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MARCH 2009 **BIG  
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THE BIG FINISH MAGAZINE

## **ASK ANNEKE!**

Anneke Wills answers your questions about playing Polly, and her new autobiography

## **STARGATE**

In the studio for Season Two with Nick Briggs

## **WHO IS IRIS WILDTHYME?**

Find out inside! The producers reveal all...

# **MAKING THE NEW MCGANNNS!**

The inside story on Season Three with producer Barnaby Edwards

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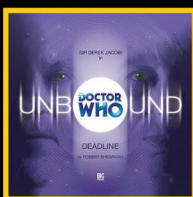
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# EDITORIAL

Welcome to the first issue of **VORRRRTEEEEEEXXX!**

Those of you who haven't been listening to the Big Finish Podcasts will just think I've accidentally leant rather heavily on my keyboard there... But those of you who have listened will know exactly how to say the title of this new Big Finish magazine. You'll have to imagine the echo and dramatic music yourself, I'm afraid – although playing the Superman theme while shouting in the bath may approximate the effect.

Anyway, here it is at last, an online magazine devoted to the many audio worlds of Big Finish. Each month, you'll be able to find out exactly what we'll be releasing in the year ahead, and we'll be aiming to give you the most revealing, in-depth behind-the-scenes features and interviews possible.

Sadly, I can't claim to have given any in-depth insights into **Stargate** in my feature this issue, but that's because I've only just dipped my toe into that particular world. But that's also one of the aims of this magazine, to give you a chance to find out about our other audio ranges.

And finally, a plea for your help... Let us know what you think of **VORTEX**, tell us what you want to see in it and write in with any feedback on **VORTEX** or any of our productions. I know you can already contribute to the forums or get your emails read out on the podcasts, but in this truly interactive age of interwebby stuff you simply can't have enough feedback from your audience. It's you who make our productions possible, so don't hesitate to have your say by e-mailing [enquiries@bigfinish.com](mailto:enquiries@bigfinish.com)

And now, enter the **VORRRRTEEEEEEXXX!**...

**Nick Briggs** – executive producer

## SNEAK PREVIEWS AND WHISPERS

### **Doctor Who: The Companion Chronicles** *The Mahogany Murderers*

Professor Litefoot and showman Henry Gordon Jago were two of the most popular guest characters from the classic series of **Doctor Who**, even though they appeared in just one story – *The Talons of Weng-Chiang* by Robert Holmes, which starred Tom Baker as the Doctor. Actually there's no sign of the Time Lord in this spiffing new adventure by Andy Lane, in which the daring amateur sleuths take on a new threat to Victorian society in the form of the dastardly Professor Tulp. *The Mahogany Murderers* is an unmissable story for those who loved *Talons*, and Lane's script sizzles with wit and intrigue, with Trevor Baxter and Christopher Benjamin back on fine form as the daring duo.

**AVAILABLE IN MAY**

### **Bernice Summerfield 10.1** *Glory Days*

Bernice Summerfield returns in June with *Glory Days*, the first of her tenth season of Big Finish audio adventures. Written by Nick Wallace (*The Judas Gift*), this play reunites Bernice with her old friends from the Braxiatel Collection, Bev Tarrant and Adrian Wall – and plunges them into a fast-moving heist.

The Collection's financial needs have always been dealt with by an exclusive bank on the financial planet Kerren's World: Bev believes there's something in a secret vault in that bank which can help them strike back against Braxiatel, who is still intent on manipulating everything within his reach to increasingly sinister effect. To get to it, they're not only going to have to get through the bank's supposedly impregnable security, but they're also going to have to deal with Bernice's distaste at muddying her hands by embarking on a criminal enterprise. Which will prove the more awkward obstacle between them and *Glory*?

**AVAILABLE IN JUNE**



*Trevor Baxter and Christopher Benjamin contemplate The Mahogany Murderers*  
Photo © Lisa Bowerman

### **Doctor Who: The Lost Stories** *The Nightmare Fair*

Originally planned and written for **Doctor Who's** 23rd Season in 1985, *The Nightmare Fair* became one of several script casualties when the show was put on hiatus for 18 months. Fans never got to see the story, although writer Graham Williams eventually novelised it for the Target book range, and in January 2010 – some 25 years after its cancellation – the original script has been adapted and produced as part of our Lost Stories range. Colin Baker and Nicola Bryant are back as the Doctor and Peri, here fighting the Celestial Toymaker who has made his lair among the rides and attractions of Blackpool Pleasure Beach. With studio recording set for March, other casting has yet to be confirmed – although sadly original Toymaker Michael Gough has now retired from the profession, and a new actor will take over as the iconic villain.

**AVAILABLE IN NOVEMBER**

PUBLISHER Big Finish Productions Ltd  
MANAGING EDITOR Jason Haigh-Ellery  
EDITORS Nicholas Briggs, David Richardson  
ASSISTANT EDITOR Paul Spragg

CONTRIBUTORS Neil Corry, Barnaby Edwards, Richard Fox, Cavan Scott, Lauren Yason, Anneke Wills, Mark Wright  
WEB EDITOR Paul Wilson  
DESIGN AND LAYOUT Alex Mallinson

# A DALEK IN ATLANTIS



What if one of those big ring things in *Stargate* shimmered into life and out popped a Dalek? That enormous crash in the background is not the fibre of space-time rending under the strain, but the sound of lawyers imploding at the branding and copyright maelstrom that event would open up. But calm down, it's only Nick Briggs, not a Dalek...

Strange as it may seem, I never really got into **Stargate**. I saw the movie and I watched the beginning of the TV series and loved it. I think a friend of a friend had sent video tapes (remember them?!?) from America, and so we all sat down to watch our PAL television set struggle with an NTSC recording. And in spite of that, we thought it was brilliant... and clearly much better than the movie! But, hey, if you're a **Stargate** fan reading this, you know that already!

But for me, **Stargate** is one of those many series that escaped me. Occasionally glimpsed and always enjoyed. From time to time, I'd find myself thinking, 'I really must catch up with this series.' Then, one day, I realized that it was this huge phenomenon. A massive series with an incredible devoted following. And it had all gone on without my noticing it. The same thing happened with **Buffy the Vampire Slayer**. Clearly, I need to spend the next ten years of my life sitting in front of a TV and DVD player, with a huge pile of boxed sets.

In the meantime, Big Finish producer Sharon Gosling distracted me from my historic duty by asking me to appear in one of our **Stargate Atlantis** talking books. She said in her email, 'I think there's a part just right for you'. That sort of thing always makes me suspicious. Was it a crazy computer who kept shouting 'Emulsify!' or something? Or maybe, worse still, it was a character called 'Saddo', who had no life. What precisely did Sharon think would be right for me? What ghastly revenge was she plotting to pay me back for all the agonies she suffered sharing an office with me when she was line producer for the **Doctor Who** audios?

Thankfully, the part of Dr David Glennie was neither crazy nor sad. He is a rather cool customer actually, and since I seem to spend so much of my acting life venting terrible rage upon people, it is rather a treat to be restrained. Major Evan Lorne has been behaving distinctly oddly, and it's Glennie's job to get to the bottom of this, and recommend what punishment, if any, Lorne should suffer. As he puts it, all the major has to lose are his friends, reputation and the rest of his life. No pressure, then.

Having never seen **Stargate Atlantis** – I'm guessing it's got something to do with water, maybe – I wasn't at all aware of Major Evan Lorne. But that didn't matter, because actor Kavan

Smith hadn't ever heard of the Daleks, either. So there we were, both parts of massive, famous franchises, and neither of us had the faintest idea about who either of us were. He's thinking, 'Who's this tall bald guy who keeps mentioning some doctor or other,' and I was thinking, 'I wonder if this little chap in a baseball cap is dreadfully famous and I'm supposed to call him sir or something.'

As it turned out, no 'sirs' were necessary. Kavan was such an easygoing guy, and was one of those actors who really settled in to his part. He was very relaxed in front of the microphone, and when the script called for that kind of stuff when you need to be prepared to improvise to make something sound even more real, Kavan delivered with great ease.

It was also rather fitting that we didn't know each other, because our first scene basically involves me turning up to ask him some very awkward questions. We're strangers who have to build up a trust with each other. And this is something that Scott Andrew's script really helped with. Because the story is essentially an analysis of an experience Major Lorne had just this side of madness – and perhaps sometimes beyond – there was a real 'stream of consciousness' feel about the writing. Lorne was bit by bit discovering what had really happened to him, and I was there, teasing out every syllable of this confessional.

Now, I know people are always asking about things that went wrong during a recording. Somehow, that's always more interesting than just saying, 'Well, it was just hard work' or 'We kind of got it right first time'. I wonder why? Everyone likes to hear about a disaster, that's why!

So I'm afraid I can't report on any major mess-ups or rows. Kavan and I sat in our little booths, adjoining each other, but only with the merest bit of peripheral vision of each other, and we just got on with the job in hand. But I can officially report here that, after one of Toby Robinson's legendary Big Finish lunches (I'm only saying that to annoy him! His modesty is crushing!), both Kavan and I were tripped up by one word each.

Now, as true gentlemen adhere to a code of honour, so too do actors... even actors who've spent far too much time shouting 'exterminate!'. So, I cannot tell you what tripped Kavan up. Suffice it to say, it was a small, uncomplicated word and he found it highly amusing that something so insignificant was tripping him up. So, I can't work out whether I should feel proud or ashamed that I was tripped up by a real corker.

'Einstein-Rosen bridges and non-Euclidean space' was the phrase that sent me into a wormhole of fluffing! But I think the real achievement was not me finally getting it right after about six takes, but Kavan managing not to laugh throughout my verbal gymnastics!

And with that, I was gone. The Big Finish production office beckoned and I departed as Kavan began his behind-the-scenes interview with Sharon.

Right, I'd better get hold of those boxed sets now!

*Stargate Season Two is available from May. See page 10 for more details*

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# THE EIGHTH DOCTOR & LUCIE ADVENTURES: SEASON THREE



Big Finish writer, director and producer Barnaby Edwards takes us through the pre-production process on the third series of the Eighth Doctor and Lucie adventures.

Jonathan Morris and from me. Eight stories in all. The writers are approached and asked to submit synopses.

On 16 October, Nick tells us we may not be able to get Sheridan back – rumour has it she’s in the running for a major US television series which might mean she’ll have to move to the States or that she simply won’t be interested in going back to playing Lucie Miller. We start having kittens. I text Sheridan tentatively asking her whether she’d be interested in doing a third series of adventures in 2008. Sheridan texts back: “Of course I’d love to do Series 3! And 4, 5 and 6 if you’ll have me!” Our fears are allayed.

## AUGUST - SEPTEMBER 2007: INITIAL IDEAS

Before we’d even finished recording the second series of our Eighth Doctor and Lucie adventures, executive producer Nicholas Briggs, script editor Alan Barnes and I were already discussing ideas for further adventures. Alan and Nick had brought the second season to a close with a magnificent coup de théâtre: the apparent death of the Doctor and the assassination of Lucie Miller.

How to follow that?

We batted around several vague ideas, amongst which was the concept of doing an Earth story in a similar mould to the Arthur Conan Doyle story *The Empty House*. After all, we’d borrowed the climactic fall of the Doctor and Morbius from the Sherlock Holmes adventure *The Final Problem* (which saw the apparent end of Holmes and his archenemy Moriarty in the boiling waters of the Reichenbach Falls), so why not borrow from his return story?

However, try as we might, we couldn’t add anything new to the idea, so we abandoned it and concentrated on constructing the rest of the season, hoping that the tricky first story would sort itself out once the others were in place.

## OCTOBER 2007: CHOOSING THE WRITERS

Looking back through my emails, I see that as early as 2 October we were discussing doing a WWII story. Paul McGann is hugely interested in and hugely knowledgeable about the Second World War and we also thought it would be a good period for Lucie. No writer attached yet, but already we are talking about setting it in occupied Europe. Alex Mallinson, one of our designers, suggests Paris.

October also sees us discussing changing the writing line-up. We loved the work done in the first two seasons, but we’re wary of getting stuck in a comfortable rut. Time to shake things up a bit. We decide on two stories each by Briggs, Barnes and Eddie Robson, and one story apiece from

We have a joint meeting to discuss the shape of season three. After much toing and froing, we decide to go for 16 x 25 minute episodes, rather than 8 x 50 minute ones. This is partly in response to feedback from fans saying how much they like cliffhangers at the end of episodes, and partly because it’s been announced that there won’t be a full series of **Doctor Who** on television in 2009. We decide to make each of our stories a two-parter and to release each individual episode as a download at the rate of one per week. A season of weekly 25-minute episodes going out on Saturday nights – just like an old-fashioned series of **Doctor Who**.

We contact Cardiff to get approval on some old monsters: notably the Wirrn and the Krynoids, which I keep misspelling “Crynoids” or “Krinoids” much to Nick’s exasperation.

## NOVEMBER 2007 - APRIL 2008: THE SCRIPTS

Nick Briggs says he won’t have time to write two full stories himself because of pressure of work. Alan, whose workload similarly defies belief, suggests replacing Nick with Pat Mills, the writer of *Dead London*. After some debate, we all agree. We’re reluctant not to have two stories by Nick, but Pat’s proved himself a good writer so we’re happy to welcome him on board. He will tackle the WWII epic.

Later in November, Alan Barnes suggests we do a Christmas Special in addition to the eight-story season. He comes up with *Death In Blackpool*, which is wonderful and impresses both Nick and me. We all agree it’ll be a good thing to do.

In January, Jason Haigh-Ellery begins the long process of establishing mutually convenient recording dates for Paul McGann and Sheridan Smith. We’re thinking June. January also sees the arrival of the synopses for *Hothouse* and *Wirrn Dawn*. The synopsis for *The Beast of Orlok* follows in February.

As April comes around, here's how our season is looking:

1. 'Finding the Doctor on another world story' by Alan Barnes. Status: vague
2. 'Return of the Red Monkeys' by Alan Barnes. Status: vague
3. 'The Beast of Orlok' by Barnaby Edwards. Status: synopsis with Cardiff
4. 'Hothouse' by Jonathan Morris. Status: script underway
5. 'The Scapegoat' by Pat Mills. Status: vague
6. 'Wirrn Dawn' by Nicholas Briggs. Status: script underway
- 7-8. 'Season Finale' by Eddie Robson. Status: vague
9. 'Christmas in Blackpool' by Alan Barnes. Status: script underway

Towards the end of April, we decide upon the Spiders from Metebelis 3 for the finale story. We seek approval and usage rights.

## MAY 2008: THE SEASON TAKES SHAPE

On 15 May, Alan sends an e-mail confirming the final story order. The first story will now be scripted by Alan from an idea by Nick. The 'Red Monkeys' are dropped. The season now looks like this:

1. 'Finding the Doctor on another world story' by Alan Barnes and Nicholas Briggs. Status: synopsis in preparation
2. 'Hothouse' by Jonathan Morris. Status: first draft completed; second draft underway
3. 'The Beast of Orlok' by Barnaby Edwards. Status: script underway
4. 'Wirrn Dawn' by Nicholas Briggs. Status: script underway
5. 'The Scapegoat' by Pat Mills. Status: synopsis with Cardiff
6. 'Futuristic city with robots' by TBC. Status: vague
- 7-8. 'Spiders' by Eddie Robson. Status: synopsis in preparation
9. 'Christmas in Blackpool' by Alan Barnes. Status: first draft completed

We spend the rest of the month discussing who can write story six. Since *Hothouse* is in such good shape and since Jonny's delivered it ahead of schedule, we decide to give it to him.

## JUNE - JULY 2008: ASSIGNING DIRECTORS AND BOOKING THE STUDIO

Because the majority of our scripts aren't yet ready, we decide on a later recording date: 16-26 September. Paul and Sheridan are provisionally booked. It's decided that Jason will direct Story 6, Nick will handle Story 1 and *Wirrn Dawn* and I will direct the other six. I will also be responsible for casting the whole season. I begin to draw up my casting lists.

## AUGUST 2008: NEARLY THERE

Here's the state of play, as laid out in Alan's email of 1 August:

1. "Orbis" by Alan Barnes and Nicholas Briggs. Status: first draft completed
2. 'Hothouse' by Jonathan Morris. Status: finished and ready for casting
3. 'The Beast of Orlok' by Barnaby Edwards. Status: finished and ready for casting.
4. 'Wirrn Dawn' by Nicholas Briggs. Status: finished and ready for casting
5. 'The Scapegoat' by Pat Mills. Status: first draft completed
6. 'The Cannibalists' by Jonathan Morris. Status: first draft completed
- 7-8. 'The Eight Truths' by Eddie Robson. Status: first draft completed
9. 'Christmas in Blackpool' by Alan Barnes. Status: finished and ready for casting

On 2 August, Jason gives me my budget, confirms the booking of the studio and of Paul and Sheridan, and gives me the go ahead to begin casting. I spend the next week working out a precise breakdown of which actors I can afford on which days. Once it's done, I send my casting suggestions to my fellow directors and amend them accordingly.

I'm planning to go for ten days' holiday to Wales on 20 August and I want to cast as much as I can before then. I begin with *Hothouse*, *The Beast of Orlok*, *Death In Blackpool* and *Wirrn Dawn* – the only scripts that are ready and have been approved by Cardiff. I complete casting on these four projects on 19 August and head for Wales the following day.



# FEATURE

## AUGUST 22 2008: DISASTER!

Jason phones me on holiday to tell me that the television series *Collision* (to which Paul McGann was already committed) has had to extend their recording schedule into September. This was always a danger, but one we thought we had prepared for. Our schedule already incorporated a couple of contingency dates, should we need to swap days around. But this is far worse than we'd feared: Paul will now not be available to record on a single one of the nine dates in September.

To make matters even more problematic, Sheridan is now working fairly constantly until the end of January 2009. I try not to let this ruin my holiday. Nick Briggs is also on holiday, as are Alan Barnes and David Richardson. Thanks to various iPhones, laptops and cyber cafes we manage to have a crisis meeting. It looks as though we're going to have to grab Paul and Sheridan while we can – no neat continuous recording block, just the odd day here and there.

It also means that I'll have to move or recast all the actors I'd already booked and contracted for *Wirrn Dawn*, *The Beast of Orlok*, *Hothouse* and *Death In Blackpool*. I try to put this out of my mind until my holiday is over.

## SEPTEMBER 2008: THE FINAL PUSH

I return from Wales at the beginning of September and begin the unpleasant task of phoning agents to tell them we're going to have to change the recording dates. I don't yet have any new dates to give them, however, because neither Jason nor Paul McGann's agent can confirm when Paul will be free. Meanwhile, David is trying to book as many days as possible at The Moat. Toby, the owner of The Moat studio, is being tremendously accommodating, as always.

Finally, on 8 September, we get the dates. They are as follows:

13 September: *'Hothouse'*  
14 September: *'The Beast of Orlok'*  
21 September: *'Death In Blackpool'*  
25 September: *'The Eight Truths/Worldwide Web'*  
2 October: *'Orbis'*  
8 October: *'Wirrn Dawn'*  
21 October: *'Scapegoat'*  
22 October: *'The Cannibalists'*  
23 October: *'The Eight Truths/Worldwide Web'*

This gives me just five days to cast *Hothouse* and *The Beast of Orlok*, a task which normally takes three to four weeks. I get straight on the phone. Some of the original cast I manage to retain, others must be replaced. I simultaneously begin casting the other seven plays. I have to find fifty actors in a matter of weeks. Despite the shortness of time, I'm determined to get the very best actors I can. I begin calling in favours.

Since I'm in Australia for the whole of October and can't possibly cancel my flights, I have to surrender my directorial duties on *Scapegoat* and *The Eight Truths/Worldwide Web*. Nick will now take these on. But I want to cast the whole series before I go.

The rest of September is spent on the phone to agents, travelling to and from London, directing my three stories, appearing in *The Eight Truths/Worldwide Web* and *Hothouse*, taking publicity photographs and attempting to pack for Australia. On the day I fly out, there are still three key roles uncast:

Mother Baroque in *Scapegoat* – on offer to Samantha Bond; Titus in *The Cannibalists* – on offer to Phil Davis; Dr Avishka Sangakkara in *The Eight Truths/Worldwide Web* – on offer to Sanjeev Bhaskar.

I pass on all the information to Nick and David, along with a set of alternative actors, and board my plane for Brisbane. Twenty-four hours later, when I step onto antipodean tarmac, I get a text from Nick: all three actors have accepted the roles.

It's done.

Apart, of course, from the post-production. But that's another story...

## DOWNLOAD DATES:

March 7	<b><i>Orbis</i></b> , episode one
March 14	<b><i>Orbis</i></b> , episode two
March 21	<b><i>Hothouse</i></b> , episode one
March 28	<b><i>Hothouse</i></b> , episode two
April 4	<b><i>The Beast of Orlok</i></b> , episode one
April 11	<b><i>The Beast of Orlok</i></b> , episode two
April 18	<b><i>Wirrn Dawn</i></b> , episode one
April 25	<b><i>Wirrn Dawn</i></b> , episode two
May 2	<b><i>The Scapegoat</i></b> , episode one
May 9	<b><i>The Scapegoat</i></b> , episode two
May 16	<b><i>The Cannibalists</i></b> , episode one
May 23	<b><i>The Cannibalists</i></b> , episode two
May 30	<b><i>The Eight Truths</i></b> , episode one
June 6	<b><i>The Eight Truths</i></b> , episode two
June 13	<b><i>Worldwide Web</i></b> , episode one
June 20	<b><i>Worldwide Web</i></b> , episode two



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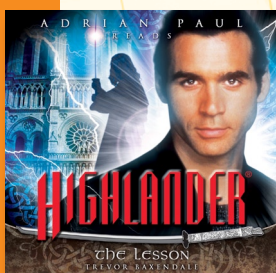
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CLASSIC DOCTORS

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# UPCOMING RELEASES



## MARCH

- Doctor Who: The Key 2 Time – The Chaos Pool (119, Fifth Doctor/Amy/Zara)
- Doctor Who: The New Eighth Doctor Adventures – Orbis (3.1)
- Doctor Who: The Companion Chronicles – Resistance (3.9, Polly)
- Iris Wildthyme – The Land of Wonder (2.2)
- Doctor Who: Short Trips – Indefinable Magic (28)

## MAY

- Doctor Who – Enemy of the Daleks (121 Seventh Doctor/Ace/Hex)
- Doctor Who: The New Eighth Doctor Adventures – The Beast of Orlok (3.3)
- Doctor Who: The Companion Chronicles – The Mahogany Murders (3.11, Jago and Litefoot)
- Iris Wildthyme – The Panda Invasion (2.4)
- Stargate SG-1 – First Prime (2.1)
- Highlander – Love and Hate (1.2)

## JULY

- Doctor Who – The Company of Friends (123, Eight Doctor + Benny/Fitz/Izzy/Mary Shelley)
- Doctor Who: The New Eighth Doctor Adventures – The Scapegoat (3.5)
- Doctor Who: The Companion Chronicles – TBA (4.1, First Doctor)
- Bernice Summerfield – Absence (10.2)
- Stargate SG-1 – Pathogen (2.3)
- Highlander – Kurgan Rising (1.4)

## SEPTEMBER

- Doctor Who – Paper Cuts (125, Sixth Doctor/Charley)
- Doctor Who – Blue Forgotten Planet (126, Sixth Doctor/Charley)
- Doctor Who: The New Eighth Doctor Adventures – The Eight Truths (3.7)
- Doctor Who: The Companion Chronicles – TBA (4.3, Third Doctor)
- Bernice Summerfield – Secret Origins (10.4)
- Stargate SG-1 – TBA (2.5)

## NOVEMBER

- Doctor Who – TBA (128, Fifth Doctor/Nyssa)
- Doctor Who: The Lost Stories – The Nightmare Fair
- Doctor Who: The Companion Chronicles – TBA (4.5, Fifth Doctor)
- Cyberman 2 (Box set)

## APRIL

- Doctor Who – The Magic Mousetrap (120, Seventh Doctor/Ace/Hex)
- Doctor Who: The New Eighth Doctor Adventures – Hothouse (3.2)
- Doctor Who: The Companion Chronicles – Magician's Oath (3.10, Mike Yates)
- Iris Wildthyme – The Two Irises (2.3)
- Highlander – The Lesson (1.1)

## JUNE

- Doctor Who – The Angel of Scutari (122, Seventh Doctor/Ace/Hex)
- Doctor Who: The New Eighth Doctor Adventures – Wirrn Dawn (3.4)
- Doctor Who: The Companion Chronicles – The Stealers from Saiph (3.12, Romana I)
- Bernice Summerfield – Glory Days (10.1)
- Stargate Atlantis – Impressions (2.2)
- Highlander – Secret of the Sword (1.3)

## AUGUST

- Doctor Who – Patient Zero (124, Sixth Doctor/Charley)
- Doctor Who: The New Eighth Doctor Adventures – The Cannibals (3.6)
- Doctor Who: The Companion Chronicles – TBA (4.2, Second Doctor)
- Bernice Summerfield – Venus Mantrap (10.3)
- Stargate Atlantis – The Kindness of Strangers (2.4)

## OCTOBER

- Doctor Who – TBA (127, Fifth Doctor/Nyssa)
- Doctor Who: The New Eighth Doctor Adventures – Worldwide Web (3.8)
- Doctor Who: The Companion Chronicles – TBA (4.4, Fourth Doctor)
- Stargate Atlantis – Meltdown (2.6)

## DECEMBER

- Doctor Who – TBA (129, Fifth Doctor/Nyssa)
- Doctor Who – An Earthly Child (Subscribers only, Eighth Doctor and Susan)
- Doctor Who: The New Eighth Doctor Adventures – Death in Blackpool (Christmas Special)
- Doctor Who: The Lost Stories – Mission to Magnus

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FOUR BRAND NEW STORIES PERFORMED BY ADRIAN PAUL

# ANNEKE WILLS



Photo © Lisa Bowerman

In the early days of **Doctor Who**, a hip, happening youngster named Polly boarded the TARDIS with her friend Ben, going on to have the kind of exciting adventures in time and space only the Doctor can provide. After 40 years she's back in the series in her first audio adventure, *Resistance*, and her alter ego Anneke Wills was more than happy to answer your – yes, your! – questions on times past, present and future.

Is there a sadness in looking back at the time you were in **Who**, given the world is so different and some of the people have left us? Or does the joy of it win? And just to say... excellent cover on part two of your autobiography!

**Iain Keiller, via email**

The latter. Because in a way, when I look back, I just think I was fast asleep at the time, I really wasn't aware at all of what was going on in terms of the whole picture of the Sixties and everything. You were just bumbling along doing what you can do and when you look back you have all kinds of different aspects to what was happening. So the joy of the show, of course, is that we now have the new and improved version – which is so exciting – which is 100 times better really. So no sadness.

How strongly do you remember **Doctor Who** at the time, or do you remember your personal life better?

My son was about a year old, so family life was very big. The funny thing is that I don't remember so much being in the studio; what I remember is the rehearsals. I can transport myself back to the rehearsal room, absolutely, and the light coming through the window and sitting down [so] I could see when I was doing my sewing. So it's strange. Memory is very peculiar, it will pick up what it wants to, not what you want it to.

Bringing up a child while doing a TV show must have been quite daunting.

It seemed that I was doing everything all at once. You'd have one day, Sunday, off, so that would be time to clean my house, be with my children, make lunch for the family, see my hubby a bit and back to rehearsals Monday morning. The other thing is, you just get on with it, you packed your life full.

When you took the part of Polly, were you aware that William Hartnell would soon be leaving **Doctor Who**?

**Tim Allan, Swinton. Scottish Borders**

No idea at all. And once I'd got started working with him... I don't know, if he had continued, that I would have continued, because he was hard work being with. So I think that had he, given the choice, I might well have said, 'I think I'm going to go now.' But I hung on in because Pat came in, so then everything changed. Night and day.

It must have been quite a shock when they told you Hartnell was leaving and the Doctor would be played by someone completely different. How did everyone in the production handle this strange twist?

**Bill**

Well, once again, excited. Excited. And of course slightly in trepidation as to whether we'd have work the next week when we're going to simply morph one actor into another actor. Will the British public accept it or will they say, 'Rubbish' and **Doctor Who** would die. We didn't know. This, of course, was the first time ever that he'd changed his body so we had no idea if it was going to be accepted as an idea or trashed.

What do you remember of recording that scene?

I remember the jokes because we had to get Pat lying in the same position as Bill on the floor and only that it was very difficult for Bill to get down and Pat was being very polite and sweet with him. But we thought that it was absolutely brilliant that they managed to dissolve the image from one to the other. We thought that was high technology! Looking back, that's a joke, isn't it? But at that time, goodness me, that was exciting!

If the second Doctor had ever returned and offered Polly more adventures in time and space, would she have accepted? And would it depend on whether or not Ben was also involved?

**Paul Castle**

You can't write the yes big enough! The page wouldn't contain the size of the 'YES!' Absolutely. And so, in a bizarre way I've found a way back, haven't I? I think that later on I would have grabbed the opportunity, Ben or no, but I know that I was feeling very loyal to him at the time when I decided to leave at the same time as him.

Your autobiography is a great read. Did you find it changed your feelings about your past experiences to write it all down, and have you been pleased by the response to the book?  
**Damian Whittle**

Yes, immensely. Chuffed. Chuffed, that people have been so kind about it and [given] so many wonderful accolades. This is deeply rewarding. And, to answer the first part of the question, yes, absolutely. As you put all the pieces of the puzzle into the picture, deeper understandings come, so it's been an extraordinary experience and it continues in book two so that revelations of understanding happen. Forty years later, you think, 'Oh, that's why!' In the beginning of the first book I say that there's an old Tibetan teaching that everybody should write their autobiography. And I stand by that. Even if you never get it published, write the story of your life, because in the process you gain so many insights.

How is it returning to the character of Polly after all these years?

**Neil Ottenstein**

Ah, lovely question. Absolute heaven actually. One of the things was that I realised I liked the way I played it and I would play it the same. I liked what I gave it at the time, and as I was re-reading her, I liked her. She's good. She's a great character, especially in *The Three Companions* because she's bossy and she's frightened and she's brave and she's silly and she's everything. She's a really rounded character. She's not a sort of one-dimensional, two-dimensional character, she's got everything.

Is it nice that Polly's story isn't all told now?  
Oooh, I hope so. Yes indeed.

You've talked of 'creative differences' over *Resistance*. How were these resolved?

**Chris Cook, Nottingham**

Well, the thing was that when I read the script at first, it seemed to me that she wasn't really portrayed in the way that I remembered. Because Polly definitely wasn't a wimp and there were certain lines that for me were very difficult and that I started to object to, so we had to, all of us, get together and resolve these issues so that I was happy again with Polly coming back. This was the first time that we hear about her after 40 years, so I couldn't just sit down and read the script; it concerned me that it would fit right for me and although, as I said before, yes, she would be afraid, when she met the Cybermen for the first time she wasn't brave and clever, but she got stuck in there and started arguing. So she did have a lot of guts, actually.

You see more of that in *The Three Companions*.

And then it's loooovely, because by the time we get to *The Three Companions*, well, now she's in charge! Yes! So that's fantastic, flying a spaceship around. Yeah, really good, and very honouring for her character.

What was it like making *The Three Companions*?  
**Grant Barber, Croydon**

It's difficult to express how much fun I have in my late age here being able to have some wonderful work and read the character. However, it's a very dark story and I was doing the script over Christmas time so it was fairly dark. But what's lovely is that you work away on your script at home but when you come into the studio... First of all I have to say, and I'm not just being ingratiating to you, David, but I love working with you young, talented people. It's wonderful! Lovely Lisa Bowerman and everybody at the studio. Everybody's so lovely and so kind and focused on what we're doing, and then working with the fellow actors, in this case John Pickard – just exhilarating. And of course it comes alive. As soon as you're working together with another actor, it lifts off the page and you're off telling your stories. So being able to say lovely lines like, 'Oh, where's the Doctor when you need him?' it's just wonderful!

How was it being Lady Louisa Pollard in *Zagreus*? Did you do anything with India Fisher to get a feel for being her mother in that audio play?

**Neil Ottenstein**

There's very little time for any of that. You just turn up and say hello to India and then there you are with your headphones on and the microphone up your nose. But then, this is the thing about actors, we are very adaptable. I just did the Target book and I read *Doctor Who and the Cybermen*, so I had to read the entire story. I didn't do the Cybermen voices, thank God. Nick Briggs did the Cybermen voices. But I had to do all the other voices; I had to do a Yorkshireman, I had to do Scots, I had to do Cockney, I had to do all these different voices. So the script comes through the door and you're on your own. You don't trot along to rehearsals, you haven't got a lovely director there helping you, you're on your own until you get to the studio. This is the new way of working nowadays, there's very little time, so you have to rely on all your previous experience as an actor to pull it out of the hat and bring it in that moment in the couple of hours during which you work in the studio. But we do it because we're brilliant. Ha ha! Yay!

Have you watched your appearances in *Doctor Who*?

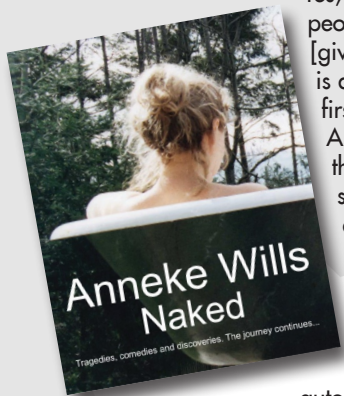
**Neil Ottenstein**

Oh yes! And before we did the *Resistance* one, I actually had to re-review just to make sure that I hadn't gone over the top. I was in line, but in the Moonbase story when she's making the Polly Cocktail, I am being creative and proactive and not leaving it to the Doctor and to Ben and Jamie to sort things out. So I wanted to check, so I did re-re-watch and the funny thing is, the awful thing is, I'm such a woman! The things that I remember are, 'Oh, my lovely little shoes, oh that lovely dress, oh those hideous shorts, they were horrible'.

And that's all the questions.

What I'd like to say to everybody who asked the questions is thank you very much. Thank you very much for being interested, and asking the questions.

Thank you, Anneke.



# IT REALLY WAS A WILD THYME

She's an enigma wrapped in a question, wearing a leopard-print coat – and transtemporal adventuress Iris Wildthyme is back this month from Big Finish. Producers Cavan Scott and Mark Wright jump aboard that bright red London bus and take us on the road to the new series...



Can you find Katy? Katy Manning and David Benson at Moat Studios

## 12 November 2007

Meeting with Jason Haigh-Ellery at his London club (the glamour!), where a lot of Big Finish history has been made (and Joe Lidster has drunk a lot of champagne). We discuss projects to replace **The Tomorrow People** (Fremantle Media declined to renew our license) and Jason says two words: Iris Wildthyme. The first two audio adventures for Paul Magrs's transtemporal adventuress, as played by Katy Manning, had gone down well. Iris was ours if we wanted her... We retire to a nearby hostelry, excited at the possibilities.

This wasn't the first time we'd talked about Iris – back in the early planning stages of **The Tomorrow People**, we'd been approached by Paul Magrs, Iris's creator, about writing for the series. One idea proposed was a Christmas special that would see Iris appearing in **The Tomorrow People**, but due to Katy Manning's availability (she lives in Australia), the schedule wouldn't work. Paul's eventual **TP** story pitch was one of the most audaciously brilliant ideas we'd ever read, but sadly it would never see the light of day.

## 13 November, 2007

We email Paul, telling him about the possibility of new Iris adventures. He is cock-a-hoop and says:

*"I'm interested in giving a slightly different slant on her adventures, perhaps – and a greater coherence, and an eye to making it more of a series and universe in its own right."*

We think that's a yes...

Things we decide early on – this absolutely has to be done with Katy Manning. She is Big Finish's Iris and doing it with another actress is out of the question. We also decide that Iris will only be teamed with Panda in the four stories of series two. Tom, Iris's human companion in the first two audios, will be written out, partly for budgetary reasons – one less regular means one more guest actor – and partly because we see more story possibilities with Iris and Panda. But we also agree that we'll look to bring Tom back in the future if the opportunity arises.

We contact Gary Russell, who had produced and directed the first **Iris** audios in 2005 before moving to Cardiff to work on some series called **Doctor Who**. We'd like Gary to direct the four new audios, and he says yes. With Gary onboard, it feels like getting the band back together. Or something.

Now we just need to find Katy...

## 14 November 2007

Curry in Sydenham, South London. So much of what Big Finish does is forged over a curry. Mark mentions Iris to Simon Guerrier and vaguely (aka drunkenly) outlines an idea for a story called *The Two Irises*. The following morning Simon emails a fully formed pitch to us. He's like that. We have our first writer.

Now we just need to find Katy...

## December 2007/January 2008

Things go quiet on the **Iris** front for various reasons, but in the background Paul M suggests a few writers for us to sound out about **Iris**. But as Christmas hits, **Iris** is having a quiet one for a change.

## 31 January 2008

Meeting with Jason at his club (do you see a pattern here?). Big Finish **Stargate** producer Sharon Gosling is also in attendance to talk about the upcoming **Robin Hood** and **Highlander** licenses that we will be script editing. Jason gives us a final go ahead for **Iris**.

Now we just need to find Katy...

## 1 February 2008

David Richardson, who Big Finish simply couldn't function without, drops Katy a line to mention doing more *Iris*. There are also further emails to Paul, and we come up with a potential list of writers. At this stage, Paul doesn't want to write one, saying: "I think I'd rather see what other people do with her". In concert with Paul, we also decide the theme of the season: to pastiche a different decade of *Doctor Who*, from the 60s to the 90s, in each story...

Paul is intrigued by the notion of *Iris* being exiled to Earth in the 1970s and working for MIAOW (from his brilliant Brenda and Effie books). We sense he might be cracking...

Now we just need to find Katy...

## 6 February 2008

Email from David R – Katy is definitely up for more *Iris*! There's just one problem – she's flying over in May, which gives us just over two months to get four scripts commissioned and studio ready. Eeek!

Paul emails with good news – he's talked himself into writing the 70s pastiche, provisionally titled 'Wildthyme in Wonderland'. It's brilliant, but we ask him to think of a more Pertwee-esque title. But now we have all our writers – Mark Michalowski doing the 60s (*The Sound of Fear*), Paul on the 70s, Simon Guerrier on the 80s (*The Two Irises*) and Mark Magrs handling the 90s (*The Enemy Within*).

## 25 February 2008

We hear from David Benson's agent – he'd be delighted to return and play Panda for us, which is brilliant news. We have an *Iris*, and we have a Panda. Now we just need some scripts... and we hear that Katy is now going to be over even earlier than expected. We email the writers and let them know, and everybody steps up to the plate to deliver as soon as possible.

## March/April 2008

March is very quiet for *Iris*, save for the furious tapping of keys across the country. In the meantime, we contact Anthony Dry about doing the covers, and he's keen. In keeping with the pastiche theme, we ask him for a Target book style slant.



Towards the end of April scripts start to come in from the writers, and they are all fantastic. There is the usual note giving and rewrites to go through (it's odd being on the other side of the process), but everything comes together quickly, although we are getting VERY close to the wire on recording dates.

## May 2008

Recording dates are set, starting with *The Panda Invasion* (previously *The Enemy Within*), with further recording blocks over the next two weekends. Contracts have gone out to Katy Manning and David Benson, and final tweaks to the scripts are taken care of. Gary gives his final director's notes, and *The Panda Invasion* is locked.

Now we just need to find Katy...

## 21 May 2008

The script for *The Panda Invasion* has been posted to the actors, lunch is booked (oh, those lunches!) and the Moat Studios stand empty, awaiting the arrival of *Iris* Wildthyme in just a few short days.

Now we just need to find Katy...

Our intelligence operatives tell us our leading lady is in the air somewhere between Australia and the UK. We think this is a broadly encouraging sign and, following a high-level production meeting (lunch in Wetherspoons), decide not to panic.

## 23 May 2008

*"Hello, darling, it's Katy Manning."*

It isn't every day that a *Doctor Who* legend phones you, but Mark handles the situation calmly and professionally and doesn't scream that Jo Grant is on the phone to his colleagues. Katy is in the country, she has the scripts, and is pleased to be back playing *Iris*.

And we all breathe a sigh of relief...

## 24 May 2008

Gary pops in en route from Cardiff for a final briefing before tomorrow's recording. We're all exhausted, but the scramble to get some great scripts ready in the last two months has been well worth it. We're all nervously excited about the fun we'll have over the next few weekends. And possibly a little terrified...

## 25 May 2008

We meet David Benson outside the studio, trying to negotiate his way past the intercom system. We have Panda, now we just need *Iris*. And here she is, chauffeur driven by Gary Russell from South London. Everybody is happy to be back together again after three years. Following hugs, coffee and thespian gossip, Gary ushers his lead actors into the studio... *The Panda Invasion*. Sc 1. INT. BUS. "Action!"

*Iris* Wildthyme is back, and it's (quite literally) about gin!

## COMPETITION

# THE PHANTOM OF THE OPERA VIDEO COMPETITION



We at Big Finish are looking for new ways to promote our full-cast dramatization of Gaston Leroux's **The Phantom of the Opera**. Set in Paris in the 1880s, this classic tale of music, madness and murder features an all-star cast including Anna Massey (*Hotel Du Lac*, *Peeping Tom*, *Hitchcock's Frenzy*), Alexander Siddig (*Star Trek: Deep Space Nine*, *Kingdom of Heaven*, *Syriana*), James D'Arcy (*Master and Commander*, *Exorcist: The Beginning*, *An American Haunting*) and Peter Guinness (*Alien3*, *Sleepy Hollow*, *Red Cap*).

### THE RULES:

1. Videos must be no longer than five minutes.
2. Videos must be posted on YouTube, complete with the Big Finish logo and a URL link to <http://phantomaudio.co.uk>
3. Videos must not contain explicit, illegal or copyrighted material. Please use the material from our microsite, your own material or material in the public domain (or covered by Creative Commons).
4. The closing date for the competition is **June 30 2009**, so all entries must be received before then.
5. The prize will be a **£50** download voucher credited to your account. If you live outside the UK, you will receive the equivalent amount in your own currency (the exchange rate to be determined by Big Finish).
6. The hits for your video will be calculated from the moment your video has been submitted to YouTube. To get your hit rate we will divide the total number of hits your video receives by the number of days it has been on YouTube.
7. You can enter as many times as you like. Feel free to make more than one video. Remember: we want as much publicity as possible, so the more the merrier.

What we'd like you to do is to put together a promotional video – no longer than five minutes – for **The Phantom of the Opera** and post it on YouTube. It can take any form, from a stills montage to a full CGI extravaganza. The important thing is to generate interest in the production, so don't forget to mention Big Finish and to include a direct link to our special Phantom microsite:

<http://phantomaudio.co.uk>

If you're looking for material for your video, you can download photographs, artwork, audio extracts and even the premixed Phantom trailer for free from here:

<http://phantomaudio.co.uk/competition-tools>

It's entirely up to you whether you use the existing trailer or make up one of your own. When you're done, post your entry on YouTube and submit it to our competition page:

<http://phantomaudio.co.uk/competition>

The competition closes on June 30 and the winner will be the video that gets the highest hit rate on YouTube by that date. Your hit rate will be calculated by dividing the total number of hits your video receives by the number of days it has been online. So it won't matter when you upload your video – every entry is in with a chance of winning.

Your prize will be £50 worth of Big Finish downloads – that's any download from any of our ranges.

Happy film-making!

**WIN  
£50  
OF VOUCHERS!**



# MAKING MAGIC

*Short Trips: Indefinable Magic* editor Neil Corry takes us on a magical mystery tour of the tales he gathered together for this month's *Doctor Who* short story collection.

It was a bit naughty to send a pitch to Xanna Chown, range editor of the *Short Trips*, probably even rude. Did they even want one? Luckily for me, they did!

Commissioning the stories was brilliant. There's so much enthusiasm for *Doctor Who* and putting together the planned stories with the writers was just great. And working with some of my favourites was better than imagined, and working with the newer writers was just as good.

With *Phoenix*, James Goss has a brilliantly realised Eighth Doctor, full of wonder, discover a series of amazing creatures... but there's a dark secret burning at the story's heart! Eddie Robson's TARDIS crew of the First Doctor, Ian and Vicki, find out what happens when everyone has superhuman powers, while Ian Farrington has the Second Doctor unravel a very human mystery when a woman's horoscopes keep coming true. Although it's ostensibly a Third Doctor story – and he definitely makes his presence felt! – Matthew James' *Hiccup In Time* is really about about Liz Shaw, who finally gets to time travel, even though she doesn't want to! *Shamans*, by Steve Lyons, is just fantastic, and I was so pleased to get Steve on board as he's one of my favourite writers. What's even better about the story is that the 19th-century family he has Leela and the Fourth Doctor meet was real...



*The Fall of the Druids* highlights how brilliant an invention Kamelion really was, and David N Smith's macabre adventure (with its huge death-count) makes you think how easily he could've been part of the TARDIS team in the Eighties. Mark Wright and Cavan Scott pit the Sixth Doctor against the Mongarian menace – a party of money-grubbing aliens planning on doing terrible things with none other than Elvis Presley in *Priceless Junk*, while the Seventh Doctor and the irrepressible Mel finds that gods really do move in mysterious ways in John Callaghan's *Have You Tried Turning It Off and Then Back On Again?*

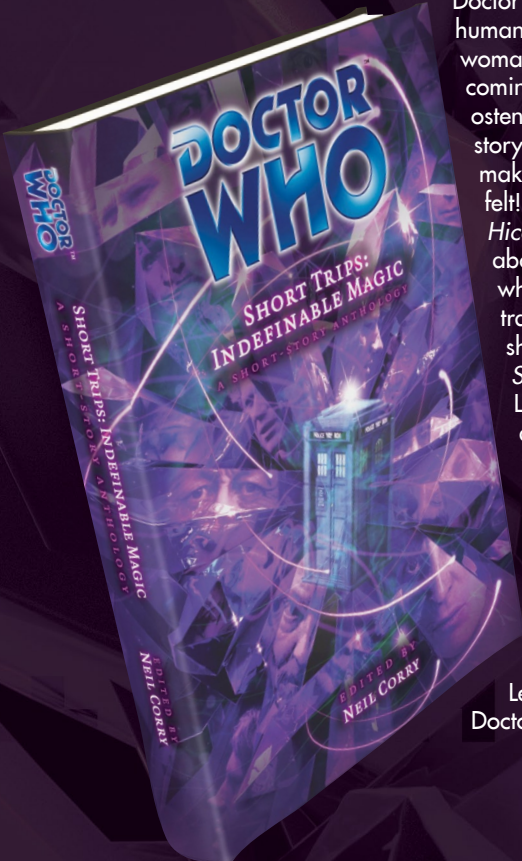
It was impossible not to ask Gareth Wigmore to contribute because I love his original TARDIS crew. In *The Reign Makers*, the Doctor, Susan, Barbara and Ian must ensure that history isn't rewritten – against massive odds. And two Doctors make an appearance in Simon Guerrier's gentle but affecting tale of the repercussions of what happens when the Doctor turns up in your life. Michael Rees' *The Science of Magic* has Liz Shaw (Again! Hurrah!) and the Doctor and a

Britain changed beyond imagining when a witch takes over the country – and you realise just how much the Brigadier was part of the team when he's taken out of the scene, rather permanently!

Jim Sangster's *Hello Goodbye* is a fond farewell to the UNIT era while Evelyn and the Sixth Doctor visit Inquisitorial France in Mike Amberry's *Trial by Fire*, where historic inevitability means that they're caught up in a huge, tragic event. We stay with the Sixth Doctor with Stephen Hatcher's *Death Sentences*, a dark tale on a frontier world where lawlessness is rife, but one sheriff is determined to bag his man... Jo Grant recalls an adventure with the Third Doctor for her young daughter in the fairy-tale story *Once Upon a Time Machine*, while the Sixth Doctor and a homesick Peri land in 1930s New Orleans where an alien presence leads to an attack of killer zombies! The final regular story is Caleb Woodridge's brilliant pairing of the Fourth Doctor and Sarah Jane in a tale that captures the Philip Hinchcliffe era so well. But that's not the end of the book. Interwoven throughout the collection is a series of letters from 'viewers' over the past four and a bit decades who no longer watch the programme, all for different reasons. These missives, penned by the excellent Gareth Roberts, are not to be taken seriously but will hopefully remind readers that the magic of *Doctor Who* is always changing and is one of the reasons why it's simply indefinable.

I hope you enjoy the book as much as I enjoyed putting it together – and I'd like to take this opportunity to thank everyone I worked with on *Indefinable Magic*.

*Short Trips: Indefinable Magic* is available from March. See page 10 for more details



## INTERVIEW...

# RICHARD FOX & LAUREN YASON

They've worked for Big Finish for under a year, yet sound designers and musicians Richard Fox and Lauren Yason are being kept busy on a number of projects ranging from **Doctor Who** and **Stargate to The Companion Chronicles** and **Robin Hood**. *Vortex* quizzes them about their vital roles in these productions...

**Richard:** The sound design is normally the most varied aspect of the post-production process. It's not just a case of providing footsteps, for example, you need to be aware of where in the mix the character is approaching from, and walking to.

You work as a team – how do you split stuff between you?

**Lauren:** Most things we tend to split 50/50. We both edit dialogue, work on the sound design and compose the music.

**Richard:** I think the big difference is if we write music for vocals, Lauren tends to take the lead. Big Finish listeners can be happy they're spared me singing!

Your first job for Big Finish was *Seven Keys to Doomsday*, one of the **Doctor Who** stageplays. Was that a fun experience?

**Richard:** It was great fun actually. It was really nice to come down to the recordings and for once just sit down in a studio and not have to worry about anything.

**Lauren:** ...and John Ainsworth was great as a director. He made the whole process of working on our first Big Finish project very enjoyable.

You are doing the sound design for **Robin Hood**. That must be very different to working on a full cast play...

**Lauren:** Well, for a start you're dealing with just one actor so your dialogue edit is much smaller! But also you're trying to create atmospheres and

backgrounds. I think it would be too easy to over sound design.

Your next **Doctor Who** is *The Magic Mousetrap*. What are the special requirements of this story?

**Richard:** Well, for a start there's a much larger music consideration in this story. The score will end up being quite eclectic I think.

**Lauren:** There's some fun set pieces in *Mousetrap* that might have Rich running around the live room again!

How did you come to work with Big Finish?

**Richard:** We were hired via Nick's audition process! I'd listened to Big Finish's **Doctor Who** before, enjoyed the range and played some to Lauren.

**Lauren:** Rich introduced me to Big Finish's audio work by playing me *The Holy Terror*, a good start!

**Richard:** Then, in 2006, we submitted a sampler and were then asked to audition by editing and supplying post-production to a scene of dialogue. From that we were eventually offered *Seven Keys to Doomsday* and we haven't looked back!

For the uninitiated, how would you describe the work of a sound designer?

**Lauren:** In short we take the dialogue recordings, edit it together to the script, and then add both the sound design and the music score. Sound design can stretch from anything from thunder and lightning, through room reverbs and to monsters and Dalek base ambience. We had a huge tent flap in our live room for *False Gods*, for example, that Rich had to keep walking in and out of!

**"With suspense I think it's all about building tension. Isn't that what Doctor Who does best?"**

Your credits include *Home Truths*, which has become one of the most popular **Companion Chronicles**. Many have mentioned the really chilling sound design – was it fun to scare people?

**Lauren:** Of course it is! Prior to Big Finish we've scored a couple of horror movies so I suppose you could say we've written for the genre before!

**Richard:** With suspense I think it's all about building tension. Isn't that what **Doctor Who** does best?



# MISSION TO MAGNUS



(Clockwise from top left) Colin Baker and Nicola Bryant revisit their lost years...well, year. Nabil Shaban effortlessly recreates the vivid profiteer Sil in the Moat Studio. William Townsend and Callum Witney Mills display a script written before they were born! They play Vion and Asam, Magnusian boys fleeing the tyrannical matrons; Tina Jones, Maggie Steed and Susan Franklyn portray Magnus's formidable matriarchs.

FULL CAST AUDIO ADVENTURES ON CD AND FOR DOWNLOAD

# IRIS WILDTHYME

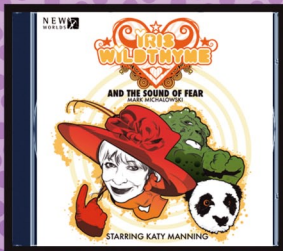
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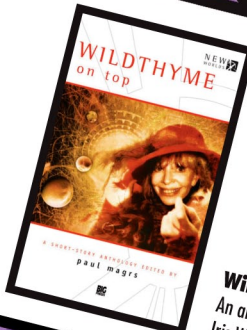
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