

WWW.BIGFINISH.COM • NEW AUDIO ADVENTURES

VORTEX



BLAKE'S 7

REUNITING THE REBELS IN **WARSHIP**

PLUS

WHAT'S IN STORE IN **GALLIFREY V**
ANIMATING **THE REIGN OF TERROR**
CHASE MASTERSON DISCUSSES **VIENNA**

ISSUE 48 • FEBRUARY 2023

BIG | WE LOVE
FINISH | STORIES

10th planet
EVENTS
and autographs



TOM BAKER
TREVOR BAXTER
CHRISTOPHER BENJAMIN
CAROLE ANN FORD
ALEXANDER VLAHOS
JOHN LEESON

VIRGINIA HEY
IAN CULLEN
RICHARD GIBSON
KIM HARTMAN
MICHAEL KEATING
DAVID RICHARDSON
NICHOLAS BRIGGS
MARK WRIGHT
BARNABY EDWARDS
JONATHAN MORRIS
JOHN DORNEY
JUSTIN RICHARDS
JOHN BANKS
DAVID J. HOWE
JEFF CUMMINS
SAM STONE

BIG FINISH DAY 3

SATURDAY 23 MARCH 2013 - 10am to 6pm

BARKING ABBEY SCHOOL
LONGBRIDGE ROAD BARKING ESSEX

MORE DETAILS and BOOKING at
www.tenthplanet.co.uk

All guests appear subject to work commitments
Check website for updates

SNEAK PREVIEWS AND WHISPERS



BBC

DOCTOR WHO: THE LIGHT AT THE END

'We want something special from Big Finish for the fiftieth anniversary,' they said.

We like a challenge, so we went to town with this one – eight Doctors (yes, incarnations one to three are involved in the story), five companions (at least), the Master... It's a massive cast list for our biggest **Doctor Who** production ever but you know what? Nick Briggs has pulled the whole thing off with aplomb, with a story that's not just fast and nostalgic and fun and exciting, but it has a huge heart too. And yes, there's loads of interaction between the Doctors – is one TARDIS big enough for all of them?

Insert recordings began in early January, with Monday 28th being the first fully-fledged day in the main recording block. It's been a massive task (you should see the spreadsheet!) but this has been a labour of love for all involved, and we salute Tom, Peter, Colin, Sylvester and Paul for their enthusiasm for, and dedication to, it.

The production is available to pre-order now, as the standard two-disc CD release or the five-disc limited edition special version.

The Light at the End is out in November

EDITORIAL

Hello! You were expecting Nick Briggs weren't you? I'm afraid he's in a booth at the minute, hissing and growling. This is not a condition brought on by overwork... Oh no, he's back in the armour of an Ice Warrior, acting away for the recording of **Doctor Who – The Lost Stories: Lords of the Red Planet**. The six-part story, which was originally devised by Brian Hayles for TV back in 1968, will be out on audio in November – and form another part of Big Finish's massive fiftieth anniversary celebrations.

And what celebrations they will be! As I write, we're well into recording our multi-Doctor special *The Light at the End*, and it's been a blast. Admittedly it's been strange to see the Doctors in the studio at the same time. We're so used to them being in separately, and suddenly they're here together! But there's been a real sense of this being a massive party – the green room chatter has been really jolly and vibrant. It's so nice to see that all these actors love **Doctor Who** just as much as we do.

Meanwhile, over on **Blake's 7**, there's been a huge response to our full cast audio *Warship*. Everyone seems to have enjoyed that cast reunion, so beautifully written by Peter Anghelides with amazing sound design by Alistair Lock, all under the watchful eye of the brilliant Ken Bentley.

So many special things happening... you might almost think that it'd be impossible to match this excitement in future. But fear not, there are more exciting things in the formative stages of planning.

We love our jobs. And, I know it's been said before, but we love stories.

DAVID RICHARDSON

CREDITS:

Managing Editor: Jason Haigh-Ellery

Editors: Nicholas Briggs, David Richardson

Assistant Editor: Paul Spragg

Design: Mark Plastow

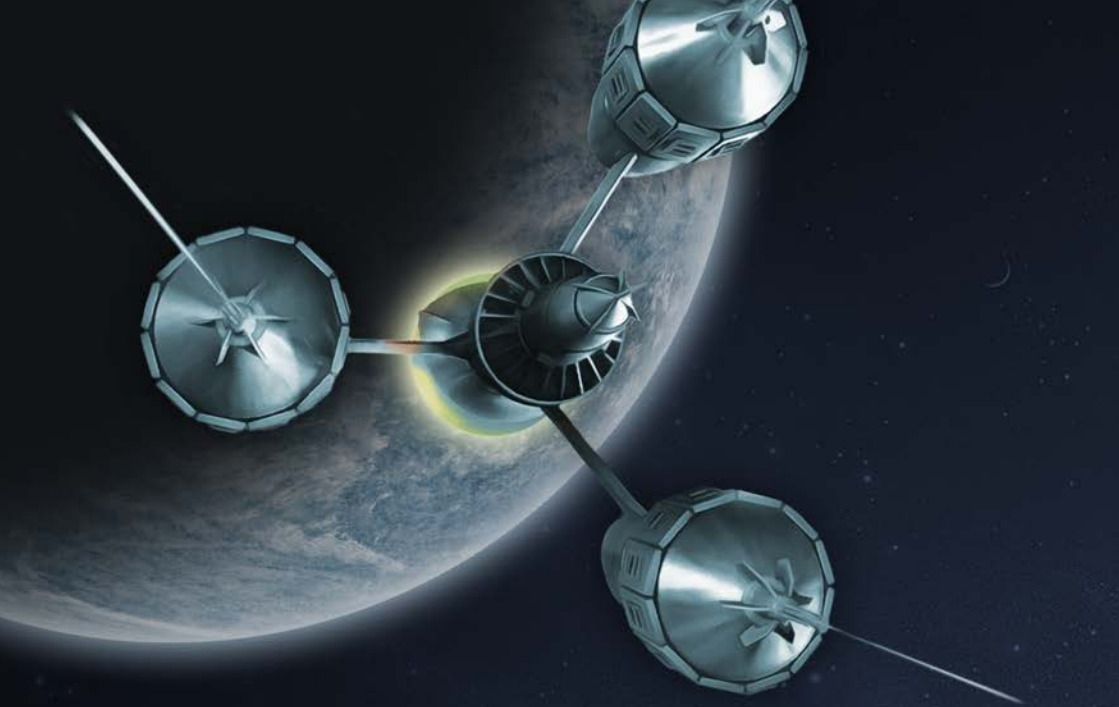
Web Services: Hughes Media

BFP Administration: Alison Taylor, Charlotte Baker, Frances Welsh

Publisher: Big Finish Productions Ltd.

BIG FINISH | WE LOVE
STORIES

ISSUE 48 • FEBRUARY 2013



SHIP SHAPE

PETER ANGHELIDES DISCUSSES BRINGING BIG FINISH'S FULL CAST **BLAKE'S 7** AUDIO, **WARSHIP**, TO LIFE

What was your brief when you started writing Warship, and how did it blossom into a full-cast audio?

■ After it became clear that the *Liberator Chronicles* were going to be a success, producer David Richardson talked to me and two other authors about a three-story explanation of what happened after [TV story] *Star One* – the Galactic War, the subsequent disappearance of Blake [Gareth Thomas] and Jenna [Sally Knyvette] and the fate of the *Liberator* before *Aftermath*.

The stories were *The Galactic War*, then *Jenna's Story*, and I was going to do the third one, *Blake's Story*. David joked about why I was assigned that: I knew what had happened to Blake because I had 'already visited Gauda Prime'. Thirty years ago I went to BBC Television Centre to watch the

studio recording of *Blake*, the series finale. (I was a babe in arms at the time, obviously.)

Then dates didn't work out for the guy pencilled in to do the first script. I volunteered to do it instead – and subsequently, Mark Wright and Cavan Scott were commissioned for *Blake's Story*.

David said that I could include Blake, Jenna, Avon, Vila and Cally. As it was a *Liberator Chronicles* story, each of them would narrate their own story with some interaction with the others, plus some scenes where they all got together, and then we were delighted when Andrew Mark Sewell of B7 media suggested we make it full cast'

With so many scenes set aboard the *Liberator*, you realise you can't avoid hearing Zen – so we agreed that I

could write dialogue for him. And if we were asking Alistair Lock to do Zen, why not Orac as well?

Finally, because I knew that Jacqueline Pearce had agreed to do other *Liberator Chronicles*, I said, 'Maybe we should involve Servalan too.'

Now that I think about it, maybe I should have wangled to write some flashbacks for Brian Croucher as Travis. But perhaps that would have completely blown the budget. As it is, Big Finish has made the story available as a special, separate release of its own, with an accompanying 'behind the scenes' CD.

audio – Blake, Jenna, Avon, Vila, Cally, Zen, Orac and Servalan. As I was writing it, I realised that there was a ninth character – the Liberator herself. That's how the story came to be renamed *Warship*.

What was the pressure like to deliver our first full cast Blake's 7 audio?

■ I was in my element. When working on the 'narrated story' format of the *Liberator Chronicles*, you're still trying to have in your head what the interactions between the main characters are – even if it's reported speech recalled



Jan Chappell, Michael Keating, Jacqueline Pearce, Sally Knyvette, Gareth Thomas and Paul Darrow

What's the story about, and did the increased cast result in any changes to it?

■ Back in 1980, because Gareth Thomas and Sally Knyvette had left the series, the resolution to the Season B cliffhanger had to be set after the war was effectively over – though I imagine the cost of staging the full-scale conflict would still have been a TV inhibitor that you don't have on audio.

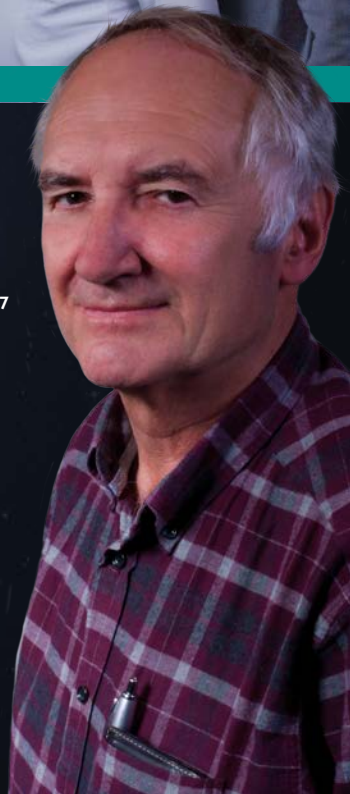
With thirteen episodes a season, the TV series could afford to have some episodes focus on a sub-set of the main cast. But you still had the whole cast appear each week – even if some of them end up sitting morosely by the teleport for the whole episode. Whereas with this special audio, the audience will expect them all to be involved equally.

My original had each character narrating at least one major section, so I'd already worked out how to give everyone something important and interesting to do. It was a matter of weaving those together into the full-cast

from one person's perspective. But with this, I had a chance to do what I'd dreamed of thirty years ago... writing my own *Blake's 7* episode!

Which character is your favourite to write for?

■ I like writing for them all, but especially Vila. I think his character is the one that changes most depending on who he is interacting with, so there's always something new and fun to write for him.



BLAKE'S 7: WARSHIP

And I suspect he's the closest to the kind of person I'd be if I was aboard the *Liberator*. Staying out of trouble where possible, looking for an excuse to slope off for a drink, avoiding too much hard work. (Are there many more of these questions? I've got a bottle of Merlot waiting for me, and it's not going to drink itself.)

What elements of *Blake's 7* do you find the most rewarding to write?

■ The first series of *Blake's 7* had the same modest budget as the BBC programme it replaced, which was a contemporary police series. So by necessity, it had to focus on the character interactions and the plotting rather than relying on expensive visual effects. So I loved the banter between the principal cast, and of course a script featuring all of them is ideal for that. It's unusual also to have so many recurring characters in an audio – so it's a challenge to do something new for them while staying faithful to the original series.

What was it like in studio?

■ As well as being a lot of fun, it's nice to be in studio if there are tweaks requested, or to do podcast stuff. On this occasion I also had my photo taken, sporting what on mature reflection was an unwise attempt at a beard.

Otherwise, I sat in the background and let the director and actors get on with it. I love hearing the cast bring the script to life in performance, and I am quite unashamed about laughing at my own jokes.

I had already spoken to some of the cast at previous recordings or conventions. But it was the first time I'd met Jacqueline, Jan [Chappell, Cally] and Sally.

An unexpectedly large part of my day was spent explaining how to pronounce 'Megiddo'. Once they'd got it in their heads that it was pronounced one way, that got stuck in their heads through multiple subsequent attempts. Unfortunately,

they'd already recorded it a different way on an earlier take. With the benefit of hindsight, maybe they should have stuck with the 'wrong' pronunciation and just re-recorded the earlier take.

You wrote *The Four Doctors* for us as well; are you getting used to being the go-to guy to write the 'big' stories?

■ Being your 'go-to guy' is an illusion I am happy to reinforce whenever possible. I got to conclude the Key 2 Time trilogy too, starring Peter Davison and Lalla Ward and Michael Troughton and Lalla Ward.

I hope there are more full-cast *Blake's 7* audios to do. And I haven't done a *Doctor Who* for a while. I should have a word with my agent (ie me) about that. But he's usually making some excuse about having a glass of Merlot.

What other projects do you have coming up?

■ I've just finished the novelization of *Warship* for release as an e-book. The novel is four times the length of the original script, and that was great fun to do. Another dream come true: being Terrance Dicks.

Because *The Galactic War* was spun off into this special release, it left a gap in the original box set trilogy. So I wrote a replacement script called

Incentive. Better still, it became apparent after I'd written it that we could get Steven Pacey on board. So I did a complete rewrite to incorporate Tarrant – and that audio will be coming out as part of the 'post-*Warship*' box set later in 2013. **VORTEX**



BLAKE'S 7: WARSHIP – OUT NOW!

An alien fleet stands poised to invade Federation space. The only vessel available to hold it back is the *Liberator*, commanded by Roj Blake and his crew.

As an intergalactic war breaks out, old enemies become allies, and friends will become separated.

And Blake will be forced to leave behind all that matters to him...



BRAND NEW AUDIOBOOKS FROM BIG FINISH



JOIN THE REBELLION



WARSHIP

STARRING GARETH THOMAS, PAUL DARROW, MICHAEL KEATING,
JAN CHAPPELL, SALLY KNYVETTE AND JACQUELINE PEARCE

INCLUDES A BEHIND THE SCENES DOCUMENTARY!

WARSHIP - THE NOVELIZATION

EBOOK BY PETER ANGHELIDES

THE LIBERATOR CHRONICLES: VOLUME 3

THE ARMAGEDDON STORM - PARTS ONE, TWO AND THREE



WE LOVE STORIES - WWW.BIGFINISH.COM



STORM FRONT

DAVID RICHARDSON PREVIEWS THE BIG **BLAKE'S 7** RELEASE OF THE MONTH: VOLUME THREE OF **THE LIBERATOR CHRONICLES – THE ARMAGEDDON STORM**

How do you feel about the response to the full cast episode *Warship*?

■ The response has been amazing. The episode was released early, at the end of January, and I haven't seen a single comment that is less than totally enthusiastic – everyone has embraced it. We were trying to recreate the style and feel of a TV episode, and fill in the gap between Series B and C, and that seems to have struck a chord with people. I'm delighted.

How did *The Armageddon Storm* come about?

■ It was a number of ideas coming together. First up, I wanted to return to the character of Del Grant, who is a

mercenary seen in the TV episode *Countdown*. There's such a fascinating history between Del and Avon [Paul Darrow] – because Del blames Avon for the death of his sister, Anna. After *Countdown*, we discovered that Anna was alive – and then Avon really *did* kill her (because she was a double agent).

So there were a lot of dynamics left to explore – how would Del react to this new information, and how would Avon feel to be reunited with this man?

It's also the first ever three-part *Blake's 7* story...

■ It is! I wanted to make this one something of an event – we had Del back, and he deserved a big story. So I

“I GAVE THE WRITERS, MARK WRIGHT AND CAVAN SCOTT, A BRIEF OF ‘BLAKE’S 7 MEETS 24.’”



Paul Darrow (Avon) and Tom Chadbon (Del Grant)

gave the writers, Mark Wright and Cavan Scott, a brief of 'Blake's 7 meets 24'. An action thriller set against a ticking clock with high stakes. They went one further and gave me a massive blockbuster about a Federation superweapon that annihilates whole worlds.

What was the mood like at the recording?

■ It was brilliant. I could tell Paul Darrow was particularly pleased to be working with Tom again, and in turn Tom really loved working on *Blake's 7* at Big Finish. He just kept enthusing about what a great time he was having. And, as Del, he sounded exactly the same as he did in that episode back in 1979. It was extraordinary.

And it was nice to have Michael [Keating, Vila] and Jan [Chappell, Cally] in the mix too. Fans will really like the fact that there are some segments of the story in which Avon, Grant, Vila and Cally all interact with each other. It really opens the whole storytelling world out.

What were your feelings when you heard the edit of *The Armageddon Storm*?

■ Oh, I was really chuffed. I think it's a lovely piece of work. I listened with sweaty palms, on the edge of my

seat. And I knew what was going to happen next because I'd read the script ten times and been at the recording. I'm very proud of this one – everyone has done an excellent job.

What's in store for the rest of the year?

■ We have the return of Stephen Greif as Travis, Steven Pacey is back as Tarrant, and Louise Jameson guest stars in a major role as an ordinary woman leading an ordinary life in Earthdome. We have a line-up of terrific scripts. I was particularly pleased when Jacqueline Pearce said that *Three* by James Goss (which is in *Volume 5*) is the best *Blake's 7* script she has ever read. That is incredibly high praise indeed.

What does the future have in store for *Blake's 7* at Big Finish?

■ Well, all of the 2013 releases have now been recorded and are in post-production. And the two books – *Lucifer* and *Anthology* – have been written and Xanna, the book range editor, is working on them now.

I'm now focusing on 2014, which again will comprise four box set releases, each containing three stories, plus two books. Creatively I think we're really fired up by *Blake's 7*, and I think it's because Terry Nation created such fascinating and rich characters and David Maloney cast the series so well. We just can't stop thinking of ideas for it! **VORTEX**

OUT THIS MONTH!

BLAKE'S 7: THE ARMAGEDDON STORM

Starring: Paul Darrow, Michael Keating, Jan Chappell and Tom Chadbon

When mercenary Del Grant alerts the Liberator crew to the existence of a new Federation super-weapon, Avon leads an epic battle to avert catastrophe...

Written By: Cavan Scott and Mark Wright

Directed By: Ken Bentley

I was very disappointed with your reply to the mail from *Vortex* reader James Bell, with regard to the chronology of the Big Finish **Doctor Who** stories. Your statement of 'It doesn't matter in the great scheme of things' is shameful. In a series of stories concerning time travel, it is so important to have some grasp of whereabouts in the hero's timeline things are occurring.

'I always avoid tying my stories to particular dates when possible...' you say. That's rich coming from someone who had a hand in the writing of **UNIT: Dominion**. The story features Raine Creevy and so I am guessing it takes place sometime after the events of *Earth Aid*. It also features Elizabeth Klein, albeit in a different reality to her last appearance in *The Architects of History*, but from the Doctor's perspective it must take place after *Architects* because he remembers what happened in that story. Now then, in the Klein trilogy ending with *Architects of History*, the Doctor is travelling alone, no Ace, and certainly no Raine. How does he come to hook up again with Raine for *Dominion*? Where is Ace? Please, please explain how these three storylines all fit together, if only so I know where to put them on my **Doctor Who** shelf!

Andy Smith

Nick: Thanks, Andy. Sorry you found my answer shameful. Fair enough. The order the stories come in is as follows... The orders are different for the Doctor and Raine, because the Doctor is a time traveller. For Raine, the order is *Crime of the Century*, *Animal*, **UNIT: Dominion**, *Earth Aid*. For the Doctor, the order is this: first he travelled with Ace and Raine, then Ace and Hex, then he had the adventures with Klein (the *Thousand Tiny Wings* season), then **UNIT: Dominion**, then... well, there's more to come. Sometimes it's not easy to work out in advance, because plot plans change. That's why we've stopped doing the production codes, because in a series that has time travel at its centre, sometimes the future is difficult to predict. I realize that a good solution to this would be to plan everything out in minute detail until the end of time, but that might kill the spontaneity!

I have an idea – possibly for future development.

I am so far behind with my collection of Big Finish **Doctor Whos**, I was wondering if you had thought of offering a Netflix-style option where I could pay a monthly 'subscription fee' and be able to listen to – but not download and own – any Big Finish production.

I have been thinking about the download/streaming era we have entered more and more recently – where we might not own any hard copies of anything but access anything we want when required. I would be happy to sign up £10-£20 a month for this service as long as access was granted to all old and latest releases.

Please pass this on to *Vortex* mail and Jason. What do you think of my idea? Happy fiftieth.

Richard Thomas

Nick: It's a great idea. We've been talking about things like this for a while, but it would require an entirely different business model. It's certainly something we'll continue to think about.

I was excited about the announcement last year that Tom Baker had finally agreed to work with Big Finish. I quickly bought a Fourth Doctor subscription in order to ensure I received all of the Fourth Doctor dramas Big Finish would produce over the next two years.

I am dismayed to learn *Night of the Stormcrow* will only be available to main range subscribers for the next year. Why did you decide to do this? It sounds like an insulting bait and switch. The main range only features Doctors Five through Eight. Why reward the main range subscribers with an exclusive Fourth Doctor adventure and ignore the Fourth Doctor subscribers?

Elizabeth Fensin

Nick: Subscriber specials are meant as incentives to subscribe. The Tom Baker releases have been very popular, so we wanted to incentivise those who have come to us to listen to Tom Baker to come and listen to the main range. It wasn't meant as an insult.

I just read *Vortex* and some of the negativity about costs and running length. I respect

those opinions and just want to throw mine out there too. I love Big Finish productions and the choices available, but I can't afford to buy everything produced – especially as I'm not just a straight-out **Doctor Who** fan and like the spin-offs and the other lines. I just choose the ones I can afford and take advantage of the sales and your new special pre-order pricing bundles, just as I would with any shopping choices. I have read similar criticism about the **Doctor Who** DVD ranges with the re-releases and the packaging of less popular episodes – no one is being forced to buy them. I think some people forget that. I read your defence that profits aren't lavish and I think it's a shame that you Big Finish folk don't make big bucks because the quality of stories are far more consistent in your ranges than in the TV series itself now. Keep up the good work.

Steve Merrifield

Nick: Thanks, Steve. Very reasonable. We don't make the big bucks because what we do is expensive and time-consuming.

I discovered the Big Finish ranges a few years ago now. I hope that you are still around many years from now. The range and quality of the stories are truly excellent and while (probably like most fans) I like some stories more than others, I always find something in every one that hits the right spot. My work takes me away from home every week – about a two-hour commute by car each way, which I typically drive on a Tuesday and back on a Friday. And I have a very full-on job as an 'almost 50' leader of a group of brilliant and dedicated food scientists. (I'm a scientist myself, and have moved to the 'dark side' of management – as someone has to make sure that the bean counters don't inhibit scientific creativity and passion). So at the end of every week, Friday evening becomes **Doctor Who** evening. Off goes the bluetooth on the mobile phone, on goes the car stereo with another Big Finish masterpiece, and away I go out of the city and back up into the hills while flying in the TARDIS... Thank you so much – a great way to start the weekend.

David Poulsen

Nick: You warm the cockles of our hearts, David.

**THE GATE RE-OPENS...
FOR BRAND NEW FULL CAST ADVENTURES!**

MICHAEL SHANKS CLAUDIA BLACK

STARGATE

SG-1™

SERIES THREE – PART TWO

**DANIEL AND VALA TAKE ON A THREAT WHICH
COULD CHANGE THE PAST, PRESENT AND FUTURE!**



**THE SCI-FI SENSATION CONTINUES ON AUDIO!
OUT NOW!**

WWW.BIGFINISH.COM

**BIG
FINISH**

STARGATE SG-1 is a trademark of Metro-Goldwyn-Mayer Studios Inc. © 1997 - 2012 MGM Television Entertainment Inc. and MGM Global Holdings Inc. All Rights Reserved.
METRO-GOLDWYN-MAYER is a trademark of Metro-Goldwyn-Mayer Lion Corp. © 2012 Metro-Goldwyn-Mayer Studios Inc. All Rights Reserved.



AH, VIENNA

CHASE MASTERSON EXPRESSES HER EXCITEMENT TO PAUL SPRAGG ABOUT STARRING IN NEW ORIGINAL SCI-FI AUDIO **VIENNA**

Hello Chase. We first encountered Vienna in *Doctor Who: The Shadow Heart*. How does it feel to be leading your own series?

■ This is such a completely amazing dream come true. The script that Jonathan Morris has penned is a great ride. It's a world in which almost no one is what they seem, and the great trick of it is finding out which ones are the good guys and which ones aren't. Vienna's kind of a cross between the two. Yes, she's a bounty hunter, who has been asked to do some questionable things, but she's also got a heart of gold and is definitely – in the long run – on the side of justice.

What's it been like building the character of Vienna?

■ We just fell into the rhythm of this role. Partly because the script is so strong, it's simply brilliant! I can't say enough good things about Jonathan Morris. He has written something that is adventuresome, fast-paced, extremely clever, hilarious at some points but also very socially relevant at other points, which I love. And Ken Bentley's direction is fun, fast-paced, really tight. It's whimsical in some parts and very compelling in others. The script is really rich, with different aspects of this character being able to come out at different points in the script. Just hilarious, wonderful, rich stuff. Darkly funny, as only the Brits can do.

You were working alongside the Seventh Doctor in *The Shadow Heart*. How was that?

■ I have so much fun playing off Sylvester McCoy. He's so light-hearted, with an essence that's mischievous and playful but still manages to be vulnerable. He's so magical as a person, and that, I think, so beautifully inhabits his work. I think



he's playing a wizard [in *The Hobbit*] because he's magical. I am not playing an assassin because I'm some sort of evil girl, mind you. Actually Vienna's really a bounty hunter; it's true that she was the Doctor's nemesis in *The Shadow Heart*, but this episode, *The Memory Box*, is a fun look into the more empathetic side of who Vienna is.

I'm increasingly intrigued by this zeitgeist of flawed heroes, fragile people with questionable morality. There's a really interesting balance in playing a character with dubious practices. The reason that Vienna was in *The*

"VIENNA IS WHO YOU'D GET IF LA FEMME NIKITA AND ELAINE FROM SEINFELD HAD A BABY."



John Banks (McGinnis), Gemma Whelan (Mead), Tom Price (Norvelle Spraggott) and Chase Masterson (Vienna)

Shadow Heart was because there was a price on various people's heads and she, being a mercenary, was all about doing her job. If you're gonna play somebody like that, you have to inhabit it with a certain amount of likeability and charm, obviously, and humour. And kind of a vulnerability. Vienna is who you'd get if La Femme Nikita and Elaine from *Seinfeld* had a baby. She's definitely a go-getter, but in a really likeable kind of way.

What's the difference between playing the lead and being a supporting actor?

■ There's certainly more to do in any given day, that's part of it. But you can't ever approach a role like, 'This show is

riding on my shoulders and I must be everything they expect me to be at all times'. All you can do is do the work, mean what the character means and inhabit her with as much humour and delight and strength as she has. And you throw all that up in the air and hope the fans will like it. I think they will!

Have we given you a good supporting cast?

■ Oh, definitely. It's so much fun to work with Tom [Price] and Gemma [Whelan] and John [Banks]; I love the mash-up here with actors from *Star Trek*, *Game of Thrones*, *Torchwood* and *Doctor Who*. And, of course, John comes to the table with just a brilliant array of voices. He's really fabulous. And the fun that Big Finish has with the SFX, plus the amazing music composed by Jamie Robertson! Great production value. Nick Briggs and David Richardson have created an excellent team.



Stick 'em up! David Richardson, Chase Masterson and Nick Briggs

I felt like I could really inhabit this world as a listener. I just felt like I was there, and it's a foray into the listener's imagination in a way that film or television can't be. This is something that is just so much fun for people to pass the time whatever they're doing; in the car, on the train... There are few things more fun than British farce, and Jonathan and Ken have imbued this script with such great, dry humour and unpredictable events. It's delicious.

I think every story, no matter how dark, needs moments of humour to lighten things up and provide a counterpoint.

■ As in life.

"RIGHT TO THE VERY END, THIS THING IS COOKING WITH FUN JUICE AND DELIGHTFUL TWISTS AND TURNS!"

And you've got a lot of experience of that, having played much of the comedy on *Star Trek: Deep Space Nine* as Leeta.

■ Well, it doesn't get much better than teaching [Ferengi bartender] Quark how to be a woman! I did get to do that, and the broadness of the Ferengi storylines were frankly a lot of fun and I think necessary within that darker context of war and pain. I had always actually loved the Ferengi even before I was on *Deep Space Nine*, had just thought that they were fun storylines, and very rich when you think about them. Even though Leeta and Rom [Leeta's eventual husband] were two of the broader characters, the writers made some beautiful points with us. [Writer/producer] Ira Behr told me he wanted to show through Leeta and Rom that it was possible to be a happy couple and still be interesting. He pointed out the fact that there weren't really any happy couples on television because the writers of that day didn't really find happiness interesting. And I loved that point. There was a lot of room for comedy and drama between Leeta and Rom

but we were still faithful; we weren't burdened down by cheating or alcohol or some other big trauma.

That series has got legs. It's quite beautiful, and that's another thing that Ira Behr had told us during, about, the fifth season. He said, 'I think this is gonna be the kind of show that's gonna really catch on after we go off the air, when people are able to watch it all in one fell swoop', like you can now on Netflix or if you buy the DVD boxes. I think that's gonna be one fun thing about Vienna too. She unfolds. Even in this episode you see she doesn't feel the need to people-please. She does what is necessary and what's right in the moment, and the unfolding of that is quite interesting. To see what a kind of a cocky individual will do when her character's tested.

What would you say to encourage people on the fence to try out Vienna?

■ Well, here's a series of questions. Do you like to laugh? Buy *Vienna*. Do you like strong women characters? Listen to *Vienna*. Do you like interesting characters who are strong but not stuffy, in that militaristic way? Characters who are clever and ones that you don't know what to expect from? Those are the kinds of things I like to listen to. I think there's a lot of formulaic stuff on TV and film and *Vienna* I find delightfully unpredictable. If you like surprises, give us a go. Right to the very end, this thing is cooking with fun juice and delightful twists and turns! **VORTEX**

VIENNA: THE MEMORY BOX – OUT THIS MONTH

Berkeley Silver, one of the richest men in the Earth empire, lies dead in the Penthouse Suite of the Galileo space-hotel. Law Enforcement Officers Detective Captain McGinnis and Detective Sergeant Mead are called in to investigate – but it seems to have been the perfect crime. Even when subjected to a memory scan, everybody in the space-hotel has an alibi for the murder.

Which means it can only have been the work of one woman. The most accomplished – and the most glamorous – bounty hunter in the galaxy. Her name is Vienna Salvatori. And she has a little rule; nobody gets to hear her name and live...



FULL CAST AUDIOBOOKS ON CD AND FOR DOWNLOAD

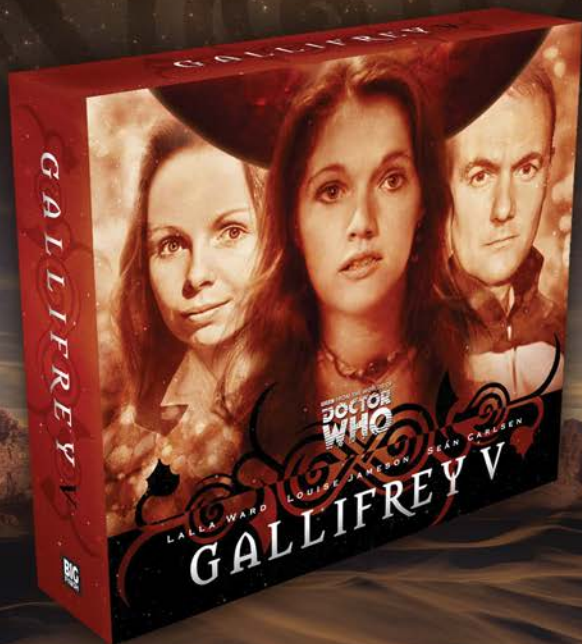
LALLA WARD

LOUISE JAMESON

SEÁN CARLSEN

GALLIFREY V

FOUR DISC BOX SET
OUT IN FEBRUARY



ALSO AVAILABLE: GALLIFREY SERIES 1-4

BIG | WE LOVE
FINISH | STORIES

WWW.BIGFINISH.COM

BBC, DOCTOR WHO (word marks, logos and devices) and TARDIS (word marks and devices) are trade marks of the British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996. Doctor Who logo © BBC 2012. Licensed by AudioGO.



TIME TEAM

SCOTT HANDCOCK PROVIDES SOME TEASERS ABOUT WHAT TO EXPECT IN THIS MONTH'S **GALLIFREY V** BOX SET

Last series found Romana, Leela, K9 and Narvin seeking a new Gallifrey on which to settle down. Where do we find our heroes at the start of **Gallifrey V**, and what is their new quest?

■ The new series picks up a few months after the end of **Gallifrey IV**. Romana, Leela and Narvin are still on an alternative Gallifrey where the population never discovered time travel, and K9 is stranded in the Axis. They're looking for a way to escape, back to their own world, particularly once they realize that they may have inadvertently found a cure to the virus they originally fled from...

What's the relationship like between Romana and Leela? How different are their characters without the presence of the Doctor?

■ It's been said many times before, but Romana and Leela approach things from completely opposite ends of the spectrum. Romana is very considered and rules with her

head, while Leela is more instinctive and follows her heart. Without the Doctor there to temper them, both characters are capable of making mistakes, and it's at this point that Leela and Romana begin to realize just how much they rely on one another.

The **Gallifrey** series is, of course, BBC approved; how much leeway are you allowed with the TV series characters?

■ As with any of the characters from the television series, so long as we treat them with respect and present them acting in character, we can tell the stories we want to tell. Obviously, if we wanted to kill anyone off, that would need approval – but then, Leela's future's already been established in the **Companion Chronicles**, and we wouldn't want to undermine that. It's all about dealing with them in the here and now, but being mindful of what came before and what lies ahead.

Was it always the intent to have such a large supporting cast or has it just happened naturally from wanting to keep getting people back? Which characters most easily leap off the page?

■ **Gallifrey V** reverts to the format of the first three series – namely political machinations and conspiracies – so the only way to present that convincingly is to build a world of characters and sub-plots. The last **Gallifrey** series was very much adventure-of-the-week, but this time we're a lot more involved in the affairs of a single world and its people. To tell those stories, we needed a lot of players... and obviously it's lovely to have people like Steve Wickham and Stephen Perring back, as well as a few new faces!



Louise Jameson (Leela), Seán Carlsen (Narvin) and Lalla Ward (Romana)

What have you learned over the course of making the series?

■ I think our biggest lesson came with **Gallifrey IV**, to be honest. We tried to do something different and new, it had a lot of fans but didn't please everyone. People weren't expecting such a radical departure from what had come before, and so we've quickly addressed that this time round, without retconning what we did in the last series... and hopefully, even for those who weren't fans of the fourth series, its place will be justified by the end of series six.

The sixth series of **Gallifrey** will be the final one. How do you feel about bringing it to a close? Can you give us any hints on what's to come?

■ It was quite nice going into these final box sets knowing it was definitely the end. We'd already planned for four stories, so to be given a further two to wrap things up was a delight. Bittersweet, but a lot of fun at the same time! And, whilst I don't think it gives much away to say, yes, our heroes do return to their Gallifrey, there are still a few surprises in store... even the mechanical mutt puts in an appearance! Otherwise, my lips are firmly sealed. Try Gary! **VORTEX**

GALLIFREY V



OUT THIS MONTH!

STARRING: LALLA WARD, LOUISE JAMESON AND SEÁN CARLSEN

■ EMANCIPATION

Written By: James Peaty

■ EVOLUTION

Written By: Una McCormack

■ ARBITRATION

Written By: David Llewellyn

Directed By: Gary Russell



LET IT REIGN!

THE PEOPLE BEHIND THE NEW PART-ANIMATED RELEASE OF *THE REIGN OF TERROR* EXPLAIN TO KENNY SMITH HOW IT ALL CAME ABOUT

For fifteen years, Big Finish has made a name for itself as a producer of top quality audio drama. Now, in 2013, it's branching out into an exciting new partnership that's helping to bring lost episodes of *Doctor Who* back to life.

Big Finish managing director Jason Haigh-Ellery entered into a business partnership with Australian-based Planet 55, jointly owned by Austen Atkinson, writer of Big Finish *Doctor Who* story *Nekromanteia*, and *The Ghosts of Mendez* for *The Tomorrow People*.

Austen begins the story: "My partner Yvonne wanted to bring up her daughter in Australia, so we decided to go ahead and make it happen. We realised that we had an opportunity to build our own environment and started

by creating our own animation and production company.

We wanted to work on projects we loved, and I remember telling Jason what I was doing, developing our own radically different techniques and ideas. He and I have known each other since we were sixteen and always try to work together when the planets align.

"We then had to find out what we could do that was practical and launch this studio with a bang. We spent a year innovating, doing research and development and creating something unique – over ten minutes of finished animation."

Jason recalls, "We knew that Dan Hall at BBC Worldwide was looking for opportunities to utilise certain aspects of *Doctor Who* that hadn't been done before, such as completing stories with missing episodes. We got talking to

him, and Austen put together some speculative images – but he actually went over and above what he had to do, and put together a small trailer for some **Doctor Who**. It was more of a Manga-esque style than what Dan wanted, but it showed we could do the job, so we came back, discussed a price, Dan said, ‘Yes’, and the rest is history.”

“Things moved very quickly after that,” continues Austen, “but Dan said if it was a reconstruction, it had to fit in with the existing shows. We had established our house style, which was very modern and slick, but in the end we went with what the customer wanted – keeping the classic **Who** tone and styling, with very tight likenesses of the actors.”



“ANIMATION IS A VERY OBVIOUS NEXT STEP FOR US”

JASON HAIGH-ELLERY

Jason adds, “There’s been a lot of work done on Austen’s part, and we can take very little credit for that. Austen’s team in Australia has done some amazing work, and has worked incredibly hard to put together these episodes. When people see *The Reign of Terror*, they will appreciate how much work has gone into it – the team were very committed, sometimes working eighteen-hour days to get it done.”

Episodes four and five have now been recreated and were released on DVD at the end of January, giving viewers the chance to see for themselves the work which has gone into the project. “The ‘terror’ in *The Reign of Terror* is literally played in people’s faces,” reveals Austen. “How dreadful it was to live in perpetual fear, which is hard to capture in animation.”

“Just go back to the 1930s when animation was really taking off, and it was all about squashy and stretchy characters and doing funny things, but eighty years later we’re trying to recreate something that was subtly and beautifully acted by very talented flesh and blood actors. You can’t recreate the charisma of actors, so we had to honour the emotion as much as we could, working from the script and what Henric Hirsch did as director.

“We only drew the characters from the angles that the original cameras would have used, like the high heron-angle for example. We had the camera plans and the set designs and really worked very hard to get it right.

“We had no shots of the physician, played by Ronald Pickup; we knew what his feet looked like and that was it! We did some research to find out what Ronald looked like at the time, and based it on that and the production notes in the script about what he would be wearing. It took a bit of detective work, but we got there.”

So, the \$50,000 question: will there be more animated episodes? Austen says, “It would be a huge shame not to utilise the artists, animators and technology that we have developed on **Who** again. So go buy the DVD and let’s make lots more classic **Who**!”

Jason agrees. “It’s a great first project, and will hopefully put us in great stead for whatever other work may come. I never like to stand still as we’re always up to something new, and we’ll be announcing something else new this year.

“Animation is a very obvious next step for us, as we’ve been producing what are effectively soundtracks for film and animation for coming up to fifteen years.” **VORTEX**

THE REIGN OF TERROR IS AVAILABLE NOW ON BBC DVD



SYMPATHY FOR THE DEVIL

AN ANNIVERSARY LEADS TO SOME OUTSIDE THE BOX THINKING, DISCOVERS KENNY SMITH...

To celebrate *Doctor Who*'s fortieth anniversary in 2003, Big Finish decided to do something different to mark the occasion. Producer Gary Russell came up with an idea to do alternate takes on the Doctor, which was further enhanced and developed by John Ainsworth, who produced the series that ultimately became *Doctor Who Unbound*.

Gary says, "I came up with the idea of making the stories 'What ifs...?', but John changed it to the idea of different types of Doctors, hence calling it *Unbound*, which was a far better idea."

The second release in the series was Jonathan Clements' *Sympathy for the Devil*, starring David Warner. John says, "The big excitement at the time about *Sympathy for the Devil* is that we were able to cast David Warner as the Doctor. David is now more-or-less a regular for Big Finish, but *Sympathy* was his first role for the company, and this was also in the days when we didn't often cast 'big' names, and certainly not ones who had been in Hollywood blockbusters! So we were all very excited and there was a definite buzz at the studio."

And when did writer Jonathan Clements learn David Warner was going to be 'his' Doctor? "Twice. Once early on, when I was told to imagine that he would be, and then again as I came to the end of the first draft, when I was told that it wasn't pretend any more."

Gary adds, "The man is just amazing, so unassuming, gentle and quiet. He came up and introduced himself to everyone

– as if any of us didn't know who David Warner was! He was amazing, and I think John had got him through Mark Gatiss, so Mark played the Master for us. Mark mentioned he had been talking to David Tennant and he would like to do another play, and I realised I had just the part for him – a miserable Scot!"

John expands, "We had David Tennant playing the bad-tempered and ill-mannered Colonel Brimmicombe-Wood – a very different character than the Tenth Doctor.

"Mark Gatiss was initially disappointed when I told him that I wouldn't be casting him as one of the *Unbound* Doctors – he'd already done it on TV and I knew people would almost be expecting it – but he soon forgot about that when I asked him to play the Master."

The story also features the late, great Nicholas Courtney as the Brigadier. John says, "It was great to have Nicholas Courtney in the production and it was the only time that I would ever work with him – although it was Gary Russell directing rather than me. Nick was lovely and I think he enjoyed working with David Warner, a partnership that was renewed for the later sequel, *Masters of War*."

Jonathan concludes, "I like the fact that David Tennant had an incandescent, powerful presence that everybody noticed in the studio. I had no idea who he was, but I went home that day saying, 'That bloke they got for Brimmicombe-Wood was a real find!'" **VORTEX**

FULL CAST AUDIOBOOKS ON CD AND FOR DOWNLOAD

BBC
DOCTOR WHO

SUBSCRIBERS GET MORE!

12 DOUBLE
CDS FOR £140
SAVE ALMOST
£40!



IT'S BIGGER WHEN YOU'RE ON THE INSIDE

12 ADVENTURE SUBSCRIPTION £140 • 6 ADVENTURE SUBSCRIPTION £70



FREE FOURTH DOCTOR AUDIO!

NIGHT OF THE STORMCROW AVAILABLE ONLY TO SUBSCRIBERS*

Buy your Doctor Who subscription from Big Finish to receive exclusive benefits including:

- FREE DOWNLOADABLE VERSIONS OF EVERY TITLE YOU SUBSCRIBE TO**
- FREE DOWNLOADABLE PDFS OF SCRIPTS
- FREE DOWNLOADABLE EXTENDED INTERVIEWS WITH THE PRODUCERS AND CAST FOR EVERY STORY
- SPECIAL DISCOUNTS ON MANY OTHER BIG FINISH PRODUCTS
- EXCLUSIVE FREE DOWNLOADABLE SHORT TRIPS TALKING BOOKS

* Doctor Who: Night of the Stormcrow only available to subscriptions that include release #168 in December 2012, and will remain exclusive to subscribers for one year. ** Where available.

WWW.BIGFINISH.COM

BIG
FINISH

BBC DOCTOR WHO (word marks, logos and devices), TARDIS, DALEKS, CYBERMAN and K-9 (word marks and devices) are trade marks of the British Broadcasting Corporation and/or its associated companies. BBC DOCTOR WHO (word marks, logos and devices) are also registered trademarks of the BBC. © BBC 1996. Doctor Who logo © BBC 2012. Dalek Image © BBC/Terry Nation 1963. Cyberman Image © BBC/Kit Pedler/Gerry Davis 1966. K-9 Image © BBC/Bob Baker/Dave Martin 1977.

BBC

FORTHCOMING RELEASES

FEBRUARY 2013

Doctor Who: **Spaceport Fear** (170, Sixth Doctor and Mel)

Doctor Who - The Fourth Doctor Adventures: **The Sands of Life**
(2.2, Fourth Doctor and Romana)

Doctor Who - The Companion Chronicles: **House of Cards** (7.08, Second Doctor)

Gallifrey V (Three full cast adventures)

Blake's 7: **The Liberator Chronicles – Box Set 3**

Blake's 7: **Warship** (Novelisation)

Vienna: **The Memory Box** (Full cast drama)

The Big Finish Companion: **Volume 2** by Kenny Smith

MARCH 2013

Doctor Who: **The Seeds of War** (171, Sixth Doctor and Mel)

Doctor Who - The Fourth Doctor Adventures: **War Against the Laan**
(2.3, Fourth Doctor and Romana)

Doctor Who - The Companion Chronicles: **The Scorchies**

(7.09, Third Doctor)

Jago & Litefoot: **Series Five Box Set**

Big Finish Classics: **Treasure Island**

APRIL 2013

Doctor Who: **Eldrad Must Die!** (172, Fifth Doctor, Tegan, Turlough and Nyssa)

Doctor Who - The Fourth Doctor Adventures: **The Justice of Jalzar**
(2.4, Fourth Doctor, Romana, Jago and Litefoot)

Doctor Who - The Companion Chronicles: **The Alchemists**

(7.10, First Doctor)

Bernice Summerfield: **New Frontiers Box Set**

Bernice Summerfield: **Filthy Lucre** by James Parsons and Andrew
Stirling-Brown (New Frontiers tie-in novel)

MAY 2013

Doctor Who: **The Lady of Mercia** (173, Fifth Doctor, Tegan, Turlough and Nyssa)

Doctor Who - The Fourth Doctor Adventures: **Phantoms of the Deep**
(2.5, Fourth Doctor and Romana)

Doctor Who - The Companion Chronicles: **The Apocalypse Mirror**

(7.11, Second Doctor)

Blake's 7: **The Liberator Chronicles – Box Set 4**

Blake's 7: **Lucifer** by Paul Darrow

Blake's 7: **Lucifer audiobook** (Read by Paul Darrow)

Dark Shadows 33: **The Phantom Bride**

JUNE 2013

Doctor Who: **Prisoners of Fate** (174, Fifth Doctor, Tegan, Turlough and Nyssa)

Doctor Who - The Fourth Doctor Adventures: **The Dalek Contract**

(2.6, Fourth Doctor and Romana)



Doctor Who - The Companion Chronicles: **Council of War** (7.12, Third Doctor)

Graceless 3 – **Box Set**

Dark Shadows 34: **Beneath the Veil**

JULY 2013

Doctor Who: **Persuasion** (175, Seventh Doctor and Klein)

Doctor Who - The Fourth Doctor Adventures: **The Final Phase**

(2.7, Fourth Doctor and Romana)

Doctor Who - The Companion Chronicles: **TBA** (8.01, Doctor TBA)

Counter-Measures: **Series Two Box Set**

Dark Shadows 35: **The Enemy Within**

AUGUST 2013

Doctor Who: **TBA** (176, TBA)

Doctor Who - The Companion Chronicles: **TBA** (8.02, Doctor TBA)

Blake's 7: **The Liberator Chronicles – Box Set 5**

Iris Wildthyme: **Series Four Box Set**

Dark Shadows 36: **The Lucifer Gambit**

SEPTEMBER 2013

Doctor Who: **TBA** (177, Seventh Doctor and Klein)

Doctor Who: **1963 I** (178, TBA)

Doctor Who - The Companion Chronicles: **TBA** (8.03, Doctor TBA)

Doctor Who - The Lost Stories: **The Dark Planet** (4.01, First Doctor)

Bernice Summerfield: **Missing Persons Box Set**

Bernice Summerfield: **Missing Persons tie-in book** (title TBA)

Dark Shadows 37: **The Flip Side**

OCTOBER 2013

Doctor Who: **1963 II** (179, TBA)

Doctor Who - The Companion Chronicles: **TBA** (8.04, Doctor TBA)

Doctor Who - The Lost Stories: **The Queen of Time** (4.02, First Doctor)

Gallifrey VI (Three full cast adventures)

Blake's 7: **The Liberator Chronicles – Box Set 6**

Blake's 7: **Novel** (TBA)

Dark Shadows 38: **Broadcast Critical**

NOVEMBER 2013

Doctor Who: **1963 III** (179, TBA)

Doctor Who: **The Light at the End** (Fourth, Fifth, Sixth, Seventh and Eighth Doctors)

Doctor Who - The Companion Chronicles: **The Beginning** (8.05, First Doctor)

Doctor Who: **1963 III**

Doctor Who: **Dark Eyes II** (Eighth Doctor)

FULL CAST AUDIOBOOKS ON CD AND FOR DOWNLOAD



TOM BAKER AND MARY TAMM IN
THE FOURTH DOCTOR ADVENTURES
SEASON TWO

7 NEW ADVENTURES!
AVAILABLE MONTHLY, STARTING IN JANUARY

BIG
FINISH

WWW.BIGFINISH.COM

BBC

BBC, DOCTOR WHO (word marks, logos and devices), TARDIS, DALEKS, CYBERMAN and K9 (word marks and devices) are trade marks of the British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996. Doctor Who logo © BBC 2012. Dalek image © BBC/Terry Nation 1963. K9 image © BBC/Bob Baker/Dave Martin 1977.

THE ULTIMATE GUIDE TO THE BIG FINISH CATALOGUE

THE BIG FINISH COMPANION VOLUME II



WHEN BIG FINISH RECOVERED



Big Finish's return to the world of Doctor Who was a long and arduous process. The company had been in a state of limbo for several years, with no new audio adventures being produced. However, in 2005, the company was revived, and it has since become one of the most successful and popular audio adventure producers in the world.

The company's return to the world of Doctor Who was a long and arduous process. The company had been in a state of limbo for several years, with no new audio adventures being produced. However, in 2005, the company was revived, and it has since become one of the most successful and popular audio adventure producers in the world.

The company's return to the world of Doctor Who was a long and arduous process. The company had been in a state of limbo for several years, with no new audio adventures being produced. However, in 2005, the company was revived, and it has since become one of the most successful and popular audio adventure producers in the world.

D77 OTHER LIVES



SYNOPSIS
The story of D77 Other Lives is a complex one, involving a number of different characters and events. It is a story that has been told in a number of different ways, and it is a story that has been told in a number of different ways.

CHARACTERS
The characters in D77 Other Lives are a mix of familiar and unfamiliar faces. Some are characters that have appeared in other Big Finish audio adventures, while others are new to the world of Doctor Who.

TRIVIA
There are a number of interesting facts and details about D77 Other Lives that are worth knowing. These include the names of the characters, the locations where the story takes place, and the names of the actors who played the characters.

OUT FEBRUARY 2013

**INCLUDES INTERVIEWS, SYNOPSES, CREDITS, TRIVIA AND RARE PHOTOGRAPHS
FOREWORD BY SOPHIE ALDRED • AFTERWORD BY LOUISE JAMESON**

BIG FINISH | WE LOVE STORIES

MORE INFORMATION AT WWW.BIGFINISH.COM