

# VORTEX

THE BIG FINISH MAGAZINE



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## IRIS WILDTHYME

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**LIBERATING TIMES**

JAN CHAPPELL TALKS NEW **BLAKE'S 7**

**SOPHIE ALDRED**

EVERYTHING'S IN **BLACK AND WHITE**

VORTEX ISSUE 42 ■ August 2012

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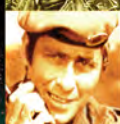
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All guests appear subject to work commitments  
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## SNEAK PREVIEWS AND WHISPERS

With *Volume 2* of **Blake's 7: The Liberator Chronicles** out this month, it's time to look ahead to *Volume 3* – which finished recording just a week ago as I write this...

It marks a departure for the series, as the three hour-long episodes form part of one big story, which stars Paul Darrow as Avon, Michael Keating as Vila, Jan Chappell as Cally and (cue drum roll) Tom Chadbon as Del Grant.

Grant, fans will remember, appeared in the season two episode *Countdown*. He was a mercenary and the brother of Avon's true love Anna, who was killed. Wind forward to season three, and Anna was discovered to be very much alive and an agent of the Federation – and Avon killed her. Wind forward to our epic three-parter *The Armageddon Storm*, and Avon and Del meet again... and the truth will finally come out while the Federation employs a new super-weapon. One that can destroy whole planets...

We're guaranteed a thrilling ride from writers Cavan Scott and Mark Wright!

Out in February 2013

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ISSUE 42 • AUGUST 2012

# EDITORIAL

We have a fairly recent system at Big Finish where, when a CD is duped up, an early copy comes to me at home so I can check the cover printed up okay and just dip into the tracks to make sure the CD doesn't have glitches. Which means I'm one of the first to get the finished product.

Last weekend the finished copy of **Blake's 7: The Liberator Chronicles** – *Volume 2* dropped through my letterbox, and I have to admit, when I opened the packet I just looked at it with a huge amount of pride. Every so often in this job, my fourteen-year-old self pops up from deep within my subconscious and gets very excited about what I do for a living... The strange thing is I'm not ever starstruck – every actor who comes through the door is a colleague and we're there to have a fun time doing great work. But sometimes when I see the finished thing... that's a magical moment. And I am very proud indeed of that box set.

I think it's the joy of the work of a team of people coming together. In this case three really excellent scripts by Simon Guerrier, Eddie Robson and Nigel Fairs, beautifully performed by the cast, meticulously directed by Lisa Bowerman, and then brought to vivid life by stunning sound design and music by Alistair Lock, with gorgeous packaging by Anthony Lamb. We've spent months working on this, and suddenly it's all there in my hand in a perfect little box, and I'm just so proud.

I think it's those little moments that make it all so worthwhile. Of course, my head is very quickly elsewhere – on to *Volume 3* (just off to post production), and planning on *Volume 4* (first edits coming in), *Volume 5* (scripts due) and the ongoing and satisfying cycle of **Companion Chronicles**, **Fourth Doctor Adventures**, **Jago & Litefoot** and **Counter-Measures**. Next week there'll be a different CD popping through the letterbox, and another moment just like the **Blake's 7** one.

Such happy days. I don't ever want them to end.

DAVID RICHARDSON

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Managing Editor: Jason Haigh-Ellery

Editors: Nicholas Briggs, David Richardson • Assistant Editor: Paul Spragg

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# Ask Auntie

**Iris Wildthyme answers your questions and solves a few problems along the way...**

**This month sees Iris Wildthyme return for another series of time-twisting adventures. Before she got stuck into marauding galactic horrors, supernatural apparitions and murders most foul, though, everyone's favourite trans-temporal adventuress found time to answer your questions!**

*"Dear Auntie Iris,*

*Who was the rudest historical figure you ever met?*

**Ned, Hebden Bridge**

Well, Ned, I'm tempted to answer simply in the affirmative, as it were, and move on – but thinking

on, I'd have to say Boudica. Panda was quite taken with the dreadful woman but I just couldn't stick her. She came raging into Colchester with her blummin' army of ruffians just as I was having tea and crumpets with I, Claudius and Panda was in the throes of a gladiatorial duel. Spoiled all our fun, she did! Had awful hair as well.



# e Iris

*"Dear Auntie Iris,*

It's received wisdom that there must be fifty ways to leave your lover. In your vast experience, what's the best?"

**Casanova Morgan**

Well, Casanova, this is where having a space-time craft comes into its own. Far better than getting up and leaving is never having got there in the first place. 'She's gone' sounds so cruel. 'She's never even been!' is so much kinder. Or, 'I think she was here – in a different timeline – but she's erased all that now with her infernal meddling and now she's gone and never been.'

Wildthyme's Law, Rule Number One: Let them down gently and leave them gasping for more.

*"Dear Auntie Iris,*

Being as you are a woman of the multiverse, I could do with your advice regarding the unfairest sex. I prize myself on being a fine catch for any gentleman, I'm friendly, witty, willing to put up with any obsessional collecting habits and have a bust the size of Mount Kilimanjaro. However, can I get one of those beggars to look my way? Can I heck. Do you think it is my uncontrollable twitching that is putting them off? Should I just resign myself to nights of wine and frozen pizza?"

**Yours in hope, Margaret**

"PS: Is Panda looking for anyone? I promise that the fridge will always have gin and the radio station will always be on 3."



**Iris and Panda**

**"I think you're in there, if you can put up with a boyfriend who's ten inches tall and full of stuffing and rash opinions."**

Well, Margaret – Panda's taken note of your address and is rather fond of buxom ladies with a yen for pizza and gin. I think you're in there, lovey! If you can put up with a boyfriend who's ten inches tall and full of stuffing and rash opinions.

Speaking of which, I'd better get the little tyrant's tea on soon. Spaghetti hoops. He uses them to spell out the words of his favourite TV theme tune.

*"Dear Auntie Iris,*

**Who were your heroines growing up that inspired you to be the trans-temporal adventuress you are today?"**

**False Bill**

Ooohhh, heroines. Let's see. Cleopatra, of course. Catherine the Great. Minnie Caldwell and Ena Sharples. Joan of Arc. Gracie Fields. Elsie Tanner. Pat Phoenix. Cilla Black. Tina Charles. Shirley Bassey, Marlene Dietrich and the Bride of Frankenstein. I think that about covers it, chuck.

**"My bus was programmed in the first place to disguise herself as Cliff Richard."**

*"Dear Auntie Iris,*

**Do you tweet?"**

**Anthony Zehetner, Sydney, Australia**

Well, Anthony, there was one occasion. It was a party in Olympus in the old days and there was quite a lot of Ouzo knocking about. And somehow – and I don't know who was responsible – I got turned into a bird. A great big bloody nightingale. Panda thought it was hilarious. So did Zeus and all his fellow gods. And I did a lot more than blummin' tweet, I can tell you.

*"Dear Auntie Iris,*

**I've always wanted to know why you chose a red bus for the outside and inside of your ship. Was this a cloaking device malfunction gone terribly wrong or did you actually nick a bus from London and equip it with time travel technology?"**

**Temporally yours, Arthur McCausland**



It's a very long story, Arthur. And yes, it involves that cloaking whatsit you allude to. But what no one knows is that my bus was programmed in the first place to disguise herself as Cliff Richard.

By some ridiculous mischance she turned into a double decker bus bound for Putney Common. Which was for the best in the end, I think. Who'd want to explore the multiverse riding around on Cliff Richard? It would be ridiculous. But a bus comes in rather handy.

And the rest, as they say, is a mystery. That's all I have time for. Don't forget to check out **Iris Wildthyme – Series Three** for more adventures in Time, Space and the Little Bits in Between.

*Tatty-bye everyone!*

As dictated to Paul Magrs.



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Iris Wildthyme and Panda created by Paul Magrs and used under licence. © & © Big Finish Productions 2012.



# IN THE LAP OF LUXURY

**ADAPTER NIGEL ROBINSON AND PRODUCER DAVID RICHARDSON DISCUSS THE MAKING OF ONE OF THE GREAT LOST STORIES, THE MASTERS OF LUXOR**

*The Masters of Luxor* is a bit of a holy grail of a *Lost Story*; did you always hope to make it?

**DAVID RICHARDSON:** I think *The Masters of Luxor* was an obvious story to make on audio, given that it had been released as a script book some years ago. I'd read it back then and always liked it, and after the success of our adaptation of *Farewell, Great Macedon* it seemed a good choice for a follow-up. I have to say, as we began recording, it suddenly hit me how momentous it was – we were there making the script that might have been the second-ever *Doctor Who* story, had history taken another route, with two members of the original cast.

Were you keen to be involved, Nigel?

**NIGEL ROBINSON:** Absolutely. It comes from my favourite era of the show, with my favourite TARDIS crew. Even though it had come out as a script book in the early Nineties, that edition had been long out of print and I knew that few fans were aware of its story and themes.

Did you get much input from Anthony Coburn's estate?

**DR:** I spoke to Anthony's widow a number of times on

the phone, and she was more than happy just to leave the project in our hands. Her one proviso was that we remain largely true to the original piece, and not rework the story or inflict major changes (aside from those that would be necessary to make the story now). We were thinking on the same lines anyway, so this was not a problem.

Nigel, you became known as the master of the early years of *Who* after your *Target* novelisations of many early stories; do you have an affinity for that era?

**NR:** Hartnell is my Doctor, and I find Ian, Barbara and Susan three of the best companions ever, and it's a joy that two of them are still around to contribute to this recording and the other Big Finish dramas. In 1963, *Doctor Who* arrived as a TV series with no public preconceptions, so for the Hartnell years it was able to play and experiment with such a wide variety of themes and stories. Giant ants, Roman farces, men playing at being God, alien invasions, space operas, historical tragedies, and out and out fantasy – what other TV series, then or since, has offered such a wide variety? Plus the writing was some of the best on British TV, and, even



though it was regarded as a children's TV show, it never once spoke down to its audience.

**DR:** Nigel just has an instinct for adapting First Doctor stories. His audio adaptation of *Farewell, Great Macedon* was widely and deservedly acclaimed, and he was the natural choice to adapt this. In fact, I was very keen to bring together the team who had made *Macedon*, so they are all back – William and Carole on mic, Lisa Bowerman directing, Toby Hrycek-Robinson providing the most brilliant sound design and music, and even John Dorney is back – albeit this time as script editor, not as guest star. Joe Kloska is the new boy, playing all of the guest cast – which actually works perfectly in the context of the story!

#### Did you have to make any adjustments to *Luxor* based on what *Doctor Who* ultimately became?

**NR:** The thing about *The Masters of Luxor* is that there is (obviously) no visual record of the story, and most of the script provides little description of, for instance, the robots, or even Tabon of Luxor. I really enjoyed playing costume designer and casting director and imagining how they might have looked on screen! The basic Mark One robots I saw as the sort of tin soldiers you might see in a 1950s science fiction B-movie. The more sophisticated Derivitron robots I based on the Maria robot in *Metropolis*, one of my favourite all-time movies and, without doubt, one of the most influential sci-fi movies of all time. I love how Alex Mallinson rendered the Derivitrons on the CD cover – exactly how I had imagined them!

#### Is there anything you had to excise which you wished you'd been able to keep?

**NR:** There's quite a heavy religious subtext in *The Masters of Luxor* which I had to tone down a little – but not excise completely – as I thought it would jar with a modern and more secular audience which isn't really used to seeing such philosophical concepts explored so deeply in *Doctor Who*. The only thing I cut completely was a brief conversation between Susan and Ian where Susan scornfully asks Ian why humans are so afraid to

mention God, to which Ian ripostes that he considers the concept no longer "scientific" – contentious stuff for a children's TV series even from 1963, which I'm pretty certain wouldn't have made the final edit anyway. In the original script Susan and Barbara at one point launch into a spirited rendition of Onward Christian Soldiers, which I changed to the slightly less religious Jerusalem.

**DR:** Very little was changed, so I don't think there was, no.

#### How did Russell and Carole react to making the story for the first time?

**DR:** They both love working for Big Finish, and we've had very many happy times in the studio together. Carole is a big fan of historical stories, so I suspect she might have been disappointed at first that this one had robots in it, but we were all carried along by the emotional weight of the piece.

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## "THERE'S QUITE A HEAVY RELIGIOUS SUBTEXT IN THE MASTERS OF LUXOR WHICH I HAD TO TONE DOWN A LITTLE" NIGEL ROBINSON

#### What elements did you find most satisfying about making the story?

**DR:** I just find the whole process of making an audio play exhilarating – from the first germ of an idea, or obtaining the rights, to developing the storyline, seeing the first script and honing that, to getting everyone together for a joyful day's recording. It's a team effort and



**“WOULD THERE HAVE BEEN LUXOR AND DERIVITRON-MANIA RATHER THAN DALEK-MANIA?”**  
**NIGEL ROBINSON**



everyone is given free rein to offer an opinion, and I often find that their ideas are right. An example: when we were recording *The Time Museum*, William Russell insisted that the final coda should come after the end titles, and the story should end on Ian's last line. I really didn't agree at the recording, and resisted the idea. And then I heard the edit

and he was absolutely right – so I asked for it to be changed to exactly what Russell had suggested. It was much better.

**How do you think Doctor Who might have developed if Luxor had been the second story instead of The Daleks?**

**NR:** That's an interesting question, and I really don't have an answer. They're both very thoughtful scripts, and have great and intelligent concepts at their heart. I think a lot of it may have come down to the design of the robots. One of the great things about the Daleks is that, visually (and thanks to the great Raymond Cusick), they were like nothing that had ever been seen before

on the big or small screen: whereas the robots in *Luxor*, no matter how well they might have been designed, would still so obviously be men in rubber – well, metal – suits. Would there have been Luxor- and Derivitron-mania rather than Dalek-mania?

**DR:** We had this conversation at the studio, actually. It's very hard to say. Certainly I think the robots in this story had the same 'playground appeal' as the Daleks, and kids would have enjoyed pretending to be them in the playground. Who knows?

**The next series of Lost Stories will be the last; why end them at this point?**

**DR:** I just didn't want to keep them going forever, and executive producers Jason Haigh-Ellery and Nick Briggs agreed with me. By now, I think we've done all the big stories that I wanted to do, and the ones that are logistically possible given the available cast, etc. Plus, I've had an idea for a series to replace them, which I am hugely excited about. I'm currently working with script editor John Dorney developing the ideas and getting the writers together. I think it's going to be something very special, but it won't appear until 2014... **VORTEX**

**DOCTOR WHO - THE LOST STORIES: THE MASTERS OF LUXOR**



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The TARDIS is drawn to a mysterious signal emanating from a seemingly dead world. Trapped within a crystal-line structure, the Doctor and his friends inadvertently wake a vast army of robots that have lain dormant for many, many years. Waiting... for the Masters of Luxor.

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**BBC**

Beware!  
Some spoilers if  
you've not yet heard  
Protect and Survive



# SOPHIE'S VOICE

IT'S CRUNCH TIME FOR ACE AS THE SEVENTH DOCTOR'S MANIPULATIONS TAKE HOLD ONCE MORE. SOPHIE ALDRED DISCUSSES WITH PAUL SPRAGG WHETHER HER DOCTOR CAN STILL BE TRUSTED...

**Hello Sophie! You're back!**

► Yay! I'm back! And this time it's... well... weird!

**Did you know about the Black TARDIS stuff?**

► No! I think it's brilliant.

**The whole trilogy seems to be about manipulation.**

► It really is. And this is like the ultimate culmination, especially in terms of Ace's storyline and Hex's storyline. I think it's just been so brilliantly done.

**So, first of all came *Protect and Survive*, with Ace and Hex trapped in a nuclear nightmare.**

► It was really exciting doing something so theatrical, because you could if you so wished perform it in the theatre. It really worked so brilliantly with wonderful actors, and it was quite scary, that one. Really nice chance for me and Phil [Olivier, Hex] to do something a bit different as well. And that was quite, quite different in feel and in tone to the next script [*Black and White*], in which Ace becomes her more usual self. I think in *Protect and Survive* it was nice to do something where Ace was not being rude and bolshy and chucking herself

about – but it's always nice to have a bit of that as well.

And then in this third script [*Gods and Monsters*], I just said then in the sound booth, 'Gosh, it's lucky I'm not like this all the time' because it gives me

a really good chance as Ace to come in, have a bit of a rant and a shout and be cheeky and horrible and a bit bolshy and come up with cutting one-liners and then go home and be nice to my husband and the kids.

**Plus *Protect and Survive* even sneaks in a Withnail and I reference.**

► Oh, go on, tell me. I missed that.

**Ace says they've gone on holiday by mistake.**

► Oh yeah! Fabulous! Glad to hear it. Paul McGann [Eighth Doctor and former 'I'] will be delighted.



**It has to be said, you are particularly 'Eighties' in this batch of stories.**

► I am. I keep referencing Eighties stuff. And we're right back to the rucksack full of Nitro-9, which is nice. It's always nice to have a bag of Nitro. She's chucking it about with gay abandon! It's a bit like the new Doctor and his sonic screwdriver, you know? Something you couldn't be without.

**It must be tricky after all this time for people to remember Ace is from that era.**

► Or there may be new listeners – hopefully – who know nothing about Grandmaster Flash & The Furious Five! But, having said that, for me what's really weird is I've just done a scene which is set in Perivale and what I'm thinking of is when we filmed *Survival* in Perivale and I'm imagining that there I am on Horsenden Hill looking down at Perivale in my Ace jacket twenty-five years ago. So it's very nostalgic for me and it's actually such a nice feeling to come full circle. It's really bizarre! Where else do you get the chance to do that, to sort of revisit your past in a part that you've been playing for so long? It's very touching I'm finding, actually.

I was actually going to get *Curse of Fenric* out and show it to my oldest, because he's really into the new **Doctor Who** and he's seen bits of the old ones. My youngest is still terrified of the whole prospect, so he

won't watch it. But I still have a very vivid memory, especially of *Curse of Fenric*, and then thinking about *Survival* just now doing this scene. I can remember it so vividly because **Doctor Who** was a very important part of my life then. It was my first big TV role so I tend to remember everything in a very detailed way. *The Curse of Fenric* was probably the most Ace-centric story and

**“THERE MAY BE NEW LISTENERS – HOPEFULLY – WHO KNOW NOTHING ABOUT GRANDMASTER FLASH & THE FURIOUS FIVE!”**

it was certainly one of my favourites in terms of the acting that I was required to do and the different things I had to pull out of the bag, so for me it's really great to revisit that time and to think about those days.

**After all she's been through with him, how hard is it for Ace to keep defending the Doctor?**

► It's interesting because the Doctor has pretty much done nothing but manipulate Ace for twenty-five years! But she somehow always forgives him and I think she realises that his manipulation is invariably for the greater good and she understands the Doctor better than anyone else. Including Hex. She's been with him the longest and she knows his vulnerabilities and what makes him tick most of the time. I think because she was let down by the Doctor pretty early on, on telly, I think we can assume that she does protect him but her faith in him ultimately being able to sort stuff out is pretty good.

**Is it as strong a relationship as it was?**

► It comes and goes with Ace, doesn't it? We've seen in several stories how she



gets fed up with him. I mean, certainly with Hex he is very disenchanted with the Doctor for most of this trilogy, and Ace is therefore the one who's backing him up. But it would be interesting if Hex wasn't there to see what cracks might appear.

**Did you enjoy playing Ace's mild grumpiness when Hex takes a bit of a shine to Sally (Amy Pemberton)?**

▶ Mild grumpiness? Good lord! She's dead jealous in the middle script. She's unbearably tortured really.

**“ACE WILL RUN AND RUN. RUNNING WITH NITRO-9, ABOUT TO THROW IT, PROBABLY.”**

Although she'd never actually want to get it on with Hex anyway, she's very protective of him and she can't bear it if somebody else is stamping on her territory. So she's got that, and also with Aristedes [Maggie O'Neill] she's jealous because here's somebody who's got just as big weapons and as much knowledge of general warfare and fighting monsters as she has. So she's coming up against her own things, really, and she does not like that at all.

**You worked with Maggie before on *Project: Destiny*. Did you know she was coming back?**

▶ No! Nobody tells me anything! Which is just as well. No, it's nice to be constantly surprised by who walks in through the door. And especially because Maggie's just had a baby, so that's great, we've had lots to talk about! It's been lovely to meet Amy and to have two whole scripts working with her.

**So you're not worried about these upstarts coming in and replacing you then?**

▶ No, of course not! Moi? Jealous? Ace would be. I'd like to think that Ace will run and run. Running with Nitro-9, about to throw it, probably.

**Have you enjoyed the other guest stars?**

▶ We've had some great people in. It's fantastic to get in touch with Ian Hogg again, who played Albert [in *Protect and Survive*], and it did remind me of those *Ghost Light* days, especially when he started to get scabs because he had a lot of scabs in *Ghost Light*! So we did a lot of reminiscing. And lovely cast for this one. We've got some wonderful people today: Blake [Ritson] and John [Standing] who I've been working with are fantastic and we all seem to be getting on jolly well, as ever.

**So you're pleased to be back, then?**

▶ Oh yeah! Too right! Great company, great scripts, great lunch.


**You've not even had lunch yet!**

▶ I'm looking forward to it though.

**And reuniting with Sylvester and Phil?**

▶ It's always just such a treat. It's so lovely catching up with them. [Sylvester and I] do keep in contact on a regular basis, so that's great. I like to know what he's up to, watch out for him! VORTEX

**DOCTOR WHO: BLACK AND WHITE**



The TARDIS arrives in the land of the Danes, where a young warrior seeks to rid the kingdom of Hrothgar from a cruel and terrifying demon. The brave young warrior is Beowulf; the monster is Grendel... or so his name will one day be written...

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## “CALLY NEEDS A BOYFRIEND! SHE’S SPENT YEARS AND YEARS LOOKING FOR A BOYFRIEND!”

**How have you found returning to the role of Cally?**

► I was surprised and delighted to be doing it again. Since doing them I’ve been delighted to catch up with everybody in studio. I had such fun with Michael [Keating, Vila] yesterday doing this one called *The Armageddon Storm* and I enjoyed doing my day with Jackie [Jacqueline Pearce, Servalan] not so long ago. The day we all got together, I found myself laughing and saying to Sally [Knyvette, Jenna] did she imagine that

in another ten years’ time we’d all be recording them in that special home for elderly actors called Denville Hall?



**Are you surprised there’s still such affection for Blake’s 7 thirty years on?**

► To be truthful, the only time I’ve been engaged by science fiction in the way I know fans are is when all those years ago I used to listen to **Journey**

**into Space** on the radio in my teens, and I found it so exciting. Because, of course, you’re imagining it all, you can see all this stuff in your head, which is glorious and very much better than is ever in a film, I think, or a video. So I think audio has a fantastic plus to it; it can be more magical in many ways. The stories that we’ve been doing are so terrific and so well written that if we’re doing our job right they should grip the audience.

**Were you unsure about coming back for these audios?**

► Didn’t even think about it! It seemed like a blessing at the time. Because really I’ve given up acting now, I’ve had enough of it, I’ve moved on. I just wanted to have

# LOVE OF CHAPPELL

**JAN CHAPPELL TALKS  
TO PAUL SPRAGG ABOUT  
RETURNING TO PLAY CALLY  
IN BLAKE’S 7, SNEAKING  
INTO TOP OF THE POPS AND  
INSPIRING NEIL MORRISSEY**





**“NEIL MORRISSEY WAS VERY EXCITED AT MEETING ME BECAUSE HE SAID HE’D REALLY LOVED BLAKE’S 7.”**

complete control over my life, to be able to go to that wedding or that holiday, keep that promise, and I’m really enjoying that. A lot of things changed me, I think. I became an inspector, I had TV directors scratching their heads and feeling intimidated in front of me because I was inspecting drama schools; it all changes you! I’d done my teaching but I didn’t want to teach any more actors to be actors because it’s so hard out there for actors. If there’s anyone thinking of being an actor, just don’t. It is frightful. But what I did decide to do because I have some lovely students – one in particular became a friend – was set up my own agency to represent her and myself and then another couple of clients, and for four years now I’ve been running an agency.

**Do you feel TV Blake’s 7 gave its female characters enough to do?**

► Oh, there was a big controversy a while back because Sally and I, I think we said to some small little magazine at the time that we felt we were being a bit neglected and left on the Liberator, metaphorically to make tea, and that the boys seemed to be getting down on the planets. But it went into the *News of the World* and it was the most grotesque picture of Sally and I looking so unattractive I can’t tell you. And of course, we walked into the rehearsal rooms on the Monday and our

producer was looking like thunder at us saying, ‘What’s all this?’ because they’d built it all up into a big story; we’d just [said], ‘We’d like to have a little bit more of the action,’ you know, and it turned into this horrible big story like we were really rebelling and everything!

**Has the balance been redressed a bit in the audios?**

► Yeah, definitely! The last one with Gareth [Thomas], I was given lots of opportunities to feel like I was almost in control of the whole thing! I did think, ‘Ooh, this is rather good! I’m actually running the show in this one!’ So yes, it was good, it was nice. Keeping up with the times!

**How would you like to see Cally develop?**

► She could be anything really! Everybody is all sorts of different things, aren’t they? In [*The Armageddon Storm*], you think, ‘Ooh, that’s a new dimension, she’s really trying to be funny there’, because Cally didn’t really try to be funny very often. It’s fun discovering that.

**Are there any plotlines you’d like to see for Cally?**

► Cally’s boyfriend. [laughs] Cally needs a boyfriend! She’s spent years and years looking for a boyfriend!

**“I HAD TV DIRECTORS SCRATCHING THEIR HEADS AND FEELING INTIMIDATED IN FRONT OF ME BECAUSE I WAS INSPECTING DRAMA SCHOOLS.”**

**Well, we’d have to cast someone to match Cally’s age at the time of the series...**

► I could have a toyboy? Yes, Cally wants a toyboy! Seriously, though, they sort of touch on it; a little suggestion of something in *The Armageddon Storm*. Vila sees a different light in Cally’s eyes at some point because something’s going on between her and someone else. There’s just a little tiny suggestion of something. That’s *The Armageddon Storm* part two. Look out for it...

**“AS LONG AS I FEEL I MIGHT BE DOING A WORTHWHILE JOB, I’M DELIGHTED. I’LL GO ON FOREVER IF ASKED!”**

**You were making Blake’s 7 in the heyday of BBC Television Centre; did you see anyone from others shows of the time?**

▶ Oh yes, we used to see rather silent striding Tom Baker in costume going down the corridors. I think Paul [Darrow, Avon] got chatting to him, but he was so tall, he is quite an intimidating presence as everybody knows, so I never got into conversation with him. But I would observe him or walk down the corridor behind him. But the biggest excitement for us was sneaking into the **Top of the Pops** studio!

I did an episode of a series called **Boon** with an actor called Neil Morrissey who you probably know of, and Michael Elphick, who was the star of **Boon**. When I went to do that a good few years ago, in the Eighties, Neil Morrissey was very excited at meeting me because he said he’d really loved **Blake’s 7** and in particular my character, whereupon he blushed. And my sister told me the other day – he must have been about fifteen when he was watching **Blake’s 7** – at the back of the *Radio Times* they were doing that [piece] where they ask a celebrity a series of questions, and Neil Morrissey said, ‘The girl with the dark hair in **Blake’s 7**’ as [his first crush]! I said, ‘Yeah, that is true! It’s me! I know it’s me because he blushed all those years ago!’ That made me laugh this week.

**You did the video Shakedown: Return of the Sontarans a while back, yet you say you’re not a big sci-fi buff. Is Doctor Who the exception?**

▶ Louise Jameson [Leela] is such a good mate, we seem to have had lots of things in common throughout our lives. We shared a flat at the RSC when we were in our twenties then she went on to do the girl in **Doctor Who**, and I got **Blake’s 7**, then we both had children at the

same time; there were lots of things that we kind of connected [with] so I was always particularly aware of **Who** because of that, I suppose.

I knew [Tenth Doctor] David Tennant at the RSC in the Nineties and he came up and revealed what a fan of **Blake’s 7** [he was] and how impressed he was with me. It was his first job, only 26, a dear young actor: ‘I used to watch you in **Blake’s 7**!’ and I’m, ‘Oh, that’s very nice indeed!’ So I’ve always taken an interest in David because he was so good as a young actor and it was obvious then exciting things should happen for him and started to, into **Doctor Who**. So I’ve always taken an interest because of him being in it.

**Are you happy to stay on board as Cally for the foreseeable future?**

▶ As long as I feel good about it and my voice holds out and I don’t feel I’m letting it down or unable to do it for some reason. As long as I feel I might be doing a worthwhile job, I’m delighted. I’ll go on forever if asked!

VORTEX

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## ODD AND SHY

Thanks to Lisa, David and Nick for making our day at the Greatest Show in the Galaxy convention. I've been collecting Big Finish audio CDs for many years now (much to my wife's chagrin) and it was great to meet you all.

My Mum and I both enjoyed talking to Lisa (who is absolutely lovely) about her stint on **Coronation Street**, her time on **Doctor Who** and Big Finish downloads.

Nick then used his Dalek mic to great effect, and my kids spent Sunday raving about the Dalek voice that told them, 'Zack, you will be EXTERMINATED!' and 'Finley, are you listening? You will also be EXTERMINATED!' It was nice to then have a chat with Nick about his little one, who is fast approaching three (the age of my youngest lad).

I must apologise to David though, who must have thought me a bit odd. I told him I recognised his voice from the podcast but failed to follow that with anything, other than an embarrassed pause. Sorry about that. I'm not odd, just a bit shy.

### SEAN GLOVER

PS: I'll be listening to the **Blake's 7** CDs I bought for your stall on my way to and from work this week.

**NICK BRIGGS:** To be frank, David's just odd and shy.

## MORE DAVROS

I am currently relishing the new Sixth Doctor audio drama *The Curse of Davros*, which is absolutely incredible! The much-welcomed return of the great Terry Molloy's delicious Davros has left me once again wanting more! So a job well done, guys! And as for Colin, well, I can never get enough of that man! The new companion, Flip, is just perfect casting! She bounces off Colin's Doctor with absolute ease. It is not a chore to listen to. Now, as I await the long overdue and eagerly awaited return of the Fourth Doctor facing the Daleks (for the first time since 1979!) in *Energy of the Daleks*, I believe this story will be the first Dalek story to feature no Davros with the Fourth Doctor.

Now, this is refreshing as the Fourth Doctor did start off the Davros-obsessed Dalek era, but will there be any chance that in the future we might see Tom Baker's Doctor face either David Gooderson or Terry Molloy as Davros? Just think, it would be great to hear him against Gooderson's Davros once again and maybe give Gooderson a real chance to show his talent! Or have him face Terry Molloy's Davros, which will mean the Fourth Doctor will have worked with all three of the classic Davros actors!

Anyway guys, just wanted to say how the quality of your audios improves every year and never yet have I felt let down by any of them! Great work!

### DAMIAN LIMMACK

**NICK:** Hi Damian. Hope you enjoyed *Energy* even though it wasn't Davros-obsessed. We have no plans for Tom and Terry to clash swords... but you never know.

## THE FOE WINS

Hello! Just wanted to drop a quick note and say that I really like the way the site seems to have been retooled of late. It feels easier to navigate and the Flash doesn't seem as prone to interacting badly with my screenreader software and causing the browser to crash.

I've been really enjoying the McCoy adventures for the past few trilogies and I'm glad to see he'll be back next month. I also think that doing a production of *Love and War* is pretty much a stroke of genius, I wonder if we might see plays of other classic books materialise?

It's wonderful that you've got Tom Baker on board. Strangely, or perhaps not, I've enjoyed the *Lost Story The Foe from the Future* most of all. It feels like a genuine relic from the Seventies, but, indeed, a story that should have been made. While I had a good time with the single disc monthly adventures, they often feel a little too nostalgic for me to truly be excited, and the shorter format means the stories don't seem quite as immersive as those of the main range or, indeed, the 1970s television tales. I am aware that many people do seem to prefer shorter stories, but personally I'm most gratified that Big Finish chooses to tell tales of a larger scope and frankly more realistic pace in its main **Doctor Who** line.

Keep spinning mad tales; you fellows are fantastic!

### JM CASEY

## NEW THREADS

Thank you thank you thank you for making Paul McGann's new design for the Eighth Doctor official! I've had some trouble trying to think of a term for this post-*To the Death* version of the character (8B? Eight-and-a-Half? New Eight? Dark Eight?). Is there a term you'd prefer that the fans use?

### JOHN WALLACE

**DAVID RICHARDSON:** We had a brilliant week making *Dark Eyes*, and the story does absolutely feel like a whole new era for the Eighth Doctor. Paul loved the script and working with Ruth Bradley as Molly, and

it was the icing on the cake when he brought in the costume for a photocall. So, many thanks to Paul for assisting Alex Mallinson in getting such brilliant photos – of which you'll be seeing a lot more in the coming months...

## MISSING EIGHTH?

Just wondering: are there any plans for a missing adventure (full cast or **Companion Chronicle**) with the Eighth Doctor and Charley?

### MICHAEL HOCKING

**DAVID:** None at present – we did something along those lines with *Solitaire*. However, the Charley spin-off series is still very much being discussed!

## PROMETHEUS VS DAWN

Walked home from seeing the latest 3-D blockbuster **Prometheus** last week (I'm sure you've seen it) and, given that it's quite a walk, I brought my iPod with me and slipped the Peter Davison Ice Warrior story *Red Dawn* on. Great stuff. For the record, I enjoyed *Red Dawn* even more than **Prometheus** and, as you might expect, *Red Dawn* had even more amazing visual effects in my imagination!

Keep up the good work!

### PETER CAVANNA

**NICK:** I rather enjoyed **Prometheus**, although I saw it again in 3-D and enjoyed it a bit less. Interesting. I guess *Red Dawn* is in 300-D! It uses your entire brain! Really glad you liked it. I love Ice Warriors, don't you?

## MORE FRANKLIN

Just a quick email: I have just received *The Rings of Ikkiria*, which I have enjoyed immensely. It is marvellous to have Richard Franklin back – could we have a few more from him and the Pertwee UNIT era please? I do think that the Pertwee fans have missed out in recent years – we still haven't had the Pertwee **Lost Story** you promised...

Also, in *Binary*, where have I seen/heard the actor Sam Coen before: he is so familiar but I cannot put my finger on it – please could you let me know?

### MARTIN EDMONDS

**DAVID:** Really glad that you enjoyed it Martin, the **Third Doctor Lost Story** is still very much in the works – I have the script right here! And it was Joe Coen in *Binary*. He has a lot of credits, and has done some fantastic theatre – perhaps you saw him in *Birdsong* on stage?

# CARNEY KNOWLEDGE



**WRITER/PRODUCER SCOTT HANDCOCK PROVIDES THE LOWDOWN ON THIS MONTH'S DARK SHADOWS TALE, SPEAK NO EVIL**

**Hi Scott. So, what's this month's Dark Shadows about?**

It's all about the carnival coming to town. So we have outsiders being treated with suspicion – clowns and tattooed ladies – but also their take on Collinwood and its residents. It's an interesting collision of worlds, and the circus setting is ripe for disturbing imagery.

**Are you a longtime Dark Shadows fan or a new convert?**

When I wrote two of those first audios back in 2006, I knew nothing at all about *Dark Shadows*, but very quickly got drawn in. I fell in love with the characters and the environment, and the traditional gothic horror sensibility. Character is very much the focus of these audios, and I think that's why they appeal so much to newcomers.

**What will both fans and newcomers get from your story?**

*Speak No Evil* reintroduces us to Tad Collins, a character from the original series who hasn't been seen since he was a boy. He's an absolute blank slate, meaning all fans – old and new – can share the journey of discovering who he is now, and how his damaged childhood has changed him. The events of the story force Tad to confront a lot of his own personal demons, as well as a few more tangible ones!

**How important is it for you that you direct your own stories, and what was the process like?**

Directing is one of the most enjoyable jobs in the world, particularly when you've a cast who spark off each other as well as Katharine Mangold and Arthur Darvill do in this. They're very good mates – not that I knew that before! – so the rapport they share is genuine. It's a pacey tale!

**What does Arthur Darvill bring to the role of Tad?**

I've worked with Arthur before on *Doctor Who* and *Radio 4*, so I knew that there was more to him than Rory [Williams in the TV series]. In fact, he'd said as much. So when I mentioned the possibility of playing a nineteenth century lowlife in a haunted house, he leapt at it!

**What other BF projects do you have coming up?**

Right now, I'm wrapping up the fifth *Bernice Summerfield* box set and the final *Gallifrey* series with Gary Russell, whilst also prepping my brand new horror series – *The Confessions of Dorian Gray* – for recording later this month. Exciting times ahead... **VORTEX**

**Dark Shadows: Speak No Evil is out this month!**

# FORTHCOMING RELEASES

## AUGUST 2012

Doctor Who: **Black and White** (163, Seventh Doctor, Ace and Hex)

Doctor Who - The Companion Chronicles: **The Uncertainty Principle**

(7.02, Second Doctor)

Doctor Who - The Lost Stories: **The Masters of Luxor**

(3.7, First Doctor, Ian, Susan and Barbara)

Iris Wildthyme **Series 3 Box Set** (Three full cast adventures)

Blake's 7: **The Liberator Chronicles – Box Set 2**

Dark Shadows 28: **Speak No Evil**

## SEPTEMBER 2012

Doctor Who: **Gods and Monsters** (164, Seventh Doctor, Ace and Hex)

Doctor Who: **The Burning Prince** (165, Fifth Doctor)

Doctor Who - The Companion Chronicles: **Project: Nirvana**

(7.03, Seventh Doctor)

Doctor Who - The Lost Stories: **The Rosemariners**

(3.8, Second Doctor, Jamie and Zoe)

Bernice Summerfield **Box Set 3: Leigon**

Bernice Summerfield: **The Slender-Fingered Cats of Bubastis**  
by **Xanna Eve Chown** (Legion tie-in book)

Bernice Summerfield: **Many Happy Returns** (download only)

Dark Shadows 29: **The Last Stop**

Stargate SG-1: **Series 3 Box Set 2** (Three full cast adventures)

## OCTOBER 2012

Doctor Who: **The Acheron Pulse** (166, Sixth Doctor)

Doctor Who – **U.N.I.T.: Dominion** (Seventh Doctor, Raine and Klein)

Doctor Who Special: **Love and War** (Seventh Doctor, Ace and Benny)

Doctor Who - The Companion Chronicles: **The Last Post** (7.04, Third Doctor)

Dark Shadows 30: **Dreaming of the Water**

## NOVEMBER 2012

Doctor Who: **The Shadow Heart** (167, Seventh Doctor)

Doctor Who: **The Eighth Doctor Box Set – Dark Eyes**

Doctor Who: **The Sixth Doctor Specials 1:**

**The Voyages of Jago & Litefoot – Voyage to Venus**

Doctor Who - The Companion Chronicles: **Return of the Rocket Men**

(7.05, First Doctor)

Blake's 7: **Archangel** by **Scott Harrison**

Dark Shadows 31: **The Haunted Refrain**

## DECEMBER 2012

Doctor Who: **1001 Nights** (168, Fifth Doctor)

Doctor Who - The Companion Chronicles: **The Child** (7.06, Fourth Doctor)

Doctor Who: **The Sixth Doctor Specials 2:**

**The Voyages of Jago & Litefoot – Voyage to the New World**

Dark Shadows 32: **A Collinwood Christmas**

## JANUARY 2013

Doctor Who: **The Wrong Doctors** (169, Sixth Doctor and Mel)

Doctor Who - The Fourth Doctor Adventures: **The Auntie Matter**

(2.1, Fourth Doctor and Romana)

Doctor Who - The Companion Chronicles: **The Flames of Cadiz**

(7.07, First Doctor, double disc)

## FEBRUARY 2013

Doctor Who: **TBA** (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: **TBA** (7.08, Second Doctor)

Gallifrey V (Three full cast adventures)

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

Blake's 7: **Warship** (Full cast drama)

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

## MARCH 2013

Doctor Who: **TBA** (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: **TBA** (7.09, Third Doctor)

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

## APRIL 2013

Doctor Who: **TBA** (172, TBA)

Doctor Who - The Fourth Doctor Adventures: **The Justice of Jalxar**

(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: **New Frontiers tie-in book** (title tba)

## MAY 2013

Doctor Who: **TBA** (173, TBA)

Doctor Who - The Fourth Doctor Adventures: **Phantoms of the Deep**

(2.5, Fourth Doctor and Romana)

Doctor Who - The Companion Chronicles: **TBA** (7.10, TBA)

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

Blake's 7: **Book 3** (title and author tbc)



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