

**FREE!** ISSUE #6 AUGUST 2009 **BIG**  
NOT FOR RESALE FINISH

# **VORTEX** THE B

## **STARGATE**

**Neil Roberts  
reports from  
Atlantis**

## **DARK SHADOWS**

**Author Stephen Mark  
Rainey on his latest  
audiobook**

# **SIXTH SENSE**

**DALEKS, DRACONIANS, ICE WARRIORS,  
VIYRANS, SIL AND THE CELESTIAL TOYMAKER!  
IT'S A BUSY YEAR FOR SIXTH DOCTOR COLIN BAKER!**

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

**CHICAGO • TARDIS • 2009**

The Midwest's Premiere DOCTOR WHO Event  
Help us celebrate our 10th Anniversary with



Daphne Ashbrook



Paul McGann



Yee Jee Tso

**BIG**  
**FINISH**

**DOCTOR**  
**WHO**

The Movie (1996)

**BIG**  
**FINISH**



Nicholas Briggs  
Dalek/Cyberman Voices  
Big Finish writer/producer



Robert Shearman  
Doctor Who Writer



Jason Haigh-Ellery  
Big Finish Productions



India Fisher  
"Charley Pollard"  
Big Finish Productions

November 27-29, 2009 - Westin Lombard Yorktown Center, Lombard IL USA  
VISIT [WWW.CHICAGOTARDIS.COM](http://WWW.CHICAGOTARDIS.COM) FOR UPDATES!

**EDITORIAL**

Yes, I'm back, and this time it's paternal! For those of you who haven't heard my son Benedict on the Big Finish July podcast, this is what he sounds like: 'Waaaaaah!'. He does make other noises, some of them a bit like the things Dick Mills used to get up to at the Radiophonic Workshop with swarfega, but I'll leave those to your imagination.

Can I take this opportunity to thank David Richardson for filling in this slightly orange box for me last issue? I think I can, yes. And I'd like to link that thanks to a general thanks to David Richardson for all the fine work he does for Big Finish... not least because I'm about to desert him for a couple of weeks to be in Nottingham playing Sherlock Holmes in *The Hound of the Baskervilles*. So he'll have to be in the office with only Paul Spragg for company (terrifying!) without the benefit of endless stupid questions from me. And by the way, if you want to come and see me in *The Hound of the Baskervilles*, it's on

at the Theatre Royal Nottingham from 10th to 15th of August, with matinees on 12th and 15th (that's the Wednesday and the Saturday). Okay, plug over.

Just time for some Big Finish plugs: *The Mists of Time*, a Jo Grant **Companion Chronicle** by Jonathan Morris is still available as a free (yes, FREEEEE!) download from our site for all readers of *Doctor Who Magazine*. Just see the latest issue of *DWM* for the web address and special code. And you'll also find on our website that we're offering 'Big Finish for a Fiver!' on selected releases, including *Dalek Empire* and *Doctor Who Unbound*. My next major task on return from Baskerville Hall is the fourth series of Eighth Doctor adventures. Recording starts around the end of August. More on that story later, but I am bursting with excitement about it. Some cracking stories to come!

Nick Briggs - executive producer

**SNEAK PREVIEWS AND WHISPERS**

**Doctor Who**  
**The Eternal Summer**

The second entry in the eagerly-awaited Stockbridge trilogy is a drama set in the present day, written by Jonathan Morris. It's a complex, twisty-turny tale from the writer who brought us *The Haunting of Thomas Brewster*, and was very well received by Peter Davison and Sarah Sutton at the studio recording. Director Barnaby Edwards assembles an impressive cast, with Mark Williams (**Harry Potter**, **The Fast Show**) bringing Maxwell Edison from cartoon strip to audio, while Pam Ferris (**Rosemary and Thyme**) plays Lizzie Corrigan and **Torchwood's** Susan Brown is Alice Withers.  
**AVAILABLE IN NOVEMBER**

**Doctor Who:**  
**The Companion Chronicles**  
**Bernice Summerfield and the Criminal Code**

It's been a good year for Benny: a tenth anniversary season, and one-off guest role in *The Company of Friends*, and now there's this to look forward to - a **Companion Chronicle** which tells one of the archaeologist's adventures while travelling with the Seventh Doctor. Written by **Bernice Summerfield** producer Eddie Robson, it's an intriguing thriller with a twist in the tale, and one that is sure to satisfy addicts while appealing to those new to the character.

**AVAILABLE IN JANUARY 2010**

**Doctor Who**  
**An Earthly Child**

A landmark release for Big Finish, and one that will initially be available only to **Doctor Who** subscribers. Taking up the story a few decades after *The Dalek Invasion of Earth*, it finds a widowed Susan Foreman (Carole Ann Ford) caring for her teenage son Alex (Jake McGann) in a world that is rebuilding from the rubble. Then the Doctor materializes back in Susan's life - and several lifetimes have passed by for him. Can this fractured family put aside its differences to save the Earth once more?  
**AVAILABLE IN DECEMBER**



Right: Mother and son. Carole Ann Ford as Susan and Jake McGann as Alex, the newest member of the Doctor's family.

Managing Editor  
JASON HAIGH-ELLERY  
Editors  
NICHOLAS BRIGGS,  
DAVID RICHARDSON  
Assistant Editor  
PAUL SPRAGG

Web Editor  
PAUL WILSON  
Design and Layout  
ALEX MALLINSON  
BFP Administration  
FRANCES WELSH  
GARY ATTERTON  
MARCIN ROGOSZEWSKI

Contributors  
STEPHEN MARK RAINEY  
NEIL ROBERTS  
Publisher  
BIG FINISH PRODUCTIONS LTD.

# A THOUSAND TINY WINGS

Big Finish pixel pleb Alex Mallinson braves London traffic armed with nothing but a bicycle and a volcanic temper to get to the Moat Studios in order to mumble incoherently – as an alien in January’s Seventh Doctor adventure, *A Thousand Tiny Wings*.

Out of the blue, David Richardson rang me up and asked if I’d like to play the part of a mute alien beast of burden. As this roughly corresponds with my role at Big Finish I agreed instantaneously. I proudly informed my friends that I’d be playing a mute on audio and basked in their hot ridicule.

In fact, the wordless creature’s plight is central to the themes of subjugation and colonialism which drive the tale. When Andy Lane’s script arrived I devoured it eagerly but was soon taken aback by the content. A solitary Seventh Doctor is pitted once more against the brilliant and amoral Klein against the backdrop of Kenya’s struggle for freedom. There’s a fierce moral debate running beneath the story and it strays very quickly from the safe delineation of good and evil which **Doctor Who** so often depicts into something more complex and challenging.

The first recording day arrived and I belted across London by bicycle, keen to get behind the mic and relatively free from the terror that afflicted me before *Blue Forgotten Planet*, mainly because I had no lines as such. I was playing a **Doctor Who** monster and I was determined to make it a memorable one. Director Lisa Bowerman is no stranger to **Doctor Who** monsters, having herself got under the skin of a Cheetah person in 1989’s *Survival*. Before recording began I gave her a tentative rendition of my creature’s pitiful yowls, which met with her approval.

The cast were of the calibre we’ve come to expect from a Big Finish play and yet there’s almost always a modest, convivial atmosphere in the green room. Both *DWM*’s Dan Berry and I stayed quiet at lunch while listening to the esteemed cast swap anecdotes until Lisa pointed out that Dan was a reporter. He blushed visibly and promised not to repeat any lurid tales.

After lunch we trooped to the park to take advantage of the lush

foliage and glaring sun for the photo-call. Both Colin Baker and Sylvester, well accustomed to such photo sessions, listen for each exposure and spring a new expression on me. The effect through the viewfinder is of a stop-motion display of Doctorishness. Sylvester can go from a glower to a twinkle in 1/30th of a second.

After returning from the park and resuming the day’s work, the booths started to cook and we might as well have been in Kenya’s sweltering heat. Nevertheless, the cast battled on and Tracey Childs recreated Klein’s steely tones immediately. She’s not the only tough, embittered character in the story though. Ann Bell, a stalwart of great TV and a gentle, warm presence outside of the booth, took on the cold, jagged persona of Sylvia, a colonial ex-pat deeply critical of Kenya’s burgeoning independence.

Recording out of sequence meant today I got my opening scene, but I was under no illusions whose scene it was, as Klein emerges from the shadows to confront the Doctor. Listening to Sylvester and Tracey clash once more was genuinely thrilling. The booths really did vanish around me when they spoke and I was witness to some great drama.

Wiser commentators than myself have pointed out that **Doctor Who** is all about the monsters. They represent the things we fear and the things we fear we will become, they can be terrifying creatures or charming strangers. *A Thousand Tiny Wings* features both kinds, and more besides.

*A Thousand Tiny Wings* is out in January 2010



Left: Is the Doctor wise to turn his back on the dangerous Klein? Sylvester McCoy and Tracey Childs prepare to do battle once more

Below: Enjoying the sun from left to right are Chuk Iwuji, Tracey Childs, Joannah Tincey, Sylvester McCoy and Ann Bell

Opposite page: Something nasty in the woodshed? Joannah Tincey, Ann Bell, Tracey Childs and Abigail McKern steel themselves for a night of terror



# THE JOY OF SIX

This month sees the start of a trilogy of adventures starring the Sixth Doctor as he takes on Daleks and Draconians and bids farewell to... well, we'll let Sixy himself, Colin Baker, explain further...



Colin Baker and Nicola Bryant are reunited for the forthcoming *Lost Stories*

**So, today you're recording *Patient Zero*. How's it going?**

So far, very good. We're halfway through recording the story. It's a joy to work with Michael Maloney [Fratallin], who's an actor I've admired for many years, and to have him on one of my stories is a great delight, and gosh, he's good. And of course it's a joy to work with India [Fisher, Charley] In what apparently is going to be Charlotte's protracted swansong, which is a source of great sadness to me because I think the relationship between the Doctor and Charlotte has been a fascinating one that I personally would have protracted. I know, listening to this, you'll probably think, 'Why didn't we have more of the old Sixy and the Charlotte?' and I would subscribe to that notion. But then, I want all my companions to stay forever.

**You have a busy year coming up too, with *The Lost Stories* well underway.**

I think there are eight *Lost Stories* we're going to be doing. Fantastic! So that's going to keep me busy this year, and I can't think of anything nicer to do really, because I love coming in here and working in these studios for Big Finish. Probably my favourite employer, I would say, Big Finish, and I'm not just saying that because I'm talking to someone from Big Finish. There's all those joyous things about not having to learn the lines and damn fine food and people I know well. It's always more relaxing to work with people you know. Nicholas [Briggs] for years now, and he and John Ainsworth and Barney [Edwards] and the people who direct for Big Finish are all friends as well as talented directors in their own right, so it's a process that I thoroughly enjoy.

**We hear you can't wait to get your hands on each script...**

I'm like the people who listen to this; I'm desperate to know what's going to happen next myself. So as soon as the script arrives, I dive into it. I'm still a bit of a fan, really. David Tennant is a mega-fan turned Doctor and I'm a league below. I suppose I am in terms of being a Doctor as well; being a Doctor now means you're a superstar. It used to mean you were just a vague household name but now *Doctor Who* has moved into the stratosphere.

**Do you listen to other Doctors' audios?**

No, I haven't listened to any of the other Doctors because they don't let me have any of them! They're very kind and they send me ones of my own stories, and until quite recently I didn't even listen to them, because the only opportunity I ever get to listen to anything is when I'm driving my car and the car I had until a year ago didn't have a CD player in it. But my current car does, so whenever I do a long journey, I listen to another of my former stories. Funnily enough, the one I listened to quite recently was the Dick Turpin one [*The Doomwood Curse*], with Charlotte, which was fantastic, I really enjoyed it!

I don't know if it's one of the things that goes with becoming a decrepit old fart, but I forget, very easily, the stories that I did a year or so ago. I mean, I vaguely remember the subject matter but not the detail. I listened to one that I did way back at the beginning and I'd forgotten the detail of the story and it was really exciting! When I got to the place I was driving to, I stopped and listened to the last 10 or 15 minutes, and I was slightly late for an appointment!

**How much did you hear about the *Lost Stories* back in the Eighties?**

I knew nothing about *Mission to Magnus* whatsoever; I don't think I even knew the name. I don't know where it was supposed to be in the story arc of that missing series. I heard about two; I heard about the Auton story and I was on a plane coming back from America with John Nathan-Turner and he fished out a script and handed it to me saying, 'Have a read of that, that's one of your ones for next series' and it was *Nightmare Fair*, which I read and loved.

The Celestial Toymaker is the kind of character that I like in *Doctor Who*, it's the pitting of wits between the Doctor and an individual who's worthy of the fight. I always used to say as an example, it's like Holmes and Moriarty. It's a clash of equal brains except the Doctor's just a little bit better, [like] Holmes was just a bit better. And that makes it interesting. When you're fighting the race of the Cybermen, or the race of the Daleks, there isn't an individual mind. The difference there, of course, is Davros. I've always enjoyed my Big Finish stories with Davros because, once again, it's the one to one confrontation, which is probably harder to write for, but much more interesting to play. I've done two Davros stories now, and I'd like to do more because I think Davros is a fascinating character.

**What's next for the Sixth Doctor? More stories with Peri, with Evelyn or with a new companion entirely?**

All of the above, I hope. For no reason other than the fact it would mean I'd be doing more stories, I would love a new companion, because new is always interesting, with challenges. And I know where I am with Nicola [Bryant, Peri] and I love working with Nicola, and I know where I am with Evelyn [Maggie Stables] and I love working with Evelyn, and I've done a couple of stories with Mel but I think Bonnie [Langford]'s very busy so there isn't as much opportunity for that. But if someone came along with a new and interesting idea...

It's the unknown which always is piquant, but I haven't done one with Evelyn for a while and it'd be lovely to do one with her because the stories that have been most fascinating of late have been the ones I've done with Evelyn. Of all the companions, [she's] possibly the one who's closest in intellectual ability to the Doctor, which makes it more interesting to play.

# SIX OF THE BEST

Editor Nick Briggs selects the finest Baker's half dozen audio appearances.

Plus there's also the fact that for the sake of demographics, an older companion would never have appeared in the TV show. Those stories, *Arrangements for War* and [*Medicinal Purposes*] were a couple of my favourite stories. There were moments in that during her illness, some nice tender bits with the Doctor, which I rather liked doing.

**Do you ever take issue with things in the scripts that you don't think are right for your Doctor?**

It's very, very rare I come across anything that I think my Doctor wouldn't do and wouldn't say, and very often those are the things that you need to have a second look at because the mere fact that you think he wouldn't might make it interesting to do it, because you can find a way of justifying what you're doing. One of the things I've always said about the way I wanted to play the Doctor is that he should frequently do stuff which you, the listener, don't understand and you think is wrong, but he has a reason for it. Provided that the writer has got a valid reason for the Doctor doing that, I would never question something merely on the basis 'My Doctor wouldn't do that' because my Doctor might have a reason for doing that.

I have 'fed back' to Nick or whoever is directing when I've been sent a script, saying, 'I'm not happy about this particularly' or 'Does this make sense?' and things like that. I have to say, it's very rare. Most scripts have been through so many filters between being written and getting to me that all those minor inconsistencies have been removed already. One thing that can happen when you're close to a project is you think one thing is implicit when perhaps it needs to be explicit sometimes. But that's all.

Colin Baker, thanks for chatting to us.

*Doctor Who: Patient Zero is out now*



**1** **The Holy Terror** – Rob Shearman's incredibly dark, incredibly funny story, controversially featuring Frobisher the shape-changing Whifferdill from the *DWM* comic strip, naturally in his penguin form. I particularly love this story because, although it is mad and chaotic, it is written with great maturity and a really impressive assuredness. It's what made me realize what a fantastic writer Rob was. And I immediately made it my business to be his friend! Those final scenes between Colin Baker and Sam Kelly are utterly unnerving and beautifully played.

**2** **The One Doctor** – Gareth Roberts and Clayton Hickman pull off the almost impossible task of writing a funny *Doctor Who* story which is also genuinely exciting and engaging. The idea of an impostor Doctor who goes around the universe saving planets and then getting a huge reward each time is absolutely hilarious. The confrontations between the real Colin Baker Doctor and the fake Christopher Biggins Doctor are fantastic. And there's a great supporting cast, including Matt Lucas and Adam Buxton.

**3** **Patient Zero** – forgive me the first of my self-promotional plugs. The whole Charley story arc, as devised by Alan Barnes, has been a personal passion of mine, and the task of bringing it to some kind of conclusion started here. Every now and then, it's nice to do a story with a small cast. It was a particularly fun atmosphere, and great to work with Michael Maloney again. For so many years, I've insisted on doing all the sound design and music for the scripts I write and direct, but now there simply isn't the time. That means it's quite painful for me to hand my stories over to others to work on, but newcomer Howard Carter has done a truly lovely job of the sound design and music on this one. And I was particularly honoured when Colin Baker told me this was one of his favourite scripts.

**4** **Blue Forgotten Planet** – harrowing and exhilarating in equal measures, the job of writing what we jokingly called 'the Charley finale' fell to me. The idea for the story was a long time in gestation, because we changed our plans and extended the Sixth Doctor and Charley's adventures (due to popular demand), and I believe that it may well have benefited from that. Recording it was the opposite of *Patient Zero's* intimate atmosphere. This was epic stuff and Jamie Robertson has done a breathtakingly good job on the music. It sounds like a Hollywood movie!

**5** **Jubilee** – Rob Shearman and I naturally had no idea that this was to lead to us working together again on the TV reinvention of this story, *Dalek*. We had the most fantastic time working on this audio. I discovered Rob's unique way of working and was so pleased that he managed to get Martin Jarvis and Ros Ayres on board. The biggest challenge was adding that extra dimension to the Dalek voice for the prison cell confrontations with the Doctor and Evelyn. Colin gives a very touching performance as the 'old' Doctor in this one.

**6** **Davros** – Gary Russell's idea to do a Davros story that didn't feature the Daleks was a masterstroke. When the Daleks and Davros are together, there's always a danger of one overshadowing the other. But here, the evil genius is given centre stage, with Terry Molloy giving arguably his best, most subtle performance in the part. Lance Parkin's story creates room for the minutest psychological detail and full-blown action. This is truly one of the classic Big Finish releases, with Colin Baker on his usual top form.

# UPCOMING RELEASES

## AUGUST

- Doctor Who – Patient Zero (124, Sixth Doctor/Charley)
- Doctor Who: The New Eighth Doctor Adventures – The Cannibalists (3.6)
- Doctor Who: The Companion Chronicles – The Glorious Revolution (4.2, Jamie)
- Bernice Summerfield – Venus Mantrap (10.3)
- Bernice Summerfield – The Inside Story (Book)
- Stargate Atlantis – The Kindness of Strangers (2.4)
- Dark Shadows – Curse of the Pharaoh (1.9)

## OCTOBER

- Doctor Who – Castle of Fear (127, Fifth Doctor/Nyssa in Stockbridge)
- Doctor Who: The New Eighth Doctor Adventures – Worldwide Web (3.8)
- Doctor Who: The Companion Chronicles – The Pyralis Effect (4.4, Romana II)
- Stargate Atlantis – Meltdown (2.6)
- Judge Dredd: Crime Chronicles – Stranger Than Truth (1.1)

## DECEMBER

- Doctor Who – Village of the Damned (129, Fifth Doctor/Nyssa in Stockbridge)
- Doctor Who – An Earthly Child (Subscribers to main range only, Eighth Doctor and Susan)
- Doctor Who: The New Eighth Doctor Adventures – Death in Blackpool (Christmas Special 4.1, Eighth Doctor/Lucie)
- Doctor Who: The Lost Stories – Mission to Magnus (1.2)
- Iris Wildthyme – The Claws of Santa (Christmas Special)
- Judge Dredd: Crime Chronicles – The Devil's Playground (1.3)
- Sherlock Holmes – The Death and Life
- Bernice Summerfield – Secret Histories (Book)

## FEBRUARY

- Doctor Who – TBA (131)
- Doctor Who: The Lost Stories – The Hollows of Time (1.4)
- Doctor Who: The Companion Chronicles – TBA (4.8, Second Doctor)

## APRIL

- Doctor Who – TBA (133, Sixth Doctor)
- Doctor Who: The Lost Stories – Point of Entry (1.6)
- Doctor Who: The Companion Chronicles – TBA (4.10, Fourth Doctor)

## SEPTEMBER

- Doctor Who – Paper Cuts (125, Sixth Doctor/Charley)
- Doctor Who – Blue Forgotten Planet (126, Sixth Doctor/Charley)
- Big Finish Magazine 14 (Doctor Who subscribers only)
- Doctor Who: The New Eighth Doctor Adventures – The Eight Truths (3.7)
- Doctor Who: The Companion Chronicles – The Prisoner of Peladon (4.3, King Peladon)
- Bernice Summerfield – Secret Origins (10.4)
- Stargate SG-1 – Lines of Communication (2.5)

## NOVEMBER

- Doctor Who – The Eternal Summer (128, Fifth Doctor/Nyssa in Stockbridge)
- Doctor Who: The Lost Stories – The Nightmare Fair (1.1)
- Doctor Who: The Companion Chronicles – Ringpullworld (4.5, Turlough)
- Cyberman 2 (Box set)
- Judge Dredd: Crime Chronicles – Blood Will Tell (1.2)
- Sherlock Holmes: The Last Act

## JANUARY

- Doctor Who – A Thousand Tiny Wings (130, Seventh Doctor/Klein)
- Doctor Who: The Lost Stories – Leviathan (1.3)
- Doctor Who: The Companion Chronicles – TBA (4.6, TBA)
- Doctor Who: The Companion Chronicles – TBA (4.7, First Doctor)
- Judge Dredd: Crime Chronicles – Double Zero (1.4)

## MARCH

- Doctor Who – The Architects of History (132, Seventh Doctor/Klein)
- Doctor Who: The Lost Stories – Paradise 5 (1.5)
- Doctor Who: The Companion Chronicles – TBA (4.9, Third Doctor)

## MAY

- Doctor Who – TBA (134, Sixth Doctor)
- Doctor Who: The Lost Stories – The Macros (1.7)
- Doctor Who: The Companion Chronicles – TBA (4.11, TBA)

**BIG  
FINISH**



## ...FOUND AT LAST

THE NIGHTMARE FAIR

MISSION TO MAGNUS

LEVIATHAN

THE HOLLOW OF TIME

PARADISE 5

POINT OF ENTRY

THE MACROS

THE SPACE WHALE

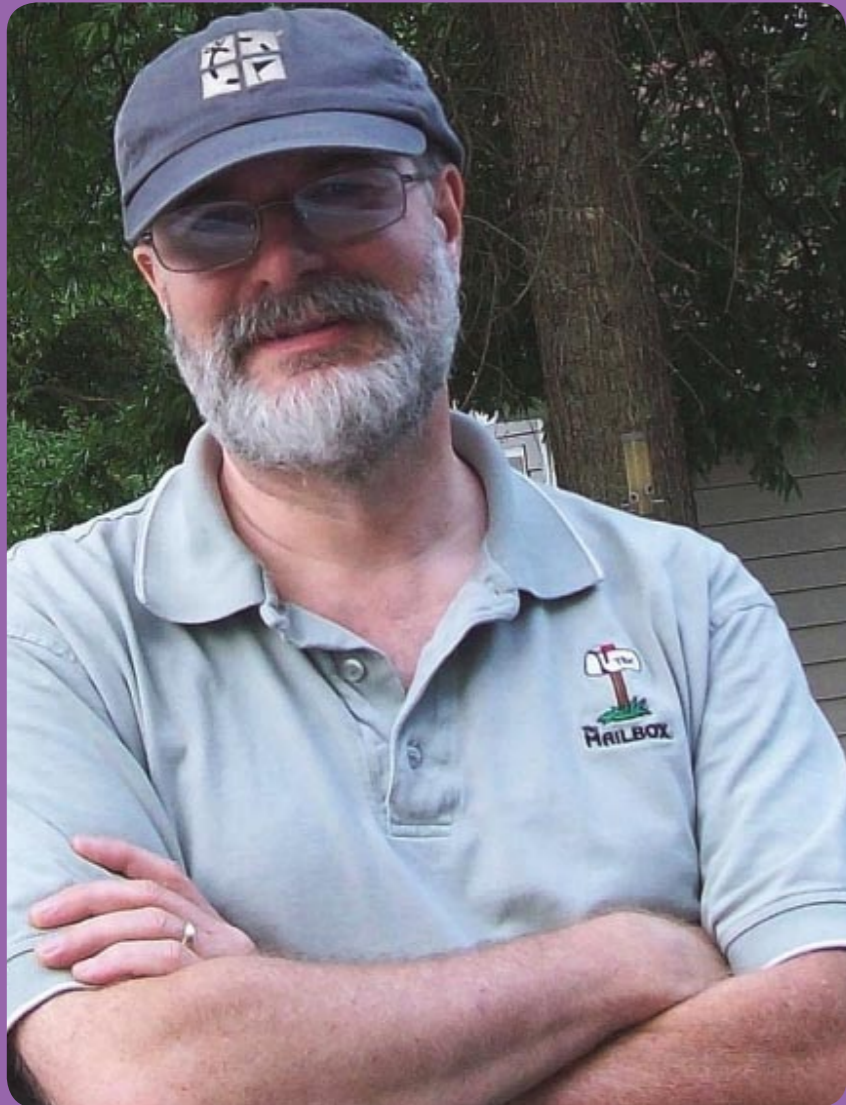
PRE-ORDER NOW FOR A  
SUBSTANTIAL DISCOUNT!  
**BIGFINISH.COM**

**LAST CHANCE! – OFFER ENDS AUGUST 31**

Doctor Who and TARDIS are trademarks of the British Broadcasting Corporation and are used under license. Ice Warriors and Celestial Toymaker © the estate of Brian Hayles, Sil © Philip Martin, Tractators © Christopher H. Bidmead and used under licence. Doctor Who logo © 1996. Licensed by BBC Worldwide Ltd.

# RAINEY DAYS

The audiobooks of *Dark Shadows* continue apace, and the writer of August release *Curse of the Pharaoh*, Stephen Mark Rainey, was delighted to tell us about his long history with the series



When did you first discover *Dark Shadows*?

When *Dark Shadows* first aired in '66, I was seven years old. I was with my family at my grandparents' house, near Atlanta, Georgia. I watched the very first episode, and the few following, and it grabbed me right by the short hair on my little melon head. I absolutely loved the music and ghostly atmosphere. (Mind you, by this age, I was already a confirmed fan of all things creepy and unusual.) When we returned to my hometown in Virginia, much to my dismay, the local ABC affiliate didn't run *DS*. To get the ABC channel that did, you had to have cable, and back then, only a scant

handful of households in town did. However, over at my best friend Frank's, they had cable, so I took every opportunity to invite myself over to his place to watch *DS*. For the first three years, I could only watch it sporadically – just enough for it to acquire a singular mystique in my young mind (which has lasted until, like, now). In late 1969, we got cable at our house – just as the Leviathans storyline was beginning. Story-wise, I had little to compare it to since all my exposure to *DS* was in snippets; I was just thrilled beyond all bounds of reason to be able to visit Collinwood every day. Much to my dismay, though, it wasn't long before Barnabas ended up chained in his coffin so Jonathan Frid could film *House of Dark Shadows*. Let me tell you, I was one ticked-off young *DS* fan, and I kept telling my mom and anyone else who would listen that if they didn't bring Barnabas back pronto, then, by God, I was just going to start watching *The Big Action Movie* instead. Yeah, I know: fat chance, right?

How would you define the appeal of the show?

Well, *DS* is just plain magic. It's the sum total – and more – of its characters (and the cast members who played them), its setting, and its subject matter, which for that time was unique. It was a product of its age, yet it broke all the moulds. Sometimes it succeeded and sometimes it bombed, but its failures were noble, its successes transcendent. Its stories and characters made Collinwood a real place, but it existed in every viewer's hometown. It blended real life and dark fantasy as no other serial ever had, and virtually from day one, it made itself unforgettable. Also, one can't forget how profoundly the introduction of Barnabas affected its success. Vampire stories are timeless and ubiquitous. Of course, their popularity runs in waxing and waning phases, and in the days of *DS*, I think the world was simply due for such a memorable vampire as Barnabas Collins. Still, if it weren't for Jonathan Frid's inimitable screen presence, Barnabas might well have had his brief moment in the sun, so to speak, and then faded into the annals of television history.

How did you originally come to write *Dark Shadows* fiction?

Back when they first came out, I collected a fair number of the Marilyn Ross *DS* novels. Now and again over the years, I'd read one or another and then stow it back in the vault. One day in 1998, I had a pretty monstrous hankering, and pulled a few out to read, thinking wistfully, what a damned shame there would almost certainly never be any more *DS* novels, as writing one of my own would be the dream of a lifetime. Just about then the phone rang; it was my friend and fellow author Elizabeth Massie, who told me that HarperCollins was planning a new series of *DS* novels, and since I knew

more about *DS* than anyone she knew, would I be interested in collaborating on one? After I stopped hollering to the heavens – and her ears stopped ringing – I said, 'Yeah, okay.' Thanks be to Yog, HarperCollins and DCP liked our proposal, and things pretty much fell into place from there. Thus came *Dreams of the Dark*.

I went on and plotted another one, called *The Labyrinth of Souls*, hoping it would work as a follow-up, but then HarperCollins went and sold off its media tie-in division, thus killing the line before it had much of a chance to go anywhere. Then it looked like Tor might continue the series, so I buckled down and actually wrote a draft of the novel... just in case. Of course, the deal with Tor didn't fly either, so I ended up posting the novel, chapter by chapter, on my website. The fans really ate this one up, and from as objective a standpoint as I can manage, I think it turned out much better than *Dreams of the Dark*. I'd still love to see something 'official' happen with it.

Your first audio for Big Finish was *The Path of Fate*. What do you remember of the development process for this story?

Well, the drama was originally supposed to star David Selby and Nancy Barrett. I spent several days and nights coming up with an idea for Quentin and Carolyn that would add something novel to the series as well as fit into the established canon. I was camping out with friends that weekend, so I hid myself away in my tent for a while and brainstormed until there was this kind of tacky black goo just all over the place. But the story really came together. Then, suddenly, I'm told that Nancy has a scheduling conflict, and might I please do the story for David and Lara Parker instead? Gott in Himmel, don't you know! I tried to salvage some of the ideas I had used in the original treatment, but this was just too drastic an alteration. So I trashed most of it and began anew. In the end, the new story proved better than the original, so even though it was a nerve-racking experience, I reckon things turned out as they were meant to.

Did you find any major differences between writing for print and for audio?

I did. The audio formula has particular requirements – such as focusing on a specific point of view, limiting the appearance/portrayal of additional characters and timing of plot points – that diverge significantly from the prose format of a short story or novel, which is certainly more familiar to me. However, fortunately the format and I began to get along quickly enough.

What did you think of the finished production?

I was at once surprised, reassured, and a little taken aback. By and large, the production came out better than I imagined, although at times it sounded awkward – due not to any fault of the actors, of course; more the fact that the performance highlighted the shortcomings of my own prose. For example, for Angelique's character, I worked in a style patterned after Lara's narrative voice from *Angelique's Descent* and *The Salem Branch*. Sometimes I think I nailed it pretty well; other times... well, epic fail. At no time did I feel that the actors turned in anything less than a superlative performance. I just hope they weren't rolling their eyes while speaking the lines I wrote. I must say, Lara's performance at the story's climax exceeded all my expectations – especially when you consider that she was portraying two different characters in the same scene.

*Curse of the Pharaoh* sees the return of Nancy Barrett. Do you find that your stories grow from the characters, or vice versa? Yes and yes. Actually, what usually sparks a story in my mind is the setting. In my life, I find that I have very strong ties to particular places, and I constantly come up with plots tailored to suit those places. Remember what I said about Collinwood being in every viewer's hometown? For me, it's very easy to place myself in Collinport, wherever I happen to be. Then, once that happens, the characters end up taking over the creative process and drive the story forward. Since the characters in *DS* are so well-established – so real – they necessarily dictate where everything goes, even when I'm creating a new character for the drama, such as Isaiah Mason in *Path of Fate*, or Gretchen Warwick in *Curse of the Pharaoh*.

You can't imagine how excited I was to write a drama that would star Nancy Barrett and Marie Wallace. They're both such distinctive talents. Developing their characters came more naturally than any I've written before. Of course, Carolyn was a prominent character in *Labyrinth of Souls*, so I felt very much at home delving into her psyche again. I admired Nancy in all her roles on the show, but Carolyn, as a character, was real, and Nancy's acting prowess made her all the more so.

What can you tell us about this one?

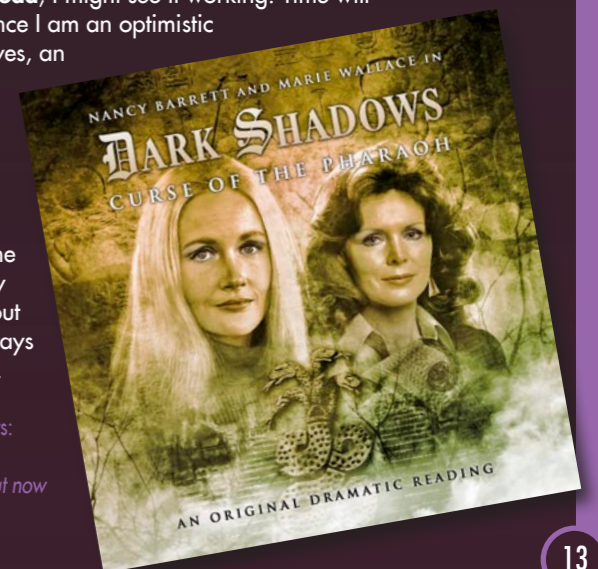
Early on, the producer suggested something with an Egyptology angle. Now, ancient Egypt is a fascinating subject, but mummy stories usually bore me to tears. Above all things, *DS* is simply not a good venue for a mummy story; in fact, that old Marilyn Ross novel that features a mummy is probably my least favourite of the series. However, a portion of the original *DS* storyline actually lends itself quite well to the Egyptology angle, so I took the idea and ran with it. I hope the audience will be both surprised and pleased with where it goes.

How do you feel about *Dark Shadows'* proposed return as a movie?

I'm a Johnny Depp fan from the word go, and if there's a soul who could bring Barnabas Collins back to undeath, he's probably the one. I'll admit that I'm kind of leery about the idea of Tim Burton directing; I enjoy a lot of his work, but his style doesn't strike me as being very compatible with the zeitgeist of *DS*. Yet with a look and feel that takes the atmosphere from *Sleepy Hollow* and the grimness of *Sweeney Todd*, I might see it working. Time will tell, and since I am an optimistic pessimist (yes, an optipest), I certainly hope for the best.

Thanks much for the opportunity to gab about *DS*. It's always a pleasure.

*Dark Shadows: Curse of the Pharaoh* is out now



# NEIL ROBERTS



You're guest starring in this month's **Stargate Atlantis** release *The Kindness of Strangers*. You've also appeared at a **Stargate** convention. Have you enjoyed being involved with the show? And what was the convention like?

I thought the show was very powerful. The stakes are high and the twists and turns in the story are very exciting. It was odd acting with myself though. The convention was great fun. The cast were some of the warmest and nicest I've ever met at a convention. Paul [McGillion, his *Kindness* compatriot] and I decided to perform a few pages of the script. It was the first time we'd done the script together in the same room and it sounded really good. It was bizarre, though, that we'd already recorded the show and yet this was the first time we'd actually heard each other's performances.

What can you tell us about the character of Archus?

He's complicated. The choices he's made have been made for the sake of the colony but at great suffering to himself. Some people might think him cold and callous, but I think it actually shows he has great strength. Whether he's made the 'right' choices is another matter. There are a number of twists and turns in the story before you find out the awful truth of his situation.

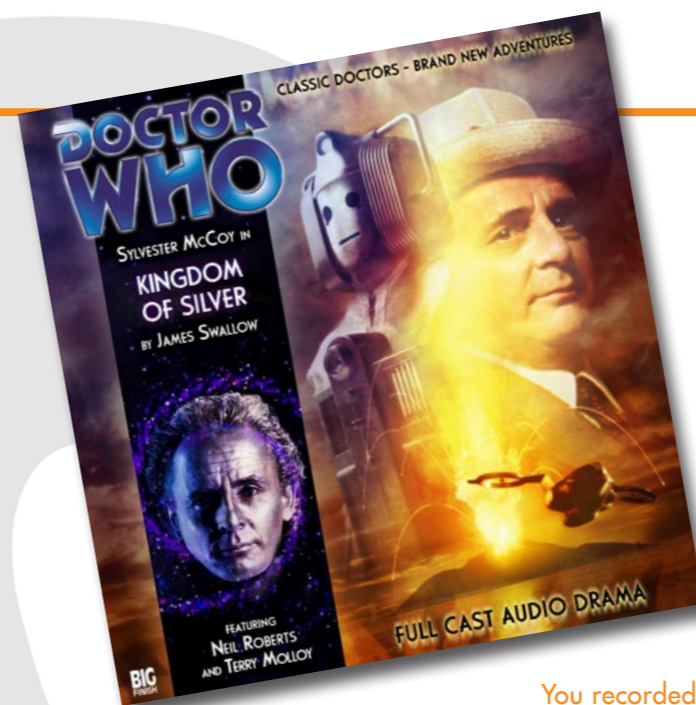
For those who don't know, how are the audiobooks recorded? Did you work with Paul McGillion or were you recorded separately?

This was bizarre. Paul recorded his stuff in Canada whilst I recorded mine in London. But it wasn't done at the same time. I recorded mine a month after he did his! To help me I had the director Sharon Gosling (who is gorgeous, by the way) reading Paul's lines. In the end I asked her not to as her female voice was putting me off. I then asked Jim Swallow – the writer of many Big Finish productions – to read Paul's lines (he happened to be at the studio discussing another project). Jim enjoyed himself immensely. I don't think

he usually acts and he got into it in a big way, even doing a Paul McGillion impersonation. But again, it was putting me off! So I asked him to stop. In the end I found it easiest to read Paul's lines in my head and then say my lines out loud. I hope I didn't offend Jim or Sharon though.

Do you enjoy the process of acting just with your voice?

This may well sound pretentious, but acting is the art of reacting, so when you don't have the other actor to act opposite you can't react to anything. Sharon was fantastic at telling me how Paul said his lines and the sort of emotion and attitude he had, which meant my dialogue was on the same wavelength as his – hopefully. I also said my lines in a variety of ways to give Sharon options when editing it.



You recorded a **Doctor Who** play, *Kingdom of Silver*, last year. How did the two projects compare? Both projects were great fun but very different. *Kingdom of Silver* was a full drama with lots of actors. The main difference was they were all at the studio at the same time!

It must have been fun to get to do a story with the Cybermen.

Doing a story with one of the greatest **Doctor Who** baddies in is very exciting. And to see Nick Briggs (the voice of the Cybermen) transform in front of your eyes is quite something. It really is quite spooky when you're in the studio – you truly believe a Cyberman is next to you. It puts shivers down your spine. How Nick makes each Cyberman character sound totally different I don't know. I had a go and sounded like I had my head down the toilet!

You've worked in the US on a variety of sci-fi shows including **Babylon 5** and **Sliders** and you were a recurring villain in **Charmed**. Is it a genre you are drawn to or is it just coincidence?

I do love the genre. Although to be frank I take what work I'm offered most of the time! I do believe you have to have a great imagination when you film sci-fi shows – half the time you're working with green screen. Also you need to be believable and not send the material up. I try and play the script totally truthfully and for real, which is pretty hard sometimes. For instance, in **Charmed** I was standing on a skateboard with a pole up my trouser leg, being pulled by a piece of wire across a room, having to look frozen and then wrestle with a black panther, which was stuffed and on a wooden plinth. Trying to keep a straight face during that is pretty tricky!

How did you find the Hollywood experience?

I loved being in LA. I had an exceptional agent and I was lucky enough to constantly work. I acted with some very special people, many of my idols. Such as Joe Dante, the director of **Gremlins**, James Coburn, who was in **The Magnificent Seven** and **The Great Escape**, James Earl Jones, the voice of Darth Vader, and not forgetting The Hoff. Yes, that's right, I was the lead opposite David in a movie based on the Marvel comic **Nick Fury** (which, by the way, was written by [legendary comics scribe] David S Goyer). I played the equivalent of Robin the Boy Wonder, but with my pants on the inside of my trousers.

You've directed one of the upcoming **Companion Chronicles**, *Ringpullworld* starring Mark Strickson. What's it like being on the other side of the microphone?

I love audio work. I spent a year on the BBC Radio Rep and appeared in over 100 plays. I used to creep into the booth a lot and watch the plays being created. Many people say that the pictures are better on the radio than on TV – it's the power of the imagination, and I completely agree. I really enjoyed directing *Ringpullworld*. Mark and Alex Lowe are very good actors, which helps. I've always believed that drama works when the relationship between the characters is strong, so we focused on that when recording the **Companion Chronicle**. I'm very proud of it and hope everyone agrees it worked!

*Stargate Atlantis: The Kindness of Strangers* is out now.  
*Doctor Who - The Companion Chronicles: Ringpullworld* is out in November





My fondest wish for an audio book would be: Claudia Black reading a story about her Aeryn Sun character from *Farscape* (the sci-fi cult hit television series)!

Of course, Rockne O'Bannon, the creator of the *Farscape* world, would be the perfect writer/creator for this story. The tale that we fans are dying to hear is the one about Aeryn's untold experiences with a rogue Peacekeeper squad.

Frankly, I would listen to any story read by the fabulous Claudia Black!

Thank you so much for reading my request – I hope you will keep it in mind.

In Appreciation,  
Paula Marie McLaughlin

*She does have a great voice, doesn't she? But I'm afraid we currently have no plans to produce a Farscape series.*

Hi, I'd really like to be able to get the soundtrack to the *Key 2 Time* series – the music was just wonderful. I hope you'll add more soundtrack CDs in future.

Thanks,  
Alicia Valin

*If you've been listening to the podcasts, you'll know what a huge fan of Jamie Robertson's music I am. He has the ability to totally transform a story. We have been thinking about the best way to release our soundtrack music for some time, and it's high time we came to a decision. I shall put that on the next Big Finish Big Meeting Agenda.*

I am a LONG time fan having pre-ordered *Sirens of Time* back in 1999 when I was just 12. Until now I have enjoyed all of your productions. Of course, there is the odd one which isn't to my liking but the production quality has always been top notch.

I have never written anything like this before but I felt compelled to email this time. I am sorry to say but I found the music in *Enemy of the Daleks* to be coarse and very distracting. A good Daleky story with a nice twist to keep it interesting but sadly tarnished by the music and somewhat rushed feel to the edit.

I am and will continue to be a loyal fan despite this little hiccup and am REALLY looking forward to *Patient Zero*! (I thought *Zagreus* was great!)

Love the podcasts, scripts, behind the scenes features, the site, forums, **VOOOOOORTEX!** and of course KEN BENTLEY, Nick 'Voice of the Daleks' Briggs, and everyone at Big Finish!

Regards  
Richard Jackson

PS Any chance of gaffer-taping Jason Haigh-Ellery to a chair and making him do a podcast someday?

*The only reason Jason isn't in podcasts is that he's rarely in the office. We must use that gaffer tape though! Sorry you didn't like the *Enemy of the Daleks* music. I love it and so do many others. But it's all down to personal taste. It was an extreme choice, and sometimes where you make extreme choices you upset some people. But I'm glad to see you're sticking with us, and I really do think you'll enjoy *Patient Zero*. Howard Carter has done some amazing music on that one.*

Thank you for introducing a download subscription for the **Companion Chronicles**. I intend on making use of this! Thank you so much. I have a question though – are there any plans to make the scripts available to subscribers, as per the main range?

I'd be very interested in seeing some of these, as they are a very different format to the 'full cast' stories, but yet are just as compelling and enjoyable!

Kind Regards  
Brett Coulstock

*No current plans to do that, but we'll look into it. I can't immediately see any reason not to do that!*

I'm James from Chicago and I will be attending the upcoming **Stargate** convention. I love your audio works, just recently bought Michael Shanks and will collect the others. I hope you will be attending the convention in August. Gatemark recommended you, as do I. Hope to see you in August, take care.

James

*I have it on good authority that our new **Stargate** producer, Paul Spragg, and Jason Haigh-Ellery will be there!*

You guys ever thought of getting Jon Culshaw to do the Fourth Doctor?

Rob

*Jon has in fact turned in a cameo performance as the Fourth Doctor, in Fifth Doctor audio *The Kingmaker*, but of course Tom is now venturing into the audio world, so you never know, one day we might convince him to work for Big Finish... but don't hold your breath!*

Can you please tell me if there are going to be any more **Doctor Who Unbound** releases as I really enjoy the series of stories!

David Graham

*There are no plans to do any more **Unbounds** at the moment. In many ways, we felt we exhausted the possibilities, and any further stories would simply end up being normal stories, just with other actors playing the Doctor. Would there be much point to that?*

Just wanted to drop a line to you to say how much I'm enjoying your various **Doctor Who** ranges. I've been a regular subscriber for a few years now and have caught up with your back catalogue and now look forward to my three new adventures each month. Having the last season of Eighth Doctor adventures as weekly downloads was a great idea and I hope the return of a regular TV series next year doesn't dissuade you from doing it again with season four.

I also want to congratulate Nick Briggs on his recent fatherhood. I became a dad five months ago and it really is the most wonderful feeling in the world. It's also bloody hard work, but worth every moment for that first smile or laugh. I've attached a picture of little William reading the last issue of **Vortex** magazine. He seems to enjoy it and it's just the right size for him to hold. All the best and keep up the great work.

Rob Perry



*That's an amazing picture! Thanks for the congratulations. The jury is still out on whether or not we will do weekly downloads. There were a number of problems with the downloading itself, which caused quite a lot of adverse comment, so we're not sure whether or not it's a good idea.*

I absolutely second Mr Briggs' adoration of Jamie Robertson. I have listened to his Eighth Doctor trailer and *Chaos Pool* music on his MySpace page. Is there any chance of having his music as extra tracks at the end of each story? Please oh please oh please! I think I have listened to the trailer in the podcast about 30 times today (nerd that I am), and am hoping for a resounding 'YES!' Thank you so much for all of your hard work with **Doctor Who**. I have been a most satisfied and grateful customer for years. I know you have said that the **Gallifrey** series is most likely done, but please bring it back... great stuff. Miles Richardson has a voice that I could listen to for hours on end – and the writing for that series was nothing short of superb.

All my best,  
Kevin Osten

*Yes, **Gallifrey** is a much-loved series. Maybe one day we'll convince Gary Russell to come and do another series of it. Putting tracks on the end of the CDs would be one way of releasing the music. We'll look into that. Jamie is great, though, isn't he?*



# DOCTOR WHO™

## THE THREE COMPANIONS

A COMPANION CHRONICLES STORY IN 12 PARTS  
FROM APRIL 2009 ON THE MONTHLY DOCTOR WHO RANGE

- |                               |                                  |  |                                 |
|-------------------------------|----------------------------------|--|---------------------------------|
| 1 Polly's Story .....         | on <i>The Magic Mousetrap</i>    | 7 The Hunting Ground .....                 | on <i>Blue Forgotten Planet</i> |
| 2 In Memoriam .....           | on <i>Enemy of the Daleks</i>    | 8 The Battle at World's End Junction ..... | on <i>Castle of Fear</i>        |
| 3 The Gathernaut .....        | on <i>The Angel of Scutari</i>   | 9 Many Meetings .....                      | on <i>The Eternal Summer</i>    |
| 4 Cremation Point .....       | on <i>The Company of Friends</i> | 10 Brewster's Story .....                  | on <i>Village of the Damned</i> |
| 5 The Brigadier's Story ..... | on <i>Patient Zero</i>           | 11 The Hunter .....                        | on <i>A Thousand Tiny Wings</i> |
| 6 Coffin-Loaders .....        | on <i>Paper Cuts</i>             | 12 The Sacrifice .....                     | TBA                             |

**David Richardson on... Torchwood: Children of Earth** (BBC1)  
Five nights of absolute TV heaven. **Torchwood** returns as a mini-series, and it refuses to let me out of the house for a week. Big, bold, terrifying and emotional, it made the heart race and gave us something to think about – could it really happen here? Much deserved huge ratings and critical acclaim followed, and – a sure sign of its success – my fussy partner, who doesn't like much sci-fi, was absolutely glued to the screen. I hope it gets remembered at the BAFTAs.

**Barnaby Edwards on... Moon**  
The best science fiction – indeed, the best literature – deals with the human condition. Why are we here? What does it mean to be human? **Moon** is a spellbinding, thought-provoking and poetic attempt to answer those questions. Part *Solaris*, part *Silent Running*, part *2001: A Space Odyssey*, this beautifully crafted film has the audacity to credit its audience with intelligence. It's one small step towards a brighter future.

**Paul Wilson on... Antichrist**  
I love **Doctor Who** and science fiction, but my second love is horror and last night I saw **Antichrist** by Lars Von Trier. Von Trier has managed to create a ghastly representation of a relationship in decline by showing its descent into grisly mutilation. However, this is not just some witless slasher movie, it's intelligent and horrifying and at the same time captures beauty, sensuality and love. **Antichrist** stars Willem Dafoe and Charlotte Gainsbourg as a married couple (who are never named) dealing with the grief of a lost child. After a stint in a psychiatric ward, Gainsbourg's character is convinced by Dafoe to retreat to a secluded house deep within the woods, a place they called 'Eden', where the descent is captured perfectly. This movie is grim, beautiful, funny and horrific, but definitely not one for the kids! Five out of five if you love horror.

**Nick Briggs on... Upstairs Downstairs**  
I have been randomly catching up with this classic series by occasionally stumbling across repeats on ITV3. But now I've borrowed my mother-in-law-to-be's video box sets of it and I'm addicted. For those who've never heard of it (can you really exist?), it's the story of the servants and masters in a particular London household from 1903 until 1930. It has all the usual 'faults' of 1970s television – largely unimaginative camera work, some fluffed lines and every now and then a truly awful performance – but aside from that, it's a work of genius. Brilliant scripts and towering performances from all the regulars, including Jean Marsh, Simon Williams and Gordon Jackson. Of special note is David Langton as Richard Bellamy. The sheer skill of storytelling is breathtaking and, frankly, I never fail to blub at the emotional parts... and there are many. It was a series that I was kind of forced to watch as a child (the only way to stay up late!), so I'm heartily relieved to discover that it was deservedly one of the most popular shows on television.

**Alex Mallinson on... Explosions**  
There are few things that get me more excited than a good explosion (and none of them can be mentioned here anyway.) It's almost certainly a childhood spent watching **Doctor Who** that gave me this fetish, but at least it means that, unlike so many others, I can derive real satisfaction from watching the films of Michael Bay and Roland Emmerich. **Another Stakeout**, **Blown Away**, **Tremors 2**: mediocre films lifted by an earth-shattering display of pyrotechnics. I start to vibrate in my seat when the clock ticks into the red and begin to rattle when the slo-mo kicks in, then it's just fiery rapture, scything debris and scorched earth. I found myself nodding in vigorous agreement with the Joker in **The Dark Knight**: it's such a simple, innocent joy. Unlike the Joker, however, I am content to indulge this whim voyeuristically on YouTube rather than in practice with a drum of fertilizer, packet of sugar and a... next month: TSUNAMIS!

**Toby Hrycek-Robinson on... The Third Man**  
Carol Reed's direction and Robert Krasker's stunning cinematography, Graham Greene's script (he thought of it as a 'little comedy thriller'), and post-war Vienna are bound together by the astounding zither score by Anton Karas. After 30 years, every frame remains as vivid as when I first saw it!

**Paul Spragg on... Harry Potter and the Half-Blood Prince**  
There's nothing better for unleashing the inner child in you than going to the cinema with your mum, especially when she's paying, like in the good old days. While there are parts of the new **Harry Potter** film that should come with a subtitled 'For more information on this plot point, read the book', it's a solid adaptation, with plenty of humour, some extremely touching scenes (particularly towards the end), and a feeling of dread that pervades the entire movie as the forces of darkness invade every part of Harry's life. Most impressive of all, though, was sitting in a packed Bristol cinema full of kids who barely uttered a peep for the duration, so enthralled were they by every frame. And Mum loved it; surely the seal of quality for anything. Now to convince her to go and see the hand-in-mouth hilarious **Brüno**...

**Alan Barnes on... Nordwand (North Face)**  
This is a dramatisation of the utterly harrowing true story of the second attempted ascent of the North Face of the Eiger, the scariest mountain face in the world. Yes, it's subtitled – well, if you don't speak German, it is – but do not let that put you off renting it out: it is utterly fantastic, and all the way through you'll be wondering, 'How the hell did they film that?' It's set in 1936, when two strapping young Bavarian boys arrive in Switzerland to scale the face... despite the fact that the press corps below is gathered not in anticipation of their victory, rather to watch them die. It's got something to say about the way we live today, for sure – but more to the point, it's got mountains, it's got Nazis and it's got extreme close-ups of grisly frostbite injuries. What's not for a boy to like?

# THE LEGEND CONTINUES

# DARK SHADOWS

BRAND NEW STORIES

## FULL CAST PLAYS



THE HOUSE OF DESPAIR



THE BOOK OF TEMPTATION



THE CHRISTMAS PRESENCE



THE RAGE BENEATH

## DRAMATIC READINGS



ANGELIQUE'S DESCENT - PART 1



ANGELIQUE'S DESCENT - PART 2



CLOTHES OF SAND



THE GHOST WATCHER



THE SKIN WALKERS



THE PATH OF FATE



THE WICKED AND THE DEAD



ECHOES OF INSANITY

Copyright © 2009 Dan Curtis Productions, Inc. All rights reserved.

CLASSIC DOCTORS

BRAND NEW ADVENTURES

**BIG  
FINISH**

# DOCTOR WHO™

"NONE OF THEM STAY.  
YOU'LL LEAVE, CHARLEY,  
JUST LIKE ALL THE OTHERS."

STARRING  
**COLIN BAKER AS THE DOCTOR**  
AND **INDIA FISHER AS CHARLEY**

PATIENT ZERO



AVAILABLE AUGUST

PAPER CUTS



AVAILABLE SEPTEMBER

BLUE FORGOTTEN PLANET



AVAILABLE SEPTEMBER

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

**BIGFINISH.COM**

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

FULL CAST AUDIO ADVENTURES ON CD AND FOR DOWNLOAD

Doctor Who and TARDIS are trademarks of the British Broadcasting Corporation and are used under license. Details © The estate of Terry Nation and used under license. Doctor Who logo © 1996. Licensed by BBC Worldwide Ltd. Art by Alex Mallinson.