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# VORTEX



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**PUPPET FUN IN THE SCORCHIES**

**JAGO & LITEFOOT**

**ALL CHANGE FOR SERIES FIVE**

**DOUBLE TROUBLE FOR COLIN BAKER**

ISSUE 49 • MARCH 2013

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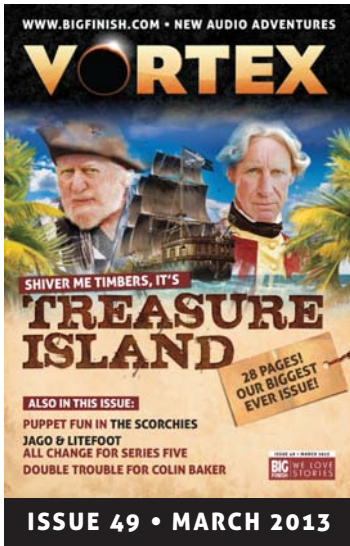


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## SNEAK PREVIEWS AND WHISPERS

### DOCTOR WHO – THE COMPANION CHRONICLES: THE LIBRARY OF ALEXANDRIA

In a year that sees a much-deserved look at the early years of *Doctor Who*, *The Companion Chronicles* revisits the first season, with William Russell once again bringing Ian Chesterton and the original TARDIS crew back to vivid life. This time they are living in Alexandria and caught up in events that lead to the loss of one of the most significant libraries in the modern world – and the cause of events is extraterrestrial in origin... The script is from the fertile mind of Simon Guerrier, who has written some of the most popular entries in the range – which enters its eighth and final season in July...

Susan Franklyn guest stars as Hypatia, who takes quite a fancy to Mr Chesterton – much to Miss Wright's chagrin!

### OUT IN AUGUST

# EDITORIAL

**W**ell, I'm right in the thick of it now. I feel like I'm in that time tunnel, whooshing towards an unknown destination... but that's probably just jet-lag! As I write this, I'm just back from the Gallifrey One convention in Los Angeles, where I spent two-and-a-half days signing autographs, doing panels and being photographed. Okay, it's not exactly as hard as mining coal, but with two ten-hour flights either side of those duties, I'm feeling a little ragged. Especially since I'm behind on my latest storylines, for the Fourth Doctor and for the Eighth Doctor. But that's not just because my mind is still somewhere over the Atlantic. That's also because AudioGo suddenly wanted me to read a book for them!

'It's called *The Dalek Generation*,' they told me, 'but we don't actually have the book yet.'

'That's all right,' I told them. 'I know all about it. I wrote it!'

'Oh...' they said, rather surprised.

I'm told, by Justin Richards (the *Doctor Who* book range editor), that this makes me the first *Doctor Who* author to read his own, original piece of *Doctor Who* fiction for an audiobook. Feels like quite an honour. But then all that got thrown into chaos, because Mark Gatiss suddenly told me he wanted me to come to the set of *Doctor Who: An Adventure in Space and Time* and be Peter Hawkins, the original voice of the Daleks. How could I refuse? The production team had already confirmed they wanted me to provide the Dalek voices for this amazing production (Mark's script is superb!), but now I was given the joyous task of actually *being* Peter Hawkins. Off to the Wimbledon Studios I went! On went the wig and make-up and the 1960s suit! And there I was, on a studio floor with an amazing facsimile of not only the corridors of the Dalek city from *The Survivors*, but of the original TARDIS control room and the Totters Lane junkyard. I really did feel like I'd been rocketed down that time tunnel.

Meanwhile, back to those storylines. They don't write themselves, you know.

## NICK BRIGGS

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# WHICH DOCTOR

## COLIN BAKER SITS DOWN WITH PAUL SPRAGG FOR A FEAST OF WITCHETTY GRUBS AND A CHAT ABOUT THE LATEST SIXTH DOCTOR TRILOGY AND ITS MULTIPLE DOCTORS

Welcome back, Colin! It's been quite the trilogy this time around, kicking off with *The Wrong Doctors*.

■ In this one I'm playing the post-regeneration Doctor – the brash version of old Sixie – and the more mellow, blue-costumed Doctor, who is the Doctor that I had in mind when we started doing it back in 1983 that we would evolve to, but never got the chance to do so. So it's quite nice in a way. It certainly puts me on the spot because I've got to prove there's a difference! I've got the same vocal equipment but hopefully there's a difference inside the old brain pan which will come winging through, especially in scenes where I'm talking to myself. He's still a bit in your

face, old Sixie, and he's still a bit mock-boastful, whereas immediately post-regeneration he was *very* boastful. So it's just a question of degree really. The days have gone when the Doctor wasn't allowed to meet himself. Now you can have as many as you like; it seems that the TARDIS can cope with it! And there's a couple of Mels as well, so if you thought there was quite enough of Mel and the Doctor, you get double – and they meet each other! I did it as the

'Motley Doctor', if you like, first, and then I did the 'Blue Doctor' afterwards. So when it's edited together it will be two different Doctors.

But some scenes I did actually talk to myself; God knows what that's going to end up like! I hope it's comprehensible to the listener. If you're not listening in stereo, you're stuffed!

Did it take you long to get your head around it?

■ No. I am the Doctor! I understand these things.

**“SOME SCENES I DID ACTUALLY TALK TO MYSELF; GOD KNOWS WHAT THAT'S GOING TO END UP LIKE!”**

It's a lighter story than the Sixth Doctor tends to get as well.

■ I love the light touch. [Writer] Matt Fitton has got a very good eye for when to bring in the humour without detracting

# DOCTOR WHO

## 171: THE SEEDS OF WAR

from the drive and the importance of the story. It's a very literary script, it's one not embarrassed by using the joys of the English language of which I'm a particular champion, as anyone who knows me knows. He keeps the story motoring along but there's this vein of humour and lightness running through it. It's a really good story. It's one of the few that I've read and as soon as I'd finished it, I thought, 'Well, I can't improve on that.' It was perfect. Absolutely spot-on.

Next up came *Spaceport Fear*.

■ Another great script. If you want to draw a parallel, it's with the Morlocks underground [à la *The Time Machine* – Ed] and two warring tribes. It's set in a space station; it's like Heathrow, only people have been trapped in Heathrow for generations and the two groups regard each other as enemies. As we all do when we get on a plane! This is a script that capitalizes on that – and manipulation, of course. Whenever you see those kinds of situations, there's always someone manipulating it for their own purposes. It's a very clever script in that way, about duplicity. Until the Doctor comes along, it proves that you can fool all the people all the time.

And you got to work with Ronald Pickup.

■ He's an actor I've admired since I was a young actor. Well, he's only slightly older than me; I thought he was much



Above: David Sibley, Colin Baker and Ray Fearn

older at the time! He's one of the ones that I've seen in many things, a lot of theatre work. And he's a remarkably fine actor, so I'm quite excited about working with him.



Humanity is emerging from a long, exhausting war. Against an enemy so powerful, so implacable, it seemed unstoppable – right up until the moment it stopped.

Now, despite its 'victory', the human race is on its knees. The Doctor and Mel join its struggle for survival to try to ensure it has a future.

A race against time takes them from the Great Tower of Kalsos to the Reliquaries of Earth. In an epic journey across the ten systems, their fates are intertwined with one family. The Tevelers are to feel the effects of war more than most...

The Doctor has a plan. Mel is sure he can save the day. But something is lurking. Watching. Waiting. A presence the Doctor knows of old. But just how far does its influence pervade?

The Eminence awaits...

Written By: Matt Fitton and Nicholas Briggs

Directed By: Barnaby Edwards



Which leads us to the one you're doing now.

■ Here we are doing *The Seeds of War* and I see Matt Fitton and Nicholas Briggs [credited as writers!] I wonder what that means? Does that mean they both sat there going, 'No, no, he shouldn't...' 'No, no, no,' or did one of them write it and the other one fiddled with it? In which case I wonder which way round it is...? The end result is a script that makes perfect sense, it's an exciting story and is yet another excellent Big Finish story. When you're reading it you want to know what happens, so I'm hoping when people listen to it they'll feel exactly the same.

This is another one where people are having a really rough time of it and have had for a long time as the result of some nasty person, whether it's Davros or the Daleks or, in this case, The Eminence. What is it with all these nutters, that they have to go around destroying universes? I don't know. Thank God for the Doctor, that's all I can say.

One of your guest stars for this is Stuart Organ, who played Bazin in *Dragonfire* opposite Sylvester McCoy, so he's working his way backwards through the Doctors...

■ Oh, I didn't know that! He's played two parts; he's Helgert, who's the frail old agronomist, but he's also very, very funny Kenneth. It's a wonderful name to find in a science fiction script isn't it, Kenneth?

You've been back with Mel in these stories; which companion would you like alongside you next?

■ It's like all things. People say do you prefer stage or camera, and whenever I've done a lot of one, I want to do something of the other. Change is brilliant. I've had some fantastic companions. Now I've done some with Mel I want to do some with Peri [Nicola Bryant] again, and then I'd like to do some with Flip [Lisa Greenwood] again because I like her a lot, and then I want to do some with Maggie [Stables, Evely] again because Maggie and the Sixth Doctor, I think, were a brilliant pairing. Poor Maggie's not been well, but I'd love the opportunity to do another story with Maggie. And I loved Charley Pollard [India Fisher] as well. I enjoyed working with Frazer [Hines, Jamie]. I've been blessed with some really fantastic companions, so doubtless they'll come up with more. Now, you see, if I could do one story with each of them every year, that would a) keep me nice and busy and b) it would tick along very jollily. But Nicola was my first, so I am loyal to Nicola.

**"I GOT A BIT CROSS WITH THE BRITISH PUBLIC FOR GETTING THAT POOR GIRL [HELEN FLANAGAN] TO DO [THE BUSHTUCKER TRIALS] OVER AND OVER AND OVER AGAIN."**





Above: John Banks and Bonnie Langford



Above: Ronald Pickup

And since we last spoke, you've been in the jungle as part of *I'm a Celebrity – Get Me Out of Here!* What were your campmates really like?

■ To be honest, there's not one of them I would be unhappy to see again. There were no nasties in there.

Not even MP Nadine Dorries?

■ She was lovely. I'm still not a Conservative voter, but I have complete respect for her, and the reason she went in I totally believe, which was 'This is the widest audience I'm ever going to get'. And it's worked, because she's on every interview show [and] politics show.

You seemed to get on really well with Ashley Roberts, formerly of *The Pussycat Dolls*.

■ She should have won it. Such a nice girl. I was in Snake Rock with her at first when there were five of us, and we'd been there for three or four days, and because the food was so meagre, none of us had 'used the toilet paper', if you see what I mean. And we were getting quite obsessed about it. So I came out of the dunny at one point, and Snake Rock was up on the hill and she turned and went like that [thumbs up]. If you'd said to me a Pussycat Doll would have been interested in my bowel movements before I went in...! We high-fived each other!

I got a bit cross with the British public for getting that poor girl [Helen Flanagan] to do [the Bushtucker trials]

over and over and over again. It's gladiatorial. But I have no regrets about doing it. None whatsoever. I learnt a lot about myself, about what matters to me. I was taken by surprise because one thing my girls said to me was, 'Don't get all emotional'. I said, 'Not a hope!' and then of course, you do. You're deprived of food, any contact with the outside world at all – literally. When they come in to change your batteries on your microphones, which they do three times a day, even their watches have got black sticky tape over them so you don't know what time it is. And when they walk you to the trials, they take you, as I discovered afterwards, on long circuitous routes – in fact, they're quite near. You can get there in five minutes; they make you walk half an hour to get there. Up hills and stumbling and falling over; it's all about disorientation.

So would you do it again?

■ I probably would! I met Bobby Ball last week, of [comedy double act] Cannon & Ball, and there's an instant bond between other people who've done it, going, 'Did you have...?' 'Yeah, we did.' And he said, 'Would you do it again?' and I said I probably would. But I wouldn't do it immediately before I'm going on to do panto next time. Because in my head all the time was, 'I've gotta get out of here to do panto'. If I'd won, I wouldn't have had a chance of opening in panto on that Friday after I arrived home on the Tuesday night!

**VORTEX**



# DORRICK COLUMN

## TOBY HADOKÉ DISCUSSES ADDING TOM BAKER TO HIS PORTFOLIO OF DOCTORS THIS MONTH, AND HIS MULTITUDE OF OTHER PROJECTS!

Hi Toby. This month you're in *War Against the Laan*; who do you play?

■ I play Mister Dorrick – the Mister Fibuli to the Pirate Captain of David Warner's nasty self-made man Cuthbert. My role is to give Mr Warner someone to talk to and to do various obsequious factotum sort of things – very much a "Yes sir, no sir, three parsecs full sir" kind of role.

You've worked with Sylvester McCoy in *Robophobia*, Peter Davison in *Hexagora* and now Tom Baker in these stories; are you keen to complete the set?

■ No, why on Earth would I want to achieve such a milestone? I mean, it's not as if I like *Doctor Who* or anything. Of course I would!!! Colin Baker was the first Doctor I ever met – backstage when he was in *Corpse!* at the Grand Theatre, Wolverhampton – and I couldn't have hoped for a better experience. He is a credit to his profession and the role of the Doctor in the manner in which he deals with nervous young fans. I will always be grateful to him. That twenty years later he recorded a cameo in my radio

version of *Moths Ate My Doctor Who Scarf* [Toby's acclaimed one-man show] means that he's been a recurring source of pinch-yourself-Toby moments in my life, so it would be an honour to act alongside him. Paul McGann, of course, I also admire hugely as an actor and he is the only living Doctor I have never met, so yes please! The campaign starts here.

Acting alongside the others? A dream come true. But when one is acting one concentrates on performance and professionalism, so it's actually the Green Room experiences I remember more than the acting. Peter Davison was first (though *Hexagora* ended up being released after *Robophobia*); he is very straightforward and professional; not remotely starry or self-important. I suddenly found myself having a three way conversation about politics with Peter and Janet Fielding [Tegan] in which I never felt that I had to monitor my contribution because *Doctor Who* was in the room. I'm pleased to say we agreed on everything anyway. Sylvester McCoy is a really nice man, and again, doesn't wear any sense of status – he is so genial and relaxed and has nothing to prove whatsoever; delightful man. Tom Baker terrified me and, I



have to say, after the recording I suspected that he wouldn't even have remembered my name. So I was hugely shocked when he got in touch to ask me to MC a charity gig he was involved with and said some very kind things (as well as providing a vocal intro to my latest show). They say never meet your heroes. Well, I have done, and it's been totally brilliant.

What was your reaction to getting to work with David Warner?

■ I got an e-mail saying, 'We are doing four Tom Baker adventures, in which the villains would be you and David Warner. Are you interested?' I didn't need to read the scripts. I said yes immediately. David Warner has always been my favourite actor – he has that filmic genius of being able to speak volumes whilst seemingly doing nothing. He's another who wears his status lightly, but there's more to him than a lack of ego. I fell very ill a month or so after recording, and he went to the effort of tracking my wife down and sending her the most supportive and empathetic message which, I have to say, left me speechless. I love good actors; I always knew David was a good actor but he turned out to be an amazing person too, and I will treasure that fact and his kind gesture forever.

Most of the stories you've been in have been written by executive producer Nick Briggs. Coincidence?

■ No. He's the only member of the Big Finish team who thinks I have any talent. He is also the only member of the Big Finish team of whom I have compromising pictures.

You're touring your latest one-man show *My Stepson Stole My Sonic Screwdriver* from this month. What's it

about, and do people have to have seen/heard *Moths* to understand it?

■ You certainly don't have to have seen

*Moths*... You don't even have to have seen *Doctor Who*.

**"[NICK BRIGGS IS] THE ONLY MEMBER OF THE BIG FINISH TEAM WHO THINKS I HAVE ANY TALENT. HE IS ALSO THE ONLY MEMBER OF THE BIG FINISH TEAM OF WHOM I HAVE COMPROMISING PICTURES."**

I deliberately pitch the shows to be as universal in appeal as possible. This one is about a useless bloke (me) trying to communicate with a deaf child (my stepson). He doesn't speak, I do not sign, but we are both fluent in a universal language... the language of love for *Doctor Who*. So it's that but with lots of jokes, some of which are unfair on *Meglos*.

You've recently started a podcast-based quest. How's it going?

■ Someone tweeted that their wish for 2013 was for me to interview 'everyone from *Doctor Who*'. I narrowed that down to 'someone from every story' and asked Nick if BF would house the podcast. He kindly agreed. It would be easy to tag along at a convention and grab a companion, so I've decided to use *Doctor Who* as just the starting point for people who have been interviewed a lot, or to speak to people whom we may have missed on the DVDs, or to try those who have a different angle or untold stories to tell. So if you know anyone, get in touch! It's been quite eventful and I hope that by the end of the year we will have a repository of valuable testimony. I'm thrilled – I have had key figures from the show's history (like Waris Hussein), the never-before-interviewed, and people for whom *Doctor Who* is a minor CV entry who were nevertheless delighted to chat (Kevin McNally, for goodness' sake!). It's been amazing, and I'm sure will continue to be so. It's a ridiculous task, though, that takes a lot of time and costs me a fortune in train fares and cake. But what the hell!

What happened to *The Toby Hadoke Podcast*? Will it be back?

■ I hope so. *Who's Round* requires very little editing so can be produced fairly quickly, but the comedy podcast is a bit more time-consuming and I am a perfectionist. In addition, a couple of the characters featured on it are currently under option for a potential TV project, so I have to be careful not to give them too much exposure. I'd like to do more though, especially as I have some very good celebrity introductions just waiting to be used. **VORTEX**

**DOCTOR WHO: WAR AGAINST THE LAAN IS OUT THIS MONTH! VISIT [WWW.BIGFINISH.COM](http://WWW.BIGFINISH.COM) FOR MORE INFORMATION.**



# VORTEX MAIL

## SPINE PUZZLE

Thank you for *Voyage to Venus* and *Voyage to the New World*, great listens both. However, I write because when I came to add them to my shelf – always a complicated task with so many different ranges and sub-ranges collected together – I was thrown into disarray. What was on the spine of the first of these releases? Was it a number following on from the main range? No. Was it a number that fitted in with the **Companion Chronicles**, linking in with the 'guest companion' nature of these plays? No. Did it, then, follow on within the **Jago & Litefoot** continuity? Not that I can see. Maybe it comes after the occasional special range of releases to which *Night of the Stormcrow* seems to belong? Well, no. For minutes on end I searched, to find the correct location for these discs. Because what was on the CD was this: '1'. Simply '1'. What does this even mean? Is it the start of a whole new series of Sixth Doctor/Jago/Litefoot adventures? The beginning of a thrilling series of unusual Doctor and guest character team-ups that will shortly see the Fifth Doctor swan off into Time and Space with Humker and Tandrell from *The Mysterious Planet*? Or did the person who designs the CDs just not have a clue so decided to annoy me at what is, let's face it, not an unbusy time of the year. I have presents to wrap! Cards to write! I simply don't have time for brain-puzzlers like this. Please tell me the meaning behind the mysterious '1' on the sleeve of *Voyage to Venus*, because sleep is being lost and a guy has to keep up his appearance.

### Si Hunt

**Nick:** Hi Si. There are two spines on these Jago and Litefoot releases. One spine numbers them as the first and second of a standalone range ('The Voyages', if you like), the other spine numbers them as 4.5 or 4.6 of the **Jago & Litefoot** range.

## GO FIGURE!

I have been wondering about something for a little while now, and after the excellent Jago and Litefoot/Sixth Doctor spin-offs, the idea is buzzing even more around my head. Bear with me on this.

You have been making **Doctor Who** (and various other series) audios for around fourteen years and doing it very, very well indeed, and now making animations with 2Entertain and audio collaborations with BBC/AudioGo on the fiftieth anniversary audios. This idea has a new and more diverse collaboration you could do.

**Doctor Who** action figures were made by Character Options (Ice Warrior, Mummy, Mr Sin and Magnus Greel – you probably know where this is going now. Is there any way you could do a Jago and Litefoot figure set? I adore my Colin Baker Big Finish blue coat version (not sure how well it sold, but it's not as freely available as some of the others that were produced around the same time).

I don't know the costs involved or how many one needs to sell to make these work, but I am sure the **Doctor Who** fans would buy a set. And then there's the Big Finish Jago and Litefoot fans, which I know will overlap but I'm sure there are a few in both camps that are not just **Doctor Who** fans, as Jago and Litefoot seem to have become an item in and of themselves.

Anyway, it's an idea I would love to see happen and maybe you could do a pre-order price thingy well in advance to help accommodate some of the financial burdens. So a Jago and Litefoot figure set could come out with or after series eight, say.

Thanks for all your wonderful, wonderful audios and I will be spending a large amount on renewals around the end of February/March, so I can continue to enjoy the array of ranges that we now have. And then there's the fiftieth anniversary stuff to come and *Dark Eyes* 2, 3, 4...

### Bryan Simcott

**Nick:** It's a great idea, Bryan. But it's not really our territory. But, as always, never say never!

**Paul Spragg:** Big Finish Companion writer Kenny Smith actually got in touch with Alasdair Dewar, product development director of Character Group Plc to see if Jago & Litefoot figures were on their radar, and got the following reply: "I'm afraid it's not one I can see happening currently, as we tend to concentrate on Doctors and monsters or villains, just because they sell best."

"I have to say, Talons is probably one of my top three favourite stories, but as much as I love it – and I love Jago and Litefoot – I wouldn't say they're on any current hit list so I can't promise that one, and we have a huge list of other classic sets we would still like to produce."

## LOST IN TRANSIT

I thought you guys might find this funny. I did.

Like most fans I had been eagerly awaiting the release of *Dark Eyes*, and had pre-ordered it from your site when the reduced sale offer was first made. Seems like years ago now.

When *Dark Eyes* was finally released in November I was excited... but I also told myself to be patient. Because, after all, I live in America and it takes a long while for airplanes to get CDs over here from the UK. Or ships or submarines or however you guys deliver these discs. Is there a transatlantic tunnel yet?

Anyway, it took much, much longer than even I thought it should. Weeks and weeks and weeks went past. Finally I was getting ready to write a (slightly) nasty email asking if something had gone wrong – when suddenly the package materialized in my mail box. Finally it was here! All the way from Britain to me here in America, in the state of Indiana. That's important, because I noticed an odd stamp on the front of the envelope that said: 'Missent to India'.

Oh.

Well, that explains it! Indiana, India... what can you do?

I figure if the TARDIS can't get the Doctor where he wants half the time, I have no reason to be upset that my *Dark Eyes* took a little side trip to the other side of the world.

Problem is, I haven't had a chance to listen yet. Is it any good?

Many thanks for all the fine work you do!

### Ben Schneider

**Nick:** We did indeed find this very funny, Ben. So sorry you had to wait so long, though!

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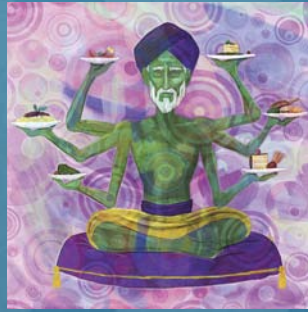


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# FIVE STARS

**Christopher Benjamin and Trevor Baxter tell Paul Spragg how much they're still loving playing Jago & Litefoot for a fifth series – amid a spot of gentle teasing.**



Hello Trevor and Christopher. This series, *Jago & Litefoot* have landed in the Sixties. What's it like exploring a new era?

**Trevor Baxter:** I love all of that.

**Christopher Benjamin:** I think it's lovely going out of the Victorian period.

**TB:** Yes, it gives us a sort of dimension and perspective we didn't have.

**CB:** We're very happy to do anything! And anything new is even better.

**TB:** I agree, it's a great stimulus. The other players are always excellent. I think back on some of the people we've had. The performances they gave, listening through to the discs, are first rate.

So you listen to the finished stories, then?

**TB:** Oh, I do. I think you can learn. I listen to them all because I think what register, voice you use, perhaps you're a bit high-pitched...

**CB:** Oh God! See, if I listened to it I'd just retire! I'd say, 'No, no! Go! Switch him off! Switch him off!'

**TB:** Well, I say that about your performance too.

**CB:** Thank you so much, Trevor. I'm being nice to you today! I got you your lunch! He sits there and he says, 'I think I'll have a little smoked salmon today, thank you Christopher'.

There's a vast amount of enthusiasm for each new series of *Jago & Litefoot* from the fans.

**TB:** Oh, really? That's great!

**CB:** Can we put our fees up? Might have a goose for Christmas!

Are you still surprised by the affection these characters engender?

**CB:** Well, the characters are lovely characters. It's really nothing to do with us. We're entirely at the mercy of our writers. You don't get wonderful notices for a poor part, do you?

**TB:** Hmm... Modesty ill becomes you. It's both. We've made the parts our own but equally those parts have come out and found us and it's worked really well. And when you consider *The Mahogany Murderers*, the acorn from which these great oaks have sprung, it's really quite remarkable. Who would have thought that that would have spawned one box set, then another box set, then another one...

**CB:** And so many writers, all loving it and knowing exactly who they're writing for.

**TB:** Exactly. We're beautifully written for. I think in the whole of it I've asked for three tiny alterations where I've said, 'Oh lawsks' or something and I've thought it would be 'Good lord', something absolutely minor. But the rest of it, it's beautifully tailored for us.

How have things changed over the course of five box sets?

**CB:** I'm feeling much more comfortable. As Trevor remarked, I'm beginning to find my way there. You were there all the time because [Litefoot is] just sort of a cardboard cut-out. I'm finding all sorts of depths now. I'm drowning in them!

You've also been reunited with Tom Baker recently for *The Justice of Jaxar*.

**TB:** It was absolutely great. Tom is wonderful; I think he's a wonderful star, a wonderful big personality.

**CB:** He was on top form. He's got the most amazing memory, hasn't he? He remembers so many little things about what happened and what we said at the time.

**TB:** Oh yes! He said, 'Do you remember you read that lovely play *Lies* and said, "Can't I have a bigger speech?"'. He remembered that and that was way back in '76. Amazing! I must have told it to him more recently than that, but again, many years ago.

And before that you worked with Colin Baker on *Voyage to Venus* and *Voyage to the New World*.

**TB:** In those ones we are sort of visitors; we're less in control. The other ones, we're the linchpins of the whole business and it really does depend on us, and we are the beginning, the middle and the end. With this, we're not peripheral but we're not quite the core of the story and I think that's the difference.

**CB:** We're adornments.

**TB:** I wouldn't ever describe you as a grace note, but it is something in that direction.

So it's more a case of deferring to the Doctor?

**CB:** We're back to where we were in 1976!

**TB:** Oh yes, Jago and Litefoot, we've really got above ourselves! We're hammered back into our place. We know our place – supporting actors.

And how was Colin to work with?

**TB:** Oh, he's charming. He's an actors' actor. An actor's actor is somebody you like their work, and you like the way they approach their work, and you're comfortable working with them and therefore they're the actor for you.

**CB:** Give me an example of an actor who isn't an actor's actor.

**TB:** You.

**CB:** Oh, thank you very much.

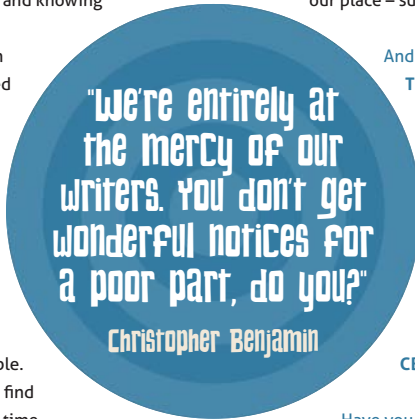
Have you got a hankering to spend time with the other Doctors now?

**CB:** I meet Sylvester in the pub occasionally!

**TB:** Well, I suppose it wouldn't make any difference to us, would it?

**CB:** The Doctor is the Doctor for us. Somebody we look up to and admire. **VORTEX**

**JAGO & LITEFOOT – SERIES FIVE IS OUT THIS MONTH!  
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# TREASURED MEMORIES

ADAPTER AND DIRECTOR BARNABY EDWARDS TALKS ABOUT THE CHALLENGES OF BRINGING **TREASURE ISLAND** TO AUDIO



Hello Barney! You must be delighted to be reviving the **Big Finish Classics** range. What's your past history with **Treasure Island**?

■ I don't know about 'reviving' – it's been six years since **The Phantom of the Opera** was released. Perhaps 'resurrecting' might be a more appropriate term! But you're right: it's very exciting to bring another classic novel to life on audio.

As to my previous history with **Treasure Island**, I read the book when I was a 'younker', as Israel Hands describes Jim

Hawkins. I also saw Spike Milligan perform the part of Ben Gunn in a theatrical version, which I remember mainly for the various cannon decorating the auditorium. During the storming of the stockade, the cannon nearest us went off with such shocking violence that my brother accidentally sent his interval ice cream arcing through the air from the dress circle onto the hapless groundlings below in the stalls. The only screen version I've seen is **Muppet Treasure Island**, which is a cracking romp with a great performance from Tim Curry as Long John Silver.

Did you feel any pressure to make this different to previous versions of the story?

■ I don't feel any pressure whatsoever to take the slightest notice of previous versions. The problem with a lot of adaptations is that the writer feels the need to do something 'new' with the novel, which is usually in complete contrast to the author's intentions – Sapphic love scenes in **Jane Austen** and other such palpable nonsense. I see my job as being as faithful as possible to the spirit of the original story. There's a reason **Treasure Island** has never gone out of print in 130 years – it's a damn fine yarn. Only a fool would tamper with that.



Above: Tom Baker and Edward Holtom



Above: Nicholas Farrell

## “THE ONLY SCREEN VERSION I’VE SEEN IS MUPPET TREASURE ISLAND, WHICH IS A CRACKING ROMP.”

Of course, amendments and adjustments have to be made – this is, after all, a full-cast audio, not a novel – but the essence of Stevenson’s story is intact. The only departure I’ve really made is in the narrative framing device, featuring an older Jim Hawkins relating the events to his young son. That and the little coda at the end, which I suggested to a delighted Tom.

Was it a tricky book to adapt? Is there anything you wish you hadn’t had to drop for the audio?

■ It was far more difficult to adapt than *The Phantom of the Opera*, probably because every line in that was written

CONTINUED OVER ►



## STAR TOM BAKER REMEMBERS HIS EARLY ENCOUNTERS WITH TREASURE ISLAND, AND THE LEGENDARY LONG JOHN SILVER

“I’m old enough to remember reading it when I was a child, and I remember the old films, so *Treasure Island* is in everybody’s consciousness of my generation. And of course, later on, it was confirmed by the outrageous performances of Robert Newton, who stamped so hard on Long John Silver that it became for a while part of everyone’s talk, people saying, ‘Arrr, Jim lad,’ and doing all that sort of stuff.

“After *Doctor Who* I was offered lots of things to do and one of them was Long John Silver and I thought, ‘Oh, I’ll have a go at it’ because I liked the director. We did it down at the Mermaid [Theatre] where it had become something of a fixture. It was fun to do within the limits of the stage, although there were one or two fabulous effects – like the building of the ship – and we sold out. And then I think I had the opportunity to record it or be in a radio play. I mentioned these things to David [Richardson, producer] and then suddenly he came up with this version directed by Barnaby.

“It’s a very, very serious book. It’s about greed from two groups of people, who are equally as bad as each other – except, of course, the rather soppy Jim and the buttoned-up Dr Livesey and the idiotic Squire. All these people are ciphers really, but beautifully written and unapologetically mocked by the writer. But they’re all villains and it could be, I thought, very scary.

“Long John Silver means business. He will, and does, kill people. You could just play him as a bluff seaman but no, he means business and he kills and he’s ruthless and he swaps

CONTINUED OVER ►

sides; he's an absolute hypocrite. And of course, because Stevenson loved him so much, he allowed him to escape at the end; it's the most improbable thing in the book, really. He manages to bore a hole in the bulkhead and not only that but manages to get away with two bars of gold.

"And he has all the best lines! This weighs a lot with actors. 'I want you to play this part.' 'Does he have the best lines? Well yeah, okay, I'll do it then.' 'And no one else gets any laughs.' 'Oh great, absolutely. I'll do it for nothing!' That goes on all the time. To play Long John Silver is a little landmark. I can't think of any other pirate I want to play, really. I stole a pronunciation of something from Laurence Olivier; I was in a production of *The Merchant of Venice* and in it, as Shylock, he says, 'There are land rats and water rats and there are pi-rats.' And so, all the time, I'm talking about 'pi-rats'. It's funny the way things stick with you, isn't it? The actors of all those years ago all had very peculiar ways of saying things, especially those great big four, Gielgud, Richardson, Redgrave and Olivier. They often spoke in a very particular way, and it was very snobby and very odd as well.

## **"TO PLAY LONG JOHN SILVER IS A LITTLE LANDMARK. I CAN'T THINK OF ANY OTHER PIRATE I WANT TO PLAY, REALLY."**

"I got to play the parrot, yes. I was reminded of playing Chichester and there [was] a fabulous pub nearby and in this pub they had a parrot. And Americans used to come into this charmingly run pub and they had a parrot that could only say one thing. Locals used to say to Americans, 'This parrot is so old, it is said this parrot was at the Battle of Trafalgar'. Anyway, they'd say, 'Is that true?' and suddenly the parrot would say, 'Kiss me, Hardy,' and the Americans would say, 'Wow, it must have been there, that's what Nelson said before he died!'

"If I were running a pub, I would have a parrot in a cage. But now, with modern technology, the parrot's up there, you can't see very close to it, so you've got a speaker up there and you could have it doing anything! Singing *My Fair Lady* or shouting out, 'Who ate all the pies?' or 'Haven't you had enough yet?' It could be a fashion, because pubs are dying left, right and centre, you pack them with parrots!"

**VORTEX**



Above: Tony Haygarth, Tony Millan and Nicholas Pegg

by me or translated by me from the original French. With *Treasure Island*, there's so much of Stevenson's dialogue you want to preserve that it becomes an agony deciding what will stay and what will go. But it's all there: everything you remember from the novel and plenty you may have forgotten.

You've once more assembled a magnificent cast, of new faces and familiar ones; what were they like to work with?

■ The great James Whale, director of the original *Karloff Frankenstein* movie, was fond of saying 'a good cast is worth repeating'. That's certainly true here: Tom, Nicks F, P and B, Tonys H and M, Gareth and the amazing Edward brought such life to their innumerable characters that I had to keep reminding myself in the studio that we had yet to add Howard Carter's phenomenal sound design and music. Speaking of which, this wonderful ensemble cast even sang portions of the incidental score! The only actor I'd not worked with before was Tony Haygarth, but I've been a fan of his for at least three decades now and he gives a cracking performance as Billy Bones. My favourite performance may just be thirteen-year-old Edward Holtom's – he's the perfect Jim Hawkins. Mind you, Tom's Long John Silver is definitive, with exactly the right mix of cruelty and charm. Oh, hang it! They're *all* brilliant.

What other classics would you like to dramatise for audio?

■ I have two very exciting projects I'd like to tackle next, but it all depends on how well *Treasure Island* sells. So get out your pieces of eight, hop aboard the *Hispaniola* and join Jim Hawkins on the adventure of a lifetime! **VORTEX**

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# NOBODY'S PUPPET

KATY MANNING LETS PAUL SPRAGG IN ON THE SECRETS OF GIVING VOICE TO A WIDE VARIETY OF CREATIONS FOR THIS MONTH'S MUSICAL COMPANION CHRONICLE THE SCORCHIES

Hello Katy. What can you tell us about *The Scorchies*?

■ David [Richardson] has given me an enormous challenge. I thought one of my biggest challenges was doing [Drama Showcase] *Not a Well Woman*, which I wrote, and recorded in a day as it was written. That's quite a big challenge and very voice-intensive. But I got hoisted with my own petard because I do like to sing as well, but I like to sing as other things or other creatures or imitate people. I don't have a voice. I can't sing. But if I do Eartha Kitt or Liza Minnelli or

something, I can do it. Or if I sing as a five-year-old – or in this case, some homicidal mice and a very cool cat who has a voice that's deep, so I sound a bit like Satchmo when I sing.

I just happened to be working with Melvyn Hayes at the time, and they were looking for someone to do [the other characters] and I said Melvyn. He's perfect. Absolutely perfect. So Melvyn and I prepared ourselves, because they're not easy songs; they may sound quite simple but they're really quite complex. They're tongue-twisters and also, when

**“THEY’RE NOT EASY SONGS; THEY MAY SOUND QUITE SIMPLE BUT THEY’RE REALLY QUITE COMPLEX.”**



I know it’s one of David’s favourites already.

■ I have to tell you, it’s one of mine. And I can’t stop singing the silly songs! I really would like to do more. Because they can turn up anywhere, the Scorchies.

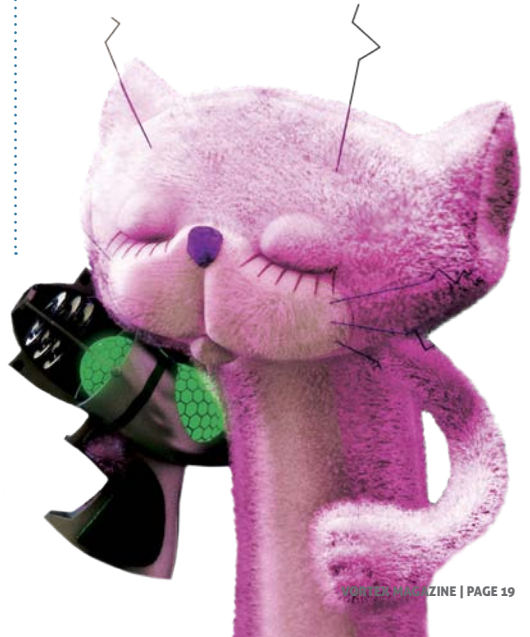
Playing the same characters or new ones?

■ I don’t care; give me more – because I have a lot of voices! Our beautiful director [Ken Bentley], when I rang him and I said, ‘Look, I don’t know what they [sound like],’ he said, ‘It doesn’t really matter. Just do the voices. I don’t want you to kill your creativity.’ There’s a joy that comes to me as soon as I can see all the different characters that I’m playing. If I had to do just ordinary **Companion Chronicles** where I was just Jo, I would have been over it by now! Ha ha ha! I truly would!

It’s something that I absolutely thank Big Finish for, because I don’t think a lot of people are aware the amount of voices that I do. I’ve even done them on stage, when I did **Me and Jezebel**. I was playing seven people, from Bette Davis at the age of 78 right down to a four-year-old child to a black evangelist, all at once, at the same time. Interrupting in different emotions. One of you’s crying and the other’s laughing; that one’s cross. Every emotion has to be so clear in your mind that you can interrupt yourself in another voice with another attitude. Now, my beloved thinks that’s because I’m totally insane, because he says it takes an insane mind to do that. But some people juggle; I guess I’m a sort of vocal circus act!

you’re doing a song in different voices, what you have to realize is you’ve got different breaths. Because if I’m gonna talk like that [*she switches to a breathless, chuckly voice*], I’m using a lot more air than if I’m going to talk like that [*she becomes more clipped*]. So you have to work out a way around this so that you don’t lose the actual song, and I found that absolutely fascinating. That was really hard, and Melvyn and I spent two days together in my flat really working intensively on getting these songs. Because, you know, it wasn’t like we were going to do it sentence by sentence, voice by voice. Bang! You play the click track and you’re in.

And it was just the most exciting thing I’ve ever done. I was so happy. So now I want another challenge! But I loved *The Scorchies*. And it’s the most random thing, according to David Richardson, that Big Finish has ever done. I’m so proud to be involved in that. I think when it comes to random, my name comes to mind. But what a pleasure! What a joy! How lucky am I?





Above: Katy Manning

## COMPANION CHRONICLES 7.09: THE SCORCHIES



The Doctor, his companion Jo Grant and the Brigadier face their strangest case yet – a Saturday night TV show that has been invaded by aliens that look like puppets!

The Scorchies want to take over the world. They want to kill the Doctor. And they want to perform some outstanding showtunes. Though not necessarily in that order...

With Jo caught inside **The Scorchies Show**, can she save the day before the planet Earth falls victim to the dark side of light entertainment?

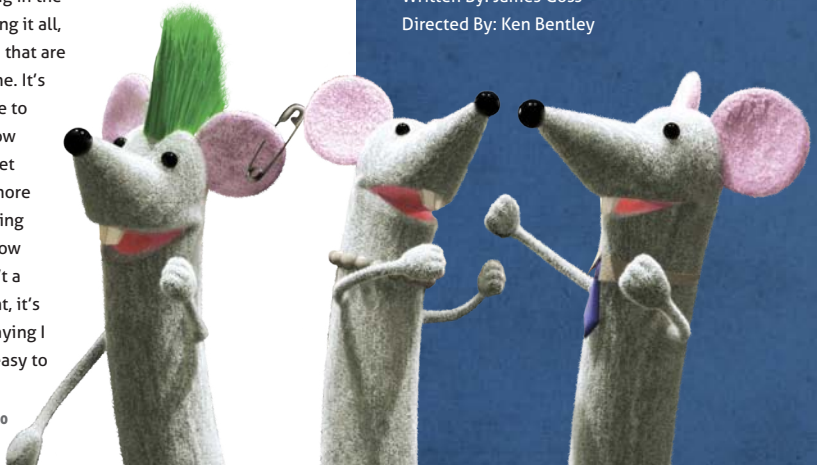
Written By: James Goss

Directed By: Ken Bentley

Do you find it difficult to switch between voices?

■ No, that's what I do. When we were talking about doing *The Scorchies*, and David Richardson said, 'We'll do that voice, and then that one...', I said, 'No, I can't do that'. I actually can't do that, I can't work that way. Well, that meant that we could do an hour's script in the morning and then all the songs and stuff in the afternoon, whereas if we'd been doing that layering, and then layering the songs, we'd have been there for two days. To get *Not a Well Woman* done in a day, including the very, very heavy scenes, the only thing I did separately was the rap song.

For me it's like being in the moment if you're doing it all, with all the emotions that are happening at that time. It's much more accessible to people in terms of how they hear it. They'll get the emotions much more quickly than if I'm doing them separately. I know this sounds... this isn't a big-headed statement, it's a confused woman saying I find it frighteningly easy to



change my emotions at the drop of a loofah. And I can cry instantly. I know emotions so well because that's what I do as an actress; I not only understand my own emotions and how they come into being, but I'm also fascinated by everybody else's and instant crying you can do, because I learnt that in **Doctor Who**.

It's all very well going to drama school and you have all this, 'Oh, I'll go off for three days and sob in a gutter and I'll have it right', [but] it's 'Cue Katy to cry' and a white rag on a broomstick goes up in the air and I have this sobbing scene about all these people killed in a spaceship. And you've probably just had a cup of tea and a bun! You can't hold

those moments; this was not a movie, this was the BBC and this was 'Ten o'clock, everybody out'. So I had to learn to do something they never taught us to do, but I found what was frighteningly easy was how to cry instantly.

So it's really controlling your emotions, which we don't do in everyday life, but you do when you do this kind of multi-voicing. When I do all the stuff with Iris [Wildthyme], that's all done in the moment; it does save a lot of time. Therefore I'm cheap, you see, because you're not employing other actors to play those parts and I do it all in one hit! So that's why I'm still working here, otherwise I think I would have been given the boot years ago! **VORTEX**

# SCORING SCORCHIES

## RICHARD FOX AND LAUREN YASON ARE THE SOUND DESIGNERS WHO COMPOSED THE SONGS FOR THE SCORCHIES; BUT HOW DID THEY SET ABOUT IT?

Hi Richard and Lauren! What was your brief from David for the *Scorchies* music?

■ An email if we fancied writing some songs for a **Companion Chronicle**, which isn't a common occurrence at Big Finish! I think David had just seen the recent Muppet movie and suggested something along those lines. As something of a Big Finish rarity we were quite excited by the prospect, though it is slightly daunting doing something a little out of the ordinary too!

You've written two songs for the story; how tricky were they to create? What's your songwriting pedigree?

■ The ideas for the songs were already in the script so we could start writing from those positions. The reprises were also included in episode two, so we knew how to approach the writing. We've done quite a lot of songwriting in the past for independent film and theatre, including a couple of

tunes for *The Magic Mousetrap* (!) so it's nothing out of the ordinary. Though writing songs for a soundtrack is one thing; having **Doctor Who** villains sing is another!

How many drafts did the songs require, and what were your inspirations?

■ There were a couple of drafts of both before we got to where we were all happy. We concentrated on episode one's songs first on the basis that the reprises would follow a similar structure. I think because David's brief was the Muppets, that was always in the back of our minds. Though, as with any songwriting, we crossed our fingers and concentrated on just putting together good tracks!

Who else had input into the songs?

■ Well, obviously James [Goss, writer] had written the songs into the script and ideas from the script feature in the songs, including the titles, of course. After that we'd throw drafts at Ken and David for their comments too.

What do you think of Melvyn and Katy's performances in the story? And do you have a favourite Scorchie?

■ Both Melvyn and Katy did fantastically well. We had no rehearsal together other than for thirty minutes on the day just prior to recording, so to turn in performances like that was amazing. Often you record the vocals and you can go back to mix later and you realize that you've not quite captured what you wanted, but for *The Scorchies* we started the post-production on the songs and they were still as good as I remembered. Favourite Scorchie? It's got to be Grizzfizzle, hasn't it? He's great fun. **VORTEX**



# FINISHING SCHOOL

## KENNY SMITH REVEALS HOW HE CREATED THE MAGNIFICENT WORK OF INTENSIVE RESEARCH THAT IS THE BIG FINISH COMPANION – VOLUME 2

**C**hances are, if you're anything like me, you've downloaded this issue of *Vortex* on the first day of the month. I look forward to the first of every month so I can get this magazine, because, just like you, I'm a fan of Big Finish.

I've been a follower since the word go – I bought the early **Bernice Summerfield** audio adaptations, and then when the **Doctor Who** range started, I was a subscriber from *The Genocide Machine* onwards. I clearly recall the day the Big Finish website announced that Paul McGann had recorded his first season of four plays – I hardly slept that night I was that excited (tragic, now I read it back!). I was frustrated reading online forums when I learned that other people had

received their copies of *Zagreus* before mine arrived. I think you get the picture – I'm a genuine, dyed-in-the-wool fan.

My love of Big Finish got me back into fanzines, producing *The Finished Product*, looking at the making of the **Doctor Who** audios. This brought me to the attention of the good people in London and, as a result, David Richardson emailed me in January 2011, casually asking if I'd be interested in writing volume two of **The Big Finish Companion**. It was an easy yes.

So, with a list of some 200 plays to listen to, I worked out a listening schedule. I decided to make a start and get some sections out of the way quickly – the likes of the *DWM* exclusive stories, the subscriber stories, **Cyberman** and **The**

**Eighth Doctor Adventures** series three. Having listened to them and written up 300-word synopses, I'd then fire off questions to the various people involved – writers, directors, producers and actors.

I checked with Big Finish to see if I could write longer introductory sections for each section than had appeared in volume one, and was told to go ahead. It was a generous gesture from Nick and David, who placed their trust in me to write the book that I, as a fan, wanted to read.

Having made a good start, with several sections well underway, I then decided to move into unfamiliar territory by tackling some of the ranges I was less familiar with – *Iris Wildthyme*, *Graceless*, *Stargate* and *The Tomorrow People*. **The Tomorrow People** was a fascinating experience for someone like me who had a basic grounding in the series. I vaguely remembered reading on the Big Finish website a few years previously that the series had been ended after Fremantle didn't renew the licence. What I didn't know was that the series had been axed halfway through a twelve-story arc. I think one of the biggest pleasures of working on the **Companion** was sifting through the paperwork, hearing the complete sections from season six, reading draft documentation for series seven and eight, and pulling it all together into a cohesive story.

**Stargate** was a challenge, with my very limited experience of the show, but thanks to the support of Sharon Gosling, I was put in touch with the various writers and we were able to tell the story of the first two series of audio adventures. One target I'd set myself when writing the introduction for each section was to speak to at least one of the main actors involved, so **Stargate** could have been problematic. However, I quickly learned that Paul McGillion – Dr Carson Beckett – is an exiled Scot from Paisley (what is it with sci-fi and Paisley? Steven Moffat, David Tennant, and now McGillion!), had featured

in the *Paisley Daily Express*, and a friend of mine who worked there had contact details for him. A few emails later, I was surprised to get a call from him one Monday at 5pm, from his home in Canada!

**“THERE'S BEEN A LOT OF WORK PUT INTO THIS BOOK, AND I HOPE THAT MY ENTHUSIASM FOR THE SUBJECT MATTER COMES ACROSS. IT'S BEEN A LABOUR OF LOVE.”**

With the non-**Who** stuff well in hand, it was time to get back to my first love, and over the coming weeks I had the pleasure of speaking to Christopher Benjamin about **Jago & Litefoot**, Louise Jameson about **Gallifrey**, Peter Purves about *The Five Companions*, and India Fisher about her time as Charley.

As a fan, I particularly wanted to know more about the decision to move Charley from the Eighth Doctor to the Sixth, about the change in the cover design and, in particular, the changeover behind the scenes at Big Finish itself, as Gary Russell departed to work for BBC Wales leading to the appointment of Nick as his successor, and the arrival of the rest of the current production team.

As a result, there are several additional sections within the introductions for each range, such as one discussing the augmentation of the existing BBC characters in the **Gallifrey** range with Braxiatel and Narvin.

There's been a lot of work put into this book, and I hope that my enthusiasm for the subject matter comes across. It's been a labour of love. It's probably fair to say that this new volume is a hybrid that sits somewhere between the original Benjamin Cook **Big Finish Inside Story** and Richard Dinnick's first **Companion** book.

I was recently asked if listening to the plays for the **Companion** had put me off listening to them. I had to smile – far from it! I'm still putting on Big Finish plays in the car CD player every day on my way to and from work, not just the new releases, but the older ones as well. I only hope that you, the readers, enjoy reading the book as much as I genuinely loved writing it. **VORTEX**



# THE MAHOGANY MURDERERS

As everyone's favourite retro sleuths return, Kenny Smith looks back at Jago & Litefoot's arrival in the Big Finish canon



**T**hey're back – and it's about time! Henry Gordon Jago and Professor George Litefoot return for their fifth series of adventures this month, and it's hard to think that this series began life as a one-off **Companion Chronicle**, *The Mahogany Murders* (often mistakenly referred to by fans as *The Mahogany Murders*).

Big Finish turned the clock back to 1977 and brought back Christopher Benjamin and Trevor Baxter, of which producer David Richardson says, "When I commissioned this one-off for Jago and Litefoot, little did I realise it would be the start of a long-running and successful collaboration with Christopher and Trevor that would lead to a spin-off series and a reunion with the Fourth Doctor, and a collaboration with the Sixth!

"In the end, *The Mahogany Murders* became a pilot for a long-running series... At the time it was just a quaint little standalone, and one that we felt was very special indeed."

Tasked with writing the story was Andy Lane, an experienced **Doctor Who** fan writer.

Andy explains, "The brief was pretty straightforward, as I recall – two voices; consistent with *The Talons of Weng-Chiang*; give people what they want.

"At the time it was just a one-off **Companion Chronicle**. There was no 'bible' or anything – I was pretty much free to come up with what I wanted. The idea was just to allow two highly experienced actors to bounce off each other.

"The absolute skill of Robert Holmes [writer of *Talons*] is that he kept creating characters who couldn't talk any other way. Once you have the character in your mind, they just say things. All you as the writer have to do is to keep writing it down as fast as you can."

This was also the first **Companion Chronicle** to feature three credited actors, as director Lisa Bowerman took on the small role of Red Tavern barmaid Ellie.

Lisa says, "Andy Lane's script was just perfect. My contribution as Ellie, frankly, was because I was around – and cheap! *The Mahogany Murders* was a very good script, without a doubt."

Listening to the story with hindsight now, *The Mahogany Murders* sounds incredibly like a pilot episode. But Andy says that wasn't the case as far as he was concerned. "There was no talk to me about continuing the characters on in any other adventures. As far as I was aware, this was just going to be a one-off.

"My rationale for not completely resolving the Doctor Tulp storyline was that a) it was difficult to fit a complete resolution into 50 minutes, b) events in life sometimes don't end as neatly as we would like, and c) I wanted to leave something hanging to make it more likely that I would get commissioned for a follow-on.

"Which is what happened, but not necessarily in the way that I expected!" **VORTEX**



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# FORTHCOMING RELEASES

## MARCH 2013

- Doctor Who: *The Seeds of War* (171, Sixth Doctor and Mel)
- Doctor Who - The Fourth Doctor Adventures: *War Against the Laan* (2.3, Fourth Doctor and Romana)
- Doctor Who - The Companion Chronicles: *The Scorchies* (7.09, Third Doctor)
- Jago & Litefoot: *Series Five Box Set*
- Big Finish Classics: *Treasure Island*

## APRIL 2013

- Doctor Who: *Eldrad Must Die!* (172, Fifth Doctor, Tegan, Turlough and Nyssa)
- Doctor Who - The Fourth Doctor Adventures: *The Justice of Jalwar* (2.4, Fourth Doctor, Romana, Jago and Litefoot)
- Doctor Who - The Companion Chronicles: *The Alchemists* (7.10, First Doctor)
- Bernice Summerfield: *New Frontiers Box Set*
- Bernice Summerfield: *Filthy Lucre* by James Parsons and Andrew Stirling-Brown (New Frontiers tie-in novel)

## MAY 2013

- Doctor Who: *The Lady of Mercia* (173, Fifth Doctor, Tegan, Turlough and Nyssa)
- Doctor Who - The Fourth Doctor Adventures: *Phantoms of the Deep* (2.5, Fourth Doctor and Romana)
- Doctor Who - The Companion Chronicles: *The Apocalypse Mirror* (7.11, Second Doctor)
- Blake's 7: *The Liberator Chronicles – Box Set 4*
- Blake's 7: *Lucifer* by Paul Darrow
- Blake's 7: *Lucifer audiobook* (Read by Paul Darrow)
- Dark Shadows 33: *The Phantom Ride*

## JUNE 2013

- Doctor Who: *Prisoners of Fate* (174, Fifth Doctor, Tegan, Turlough and Nyssa)
- Doctor Who - The Fourth Doctor Adventures: *The Dalek Contract* (2.6, Fourth Doctor and Romana)
- Doctor Who - The Companion Chronicles: *Council of War* (7.12, Third Doctor)
- Graceless 3 – *Box Set*
- Dark Shadows 34: *Beneath the Veil*

## JULY 2013

- Doctor Who: *Persuasion* (175, Seventh Doctor and Klein)
- Doctor Who - The Fourth Doctor Adventures: *The Final Phase* (2.7, Fourth Doctor and Romana)
- Doctor Who - The Companion Chronicles: TBA (8.01, Doctor TBA)
- Counter-Measures: *Series Two Box Set*
- Dark Shadows 35: *The Enemy Within*

## AUGUST 2013

- Doctor Who: *Starlight Robbery* (176, Seventh Doctor and Klein)
- Doctor Who - The Companion Chronicles: *The Library of Alexandria* (8.02, First Doctor)
- Blake's 7: *The Liberator Chronicles – Box Set 5*
- Iris Wildthyme: *Series Four Box Set*
- Dark Shadows 36: *The Lucifer Gambit*

## SEPTEMBER 2013

- Doctor Who: TBA (177, Seventh Doctor and Klein)
- Doctor Who: *1963 I* (178, TBA)
- Doctor Who - The Companion Chronicles: TBA (8.03, Doctor TBA)
- Doctor Who - The Lost Stories: *The Dark Planet* (4.01, First Doctor)
- Bernice Summerfield: *Missing Persons Box Set*
- Bernice Summerfield: *Missing Persons tie-in book* (title TBA)
- Dark Shadows 37: *The Flip Side*

## OCTOBER 2013

- Doctor Who: *1963 II* (179, TBA)
- Doctor Who - The Companion Chronicles: TBA (8.04, Doctor TBA)
- Doctor Who - The Lost Stories: *The Queen of Time* (4.02, First Doctor)
- Gallifrey VI (Three full cast adventures)
- Blake's 7: *The Liberator Chronicles – Box Set 6*
- Blake's 7: *Novel* (TBA)
- Dark Shadows 38: *Broadcast Critical*

## NOVEMBER 2013

- Doctor Who: *1963 III* (180, TBA)
- Doctor Who: *The Light at the End* (Fourth, Fifth, Sixth, Seventh and Eighth Doctors)
- Doctor Who - The Companion Chronicles: *The Beginning* (8.05, First Doctor)
- Doctor Who: The Lost Stories: *Lords of the Red Planet* (4.03, Second Doctor)
- Doctor Who: *Dark Eyes II* (Eighth Doctor)

## DECEMBER 2013

- Doctor Who: TBA (181, TBA)
- Doctor Who: *Night of the Stormcrow* (Fourth Doctor and Leela)
- Doctor Who - The Companion Chronicles: TBA (8.06, Doctor TBA)
- Doctor Who - The Lost Stories: *The Mega* (4.04, Third Doctor)
- Jago & Litefoot: *Series Six Box Set*



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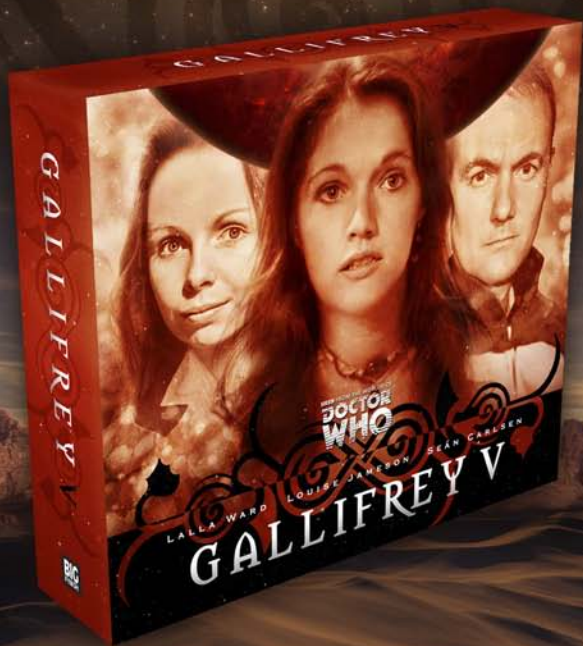
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