

THE BIG FINISH MAGAZINE

VORTEX

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OF STORIES

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BEWARE THE CITY OF ILLUSIONS

THE DOCTOR is reunited with two of his old friends in the next **The First Doctor Adventures** box set. Anneke Wills returns to the role of Polly (for the first time since 2019) alongside Stephen Noonan as the Doctor and Lauren Cornelius as Dodo. Written and directed by Nicholas Briggs, *Beware the City of Illusions* is due for release in March 2026.

When Polly sets off to investigate a fantastic new net-zero city, nothing goes quite according to plan. Help is on hand, though, as she encounters a very familiar face – the Doctor. The problem is, from his perspective, he hasn't met her yet! Polly is also reacquainted with Dodo but, as this old friend is now working for the ambitious politician J-J Radcliffe, can she be trusted?

Producer Mark Wright says: "Beware the City of Illusions brings a trilogy of stories that see the First Doctor reunited with former companions, decades after their adventures together, to a close. The return of Polly was always part of our plan, and in writing this story Nick was keen to reflect Anneke's passionate interest in environmental issues, discussing the plot with her as the script developed."

Anneke tells *Vortex*: "Lovely Nick called me up and said he would like to write a story for me, asking what would Polly be doing now, in the later stage of her life – would she be running a little tea shop in Devon? And I said, running a tea shop? No! She'll be out there. She'll be busy saving the planet, because God knows it needs a little help!" **VORTEX**

THE FIRST DOCTOR ADVENTURES BEWARE THE CITY OF ILLUSIONS

- RELEASED: MARCH 2026
- FORMAT: DOWNLOAD/CD

ORDER NOW: bgfn.sh/illusions 



EDITORIAL

IT'S FUNNY how **Doctor Who** has become a part of our festive season since the 'tradition' of a special at Christmas or New Year began in 2005. Over the years, we've had a few stories from Big Finish set in and around Christmas, such as Nev Fountain's hilarious *Blood on Santa's Claw and Other Stories*, John Dorney's incredibly dark *Better Watch Out* and *Fairytale of Salzburg* in **Ravenous 2**, and the wonderful **The Eighth Doctor Adventures**: *In the Bleak Midwinter* containing three festive tales: *Twenty-Four Doors in December* (John Dorney); *The Empty Man* (Tim Foley); and *Winter of the Demon* (Roy Gill).

And that's not including the various **Short Trip** releases, both on audio and in print, over the years. But the granddaddy of them all is still Robert Shearman's *The Chimes of Midnight* – I finished reading Rob's BBC Books novelisation of the story just last night and it is highly recommended. *The Chimes of Midnight* is now a tradition for me. When my family have gone to bed on Christmas Eve, I switch off the lights, pop on a candle or three, make a hot chocolate and listen to the vinyl edition – bliss!

This year, Big Finish is releasing its first ever Christmas box set featuring four adventures with a variety of characters we know and love. I can't wait to hear them – if you want to find out more, read on! I hope everyone has a relaxing and peaceful festive season. Catch up in 2026! **VORTEX**

Kenny

DOCTOR WHO FESTIVE
SPECIAL? BIG FINISH HAS
GOT THINGS COVERED.
IT'S CHRISTMAS TIME...



THERE'S NO NEED TO BE AFRAID

DOCTOR WHO at Christmas has become something of a tradition. Big Finish has released a number of festive adventures over the years, and now it's time for the first box set: *Christmas: It's a Wonderful War and Other Stories*.

Produced and directed by Jonathan S Powell, the set is comprised of four stories featuring a host of beloved characters from Big Finish **Doctor Who** ranges: *Unholy Night* (with Missy); *Legacy of Blood* (with the Sixth Doctor,

tying in with *Jago & Litefoot*); *Presents of Mind* (with **Smith and Sullivan**); and *It's a Wonderful War* (with the Eighth Doctor).

Jonathan says: "I couldn't believe that Big Finish didn't have a Christmas box set already! It seems such an obvious and fantastic idea, to make a chocolate box of the best of Big Finish **Doctor Who** with a broad range of stories so that there is something for everyone. It was such a treat to make because there's something fantastic about

the Christmas special, isn't there? It's sad that we're not getting one on TV this year, but it's really nice to be able to fill that gap."

Unholy Night by Noga Flaishon opens the set, taking a playful character with a dark undertone and putting her in a festive setting. Noga says: "Oh, this one was a no brainer! In a situation like a Christmas parody, Missy gets to play the 'straight guy' which is such a unique position to put her in. Honestly, this episode was so easy



Above (l-r): Beth Chalmers and Michelle Gomez

to write – just stick Missy in a sickly-sweet situation and let her react.

"I produce the *Missy* series, but I hadn't yet written for her. I spent many hours reading and listening to *Missy's* content for *Unholy Night*, and I feel like I got a good grasp on her voice. It is like she writes herself because she is such a particular character with such a specific tone. If you try to write something she wouldn't normally say, it just sounds wrong. But when you get it right, you can almost hear Michelle Gomez's voice as you write the lines."

Summing up the story, Noga says: "Missy is stuck in a Hallmark movie. Some deadly shenanigans happen."

And she adds: "We actually got to record this one in studio! Michelle lives in the US so all my sessions with her up until this have been done remotely. Getting to hear her work in person was such a joy, I don't think I'll ever get over it!"



Above: Louise Jameson

LEGACY OF *Blood* has been written by Julian Richards. He says: "The brief was wonderful in that it was both incredibly wide and free, and contained a shopping list of delightful inclusions. I was asked to write a Christmas story for the Sixth Doctor and Leela that dips

into one of the other Big Finish ranges that they've been involved in – either *Gallifrey* or *Jago & Litefoot* – so naturally I went for both! The *Gallifrey* part is just references (with one major development of the series being addressed), but this story lives and breathes *Jago & Litefoot* and the love I have for the range and the characters. I asked for one other thing to be included which, I'll be honest, I might ask for every time I write for Big Finish – and this time they said yes!"

Summing up the adventure, Julian says: "It's a winter story drawing on the long tradition of winter stories meant to send a chill down your spine. It's a *Jago & Litefoot* adventure, as far as an adventure can be without the two of them being able to appear themselves. It's a story about Jago and Litefoot and the legacy they left in the world."

Legacy of Blood also features Lisa Bowerman as the barmaid Ellie

IT IS LIKE SHE WRITES HERSELF BECAUSE SHE IS SUCH A PARTICULAR CHARACTER...

NOGA FLAISHON

Higson, decades after her old friends have passed away. Julian explains: "It's a slightly complex idea because, of course, a lot of time has passed since we last met Ellie, but this isn't the last Ellie we encounter. *Jago & Litefoot Series Five* gives us an Ellie after this story, and so that Ellie was always on my mind approaching this and knowing where she's headed and what's in store for her. Writing for Ellie is always a joy. Back when I was working on *Jago & Litefoot Series Fourteen* most of my feedback was that Ellie keeps getting all the best lines! She's such an easy character to find a voice for and understand her view of the world. She's that much older here, and that much colder, but she's still Ellie and it's wonderful to bring her back."

Presents of Mind by Mark Wright gives Sarah Jane Smith, Harry Sullivan and K9 a festive adventure. Mark says: "I was so excited I wanted to sing (badly) *We Wish You a Merry*



Above (l-r): Simon Kane, Roxanne Morgan, Paul Bown, Francis Jeater and Harry Myers



Above (l-r): Andrew Wincott, Cassie Bradley, Richard David-Caine, Rosemary Ashe and Alan Cox

Christmas while wearing a Santa hat! From the moment I took on producing **Smith & Sullivan** I was keen to do a Christmas special and I lobbied hard. Then when Jonathan became director of **Smith & Sullivan** and was also producing this Christmas box, the stars aligned. "I knew from the start I wanted it to be a contained four-hander with

our regulars of Sarah, Harry, K9 and Aunt Lavinia. I was especially keen to make Lavinia a core part of the story and, by extension, the series. When you have the incredible Annette Badland with you, you want to use her as much as possible.

"I had thought of the four trapped in a bookshop a few days before Christmas after Lavinia has done

a talk/book launch, but I came back to the idea of the big exodus from London in the period just before Christmas; work is done and we're on the train home with boxes of presents. That gave me my enclosed space – a train trapped in the countryside in a snow storm on the winter solstice."

Summing up the tale, Mark says: "Sarah, Harry, K9 and Lavinia are heading off to Lavinia's country pile for Christmas, all four on the same train. The weather is terrible, snow coming down and the train comes to a sudden halt. Frozen in place. It's clear there's some outside influence acting on the train. What follows is a reflection on memories of Christmas past, those feelings of comfort and how perhaps we don't remember things quite as they were. It's a chance to explore Sarah and Lavinia's relationship, how deep it runs. And there's plenty of fun for Harry and K9 who are becoming quite the double act."

MARK, a massive fan of the television pilot **K9 and Company**, was delighted to write this festive sequel to it. He explains: "There are people who love **K9 and Company**, and people who are wrong! It's perhaps the finest 50 minutes of drama ever broadcast on the BBC, and that's a hill I will make



Above (l-r): Michelle Gomez
and Jonathan S Powell

my last stand on. I embraced the joy of being able to do a loose sequel to a story that I adore (I watch it every Christmas and try to time it as close to the original transmission time as I can!). The fact we have John Leeson with us as that original link is so nice, and brilliant actors honouring the memory of Lis Sladen, Ian Marter and Mary Wimbush. These are very special things for a writer to be able to work with. A dream really."

The Eighth Doctor returns in *It's a Wonderful War* which has been written by Jonathan. He says: "It was really exciting to write an Eighth Doctor Time War story. There have been a lot of them so that's the challenge – what do you do that feels new, that feels different? And I thought, well, he's not been in *It's a Wonderful Life* before, so let's do that!

"Because it's the Time War, because it's the Eighth Doctor, it's

**WELL, HE'S NOT
BEEN IN *IT'S A
WONDERFUL
LIFE* BEFORE, SO
LET'S DO THAT!**

JONATHAN S POWELL

a big moment. It's the final story of the box set and I thought, let's turn things on their head. Let's not just do what all franchises end up doing at some point which is a straight *It's a Wonderful Life* episode; I wanted to take the germ of the idea and see where it might go.

"There are several twists and turns, of course. I won't spoil them here but by the episode's end you'll be thinking of it in a very different light. And, on a second listen,

you'll hear things that perhaps you didn't hear the first time around.

"It's really a love story. It's a love story as much as it is a war story, and I find that war stories often at their heart are love stories. So, it was interesting to explore that, particularly in the context of the Daleks and their expression of ultimate evil at Christmas. I suppose they're everything that Christmas isn't. It was an interesting and difficult but rewarding sandbox to play in. I'm really proud of what's come out and hope the listeners enjoy it too."

Jonathan adds: "It's been Christmas with the stars, but it was very difficult pulling everyone together! We've done more studio than we do on other projects in terms of pickups with actors to line up schedules. Overall, it's been a long process but a hugely rewarding one. We recorded the first bit in Halloween 2024, so it's been about a year of actual recording."

"I'm really excited for it to be out there and for people to be listening to it, and hopefully enjoying it. I love **Doctor Who**, I love Christmas and I love these characters. I think we've done something really interesting with all of them.

"This has been a joy, a privilege and a labour of love. I'm sure that listeners will agree that **Doctor Who** at Christmas is a very special and important thing that's worth protecting and upholding. It's a tradition that I hope Big Finish can keep going for many years to come." **VORTEX**

DOCTOR WHO: SPECIAL RELEASES CHRISTMAS: IT'S A WONDERFUL WAR AND OTHER STORIES



■ RELEASED: DECEMBER 2025
■ FORMAT: DOWNLOAD/CD

ORDER NOW: bgfn.sh/wonderful





CHRISTMAS ISN'T ALWAYS THE JINGLE OF BELLS...

HOLIDAY HELL

WHEN CHRISTMAS comes around, we generally think of it as a time of cheer – of food, family and presents. But that's not necessarily the case in Sally Wood's script *Hell's Bells*.

With Robert's career in ruins and Joyce haunted by a past trauma, their fragile family is pushed to the brink when their very pregnant, very bratty daughter Lydia moves back in with her desperate husband, Mack.

The cast features some well-known stars from British science fiction with Bonnie Langford as Joyce, **Star Cops**'s David Calder as Robert, Arthur Darvill (Rory Williams himself) as Mack and Lu Corfield as Lydia. Sally tells *Vortex*: "I wanted to write a dark comedy about a family imploding over Christmas – all those tensions that happen when everyone's piling up on each other and secrets are exposed. I was delighted when Big Finish took it under their wing, and the cast's brilliant comic timing has truly brought the story to life."

Big Finish chairman and executive producer Jason Haigh-Ellery says: "Sally and I have collaborated on a great number of theatre projects over

I WANTED TO WRITE A DARK COMEDY ABOUT A FAMILY IMPLODING OVER CHRISTMAS...

SALLY WOOD

the past two decades, and I've always enjoyed her work immensely. When she asked if we would be interested in recording a play that she had written and produced, I leapt at the chance to work with her again.

"My immediate thought was to ask Scott Handcock to come on board as I knew he would not only do a brilliant job as director, but also pull together a fantastic cast that would do justice to the production. Happy Christmas!"

SCOTT SAYS: "*Hell's Bells* is a fresh collaboration for Big Finish. It had already been produced on stage by Sea High Productions so the script came fully formed. We only had a couple of weeks between reading it and entering the studio. It was quite a

challenge across the board: one day in studio for a 90-minute drama introducing four brand-new original characters and their awkward relationships, and some really uncompromising material to offset the levity.

"I knew I needed a cast who could hit the ground running and enjoy the challenge, embracing all the peaks and troughs that the script had to offer. They, of course, exceeded all expectations. You'll laugh, you'll cry, you'll be touched and appalled. Pretty much a standard family Christmas!"

Sally's writing has been praised by acclaimed names in the television industry. Imogen Edwards-Jones, writer of the novel *Hotel Babylon*, says: "Sally Wood's *Hell's Bells* is a delightful tour de force. Funny, razor sharp, with taught, tight dialogue that pulls on the heart strings as well as making you laugh out loud. It's a joy. It also pulls off the major feat of making you appreciate your own family at Christmas!"

And Ian La Frenais, writer of *The Likely Lads*, *Porridge* and *Auf Wiedersehen Pet*, concludes: "Sally Wood's work reminds me of the early Mike Leigh plays, and that's a serious compliment. Like his suburban satires, Sally's play delves into the hollow rituals of family and familiarity; of repression and regret, and yearning aspiration that will never be realised. Oh, it's also extremely funny." **VORTEX**

BIG FINISH ORIGINALS HELL'S BELLS



- RELEASED: DECEMBER 2025
- FORMAT: DOWNLOAD

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Please note *Hell's Bells* contains adult content.



The Paul Spragg Short Trips Opportunity is a decade old...

IN LOVING MEMORY

The Galactic Lost Property Office is where the universe stores what it has misplaced. But instead of a scarf from Trenzalore or an umbrella from Peladon, someone has handed in a Wednesday. A whole missing day.

BIG FINISH'S Paul Spragg Memorial Short Trips

Opportunity marks its tenth anniversary this year. Held annually, the opportunity was created in memory of our beloved friend and colleague, a champion of new writing talent, who sadly passed away on 8 May 2014. This year, the theme was the Thirteenth Doctor and Big Finish invited writers to pitch stories featuring Jodie Whittaker's Time Lord. The winning entry was *The Wednesday That Wasn't*, an adventure proposed by Luke Hollands.

The 2025 judging panel comprised Big Finish's creative director Nicholas Briggs, voice actor and reader of the

winning story Clare Corbett, **Short Trips** producer Peter Anghelides, producer of **The Thirteenth Doctor Adventures** Noga Flaishon and Big Finish producer Dominic G. Martin.

Peter reveals: "Luke perfectly captured the Thirteenth Doctor's character in his prose and dialogue, and Clare's reading as the Doctor is spot on. I'm absolutely delighted by the release which has an immersive sound design and music score by Alistair Lock. It plays to all the familiar Big Finish strengths in performance, production and most of all scripting, because it's a wonderful debut by Luke."

LUKE TELLS *Vortex*: "I think

I've entered pretty much every year since the competition began a decade ago; this year was the first year I almost didn't enter! All I can say really is thank you, Paul. Here is a man I have never met who has shaped my writing life year on year for a decade. What

a wonderful gift he has given so many of us.

"The spark of my idea came back in January. It was a bitterly cold day and I was cycling to the shops to pick up a pint of milk when my wedding ring slipped off my finger. I lost it. I searched everywhere, put up posters, but no luck. It started me wondering, where do these missing things go? The umbrellas, the odd socks and gloves, the things that just disappear. So, when this year's competition was announced, I had that whole idea of things being lost and found in my head."

"The wonderful and talented Peter was a great help and guide," Luke continues, "and a joy to work with to prune the script – especially when I'd gone several thousand words over the word count! I couldn't have been in safer hands."

Luke adds: "I can't quite believe any of this is real. When I hear my name mentioned in the opening theme, I think I might implode! To hear the words I wrote, thinking they'd go nowhere, narrated by such a brilliant actor – it's frankly amazing. For someone who has loved the show for decades, it really is a dream come true."

"Again, I want to thank Paul, what a wonderful and remarkable legacy he has left for so many of us." **VORTEX**

The *Wednesday That Wasn't* will be released as a free download exclusively from the Big Finish website on 29 December 2025.

SHORT TRIPS THE WEDNESDAY THAT WASN'T



■ RELEASED: DECEMBER 2025
■ FORMAT: DOWNLOAD

ORDER NOW: bgnf.sh/wednesday





TRIP OF A DEATHTIME

THERE ARE NEW DANGERS AHEAD FOR THE THIRTEENTH DOCTOR AND YAZ...

JODIE WHITTAKER'S fourth Big Finish adventure takes the TARDIS to a war zone, placing the Doctor in mortal peril in *Ride or Die* by Rochana Patel. *The besties are caught in the middle of a war between humans and Banshees – militarised versions of the folkloric creatures whose shriek heralds death. Can the Doctor end this conflict before she loses her best friend?*

Producer Noga Flaishon says: "Rochana was script editor Matt Fitton's suggestion when we were

putting together a roster of writers. It is important to me that we have a good range of female voices within the writing team – what with Jodie being the first female Doctor. I read some of Rochana's work and I thought she would be fantastic for a fast-paced, action-packed adventure.

"Rochana has some heavy lifting in her episode. We wanted her to write a self-contained story but we also needed it to tease some big details about the overarching plot of this range. We also asked for something futuristic, but other than that the world was her oyster. It was a real collaborative effort – many of the elements that Rochana introduced ended up factoring into later episodes. There was a real writers'

room feeling to the whole process."

Rochana tells *Vortex*: "It's amazingly exciting to be asked to write for the Thirteenth Doctor! For me, it feels like she only just left the TV series, possibly helped by her cameo in *The Reality War*, so this is probably the closest I'll ever get to writing for the 'current' Doctor. That said, it's also a little daunting. The range is so popular that I know there'll be at least a hundred reviews online within 24 hours of the download becoming available, and having that many people judge you overnight is a little terrifying!

"In the brief, there were a few elements to include, but how I chose to go about it was very much left up to me which, to my mind,



Above: Jodie Whittaker

is pretty much the perfect balance of direction and vision for a series whilst leaving me the freedom to write my own tale. I knew some of the themes Noga wanted to explore, so I really dug into those, and there were also a few requirements for the set. I can't say too much about those here; however, shrewd listeners will notice, alongside the main tale, there's a much larger story-arc beginning to unfold..."

Summing up her script, Rochana says: "When I wrote this story, I knew it was going to be the fourth release so I've consciously made this episode a bit grittier than normal. This isn't a cosy, fun season opener. The threat level is more dangerous, the subject matter more serious, the answers far less comfortable..."

"The Doctor and Yaz find themselves embroiled in a war between a group of humans and another species, both of whom have a claim to a planet. People are dying, both sides hate each other – and sometimes it's not as simple as just getting people to sit down and talk..."

DIRECTOR KEN Bentley has assembled a great guest cast with Ako Mitchell as Sergeant Johnson, Harry Ryan as Corporal

THIS ISN'T A COSY, FUN SEASON OPENER. THE THREAT LEVEL IS MORE DANGEROUS...

ROCHANA PATEL

Chapman, Lauren O'Leary as Megan Miller, Giulia Innocenti as the Banshees, Jason Forbes as Prospero and Maddison Bulleyment as the Tourist.

Ken says: "The most important part of any production is to get the casting right, and there are lots of distinctive and unusual roles in *Ride or Die*. Whenever there are roles from a particular region or country I try to find actors from the same area to play them, so it was great to work with Ako and Lauren for the first time, you can't beat having authentic voices.

"The last time I worked with Maddison I threw them in at the deep end playing an ice warrior, and they totally knocked it out of the park, so I knew they'd be up for the challenge of playing the Tourist.

Jason's a terrific actor and comedian but I'd only given him fairly straight roles to play in the past, so when I read the role of Prospero I instantly knew it was an opportunity to cast him in a more comedic role."

Recalling the studio day, Ken says: "Sometimes we record live voice effects, such as Daleks and Cybermen, but every now and then somebody comes up with a new monster that we have to explore on the day. Giulia's terrific as the Banshee, she really leant into their ethereal quality without any additional technical support in the studio. It takes a bold and brave actor to do that, to give the sound designer a solid basis to work from.

"It's always fascinating for me to hear the role develop at each stage of the process. First to hear Giulia bring the creature to life in the studio, and then to hear how Joe Kraemer responds to that vocal choice in post-production. Hopefully it all sounds suitably unsettling to the listener!"

Noga adds: "On a very personal note, I got to finally bring in a voice actor I've been wanting to work with for a long time. Harry worked with me on some of my earliest audio productions and I've been dying to include him in the Big Finish family. This is the perfect role for him, and happily I got to hear one of my favourite voice actors in person (as opposed to remotely, which is how we did all the COVID-19 pandemic sessions)." **VORTEX**

THE THIRTEENTH DOCTOR ADVENTURES RIDE OR DIE



■ RELEASED: JANUARY 2026
■ FORMAT: DOWNLOAD/CD

ORDER NOW: bgfn.sh/loyal





THE SPACE SECURITY SERVICE IS READY FOR NEW CHALLENGES IN
PATROLLING THE SOLAR SYSTEM. BUT WILL THEY SUCCEED?

YOU BRET!

SUPER SPACE secret agents Anya Kingdom and Mark Seven have been putting their lives on the line to keep the Earth and its allies safe from danger. And now Jane Slavin and Joe Sims are back with three new adventures in **Space Security Service: Bret Vyon Lives!** The title rather gives away which character is back...

Jon Culshaw, who has already made a big impression as Nicholas Courtney's **Doctor Who** character, Brigadier Lethbridge-Stewart, now succeeds him in the part Nicholas played in the television episode *The Daleks' Master Plan*.

The Man Inside has been written by series producer Simon Guerrier. Simon tells *Vortex*: "I had to check

old emails to remind myself but in April 2021, John Dorney – the series script editor – asked if I was available to write an episode of the new Anya and Mark series. David Richardson – who was going to produce it at that point – suggested a story with Anya going back in time and meeting Bret. Since I'd written the Sara Kingdom stories for Jean

Marsh, John thought this might be up my street. I just had to figure out a way to make that meeting happen. Easy! Wait, no, the opposite of that!"

Summing up the adventure, Simon reveals: "It's a high-stakes, high concept sci-fi version of *The Great Escape*. By chance, I'd been going over an account of the writing of *The Daleks' Master Plan* which said that Terry Nation and Dennis Spooner would take turns writing episodes. Each would end on the most outrageous cliffhanger before handing it back to the other with the words, 'Now get out of that...' I really liked the way that topped the ante so I came up with my own impossible cliffhanger – Mark and Anya are prisoners of the Daleks when Bret Vyon walks in – and then I worked out what happened next. I called it *Now Get Out of That!* And that's basically the story that became *The Man Inside*."

Casting his mind back to the recording, Simon recalls: "It was all done remotely but by then I'd already worked with everyone – Jane, Joe and director Barnaby Kay on the previous run – Jon on *Scourge of the Cybermen* and executive producer Nicholas Briggs (playing the Daleks) on many things.

"It was all very easy and good fun on the day. Barnaby is an extraordinary director, full of enthusiasm and really good at jollying everyone along. What a cast he assembled for this series as a whole! The only concern with this particular story was who would play Young Anya in a flashback sequence at the start. One thought was to get Jane to do it, and then maybe treat her voice, but we also thought we'd try recording my daughter Ada, who was then six, and that worked really well. It's quite the family reunion, this one."

THE ADVENTURES continue in *The Wages of Death* by David Llewellyn. Simon says: "David has written a brilliantly suspenseful thriller. A lot of **Space Security Service** draws inspiration from Terry Nation's work – the Voord in the last set, Bret in this one. But I really like how David mixes things up by having Mark and Anya tackling a more recent piece of Dalek lore – a progenitor as introduced in the TV

episode *Doomsday* (2006). I can't really say more for fear of spoiling it."

David tells *Vortex*: "The earliest note from Simon was that tonally we were aiming for *Bond* in space. That got me thinking about how I could create jeopardy, and I had recently seen both Henri Clouzot's *The Wages of Fear* and William Friedkin's *Sorcerer*, based



Above: Jane Slavín

Speaking of his brief, James says: "John and Simon told me where they wanted to end up, but I had a pretty free hand in how I got there. Being the third story, it was reassuring to know the listener would have some familiarity with the world by the time mine began.

"I pitched it as a 1970s paranoid thriller – sort of *Parallax View* and *Marathon Man* – that sort of thing. Paranoia is a very Terry Nation emotion. It's always fun to draw on *Doctor Who* mythology in unexpected ways. This story is in some respects a sort of rewrite or inversion of a classic *Who* serial, with some surprises and subversion of expectations along the way."

Asked for his highlight, James tells *Vortex*: "I was told that all elements of the Nation toolbox were available so I originally pitched a story around the Mutant Clam from TV's *Genesis of the Daleks* being transported on a futuristic train in a suitcase, all a bit *The Lady Vanishes*. This was not unreasonably thought to be a bit much, as I recall! The final title is a reference to a late 1990s speech made by Andrew Smith, the former MP for Oxford East, about the privatisation of air traffic control." **VORTEX**

IT'S A HIGH-STAKES, HIGH CONCEPT SCI-FI VERSION OF THE GREAT ESCAPE.

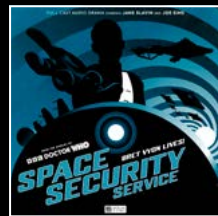
SIMON GUERRIER

on the same novel which I'd picked up as a pulpy paperback from a charity shop in Cardiff.

"I next had to think of a **Doctor Who** universe equivalent to all that nitroglycerin, something volatile and deadly, and settled on a Dalek progenitor. It was then just a case of furnishing the story with the supporting band of misfits tagging along for the ride. The title came up with itself!"

The Sky is for Sale by James Kettle concludes the set. Simon says: "James's series finale is sort of *Die Hard* in space only twice over because two attacks happen at once. It's epic and exciting, and takes our heroes to the extreme. I gasped as I read it. Eep!"

SPACE SECURITY SERVICE BRET VYON LIVES!



■ RELEASED: FEBRUARY 2026
■ FORMAT: DOWNLOAD

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NOVELLA EXPERIENCE

DOCTOR WHO stories come in lots of different forms – the fast and the furious, the slow and the thoughtful, the long and the short. This January sees the launch of the **Audio Novellas**, an original series of shorter-length audiobook adventures featuring Doctors and companions from across the show's long history.

Producer David Richardson says: "Stories come in all shapes and sizes, and every one wouldn't work within our six-hour audio novels format. So, enter the **Audio Novellas** which sit somewhere between **Short Trips** and the **Audio Novels** – punchy two-hour tales that dip into different eras of **Doctor Who**, both classic and new."

Script editor Roland Moore says:

"It was really exciting editing the **Audio Novellas** as these shorter form stories allow consideration of ideas that naturally have pace and dynamism. The writers can explore a central idea, usually without the need for large subplots, so we get a **Doctor Who** adventure distilled down into stories that quickly sweep the listener along. Thinking about it, the novellas are quite close to **Nu-Who** in the feel of how a story starts, progresses and ends; a lot is packed in to the shorter running time. And that allows for a lot of excitement and a lot of 'What if?' stories."

The range launches with two adventures, *The Time-Splitters* by Colin Brake and *Dimension 13* by David Llewellyn. Roland continues:

"The beauty of the novel and novella range is that I get to work with a wide variety of stories set across different Doctors, companions and eras of the show. And as well as that breadth of things to play with, I also have the fabulous fun of working with a wide variety of writers."

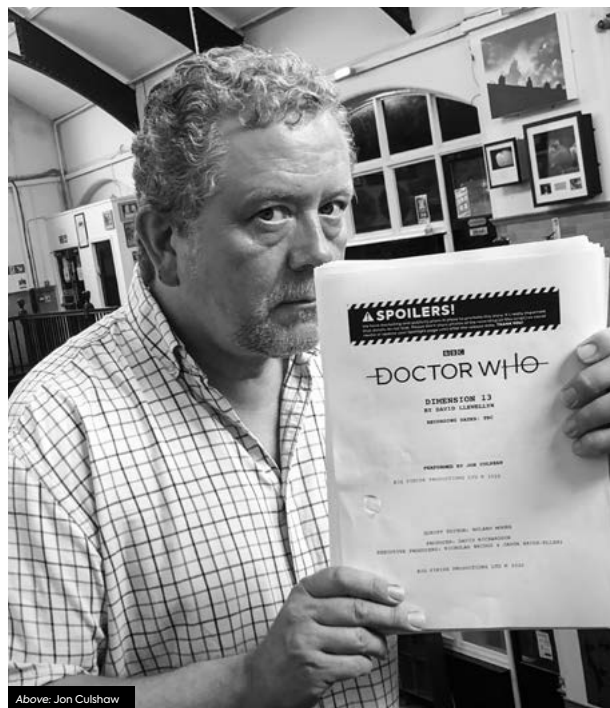
"Colin and David are both brilliant authors who approach their craft in different ways. It's been really rewarding to hear their initial pitches and then to work on the novel texts with all the different TARDIS teams."

The Time-Splitters is narrated by Peter Purves. A **TARDIS** materialisation accident at the Lunar University causes Steven to be separated from Dodo and the Doctor.

Steven is now eight years in their future and the university is mysteriously abandoned. As he tries to survive the threat stalking the corridors, can the Doctor ever find him again?

Colin says: "I was asked to pitch ideas for a story using the Hartnell Doctor, Steven and Dodo. Although my earliest and unreliable memories

with some mysterious technology at the heart of it. Plus, there are some alien shape-shifters for added complication! It's fun, because as it was a prose project, I was able to do certain things to create what are hopefully narrative twists and surprises for the listener that might not have worked in a full-cast story.



Above: Jon Culshaw

of watching **Doctor Who** live on TV were of the Second Doctor, I've always had a soft spot for this particular TARDIS team since I first watched all their existing stories when I worked for BBC Enterprises in 1985. Although BBC Video had barely got started then, in my role as clerk/typist I was able to request tape copies of stories from Enterprises' own library and I would watch an episode or two in my lunchbreaks.

"I pitched three ideas for this and David selected the one that became *The Time-Splitters* – I was very happy as it is the strongest of the three. It's a timey-wimey story involving the TARDIS team being split up in time but at the same location,

The Time-Splitters is also very much designed to be a two-parter with the main focus on Stephen in the first part and Dodo in the second."

DIMENSION 13 is narrated by Jon Culshaw. *The Doctor, Liz and the Brigadier investigate disappearances and strange time phenomena at Shackleton Base in Antarctica. But when the Doctor discovers the source of the temporal problems, he realises the only solution might be the ultimate sacrifice...*

David tells *Vortex*: "It's always fun writing for the Third Doctor and company. *Dimension 13* is a tale of Lovecraftian weirdness set in Antarctica, a place I've long been

fascinated by, starting with Scott's expedition and its links with Cardiff. Obviously, its use as a setting in both the Howard Hawks and John Carpenter versions of *The Thing*, are the most obvious influence.

"In a novella you have more time to develop characters and settings than in a short story but with greater economy of language than you'd use in a full-length novel. My highlights? Getting to delve into familiar characters' back stories, such as the Brigadier in the Korean War."

Roland concludes: "I really love both these stories. Colin's First

DIMENSION 13 IS A TALE OF LOVECRAFTIAN WEIRDNESS...

DAVID RICHARDSON

Doctor story riffs on the dual timeline of adventures like *The Ark* – but ramps things up a gear by having the two time periods happening at the same time with Steven trapped in one era and the First Doctor and Dodo trapped in another. It's fabulously tense because, knowing that the Doctor can't pilot the ship at this stage, we wonder how he and Dodo will ever find Steven again?

"David's Third Doctor story has a real feel of television Season 7 and the snowbound setting gives some lovely unease to it. David twists our expectations brilliantly." **VORTEX**

DOCTOR WHO: THE AUDIO NOVELLAS THE TIME-SPLITTERS/DIMENSION 13



■ RELEASED: JANUARY 2026
■ FORMAT: DOWNLOAD

ORDER NOW: bgfn.sh/splitters





THE FIRST DOCTOR, SUSAN, IAN AND BARBARA ARE
BACK ON A FAMILIAR WORLD — WITH SOME OLD ENEMIES...

OUT OF BOUNDS

THE FIRST DOCTOR

Unbound range returns, taking us to a world that we haven't previously visited on audio, in *Return to Marinus*. The TARDIS has brought the Doctor and his companions back to the planet Marinus, one century after their previous visit. They are greeted as returning heroes, figures of legend. But something is amiss in the city of Millenius. Everybody lives in peace and harmony... whether they like it or not.

The explanation is obvious. Someone has reactivated the Conscience Machine and is set on removing free will from Marinus. Somebody – or some old enemies of the Doctor...

Producer/director David O'Mahony says: "We return to Marinus (do you see where we got the title from?) 100 years after the events of *The Keys of Marinus*. We've imagined what it would be like for the group to revisit the planet and the legacy that they left behind – I love the way the adventure has built on the characters and their development."

Writer Jonathan Morris was delighted to write for this TARDIS team. He tells *Vortex*: "I approached this story with great eagerness and delight because I've always wanted to write a full-cast First Doctor story. To write for David Bradley is another

delight and then to write a story set on Marinus is a dream come true. Literally! I've had that dream – that's the sort of thing I dream about!

"The brief was: 'We want to produce three audio movies akin to the 1960s **Who** films starring Peter Cushing. Bright popcorn tales of adventure and sweeping stories.' I rationalised it as being, 'What if Milton Subotsky did a movie version of *The Keys of Marinus* and it did really well, so he decided to get Terry Nation to write a sequel?' Or 'What if they had managed to sell **Doctor Who** to America so it got a film series budget in its second year?'



Above (l-r): Claudia Grant and David Bradley

"My fellow writers and I were given three story suggestions, one of which was the Voord and Daleks. I already had a crazy idea to do with the Daleks in my back pocket and it turned out to fit this brief perfectly. And I have spent years coming up with ideas for Marinus stories – prequels, sequels, even stories set at the same time on a different part of the planet."

This story goes beyond television continuity, as Jonny explains: "It's not **Unbound** in the sense of doing a 'What-if' in terms of continuity. I mean, you can treat it as a 'What if Jonny Morris was sent 60 years back in time and given the keys to the Big Finish office?' exercise if you like! But I wrote it to fit in with continuity – not just TV, but stuff from the annuals, comic strips, the sweet cigarette cards and other audios where possible. It is a sequel to a TV episode so naturally it has to follow the continuity of that."

"*Return to Marinus* is a succession of favourite moments. There are scenes where we visit locations only mentioned in passing in dialogue in *The Keys of Marinus*, as well as revisiting some places from the TV

story only to find they have radically changed. I don't want to give away too much, but the adventure begins with the Doctor and his friends watching a theatrical version of their previous visit, so there's a scene with the on-stage Barbara killing the Morpho Brains with a cry of, 'Die, you hideous creatures, die!' just to bring all the listeners up to speed with the story so far. But there are genuinely too many favourite moments to list. If listeners enjoy it just half as much as I did writing it, then they'll enjoy it enormously."

DAVID DIRECTED the story, with three adventures being recorded in a block. He recalls:

"It was great fun in the studio, I really enjoyed it. We recorded three adventures – *Knights of the Round TARDIS*, *Return to Marinus* and *Battle of the Acid Sea* – all within a few days and some things, as is usual, had to be recorded out of order. Everyone was brilliant and supportive of each other, and the main team (Jamie Glover as Ian, Jemma Powell as Barbara and Claudia Grant as

Susan) work brilliantly together – the pace and understanding they have is just lovely.

"I have loads of highlights. Joseph Millsom being Simon de Montfort one moment and a cantankerous guard the next was amusing! I also loved the way the younger end of the cast – Sulin Hasso, Sophie Matthew, Ewan Goddard and Mat McQuinn – embraced the story inspired by a classic with its Cushing-esque technicolour nature of storytelling from way before they were born.

"I also loved calling on actors with incredible vocal ranges like Adam Howden. Actors love playing and this was a great story to play with. And obviously a highlight is directing the incomparable David Bradley. He is such a pleasure to work with."

THE ADVENTURE BEGINS WITH THE DOCTOR AND HIS FRIENDS WATCHING A THEATRICAL VERSION OF THEIR PREVIOUS VISIT...

JONATHAN MORRIS

Return to Marinus has amazing cover art by Sean Longmore paying homage to 1960s Dalek imagery with speaker grills and identification marks on the Dalek casing. Jonny concludes: "It's a wonderful cover. It gives you a few hints of things featured in the story like the robotic ice guardians, but without spoilers." **VORTEX**

DOCTOR WHO: UNBOUND RETURN TO MARINUS



■ RELEASED: JANUARY 2026
■ FORMAT: DOWNLOAD/CD

ORDER NOW: bgfn.sh/millenius





NATHAN SPRING, PAL KENZY AND COLIN DEVIS ARE
HEADING FOR ONE OF THEIR BIGGEST CHALLENGES TO DATE...

LOVE AND WAR?

THE STAR Cops are about to face the stakes like never before. A new series featuring the International Space Police Force, as originally seen in Chris Boucher's 1987 television series **Star Cops**, begins in January where investigations put the Star Cops at the front line of a crisis that risks turning into all-out war.

Star Cops: Conflict is a six-episode miniseries starring original TV cast members David Calder as Commander Nathan Spring, Linda Newton as Chief Superintendent Pal Kenzy and Trevor Cooper as Inspector Colin Devis.

Philip Olivier and Lynsey Murrell also reprise their roles as Inspectors

Paul Bailey and Alice Okoro from previous **Star Cops** audio dramas.

The series begins with *Suspicion and Sabotage* by Andrew Smith. *With Earth's vital mineral resources running low and worldwide suspicion over the true purpose of a mission to mine the asteroid belt, international tensions are running high.*

A series of suspected sabotage incidents at the Moon's south pole and an attempted assassination on Earth, threaten to provoke tensions to the point of war. Can the officers of the International Space Police Force avert an escalating catastrophe?

This will be followed by *Shadow of the Moonlight* by Mark Wright in February, and *Prisoner and Escort*

by Roland Moore in March. Andrew says: "The miniseries is titled *Conflict*, and the scenario running across the six episodes is potential world conflict arising from escalating international tensions related to the growing scarcity of minerals on Earth. An American project to mine metal-rich asteroids in the asteroid belt has heightened these tensions and that puts space – and our heroes the Star Cops – very much in the forefront of the crisis.

"Some of the episodes are more directly involved with the developing world crisis than others, but it's always there, as part of the plot or as a background setting and concern.

"My opening episode, *Suspicion and Sabotage*, sets the scene. Some of the Star Cops are at an international conference in Canada that's been convened to ease tensions, while others are investigating reports of sabotage on the Moon that might be politically motivated.

"It's fair to say that the stakes in this series are higher than they've ever been, with world peace in the balance. And, personally, I'm delighted that I've finally been able to write a story for

I LOVE SPENDING TIME
WITH THE INTERNATIONAL
SPACE POLICE FORCE
TEAM AND HANGING
OUT ON THE MOON!

EMMA HAIGH



Above: Trevor Cooper

Big Finish with scenes set in Toronto and Niagara Falls – both places with fond personal and professional memories for me."

Producer Emma Haigh continues: "I really like this series. I love spending time with the International Space Police Force team and hanging out on the Moon! Nathan, Kenzy, Devis, Paul and Alice have become our friends so we really do go on the emotional rollercoaster with them throughout these stories.

"ANDREW AND I wanted to take the Star Cops into a bigger story for this series. *Blood Moon*, the previous set of adventures, had more of a personal story with Devis

and his daughter so this time we're addressing the global issue of the impending lack of minerals and how this might play out if society started to mine for them in space. This is a high-stakes story with the International Space Police Force team tested to their limits."

Andrew says: "It's always such fun returning to *Star Cops*, working with Emma to plan the series, then taking it forward with the writing team.

"We have two writers new to the range this time around with Mark Wright and Georgia Cook. Mark is a huge *Star Cops* fan, and a friend, and it was a delight to bring him on board. Georgia is brand new

to the show but she put a lot of work into getting up to speed with it. Both have produced excellent episodes; one a murder mystery in the classic style and the other a thriller with a horror vibe to it.

"And then it's fun on another level once in studio with our cast, including our leads from the original TV series – David, Linda and Trevor. They have such enthusiasm for the stories, fond memories of the TV run and they make any studio day a smile-filled experience."

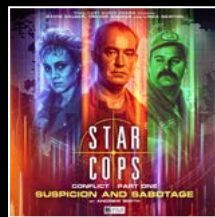
The guest cast assembled by director Helen Goldwyn includes Ben Miles (*Andor*, *Coupling* and *Big Finish's Callan*), Jessica Martin (*Doctor Who – The Greatest Show in the Galaxy*) and Hannah Bristow (*The Man Who Fell to Earth*).

Andrew adds: "We have a couple of recurring guest characters in this series – Alexandra Myers and Howard Lesser – who are pivotal to the story arc. I won't say too much about their roles for now, but they're outstandingly played by Jessica and Ben."

Asked for a titbit from this series, Emma tells *Vortex*: "Well... a touch of Hollywood comes to the Moon in one of our stories and they will all be tested, emotionally and professionally."

Andrew concludes: "It has been a joy to see and hear our regulars from the original TV show back together. And this time around, we have a love interest for one of them. But will it last? Relationships aren't easy for a Star Cop..." **VORTEX**

STAR COPS: CONFLICT SUSPICION AND SABOTAGE



■ RELEASED: JANUARY 2026
■ FORMAT: DOWNLOAD

ORDER NOW: bgfn.sh/suspicion





IT'S JUST A MESSAGE, RIGHT?

Daubed on walls, trending on socials, appearing in every language in every country all over the world and always reading the same. Nobody knows where it originated, only that it can't be ignored. And then – in the blink of an eye – everything changes.

Activated alien DNA, long buried within each and every one of us, transforms the majority of the human race. Cities are abandoned. Civilisation discarded. Suddenly, we're not humans anymore, we're... *Lonely No More*.

Or most of us are...

For those still unactivated and 'lonely', it's now about learning to survive in the ruins of an unwanted and terrifying world.

THE APOCALYPSE ISN'T COMING, IT'S ALREADY HERE.

BIG FINISH Productions, in association with Audiama, are set to release *Lonely No More*, a pre-apocalyptic audio drama, in January 2026. When the phrase 'Lonely No More' appears across the globe, this is just the first sign of a momentous shift in civilisation, as an alien element lying dormant in human DNA is activated, evolving billions of people into new lifeforms.

Those left behind – known as the Lonely – include Nikesh (Gavi Singh Chera, recently seen in *Lord of The Rings: The Rings of Power*) and his fiancée Nina (Olivia Vinall – *Roadkill*, *The Woman in White*). While Nina, a doctor, joins a research team investigating the phenomenon, Nikesh sees an opportunity to cash in.

Lonely No More is written by Sebastian Baczkiewicz who was the BBC's first writer in residence, known for the long-running Radio 4

drama *Home Front* and cult fantasy series *Pilgrim*. It is directed by Jessica Dromgoole, one of Britain's leading audio drama directors, and was recorded at the Dylan Thomas Radio Studio in BBC Cymru Wales.

Jason Haigh-Ellery, chairman of Big Finish Productions, says: "I am very excited about working with our friends at Audiama to release this groundbreaking new production – an exciting addition to our catalogue of sci-fi titles telling new stories that make audiences think about the world we live in today and how our lives could change..."

FRANCIS HELLIER, CEO of Audiama says: "*Lonely No More* is a bold new production and a thrilling debut for Audiama. With Sebastian's gripping sci-fi script, Jessica's expert direction and Jon Nicholls's immersive sound design, we've created an audio drama that pushes the boundaries of storytelling. I'm delighted we're publishing it with our friends at Big Finish, the perfect home to bring *Lonely No More* to audiences around the world."

Lonely No More also features Joe Thomas (*The Inbetweeners*), Patrick Kennedy (*The Queen's Gambit*) and Joe Sims (*Broadchurch*), Matthew Gravelle (*Broadchurch*, *Steeltown Murders*, *Keeping Faith*, *Hinterland*), Gareth Pierce (*Coronation Street*), Aimee-Ffion Edwards (*Peaky Blinders*, *Skins*), Gwyneth Keyworth (*Alex Rider*) and Iestyn Jones (*Keeping Faith*, *Pobol y Cwm*). **VORTEX**

LONELY NO MORE



■ RELEASED: JANUARY 2026
■ FORMAT: DOWNLOAD

ORDER NOW: bgfn.sh/revelation



BOOK CLUB

EVERY MONTH THE BIG FINISH BOOK CLUB SPOTLIGHTS A RELEASE FROM THE BIG FINISH CATALOGUE, WITH A SPECIAL DISCOUNT ON THE DIGITAL DOWNLOAD PRICE.

DOCTOR WHO THE CURSE OF DAVROS



Above (l-r): Lisa Greenwood and Colin Baker

FOLLOWING THE release of *Davros* in 2003, Big Finish quickly came to realise that confrontations between the creator of the Daleks and the Sixth Doctor were moments to behold. A second meeting took place in 2005's *The Juggernauts*, but it wasn't until 2012 that the pair were to cross swords for a third time on audio. Along with Davros, Flip and Jared – who briefly appear in *The Crimes of Thomas Brewster* – reprise their roles in *The Curse of Davros*.

Writer Jonathan Morris says: "I was utterly delighted to be asked to bring back Flip. I was kind of surprised that I had created a companion entirely by accident – all credit to Lisa Greenwood for

making something out of very little. It was my idea to include Jared as part of making the story – the first episode in particular – a proper introduction for Flip, starting in her everyday life and then letting everything go to hell around her.

"It also meant I had a unique opportunity to tell a story about a character who has met the Doctor before but who doesn't know him; the sort of character who would be taken in by someone impersonating

ALL CREDIT TO LISA GREENWOOD FOR MAKING SOMETHING OUT OF VERY LITTLE.

JONATHAN MORRIS

the Doctor. *The Curse of Davros* wouldn't have worked if the Doctor had been rescued by a former companion or a complete stranger; it had to be a fleeting acquaintance."

The play's title is a clever play on words as it looks at what it is to be Davros and the curse it is to be trapped within his husk of a body.

Jonny continues: "The interesting thing was that it gave me a chance to write the Doctor and Davros walking in each other's shoes, in particular giving the Doctor a chance to understand Davros's perspective better than before.

"In writing the story, all the Doctor and Davros's lines had to work as not-quite-right-impersonations of each other but without giving

the game away. On the advice of script editor Alan Barnes, where in doubt, the lines had to be true to who was really saying them, even if it did mean blowing the surprise. In the end I think quite a few people guessed what was going on because Colin did a fantastic job of playing Davros pretending to be the Doctor in a way subtly different from his own portrayal of the Doctor."

Looking back, Jonny concludes: "I'm very proud of *The Curse of Davros*. I love how bold it is, how well-researched it is, and that all the emotional and thematic stuff comes through so strongly. In a way, it's my attempt to write a Russell T Davies-style story, to have that complete lack of inhibition and to be completely in the moment.

"It has lots of funny bits and a few scary moments. It develops the characters, it does new things with the Doctor and Davros; it's time travel and history and science fiction all rolled into one. I was a little bit overawed at the prospect of writing the Daleks and Davros, so I pulled out all the stops to tell the biggest, maddest, most memorable story I could and give Flip the best possible launch." **VORTEX**

DOCTOR WHO THE CURSE OF DAVROS



■ RELEASED: JANUARY 2012
■ FORMAT: DOWNLOAD

ORDER NOW: bgfn.sh/davros25



VORTEX MAIL



TERRIFIC TORCHWOOD

I am so saddened by the news that the **Torchwood** range is coming to an end. I started listening to it during the pandemic on early morning walks including listening to *The Last Beacon* whilst walking to the next town over before the sun had even come up (how's that for immersive!) and was instantly in love with the material we were getting. I've for sure considered it as one of the strongest ranges in Big Finish's catalogue and I've enjoyed the experimental nature of going out beyond the team shown on TV. I want to say thank you and give my love to James Goss, Scott Handcock, Blair Mowat and the rest of the hard-working cast and crew for their talent. It means so much to me and it's been one hell of a trip.

Cal King

Nick: Couldn't agree with your sentiments more, Cal. The team you mention have done amazing work. Big Finish is very proud of them.



THE FINAL END?

With the sad news that the wonderful **Torchwood** monthly series is coming to an end at release 100, there's been some confusion in the fan base as to if *Torchwood Legacy* will be the end of **Torchwood** at Big Finish (for the time being at least).

Whilst I'm sure you can't reveal any specifics, can we expect to see more from **Torchwood** in the future?

Jack Woates

Nick: Our current schedule has Torchwood Legacy as the last Torchwood production from Big Finish, Jack.

SPOOK-TACULAR LISTENING

Just listened to the new Halloween story *Merlin's Trap*. I was blown away. Lovecraft couldn't have done that one better. Sometimes **Doctor Who** gets scary and dark and spooky. But this one was terrifying. A whole new level of despair. I think this story is on par with the creepy legends like *The Chimes of Midnight*, *Scherzo* or *The Satan Pit*. I love how the Doctor is portrayed here, showing a sense of mystery and darkness around him. For the explorers he might have even seemed like another Lovecraftian monster much like the one in the cave. Definitely one of the darker portrayals of the Doctor, especially for the new **Who** ones. But it fits the Twelfth Doctor, especially early in his incarnation, very well. This a story truly worthy of being a Halloween special. And Jon Culshaw as the Twelfth Doctor is awesome. We need more!

Damien Skaletz

Nick: Glad you like the whole Halloween vibe, Damien. And as for Jon's Twelfth Doctor, we're really pleased with both how brilliant it is and how well it's going down with listeners.

STEED AND MRS PEEL – YOU'RE NEEDED!

It's been a little while since we've had any adventures from **The Avengers**. The last outing was back in 2023. Is the series complete now or can we hope for some more 1960s fun in the future?

Scott McCollm

Nick: There are no plans currently to do any more, Scott, but we're always looking at potential ideas. VORTEX



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VORTEX

ISSUE 202
DECEMBER 2025
BIG FOR THE LOVE
FINISH OF STORIES

SPACE SECURITY SERVICE **BRET VYON LIVES!**

**ANYA KINGDOM AND MARK SEVEN
ENCOUNTER SOME FAMILIAR FACES...**

THE FIRST DOCTOR: UNBOUND

**RETURN TO MARINUS. EVERYBODY LIVES IN PEACE
AND HARMONY...WHETHER THEY LIKE IT OR NOT...**

