked, and the major-

ity of ITV had **Emmerdale Farm** opposing the Doctor on Tuesdays (from January 12th onwards). Thames TV was the weakest contender, screening a regional news programme, **Reporting London** against the Time Lord's adventures.

Publicity for the arrival of the fifth Doctor was extensive. In November a **Doctor Who** float had formed part of the Lord Mayor's show in London, giving many people, and a large TV audience, their first opportunity to see the new Doc-

On the Move...

A one-page colour article heralded the start of CASTROVALVA on January 4th 1982, while on the listings page for Monday the standard episode details were accompanied by a quarter page photograph of the new Doctor unravelling his predecessor's scarf. Even the Letter's Pages were allowed in on the act; featuring a missive from one John Riley in Manchester, complementing the BBC on the **Five Faces...** season but bemoaning the wiping of so many of the older **Doctor Who** episodes.

One anecdote worthy of note was the *Radio Times* cast listing for episodes three and four, which credited Matthew Waterhouse with playing the role of ADRIO...

Fan bodies aside, only one group of people were actively vocal in not praising the new Doctor's arrival in weekday slots. The journalists of Fleet Street, spearheaded by Joe Steeples writing for *The Daily Mail* on February 6th, proclaimed Alasdair Milne as the good Doctors most fearsome monster adversary yet, the *Dirgendes* (Director-General Designate), for sentencing him to a time zone out of reach of many adults still likely to be travelling home from work at 6:55 p.m.

These sentiments were echoed by the leader column of *The Guardian* which, even before the first episode went out, penned this grim vision of the future:-

"Quite apart from denying **Doctor Who** to all those who at this time on a Mon-

day and Tuesday night are still homeward bound their chauffeur-driven Jaguars or such commuter trains as Mr Buckton is currently permitting to run, this decision displays an extraordinary failure somewhere in the BBC hierarchy to understand the essential Saturday-ishness of the whole operation...

"Saturdays will be smitten by the destruction of an essential ingredient, and **Doctor Who** will be destroyed by this violent wrenching from its natural context. If Mr Alastair Milne is not to forfeit the hope that has been riding on him since his recent appointment to the Director-Generalship, he must intervene now and order that this sacrilege be stopped.

ITV (LWT region) MONDAY 4th JANUARY 1982											
BOOK TOWER	MR. & MRS	N EW	THAMES NEWS	MR. MERLIN (U.S comedy)	WISH YOU WERE HERE	CORONATION ST.	LET THERE BE LOVE	WORLD IN ACTION	BEST SELLERS - THE STAR MAKER	NEWS AT TEN	BEST SELLERS Contd.
5:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30 11:00
BBC 1											
NO EU WNSD	BLUE PETER	N EW	NATIONWIDE	DR. WHO Cas ep. 1	THE ROCKFORD FILES	A BRIGHT, BRAND NEW DAY (doc)	N EW	LAST OF SUMMER WINE (doc)	POLICE (doc)	FILM 82 SPECIAL	
5:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30 11:00
BBC 2											
film GREAT LIE	THE SEA KING-DOM	UNDER-MAGG -IE	CART OONS	A IN T (zine)	RIVER-SIDE (zine)	MAESTRO Stirling Moss	RANDY CRAW-FORD	THREE OF A KIND	DANCING GIRLS	FILM SEASON INTRO	NEWS NIGHT

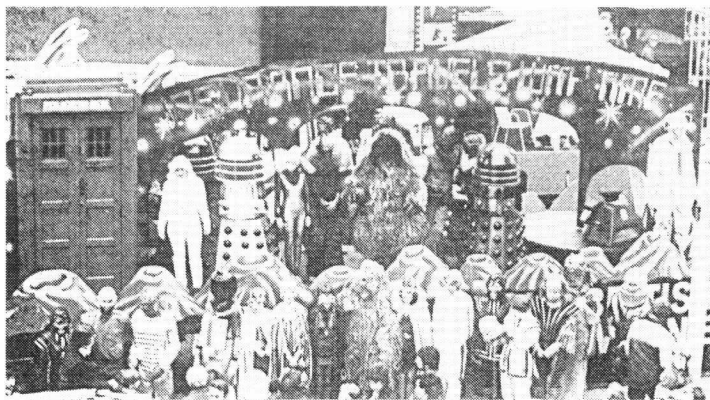
For its part the BBC took care to flank **Doctor Who** with three very popular programmes. The legendary **Nationwide** preceded the show on both nights, following it on Mondays by a popular U.S import, **The Rockford Files**, and on Tuesdays by the long-running quiz **A Question of Sport**.

Taking themselves out of the general ratings picture were BBC Wales and BBC Scotland. The latter opted to broadcast episode one at 3:30 p.m., while BBC Wales chose to screen CASTROVALVA at 7:45pm Mondays and Wednesdays.

Filling the Doctor's old Saturday slot throughout January were reruns of the hit Seventies series **Kung Fu**, starring David Carradine.

Having appeared on **Pebble Mill** and **Blue Peter** during 1981, Peter Davison completed the appearance triumvirate on January 9th, joining Noel Edmonds for a phone-in discussion on his **Swap Shop** programme.

These public appearances supplemented the high profile coverage *Radio Times* extended to Peter Davison's debut.



CASTROVALVA

Series 19, Story 1
Serial 116, Code 5Z
Episodes 561-563

Cast:

The Doctor [1-4] Peter Davison
Adric [1,2-3¹,4] Matthew Waterhouse
Tegan [1-4] Janet Fielding
Nyssa [1-4] Sarah Sutton
The Master [1-4]¹ Anthony Ainley
Head of Security [1]² Dallas Cavell
Ruther [2²,3,4¹] Frank Wylie
Shardovan [3-4]¹ Derek Waring
Mergrove [3-4]¹ Michael Sheard
Portreeve [3-4]¹ Neil Toynay
(Pseudonym for Anthony Ainley)
Child [3]¹ Sousa John
Stunt Performer (Shadovn) [4]^{1,4}
Ken Barker

Reprise from LOGOPOLIS:

The Doctor [1] Tom Baker
The Watcher [1] Adrian Gibbs

Small & Non-speaking:

Security Guards [1]² Harry Fielder
Kenneth Lawrie
Ambulance Men [1]² Peter Roy
Derek Matt
³David Ellis
Warrior [2,3]^{2,4} Cy Town

Castrovalvan Women [3-4]^{1,4}
Lucy Gwynn, Helen Hembrough,
Jennie Piper, Sally Gardner,
Maureen Stevens, Doreen Croft,
June Parkhurst, Rosemary Smith,
Delphine Auchterlonie, Lynn Austin,
Sheila Vivian, Ilana Barry,
Valerie Needham, Jean Channon,
Dorothy Grumbar

Castrovalvan Men/Warriors [3-4]
⁴Mark Allington, Ernie Goodyear,
Colin Cook,^{1,4,5}Eric Corlett,
^{2,4}Dave Harrison, Ray Martin,
^{1,4}Mike Vinden, George Ballantine,
Malcolm Ross, David Bulbeck, Giles
Melville, James Gregory, David Payne

¹ Studio Only

² Film Only

³ Not in Vision

⁴ Costed to episode 3

⁵ Listed as being in 3 only

Crew:

Title Music by Ron Grainer
and the BBC Radiophonic Workshop
Realised by Peter Howell
of the BBC Radiophonic Workshop
Incidental Music Paddy Kingsland
TARDIS Sound Brian Hodgson
Special Sound Dick Mills
Production Assistant Olivia Cripps
Production Manager Margot Hayhoe
Assistant Floor ManagerRenny Tasker
Director's Assistant Sarah Woodside
Studio Lighting Ron Bristow
Technical Manager Clive Gulliver
Studio Sound Laurie Taylor
Grams Operator John Downes
Electronic Effects Dave Chapman
Vision Mixer Carol Johnson
Videotape Editor Rod Waldron

Crew 11
Senior Cameraman Alec Wheel
Film Cameraman John Baker
Film Sound Recordist Jim McAlister
Film Editor Mike Houghton
Costume Designer
Odile Dicks-Mireaux
Make-Up Artist Marion Richards
Make-Up Assistants Sula Loizou,
Marilyn MacDonald, Lucie Wiles,
Charlotte Norman, Lesley Bond
Dressers Liz Dixon,
Tim Williamson, Ray Greenhill
Visual Effects Designer
Simon MacDonald

Visual Effects Assistants
Malcolm James, Ron Thornton
Title Sequence Sid Sutton
Graphic Designer Ian Hewitt
Properties Buyer Helen MacKenzie
Scene Crew A9
Show Working Supervisor
Harry Randall

Design Assistant Rod McLean
Designer Janet Budden
Production Secretaries Jane Judge
Fiona Duncan
Production Associate Angela Smith
Writer Christopher H. Bidmead
Script Editor Eric Saward
Creator of Nyssa © Johnny Byrne
Producer John Nathan-Turner
Director Fiona Cumming

Programme Numbers:

Part 1: 50/LDL/D207H/72
Part 2: 50/LDL/D208B/72
Part 3: 50/LDL/D209W/72
Part 4: 50/LDL/D210P/72

Video Spool Numbers:

Part 1: L11772 Part 2: L11919
Part 3: L11920 Part 4: L13758

Filming: 1st-4th September 1982

Recording:

Studio 1: 15-16th September 1981, TC3
Studio 2:
29th September - 1st October 1981, TC6

Transmission:

Part 1: 4th January 1982, 6.55pm BBC1
(24'14", 18.56)
Part 2: 5th January 1982, 6.55pm BBC1
(24'13", 19.02)
Part 3: 11th January 1982, 6.55pm BBC1
(23'35", 18.55)
Part 4: 12th January 1982, 6.55pm BBC1
(24'12", 19.05)

Audience, Position:

Part 1: 10.1m, 54th
Part 2: 8.7m, 84th
Part 3: 10.4m, 47th
Part 4: 10.5m, 46th

Books

BIDMEAD, Christopher H.: *Doctor Who - Castrovalva* (1983)
ESCHER, MC: *The Graphic Works of MC Escher* (1972)
HAINING, Peter: *The Doctor Who File* (1986)
MUNRO, Fiona: *Doctor Who - Survival* (1990)
TULLOCH, John & ALVERADO, Manuel: *Doctor Who - The Untold Text* (1983)

Magazines

Arc of Infinity 1 (Paul Vanezis comments on recursion)
Ark in Space 6 (1982, Peter Anghelides comments on archaic quality of Castrovalva)
Axos 2 (1982, review)
Capitol 1 (1984, Kev Swann comments on opposition of black and white)
Citizen of the Universe (1983, Mark Elson comments on the companions' inexperience)
Cloister Bell 10/11 (1985, Fiona Cumming comments)
Cottage Under Siege 3 (1994, Article by Dr SJ McGinn entitled "A terribly serious but mercifully short article on CASTROVALVA because we want to be referenced by In-Vision")
Data Extract 62 (1988, Remarks on regeneration)
Destiny: Curtain Call (1987, Martin Wiggins refers to Tennyson's *Lady of Shalott*)
Deva Loka 2 (1984, reprints New Scientist review and Bidmead's reply)
Doctor Who Annual 1983 (Set and costume designs)
DWAS Yearbook 1982 (Rosemary Fowler observes that the Castrovalvans share Adric's tendency for self-sacrifice)
DWB 57 (1988, Eric Saward interview)
DWB 61 (1988, Paul Cornell reviews season 19)
Doctor Who Monthly 61 (1982, CASTROVALVA preview)
Doctor Who Monthly 63 (1982, CASTROVALVA review)
Doctor Who Magazine 107 (1986, Matthew Waterhouse thought it good SF; liked treatment of Adric)
Doctor Who Magazine 109 (1986, Christopher Bidmead interview)
Doctor Who Magazine 129 (1987, Fiona Cumming interview)
DWAS Yearbook 1982 (Rosemary Fowler observes that the Castrovalvans share Adric's tendency for self-sacrifice)
Fantasy Empire 15 (1985, Fiona Cumming interview)
Fantasy Image 1 (1984, Andrew Evans comments on over-familiarity on ideas from Logopolis)
Files Magazine - The Davison Years Part One (John Peel thinks he's spotted a continuity error)
Frontier Worlds 12 (1982, Allan Peters reviews)
Infrastructure 21 (1982, review)
Laseron Probe 8 & 9 (1985, says Tegan drives story)
Mandragora Helix (1984, Mark Benoy thinks it suffers from lack of a focus and pace)
Matrix 33 (1991, Mark Jones comments on Master's obsession with the Doctor)
New Scientist (21-1-82, Malcolm Peltu reviews **Five Faces** and CASTROVALVA, criticises Bidmead's work. Bidmead later suggests professional jealousy).
Neutron Flow 1 (1984, story written to place Doctor in companions' care)
Peking Homunculus 3 (1991, Alan Morrison thinks it like a stage play transferred to film)
Perigosto Stick 1 (1991, Tat Wood refers to Borges' Tlon Uqbar, Orbis Tertius re: the past as illusion, and on the use of mirror and womb motifs)
Pharos Project 5 & 6 (1985, Alec Anderson calls Tegan a mother figure)
Private Who 5 (location photos)
Rassilon 1 (1984, Jon Heckford & David Masters think it a vehicle for the Ainley Master)
Relativity 1 (1985, Dominic Maxwell thinks part one trivial and patronising; Peter Anghelides and Robert Nisbet also comment)
Second Dimension 2/3 (1989, Chris Dunford says episode two is padded)
Second Dimension 2/4 (1989, Korvin Moberley reviews)
Second Dimension 2/9 (1989, Roger Foster criticises characters)
Second Dimension 3/12 (1990, Paul Gilbert reviews)
Shada 8 (1982, Peter G. Lovelady reviews)
Skaro 2/3 (1982, review)
Spectrox 1 (1984, Nick Pegg remarks on renaissance flavour)
Tara 1 (Jon Nicholas comments on familiarity of part one's setting - the TARDIS)
TARDIS 7/1 (1982, review by Robert Craker)
TARDIS 9/3 (photos)
TV Zone 29 (1992, Andrew Martin reviews)
Typhonus 1 (1985, Martin Day thinks it boring)
Views, News and Reviews 9/10 (1982, review)
Web Planet 10 (1982, Robert Fairclough comments that the focus on the Master's revenge is the series folding in on itself)
Wholook 2 (1986, Peter Davison comments on treatment of Doctor's character)
Yetaxa 1 (1985, Glenn Cooper feels it has a thin plot saved by an entertaining script)
Zygon 1 (1984, John Connors criticises characterisation)
Zeminza 27 (review)

Theatre

Aladdin
Arsenic and Old Lace
Barefoot in the Park
Cinderella

The Decorator
Hamlet
Love's Labour's Lost
A Midsummer's Night Dream
The Owl and the Pussycat
The Shrew
Two Gentlemen of Verona

Film

Dunkirk
The Battle of Britain
Hitler - the Last Ten Days

Television

A Very Peculiar Practice (BBC 1986-88,91)
Ain't Misbehavin' (BBC 1994-5)
All Creatures Great and Small (BBC 1978-80;88-90)
And Mother Makes Three
Anna of the Five Towns (BBC 1985)
The Avengers (ABC 1961-69)
Blake's 7 (BBC 1978-81)
Boxing Night at the Mill (BBC 1980)
Breakfast Time (BBC 1983-)
Button Moon (ITV)
Call My Bluff (BBC)
Callan (ABC/Thames 1967-71)
Campon (BBC 1989-90)
Churchill's People (BBC 1975)
Doctor Who (BBC 1963-89)
Fiddlers Three (Yorkshire 1991)
The Gentle Touch (LWT 1980)
God's Wonderful Railway (BBC)
Going Live (BBC 1987-92)
The Hitch-Hiker's Guide to the Galaxy (BBC 1981)
Holding the Fort (LWT 1981-2)
Jackanory (BBC 1985)
L Driverr (BBC 1985)
Love for Lydia (LWT 1977)
Magnum, pi (CBS/Universal/Bellisarius/Glen Larson Productions 1981-88)
Miss Marple (BBC 1963-89)
Mixed Blessings (ITV)
Multi Coloured Swap Shop (BBC 1976-82)
Nationwide (BBC)
Nescafe advertisement
The New Avengers (Mk One 1976-7)
Not in Front of the Children
The Omega Factor (BBC 1978)
Once Upon a Time (ITV 1980)
Pebble Mill at One (BBC)
Prestige saucapans advertisement
Print Out (Granada)
The Professionals (Mk One)
Public Eye
Saturday Superstore (1983-86)
Sink or Swim (BBC 1980-82)
So You Think You Know What's Good For You (BBC 1982)
Softly Softly (BBC 1966-75)
Square Mile of Murder (1980)
Tales of the Unexpected (Anglia 1988)
Take the High Road (STV 1984-)
The Rivals of Sherlock Holmes
This is Your Life (Thames 1982)
The Tomorrow People (Thames 1973-9,92-)
Wings (BBC)
Yorkshire bitter advertisement
Z-Cars (BBC 1962-78)

Radio

Doctor Who - Thirty Years (BBC 1993)
Globe Theatre (BBC World Service)
King Street Junior (BBC 1985-92)

Doctor Who

The Ambassadors of Death
The Ark
Black Orchid
Castrovalva
Earthshock
Enlightenment
Four to Doomsday
Frontios
Full Circle
The Highlanders
Inferno
The Keeper of Traken
The Leisure Hive
Logopolis
The Massacre of St Bartolomew's Eve
The Mutants
Pyramids of Mars
Snakedance
Survival
The Visitation

Music

The Corridor of Eternity

Next Episode:
FOUR TO DOOMSDAY
Stratford Johns on playing god
John Black Directs
and
The Holy Bible of Urbanka

