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**BEYOND THE  
GRAVE IS FINALLY  
UNEARTHED!**

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**HALLOWEEN  
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1963: THE

# SPACE RACE

**JONATHAN MORRIS SENDS THE SIXTH DOCTOR TO KAZAKHSTAN,  
AND, IN THE COMPANION CHRONICLES, MAKES JO GRANT SUFFER!**

ISSUE 56 • OCTOBER 2013

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## SNEAK PREVIEWS AND WHISPERS

### BLAKE'S 7 FOR 2014



Fans of **Blake's 7** will know of the President of the Terran Federation – the ruler of a corrupt regime, who remained off screen during the show's first two seasons, allowing the villainous Servalan (Jacqueline Pearce) to take the evil limelight. All that is going to change in our first full cast series of **Blake's 7** audios, because the President will be coming very much to the fore – and he is played with silky charm by Hugh Fraser, an actor best known for Captain Hastings in **Poirot** and Wellington in the **Sharpe** TV movies.

Have **Blake** and the **Liberator** crew met their match at last? Find out when the full cast series starts in January... Meanwhile in May, over in the **Liberator Chronicles**, a two-handed story performed by Jacqueline Pearce as Servalan and Peter Miles as Rontane tells the back-story of the President from a different perspective.

# EDITORIAL

**A**s regular readers may know, I don't get let out of the office a lot. But this week, at least partly to give the ever-busy David Richardson some breathing space, I've been in for the studio days of *Dark Eyes 2*. Yes, it's finally in the can! Paul McGann on cracking form once more, and... ah. See, this is the tricky bit. At the moment, we're not saying who else is in the story. So what can I say?

There's a multitude of returning characters, some of whom you may expect, and others which you may not. And they're all played by some utterly splendid actors who've done great work for Big Finish before. There's even a little cameo from someone you definitely won't expect to hear – but we're delighted the person in question, after meeting Nick at a recent recording, expressed an interest in being involved and was able to drop in.

At the moment it's day three of four. It's always fun being in studio for a few days; you get to meet some fantastic people, whether they be actors, writers or people dropping by to cover the story in some way. Indeed, as I type, I'm sat to the right of Dan from *DWM!* Hello Dan. Oh, he says hi back. Give him a wave.

What I can say is that *Dark Eyes 2* is everything you've been waiting for and more. It's another four solid episodes of action, adventure, humour and terrible, terrible events that only the Eighth Doctor is able to stop, with the aid of his trusty companions... oh, hang on. We're not telling you who they are either. Sorry. But you'll be delighted when you find out. But ooh, was there an s on the word companion? Hmm... mysterious. And one of them is sat to my right right now...

Anyway, better go. It's nearly time for one of Toby Hrycek-Robinson's legendary lunches, and today he's made what he claims is the world's first edible salad. Well, the first one I might willingly eat, anyway. We shall see...

## PAUL SPRAGG

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Publisher: Big Finish Productions Ltd.

"Thanks to Paul Spragg, I am now always playing Yellow Car. This makes watching the Pertwee era uniquely challenging."



# WRITES ISSUES

Two very different **Doctor Who** tales this month come from the keyboard of Jonathan Morris; the maestro himself takes us through what we can expect from them...

**You've written two of this month's releases, Jonny. Can you introduce them for us, please?**

■ *1963: The Space Race* is a four-part story with the Sixth Doctor and Peri, in which they land themselves in Kazakhstan in early November, 1963, and visit the Baikonur Cosmodrome. They become embroiled in a web of intrigue involving double-agents and murders surrounding the Soviet space programme - and then the story ends up being about something completely different!

*Ghost in the Machine* is a two-part **Companion Chronicle** adventure, in which the Third Doctor's companion Jo Grant finds herself alone in the TARDIS as the Doctor seems to have vanished without saying a word. She is forced to step outside, into a sinister, deserted scientific research establishment that holds a dreadful secret. It's a small-scale, claustrophobic mood piece, and hopefully has a few big scares.

**How did you approach each one?**

■ Well, what they have in common is that they're both played very straight; there's not a lot of humour in either of them, because in both cases there are elements of the premise that are so out-there that any comedy would risk making them look ridiculous. They're both pretty gruesome in places, and quite dark.





## 1963: THE SPACE RACE

November 1963, and the Soviet space programme reigns supreme. Having sent the first animals, then the first men beyond Earth's atmosphere, now they're sending a manned capsule into orbit around the Moon.

Just as Vostok Seven passes over into the dark side, however, its life support system fails. Only the intervention of the Sixth Doctor and Peri, adopting the identities of scientists from Moscow University, means that contact with the capsule is regained.

But something has happened to the cosmonaut on board. She appears to have lost her memory, and developed extreme claustrophobia. Maybe she's not quite as human as she used to be...



## GHOST IN THE MACHINE

*Mary had a little lamb, its fleece was white as snow. And everywhere that Mary went, that lamb was sure to go.*

The TARDIS is empty. The Doctor has gone.

Jo Grant steps outside into the darkness and finds the frozen body of her friend, and the ship's log recorder. On it is attached a simple message – 'Use Me'.

As she explores this place, recording her every move, Jo discovers the horror that lies in the shadows.

But by then it is too late.

But you want to know about differences. *The Space Race* is a big, solid science fiction tale, in the tradition of *Quatermass* and the science fiction of Asimov and Clarke. It's about rockets and pioneers and that whole White Heat of Technology era, where scientists achieved fantastic results with, by our standards, very primitive machines. It involved a bit of research, listening to transcripts of the old Vostok missions in order to get the jargon exactly right.

Whereas *Ghost in the Machine* is, as its title suggests, a ghost story, and much more metaphysical and psychological rather than being about the nuts and bolts. And because it's a *Companion Chronicle*, it's all about the character of Jo, sticking her into a nightmarishly strange situation and making her suffer!

### What was your brief for these stories?

■ The Jo one was 'Real time. Jo lost and alone in the dark with a hand-held tape recorder and absolutely terrifying stuff happening to her.' *The Space Race* was to write a story set on Earth – but not in London – that used the date of November 1963 in an interesting way. So I went away and looked up things that were happening around that time, and that suggested doing a story about the early days of the Soviet space programme.

**“The Space Race is a big, solid science fiction tale, in the tradition of Quatermass and the science fiction of Asimov and Clarke.”**

### What are the challenges of writing a new Doctor Who story when you've written so many before?

■ The challenge with writing a *Doctor Who* story is that, by definition, it has to be a story which ticks all the *Doctor Who* boxes and which is telling a story which could only be told as a *Doctor Who* story, but which is different from all the hundreds of stories that are already out there. And in particular which is different from the hundreds of stories written by me. That's what makes it interesting, to make sure that I never repeat myself, that each story is as far away as possible from the one before; maybe shifting from comedy to something serious, or from something traditional to something more experimental, or from a historical setting to a futuristic setting. So long as it's entirely different, that's the main thing. I don't want to be in the position where I only become known for doing one thing, where people read my name on a release schedule and know what sort of story it's going to be. I'm always trying to stretch myself as a writer, to go outside my comfort zone, to write more emotionally, more truthfully, and avoid relying on any of the tricks, shortcuts and easy-way-outs that I've picked up along the way. And with these two stories in particular, there were aspects of each story which I thought could easily go terribly, terribly wrong, but that's what makes it interesting, putting yourself in a position where you can fall flat on your face.

### Some people write the Doctor the same and rely on the actor, others tailor dialogue to the incarnation; where do you stand? Is it easy to find the voice of established characters like the Doctor and his companions? Do you prefer those or original creations?

■ I don't write the Doctors the same. I always have the voice of the actor in mind when writing the dialogue, because they all have their idioms, and there's always an



## “I always aim to keep the Doctor and his companion front-and-centre in the story, so they take precedence over any original characters”

element of, say, thinking, ‘Colin is really good at doing such-and-such a thing’ so you put more of that thing in the script so he gets to show what he’s capable of. Playing to their strengths, basically.

With companions, again, you have the actors in mind but there is, for want of a better word, a tension between writing the character as they were written back in the Seventies or Eighties and how they would be written now. Because back then characters were sometimes written in quite a functional, perfunctory way, or you’d have them standing around in scenes where they didn’t say anything, or where they’d be hit with an idiot stick in order to suit the plot. And you can’t really get away with that nowadays, I don’t think the people who buy the CDs would stand for it, the actors wouldn’t stand for it, and as a writer you want to make better use of the cast than that.

Regarding original creations, I like to have actor’s voices in mind for those too. For the script I’m writing at the moment I’ve got a print-out of all the actors I would cast in each part, just in order to make their voice consistent, to tune into a performance style. But whether I prefer writing for original creations, I don’t know. I always aim to keep the Doctor and his companion front-and-centre in the story, so they take precedence over any original characters, who are there to serve the plot, primarily, and are defined by their goals, their attitudes.

### How much leeway is there to expand and explore the Whoniverse?

■ As far as I’m concerned, part of the job is to try to be as inventive as possible within the given limitations, whatever they might be. And anything which expands the universe, which opens up possibilities, is the way to do that. Anything which closes off possibilities is dull and bad. And these stories are being written now, and will inevitably be informed by what’s happening in the TV show and elsewhere, and there’s no point in disguising that. These aren’t stories being sent back in time to be listened to by fans in 1988, they are for fans in 2013. Even if there is a nostalgic element, some recapturing-an-era element, you’re trying to move things forward, add new things.

### Do you find inspiration in both the old and new series?

■ Yes, but I feel that’s a bit of a loaded question. Inspiration can take many forms, and one of the ways is going, ‘Oh, I would have done that differently’. For instance, much as I love *Human Nature*, the end of the story where the Doctor creates these elaborate (and excessive) punishments for the villains has always felt like a misstep, but it inspired the basic premise of *Protect and Survive* as that’s a critique of the Doctor acting as judge and executioner. But generally with the new series it’s a case of hoping that they don’t do your brilliant idea first!

Another form it takes is seeing untapped potential; I have a story coming up which is a sequel to a story from the 1970s that I love dearly, but which isn’t particularly highly-regarded because of one or two special effects that didn’t come off. But as a rule, I look for inspiration outside of *Doctor Who*, in as many diverse places as possible, from surrealist art to articles in *New Scientist*.

### You’ve also written comic strips; what are the different disciplines of that versus audio script writing?

■ Comic strips are the complete opposite of audio. On the spectrum of different media, you have theatre and radio at one end, and comic strips and books all the way at the other. Because on radio you’re telling the story through the dialogue (and the noises), whereas in comic strips, you’re telling the story through the pictures – specifically, through the action – and the dialogue is kept to an absolute minimum. And writing comic strip dialogue is different from writing audio dialogue; in a comic strip the dialogue has to evoke the voice so you’re (for instance) giving Matt Smith the most Matt Smith-y lines possible, whereas in audio you don’t have to worry about that. So, very different disciplines, with no transferable skills!

### What would be your dream writing assignment?

■ Something that involves being paid a great deal of money for very, very little actual work. That’s the dream. Either that or a West End musical based on the songs of Hot Chocolate.



COLIN  
SALMON

DEREK  
RIDDELL

CARRIE  
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CRAIG  
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# BLAKE'S<sup>7</sup>

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# GHOULIES, GHOSTIES AND LONG-LEGGED BEASTIES

Writer Roy Gill talks about sending Dorian into an encounter with guisers, a masked man and secret rooms in a Halloween

## **The Confessions of Dorian Gray**

Hello, Roy! How did you come to write for *The Confessions of Dorian Gray*?

■ Scott [Handcock, producer] read my debut novel, *The Daemon Parallel*, liked what he saw, and so asked me to pitch. I was thrilled! I love the audio medium and admired what had been achieved with the first season of *Dorian*. My idea rapidly evolved under Scott's guidance into a seasonal special, which was very exciting. More words and more actors to play with! The longer format allowed me to fully dramatise the relationship at the heart of this story, and to show another side to Dorian.

What did you make of the *Confessions* series before writing for it?

■ I thought it was a strong concept. Dorian Gray is an iconic character – we all understand what it means to say someone must have a portrait in the attic – but most adaptations have concentrated on simply retelling Wilde's novel, not finding a way to break Gray out of it. So you take this iconic, immortal, morally ambiguous character, and you put him down anywhere across the last century or so, and suddenly there are lots more stories to tell... Add in a lead actor with a great voice 'confessing' these tales directly to you, and you have something very compelling.



## What can you tell us about *The Prime of Deacon Brodie*?

■ The story starts with Dorian travelling to Edinburgh in search of a close comrade from WWI, but he's distracted – there are sinister guisers on the cobbled streets, a masked man dressed as someone from legend, and a department store with a secret room that offers a most unusual service... A new mystery begins.

Edinburgh's a city that's long been associated with ideas of duality and the hidden: the respectable and the corrupt existing side by side. What more appropriate place is there to send the immortal Dorian Gray for Halloween?

**“As a writer, you spend a lot of time inside your own head, so it's great to finally hear your words come off the page and leap into life.”**



Alexander Vlahos and Daniel Brocklebank

## How did you find the recording session?

■ It was a blast. As a writer, you spend a lot of time inside your own head, so it's great to finally hear your words come off the page and leap into life. There's a lot of laughter inbetween the scenes, but the actors approach the work with total conviction. Watching them in their booths, frantically acting out a gas attack in the trenches – or a dramatic encounter high on Arthur's Seat – the studio sort of fades away, and you're just there, in the moment.

## What's next for Roy Gill?

■ My second novel, *Werewolf Parallel*, launches next year, as part of a new Young Adult imprint. It features characters from

my first novel, but is also hopefully a new jumping-on point too: a quest across a transformed Edinburgh, battling fierce and unlikely creatures from a two-faced deity that lives on a railway to a daemonic lawyer with a detachable double-chin (with a few jokes along the way). I've got a story coming up in the **Further Encounters of Sherlock Holmes** too.

After that, I have a completely unrelated novel idea I'd like to develop – definitely not set in Edinburgh – and I'd like to try my hand at more scriptwriting as well. It kind of goes without saying, doesn't it, but I'd love to write a **Doctor Who**. And a **Dark Shadows**...

## Where else would you like to take Dorian?

■ Hmm. Good question. I've got those measured, ironic cadences of Alex's narration in my head now. With the half-hour episodes, the format means you need the other major guest voice to be Dorian's friend/lover or enemy – or some shifting combination of both. Having been given the special this season, I suspect I'd have to go as small and intimate as possible. An interrogation with a single opposing voice in one, locked-in location. A battle of wits! Cold War Dorian? Yeah, I could do that.

## What's your favourite memory of Halloween?

■ Probably as a kid; getting dressed up, ducking for apples, hollowing out a lantern... In Scotland, being proper tough, we carved turnips not pumpkins. I don't think I saw a pumpkin in the flesh till I was twenty... You got wrist ache from the hollowing out part (turnips are rock hard) and the thing smelled rotten, especially when it had been semi-cooked by the flame from a candle, but that seemed part of the charm. Turnips give good leer!

I did, of course, go guising dressed as the Doctor. There may somewhere be a photo of me in a very unflattering curly yellow wig – part of a homemade Colin Baker costume.

## Sum the story up in three words!

■ Edinburgh. Halloween. Brodie.

**VORTEX**

**THE CONFESSIONS OF DORIAN GRAY: THE PRIME OF DEACON BRODIE**

**IS AVAILABLE THIS MONTH TO DOWNLOAD FROM BIGFINISH.COM**



# The Collinsport Star

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## BRITISH TELEVISION HOST ARRIVES IN TOWN

### BRITISH TELEVISION ARRIVES IN COLLINSPORT THIS WEEK

#### Tom Lacey Arrives

British television arrives in Collinsport this week, but it may be on your screens! Television presenter Tom Lacey is making a visit to town, and he wants to hear your ghostly stories. They'll be broadcast as part of 'Beyond The Grave', a show that covers all things supernatural — and this Halloween week — live from Collinsport. Mr Lacey will be joined by...



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## SPOOKED PRESENTER DENIES HOAX

Public anger continues growing over last week's Beyond The Grave. The show was presented as a live broadcast from America, investigating spooky goings-on in the town of Collinsport. The London exclusively revealed the next day that an elaborate and carefully planned fraud on the television public had actually taken place. Producer Mr Latimer admitted yesterday that the whole thing was a hoax.



# BROADCAST CRITICAL

## HOW THE TRUTH BEHIND THE LONG-LOST TV SHOW ARRIVED AT BIG FINISH'S DOOR...

**I**n 1973, a television show became a phenomenon. **Beyond the Grave**, a show investigating the most famous supernatural incidents across the country, was returning for a new series – starting with a very special Halloween episode. Nothing would ever be the same again. But of course, you've never heard any of this. Because **Beyond the Grave** has been carefully erased from history. Its first series had been an unexpected hit. With its light entertainment roots only thinly disguised by a documentary feel,

it kept the kids quiet while pretending to be educational. Mums were happy – even if a certain Mrs Whitehouse wasn't. The show's fearless presenters – Tom Lacey and Kate Ripperton – became household names. Whether seeking out the Skegness Pottergeist or spending a night in the Tower of London, the duo were television gold, with an onscreen chemistry the tabloids gleefully latched on to. To open the second series, they were to face their biggest challenge yet – a live, transatlantic broadcast from the most

haunted graveyard in the USA. This would be the most technically complex broadcast since coverage of the moon landings – and many expected it to fail.

It had been Kate – already billed *The Thinking Man's Crumpet* 1972 – who'd discovered the tale. A born sceptic, she'd become fascinated with the little town of Collinsport, Maine, and its glut of absurdly spooky stories. And the story of Mad Jack was the spookiest of them all. Once a simple fisherman, he'd brutally murdered his entire family in 1906 and was supposed to have haunted the town cemetery ever since. Kate wanted to find out the truth behind the story.

A crew headed by Tom was dispatched across the pond. **Beyond the Grave** prepared to go global. And on October 31st 1973, the live broadcast from Collinsport, Maine took place. But what actually happened on that fateful night is still shrouded with mystery.

Except for those who saw it. Except for those involved. Except for those who remember.

# “BEYOND THE GRAVE HAS BEEN CAREFULLY ERASED FROM HISTORY.”

A few off-air snaps came to light later in the decade – some of which we've published here – but it only gives a glimpse of the horror that unfolded. It wasn't until this year that anything substantial was uncovered.

And that was as mysterious as the show itself. In May, a large padded envelope arrived at the Big Finish offices, postmarked Collinsport, Maine. It contained what appeared to be a complete off-air audio recording of the **Beyond the Grave** Halloween special. Decades of searching, only for the Holy Grail to land in our laps.



CAROLYN STODDARD



ALFIE CHAPMAN — EMMA FINNEY



MAGGIE EVANS

**A**n elaborate cover-up has since removed almost all trace of the series. The live footage, long since wiped, was branded a hoax, the production team and presenters as frauds. Anybody straying from the official story was ignored, or subjected to a ruthless character assassination. Lives – as well as careers – were destroyed. Even today, the television station denies all knowledge of the show's existence. Officially, **Beyond the Grave** never happened.

But it's impossible to completely wipe something from history. There's a trail of TV listings and newspaper previews and plenty of coverage following the broadcast. Lurid headlines were splashed across the red tops, along with sensational accounts of possession, murder and violence. It made an indelible mark on those watching at home. Some things are just too terrible to forget.

**T**he hunt for **Beyond the Grave** has lasted for nearly forty years. Television historians and conspiracy theorists alike have searched high and low for something – anything – which gives an indication as to what actually happened that night. Those involved (who survived, that is) have refused to speak about it, except for one anonymous interview in 1984. But that was very quickly debunked as the ravings of a madwoman.

**A**nd so, Big Finish is proud to announce the audio release of **Beyond the Grave – Live from Collinsport**. After nearly forty years of obscurity, the truth can now be revealed. It's time to find out. Who was Mad Jack? Who was Hayden Delwith? What was his connection to Maggie Evans? What exactly happened to Tom and Kate, the presenters whose promising careers vanished overnight?

But be warned, because the tapes weren't the only things in the envelope.

There was also a postcard. Across a faded shot of Collinsport's local hotel were written three words: 'Mad Jack Lives.'

And on the back: 'One, two, three, four, five, once I caught a fish alive.'

Scrawled in blood.

**VORTEX**



# My Grave Place

**Beyond the Grave** is October's **Dark Shadows** release. Writer **Aaron Lamont** explains all.



Hello Aaron. So what can you tell us about *Beyond The Grave*?

■ It's event television on audio! I've wanted to do a 'live broadcast' drama for ages because I'm a real fan of the genre. There's some amazing TV stuff out there in that style, like *Ghostwatch* and *Special Bulletin*, but it hasn't been done on audio so much, probably because Orson Welles nailed it way back in 1938.

So imagine a cheesy British

TV show turning up in America to seek out a big bad ghost – but unfortunately they choose Collinsport, where the ghosts are real. It's *Dark Shadows* does *Most Haunted* – and it's terrifying!

**The story focuses on the character of Maggie Evans. What can you tell us about her?**

■ She's the *Dark Shadows* equivalent of [Doctor Who's] Sarah Jane Smith really. Kathryn Leigh Scott, who plays her, is just a superb actress – she really brings to life a character who could very easily become a stereotype. She's been through the wars, but she keeps smiling and keeps on fighting. When we meet her here, she's running the Collinsport Inn, but something's on her mind, haunting her dreams. And it isn't the town's love-struck Sherriff...

You've written for the *Dark Shadows* range before. How did that come about?

■ I'd written a stage play called *Safer*, a pitch black comedy which got a short run in London in 2011. Producers Joe Lidster and

**“She's the *Dark Shadows* equivalent of Sarah Jane Smith, really.”**

James Goss came along to see it, and spotted something there. They invited me to pitch for last year's dramatic readings, and that's how *The Haunted Refrain* came about. I owe both of them a massive debt – they've been so supportive and I've learned so much doing these two audios. And I think this is the best thing I've ever written. I'm so proud of it.

**What else have you been up to and what's next for Aaron Lamont?**

■ Writing bits and bobs. I'd love to do another Big Finish – we'll wait and see how this goes down.

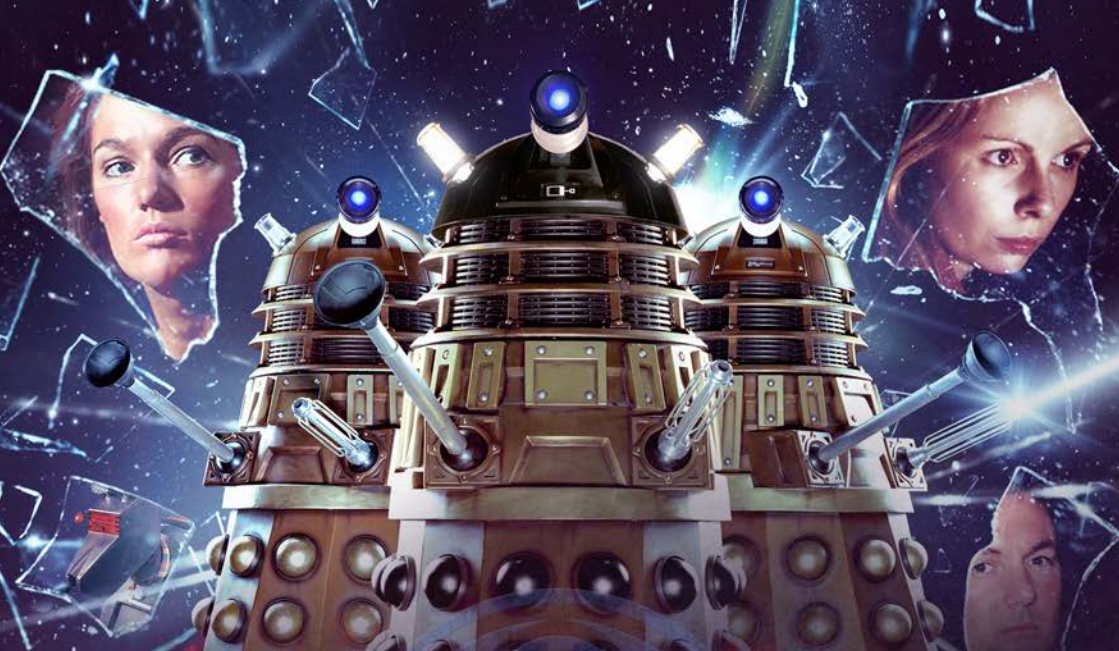
**And finally, why should someone buy this story?**

■ Because by the end it will have gripped you by the throat and scared you senseless. And Mad Jack says to buy one, two, three, four, five... **VORTEX**

**DARK SHADOWS: BEYOND THE GRAVE IS AVAILABLE THIS MONTH ON CD AND DOWNLOAD FROM BIGFINISH.COM**



the AVENGERS



# IT'S THE END

AFTER TEN YEARS AND SIX SERIES, IT ALL ENDS HERE. THE PEOPLE BEHIND THE FINAL SERIES OF **GALLIFREY** GIVE SOME HINTS ON THE TROUBLES AHEAD...

**O**ne of the joys of making the *Gallifrey* series (or serial, as I prefer to think of it) has been the writers. Oh, sure, the myriad actors, cover artists Lee Binding and latterly Simon Holub, Davy Darlington's ever-present sound and music design: all brilliant. But guiding the writers, getting them as fired up and enthusiastic as me about these characters, the politics, the schemes, double-bluffs and Pandoras, Free Times, Daleks and doppelgangers has been the real blast!

So big thanks to Alan Barnes, Stephen Cole, Steve Lyons, Stewart Sheargold, Paul Sutton, Gary Hopkins, David Llewellyn, David Wise, Una McCormack, James Peaty and the three guys who wrote what follows – you've all been the real champions of this series! I merely glued you all together.

And before we go, a little raising of a glass to the gorgeous and utterly missed Mary Tamm – much loved by us all.

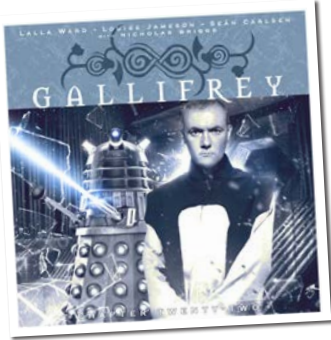
GARY RUSSELL, SEPTEMBER 2013





## EXTERMINATION

BY SCOTT HANDCOCK



What is it they say...? It's the end, but the moment has been prepared for?

Well, if that's the case, here we finally are. The beginning of the end for the Gallifrey series, and this final box set ties up the first three series, pulls the fourth

series' dimension-hopping into

perspective, and draws upon the time our heroes have spent on a parallel version of their homeworld...

## “BUT FIRST, THE DALEKS ARE HERE. AND THEY LOOK STUNNING!”

But first, the Daleks are here. And they look stunning (thanks to Gary and Caro Skinner)! I was very aware when I was writing this episode that it could easily have been a reread of *The Apocalypse Element* – one of my favourite early Big Finish releases – and

while these Daleks are certainly not to be messed with, they aren't just here to up the stakes.

Their involvement propels our heroes in new directions... and ultimately, back to the Gallifrey they abandoned at the end of series three.

It's been a fun opportunity to re-examine the threat of the Daleks away from the Doctor too. One of the strengths of the Dalek Empire series stemmed from the fact that, genuinely, the Daleks are a force you cannot reason with.

The Doctor's bravado often allows him to

defeat them, but how would everyone else react without him...? Here, we have a world populated with people who have never even heard the word Dalek, who have genuinely no idea what they've let themselves in for; Narvin and Leela know exactly what they're capable of, and as for Romana...? Well, having been held captive by the Daleks for the best part of two decades, she isn't exactly thrilled by the reunion, and I think Lalla [Ward] really rises to the challenges that Romana comes to face.

The story's all too quickly coming to an end, and the Daleks are just the beginning. As one door closes, another one opens – quite literally, in this case. And I'm thrilled that our heroes have the chance to band together before circumstances pull them apart...

The moment is most definitely prepared for.

## RENAISSANCE

BY JAMES GOSS



Big Finish has let me have the most fun. Every time, it's something amazing. Would you like to write for Servalan? Fancy giving Liz Shaw a mother? Sticking Celia Imrie in a nuclear bunker? And now, 'Would you like to create a future Romana'?

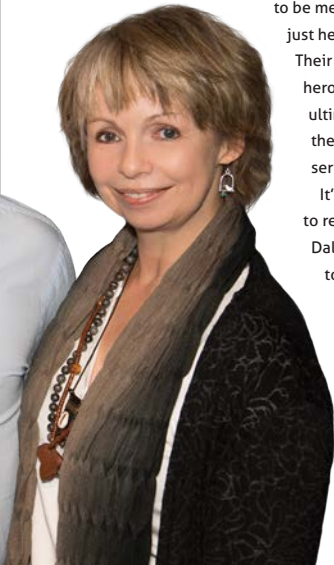
Well, yes, durr. Of course,

there have been other future Romanadvoratrelundars (remember Paul Cornell's brilliantly glacial flapper?), but still. Creating someone who can stand up to Lalla Ward took a lot of thinking about. And the answer in the end was obvious. When I worked at the BBC it was full of a certain kind of manager – very friendly, very powerful, very deadly.

Lady Trey (as she becomes known, for simplicity's sake) had a lot to deal with, many tough choices to make, and a universe to save – and yet she's done it all with a big smile, and one eye out for her next meeting. And it'll be a tough one – because it never stops being tough for Lady Trey.

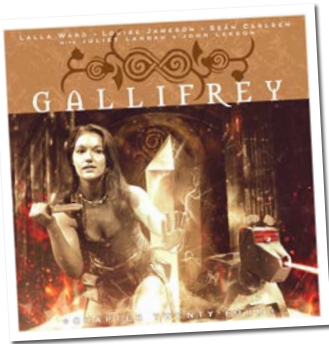
It was also a pleasure to finally bring Lalla Ward's Romana home. She's had a tough time too, and she's tired – so tired that she's about to make a terrible bargain. It's amazing getting to write for Romana II, but it's also great to be able to put her in a situation where, by getting to win, she's about to lose everything.

Gary and Scott were kind enough to let me come to the recording. Everything people tell you about Louise Jameson and Lalla Ward is true.



## ASCENSION

BY JUSTIN RICHARDS



Many years ago, when the universe was a younger, smaller and generally less dangerous place, High Lord of Time Gary Russell asked me if I would write the last ever episode of *Gallifrey*. I was flattered, of course, but a bit sad too – the last ever episode? How could that happen? It didn't.

I heard nothing more of the idea for years. Really, for years. In fact, I think we did another series and that wasn't the last series, so I

forgot all about my excitement at the prospect.

But maybe Gary was playing the long game, maybe he had it all planned out. Or perhaps he forgot all about it too, until he asked me again for series six. And of course I was just as happy to oblige. I had so many ideas for what might happen.

Then Gary and Scott told me, 'This is what happens in the previous story which James is writing, and this is how that story ends. And this is how we want the whole series to end. So if you could just sort out the cliffhanger and get us to that ending, we'll be happy.'

Um, right. I had some questions. Did they know what was really happening and how the cliffhanger should be resolved? No, they didn't. Did they have an idea for what the story should be about that leads to the final resolution? No, they didn't.

**“EVERYONE INVOLVED REALLY DOES WANT TO CREATE THE ABSOLUTE BEST RESULT POSSIBLE...”**

So I had a think and I said, 'Well, if this is how it all ends, then I think this is what has to happen and this is the threat that Romana and the others have to face.'

No. They didn't like that. I persisted: 'But otherwise the ending will just seem tacked on. It has to be motivated by events. It has to grow out of the preceding narrative. Really it does.' But apparently it didn't. So I rewrote my synopsis and came up with something even better. I can't remember what it was exactly, but it was brilliant.

'You know what,' Gary said when he called me to talk about it. 'I think you were right the first time, actually. Let's do what you said.' Of course, it wasn't that cut and dried. We talked round it and refined it and changed it again, and Scott and Gary were right about many more things than I was. Because working with Big Finish in general, and on the *Gallifrey* series in particular, is always such a fun, collaborative effort. Everyone involved really does want to create the absolute best result possible... **VORTEX**



## GALLIFREY: THE LIST OF RASSILON!

### SERIES 1

- 1.1 *Weapon of Choice* by Alan Barnes
- 1.2 *Square One* by Stephen Cole
- 1.3 *The Inquiry* by Justin Richards
- 1.4 *A Blind Eye* by Alan Barnes

### SERIES 2

- 2.1 *Lies* by Gary Russell
- 2.2 *Spirit* by Stephen Cole
- 2.3 *Pandora* by Justin Richards
- 2.4 *Insurgency* by Steve Lyons
- 2.5 *Imperatrix* by Stewart Sheargold

### SERIES 3

- 3.1 *Fractures* by Stephen Cole
- 3.2 *Warfare* by Stewart Sheargold
- 3.3 *Appropriation* by Paul Sutton
- 3.4 *Mindbomb* by Justin Richards
- 3.5 *Panacea* by Alan Barnes

### SERIES 4: BOX SET

- 4.1 *Gallifrey Reborn* by Gary Hopkins
- 4.2 *Gallifrey Disassembled* by Justin Richards
- 4.3 *Gallifrey Annihilation* by Scott Handcock & Gary Russell
- 4.4 *Gallifrey Forever* by David Wise

### SERIES 5: BOX SET

- 5.1 *Emancipation* by James Patey
- 5.2 *Evolution* by Una McCormack
- 5.3 *Arbitration* by David Llewellyn

### SERIES 6: BOX SET

- 6.1 *Extermination* by Scott Handcock
- 6.2 *Renaissance* by James Goss
- 6.3 *Ascension* by Justin Richards

BBC

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**NOVEMBER 23<sup>RD</sup> 1963 PROVES TO BE A SIGNIFICANT DAY...**


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# Listen Again...

## A classic case of His Doctor's Voice as Kenny Smith revisits Companion Chronicle *The Glorious Revolution*

**F**razer Hines' impression of Patrick Troughton has become legendary in *Doctor Who* fandom, after it had its first airing in *Helicon Prime*.

But it was really brought to the fore in *The Glorious Revolution* by Jonathan Morris, the first story which delved into Jamie's ideology as a follower of Bonnie Prince Charlie. Frazer's impression of Patrick can be heard once more in this month's *Lost Story*, *The Queen of Time*.

Jonathan Morris says, "Having listened to Frazer's performance in *Helicon Prime*, and that he could not only still do a good imitation of his younger self but Patrick Troughton's Doctor as well, I really wanted to exploit that as much as possible by creating a situation where Jamie and the Doctor were at loggerheads but where they were both in the right.

"And where the story wasn't simply about Jamie having an adventure, but was about Jamie himself, as the fact that he was a Jacobite rebel had never been used as the basis for a *Doctor Who* story before.

"It's quite interesting that as a Jacobite, Jamie would've been very pro-Catholic and anti-English, and would've been brought up to believe that King James II being deposed was a terrible injustice; the point at which history went wrong."

The play's director was Nigel Fairs, who cast Andrew Fettes as King James II and a Time Lord.

Recalls Nigel, "I'd worked with Andrew on a murder mystery job somewhere and thought he was great; hugely versatile. I'd also seen his touring wacky version of *Hamlet* just a few weeks after seeing Mr Tennant's version. Loved them both!

"I recall Frazer and Drew both being utterly superb, as always. I love working with Frazer; he's always spot-on acting-wise, and one of those brilliant people who'll come in having done all their homework, as any good actor will. His love for the programme and affection for Pat Troughton is palpable.

"I also loved doing the music and post-production for this one, and am particularly proud of a rather atmospheric sequence on the Thames. I think it allowed me to use a piece of music I'd composed for *Dark Shadows*, which had been vetoed for being too 'stirring' or something! It fitted this one just right. And I loved composing the wailing bagpipe piece at the start too."

Jonathan adds, "I think Nigel Fairs gives it a great pace, and of course Frazer Hines' performance is fabulous, even better than he was in *Helicon Prime*, because he has some quite meaty character moments to play, including an extraordinary scene where Jamie argues with the Doctor, with Frazer playing both parts, switching between the voices in the same take."

**THE GLORIOUS REVOLUTION IS AVAILABLE ON CD AND DOWNLOAD FROM [BIGFINISH.COM](http://BIGFINISH.COM)**

## A RIPPING IDEA

Hello, you clever lads, you! I'm a 39-year old Swedish citizen with a major **Doctor Who** addiction and since I discovered Big Finish about a year ago, a very poor but happy man. Absolutely love your work, the Eighth Doctor adventures being a favourite in particular. However, I'd like to suggest something, do not know if I'm the first to do so since I'm a noob, but here goes:

**Ripper:** the audio adventures. This was a spin-off from **Buffy the Vampire Slayer** that was going to be co-produced by the BBC and shot in Britain, focusing on the character of Giles and his dark past. Anthony Stewart Head has an amazing voice made for the audio format and with your genius sound design and atmospheric music this could be pretty cool.

Thank you for your time and for all the wonderful stories that makes the hour-long walk to work such a delight!

### Martin Nygren

**Nick:** An interesting idea, Martin, but I imagine the rights might be difficult to obtain, and I'm not sure that we'd find an audience for audio drama for this series. Very sorry to hear we're making you poor, but we're also very glad to hear you're loving our work.

## IRIS LOVE

Gotta say been worth the wait for **Iris** series four; loved it. Please BF, commission series five (and six and seven if I can be cheeky). **Iris** and **Panda** are two of the jewels in Big Finish's sparkly crown.

### Darren Bibby

**Nick:** Well, Darren, it's all down to sales. If we sell a good amount and production covers its costs, we'll certainly consider commissioning a further series. Although we love the **Iris** series, and **Katy Manning** of course, this has always been one of our lowest selling titles. So unless things perk up for **Iris**, we may not be hearing from her again.

## THE POWER OF THREE

I have three things I want to tell you. First, I recently embarked on a two-week-long road trip, and I decided to bring along some of your **Doctor Who** audios for entertainment. I picked out about a dozen stories, and I have to say, I was completely captivated throughout all of them, with **Arrangements for War** being a definite highlight. Good work!

Second, I have an idea for a possible future range: audio adaptations of **Doctor Who Magazine** comic strips. You've already featured several **DWM** original characters in your stories, and previous efforts at adapting stories from other media have been largely successful. So why not give it a try?

Third, I know this is quite a long way ahead, but do you have any plans yet for the 200th main range release? A four x one-parter with one story each for Five, Six, Seven and Eight would be a great idea, as well as being a good chance to hold another new writers' opportunity.

### Jackson LaFleur

**Nick:** Jackson, the comic strip adaptation thing has been something we've discussed many times. It's a good idea, isn't it? We should do something like that. Crazy enough, I've often put forward the idea of adapting the **Countdown** and **TV Action Doctor Who** scripts. Seriously! By the way, glad to hear you love **Arrangements for War**. It's a lovely piece of work, isn't it? Packed with great performances, with a great script.

## UNSOLICITED SCRIPTS

Hi Nick (or whom it may concern). I've recently gotten into Big Finish audio dramas and as an avid **Doctor Who** fan I am loving them. **Dark Eyes** was my first and it certainly did not disappoint.

My question is: Would Big Finish Productions be willing to accept unsolicited scripts for **Doctor Who** dramas? There could be a new range called The Big Finish Fan range or something along those lines and it would be really cool to see the fans send in their stories. Of course, it would be on a non-paid basis, but perhaps those who make it into the actual range could get a free copy or something. I think this would be nice to see and could also help the regular listeners of Big Finish connect with others who want to listen to the same things.

### Sierra Southam

**Nick:** Hi Sierra. With an influx of new listeners like your good self, this question keeps being asked again and again. There are two reasons why we don't accept unsolicited scripts. We have had two opportunities for new writers to submit in the past. The first was over an unlimited period of time and created such an

enormous backlog of script submissions that Gary Russell had to employ 'helpers' out of his own pocket to come and read them all! He was rather busy at the time doing 'everything' at Big Finish. Then we did a one-week-only opportunity for people to send in a one-page synopsis for a potential one-episode story. Alan Barnes was in the chair, going through these. We got 1200 submissions in a week (not counting all the others that arrived well after the week was over) and, to be frank, what we say about this in Big Finish circles is that it nearly 'broke' Alan. So the first problem is finding the time and relevant manpower to run something like a script opportunity. The other problem is that if we accept unsolicited submissions, which inevitably don't get read (because we're all too busy actually making productions), it's entirely possible that we might coincidentally produce a story that has, by pure chance, marked similarities to an unread submission. It's then quite difficult to prove that the unread submission was not in fact used as the inspiration for such a script... with potential legal implications. as well!

## GOT 'EM CHEAP!

I just wanted to thank Big Finish audio for recently lowering the price of the first fifty **Doctor Who** main range stories.

When I found out that prices dropped it piqued my interest in the audio dramas and led me to purchase **The Chimes of Midnight**.

Ever since then I have purchased a few more audio stories when I have the money to. The stories are amazing and very interesting and I plan on buying more, so I would just like to thank Big Finish for their work and discounting the first fifty stories. Keep up the amazing work, Big Finish!

### Cody Sisk

**Nick:** The thing is, Cody, that our productions are really expensive to make and our market is relatively small, so the prices have to be set quite high. That said, over a long period of time, they eventually pay for themselves, so we feel able to lower the prices. Really glad that you were able to avail yourself of this opportunity, and we hope you enjoy many more of our productions.

**GOT SOMETHING TO SAY? WRITE TO:  
FEEDBACK@BIGFINISH.COM**





Nerry Nation's

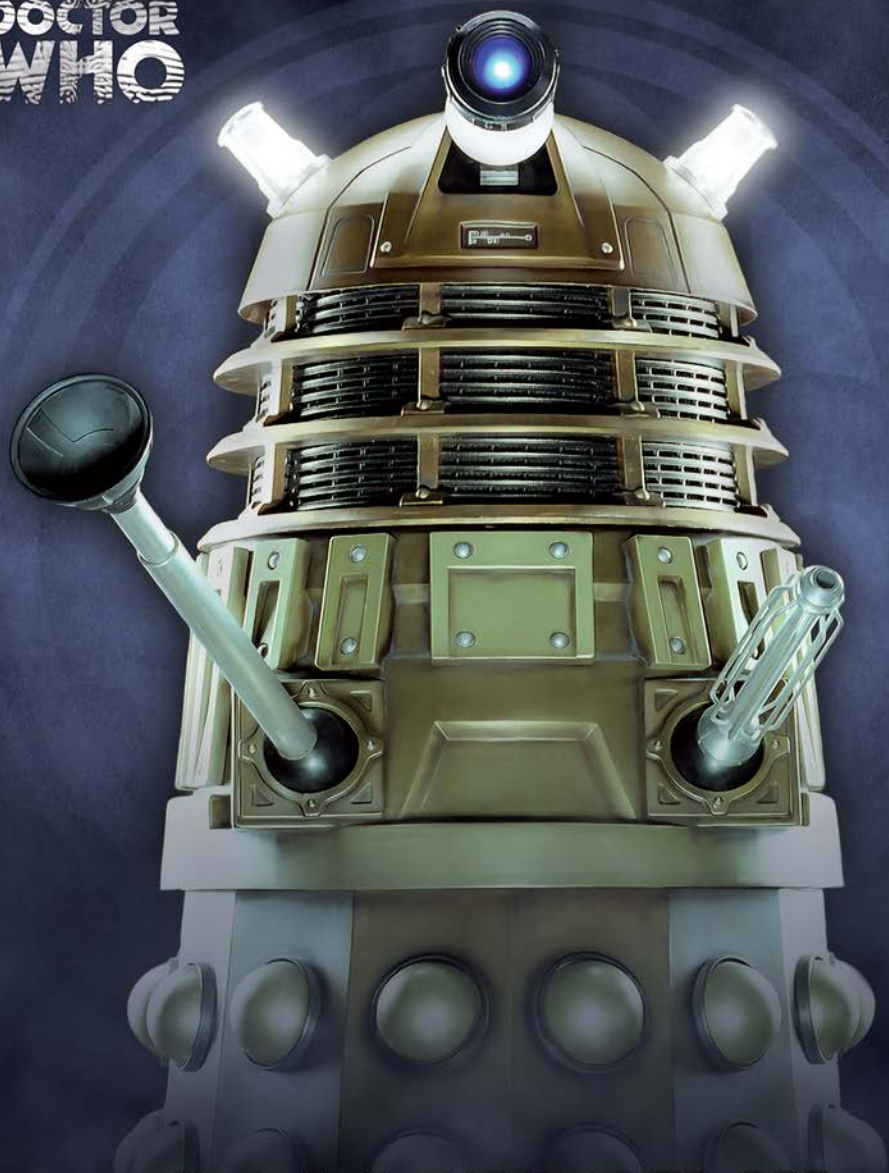
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# GALLIFREY VI

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