

**FREE!**

ISSUE #14 APRIL 2010  
NOT FOR RESALE

**BIG  
FINISH**

# VOWS

THE BIG FINISH

**MARC  
PLATT**

chats about  
Point of Entry

**RICHARD  
EARL**

on his roles in  
Doctor Who and  
Sherlock Holmes

**MAGGIE  
STABLES**

is back in the  
studio as Evelyn  
Smythe!

# RETURN OF THE MCCRIMMON

FRAZER HINES IS BACK IN THE TARDIS!

PLUS: *Sneak Previews • Exclusive Photos • Interviews and more!*

# DOCTOR WHO™

40 YEARS AGO THE DOCTOR AND JAMIE McCRIMMON WENT THEIR SEPARATE WAYS

THIS MONTH, THEY'RE BACK TOGETHER FOR NEW ADVENTURES....

STARRING  
COLIN BAKER AS THE DOCTOR  
AND FRAZER HINES AS JAMIE

CITY OF SPIRES



AVAILABLE APRIL

THE WRECK OF THE TITAN



AVAILABLE MAY

LEGEND OF THE CYBERMEN



AVAILABLE JUNE

AVAILABLE FROM ALL GOOD BOOKSHOPS  
OR BUY DIRECT FROM BIG FINISH:

**BIGFINISH.COM**

CREDIT CARD HOTLINE: TEL 01628 824102  
FREE UK DELIVERY ON EVERYTHING



DOCTOR WHO (word marks, logos and devices), and CYBERMAN (word marks and devices) are trade marks of the British Broadcasting Corporation and are used under licence. Doctor Who logo © BBC 2006. Licensed by BBC Audiobooks/Cyberman © 1966 the estate of Sir Peter and Gerry Davis and used under licence. Artwork by Simon Hobbs. Ad by Alex Mallinson.

## EDITORIAL

Well, as you read this, *Holmes and the Ripper* will finally be out. As I write this, I have not long finished doing the sound design, which made me realize one thing in particular: that being executive producer of Big Finish really does mean that I don't have time to do the sound design for a whole double-CD production. That makes me a bit sad. But what really lifts my spirits is listening to the music, which is, at this very moment, being added by Jamie Robertson. Only ten more minutes of music to go... although I'm just about to download the bulk of Part Two in a about half an hour's time. And I just know it's going to be great. Jamie has done some amazing work on *Holmes and the Ripper*. I did some really creepy sound design (some of which actually scared me, one dark night when I was working late), but Jamie has taken it into a whole new area of foreboding and terror. In many ways it's my favourite bit of a production, when the music gives it that final lift. It's like everyone's suddenly put their costumes on, and you can see how rich and subtle the colours are.

As for the sound design itself, you can't beat running around on bits of paving stone and carpet for a living.

I do adore it. But it is all-consuming. And it reminded me of how hard the work is and how dedicated all our sound designers are. There's quite an army of them now. When I became exec producer we only had a handful, but over the last couple of years I have been on a recruitment drive, and now we have some great new people with us, including Daniel Brett, Howard Carter, Jamie Robertson and Kelly and Steve at Fool Circle Productions, all joining the great guys we've been working with for years. Sound design is a very special, crazy world in which you find yourself listening to every noise you hear in your life and thinking, 'Hmmm, I could use that as a spaceship door if I just added a bit of reverb and ring modulation'. It's also a world in which you often disconnect from those around you, and I know that my partner and my son will be seeing me more often now I'm not spending entire weekends living in Victorian London!

Oh, and by the way, there will be a new series of Sherlock Holmes later in the year. More on that story later!

**Nick Briggs – executive producer**

## SNEAK PREVIEWS AND WHISPERS



### Doctor Who - The Companion Chronicles: The Guardian of the Solar System

The final part of the first Sara Kingdom trilogy finds the story of Sara (Jean Marsh) and her companion Robert (Niall Macgregor) reaching a powerful and emotional conclusion. Both *Home Truths* and *The Drowned World* got excellent reviews, and hopes are high for this finale in which Sara recounts a story of when the Doctor, Steven and herself became trapped inside the workings of a giant clock. Expect many surprises, a guest turn by Mavic Chen and some beautiful writing by Simon Guerrier in which things come full circle.

**AVAILABLE IN JULY 2010**

### Doctor Who - The Lost Stories: The Second Doctor Box Set

Two scripts that were written for television in the 1960s but alas were never made finally get the audio treatment. Frazer Hines and Wendy Padbury perform *Prison in Space*, a riotous yarn in which the TARDIS crew find a futuristic society ruled by a dangerous woman called Chairman Babs (Susan Brown). Also in the box set is *The Destroyers*, the pilot story for an intended US Daleks series, written by Terry Nation and adapted by Nicholas Briggs and John Dorney.

**AVAILABLE IN DECEMBER 2010**

Managing Editor  
JASON HAIGH-ELLERY  
Editors  
NICHOLAS BRIGGS  
DAVID RICHARDSON

Assistant Editor  
PAUL SPRAGG  
Web Editor  
PAUL WILSON  
Design and Layout  
ALEX MALLINSON

BFP Administration  
FRANCES WELSH  
GARY ATTERTON  
CATRIN HUBBARDE  
MARCIN ROGOSZEWSKI  
Publisher  
BIG FINISH PRODUCTIONS LTD.

# WESTERN GIRL

David Richardson takes us behind the scenes of Evelyn Smythe's upcoming **Companion Chronicle**.

It began for me, as **Companion Chronicles** often do, at Victoria Station. Director Lisa Bowerman and I have a nice little routine – I get myself to Victoria, and then she pulls up outside the station and gives me a lift to the studio. And, being a creature of habit, I'm always clutching a medium Americano (skimmed milk), with a butter croissant in my pocket. If any of these details were to change, I fear the universe would implode instantly.

So Lisa and I have about 30 minutes of chat as we drive to the studio, catching up about the weekend (where we'd been at Tenth Planet's superb Time Quest convention). We'd had a great time, and it's always nice to see familiar faces (hello Dazz, Callum and Roddy!).

By 10 am we're at the studio – a quick catch up with Toby (who is industriously getting the food ready for lunch), then Maggie Stables arrives in a whirl of fond reunions. Lisa and Maggie worked together at the very beginning of Big Finish, when Maggie was in a **Bernice Summerfield**. And they haven't seen each other for far too long – both are thrilled to meet again. The coffee flows as we all catch up. We chat about Maggie's upcoming work for us, and I tell her that at the weekend's convention there was a huge cheer when we announced Evelyn's return. She is genuinely surprised and touched by that.

Soon afterwards, our guest star arrives. Richard Cordery is a brilliant character actor, who first worked for Big Finish in last year's *Plague of the Daleks* ("I played a wobbly character," he laughs). I'd suggested him to Lisa for this production because he's an expert at American accents – and the story is set in the Old West. Actually, little known to me, Richard is a long-standing friend of Lisa's – they've known each other since drama school – so she was in absolute agreement.

Today's script is called *A Town Called Fortune*, an historical story set in America. It's written by Paul Sutton, who I chose because he wrote some of Evelyn's most popular plays – including *Arrangements for War* and *Thicker Than Water*. He has a familiarity and love for the character that I thought was essential for this **Companion Chronicle**.

And so, after all the socializing, we begin with Scene 1 – a two-hander between Maggie and Richard, as Evelyn and Sam look back over their recent escapades. The first reading is perfect – astonishingly perfect – but Lisa decides to go again anyway, simply because it's the first scene of the day.

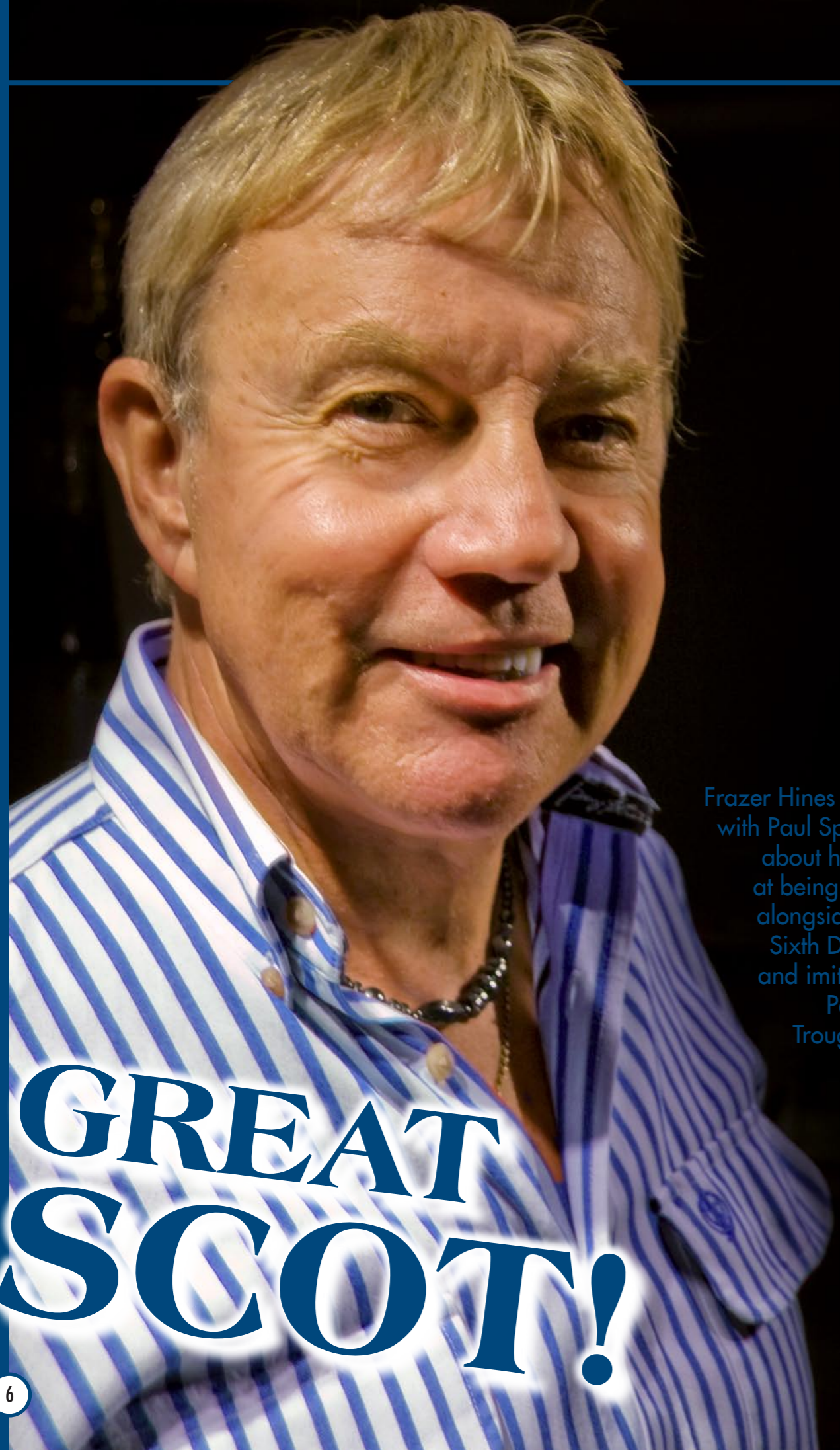
As the story unfolds, we marvel at Maggie's performance. She doesn't miss a beat, and single-handedly brings to life a cast of supporting characters. Lisa turns to Toby. "Oh golly," she says, "Maggie is so good." And, because Maggie knows Colin so well, she's so easily able to capture the nuances of his Doctor.

For his part, Richard is equally fantastic, his mid-West accent perfect, and in between takes he's even able to comically throw in the sound of horses' hooves! Yee-hah!

The Moat Studio has taken us to many places in its time. Over recent weeks we've been recording in Victorian London, a scientific base on an alien planet, a mysterious forest and the planet Manussa. Today the Wild West came to life beautifully – and so did the character of Evelyn Smythe. It's been too long since we last heard her, and it's good to have her back.

*A Town Called Fortune is out in November.*





Frazer Hines chats with Paul Spragg about his joy at being back alongside the Sixth Doctor and imitating Patrick Troughton

# GREAT SCOT!

**Hello Frazer. Good to be back?**

It is! It is! Because Jamie's a lovely character. Some people think that he might be quite thick but he's not. He's very fast to learn but I love the way we can slip in these Jamie-isms; somebody says a word and he picks up a different word. So somebody says, 'It's a metaphor' and he goes, 'Aye, there's a metal floor'. So he's a great character to play. And he's a romantic character; he loves the ladies, so there's no acting required from me there! He's Scottish and I'm half-Scottish, and very proud of my Scottish ancestry, and I don't mind wearing the kilt. Some people say, 'Why do you wear the kilt?' and 'Shouldn't you have got rid of it years ago?' I use the kilt exactly the same way I would a pair of jeans or my own trousers and in the end it's just Frazer with a Scottish accent.

**How do you feel about Jamie's enduring popularity?**

Something that I did forty years ago as a Saturday evening children's show – which it was – here I am, years later, visiting Chicago, going to Australia and all parts of the world and here I am reprising [a role] I played forty years ago and enjoying it! I don't feel like I'm too old to play Jamie; the minute I get in that booth I'm Jamie McCrimmon and this young person. I've always had this kind of spring in my step anyway and I never got to the point where I thought, 'I'm an older person now, I must start acting old'. I still have this joie de vivre.

The minute I get in that booth and you start to do a rehearsal, I'm Jamie again. It leaps off the page. And the writing is good; there's only a couple of lines you change round because it's not quite Scottish or whatever. And Barnaby [Edwards] wrote some very good Jamie-isms for my character.

**Did you ever imagine you'd be in a full cast audio?**

I used to drop hints because at one point I was known as the only **Doctor Who** character who had never done a Big Finish production, and then the **Companion Chronicle** came out, so that was great, I enjoyed doing that, but I kept dropping hints to Gary Russell saying, 'But I met Colin Baker in *The Two Doctors* and I teamed up with him. In fact, in *The Two Doctors* I was probably more with Colin's than my own Doctor!'

So I did the **Companion Chronicle** but then after doing the first one I didn't hear for two years, and I thought, 'I must have been crap, oh God...' or it didn't sell; nobody's bought it, poor Jason's got 10,000 CDs in an office. So when I got the phone call, 'They'd like you to do another **Companion Chronicle**...' 'Oh yeah, great, lovely' and I went and did that one, and I went, 'Hmmm, Patrick speaks more in this one, do I get two fees?' and David Richardson looked and said, 'I don't think so, no.'

But it was great to be asked back because I love doing Patrick's voice because I'm very fond of the man. We had a great love affair, for want of a better word; we loved working with each other and we actually got telepathic in

real life, we could look and know what each other was thinking. We'd instinctively go to tease Wendy [Padbury] or Debbie [Watling] or whoever, so I loved doing that.

And then they said, 'There's a story coming up, three stories with Colin', and I thought, 'Great!' because Colin and I get on really well; we take the mick out of each other mercilessly. We like each other that much that we can send each other up, because you can't send somebody up you don't like because then they would take it as an affront. It's great to be working with him.

**How did you get so good at imitating Patrick Troughton?**

I worked with the man for three years, and you watch, listen and learn from the great man and I picked up some of his idiosyncrasies. When I was doing his voice I was actually doing the hand movements as well in the booth and I didn't realise I was doing that. You have to do all the [he switches to a perfect impersonation] 'Yes, mmm', little things, and the cough that Patrick often did, which I sometimes do myself now! He's taking me over. I was very flattered with *The Glorious Revolution* because one of the magazines realised that I was actually arguing with myself, and we did it not with me saying all my lines first and then all Patrick's, we did it as you would a normal script. But it's good training! It makes you work, and why not?

**People have different approaches to the **Companion Chronicles** and it's rare to get such a pitch-perfect copy...**

There's certain words he uses; it's always, 'Now what we're going to do is, is this...' and he sometimes repeats himself and elongates certain words. I believe Anneke [Wills] has done Jamie in her **Companion Chronicle** because she rang me up and said, 'How do you speak in a Scottish accent?' and I said, 'Well, it's like saying how do you act or how do you get into character!' I haven't heard hers but I'm dying to. I think it's difficult for women to do a man's voice anyway. It's like when I do Zoe, which is nothing like Wendy at all. I can't do Wendy's voice so I have to do it just up a bit. I did go along to the BBC recently; it was an Ice Warriors story and of course I had to do the lccccce Warriorssssss and at the end of the day my throat was sore because of talking like this all the time. The hissing about, as they might say...

**You've also been in studio recording *Prison in Space* for the second series of **The Lost Stories**; I hear you actually discovered the script.**

It came to light years after I had left the show; there was a rumour going round that we were going to do this story and I think it was Peter Bryant, who was producing at the time, thought it was too funny and I think that's why *The Krotons* was suddenly brought in. This is what my brain seems to remember. And I was sent this script by someone saying, 'This was going to be the story you were going to do', and I read it and I

fell about laughing and I thought, 'What a pity, I'd love to have done this,' because it was a great story. I know later on it was adapted for **The Two Ronnies** and it was called *The Worm That Turned* and they had Diana Dors and these short hotpants for women and the men were in pinafores; they were subservient.

But it would have been a great story because Jamie has to dress up as a female guard and he doesn't want to do it and of course Patrick's saying, 'You're the one used to wearing a skirt' and he says, 'It's a kilt, Doctor!' and he says, 'You hairy-legged Highlander...' and all that.

I'd found the rough script and I rang Jason [Haigh-Ellery, executive producer] and I said, 'Jason, I've found one of the scripts that wasn't made' and he got in touch with the writer and next thing I know, yeah, we're gonna do it. And I was pleased because it's a very funny story. It's serious, but funny as well, and I'd love to have done it with Patrick and Wendy as a story. They probably thought, 'Patrick, Frazer and Wendy, they're bringing enough humour and comedy into **Doctor Who** as it is!'

Is it better doing full cast dramas for a change?  
Yes, it is! Because you can bounce off people rather

than saying lines as you think they would say them. It is good to bounce off Colin and to see little Padders again. And Sid [Alexander Siddig] and Miranda [Raison] and all the people I've been working with, great bunch of people. It makes your job easier.

### How have you found the trilogy?

They're all three good stories. *The Wreck of the Titan*, Barnaby had written its stage directions; I wished we could actually film it because they walk into this elegant lounge, the brass, wood portholes; you just know the set you're walking onto. Couldn't Jason get some more money together? We could actually film it!

### What's been your favourite aspect of being back?

I just love playing Jamie. I love the character. It fits me like a glove and even though I'm not wearing a kilt, I wear kilts to conventions in America and the legs still look good and I haven't got a beer belly so it's not as if I embarrass myself. I still look good in a ruffled shirt and a kilt, and I enjoy wearing the kilt as well!

The Sixth Doctor and Jamie trilogy begins this month with *City of Spires*.  
*Doctor Who - The Companion Chronicles: Night's Black Agents* is out in May



Frazer with Colin Baker and Wendy Padbury at the recording of *Legend of the Cybermen*

## APRIL

- *Doctor Who - City of Spires* (1.33, Sixth Doctor/Jamie)
- *Doctor Who: The Lost Stories - Point of Entry* (1.6)
- *Doctor Who: The Companion Chronicles - Shadow of the Past* (4.09, Third Doctor)
- *Dark Shadows 11: Blood Dance*
- *Love Songs for the Shy and Cynical* (Paperback)
- *Sherlock Holmes 1.3: Holmes and the Ripper* (Full cast audio)

## JUNE

- *Doctor Who - Legend of the Cybermen* (1.35, Sixth Doctor/Jamie/Zoe)
- *Doctor Who: The Lost Stories - The Macros* (1.8)
- *Doctor Who: The Companion Chronicles - Solitaire* (4.12, Eighth Doctor)
- *Jago and Litefoot - Series 1 Box Set* (Four full cast adventures)
- *Dark Shadows - Audiobook 13*

## AUGUST

- *Doctor Who - The Whispering Forest* (1.37, Fifth Doctor/Tegan/Turlough/Nyssa)
- *Doctor Who: The New Eighth Doctor Adventures - Nevermore* (4.03, Eighth Doctor and TBA)
- *Doctor Who: The Companion Chronicles - Echoes of Grey* (5.02, Second Doctor)
- *Dark Shadows: Kingdom of the Dead 2* (2.2 Full cast audio)

## OCTOBER

- *Doctor Who - TBA* (1.40, Seventh Doctor/Ace)
- *Doctor Who: The New Eighth Doctor Adventures - Deimos* (4.05, Eighth Doctor and TBA)
- *Doctor Who: The Companion Chronicles - The Invasion of E-Space* (5.04, Fourth Doctor)
- *Dark Shadows: Kingdom of the Dead 4* (2.4 Full cast audio)

## DECEMBER

- *Doctor Who - TBA* (1.42, Fifth Doctor/Nyssa)
- *Doctor Who: The New Eighth Doctor Adventures - TBA* (4.07, Eighth Doctor and TBA)
- *Doctor Who: The Lost Stories - The Second Doctor Box Set* (2.2)
- *Doctor Who: The Companion Chronicles - TBA* (5.06, Doctor TBA)

## MAY

- *Doctor Who - The Wreck of the Titan* (1.34, Sixth Doctor/Jamie)
- *Doctor Who: The Lost Stories - The Song of Megaptera* (1.7)
- *Doctor Who: The Companion Chronicles - The Time Vampire* (4.10, Fourth Doctor)
- *Doctor Who: The Companion Chronicles - Night's Black Agents* (4.11, Sixth Doctor)
- *Dark Shadows - Audiobook 12*

## JULY

- *Doctor Who - Cobwebs* (1.36, Fifth Doctor/Tegan/Turlough/Nyssa)
- *Doctor Who: The New Eighth Doctor Adventures - Situation Vacant* (4.02, Eighth Doctor and TBA)
- *Doctor Who: The Companion Chronicles - The Guardian of the Solar System* (5.01, First Doctor)
- *Dark Shadows - Audiobook 14*
- *Dark Shadows: Kingdom of the Dead 1* (2.1 Full cast audio)
- *Dark Shadows: Kingdom of the Dead Box Set* (2.1 - 2.4 Full cast audio)

## SEPTEMBER

- *Doctor Who - Cradle of the Snake* (1.38, Fifth Doctor/Tegan/Turlough/Nyssa)
- *Doctor Who - TBA* (1.39, Seventh Doctor/Ace)
- *Doctor Who: The New Eighth Doctor Adventures - The Book of Kells* (4.04, Eighth Doctor and TBA)
- *Doctor Who: The Companion Chronicles - Find and Replace* (5.03, Third Doctor)
- *Dark Shadows: Kingdom of the Dead 3* (2.3 Full cast audio)

## NOVEMBER

- *Doctor Who - TBA* (1.41, Seventh Doctor/Ace)
- *Doctor Who: The New Eighth Doctor Adventures - The Greater Good* (4.06, Eighth Doctor and TBA)
- *Doctor Who: The Lost Stories - The First Doctor Box Set* (2.1)
- *Doctor Who: The Companion Chronicles - A Town Called Fortune* (5.05, Sixth Doctor)
- *Short Trips: Volume 1* (2 CDs, various readers)

## JANUARY

- *Doctor Who - TBA* (1.43, Sixth Doctor/TBA)
- *Doctor Who: The New Eighth Doctor Adventures - TBA* (4.07, Eighth Doctor and TBA)
- *Doctor Who: The Companion Chronicles - TBA* (5.06, Doctor TBA)

## EVENTS DIARY

April 24  
**Nicholas Briggs** signing  
*Holmes and the Ripper*  
Waterstones Thurrock,  
Unit 69, Lakeside  
Shopping Centre,  
Thurrock RM20 2ZG

May 1:  
**Invasion**  
BF guests: **David Richardson** (producer),  
**Lisa Bowerman**  
(director), **Robert Shearman**  
(writer).  
Convention guests  
include **Peter Purves**,  
**Frazer Hines**, **Richard Franklin**, **Nicholas Courtney**, **Wendy Padbury** and more

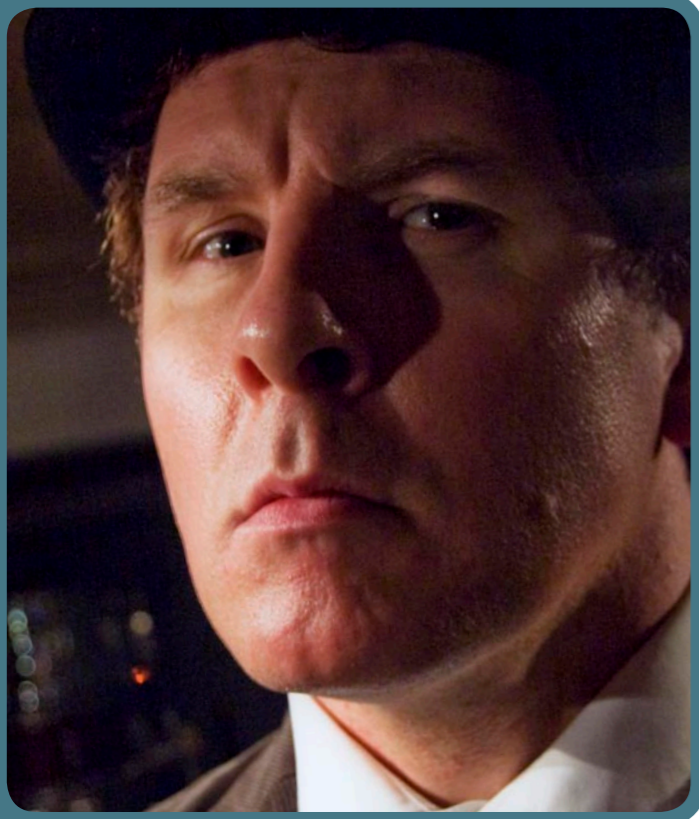
May 14-16:  
**Utopia 2010**  
BF guests: **David Richardson** (producer),  
**Lisa Bowerman** (director),  
**John Ainsworth**  
(director), **John Banks**  
(actor: *Paper Cuts*,  
*Leviathan*, *City of Spires*,  
*The Song of Megaptera*  
and more), **Alex Mallinson**  
(cover artist/  
actor), **Paul Finch** (writer:  
*Leviathan*)

June 11-13:  
**Bad Wolf**  
**David Richardson**  
(producer), **Lisa Bowerman**  
(Bernice Summerfield/director)  
Convention guests include  
**Nicholas Briggs** (Voice of  
the Daleks, BF executive  
producer), **Christopher Benjamin**  
and **Trevor Baxter** (Jago and Litefoot)



June 26  
**Christopher Benjamin**  
and **Trevor Baxter** signing  
*Jago and Litefoot Series One*  
at The Who Shop

# RICHARD EARL



Big Finish regular Richard Earl tells us about his foray into the world of Sherlock Holmes

**How did you get the part of Watson?**

I'd worked with Nicholas Briggs on a number of Big Finish's **Doctor Who** adventures, and he emailed me out of the blue to see if I'd be interested in being involved. Obviously I leapt at the chance, and, because I am naturally enthusiastic, dependable and completely clueless, Nick obviously felt that a role like Watson would need no acting from me whatsoever.

I also have several incriminating photos of the entire BF creative team in a hotel room in Chicago, which I will be releasing to the press if the job offers dry up.

**How did you set about placing your own stamp on the role?**

I think every Watson is naturally different, because every Holmes is different. On the first day of recording, as I heard how Nick was playing Holmes, and he heard how I was playing Watson, we very quickly slotted in together, with minor adjustments on my side to complement Holmes. Rather than place a stamp on Watson, it was more a case of understanding the relationship between the two men. Holmes and Watson are simply very good friends, operating with mutual respect, and with Holmes only being of higher status

in detective matters. Obviously one is aware of all the famous actors who have made the role their own, but *Holmes and the Ripper* is so well-written that one very quickly gets into the situation in which the character finds himself, and 'the game is afoot'.

**Are you a Holmes fan? And did you research the stories?**

Yes, oh yes. A big Holmes fan, and a big Conan Doyle fan in general. I'm also forever boring people with information about Conan Doyle's other works, especially the Brigadier Gerard stories. When I was a child I decorated my bedroom to resemble Holmes' consulting room/drawing room as much as I could, and as much as a 1970s semi in Bedfordshire would allow. Also, the Jeremy Brett ITV series of Holmes adventures came out when I was young. Brilliant.

I've read most (not sure if it's all) of the adventures, and was delighted to also get the chance to record *The Speckled Band* with Nick one Sunday afternoon last year, which wasn't really like work at all.

*Holmes and the Ripper* is obviously based on the most famous unsolved murders of all time, and joins that exclusive group of stories which have used the Ripper case in such a way that one can almost be forgiven for regarding Jack the Ripper as a figment of the nineteenth century's imagination, rather like Sweeney Todd was for the eighteenth. Though difficult to do, the way the press at the time reported the gruesome murders in spectacular detail made it seem as though Jack was an invention of some very clever producer of melodrama.

**What was it like being directed by Holmes, aka Nick Briggs?**

Very easy, and as charming as ever. That's what my lawyer has told me to say. All the BF directors, and don't forget the assistant director on *Holmes and the Ripper*, Ken Bentley, are great – they don't so much direct as host the production. They believe in getting the casting right to begin with, and then allowing the actors to bring their own interpretation to bear on the role. This leaves them to concentrate on things like pace, word emphases, and the odd tricky bit of pronunciation.

Also, with Nick already having played the role, and having performed the stage version of the story, his idea of what would work and what wouldn't meant that we were already ahead of the game before recording even started.

***Holmes and the Ripper* is an adaptation of the Brian Clemens play.**

With it being by a writer of Brian Clemens' calibre, you know that it is not going to be a pastiche, or a quaint

period piece. He has taken some extremely famous fictional characters, true facts about the Ripper case and a cracking 'what if...' plot and created what I think is a very chilling tale. Every stratum of society is there, and the higher up you go the more secrets and corruption there seems to be. So not like real life at all!!

**Which of your many Big Finish roles has been your favourite?**

I've met a number of Mr Winterbournes [from *Paradise 5*] at auditions – hugely self-confident and yet massively delusional at the same time. In fact, I have a list of them ready for when the Elohim come knocking. Being from Yorkshire, I'm also very fond of the well-meaning if spectacularly irritating Mr Tapp.

**You play Victor in this month's *City of Spires*. What was it like portraying a Frenchman?**

Having just watched England lose to France in the Six Nations, I'll leave it up to the audience to decide if this particular Englishman played a Frenchman and won. My brother lives in the south of France, and so questions of pronunciation were checked thoroughly.

**And you'll be back as Watson in more *Holmes* releases...**

I was delighted when Nick told me that there would be more plays, and even more so when he said that they would be original stories. For a Holmes nut this means more brand new adventures, and that has to be a good thing.

**What are you doing right now?**

I'm currently touring the UK with *Those Magnificent Men*, a comedy two-hander about the first non-stop flight across the Atlantic. It's about two actors obsessed with telling the story of John Alcock and Arthur Whitten Brown's great achievement. My character wants to Hollywoodize the whole story, whilst my colleague wants to stick to the facts. We construct an almost life-size version of the Vickers Vimy (the plane that did the job) during the play, and then reconstruct the entire flight. It's like a cross between *Monty Python* and the Discovery Channel, and seems to be going down extremely well with both audiences and critics. Details of the tour can be found at [www.newperspectives.co.uk](http://www.newperspectives.co.uk)

*Paradise 5* is out now. *City of Spires* and *Holmes & The Ripper* are out this month



Richard Earl, India Fisher and Nicholas Briggs at the recording of *Holmes and the Ripper*

BIG  
FINISH

COMING SOON

FROM THE WORLDS OF  
**DOCTOR  
WHO**

**JAGO & LIFEFOOT**  
INVESTIGATORS OF INFERNAL INCIDENTS

STARRING  
**CHRISTOPHER BENJAMIN**  
AND  
**TREVOR BAXTER**

FOUR BRAND NEW  
FULL CAST ADVENTURES  
IN ONE BOX SET

- 1.1 The Bloodless Soldier
- 1.2 The Bellova Devil
- 1.3 The Spirit Trap
- 1.4 The Similarity Engine

PRE-ORDER NOW FROM  
**BIGFINISH.COM**

Doctor Who is a trademark of the British Broadcasting Corporation and used under licence.  
Jago and Lifefoot created by Robert Holmes and used under licence.  
Doctor Who Jago © 1996. Licensed by BBC Worldwide Ltd.

Hello! As a big fan of your **Doctor Who** audios, I was talking to actress Kate O'Mara in November of last year about her doing a Big Finish audio story. She told me she would love to reprise her role as The Rani but hasn't been asked to do any. I thought this was madness and had to write to you. Please ask her, as she is so up for it. Not just for one story, I hope. Please don't ignore this message and phone her. We would love for the Rani to return.  
Patrick Lockyear

**Nick:** It's certainly something we would consider, but of course there would be the issue of negotiating the rights to deal with. We don't have any space in our schedules for it at the moment, but I promise to look into this at some point.

Dear David Richardson & Lisa Bowerman  
Thank you so much for your continued excellence in the **Companion Chronicles**, and especially the recent dual CD/companion set *The Suffering*. Not only is it the pinnacle of the series so far, it really will be very hard to beat (although I am sure you will be trying very hard), and the sooner you strap Jacqueline Rayner to some railway lines and get another script from her the better.

There was so much scope, depth and feeling in the whole piece that it is hard to describe the best bits. The wonderful Peter (Purves) & Maureen (O'Brien) taking to each other, interrupting as they tried to work out how to go about recording their stories, was simply inspired and took me right back to the 1960s and I could see the whole thing in lovely DVD quality black and white, the brilliant dramatised pieces (the simply stunning suffragette sequences were very moving, and brilliantly realised) or the wonderful moments when William Hartnell was there for the briefest moments, tangible yet ethereal like moving fog. More please, especially with Maureen and Peter, but how amazing it would be to hear Romana and Adric or Benton and Yates or the Brigadier telling a tale together.

Sorry to gush, but it really was quite superb and coming as it does in the middle of my favourite Doctor having Lost adventures, I wasn't expecting it to be a winner, as the Colin and Nicola stories are just simply the best for me. I adore *Nightmare Fair*, but *Hollows* was excellent and now beat *Leviathan* and *Magnus* into third and fourth places.

Thanks again for the sterling work you all do, and for making this old-time **Doctor Who** fan find himself back when everything seemed so much simpler and black and white TV was not a dirty word.  
Bryan Simcott

**Nick:** Which was the dirty word, black, white or TV? Ho, ho... Thanks, Bryan. I'm looking for a suitable railway line to tie Jac to now. We prefer to concentrate on one companion at a time for the most part, so it may be some time before we do another multi-companion story. Unfortunately,

Matthew Waterhouse has told us he would never consider returning to the role of Adric. I saw John Levene again recently in the States, and he's extremely busy over there just now. But perhaps a Yates and Brigadier story is something we could consider for the future.

Any idea when results of the 'Your pitch/opportunities for new writers' and the **Short Trips** writing opportunity will near fruition? Is there anywhere to check within the website, or will it just become obvious in time?  
Bev Conway

**Nick:** It will become obvious at the time, Bev. We will make a big song and dance about it in the news section and in a podcast.

Many moons ago I purchased all 24 tapes of the *Audio Visuals in Time and Space*. A few years back a house fire reduced the copies to dust. I've noticed that a few of these were made into Big Finish audio. Is there any way or plans to re-release all the stories or even convert them onto CD? I can still remember the early stories *The Space Wail* with Stephen Payne, followed by *Vilgreth* with the fantastic vocal talents of Nicholas Briggs. Also I had the tapes of **The Stranger Chronicles**, same result. Any help or suggestion would be greatly appreciated.

Big Finish has been a superb vehicle for me in keeping the series alive during the years between McCoy and Tennant, a whole catalogue of stories involving Paul McGann allowed the series to remain fresh in the minds of all us diehard fans.

Keep up the excellent work. I've subscribed to the Big Finish podcast (for some reason I have been unable to get new episodes for about a year), but now it appears to be working. I look forward to hearing more of the fantastic audio and wish you well for the future.  
Michael Pollard

**Nick:** Glad you've got your podcast subscription sorted out. It's free, naturally. The Audio Visuals stories were done just for fun years ago and are not officially licensed **Doctor Who** merchandise, so cannot be released. **The Stranger** stories were released by another company and have nothing to do with us. Thanks for all your kind words, Michael.

I had eyestrain over the weekend so loaded up all of the Big Finish audios I had not yet listened to, including numbers one to six. *The Sirens of Time* got interesting when the three Doctors were in one place. Before that I was a bit confused but then it all made sense. The Doctors are facets of each other and it always interests me to see the similarities and differences. Plus who doesn't like more Doctors?

*The Marian Conspiracy* set in Queen Mary's time I liked a lot. Most people skip this time to get to Elizabeth but Mary was handled so well and the new to me companion was also a treat. Looking forward to more of her. They make a good pair.

The sound museum audio (*Phantasmagoria*?) I liked a lot as well. I can't put my finger on why except that it works so well as an audio to be about a sound monster. The Doctor and Peri sniped hardly at all and worked as a good team, which helped as well.

The Alaska one with Nyssa and Peter Davison was really excellent with a scary monster and unique setting. The artist was amusing and Nyssa and the Doctor are even more brilliant a team to listen to than usual.

*Fearmonger*, again, really fantastic. All of the characters shone and the end with Ace and the Doctor was another fine Sylvester moment and why I like his Doctor so much and Ace as well.

I'm missing a few; there were so many audios in one day but I have to say that it was a great way to spend the day.

I'm really looking forward to the Colin Baker stories coming up and more of, well, everything to be honest.

I did have one question about the series with Polly and the Brig, who I hope gets well soon, and the boy that I don't know but is a companion. Who is he and what is his history? Since I don't know him I'm withholding judgement. He was the one part of the story I didn't enjoy as much as seeing Polly and the Brig back. But we shall see. It's just difficult to root for someone that seemed a bit weaselly and may have abandoned the Doctor somewhere without his TARDIS, which can't be a positive character trait. Klein has her reasons but the boy I don't know yet.

How's the script contest going? Have you found any that you liked?  
Phaedra

**Nick:** Hi Phaedra! The sound museum story you're talking about is *Whispers of Terror*, I think. The 'boy' in *The Three Companions* was Thomas Brewster. Have you not heard his adventures? John Pickard is brilliant in the role. Check out *The Haunting of Thomas Brewster*. He's got a great character! Many people sent in script ideas, so it's taking us a while to sort out the successful one.

Dear Nick and other sandwich eating stars of Big Finish, I just wanted to say that this month's podcast was fantastic and I love the new theme music. The podcasts are fantastic, informal and make me feel part of the big finish family.

Russell T Davies is often hailed as the person who brought **Doctor Who** back to life, and whilst that is true for TV, if it was not for Big Finish my daughter Holly would never have been introduced into the world of **Doctor Who**. Thanks to you all for filling our house, car and caravan (it's bigger on the outside than it is on the inside!!) with hours of excitement.

Many thanks to you all, keep up the excellent work.  
Simon and Holly Tate

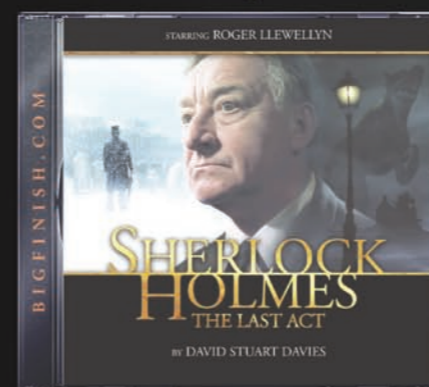
**Nick:** We blush with pride. Right, back to that sandwich. Actually, it's a tuna salad today...



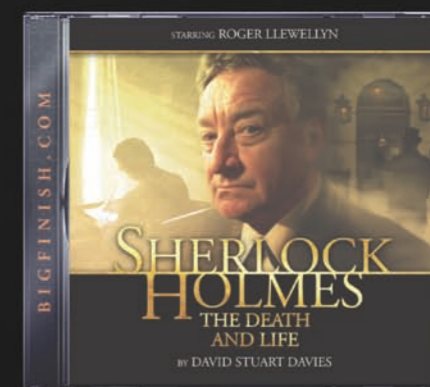
# SHERLOCK HOLMES

Adapted from the acclaimed one-man shows

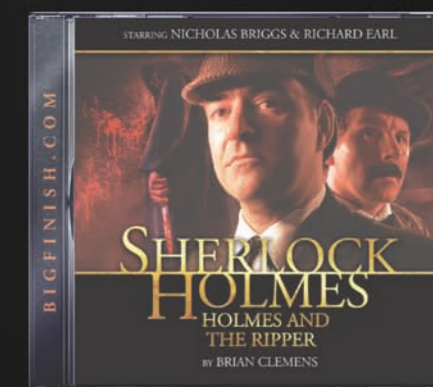
A full cast audio drama



**THE LAST ACT**  
by David Stuart Davies  
starring Roger Llewellyn  
*OUT NOW!*



**THE DEATH AND LIFE**  
by David Stuart Davies  
starring Roger Llewellyn  
*OUT NOW!*



**HOLMES AND THE RIPPER**  
by Brian Clemens  
starring Nicholas Briggs  
*released April 2010*

DOUBLE CD: £14.99 DOWNLOAD: £12.99 OR BUY ALL 3 FOR £40

Secure online ordering at: [bigfinish.com](http://bigfinish.com) or call 01628 824102

# TALKING POINT



Marc Platt introduces this month's **Lost Story Point of Entry** and reveals some enticing details of his upcoming projects...

How did you feel when asked to adapt *Point of Entry* from Barbara Clegg's storyline?

A mixture of amazed, thrilled and a bit scared – maybe the right word is flattergasted. It was a bit like winning a prize without having entered a competition. *Enlightenment* has always been one of my favourite Davison TV stories and Barbara's storyline for *Point of Entry* has the same rich mix of historical detail and elegiac fantasy that I loved in her first story.

Why do you think *Enlightenment* is so fondly remembered?

Barbara's story and writing have a real freshness to them. There are parallels with *The War Games*, in that it starts with a solid historical grounding and then introduces the fantasy element, in this case the anachronistic fleet of sea-going ships racing in space. And then it runs with the idea, spinning it out and peopling it with believable characters, both human and other-worldly. It's playful and rather gorgeous.

Can you talk a bit about the process of adapting *Point of Entry*? What were the challenges?

Well, unlike all the other **Lost Stories** in this season, there was no actual script for *Point of Entry*, only a one-and-a-half-page storyline. But the story was so rich in detail and implication that it was easy to expand on Barbara's ideas. It's set around 1590 during Elizabeth I's reign and is about the playwright Christopher Marlowe writing **Doctor Faustus**, so there are immediate parallels to be made with Marlowe himself being tempted by demonic (or alien) forces. The writer's inspiration, how he gets it and at what cost, was something I wanted to explore. Kit Marlowe is also fascinating because he was employed as a spy abroad by Elizabeth's Privy Council, which is

why I added Sir Francis Walsingham, the Royal Spy Master, into the mix. I had a great time researching Elizabethan London in all its teeming squalor. Marlowe had a number of dubious connections and eventually met an untimely death in a tavern in Deptford.

Into all these Tudor machinations, Barbara throws a race of beleaguered alien spirits, a lost stone Aztec blade and a cadaverous Spanish gentleman called Velez and his dwarf servant, who are determined to get the blade back. The Elizabethan world, its sciences and arts flowering, teeters dangerously on the edge of a new dark age of sacrifice and terror.

The Sixth Doctor is, quite naturally, in his element with 'theatrical' types, but even he gets rather upstaged by Peri as she takes on a regal guise in an attempt to retrieve the blade. There are also more magical elements as we are lured onto the astral plane to experience Marlowe's Faustian journeys.

Did you lose anything along the way?

Barbara suggested disguising Peri as a boy at one point, but John Ainsworth and I felt that might stretch credibility a little too far even on audio. Similarly, Barbara had Peri listening to a walkman while she and the Doctor were out and about in historical London, something I suspect the Doctor himself would soon have put a stop to. But we barely lost anything else. In fact, unfettered from the strictures of the 1980s TV budget, I hope we were able to expand the scope and vision of the story.

Did Barbara read the finished script?

Yes, indeed. I was determined to be as faithful as possible to Barbara's original ideas and very much wanted her feedback. David Richardson and I went to visit her at home, prepared to take notes and make changes. Barbara was very sweet and professed to be delighted with the result. Only one note: please make the Doctor less vulnerable when Walsingham is stretching him on the rack. That was very generous of her. In studio, Colin thought he should be rather more vulnerable, so we went for a compromise – just a few gasps and groans.

You attended the studio recordings. What was that like?

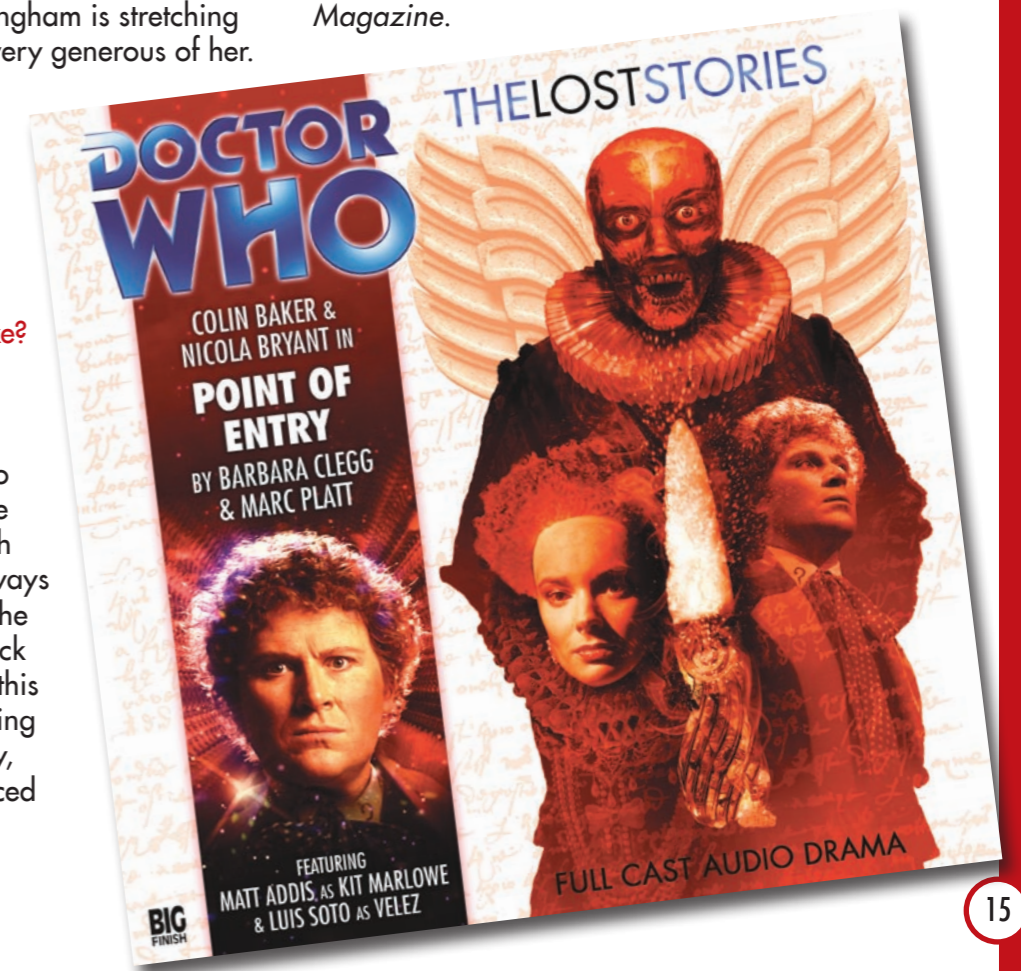
A bit like a two-day party. The best thing about being at a recording is how much actors and a director add to lift a script off the page. I've worked with John Ainsworth quite often now and I'm always amazed at how perceptive he is with the text. Actually, Nick and Barney are brilliant at this as well, all of them unearthing things I'd put in subliminally, which means I'd never noticed they were there.

Colin and Nicola absolutely loved this script. That must have been so rewarding, to have been among a very appreciative cast...

I guess that was the party bit. It was one of the most enjoyable studio sessions I've ever attended. Everybody had a lot to add and we were all pulling in the same direction. Colin and Nicola (particularly 'cut-glass' Nicola) were having a whale of a time. And the rest of the cast were uniformly excellent too (thank you, John Ainsworth!). There was a level of threatening charm and creepiness that I wanted for the villainous Velez, and Luis Soto, with a (speaking) voice rich like Placido Domingo, had it exactly. And Matt Addis as Kit Marlowe, on whom the whole story turns, was as utterly likeable, fired up and difficult a writer as I wanted him to be. That really was the whole point.

What are you working on now?

There are a couple of things already in the can: *Cradle of the Snake* reunites the Fifth Doctor, Nyssa, Tegan and Turlough with the Mara, and there's a Christmas-wrapped Eighth Doctor story. Meanwhile, I'm now in the middle of *Thin Ice*, which was originally part of the cancelled 27th season of TV **Who**. That's the one everyone calls *Ice Time*, although that title was only ever invented for an article in *Doctor Who Magazine*.





## INTERVIEW



Luis Soto, Marc Platt, Sean Connolly, Colin Baker, Nicola Bryant, Tam Williams and Ian Brooker

Also by Marc Platt for Big Finish:

### Doctor Who

- Loups-Garoux
- Spare Parts
- Valhalla
- Time Reef
- Paper Cuts

### Doctor Who:

#### The New Eighth Doctor Adventures

- The Skull of Sobek
- An Earthly Child

### Doctor Who:

#### The Lost Stories

- Point of Entry

### Doctor Who Unbound

- Auld Mortality
- A Storm of Angels

### Doctor Who:

#### The Companion Chronicles

- Frostfire
- Mother Russia
- Doll of Death

It's set in 1960s Moscow and London, features some familiar Martians and sees something of a watershed in the relationship between the Seventh Doctor and Ace.

Has it been fun revisiting that era of the TV show, when you made your TV writing debut with *Ghost Light*? And working closely with Andrew Cartmel again...

Well, it's not quite a reunion, because we've stayed firmly in touch over the years, but it is still genuinely good to be actually working

with Andrew rather than just having a curry. Andrew and Ben Aaronovitch, who's also involved on this last season, are two of the best people to go bouncing ideas off. Andrew's always so positive about what I've written, even when he's making me change it! I'm sort of wrapping up one era and they are setting off on another with the introduction of the new assistant Raine, who's been sitting round for 20 years waiting to put in an appearance. But there are characters and links in *Thin Ice* that carry through into the following stories.

Looking back over your work with Big Finish, do you have any stories that remain especially close to your heart?

Oh, how invidious to single out favourites. However...

*Loups-Garoux*, my first story, was very special, with two quite extraordinary performances from Eleanor Bron and Nicky Henson, both playing werewolves as larger than life, almost operatic, fabulous monsters. I loved the two Geoffrey Bayldon *Unbound* stories, because Geoffrey was so sparky and brimming with enthusiasm and I got to head off into an increasingly bonkers new universe, all distorted by the Doctor's own meddling.

The *Companion Chronicles* *Frostfire*, *Mother Russia*, *The Doll of Death* and the monstrously long *Three Companions*, because as a fan of 46 years, they've given me the chance to work on virtually a one-to-one level with some of my favourite actors and to get right inside the characters they created. Those characters have been some of my best friends for years and it's a sort of wondrous responsibility to momentarily take over their reins – a bit like saying thank you.

*Doctor Who: The Lost Stories - Point of Entry* is out this month. *Doctor Who - Cradle of the Snake* will be out in September



# love songs for the shy and cynical

The brand new collection of short stories by Robert Shearman

The Hugo Award-nominated writer of the *Doctor Who* TV episode *Dalek*, and author of *Tiny Deaths*, winner of the World Fantasy Award.

18 stories, coming from a place just left of the corner of your eye.

'...High on acute observation and telling detail, and always arresting, Shearman's stories are hard to categorise, a unique fusion of the literary and the fantastic.'

*The Guardian*

'We enjoyed it so much that we made it the Book of the Month for December 2009'

*Fantasy Book Review*

'A nourishing journey through the extremes of human emotion'

*SFX*

'[A] remarkable second collection. Buy a copy now'

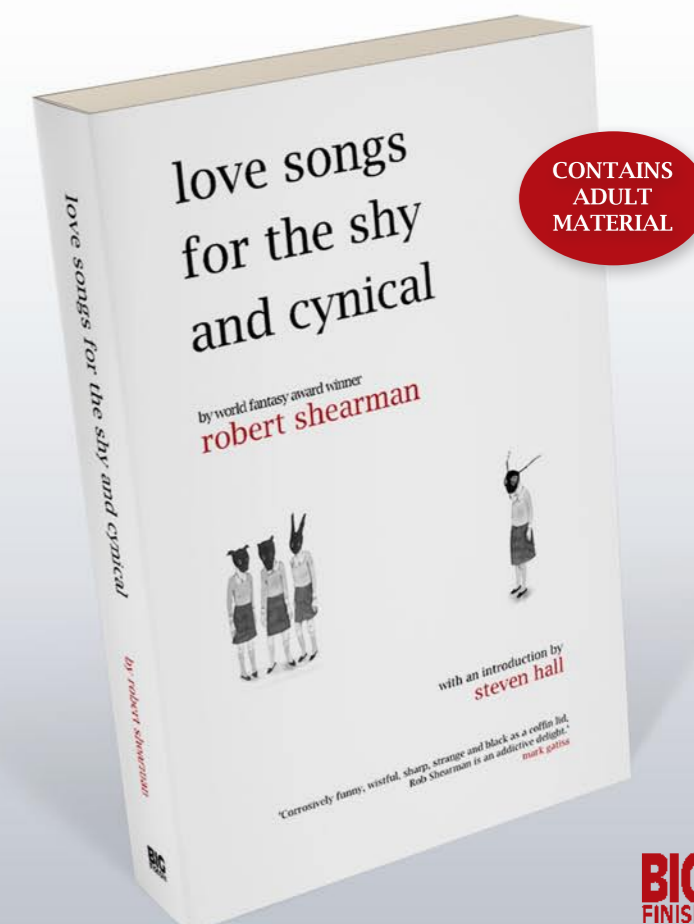
*Hub Magazine*

'Just finished this book and not for a long time has a book made me laugh out loud so much and so often. Some very dark and bleak humour in places and all the more superb for it. Read it. It's fantastic!'

*D. Gillespie - Amazon*

Available from all good bookshops and [bigfinish.com](http://bigfinish.com)

## NOW IN PAPERBACK!



Cover illustration by Rachel Goodyear

**BIG  
FINISH**

**Toby Hrycek-Robinson on... Grey Gardens**

First cousin and aunt to Jackie Onassis, mother and daughter 'Big Edie' & 'Little Edie' Beale are ex-socialite millionaires stranded in an enormous decaying, rat and cat-infested mansion in The Hamptons. Gloriously unscathed by reality, they wear cardigans as shorts, call the distant trees 'the sea of leaves', sellotape faded debutante photographs to the crumbling walls, and pronounce 'Raccoons and cats can become a little bit boring'. A touching Direct Cinema documentary by the brilliant Maysles Brothers.

**David Richardson on... Caprica**

Is this **Battlestar Galactica** prequel as good as its parent show? Too early to tell, but nevertheless I'm hooked on Ronald D Moore's latest slice of serious sci-fi, in which a brilliant scientist unwittingly begins to unravel his planet's fate in his desperate attempts to resurrect his deceased daughter into virtual life. As with **Galactica**, the themes are relevant to our present day problems on planet Earth, and it's delivered with such panache and conviction that we're left hoping **Caprica** has a long and successful future.

**Paul Wilson on... Nick Briggs**

I love watching Nick Briggs interact with people in the office; every so often he will become engrossed in something he's doing and the 'Cone of Silence' will come down. Someone will try speaking to him and he'll say, 'Oh I am sorry, I wasn't listening, can you repeat that?' When the person repeats what they were saying, he'll suddenly pipe up with, 'Oh my God, I wasn't listening again, I'm so sorry.' Watching this always makes me giggle and is one of the many simple joys of being in the Big Finish office.

**Paul Spragg on... The Little Dog Laughed**

It's been a long time since I last went to the theatre, and with the key selling point of Tamsin Greig in a lead role in mind, I toddled off with my friend Nat to see **The Little Dog Laughed** at London's Garrick Theatre. The tale of a gay actor whose star is on the rise, and the people whose careers and lives depend on him remaining in the closet, it's extremely funny, very well acted and rattles along at a great pace. The small cast lends an intimacy to proceedings, the staging is inventive, making good use of a simple set, and, while the whole cast are good, Tamsin Greig steals the show as a wonderfully over the top agent who often addresses the audience. Now I've got the buzz about theatre-going again, I might pay a visit to **Avenue Q** and **Chicago**, both of which I've been meaning to see for years...

**Jason Haigh-Ellery on... Man About the House**

Cheesy Seventies sitcom it may be, but it's actually quite funny. No, really. And it shows just how underrated Richard O'Sullivan is now – a fine comic actor at the peak of his powers. But it's Yootha Joyce and Brian Murphy who steal the show as George and Mildred – initially appearing in the show to represent the establishment, but in many ways becoming more subversive than the lodgers themselves. And let's face it, we still quite fancy the girls, Chrissy and Jo (in a Seventies sort of a way). Network has just released every episode in a box set for £20. Six British series, one film, remade in five countries, the last in 2000! It must have been quite funny. No, really.

**Barnaby Edwards on... Limericks**

The Limerick versification Can vary from nation to nation For this month's Team Twitter In place of aught fitter It marks my poetic ablation.

**Alex Mallinson on... Being a Domestic Goddess**

Nigella Lawson, struck down live on telly by a thin-crust pizza of such aerodynamic perfection that it can be deadly at up to seventy feet. Gordon Ramsay, found with his giant foldy face expertly sewn entirely shut, making identification near-impossible. Jamie Oliver, hurled from his scooter by a rain of rock-hard ginger cookies. My domestic skills are now almost complete and I will tolerate no competition. Pillowcases of terror. Shortcrust pastry of destruction. I am a fully-fledged domestic diety. But not a nice one like Fanny Craddock, or even a naughty one like Martha Stewart. I am a vengeful one. I will smite the unbeliever with my home-made bookshelf. You Ikea-worshipping infidels will tumble into my home-made flaming chasms and... oops, the oven pinged. Must dash.



*Feast your eyes on this Han Solo-in-Carbonite pie! Packed with enough calories to turn you into Jabba the Hutt*

**BIG FINISH**

**YOU WILL BE LIKE US**



**A SPECIAL FIVE-DISC BOX SET**  
FEATURING NICHOLAS BRIGGS AS THE CYBERMEN

AVAILABLE NOW FROM ALL GOOD BOOKSHOPS AND

**BIGFINISH.COM**

fantom films

# Utopia

HEYTHROP PARK RESORT

14 - 16th MAY 2010



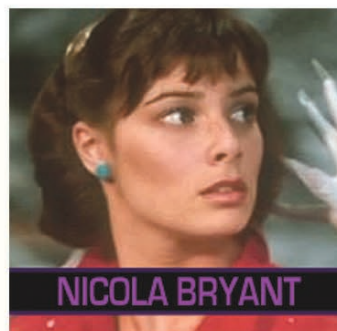
JEAN MARSH



DEBORAH WATLING



FRAZER HINES



NICOLA BRYANT

with...

**MICHAEL GOLDSMITH**  
"The Waters of Mars"

**GEMMA CHAN**  
"The Waters of Mars"

**WARIS HUSSEIN**  
Director

**ZIENIA MERTON**  
"Marco Polo" & SJA

**DANIEL KING**  
"The Unicorn & The Wasp"

**PAUL RICHARD BIGGIN**  
"Turn Left"

**ANTHONY LEWIS**  
Torchwood

**DAVID SPENSER**  
"The Abominable Snowmen"

**VICTOR PEMBERTON**  
Writer & Script Editor

plus...

## THE LOST STORIES

Big Finish will be discussing the production of their latest series with  
**DAVID RICHARDSON, LISA BOWERMAN, JOHN BANKS**  
**ALEX MALLINSON, PAUL FINCH & JOHN AINSWORTH**



## FURTHER GUESTS TO BE ANNOUNCED!

Full Weekend Ticket  
**only £70**

includes...

- two free autographs from each guest
- access to all panels & big screen presentations
- free workshops & backstage passes
- photo opportunities
- evening entertainment & disco
- extra autographs only £5 each

Hotel packages are available from  
**£62 a night**

which include Bed, Breakfast and Dinner.

Hotel Guests will also be able to use all onsite facilities including a state of the art Gym, Sauna & Steam Room, Swimming Pool, Billiards Room, & access to the historic main house and grounds.

Rooms are limited and we suggest booking before 14th March to guarantee yourself accommodation.

For those travelling by public transport, the nearest station is Charlbury which has direct services from London Paddington and Oxford.

Utopia will be providing transport to and from the venue at selected times during the weekend, otherwise it is only a short journey by taxi!

For more information, latest guest announcements and to purchase tickets and accommodation please visit:

# www.utopiaevent.co.uk