

# VORTEX

DOCTOR WHO

THE **FOURTH**  
DOCTOR

THE DIARY OF RIVER SONG

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HER BUSINESS

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COMING SOON

# DOCTOR WHO

## SHORT TRIPS

**B**IG FINISH'S short stories continue in 2020 with adventures for the First, Fifth and Sixth Doctors in series 10 of the monthly **Doctor Who – Short Trips** range.

All of the **Short Trips** are performed by an actor from the **Doctor Who** television series or one of the Big Finish ranges, and Peter Purves, Sarah Sutton and India Fisher will be taking on narration duties for these new adventures.

*Out of the Deep* (written by John Pritchard and performed by Peter Purves) will be released in June and sees the First Doctor and Steven in the TARDIS being drawn by an unknown signal to Mesopotamia in the 1850s.

July's release, *Downward Spiral* (written by Alan Flanagan and performed by Sarah Sutton), sees the Fifth Doctor and Nyssa encounter Siobhan Matthews and her ship which is spiralling towards something in the dark – something that is hungry.

The August tale is *These Stolen Hours* (written by Grace Knight

and performed by India Fisher), where a time disturbance leads the Sixth Doctor and Charley to a remote research station. Unable to form memories, the crew believe someone is doing their work while they sleep.

**Short Trips** producer, Alfie Shaw, told us more about the fantastic narrators and writers: "Peter Purves is a national icon – from **Doctor Who** 50 years ago to **Blue Peter** – and is such a pleasure in studio. His First Doctor in *Out of the Deep* is unmatched, and it's wonderful to bring this beloved television era back on audio.

"Sarah Sutton has an amazing vocal range and that's brought front and centre in *Downward Spiral*. Watching her slip between accents was just a delight to behold and makes for a fantastic listen.

"And writer Grace Knight has got to the core of the unique relationship that Charley has with the Sixth Doctor in *These Stolen Hours*. It's a tale about perspective, heartbreak and memory. Don't miss it!" **VORTEX**



*"Bold as a knight in white armour,  
Cold as a shot from a gun,  
If you should look,  
For a man who loves danger,  
To whom love is a stranger,  
This man is the one."*

**C**ONFUSED? THEN you most probably haven't seen the original television version of **Adam Adamant Lives!** This


January, Big Finish is releasing its first box set of three audio tales in a reimagining of the 1966 series produced by Verity Lambert. It was originally intended as the BBC's answer to **The Avengers** – but without the budget!

I first discovered **Adam Adamant Lives!** in the 1990s courtesy of my friend Alistair McGown (Big Finish's **Dark Shadows** cover artist), when he got a copy of the BBC video featuring the first two episodes of the show. I was instantly hooked and loved the set-up with Gerald Harper as a Victorian adventurer, awakened and living in the Swinging Sixties, alongside Juliet Harmer as Georgina Jones. Think Captain America but 40 years earlier – sort of!

I was delighted when I discovered the surviving episodes had been released on DVD – like **Doctor Who**, it suffered from the BBC archive purges – and devoured them over the space of a week. It's quirky, it's individual and it's always entertaining – especially Adam's butler played by Jack May (from **Doctor Who** TV serial *The Space Pirates*, and later the voice of Igor in **Count Duckula**).

Writer Guy Adams has given the audio series a slightly different spin to fit in with the modern day, and although I've not read the scripts or heard any episodes yet, I just know this is going to be right up my street.

Oh, and I thoroughly recommend you hear the original theme tune sung by the wonderful Kathy Kirby, if you get the chance! **VORTEX**

A man with dark hair, wearing a black tuxedo jacket with red lapels, a white shirt, and a white bow tie, is holding a sword pointed towards the viewer. He has a serious expression. The background is a dark purple with a geometric, crystalline pattern.

The Edwardian  
adventurer is back  
in a new life on  
audio. It's time  
to see if Adam  
Adamant will...

# STAND AND DELIVER

**A** DAM ADAMANT LIVES! Again! In the 1960s, when the BBC was taking criticism from Mary Whitehouse and the self-appointed moral guardians of the National Viewers' and Listeners' Association, an idea was sparked in the mind of the Head of Drama, Sydney Newman. He came up with the concept of bringing a man with Victorian values into the present day

to see how he would cope. And thus, the idea of **Adam Adamant Lives!** was born. Verity Lambert was asked to produce it after her success on **Doctor Who**, and Gerald Harper played the titular character with Juliet Harmer as Adam's swinging 'dollybird' friend, Georgina Jones.

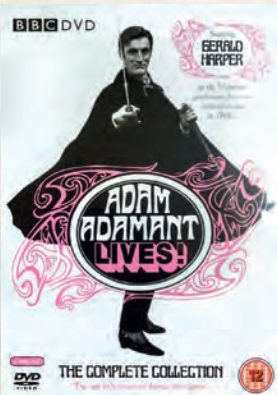
The show ran for two series, and now it's being given an audio revival. Tasked with bringing the series back to life is writer Guy Adams.

Director and script editor Nicholas Briggs says: "When I knew **Adam Adamant Lives!** was a possibility for us, I set up meetings with a number of writers. I really wanted to do the job myself in the same way I have done with **The Prisoner**, but I knew I didn't have time. I wanted to find someone I could trust implicitly to reinvent the series in a very exciting way and my test was to suggest it to writers and see their reaction.



Above (l-r): Milly Thomas, Blake Ritson and Guy Adams

Below: The DVD release of the original TV Show



“All of them said it sounded interesting and that they’d certainly love to give it a go. But Guy, to coin a phrase, almost literally took my arm off to do it – he may have even used that phrase himself! He was immediately filled with enthusiasm and ideas just started bubbling out of him. It was so exciting just listening to him talk about it, and it falls very much slap bang into the middle of Guy’s comfort zone. He is a consummate thriller writer.

“Writing thrillers well gives you an optimum appreciation for how plot works; there’s no other genre like it for making you realise that you have to know what you’re doing. It’s not enough to have crazy, wonderful ideas, you must know about the nuts and bolts. So Guy brought brilliantly bonkers ideas and a reliable, metaphorical tool box crammed with structure! Brilliant.”

Guy takes up the story: “This is a series that’s very important to me. I’m a big fan of the idea behind the original – it’s brilliantly simple. It’s a story that’s been done a few times over the years: the hero out of time who brings their values from the past to the current day.

“Often, I think it can become a vehicle for damning modernity, a narrative that’s designed to preach how much better things used to be – I definitely wanted to avoid that.

“Our version is still set in the Sixties, so isn’t – at least bluntly – a comment on our modern world. The main thing that’s different is Adam himself. You are never quite sure if he’s an Edwardian adventurer who has woken in our modern world,

or is he just someone who thinks he is. Ultimately, does it matter?

“There’s a seam that runs through the series that’s about mental health. It’s something I struggle with – like so many. I’m medicated for anxiety and depression and I wanted to embrace that a little here.

Guy brought brilliantly bonkers ideas and a reliable, metaphorical tool box... NICHOLAS BRIGGS

It’s an important thing to discuss, and the opportunity to have a hero who is battling himself as much as he battles criminals... that was an opportunity I wanted to play with, a story worth addressing, I think.”

**A** S WITH Big Finish’s productions of **The Prisoner** and **Space: 1999**, **Adam Adamant Lives!** is not a continuation of the original but a reworking of the original whilst keeping the core



Above (l-r): Blake Ritson and Milly Thomas

## Blake has the perfect charisma, the perfect delivery, to bring Adam to life. GUY ADAMS

conceit in place. Nick confirms: "This is a reimagining of the TV series. All the essentials are the same: Adam is an Edwardian adventurer who fights for his country, and he does somehow wake up in 1966. But the difference with our version is that he and the audience are very unsure as to how this has happened. He's also a more tortured individual on the inside but a less abrasive character on the outside – there's a real struggle within going on. And his arch nemesis, The Face, features much more than in the original. So there's a real mystery and a

desperate, psychological struggle at the core of what we're doing."

There are three stories in the first box set – two of which are pretty much original, with the third based on a TV episode.

Guy says: "In *What is This Place?* the set up is the same – a delirious man, a man who believes

he's lost out of time, hit by a car. And Georgina Jones finds him and helps him to settle into the modern world. Beyond that it's a brand new story though we keep underworld villain, Margo Kane (as who in their right mind would get rid of such a wonderful character as Margo Kane!).

"The next story is essentially a reworking of the second television episode, *Death Has a Thousand Faces*, and we've kept the same name. It does, however, have a fair few new twists and turns.

"And the last adventure, *Georgina Jones Dies!* – well, what can I tell

you about episode three? All anyone needs to know is in the title!"

**S**OWE have the set up and the stories but who are the leads? The fantastic Blake Ritson is Adam Adamant and Milly Thomas steps into the shoes of Georgina Jones.

Nick says: "Blake was my first choice for the part of Adam, but as with all major Big Finish casting decisions, I went into discussions with David Richardson and Jason Haigh-Ellery about it first. I said to Jason, 'You know, I really want to cast Blake', and I think at that moment we both realized it was a no-brainer. Blake is a phenomenal actor, and a lovely human being. He led the cast brilliantly with a lot of good humour and intense concern for the scripts and the character. He's just one of those people who when you think of him, you smile.



Above (l-r): Daisy Ashford and Glen McCree

"Milly Thomas as Georgina Jones was one of a number of suggestions that Ken Bentley made to me. Ken and I often talk about casting, and he showered me with great ideas for this. I listened to many showreels but in the end a combination of recommendations, availability and great acting led to Milly being offered the part. Milly is also a writer so she has a very firm grasp on the overall plot – she thinks in terms of story as well as character. She and Blake work together really well and she brings great strength to



Above (l-r): Guy Adams and Blake Ritson

a strong female role which is now so much more multifaceted than the Georgina of the TV series.”

Guy adds: “Blake has the perfect charisma, the perfect delivery, to bring Adam to life. I’ve asked him to do some really complicated work in these scripts and his performance is one of the most fantastic I’ve been privileged to witness in a Big Finish studio. Having the opportunity to act with him is wonderful – he’s charming and brilliant – everything Adam should be.”

So not only do we have Blake, we have Milly Thomas – the writer and star of *Dust*, one of the most spellbinding pieces of theatre the stage has ever seen. How intimidating is it to write dialogue for an actor of such calibre?

“Georgina was the most difficult character to address. In the original she’s a real missed opportunity, a proper failing. She exists to scream and get captured, and that’s it. You don’t give a part that insubstantial to Milly Thomas – frankly, no writer worth their salt should be writing

a character like that for anyone!”

Anyone who knows the original TV series will be aware that there is a third regular character – Adam’s butler, William E Simms.

Guy says: “Ah, William, the Punch and Judy man with his theatrical affectations, the masks he hides behind. I play him in these audios which is probably no great surprise to anyone who knows me, as the character and I share certain traits.

“When writing the first set of scripts I was having so much fun with Simms’s language that I couldn’t resist saying to Nick: ‘Look, I think I could probably play this part, but I fully understand if it’s not a good idea, you should definitely cast someone else... even though you would be breaking my heart, I mean, ruining me... but you really should cast someone else... even though I will hunt you down and end you... but you shouldn’t cast the writer, that would be awful, but... it has to be played by me!’

All jokes aside both of us gave it a lot of thought. I wanted to

ensure I was the right person for the role – after all, if I did a bad job I would ruin something that’s very important to me. This series is the proper highlight of my Big Finish career to date and possibly the best thing I have ever done. I didn’t want to break it.”

Nick confirms: “Guy campaigned hard for the part of William E Simms. He loved the character and felt very firmly that it was the role for him. Guy stopped acting some years ago to become a (very successful) writer, but since he’s started working for Big Finish he’s dabbled in acting again, playing the odd rather juicy little role. I’ve heard and observed his work and knew he was great. William has a melancholy in his soul in our version and Guy captures this perfectly.”

Guy adds: “It’s properly absurd to be the third in the trio. If I had known beforehand who was going to be playing Adam and Georgina, I would have been too terrified to even ask to join them!”

The writer concludes: “There’s a lot here which fans of the original will recognise but new listeners – and I hope there’ll be many! – don’t need to worry. This is its own thing, a series that I hope people will feel can stand alongside the original but not be constrained by it.” **VORTEX**



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*Melody*  
**MALONE**

*Melody*  
**POND**

# TROUBLE *is her* BUSINESS

**RIVER SONG IS BACK – AND THERE ARE NO DOCTORS, NO MASTERS, NO OLD MONSTERS...**

**R**IVER SONG – Melody Pond – Melody Malone. Three names for the same woman.

We've seen her adapt various guises over the years in the course of her adventures, and

this time she's reverting to a name we'll all recognise – private investigator Melody Malone.

Producer David Richardson says:

"We're always looking for ways to make each **River Song** box set different to the one before. Series Six is a **Doctor Who** continuity festival, so Series Seven will be very continuity-light – aside from a return trip to New York and an encounter with the Weeping Angels. We're into all-new territory as River Song (aka Melody Malone) investigates..."

"Actor Alex Kingston loves the contrast and changes in tone

between episodes. *Colony of Strangers* is very bleak, *Abbey of Heretics* very moody, *Barrister to the Stars* is very colourful, and *Carnival of Angels* brings all the tension and excitement you'd expect from a Weeping Angels story."

Script editor Matt Fitton adds: "We wanted to use the theme of 'detectives' and play with the Melody Malone character – continuing to find out what River gets up to when the Doctor isn't around.

"This set contains four different spins on different crime genres,





Above (l-r): Alex Kingston and Timothy Blore

long-distance shot and James has done a really good job of paying homage to that genre.”

James grins: “Like most gays in London I became convinced by about 2013 that I was fluent in Scandiwegian – which lasted until I left the living room to put

**YUP, THIS IS ACTUALLY HAPPENING, I HAVE ACTUALLY WRITTEN A THING WITH RIVER SONG...** LIZBETH MILES



with River going it alone. It's a series looking at River's wider experiences in life and time, and what else she gets up to.”

**T**HE SET gets underway with *Colony of Strangers* by James Goss. Matt explains: “What we wanted to do was a kind

of Scandi-noir, so it's set in an Earth colony which has a very Nordic flavour. We were trying to catch the spirit of those BBC Four dramas like *The Killing* and *The Bridge* with taciturn police, corrupt mayors, grumpy farmers, walks along beaches... everything you would expect! You can imagine seeing them in a

the kettle on and realised I had no idea what was happening!

“I've tried to fit in all the classic tropes – a tired, battered detective kept going only by her integrity, a suspicious colleague, a duplicitous boss, lonely people with dark lives living on compounds, and an overall sense of cold futility.”

He admits his personal highlight was: “Getting away with something that feels like it's one thing and it turning out to be something else. Like that moment in *The Killing* series two where you go, Hang on, are we in the Middle East, what?!”

**W** E THEN join River in *Abbey of Heretics* by Lizbeth Miles. Matt says: “This is kind of *The Name of the Rose* or *Cadfael* in a nunnery in medieval times, and River is in search of a valuable book. She finds there's something unusual going on: there are strange noises, the abbey may be haunted, the sisters are falling sick – and there's something lurking in the forest.”

Lizbeth says her brief was for: “A murder mystery with River



Above (l-r): Glen McCready, Alex Kingston, Charles Armstrong and Wanda Opalinska



investigating in her Melody Malone guise – any time, any place.

“River’s one of my favourite characters in all of **Doctor Who**, and getting to write for her was a dream come true.”

And her highlight was: “Finishing the script and realising, yup, this is actually happening, I have actually written a thing with River Song, and Alex Kingston will be acting these words!”

has been really enjoyable and well-supported – Matt’s a sensitive and thoughtful editor.”

James says his brief was: “Two words – crime stories (well, many more than two words, actually, but those were the important ones!). Matt invited me to think about a crime genre I could repurpose to tell a River story

## I’VE BEEN BOTH A WRITER AND A DOCTOR WHO FAN FOR AS LONG AS I CAN REMEMBER.

JAMES KETTLE

which sounded perfect to me, because many of my favourite **Whos** take well-known genres and blend them with something appropriately out of this world. Political thrillers with dinosaurs, period dramas with clockwork robots – those sorts of fusions are what the show’s all about to me.

“When Matt asked for a crime genre my thoughts instinctively went to TV procedurals, and from there to the world of courtroom dramas. Shows like **Silk**, **Judge John Deed**, **Defending the Guilty** and (I’d say the definitive example) **Rumpole of the Bailey**. I wanted to take a stuffy British courtroom, full of stuffy British judges and barristers, and fuse it with some properly bonkers space opera – featuring a cast of extraordinary aliens, a la **New Earth** or **Hitchhikers**.

“I think any writer would say it’s inspiring (as well as maybe a little daunting) to know that you’re typing lines for someone as consistently brilliant as Alex Kingston. In terms of River herself (and they are, of course, two very different people), she’s got an appealing sense of humour. And she’s wonderfully versatile when it comes to

**W** E HEAD into space again with *Barrister to the Stars* by James Kettle.

Matt explains: “James has something of a comedy pedigree and this is a courtroom drama, in a way. We’ve a curmudgeonly English barrister who likes to stand up for the underdog, but he is whisked away to a space station where River is on trial for murder. She has been allowed to choose the means of her trial so she chose English law because it takes so long – and she hopes to be able to solve the crime and prove she didn’t do it. Hodgkiss of the Bailey is there to help get her off the hook!”

James says: “I’ve been both a writer and a **Doctor Who** fan for as long as I can remember, but those two things have never had the chance to intersect before. Recently I’ve been working principally in TV and the theatre but audio is my first love – so as a brief, the marriage of that with the world of **Who** was pretty hard to resist. The writing experience



enormously. I like a challenge! I wrote more complex sound directions on this than on most scripts – I'm really excited to hear the finished production.

"Writing for the Weeping Angels was a honour – I remember being blown away by *Blink* and *The Time of Angels*/*Flesh and Stone* on TV. River has

## YOU'RE TYPING LINES FOR SOMEONE AS CONSISTENTLY BRILLIANT AS ALEX KINGSTON.

MATT FITTON



morality. While the Doctor might agonise about making difficult choices and always comes down on the side of good, you're never sure you can depend on River to do the same."

**T**HE SET concludes with *Carnival of Angels* by Roy Gill, and the location is definitely familiar. Matt explains:

"This is a detective noir in New York, and River's student from audio *Animal Instinct*, Luke Suliman, is along for the ride too. This is set just before the TV episode, *The Angels Take Manhattan*."

Roy says that his brief was: "1930s New York, just prior to *Angels*, shades of film noir..."

"Marty Stone is a desperate man – he's witnessed a very unusual murder. He reckons only Melody Malone can save him – but that'll involve a trip to the Carnival of Angels..."

Given that they aren't naturally talkative, how difficult are the Angels to write for? Roy smiles: "Trickier than you might reckon! Unlike most classic **Doctor Who** monsters, they don't have an instantly recognisable, distinctive voice treatment, and they pretty much move silently! But thinking about their essential strengths and weaknesses as a monster – and how that might be addressed within the genre conventions and setting of this adventure – helped

a history – and a future – with these characters so I was looking for ways to point forward to *The Angels Take Manhattan*... I think this story leaves her in an interesting place.

"I also enjoyed bringing back River's ex-student, Luke – a character I created for *Animal Instinct*. He's got a fun dynamic with River and he fitted into the world of this story well." **VORTEX**




### THE DIARY OF RIVER SONG: SERIES SEVEN

- Released: January 2020
- Format: CD/Download



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Buckle up kids,  
as Captain John  
Hart is back for  
four brand new  
adventures...

# MARSTERS OF THE UNIVERSE

**W**HEN VORTEX asked director Scott Handcock what makes the character of Captain John Hart so special, he suggested a superhero analogy that's just absolutely perfect.

For the uninitiated we're talking about the **Torchwood** character played by James Marsters – the anti-Captain Jack Harkness – who is fronting his first box set of audio adventures next month.

Scott explains: "It's fair to say I've been involved in a lot of productions for Big Finish, but *The Sins of Captain John* is absolutely one of the maddest

box sets I've ever been given! I've said it before (and it's probably on the CD extras) that Captain John is like the Marvel Comics antihero, Deadpool: very cheeky, subverting the format, and you're sometimes surprised at how it can veer from the absurd and outrageous to the really quite heartfelt and emotional."

Captain John made his debut in *Kiss Kiss, Bang Bang*, the first story of season two of **Torchwood** on television, before returning briefly in *Fragments*, and again in full for the TV season finale, *Exit Wounds*.

James Marsters reprised his role as Captain John Hart last year in *The*

*Death of Captain Jack*, a monthly range **Torchwood** audio release from Big Finish, in which he faced his old friend/enemy/lover (delete as applicable or whatever day of the week it is!) Jack Harkness, played by John Barrowman.

This time, however, we're going to get to see exactly what Captain John gets up to without Captain Jack to spoil his fun. And the emphasis with John is very much on *fun!*

Actor James admits: "Recording *The Death of Captain Jack* was incredible! I'd missed doing **Torchwood** so much. Beyond being proud of playing a part



Above (l-r): Christopher Allen, Ayesha Antoine, James Marsters and Robbie Jarvis

in it, the character itself is a blast to play, and those few TV episodes just weren't enough."

In *The Sins of Captain John* we get to hear more of John's exploits in *The Restored*, *Escape from Nebazz*, *Peach Blossom Heights* and *Darker Purposes*. All four tales have been written by David Llewellyn.

Producer James Goss admits that what he wanted to achieve

of *Succession* or *House of Cards* but with many more zombies.

"Each episode is basically joyous – not a send-up, but rigorously plotted, thoroughly naughty, nasty and entertaining. It's impossible to listen without grinning from ear to ear."

Writer David adds: "The first story is a Restoration romp set in the court of King Charles II, with lashings of how's-your-father and zombies. It's

quickly followed by a fiendish escape story set on a wooden space prison (because I've never forgiven them for ditching Vincent Ward's original idea for *Alien 3!*). After that

we've a story of sexual discovery set in an otherworldly suburban utopia. And lastly a grisly futuristic tale of skulduggery with a death count larger than a Jacobean tragedy."

Director Scott Handcock told us: "What I've enjoyed most is the breadth of these stories. Each episode takes us to a different environment, introducing us to wildly different characters, so being able to cast an ensemble who would grab the material with both hands and run

with it was a joy. It's one of the weeks we've had the most laughter in both studio and green room, I think: simply a lovely band of people!"

David admits that when asked to write this box set: "I was thrilled. Really thrilled. I had so much fun writing *The Death of Captain Jack*, so the opportunity to write more stuff in a similar vein was just manna from heaven.

Beyond being proud of playing a part in it, the character itself is a blast to play! JAMES MARSTERS

with this set was: "To let David Llewellyn have as much fun as possible, and to somehow outdo *The Death of Captain Jack!*"

"The box set is a series of revenges by David. The first story takes on historical episodes of **Doctor Who** and zombie films. Episode two is a strange tribute to the unmade version of *Alien 3*. Episode three is basically, 'What if an amoral sex addict crashed into **Logan's Run?**' And the final story is sort



“It’s not even that Captain John’s ‘less moral’. He’s amoral! There might be a suggestion that he gets off on being a bit of a rotter, but I don’t think he’s especially vindictive. Most of the time he’s just being absolutely selfish with no regard for anyone else, even those closest to him. And Captain Jack’s interesting because even though he has a moral code, it’s often a really cold, heartless one. John would screw you over without blinking, but Jack would throw you into a pool full of flesh-eating piranhas if it meant saving a few lives. And then he’d get a bit teary for a moment, and then he’d forget you ever existed because he’s immortal. I don’t know which is worse!”

Scott adds: “The first story we did for the monthly range, *The Death of Captain Jack*, was a bit of a strange one. Obviously it was the first time that James had played the part in close to a decade, but

**James is such a gentleman and a pro, he’ll go for it and deliver whatever you ask of him...** SCOTT HANDCOCK

also he was being recorded in Los Angeles whilst I was directing from Cardiff. So we never met and we had a recording window that was significantly shorter than we’d normally have for that amount of material. It was a baptism of fire for James, and I don’t think he expected it to be so Captain John-centric. But he loved the whole experience and was more than ready for the challenges of this dedicated box set.

“For *The Sins of Captain John* I’d spotted that James was in England for a convention, so our other James (producer, James Goss, which never got confusing in studio!) leapt on his agent and managed to get us James for a week to record in person. It sounds obvious but just being able to meet the people you work with and have a natter about the world before entering the studio really helps the energy. Recording down the line is a bit more alien, just cracking



Above (l-r): Kathryn Drysdale, James Marsters, Connor Calland and Dona Croll

through the scenes and giving notes.

“We had a lot more room to play with on the box set, and it also meant that James could react to the cast and improvise rather than just respond to me reading in. And I think that changed his approach in some ways because it gave him the freedom to know everyone else was on the same page, which wasn’t necessarily the case with *The Death of Captain Jack*. Thankfully, James is such a gentleman and a pro,

he’ll go for it and deliver whatever you ask of him – often more.”

**T**HE PRODUCTION team also loved worked with their leading man.

Producer James says James was: “Oh so lovely. So kind, so patient, so enthusiastic. And finding out he spent his evenings in his hotel room gaming was just charming. Why is everyone from *Torchwood* so nice?!”

Scott adds: “It always sounds so luvvie to praise actors but honestly we’re very lucky that most actors we book just want to work, and audio as a medium allows everyone to relax and focus. There’s precious little ego in audio drama, so you know the people who choose to do it are going to be a joy. James is no different. Not only does he have a glorious voice and a wonderfully dry sense of humour, but he’s up for absolutely

anything and wants to give the best he can. You couldn’t ask for more.”

David agrees: “The fun is endless. Writing audio drama comes with rules, lots of rules. There are so many conventions. In one way they encourage you to be more imaginative, to write more cleverly, but sometimes they’re just a pain in the backside. But with Captain John, all those rules go out of the window. Writing this series was like being Kevin in *Home Alone* when he first realises that his family have gone to Paris without him – he goes absolutely bonkers, messing up the house and eating what he likes. It was exactly like that!” **VORTEX**



**TORCHWOOD:**  
THE SINS OF  
CAPTAIN JOHN

- Released: January 2020
- Format: CD/Download

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It's beginning to look a lot like...

# A CHRISTMAS CRACKER!

**D**OCTOR WHO Christmas specials feel like they've been around forever but it's a tradition that only really started on television in 2005.

And Big Finish is delighted to keep the tradition going with the Sixth Doctor and Peri, played as always by Colin Baker and Nicola Bryant, in the 2019 Christmas anthology, *Blood on Santa's Claw and Other Stories*.

Producer John Ainsworth says: "I was delighted when I was informed that this year's Christmas release would feature the Sixth Doctor and it therefore fell to me to produce it.

"It's hard to come up with a new spin on the Christmas theme and tell exciting **Doctor Who** stories at the same time, but I think our four stories in this anthology tick all the boxes – tinsel, carols, Dickens, reindeer, and even Santa himself. But this is still **Doctor Who** so there's plenty to keep the Doctor, Peri and her new beau, Joe on their toes. The stories actually get quite dark in places, and Peri in particular has to live through some quite traumatic events."

The anthology features four Christmas tales: *Blood on Santa's Claw* by Alan Terigo, *The Baby Awakes* by Susan Dennom, *I Wish it Could be Christmas Every Day* by Andrew Lias and *Brightly Shone the Moon that Night* by Nev Fountain.

Writer Nev told us: "I don't know what brief the other writers got but I was just asked to make it Christmassy! Oh and I was told that Peri's boyfriend was now travelling with them – how could I forget that! What was his name? Joe Carnaby, that's right. Joe is fun as he was a 1980s pop star – I enjoyed writing for him. The idea of introducing him in a CD full of short stories was a novel one and I think it worked – I look forward to writing for the Doctor, Peri and Joe for their next series of adventures!

"I've read Alan, Sue and Andrew's stories, and thoroughly enjoyed them all – they're very different to each other and Christmassy in their own ways. Alan's *Blood on Santa's Claw* is a bit of wonderful nonsense about the Doctor and Peri investigating the apparent murder of Santa Claus, but nothing is quite what it seems..."

I found it very funny. Sue's story *The Baby Awakes* is all about family and children which is what all good Christmas stories are about. It's also about designer babies, and as Christmas is the celebration of the birth of the world's most famous baby, it feels like a very apt story! *I Wish it Could be Christmas Every Day* is about a bunch of people being *forced* to celebrate Christmas, which should strike a chord with a few people – I've certainly been to a few parties like that! My story, *Brightly Shone the Moon that Night*, is a nod towards the Christmas truce during the First World War, and the sacrifices made during that time."

Nev believes that Colin Baker's Doctor is ideal for the festive period.

He explains: "I think the Sixth Doctor is made for anything, but especially Christmas! He has that larger-than-life demeanour and whimsical costume that merge to make him almost a figure of children's myth and legend – a combination of Santa, the Pied Piper and the Ghost of Christmas Present.

"Of all the Doctors, I can imagine the Sixth helping out Santa and dropping presents down the chimneys. I think it was wonderfully captured in the *Doctor Who Magazine* comic strips where he rubbed up against Alice in Wonderland and Rupert Bear!" **VORTEX**



## DOCTOR WHO: BLOOD ON SANTA'S CLAW AND OTHER STORIES

- Released: January 2020
- Format: CD/Download



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We return to Doctor Who's 18th TV season as the Fourth Doctor, Romana, K-9 and Adric are reunited...

# HERE C GOES

**T**HE IDEA of taking the Fourth Doctor back to E-Space was, of course, irresistible," explains producer David Richardson, "revisiting the TARDIS family who were together for basically three stories on screen. And now we've new adventures in the spirit of that trilogy."

To date, the Fourth Doctor's Big Finish adventures have seen him travel with Leela, K-9, Romana (in her first and second incarnations), and newcomer Ann Kelso – meaning this is the first time we've had this classic TARDIS crew united since the 1980s.

David continues: "I was really keen going in that we would be telling four-part stories only. The television season was all four-parters and so anything else would have felt wrong to me. It allowed us to take the E-Space trilogy and expand it to seven tales (what would we call that, a sept trilogy maybe?) with our audio adventures sitting snugly between TV episodes, *State of Decay* and *Warriors' Gate*. We get to explore the relationships

between the four leads in more detail – how they fit together and how they don't. There was so much scope in terms of things for us to play with."

When actor Matthew Waterhouse started working with Big Finish, did he ever expect to be back in E-Space territory playing Adric with his old friends? He reveals: "**The Fourth Doctor Adventures** with Adric have been on the cards since I started working for Big Finish and were set in concrete long before we actually started recording them – pretty much a year, I think.

"There have been many Fourth Doctor/Romana audio adventures already so a trip into E-Space wasn't especially surprising. I was delighted to work with Tom Baker and Lalla Ward on these stories. They were all recorded in a healthily light, bantering atmosphere – lots of laughter."

**T**HIS NINTH series of **The Fourth Doctor Adventures** begins in January with a box set of two stories. The first is *Purgatory 12* by Marc Platt,

where the TARDIS lands on a penal asteroid within E-Space.

Marc says: "David asked for a very authentic season 18 story with a smattering of science, some strange worlds and green-tinged space – there has to be a reason for that!

"It's set on the E-Space equivalent of an Antipodean penal colony. The relationship between the Doctor, Romana and Adric comes to a head; Romana encounters a lovelorn suitor; K-9 makes a friend of his own; and Adric gets headhunted for a job where his particular skills are better appreciated but the results are considerably more dangerous. Everyday life on *Purgatory 12* is governed by a tumultuous power known as 'The Gullet!'"

Marc continues: "Our heroes are three aliens and a machine. How brilliant is that? The Doctor and Romana are intellectual equals constantly sparring off each other, while the unarguable logic of K-9 sometimes feeds, sometimes undermines, their superior knowledge.





Above (l-r): John Leeson, Lalla Ward, Matthew Waterhouse and Tom Baker

## Our heroes are three aliens and a machine. How brilliant is that?

MARC PLATT



They are always one step apart and above, no matter how tangled they get.

“Then Adric drops into the equation. He’s the outsider in every sense. The most alien of them all because his people are the most adaptable. And that’s ironic because his independent spirit means that he clashes with his hosts when he should be fitting in. He’s as mystified by them as they are by him. Yet Adric is the one we can identify with because he throws fresh light on the highfalutin quirks of the others. It’s a great set-up and leads to all sorts of trouble.”

The second story is *Chase the Night* by Jonathan Morris, where on a planet

where the daylight kills, the travellers are aboard a train that forever chases the night.

Jonny’s brief was: “To tell a story with the Fourth Doctor, Adric, Romana and K-9 set during their travels in E-Space, and to ‘channel my inner Chris Bidmead [Doctor Who script editor and writer]’. Something a bit weird but not too complicated. I was very keen to maintain the thematic continuity of the E-Space stories so *Chase the Night* is very ‘proper science’ science-fiction, exploring the theme of societies in stagnation or inexorable decay and featuring, of course, a stranded spaceship (all the E-Space stories are about stranded spaceships!).

“One of the things that really excited me about this story was the chance to create a truly alien world. The planet this story is set on has days that last for two of our months, so it has a month of daylight – so intense that anything instantly bursts into flames – followed by a month of darkness. What sort of life would evolve on such a world? It would have to be nocturnal, resembling the weird forms of life that live in our ocean’s ‘midnight zone’, where the only light would be that generated by bioluminescence. Life would either have to be highly mobile to avoid being caught-up by

the dawn, or to have a life cycle that only lasted for a month before being consumed by fire. So that inspired all sorts of interesting ideas based on real biology and the weird-and-wonderful forms of life on our planet.

“The other challenge I set myself was to see how many narrative cliff-hangers I could have at once at the end of the episode. In the end I managed four (maybe five!) I was keen to make sure this was a story with constant jeopardy and where death is always only a few minutes away. Because on this planet, you have to keep moving...”

**I**N FEBRUARY, a second box set of two stories will be released opening with *The Planet of Witches* by Alan

Barnes. Alan says his brief was: “Something with a slightly more supernatural-ish feel. Which was interesting because we’re in E-Space which shouldn’t contain Earthly fables and legends... should it? None of the ‘regular’ Gothic reference points should exist in E-Space.

“That was the thought that ended up informing the development of the

story more than anything else. That, and – bizarrely – my memory of the LP we had when I was a boy of the soundtrack to Walt Disney's *Fantasia*, particularly the Sorcerer's Apprentice and Night on Bare Mountain bits. I've still never seen *Fantasia*, I don't think, but I vividly remember the pictures that the LP conjured up in my head – the walking broomsticks in particular. They're what inspired the Familiars!"

Alan has written for virtually every Doctor and companion team at Big Finish. How did he find doing the season 18 team?

He grins: "Oh, they're a dream to write for! The secret is each of the four characters thinks they're the lead. The Doctor, Romana, K-9 and Adric all think that they're the smartest one and that the others wouldn't get themselves and everyone else into trouble all the time if they just followed their suggestions! So you've got four people absolutely convinced that they're the protagonist which means that they've always got something to say in every scene they walk into – together or separately. And yes, before anyone says anything, K-9 is a person – of course he is!

## An adolescent smart-alec who held himself high above the common herd – I could identify with that...

ALAN BARNES

"The one character I'd not written for before is Adric. I've always had a huge affinity with Adric and never quite understood why he wasn't more popular among certain sections of fandom. I was more than happy for the TARDIS to contain an adolescent smart-alec who held himself high above the common herd – I could identify with that – 'I'm an Elite!' – all that stuff! So I found I was writing myself at my most pedantic and obnoxious but getting to be a little bit heroic nonetheless!"

The fourth story is *The Quest of the Engineer* by Andrew Smith – a man with a season 18 pedigree as he introduced Adric in the TV episode, *Full Circle*. Andrew says: "It was so good to write



Above (l-r): Tom Baker and Matthew Waterhouse

for Matthew, Tom, Lalla and John again, and to have the chance to expand and add to the E-Space story – I have already ventured into it as the first thing I wrote for Big Finish was the **Companion Chronicle**, *The Invasion of E-Space*."

In this script, the TARDIS lands on a planet which rearranges itself like a jigsaw. Andrew continues: "A previous title title for the story was *The Jigsaw Planet*, which was a concept I came up with early on – a planet that travels and reconfigures itself. Then when it is within the correct distance of a star it takes away a hard carapace and generates an atmosphere. It's one

of the most difficult episodes I've had so far in terms of developing the synopsis into a full script.

"The imagery it generates is pretty spectacular as it's large scale and quite an epic location. The scale of the world was something I had to deal with in story terms, including things like how would they cover large distances? I was half way through the episode and then had to bin an episode-and-a-half's worth and rewrite thousands of words because it wasn't working. I don't think I've ever reworked a script so much!

"I had to get the Doctor from one place to another and it had to be logical. My storyline was fairly general about how it would resolve itself, but

in translating that into script form it took some problem-solving to find a practical sequence of events."

Matthew adds: "I knew Andrew works a lot for Big Finish and in fact he wrote a Fifth Doctor story for Adric a while ago so I would have been more surprised, frankly, if he hadn't been involved in this new E-Space quartet! I'm pleased with all the stories, and as well as working with Andrew again I was also thrilled to work with Marc Platt who, of course, wrote for Sylvester on TV. I loved his script and hope we will work together again." **VORTEX**



### DOCTOR WHO: THE FOURTH DOCTOR ADVENTURES: VOLUME 1

- Released: January 2020
- Format: CD/Download



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## HAVE YOU MET MISS JONES?

With the recent announcement of Freema Agyeman returning as Martha Jones in the **Torchwood** range, will there be any plans for new adventures with Martha and the Tenth Doctor in the future?

**Ben Callinicos**

*Nick: Nothing definite at the moment, Ben, but it's something we'd love to do, obviously.*

## HOLISTIC APPROACH

With Samuel Barnett having done a lot of work for Big Finish in the past couple of years, is there any chance of getting *Dirk Gently's Holistic Detective Agency* in the future?

**George Hewitt**

*Nick: I'm afraid this is very unlikely, George, because of rights issues. I loved that Netflix series too.*

## MAKING COMMENT

Loved the audio commentary track for **The Confessions of Dorian Gray: The Heart That Lives Alone** that was included in the *Lost Confessions* download. Would love to hear audio commentaries for other ranges in the future for anniversaries etc – Paul McGann/India Fisher for *Storm Warning* or Tom Baker for any **Fourth Doctor Adventures** would be at the top of the wish list.

Loving all the Whoniverse spin-off ranges – **River Song, Missy, new UNIT and Jenny** are probably my favourites, but they're all smashing! **Joshua Shields**

*Nick: Glad you're loving what we do, Joshua. We can only do it because people like you enjoy it so much. As for commentaries, that was a great experiment and we should definitely think of doing more. The problem is that they're time-consuming – and time is money in production terms – but I'll have a look into this.*



## RETURN TO MACEDON?

I've just seen the cover of the latest David Bradley First Doctor set. I just wondered, has it been considered doing a full-cast recording of *Farewell, Great Macedon* with David Bradley and co, although the existing **Lost Stories** version was very good. Also,

if possible, could precise release dates be announced please – due to my budget, I pre-order close to release day and was almost caught out and nearly didn't get **The Paternoster Gang: Heritage 2** pre-ordered. **Patrick Furlong**

*Nick: Hi Patrick, we're unlikely to do Farewell, Great Macedon again in a different format although, of course, I'd never rule it out. The reason we don't announce specific release dates is because we are usually at the mercy of factors beyond our control. With so many productions ongoing and with various creatives working on several at once, the post-production period can sometimes be right down to the wire which can necessitate a change of date to ease the pressure. There are also hold-ups on delivery of CD stock to our warehouse or bursts of unexpected demand which mean that work pattern limitations sometimes force us to change dates. Most of our releases do stick to their predicted launch dates, but there are enough last minute changes for us to feel that it would be counter-productive for us to keep having to tell you of shifting dates. Apologies.*

## GALE FORCE

I want to congratulate you for the excellent work you've done so far with the different box sets for **The Avengers**. It is great to get stories taken from comics done in the late 60s and early 70s. But my question, do you have any intention of doing any stories with Cathy Gale? I am aware there were a few comics done with her character. Beth Chalmers did a good interpretation in *Too Many Targets*. I think it would be a shame to neglect John Steed's first female partner, she is the one who started to make the show popular.

**René St-Pierre**

*Nick: Yes, Beth was great in the role, wasn't she? No plans at the moment, I'm sorry to say, René, but you never know!* **VORTEX**



# Turn it up to eleven

Two Scottish Time Lords go head to head in **Doctor Who: The Monthly Adventures** this January...

**T**HE FIRST time we met Time Lord villain, the Eleven, he was imprisoned on Gallifrey by the Seventh Doctor. And this January we'll find out exactly how it happened in the new **The Monthly Adventures** release, *Dark Universe*. Producer David Richardson says: "I'd long planned that if ever I was in a position to make it happen, we'd do a story with the Seventh Doctor and the Eleven, and tell the lead-in to the first scenes in the Eighth Doctor series, **Doom Coalition**. So when Emma Haigh

and I took over as joint producers on the Seventh Doctor stories this year, I leapt at the opportunity and asked script editor Matt Fitton to commission a script.

"There's a lot in *Dark Universe* – not only does it return to the Eleven's story, it also shows what happens to Ace in her later life. And it features Ollistra and Rasmus, two characters who are important to our ongoing **Time War** series, plus it sets up other things too... It's actually a pivotal release, for so many reasons."

Matt, who wrote *The Eleven*, the first episode of **Doom Coalition**, adds: "This is what's referred to at the beginning of *The Eleven*, and it was always something we had in mind as a possible adventure for the Seventh Doctor and how he catches the Eleven. We didn't have a specific story in mind at the time, but we had sown the seeds if we ever wanted to come back to it."

The author of the story is Guy Adams, who was delighted to write for the Eleven again after crafting *Seizure* for the Eighth Doctor **Ravenous** series.

He explains: "I was asked to write the story that would lead into the start of **Doom Coalition**, when the Seventh Doctor captures the Eleven. How that happened and the events leading up to that capture, were up to me.

"The risk, of course, was that I was telling a story we all know the end of. What's the point of it? So I wanted to challenge that. I wanted to tell a story that was huge – a story that aimed to be bigger and more epic than any other. It was influenced by comics. For those who don't know, I also write comics – particularly when publishers do a massive crossover event. One of those huge stories that's designed to both sell more comics than ever before and also



Above (l-r): Sylvester McCoy and Sophie Aldred

to reinvent the universe the stories take place in – or at least, create the illusion of that change. Comics are like **Doctor Who**, nothing ever really changes! That style of writing is something that I love, that bravura, almost reckless charging towards the ultimate. Russell T Davies did it so well at the end of a season.”

This is a story that will change the future of the Seventh Doctor forever – a vital, indispensable piece of his history.

Guy agrees: “The Eleven is after a particularly dangerous piece of technology from Gallifrey’s past – which is just littered with them, stupid Time Lords! But this is more complicated than your usual Hand of Omega or Heavenly Paradigm, this is a portal to another universe – a dark universe, a place where one species was so ruthless, so powerful, they wiped out all others. The Eleven’s accompanied on this mission to find it by the Doctor’s old friend Ace. It’s something the Eleven really shouldn’t find but Ace is determined to ensure he succeeds.”

**G**UY WAS also delighted to write for Mark Bonnar again. He explains: “Mark is a phenomenal actor. I’d



Above (l-r): Mark Bonnar and Sylvester McCoy

written for him before in **Ravenous** so I knew that you can throw things at him, because he’s so good. There’s a danger, as a writer, that you are going to push actors too far by writing them dialogue that’s impossible to say. Paper can take any words you throw at it, but the human larynx has limitations and you’ve got to be aware of that. However, Mark doesn’t really have them, Mark seems to have

no limits at all! This was also an opportunity to write for the adult Ace, who I had written for in the **Class** audios. I loved the idea of doing something more with her. It was a great chance to give actor Sophie Aldred something expansive to do. I love listening to the woman Ace has become.”

Actor Mark adds: “I particularly remember the recording of this

**Mark is a phenomenal actor. I’d written for him before in *Ravenous* so I knew that you can throw things at him...** GUY ADAMS

one because it’s when I found out I’d got the part of Commander Koenig in **Space: 1999**!

“I was really pleased with the script as it gave a bit of the Eleven’s backstory. When I first played the Eleven, Sylvester was the Doctor who caught him. I had met him previously because Sophie Aldred is a pal of mine but it was really good to work with him as we hit it off pretty much straight away.

“I really enjoyed being the Eleven with another Doctor this time – I hope there are plans to have him meet some of the other ones!” **VORTEX**



**DOCTOR WHO:**  
**DARK UNIVERSE**

■ Released: **January 2020**  
■ Format: **CD/Download**



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# BIG FINISH BOOK CLUB

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## HG WELLS' THE SHAPE OF THINGS TO COME

**W**HEN BIG Finish added six stories by HG Wells to their **Classics** range, they went back to the works of a man who could comfortably be described as the grandfather of science fiction. *The Invisible Man*, *The War of the Worlds* (released as *The Martian Invasion of Earth*) and *The Time Machine* are three of the most influential works of all time, but some of HG Wells's other novels have also been adapted including *The Shape of Things to Come*.

Producer David Richardson said: "Authenticity has been a watch word with these **Classics** productions but we've strayed a little from that where strictly necessary. It'd be hard to do a straight audio adaptation of *The Shape of Things to Come*, for example, because of the nature of Wells's original work. It needed an overarching narrative injected into it which writer Guy Adams has done brilliantly – I found the script absolutely compelling."

On being handed one of the toughest adaptations, Guy explains more: "Yes, it was a tricky one as the structure of the book – the very big, very long book – doesn't lend itself to dramatisation. In fact it quite actively avoids it – there is just one moment that could be accused of containing human drama and the book actually apologises for it! Wells himself decided not to attempt it when he wrote the screenplay for Alexander Korda, but, you know, sometimes it's those challenges that make for the best work.

As aware as I am of the inherent risk of saying this: I think it's good – and I'm one of those writers who doesn't say that easily, I'm usually an apologist – I sit in the green room of the recording studio begging forgiveness from actors!

"This one though... well, let's see, I actually think it works! Really it was a case of the framing. The book, naturally, starts in what was the present day at the time of publication and then moves forward. From our perspective that means a big chunk of material is now history. For all of 10 minutes I considered ejecting the events prior to 2017, but then I decided to make them an alternative timeline because we really needed all that lovely stuff of the outbreak of the Second World War and the chaos that followed it. But would an alternative timeline have the same weight? Would doing that make it all seem unimportant?"

"Wells's book was intended as a warning. It wasn't an idle chunk of speculation offered for casual amusement, it was a roar from a podium. It was signal flare, shot up through the brittle air of the 1930s, a thing of fear. I needed to capture

that somehow. I didn't want to just keep Wells's plot, I wanted to try and keep his intentions – which sounds presumptuous but I'm sure you know what I mean. I wanted this version to still bring a few chills, ask a few pointed questions. The climax, in particular, is redolent with that."

"In the book, Dr Philip Raven dreams the pages of a history text book from the future. There's very little personal inflection on the history he copies down on waking. In fact, he's dead at the

Authenticity has been a watch word with these **Classics** productions...

DAVID RICHARDSON

point the book starts, these notes found and now presented to the world. So the big thing I had to do was find a way of involving Dr Raven in the action to give it a personal, emotional edge."

David adds: "Nicola Walker was my first choice for *The Shape of Things to Come*, not only because she's one of the best actresses in this country but also because she's one of my favourite people to have in the green room. To have names of her profile in our audio was just thrilling." **VORTEX**

### BIG FINISH CLASSICS: THE SHAPE OF THINGS TO COME

- Released: **May 2017**
- Available to download now for the special price of £2.99



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"Christmas  
wouldn't be  
Christmas without  
Mrs. Baddeley's  
plum pudding!"

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- **DW • THE MONTHLY ADVENTURES:**  
*Blood on Santa's Claw and Other Stories* (259, SIXTH DOCTOR AND PERI)
- **DW • THE WAR MASTER 4:**  
*Anti-Genesis* (BOX SET)
- **DW • THE ROBOTS:**  
*Volume 1* (BOX SET)
- **DW • SHORT TRIPS:**  
*Peace in our Time* (9.12) **DLO**
- **DW • SHORT TRIPS:**  
*The Best Laid Plans* (9.X) **DLO**
- **TORCHWOOD:** *Expectant* (34)
- **STAR COPS:** *Mars Part 1* (BOX SET)
- **STAR COPS:** *The Stuff of Life* (AUDIOBOOK) **DLO**
- **THE WITHDRAWAL** (AUDIOBOOK) **DLO**

### JANUARY 2020

- **DW • THE MONTHLY ADVENTURES:**  
*Dark Universe* (260, SEVENTH DOCTOR AND ACE)
- **DW • THE FOURTH DOCTOR ADVENTURES:**  
*Series 9: Volume 1* (BOX SET)
- **DW • THE FOURTH DOCTOR ADVENTURES:**  
*Purgatory 12* (9.1) **DLO**
- **DW • THE FOURTH DOCTOR ADVENTURES:**  
*Chase the Night* (9.2) **DLO**
- **DW • SHORT TRIPS:**  
*The Infinite Today* (10.1) **DLO**
- **DW • THE DIARY OF RIVER SONG**  
*Series 7* (BOX SET)
- **BERNICE SUMMERFIELD:**  
*The Infernal Nexus* (AUDIOBOOK) **DLO**
- **TORCHWOOD:** *Fortitude* (35)
- **TORCHWOOD:**  
*The Sins of Captain John* (BOX SET)
- **ADAM ADAMANT LIVES:**  
*A Vintage Year for Scoundrels* (VOLUME 1, BOX SET)

### FEBRUARY 2020

- **DW • THE MONTHLY ADVENTURES:**  
*The Psychic Circus* (261, SEVENTH DOCTOR)
- **DW • THE FOURTH DOCTOR ADVENTURES:**  
*Series 9: Volume 2* (BOX SET)
- **DW • THE FOURTH DOCTOR ADVENTURES:**  
*The Planet of Witches* (9.3) **DLO**

### ■ DW • THE FOURTH DOCTOR ADVENTURES:

- The Quest of the Engineer* (9.4) **DLO**
- **DW • THE DOCTOR CHRONICLES:**  
*The Twelfth Doctor: Volume 1* (BOX SET)
- **DW • GALLIFREY:** *Time War 3* (BOX SET)
- **DW • SHORT TRIPS:**  
*Deleted Scenes* (10.2) **DLO**
- **BLAKE'S 7:** *Restoration Part 3* (BOX SET)
- **TORCHWOOD:** *Dissected* (36)

### MARCH 2020

- **DW • THE MONTHLY ADVENTURES:**  
TBA (262, TBA)
- **DW • THE FIRST DOCTOR ADVENTURES** *Volume 4* (BOX SET)
- **DW • SHORT TRIPS:**  
*Decline of the Ancient Mariner* (10.3) **DLO**
- **DW • DONNA NOBLE:** *Kidnapped!* (BOX SET)
- **BERNICE SUMMERFIELD:**  
*The Glass Prison* (AUDIOBOOK) **DLO**
- **BIG FINISH ORIGINALS:**  
*ATA Girl 2* **DLO**

### APRIL 2020

- **DW • THE MONTHLY ADVENTURES:**  
TBA (263, TBA)
- **DW • CLASS:** *Volume 3* (BOX SET)
- **DW • CLASS:** *Volume 4* (BOX SET)
- **DW • SHORT TRIPS:**  
*Dead Woman Walking* (10.4) **DLO**
- **THE NEW COUNTER-MEASURES:**  
*The Movellan Manoeuvre* (3.1)

### MAY 2020

- **DW • THE MONTHLY ADVENTURES:**  
TBA (264, TBA)
- **DW • THE PATERNOSTER GANG:**  
*Heritage 3* (BOX SET)
- **DW • SHORT TRIPS:**  
*Regeneration Impossible* (10.5) **DLO**
- **THE NEW COUNTER-MEASURES:**  
*The Dalek Gambit* (3.2)
- **TIMESLIP:** *The Age of the Death Lottery* (BOX SET)
- **BIG FINISH ORIGINALS:**  
*The Human Frontier* **DLO**

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"THE STREETS WERE DARK WITH SOMETHING MORE THAN NIGHT."

# VORTEX

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STAND AND **DELIVER**

DOCTOR WHO

THE **FOURTH** DOCTOR

# THE LADY *of* THE LAKE

**RIVER SONG IS BACK!**  
AND THIS TIME, THERE ARE NO DOCTORS,  
NO MASTERS, NO OLD MONSTERS...

**PLUS TORCHWOOD**

BUCKLE UP KIDS, AS CAPTAIN  
JOHN HART IS BACK!

