

CELESTIAL



TOYROOM





EDITORIAL

by Alan Stevens

"Take me down to Kaldor City
Where the Vocs are green
and the girls are pretty."

Yes, we've gone Voking mad!

So buckle up for a journey into the 'Boucherverse', as Fiona Moore and I tackle eugenics, religion and colonialism on an unnamed planet ruled by the great god Xoanon!

Fiona then takes a look behind-the-scenes of *The Robots of Death* and shares some fascinating production details, before treating us to a sample chapter from her up-and-coming critical monograph on the aforementioned story, by way of The Black Archive book series.

But we haven't finished yet. Ann Worrall delves into the politics, strategies, and mind-bending questions raised by Magic Bullet's *Kaldor City* audio drama series, which leads us nicely into a presentation by Sarah Egginton and myself of a complete, annotated version of the warped game of chess that took place between the psychostrategist Carnell and possessed robot V31 for the *Kaldor City* adventure *Taren Capel*; the episode, incidentally, that inspired artist Andy Lambert to produce this issue's magnificent wrap-around cover.

I was the producer of *Kaldor City* and it was immense fun, and a real privilege, to work with Chris Boucher and to write for and direct such a talented cast. Russell Hunter, Peter Halliday, Paul Darrow, Peter Miles, Scott Frederick, Philip Madoc and Peter Tuddenham have now all passed away, and it's with a great sadness that I have to add David Collings to the tally.

Fortunately for us, their vitality lives on through their tremendous work and this is

why and how, we shall always remember them.

Fiona's eulogy for David Collings closes this issue.

Lastly, I would like to thank JL Fletcher for yet another breathtaking, full-colour postcard, this time themed on... the Storm Mine murders! ▲



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COOL THINGS THE FACE OF EVIL

By Fiona Moore and Alan Stevens

34 Cool Things about The Face of Evil

(And 16 Stupid Ones)

(But we're not telling you which is which)

(We're expecting you

to work that out for yourselves)

1. The depiction of the Sevateem demonstrates, from the start, that they aren't just an ordinary primitive tribe, as Andor's throne includes visible computer parts.

2. The cape he's wearing is also presumably the expedition's flag.

3. Later, the first scene of the Tesh, with candles placed haphazardly all over pieces of advanced equipment, shows us they aren't just an ordinary technological society, either, but perhaps, one rather more primitive than they seem.

4. The jungle sounds first appeared on *Doctor Who* in *Mission to the Unknown*. They also reappeared in *The Daleks' Master Plan* and *Planet of the Daleks*.

5. The invisible "monster" in the jungle is not unreminiscent of the Visians from *Master Plan*.

6. The Doctor's first scene has him actively breaking the fourth wall and speaking to the viewers at home.



7. There appear to be corrugated pipes in the jungle (either they are very pipe-like

trees, the Tesh are up to something, or the great god Xoanon extends much further than anyone realises).

8. A lot of industry goes into making a crossbow, so the Sevateem are really not as primitive as they look.

9. The god Xoanon, according to the Sevateem, is held captive by the Tesh, driving their rivalry against the other tribe.

10. Neeva, also, must clearly recognise that although the Doctor has the Evil One's face, he has Xoanon's voice.

11. If you think about it, Leela denies Xoanon and sides with the Evil One.

12. In case you hadn't heard, a xoanon is the ancient Greek name for a carved statue of a god. If you go to the Parthenon Museum in Athens (well worth the price of admission), you can spend your visit surrounded by xoanons.

13. The Sevateem warrior tasked with guarding the Doctor has his thumb stuck down the front of his loincloth.

14. "And the Evil One raised the Tower of Imelo and the Black Wall and gave them to the tribe of Tesh." The Sevateem litany covers everything you need to know as to what happened following the Doctor's last visit to the planet.

15. "Xoanon has promised us victory." "No. He has promised you. And you have promised us." An important distinction.

16. "Speak to me, Xoanon, that I may know your will. Speak, Xoanon. Speak." WARRIOR [OFF CAMERA]: "Shaman Neeva! It's time to

leave!” This is actually quite a funny moment, but not really telegraphed as such.

17. One can’t help but be impressed with actor David Garfield’s ability to keep a completely straight face while playing Neeva the Shaman, clad in leatherette and sporting an armoured spaceglove on his head.



18. “Gods don’t use transceivers.” “Are you certain?” That’s actually a good point on Leela’s part.

19. There’s one other female warrior in the Sevateem, but we get no idea what the people, male or female, who aren’t warriors or Neeva, are up to throughout all this.

20. Where are the baby Sevateem (to say nothing of all those leather thongs and highly engineered crossbows) coming from, if there are no others?

21. While perhaps it’s not surprising that the Doctor doesn’t really think about this when he’s telling Neeva to get the Sevateem behind the barrier in Part Three, it’s more surprising that neither Leela, Calib or Tomas seem to be concerned about saving the non-warriors.

22. The Tesh aren’t particularly any better on the subject of equal rights, for all they’re supposed technological and scientific advancement.

23. One does wonder if the female Tesh are all hidden away somewhere in the city, or if they’ve mastered cloning and become a single-gendered society.

24. Xoanon, it’s worth noting, has at least one female-gendered persona.

25. It’s pretty surprising that the Sevateem’s medikit is still working, considering the conditions in which it’s kept.

26. “Answers are easy, it’s asking the right questions that is hard.”

27. “Neeva! Is it really you? They told me you were dead. Or was it the other way round?” What, you told him they were dead?

28. The Horda look like Cybermats.



29. The Sevateem aren’t stupid, are clearly capable of learning from observation, and have a motivation to investigate the behaviour of the Evil One’s creatures, so it’s surprising they haven’t made the connection about the “phantoms” being attracted to vibration themselves.

30. “The nose could be a shade more aquiline. and the noble proportion of the brow hasn’t been perfectly executed.” Apparently the Doctor is vain.



31. *Planet of Evil* Recyclingwatch: jungle planets, invisible creatures, CSO phantoms, stranded spaceship crews who want to kill the Doctor.

32. *Forbidden Planet* Recyclingwatch: invisible Id-Monsters terrorizing spaceship crews, a forgotten high-tech civilisation, one person's repressed psychological issues mapping themselves onto a machine and putting everyone in danger.

33. *The Deadly Assassin* Recyclingwatch: Societies mired in ritual and grown ignorant of the uses of their technology.

34. The concept of an electrified floor and Leela falling under Xoanon's control and attacking the Doctor in Part Four make it tempting to set up a *Death to the Daleks* Recyclingwatch too, but we've probably done enough of those.

35. The tunnel the Doctor and Leela enter in Part Three after going into the monumental effigy of the Doctor's face, has certain design features that are not unlike those we'll see inside of the Doctor's brain during *The Invisible Enemy*. Make of that what you will.



36. *Ghost Light* would later go on to heavily rip-off *The Face of Evil*, with its backstory of an exploratory mission where the Survey went forth to study the planet and Control stayed behind at the spaceship. Light is Xoanon.

37. Also *Paradise Towers*, where the Doctor is first greeted by the Caretakers as the Great Architect returned, and then slated for execution.

38. It's worth repeating that in the 1970s, most people genuinely believed psychic powers were scientifically possible, so the Tesh's telepathy isn't a gratuitous insertion of fantasy into an otherwise sci-fi narrative.

39. Worst digital clock ever.



40. How did the Doctor get that mirror in his hand to fuse the particle analyser? He takes it out of his pocket in the previous scene, just before Jabel stuns him with his psychic powers.

41. The Tesh's shoes are a rather lovely shade of green.

42. The Doctor admits that he may have forgotten to wipe his personality from the computer out of egotism. Which is very much in keeping with the Fourth Doctor, but unusually self-aware of him to admit it.

43. Artificial intelligence would go on to be something of a theme in Chris Boucher's writing, for instance in *The Robots of Death*, *Corpse Marker*, and to some extent in *Star Cops*.

44. The sight of stuntman Stuart Fell in Part Four is a dead giveaway that something violent is about to go down.



45. Also, the demise of the Tesh acolyte certainly features in the annals of spectacular TV electrocutions.

46. “The flesh is strong and we are weak” is an interesting inversion of Matthew 26:41’s “The spirit is willing but the flesh is weak.”

47. The Doctor attributes Neeva’s immunity to Xoanon’s influence on his being psychotic.. A case of madness doing good for a change.

48. The Doctor’s been unconscious for two days. Why hasn’t anyone thought to move him to someplace more comfortable than the computer room floor?



When I heard that The Black Archive were running a call for proposals on 1970s *Doctor Who*, I knew exactly what I had to do, and sent them a pitch as fast as possible. It said, in somewhat more formal language of course: “I have worked with most of the surviving cast on the *Kaldor City* series (a sequel to *The Robots of Death*), interviewed members of the production team, have a demonstrated academic expertise in writing about culture, class and power in 1970s television, and have access to the otherwise-unavailable

49. Chris Boucher has said he found it difficult to come up with lines for Xoanon, because how can one write dialogue for God? This is also the reason why the Fendahl Core, in his later story *Image of the Fendahl*, is silent.

50. The ending of the story, according to a 2013 academic article by Lindy Orthia, is a critique of colonialism. The Doctor, intending to do good by the expedition, winds up corrupting the computer with his identity and imprinting a distorted image of himself all over their society (significantly, given the Jodie Whittaker incarnation, including a female voice). In the end, to repair the damage he has done to the colonised society, all he can do is wipe his personality and walk away, leaving the colony’s leaders to resolve their problems themselves — but then sets himself the patriarchal task of educating Leela out of her supposedly primitive ways. Clearly he never learns. ▲



VOCS POPULI

By Fiona Moore

rehearsal drafts.” Which was a long way of saying, “I’ve been waiting to write this volume all my life. Commission me.”

And they did.

The main issue I faced when writing it was finding the time. I have a regular academic job which, while rewarding and exciting, unfortunately isn’t in media studies, and so doing research for the book had to take place on evenings and weekends. However, I

also found I benefitted from the existence of the Internet hivemind: I'd known before that my friends have tremendous expertise in all areas related to *Doctor Who*, but you never know quite what that means until you've had to track down a secondhand reference from a short-print-run zine that's now over twenty years old. I also really enjoyed being able to explore the rehearsal scripts and identify how much of the serial's dialogue was original to script writer Chris Boucher, and how much was down to the Fourth Doctor Tom Baker and actor Greg de Polnay, who played robot detective D84, working various things out in rehearsal.



One of the real highlights for me was getting the opportunity to visit the BBC Written Archives Centre. Driving off to a secret location in the Berkshire countryside, only to find that the staff have gone above and beyond my request and found not only a file on *The Robots of Death*, but a supplementary file on the career of *Doctor Who*'s then current script editor, Robert Holmes (perhaps unsurprisingly, mostly consisting of notes whereby he is asked to write a story, and follow-ups where he returns the money for unfulfilled commissions).



Unfortunately, the nature of the book I was writing meant that a lot of the things I found out in the Written Archive didn't make it into the volume. *The Robots of Death* had a relatively unproblematic production history as *Doctor Who* serials go, and most of it is well documented and attested in *Doctor Who Magazine*, online, and in the many interviews and commentaries on its various DVD releases, meaning that the book focuses less on the issues of production and more on the story's development over the script-editing process, on how and why the design works so well, the history of multi-ethnic casting at the BBC, analyses of class and artificial intelligence, and an overview of the ways in which the story has gone on to influence spin-off media and the revived series. With a forty thousand word limit, that meant a detailed production history was surplus to requirements.

However, this means that I can share with you here the delightful information that the crew room set was to be supplied with stuffed olives, blackcurrent cordial, ginger cordial and "burnt sugar", or that the props team had requested "2lb jelly babies" and "1/2 dozen sweet packets", presumably expecting Tom Baker to get through a few bags of them.



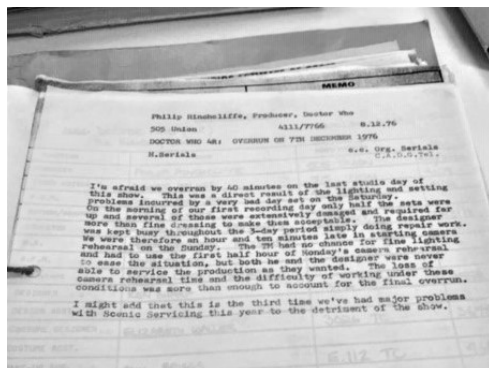
The contents of Uvanov's desk and wall safe are also itemised as props. While most of the cast were London based, Tania Rogers lived in Birmingham. Michael E Briant begins his memo requesting the use of Camera Crew One for the serial with "Dear Philip, thank you for Elizabeth's goodbye party — I was rather sad."

There was also an excellent series of memos circulating about a problem with the sets. A 6 December 1976 memo from "W.W. Poole, To HSO Tel." (Head Of Studio Operations Television) and various others, including "P. Hinchcliffe" (producer) and "M. Briant" (director), reported that on Sunday 5 December, the only set ready for lighting was not required until "Day Three"; of the other four sets, one was "damaged almost beyond recognition" and on December 6 "most setting completed during morning fine lighting time." The memo continues:

"Rec[ording]: very rushed recording handled with speed and dexterity by director and crew but many corners had to be cut and results less than the immaculate standard that we expect. Setting and lighting still showed the frayed edges of a rushed set up. 52 shots not rehearsed or recorded."

He adds:

"I was surprised the director was prepared to work under these conditions. As late as 16:30 on Sunday, scenic painters were still at work and the noise of scenic operations was louder than the artists. Is there any explanation that I can give to my staff about this particular scenic setting failure?"



This is followed up by a December 8 memo from Philip Hinchcliffe, complaining about the same issue, saying "I might add that this

the third time we've had major problems with Scenic Servicing this year to the detriment of the show." On December 13, he then makes a complaint to Controller Programme Services, Television, relating to the fact that on 5-7 December "my production was seriously impaired by Scenic Servicing problems." These, the memo details, led to camera rehearsals starting late, damage to scenery necessitating repairs, and a half-hour of camera rehearsal time having to be devoted to lighting sets: "In the event the production suffered an over-run of 45' on the third day which, considering the problems, could have been alot [sic] worse." He ends the memo with: "This is not the first time this season we have suffered major problems with Scenic Servicing. Are we to take it that we can no longer rely on 'Dr Who' being set and lit in one day?"

While the matter seems to rest there for the moment, a rather telling follow-up memo exists dated 20 December, from Philip Hinchcliffe to A/H of Personnel, Television Programmes:

"Due to circumstances beyond my control (namely planning problems) Michael Briant will be fully employed on 'Dr Who' 4R for three weeks longer than his contract runs at the moment. This is not a case of the odd day falling outside his engagement period, it is extra work incurred because of production problems and I think he should be compensated accordingly."

Although the "production problems" which bedevilled the series in the 1970s are too well attested to warrant their own chapter in this particular Black Archive volume, it was exciting to be able to follow the situation as it unfolded, forty-three years later.

As for the material which did make it into the book... well, you'll just have to read it and find out for yourselves! ▲



EXPRESSIONISM AND THE ROBOTS OF DEATH

By Fiona Moore

An excerpt from the forthcoming *The Black Archive* volume #43.

The Expressionist-influenced design of *The Robots of Death* (1977) fits perfectly with the themes of the text. A key concern of the period dating from the turn of the twentieth century through to the beginning of the Second World War was the mechanisation of society, and the consequent blurring of the boundary between human and machine. The question of whether or not a machine could become intelligent, emotionally as well as intellectually, underlies the Frankenstein-themed Expressionist cinema: films like *Der Golem* (1915), *Homunculus* (1916) and *Alraune* (1928) featured robot-figures elevated above brute machine status, but not fully human, and usually perishing (or causing others to perish) as a result of this contradiction.



This receives its modern iteration in D84; the fact that D84 does not survive the story echoes the trope that the Frankenstein's-monster character, if they are not murdered, usually commit some form of suicide before the end of the film.

This tension between machine and human can be clearly seen in director Fritz Lang's *Metropolis* (1927). Ludmilla Jordanova, in

a 2000 article, argues that the industrial imagery of the film, with its crowds of workers moving in unison, is visually connected to the concept of 'scientific management', the industrial practice of breaking down factory tasks into specific, efficient movement routines, incorporating workers as human components in a mechanised production process. She argues that the fear of machines runs through the film: not only that the workers will be dominated and enslaved by machines, or that all the people of the city will be rendered helpless by their dependence on them, but that, in creating the Maria-Robot, the scientist Rotwang has usurped the female procreative role. This comes through during *The Robots of Death* in the image of a luxurious, mechanised society that nonetheless is shot through with fear that the robots may, through accident or outside design, turn on their creators, and Taren Capel, raised by robots (usurping the maternal/paternal nurturing role), coming to identify with them, rather than humans (while also, in a complex pattern, viewing them as his social inferiors).



Insanity, again, is a common theme to both Expressionism and *The Robots of Death*. David Collings' performance as Poul sinking into madness upon seeing blood on the hands of a robot is a visual echo of the scene in *Metropolis* in which Freder sees what he thinks is his beloved Maria — but is actually her robot double — in the arms of his father; he collapses, wide-eyed and moaning, becomes catatonic, and experiences



surrealistic visions in which the Maria-Robot becomes the Whore of Babylon. While we don't get to see what, if any, visions Poul is experiencing, the parallels are clear.

It's perhaps also worth noting that the only version of *Metropolis* available for viewing in the 1970s (and which, according to the DVD infotext, was screened by the BBC in 1975) was the 90-minute American release, that, having removed the subplot of the love triangle between Joh Frederson, Rotwang and Hel which drives most of the action in the original version, instead came up with an alternative plot motivator that the Maria-Robot had been created in order to calm and pacify the workers, but, instead, went insane, broke its programming, and incited them to rebellion instead. This combines the themes of anxiety about mechanisation, madness and class tension in a single story concept, much as does *The Robots of Death*.

Taren Capel, as well as picking up on both these themes, as a man driven mad by the mechanisation of society, also fits with another common Expressionist trope, that of the brilliant, but insane, genius with a sadistic need to control his underlings as well as his victims ('I am your master!' Capel rages impotently at SV7 as he dies at the robot's hands). Doctor Mabuse, antihero of two Lang films of this period (as well as a further Lang film in the 1960s), disguises himself in order to achieve his aims, exhibits this need for control, and by the end of the first film has been driven spectacularly mad.



Finally, we have the theme of class tension and revolution — not only, in this case, by robots, but within the human society as well. Zilda, in the story, is an aristocrat whose family have fallen on hard times;

Uvanov, on the other side, is someone of less elevated origins who, through his skilled job as a Storm Mine captain, is either rich or on his way to becoming so, and yet he resents the status of Founding Family members such as Zilda and Chub. Expressionist films are ambivalent concerning the idea of toppling aristocratic hierarchies: *Metropolis*, for instance, has the workers manipulated into revolution by the factory-owning classes in order to discredit their leaders and bring them back under control of the factory-owners, though it concludes with an egalitarian message calling for mediation between society's "hands" and "head"; the idea of the proletariat as dupes of malevolent forces crops up in other Lang films such as *Doktor Mabuse, Der Spieler* and *Die Nibelungen: Kriemhilds Rache* (*The Nibelungs: The Revenge of Kriemhild* 1924). Soviet Expressionist films, by contrast, are obviously more sympathetic to the working classes, with *Aelita* (1924) giving us a decadent Martian society in need of a proletarian revolt. While *The Robots of Death* leaves the class issues of its society unresolved, Boucher would revisit them later in his sequel novel *Corpse Marker* (1999).

'Timelessness' and Expressionist Design

Generally speaking, visual representations of future societies tend to pursue two strategies. One is to try and imagine genuinely different-looking fashion, aesthetics, and even language: for instance, *The Robots of Death*'s near-contemporary *Buck Rogers in the 25th Century* (1979–81), all jumpsuits, blinking lights and flowing frocks. The other



approach is to revive past design, as in the also-near-contemporary original *Star Wars* trilogy (1977–83), drawing on such imagery as nineteenth century gunslingers, early twentieth century Mexican revolutionaries, and traditional Japanese clothing.



Less dramatically, a similar approach is taken by the designers of the revived *Battlestar Galactica* (2003–10), which attempts to encourage the audience to identify with the denizens of the Twelve Colonies by having the characters dress, eat, smoke and drink much as people do in the present, providing the sense of alienness by juxtaposing elements that are disparate in our present world (characters having names from a variety of world cultures, for instance). In practice, of course, most designers will combine the two strategies, albeit leaning more towards one than the other.

For most of its run, *Doctor Who* has generally pursued the strategy of imagining futuristic design, for instance the white uniforms



with colour-coded piping of 1975's *The Ark in Space* (reminiscent of the contemporary *Space: 1999* [1975–77]), or the rather groovy costumes of 1969's *The Seeds of Death*. There had, however, been some experimentation in historical-futurism around the time of *The Robots of Death*, with the Second-World-War-inspired aesthetics of *Genesis of the Daleks* (1975) and the Gothic costumes and sets of *The Brain of Morbius* (1976) and *The Deadly Assassin* (1976). But *The Robots of Death* stands out for the extent to which it adheres to Expressionist design. As Philip Hinchcliffe observes on a documentary on the Special Edition DVD:

“That retro look hasn’t dated... but actually it means the programme stands up better than it would have done, if we’d done our idea of a modern robot then, which now would look rather out of date.”



It’s also worth noting that the same strategy which inspired the serial’s design, was also pursued by the Expressionist filmmakers. Part of *Metropolis*’ engaging aesthetic appeal is undoubtedly the historic-futurism of the costumes: while Freder wears a sort of avant-garde businesswear and his father Joh Frederson sports contemporary fashions, Maria, Rotwang and the workers’ families dress in vaguely medieval costume, while the courtesans in the pleasure garden dress in baroque-inspired frocks. One can contrast this with, for instance, *Aelita*, which uses clothing and hairstyles based on Constructivist art, in an attempt to envision a Martian society totally unlike anything on Earth.



The use of retro costume elements to create a plausible, timeless, paradoxically futuristic appearance is, ironically, also part of the Expressionist styling that *The Robots of Death* itself uses for its defining aesthetic.

This brings us to another reason why *The Robots of Death*'s design works so well. The use of historically-inspired costume in *Metropolis* doesn't simply evoke past ages, but ones which make a significant point about the character or society. Dressing Maria as a quasi-medieval peasant woman links her with another major German cultural figure, Gretchen from Johann Goethe's *Faust* (also the subject of a 1926 Expressionist film), an innocent woman who retains her saintly nature despite all her trials and tribulations. Like Maria, she also faces the threat of being burned at the stake at the film's climax. Rotwang, equally, is associated with wizardry and the occult, so dressing him in robes makes the association clearer.



Similar things can be seen in the other Hinchcliffe-era stories which successfully use this aesthetic: *The Brain of Morbius* evoking *Der Golem* works in the context of the story as a twisting of the Frankenstein mythos, where *Genesis of the Daleks* uses Nazi imagery to highlight the Kaleds' anxieties about racial purity and the horrors of total



war. Such aesthetic tricks can also be used to poor effect, for example in the original *Battlestar Galactica* (1978–79) episode *The Young Lords*, where a rather strange medieval design does little for the story, or its on-the-nose evocation of the Old West through silver cowboy hats and showgirl outfits in *The Lost Warrior* and *The Magnificent Warriors*. It is not enough simply to look to the past for design inspiration, but to do so intelligently and with sensitivity to the themes of the subject.

Finally, *The Robots of Death* also picks up on the nostalgic aesthetic popular in contemporary British drama. The 1970s saw a flourishing of productions set in the early years of the twentieth century, so the aesthetics associated with them were reflected in the visual culture of the time (the result being that contemporary audiences responded to the imagery rather than finding it alienating). However, many of these dramas were dealing with the same issues as *The Robots of Death* and the Expressionist films discussed above: class hierarchy, trauma and psychology, the alienation of humans in an increasingly industrialised world. The story therefore fits visually as well as thematically with the likes of *Wings* (1977–78) and *Upstairs, Downstairs* (1971–75), forming part of a general canon of 1970s television using the art and design of the past to ask questions about the present.

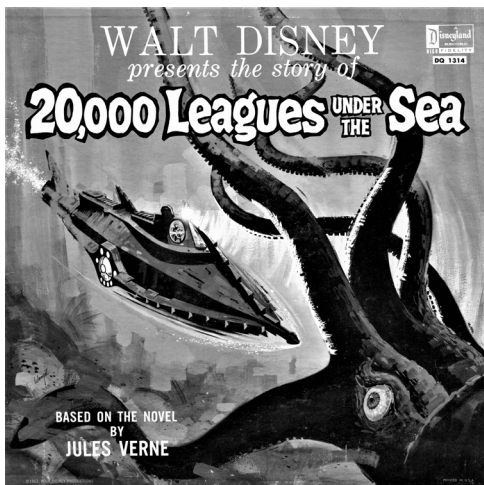


The secret to *The Robots of Death*'s success thus lies partly in the fact that the design is not only beautiful and timeless, but that

it evokes a period which fits the subject matter. This can be seen in a quote from Michael E Briant in the DVD documentary *The Sandmine Murders* [sic]:

“Why is it spaceships are always silvery and shiny and everything else? Why can’t it be like merchant ships are today?... I had a cousin who was in the merchant navy... and these merchant ships are actually quite nice.... They’re not hard, metallic places, they’re very comfortable. So if you were going to be sent off on a space miner [sic] for two or three years, wouldn’t you like to design the interior yourself? That would be no problem. You could have whatever sort of interior you liked. I said, ‘We could have a Roman space miner. Or we could do it Edwardian. We could have an Edwardian space miner.’ And Ken [Sharp] said, ‘Art Deco. Think of it.’ He said, ‘Think of it. We could do an Art Deco interior spaceship’.... And I said, ‘Then, well, we do the costumes a bit Art Deco. There’s no uniforms, there’s basically an Art Deco theme.’”

However Briant and Sharp are clearly not simply choosing historical periods just out of interest; a Roman Storm Mine would certainly be visually arresting, but would hardly have the same appropriate feel as an Art Deco one. It’s also significant that, although Briant identifies the 1954 film adaptation of *20,000 Leagues Under the Sea* as another inspiration



when conceptualising the story, little of this has made it into the actual design. By evoking a time period when people were anxious about class, hierarchy, mechanisation and the difference between humans and robots, and expressed this through their art, the designers subconsciously cue the audience to recognise the story’s themes and messages.

Conclusions

The design of *The Robots of Death* is one of the most striking aspects of the story. However, it works, not simply because using design motifs from the past, rather than attempting to imagine a ‘futuristic’ aesthetic, paradoxically gives such serials a more timeless, placeless feeling, but because, in this case, the period chosen ties in with the wider themes and anxieties of the story, and the way it explores the definition of humanity under capitalism. ▲

The Black Archive #43: *The Robots of Death* was released on 4 May 2020 and is available for order from <https://obversebooks.co.uk>





THE EFFECT OF COMPETING NARRATIVES

By Ann Worrall

The *Kaldor City* series, from Magic Bullet Productions, doesn't tell a conventional story. Instead, it offers many competing narratives, each meticulously plotted and logically linear, which unspool to create complex patterns of cause and effect, and by doing so, they really make us work to understand what's going on! The listener is expected to unravel each thread and determine its importance to the developing pattern, while events misdirect us, creating mystery and suspense.

As it stands, the very act of interpretation makes us a part of the narrative web. Individual values, motivations and experiences come into play, resulting in different readings of the same events, and different importance assigned to them. The net result is a story as intricate, and ultimately unknowable, as life itself.

including the dead Taren Capel, the robotics genius who almost succeeded in his plan to start a robot uprising on Kaldor. There's a sixth story, which I'll get to later.

The series imagines what would happen if two characters, Carnell and Kaston Iago, set up home in Kaldor City, with the intention of exploiting its society. Carnell uses his skills as a psychostrategist to create dependency amongst those vying for power, while Iago, more simply, attempts to kill his way to the top. Their ultimate aim is to become Firstmaster Chairholder Kiy Uvanov's *Eminence Grise*, and, inevitably, this brings them into conflict. We are encouraged to see this power struggle as an important narrative thread, eventually resolving as one protagonist achieves victory over the other. Here, though, Carnell's final

words, "Why this is hell, Iago. Nor am I out of it", introduce a new set of parameters, hinting that their contention is merely one of the clues to the real story, not the focus of it.



All these narratives combine to create a complex and complete world for the audience, without the need for exposition. The opening play introduces us to the firstmasters, Voc robots, a self-styled assassin, a psychostrategist, an executive assistant and various security personnel, as well as referencing the Sewerpits, Founding Families, the Company Board, and robophobia, effortlessly creating a rounded picture of a society that is strictly stratified, riven by suspicion and fear, mechanised, bureaucratic and violent.

To emphasise that all stories are part of a continuous process, Carnell was a guest



Taken at face value, *Kaldor City* is a follow-on from Chris Boucher's *Doctor Who* novel *Corpse Marker*, the latter being a sequel to his scripted television serial *The Robots of Death*. The full cast audio CD drama comprises five adventures which chronicle the fate of major players from both sources,



character in the sci-fi series *Blake's 7*, and there are clues, both in the main CD series and the tie-in audio download *Metafiction*, that Iago may actually

be Kerr Avon from the same programme. Then, adding a new level of confusion, we are reminded during *The Prisoner* (another audio download tie-in) that Iago is a fictional character, while *Metafiction* tells us that he's played by an actor called Paul Darrow!

In *Kaldor City*, the role of Deputy Operations Supervisor Cotton is taken by Brian Croucher, who was previously Borg in *The Robots of Death*, and Space Commander Travis in *Blake's 7*. Carnell and Iago's reference to "the Butcher of Zircaster" is a direct allusion to Travis. Carnell, himself, is played by Scott Fredericks, who was cast in *Doctor Who* as Maximillian Stael, the scientist and coven leader from *Image of the Fendahl*. Stael actively sought to manifest the Fendahl on Earth, and Carnell will later discover that he too has been manipulated by the entity.



A further twist is created when David Collings joins the story. Having appeared in *The Robots of Death* as Chief Mover Poul, there is no copyright issue, as the character is owned by Chris Boucher. Nevertheless, upon joining "The Church of Taren Capel", he adopted the name "Paullus". Moreover, the choice of John Leeson for the Chief Mover in *Storm Mine* again suggests Poul, as both actors have very similar voices.

This is not just a conceit on the part of the writers: it's central to the idea behind the culminating sixth adventure, *Storm Mine*, that the events we hear may be fictional, but they resonate with our 'real life' experience.

Violent scenes are juxtaposed with comic ones throughout the series, intensifying our

reactions to both. The change of tone this creates makes us question what we need to take seriously, and gives the events a surreal, even comic-strip tone, which elevates them to the metaphoric. The destruction of Uvanov's office in *Occam's Razor* through a flier being crashed into it, is followed shortly by a scene of increasing absurdity, in which Iago lists all the security adaptations he wishes installed within Uvanov's home, including packing "the roof space with three tonnes of rubber", presumably so that any future flier attack will bounce off! Iago also suggests filling Uvanov's basement with nine feet of concrete embedded with landmines as a way to "prevent anyone from trying to tunnel into the building." That this is even being considered by Uvanov, highlights the extent of his paranoia, and also the extreme danger he faces as a leader from humble origins, although perhaps it is also showing us that Iago has a distinctly warped sense of humour! That, and the casual way he uses extreme violence as a solution, makes him seem a little inhuman.



Because motifs are shared across the narrative threads, they coalesce into patterns, gifting the audience with 'ah ha' moments of insight: a painting by Wallbank, a skull, and a dead revolutionary eventually combining to deliver a knockout conclusion. And competing narratives also allow for the mirroring of character journeys, illustrating similarities and differences between them, as we can see when we consider those of Iago and Bayes. Both of them arrive unexpectedly in the story and are responsible for aspects of security, but whereas Bayes is transparently manipulated by others, and eventually goes rogue, making her own destiny, Iago only appears to be an independent agent — his responses have in fact, been predicted, and used to trap him.

However, it is conceivable that the strongest effect of this device is to make us query just

who is controlling the events we witness and why.

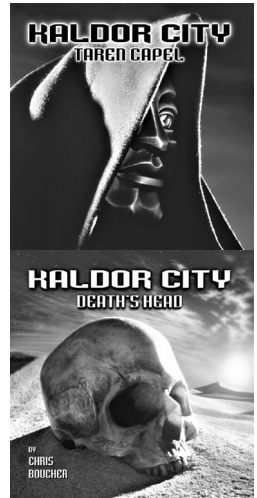
Central to this issue is the Fendahl, and the question as to whether or not it really came to Kaldor City. We can reason that it does, and yet only five humans within the narrative explicitly encounter it in some form. First there is Carnell and his assertion that there is an ancient, powerful and manipulative force at work on Kaldor, although Iago claims that he is mentally unbalanced. Next we have Poul, who thinks he hears the voice of Taren Capel and experiences visions. Then Iago, who sees an image of Justina Kesal as he is dying and suffering from blood loss. And finally there's Blayes, who hears the voice of Justina following Justina's metamorphosis into the Fendahl Core.

Storm Mine takes place 18 months after *Checkmate*, and the reappearance of Blayes as the principal player is something of a surprise, as she should be dead. Iago, present mainly as a voice in Blayes' head, tells her the most likely scenario is that "Everything you're doing and experiencing now is an hallucination, the product of random neurones discharging in a dying brain." Blayes protests she's never been aboard a Storm Mine so it can't be true, but Iago has an answer for that as well: "You've been here before. You're here when you read about them in security reports, when you see them on a newslink, when you watch the dramas on the entertainment screens."

If Blayes can dream of Storm Mines as she lies close to death with a plasma bullet in her heart, then it's possible that the image of the Fendahl is a cultural artefact, which impacts significantly on the minds of the dying and the insane.



We know that Justina's pentagram, and the image of a giant snake, given to Uvanov by the head of Company Security, Topmaster Rull, are both two hundred year old paintings produced by the esteemed artist Wallbank. Could these constitute the first two panels of a triptych, with the absent third depicting a skull? Has he, in a sense, created the Fendahl?



It's a plausible interpretation, although it doesn't account for Justina's assertion (as the Fendahl Core) that she "was once cast into an exploding sun, and emerged again the stronger for it". This can only refer to the Fourth Doctor's attempt to destroy the Fendahl skull by subjecting it to the extreme temperatures of a supernova. And it's a fact which strongly supports the notion that the Fendahl really did manifest, and swallowed the entire population of Kaldor.

So if it did, then why would the Fendahl Core offer Iago a chance to escape, seemingly taking him back in time to the first adventure and his encounter with the pentagram in Justina's room?

We can conclude that some aspect of the Fendahl Core remains Justina herself, and, as we know she loved Iago, then perhaps that love was the reason. However, when Iago attempts to retroactively abort the Fendahl, Carnell manifests and calls Iago's behaviour "predictable"; so maybe, having Iago kill Justina allowed the Fendahl to sublimate her troublesome personality into the Gestalt.

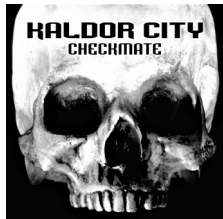
Alternatively, with history changed, it's possible that Carnell, being the next compatible genetic match, becomes the new Core. If not, then conceivably, all this is taking place within the Fendahl Gestalt,

which could make Carnell's presence simply a projection of Iago's fear.

As for Ander Poul, we cannot be sure he was transformed into a snakelike Fendahleen. The Core appears to make reference to his "corruption", and indeed, through opposing Kaldor's "unjust system", he ended up being "tainted by it", which may well have led the Fendahl to reject him. Inversely, Poul's blind faith in Taren Capel would suggest that, from his perspective, the Fendahl is the "false God", and he would vehemently resist any attempt at conversion.

If that was the case, we know the Fendahl needs all 13 parts before it can manifest, so it must have chosen someone to take Poul's place. It is feasible, then, that it intended Iago to be the final component, and spared him consumption as mere food.

And when Iago was, in turn, rejected, that Blayes was resurrected in his stead.



Finally, during *Checkmate*, Poul is told by the Fendahl (masquerading as the voice of Taren Capel) that "a place must be set for the one that kills" at the centre of the pentagram. As this is in relation to "The Ritual of Twelve",

then it seems obvious that it is referring to the Justina/Core, and her obliteration of the two Ghouls in the Sewerpits who attempted to rape her.

Yet a room featuring a pentagram is effectively prepared for Iago at the resolution of *Checkmate*. And when Iago smashes the picture's frame, this could symbolise his entering it. Equally, if both Iago and Blayes are absorbed into the Fendahl, and the Core is primarily stationed within the centre of the pentagram, then either could be "the one that kills"; in which case, it would



suggest a specific role, or a specific purpose to be achieved, within the Fendahl itself.



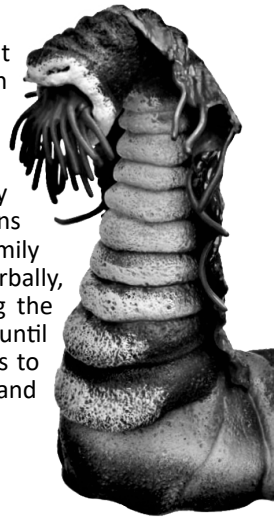
In *Storm Mine* we meet the Voc robot V23, who tells Blayes of "a recurring dream. I am V23 and I am not V23. I am being hung from a tree of flesh. I am not alone. Many humans are there with me — I

estimate millions. Their living bodies form the trunk. It twists and writhes, as though caught in a wind, but the air is still. We are struggling to break free though we are fused with one another and our violence only makes things worse. Either side there are hungry faces and hungry voices overwhelming me. My voice is obscured by the cacophony. I no longer have a name. I have lost it in a sea of names. The hands of the tree pin us down. The thorns wind through our bodies binding us together. We have become one being but we do not recognise ourselves. We are not come to awareness. We cannot escape. We cannot escape. We cannot escape."

Are we hearing a description of Kaldor's amalgamated inhabitants as they wait to be fully digested?

And if this is so, to extend the analogy, are Iago and Blayes meant to act as figurative enzymes, there to break down the souls of those being devoured?

This would certainly fit with what transpires in the *Kaldor City* tie-in audio, *The Prisoner*, where Kaston Iago, three days after he was killed by Blayes, miraculously turns up at Landerchild's Family estate and proceeds, verbally, to tear down everything the Firstmaster believes in, until finally Landerchild comes to doubt his own existence and disappears.



Then, of course, we have Blayes' behaviour towards the Chief Mover in *Storm Mine*, where, egged on by the ghostly presence of Iago, she rips into the poor man over an issue of semantics, until Iago is finally summoned into corporeal existence and shoots him dead.



A horrific idea, certainly, but it's not really any different to the roles they were assigned within Kaldor City by the Company, or the acts of killing that were their main duty.

But there's something else. V23 fits the description as well, in that it's a robot that has killed, and a place for it has been set aboard the haunted Storm Mine; which, if this exists within the Fendahl Gestalt, also puts V23 at the centre of the pentagram. Nevertheless, although the idea of the killer robot would embody a similar dread within the public's psyche as the "assassin" Iago and the "terrorist" Blayes, V23's role appears to have more to do with creation, and the furtherance of life, than with death.

It's apparent that *Storm Mine* is a microcosmic re-visiting of the first five episodes, but from the Fendahl's point of view. In *Occam's Razor*, Rull says that Iago has no employment record with the Company, and a DNA check suggests that he is new to Kaldor City. In addition to this, *The Prisoner* has Iago tell Landerchild, "I came into existence ten months ago." As for Blayes, the last thing she recalls is her shootout with Iago, and yet the Chief Mover states that she was found in a region of the Blind Heart Desert called "The Painted Sea".

Further, during *The Prisoner*, Iago says his function may be only that of a catalyst to provoke action on behalf of the Company and Kaldor City as a whole. This is mirrored, and extended, by the Chief Fixer's explanation of the role Blayes has been given on the Storm Mine: that when Taren Capel's "killer program" was neutralised, "clusters of randomised data remained" creating, in short, "the robotic equivalent of a dormant mutation... That's why V23 was assigned to you, Elska Blayes. You are a mutation generator." It's an explanation that the Storm Mine Commander elaborates (albeit obliquely) when he says that, "All the components are there... Abiotic evolution, with a biotic catalyst."



If the Chief Fixer is also the Fendahl, then, by extension, this may reveal that its long-term strategy was not simply to manifest, but to upgrade the robots to replenish its food stocks for the post-human world of Kaldor. Quite how long

this cycle has endured is never stated. In an interview conducted during the making of the series, Paul Darrow thought there was a "robotic" element to Iago, and he has a point. Are the citizens of Kaldor highly advanced biological robots who have acquired an analogue of human emotions and behaviour?



Even without this connection, there is an evident parallel between Capel's killer robot program, and the Fendahl's own manipulation of human ribonucleic acids, with the implication that both humans and robots alike were affected, to greater and lesser degrees, as time elapsed and other factors, albeit genetic or software, came into play.

Whatever the case, it is certain that the Fendahl has an appetite for the spontaneous, the creative, and those with the ability to imagine, for without these elements, it

ceases to exist. But similarly, if the Fendahl has influence over the people of Kaldor, so the reverse must also be true.

On the assumption its plan was to manipulate Iago into crushing Justina, then the blow-back from this seems to have turned its thirteenth aspect into a malignant and uncontrollable force, working directly against the gestalt entity. You could argue that Iago's dispatching of Landerchild disproves this,

but his actions may have been motivated by personal dislike — a dislike first expressed in *Occam's Razor* when he tells Justina, "I think I'd enjoy killing him." If the theory is right, then Iago's rejection of the Fendahl's purpose

by refusing to break down the souls of the consumed individuals, meant that he had to be neutralised and replaced with the resurrected form of Blayes, who the voice of Capel had previously dismissed as "irrelevant". And although Iago does go on to shoot the Chief Mover, he may have done so in an attempt to frustrate the Fendahl's plans.

Significantly, when Blayes meets with the Chief Fixer, the voice that emerges out of the static is Justina's, not her possible successor, Carnell's. This implies Blayes knew that Justina would prove to be the "medium" into which, as Poul had informed his acolytes, Taren Capel would be "reborn". There is another connection here too, in that Capel was the "Chief Fixer" aboard Storm Mine Four during *The Robots of Death*. So, it would seem, Blayes' perceptions are changing reality, and she has brought Justina, and all that this would entail, back to the Fendahl Core.

Phew!

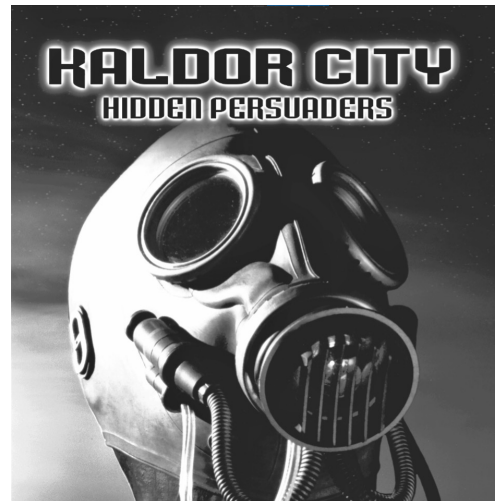
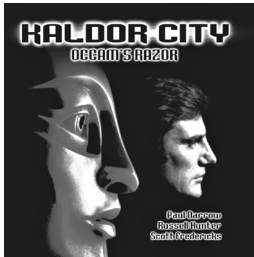
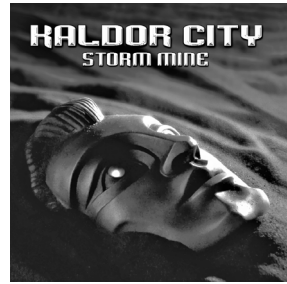
At the close of the story, V23 says, "I would like to have a different dream sometimes."

We are told during *Storm Mine*, "When you set out on a journey, kill everyone you happen upon. Kill your friends and your parents and your children should you meet them on the road. Kill the topmasters, the firstmasters and the holy men. Only that way can you become free. Only when you have killed everyone will you become truly enlightened."

Iago sees this as a convincing argument for unrestricted murder. Blayes, however, comes to view it as a metaphor for cutting ties to the past, and making those intuitive leaps that advance our understanding of the world, via science, literature and the arts.

So maybe, it is through "the enigma of Elska Blayes" that we will discern a new dream surfacing from out of the static: if that is, we listen very closely and with care. ▲

Kaldor City can be purchased from Magic Bullet Productions at:
<http://www.kaldorcity.com/orders.html>





TOURNAMENT OF SHADOWS

By Alan Stevens and Sarah Egginton

In preparation for writing the chess scenes that take place between the psychostrategist Carnell and V31 during *Kaldor City: Taren Capel*, Sarah Egginton and I worked the entire game out in advance, including the notations that don't actually appear in the script. Sarah also annotated our plan, to show how the moves on the board correspond to the strategies and symbolic alliances that appear in the story. I have further enhanced the descriptions, and also included a key as to who, or what, each piece represents; although, please note, the pawns are only used to convey general offensive/defensive tactics.

Key to Major Players:

White Queen's Rook – Landerchild's Residence

White Queen's Knight – Cotton

White Queen's Bishop – Landerchild

White Queen – Fendahl/Justina

White King – Taren Capel

White King's Bishop – Paullus/Poul

White King's Knight – Blayes

White King's Rook – The Church of Taren Capel

Black Queen's Rook –

Uvanov's Residence

Black Queen's Knight – Iago

Black Queen's Bishop – Poul/Paullus

Black Queen – Justina/Fendahl

Black King – Uvanov

Black King's Bishop – Carnell

Black King's Knight – Rull

Black King's Rook – Company Central

V31 is White and Carnell is Black. The chess notations rendered in **bold** are the ones directly referred to in the story. V31 makes his first move at the beginning of CD track 11. The events on the board precipitate those taking place in Kaldor City.

1. Kt-KB3 Kt-QB3

As Carnell says, this is not 'an opening move one would expect', but he counters it with "one equally mysterious."

2. Kt-Q4 Kt-K4

These moves place the two Knights (Blayes and Iago) in the middle of the board, forming their alliance. Originally, Carnell wanted to take the White King's Knight, but V31 told him that this was not the correct response.

3. Kt-KB3 P-Q4

Blayes retreats, which looks like a wasted chess move and therefore ought to puzzle Carnell. His own move appears strong, asserting control over the centre of the board and preparing the ground for an attack; but he is unaware that it will leave the square in front of his Queen free for Iago to occupy, threatening Carnell himself.

4. P-KR4 Kt-Q2

There is no way anyone with Carnell's intelligence would have played that last move, blocking off his own Bishop. The robot must insist on it.

5. P-Q4 P-KR4

The robot moves the Queen's pawn ostensibly to counter the one made by Carnell, but the real purpose is to give Landerchild (the White Queen's Bishop) a wider sphere of influence.

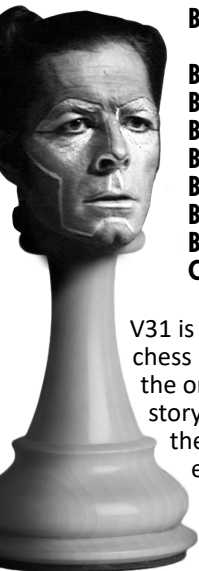
6. R-Kt1 P-KKt3

There is no need to specify which Rook is employed.

7. P-KKt4 PxP

8. RxP P-KB4

Again, Carnell wouldn't have chosen to make this move, as it prompts a totally rash attack which takes away the defence from the Knight's pawn. What is clearly happening in real life, is that the security forces are sustaining such a heavy incursion



that they are starting to panic and overreach themselves.

9. RxP Kt-Kt3

The robot's action leaves Rull under attack from the Rook at close quarters. Carnell coolly chooses to ignore the threat (which is not really as serious as it looks), and eventually plans B-QKt5ch. As far as he is concerned, he is moving his Knight into a more sensible position to prepare for that, and also to enable his other Bishop to defend the highly vulnerable King's Bishop's pawn.

10. Kt-K5 P-K3

The Knight (Blayes) backs up the Rook; the Black pawn guards the other two pawns and gives the King's Bishop a clear path. Both halves of this move are totally logical.

11. R-Kt1 P-QB3

The Rook retreats to safety, still controlling the open file — and that aids the robot's next move. If Carnell were left to himself, he would certainly now play RxP, but the robot (who must be getting totally infuriating!) won't let him. May I suggest that if this notation is actually described in the script, the robot should say, "No, Firstmaster. That Rook is unable to move."? The choice of words would definitely intrigue Carnell.

We have now reached the beginning of CD track 20.

12. Kt-Kt6 B-Q3

Blayes' move threatens both the Rook (Company Central) and the Bishop (Carnell). And it is here, that Carnell realises he is the Bishop. That means that he gets out of the way. Carnell will not take the slightest risk to himself, even though it's clear that the Rook is the main target, and he will not get involved in the fighting — which is why he doesn't go to Kt2, where he would be defending the Rook. The knowledge that he himself is the Bishop, also makes him suddenly very wary of the move he'd originally planned (B-QKt5ch). If he goes to that square at this point, he's undefended, and being Carnell he won't do it. However, had he not realised that he was the Bishop, he would have made either one

of those two moves, both of which are, in chess terms, a great deal better than the one he in fact makes.

13. KtxR Kt-KB3

Company Central falls, leaving poor Rull once more under attack from the Rook — but now he is totally undefended, unless the King condescends to move to protect him (which he won't). Rull is in a bad way and must escape, so he finally leaves his original square — but, no matter what state he's in, he's loyal to the last; it's an interesting little irony that, by the mere fact of escaping, he prevents R-Kt8ch.

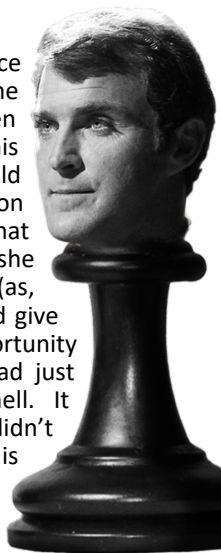
14. Kt-Kt6 QKt-Q2

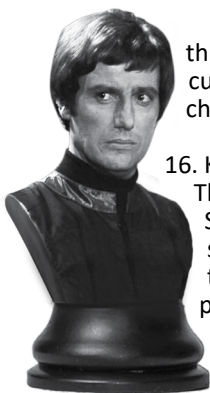
The robot's move astonishes Carnell; he would have expected it to press home its advantage by playing R-Kt7, causing all sorts of difficulties. Instead, the Knight is starting to retreat. Carnell wants to play P-R4 (not B-QKt5ch as I originally thought — now he knows which piece he is, he will make absolutely sure he's got the back-up before risking his own neck!) but the robot insists, as an alternative, that he moves his own Knight — Iago.

Uvanov, enraged by Carnell's seemingly bizarre behaviour, sweeps the pieces from the board. We return to the game with CD track 24.

15. Kt-KB4 B-B1

These two moves took place while V31 was restoring the game. Although B-B1 was taken on Carnell's behalf, it follows his thought processes, as he would have realised he was sitting on an undefended square, and that Blayes was fast retreating. If she made her next move to R3 (as, in fact, she did) then it would give Landerchild the perfect opportunity to occupy the square she had just vacated and threaten Carnell. It is probable that Carnell didn't know that the White Bishop is Landerchild, but he's not the type to allow himself to be





threatened in order to satisfy his curiosity about the identity of a chess piece!

16. Kt-KR3 QKt-B1?*%&*!!!

The infamous illegal move. Since Carnell vacates the office shortly after this, I assume that the robot sits there calmly playing out the next few moves on its own.

17. R-KR1 Kkt-Q2

The Rook moves to its original place on the board so that Blayes can return to Poul. Poor Rull is taken to a position of maximum safety; (he's guarded now by no less than four pieces, if you count the enigmatic Iago).

18. Kt-Kt1

Blayes falls back to her starting position on the board.

Now, here is the game again in short algebraic notation:

- | | | |
|-----|-------------|------------------------|
| 1. | Nf3 | Nc6 |
| 2. | Nd4 | Ne5 |
| 3. | Nf3 | d5 |
| 4. | h4 | Nd7 |
| 5. | d4 | h5 |
| 6. | Rg1 | g6 |
| 7. | g4 | hxg4 |
| 8. | Rxg4 | f5 |
| 9. | Rxg6 | Nb6 |
| 10. | Ne5 | e6 |
| 11. | Rg1 | c6 |
| 12. | Ng6 | Bd6 |
| 13. | Nxh8 | Nf6 |
| 14. | Ng6 | Nd7 |
| 15. | Nf4 | Bf6 |
| 16. | Nh3 | Nf8?*%&*!!! |
| 17. | Rh1 | Nd7 |
| 18. | Ng1 | ... |



DAVID COLLINGS: 1940-2020

By Fiona Moore

David Collings was an inspiration to me years before I actually met him, because of his hair.

Growing up ginger is a curious experience. Most people in town can identify you on sight: everybody calls you “... the one with the red hair”, and people will touch your head without permission. By the time you’re in double-digits, you realise you have two choices: to hide it or to flaunt it.



David Collings flaunted it. Every TV series I liked — *Doctor Who*, *Blake's 7*, *Sapphire and Steel* — he'd be there somewhere, almost always recognisable by his mane of red hair (with one memorable exception... it took me until the end credits of *Revenge of the Cybermen* to realise that it was him under the rubber mask). The same was true once I moved to the UK and saw David appear in Royal Shakespeare Company productions; proof, as it were, that if the world was going to notice you, then you should just accept it... and do things that got you noticed.

It was, I suspect, one of the reasons for the persistent belief in fandom that he ought to play the Doctor. To be the Doctor, you need great presence and an ability to stand out in a crowd; qualities he had in spades.

The possibility of bringing Poul into our story had always been at the back of our minds, but it wasn't until we started thinking about the anti-robot Tarenist movement, and who would be involved with it, that we realised where he might fit in, taking his robophobia to its logical conclusion as the movement's leader, whilst operating under the “fighting name” Paullus. And then, when he agreed to return to the role, everything was perfect.

David was a great person to work with: just as impressive on audio as he was onscreen; always professional; and with a dry wit that explained why he was such a popular guest at conventions. As well as recording three CDs with us, he was happy to take part in promotional signings and panels, talking about his experiences, and how he saw the character of Poul developing over the *Kaldor City* series.



In the wake of the news of David's death on 23 March, I want to remember all the good things he gave us: the unforgettable television, the impeccable stage performances, his irreplaceable contribution, as an actor and colleague, to *Kaldor City*. They will always be there, as a testament to a brilliant career, and as an inspiration to future ginger children. ▲

