

Vortex



PHILIP HINCHCLIFFE PRESENTS!

The acclaimed **DOCTOR WHO** producer returns to tell
new stories for **THE FOURTH DOCTOR** and **LEELA**

PLUS!

IT'S ALIVE! **FRANKENSTEIN** COMES TO **BIG FINISH**
DOCTOR WHO SIXTIES STYLE WITH THE EARLY ADVENTURES
AND TROUBLE WITH **TRIFFIDS!**

DIMENSIONS

2014



PAUL MCGANN



PETER DAVISON



SYLVESTER MCCOY



KATY MANNING



LOUISE JAMESON



SOPHIE ALDRED



KAI OWEN



PETER PURVES

As well as... TERRY MOLLOY, ANGELA DOUGLAS, DONALD TOSH, ANDREW CARTMEL, RICHARD MARTIN, SARAH LOUISE MADISON... and many more



24TH, 25TH
26TH OCTOBER
COPTHORNE HOTEL
NEWCASTLE

WATCH FOR UPDATES ON: WWW.TENTHPLANETEVENTS.CO.UK

BIG FINISH

WE LOVE
STORIES

WELCOME TO BIG FINISH!

We love stories and we make great full-cast audio dramas and audiobooks you can buy on CD and/or download



Big Finish... We love stories.

Our audio productions are based on much-loved TV series like **Doctor Who**, **Dark Shadows**, **Blake's 7**, **Stargate** and **Highlander** as well as classic characters such as **Sherlock Holmes**, **The Phantom of the Opera** and **Dorian Gray**, plus original creations such as **Graceless** and **The Adventures of Bernice Summerfield**.

We publish a growing number of books (non-fiction, novels and short stories) from new and established authors.

Subscribers get more at bigfinish.com!

If you subscribe, depending on the range you subscribe to, you get free audiobooks, PDFs of scripts, extra behind-the-scenes material, a bonus release and discounts.

www.bigfinish.com

You can access a video guide to the site at www.bigfinish.com/news/v/website-guide-1

WWW.BIGFINISH.COM [@BIGFINISH](https://twitter.com/BIGFINISH) [f / THEBIGFINISH](https://www.facebook.com/thebigfinish)



23.11.14

www.timeywimeyevents.com

Sneak Previews & Whispers



Vienna: Series Two

The galaxy's most glamorous assassin is back – and has been brought crashing down to Earth. Following the success of *Vienna Series One*, *Star Trek's* Chase Masterson returns in a brand new three-CD boxset that sees bounty hunter Vienna Salvatori on the right side of the law for once.

"Vienna's latest assignment will come as a shock," says new producer Cavan Scott. "Our first story, *Tabula Rasa* by James Goss, sees Vienna assisting Earth's police – but even she's not aware of her full involvement with the case." The boxset also includes *Underworld* by Cav himself, and *The Vienna Experience* by series creator Jonathan Morris.

There's another first for Vienna as she gets a new partner: "Lieutenant Jexie Reagan, played by Samantha Béart, is a damaged cop from New York. Hearing Chase and Samantha together was a joy. They work so well together.

"For Vienna herself having a partner brings all kinds of complications," Cav continues, "especially for a woman who usually doesn't like people even knowing her name. And there's one thing for sure – Jexie is no mere sidekick. She knows her own mind!"

Vienna Series Two is out February 2015, with work on series three already underway.

Editorial

THERE'S a chocolate egg which is released every Easter in the UK, which used to have an advertising slogan of 'How do you eat yours?' Chocolate is never far from my mind (sadly), and when I clocked a remaindered Creme Egg in a shop quite recently, I did wonder, how do other people listen to their Big Finish plays? (I have no idea how my mind works). For me, the vast majority of listening is done in the car on the way to work, either as a CD, or playing as an MP3 through my mobile phone.

Traditionally I've always listened to my plays in the car. I was late for work one day back in January 2001, because I was desperate to get a hold of *Storm Warning*, and hear Paul McGann's return as the Doctor. I waited, and waited, and waited, for as long as I could that month, in the hope that the postman would bring me that longed-for white padded envelope. And I recall the annoyance that I had because my portable CD player (remember them?), which I sat on the passenger seat, kept jumping every time I went over a bump.

Later that summer, I recall listening to that whole first McGann season from start to finish, on a lengthy drive on holiday, from Las Vegas back to Green Valley in Southern Arizona, while visiting my great uncle and aunt. More recently, when I think of *Graceless 3*, images of listening to it while I was on holiday in Majorca last summer spring to mind. We had a two-hour transfer from the airport to our resort, and the *Graceless* girls kept me happy for the trip.

Thinking of that holiday, I can remember the thrill I had while sitting at the City Cafe bar in Calas de Mallorca, enjoying its free Wi-Fi, and then spotting the cover for the final series of *Gallifrey* which had appeared on the Big Finish website. I downloaded the image as my mobile's wallpaper, and just kept staring at it, over and over again – it's a work of brilliance from Simon Holub, and even now, I can quite happily stare at it for ages.

My wife always complains that I can't go on holiday and leave *Doctor Who* or its associated worlds behind – I think she's right...

KENNY

ISSUE 67 • SEPTEMBER 2014

Managing Editor: Jason Haigh-Ellery

Marketing Consultant: Kris Griffin

Editor: Kenny Smith

Web Services: Hughes Media

Executive Producer: Nicholas Briggs

BFP Administration:

Line Producer: David Richardson

Miles Haigh-Ellery, Cheryl Bly
& Alison Taylor

Design: Mark Plastow

Publisher: Big Finish Productions Ltd.



Philip Hinchcliffe's time as producer on Doctor Who has always been popular with fans – and he tells Kenny Smith why he's back for more after thirty-seven years

PRESENT AND CORRECT

SINCE the launch of *The Fourth Doctor Adventures* in 2012, Big Finish have been regularly recapturing the feel of the Tom Baker era. This month has an added authenticity to those tales with the release of **Philip Hinchcliffe Presents**, a box set featuring two adventures for the Doctor and Leela, devised by the legendary producer.

Ten brand new episodes are included in the set, with *The Ghosts of Gralstead* and *The Devil's Armada*. Producer David Richardson said: "When we were recording series three of *The Fourth Doctor Adventures*, Philip asked if he could come along to the studio and observe. I know that Tom Baker and Louise Jameson were thrilled to have him there, and they both enthused to him about what a great time they were having working for Big Finish.

"After the recording ended, Philip took me and executive producer Nicholas Briggs aside, and pitched the idea of doing a set of stories of the kind he would have hoped to have done, had he stayed on to produce the series for longer. We just said 'yes' instantly!"

Philip admitted that he enjoyed the chance to return to the Doctor's worlds, having moved on from the programme in 1977. He said: "It's quite nice that now, I'm so far away from that period of my career on the original series, that I can return to it, just for the fun of it.

"Big Finish had been going for a number of years, and because I've not been involved with *Doctor Who* for a long time and not been following every development, I wasn't aware of what they were doing.

"I'd given them one story, *The Valley of Death*, which became one of the **Lost Stories**. I got a sense of Big Finish and what they did from *The Valley of Death*, and when talking to David Richardson, got discussing other stories. I think he was hoping I had a big treasure box full of unmade story ideas, that hadn't seen the light of day, but sadly, that wasn't the case."



From left: Louise Jameson, Tom Baker and Philip Hinchcliffe

'I think [David Richardson] was hoping I had a big treasure box full of unmade story ideas, that hadn't seen the light of day...'

Philip was still keen to become involved in the new Big Finish project. He explained: "Instead, I thought about what myself and Bob Holmes would have done if we'd done a fourth series together. I think we talked about it for maybe a week, before I realised I would be leaving the show.

"There were possibilities and trends about where the show could have gone, and I told David there were a few things I'd had in mind. I went away and had a think, and although there were no stories written down, I put myself back into the frame of mind, as best I could, that I would have been in back then and what we would have done with that fourth series.

"What I have done, to some extent, is replicate the sort of stories that we would have done. They wouldn't really

have appeared in the fourth season, but after forty years, I thought it would be nice for the fans to have stories that feel like Hinchcliffe/Holmes adventures."

The Ghosts of Gralstead sees the Doctor and Leela return to Victorian London, in the year 1860. Philip continued: "I looked back at the shows which were my favourites and were really successful. When I first took over as producer,

Bob Holmes was very resistant to the idea of doing historical stories. His experience had been that they were boring, rather like history lessons.

"I persuaded him otherwise and we managed to make it work really well, as some of our best stories involved bringing something from the future into a period of history, with all the accoutrements and the cultural context of the period, whether it was Renaissance Italy or Victorian London.

"The collision between the futuristic aspects and the known historical situations really seemed to work very well, and we had such fun with it – it was a formula that worked in *Pyramids of Mars*, *The Masque of Mandragora* and *The Talons of Weng-Chiang*.

"For *The Ghosts of Gralstead*, I wanted to return to the Victorian setting, and the idea of the stories having a colonial feel, like Rider Haggard. I wanted something in *Doctor Who* along the lines of what Indiana Jones became."

The Devil's Armada takes the TARDIS to the sixteenth century, as Catholic priests are hunted, so-called witches are drowned, and something is lurking in the shadows.

"In a way, the idea for *The Devil's Armada* came very early on in my career when I was a budding writer and story editor, working at ITV," said Philip. "I was very interested in the Jesuit Mission in Elizabethan England, and I set an adventure story in that period for children. It was very well received, but didn't get made because of the Irish Troubles and the religious context.

"I thought it was a terrific period in which to set a story, with all the spying. There's an impending threat of death if you put a foot wrong. Nowadays, if you write thrillers or spy stories and you want that element you have to set them during the Cold War or in Russia, or perhaps in China today.

"If you go back to the Tudor period, or the Elizabethan, and bring in a science fiction element, it can be fascinating. I had the notion that creatures had always been there and



Philip Hinchcliffe

were living in a parallel dimension where you couldn't see them, but they are like rats – there's thousands of them, only twenty yards away, but you don't see them very often.

"Then I married that up with the idea of a devil figure of some kind. In all religion, there's a figure like that, and thought it would be interesting if it could be tied into a character that's been on the planet for so long, which



From left: Marc Platt and Philip Hinchcliffe

'What surprised me was the number of middle-aged men who have come up to me, saying I'd made their childhood.'

would work well with all the superstition. It's a really rich background."

Working on these stories meant that Philip was also able to meet up with his leading man and lady. He said: "It's lovely working with Tom and Louise again – I've been in touch with them over the years, and seen them when doing DVD commentaries, but I just love hearing them work together.

"It's a great experience, watching them in studio and hearing your ideas being brought to life before your eyes. It's wonderful, how good acting can bring a script really alive."

With the passing of time, Philip has been able to return to **Doctor Who**, after a hugely successful television career. He said: "I've started to go to a few conventions in the last few years, and what surprised me was the number of middle-aged men who have come up to me, saying that I'd made their childhood. I can't quite get over that!" **VORTEX**

MARC Platt has written many critically acclaimed Big Finish plays, but working on **Philip Hinchcliffe Presents** has been a real highlight for him. Writing *The Ghosts of Gralstead* and *The Devil's Armada* was a dream come true for Marc, and the former **Doctor Who** producer enjoyed the working relationship too. Philip said: "I've loved working with Marc – he's terrific, and it's been a very good partnership."

Marc admitted: "I do try hard not to take it for granted that I work with a lot of people who were heroes of mine from the early 1960s right through to the late 1980s. So far that's been mainly with actors, plus a couple of iconic writers, but it's no exaggeration to say that I was utterly gobsmacked when David Richardson asked me to work with Philip Hinchcliffe, and on not one, but two stories for Tom Baker and Louise Jameson. Could anything get more thrilling or scary?"

"Philip is an exacting boss and always focussed on what he wants from a story. He gets what he wants by steely determination and great charm. He's also an absolute whizz at nudging errant plot points back in the right direction. Best of all, I hope I learned a lot."

Marc explained how the writing process worked.

He said: "Philip provided storylines with a substantial amount of character details, tone and plotting. Then I went off and filled out a lot of the detail, adding some subsidiary characters of my own. Philip allowed me a fair bit of leeway, encouraging me to push the characters and situations further.

"I felt that Mordrega, the alien villain in *Ghosts of Gralstead*, was similar to Magnus Greel in *Weng-Chiang* and suggested that we make him a woman instead. That also helped to develop Mordrega's intriguing partnership with the human villain Edward Scrivener.

"Although both these stories reflect the style and tone of Philip's own era of the TV series, we've been able to create sequences which are more like a feature film than the 1970s TV series could have managed. In *The Devil's Armada*, we were able to push the story into a battle sequence set in the English Channel with 16th century galleons and extra diabolical imps.

"Stylistically *The Devil's Armada* is a sort of English *Masque of Mandragora*, but it also has links to two other Elizabethan stories I've worked on: *The Flames of Cadiz* and *Point of Entry*. *Cadiz*, although a purely historical story, is the start of the *Armada*, while the Philip's story marks the end (with added aliens). Expect witches, ducking stools, naval battles and the Devil himself dragging the Doctor to Hell!"

Philip added: "I think both stories are in the tradition of myself and Bob Holmes, so I hope the older fans enjoy them, as well as the younger ones. They both come from a genuine Hinchcliffe idea that had been there all that time, but never utilised in **Doctor Who**." **VORTEX**

BIG WE LOVE
FINISH STORIES

BBC

**DOCTOR
WHO**

THE EARLY ADVENTURES

FOUR BRAND NEW AUDIO STORIES, TOLD IN BLACK AND WHITE

AVAILABLE MONTHLY FROM SEPTEMBER 2014

WWW.BIGFINISH.COM @BIGFINISH f /THEBIGFINISH

BBC

BBC, DOCTOR WHO (word marks, logos and devices) and TARDIS (word marks and devices) are trade marks of the British Broadcasting Corporation and are used under licence.

BBC logo © BBC 1996. Doctor Who logo © BBC 2012. Licensed by BBC Worldwide.



LET'S BE FRANK

(ENSTEIN)

THE FOURTH BIG FINISH CLASSICS RELEASE IS AVAILABLE THIS MONTH, AND KENNY SMITH DISCOVERS THE SHOCKING TRUTH BEHIND FRANKENSTEIN!

FOR many people, the Universal and Hammer versions of Frankenstein are the only versions of the story that they know. But the dramatisation that is arguably the closest to Mary Shelley's original Modern Prometheus is released by Big Finish this month.

Previously, Big Finish has released adaptations of classic works *The Phantom of the Opera*, *Treasure Island* and *The Picture of Dorian Gray*, and this month they are joined

by a horrific stablemate. Starring Arthur Darvill as Victor Frankenstein, with Geoffrey Beevers as his father Alphonse Frankenstein, Georgia Moffett as Elizabeth, Terry Molloy as Christensen and Nicholas Briggs as the Creature, it brings together an experienced cast.

The project was the baby of director Scott Handcock, and was ultimately commissioned by Nick Briggs and David Richardson. Scott said: "Frankenstein came about initially

because I'd just done **The Picture of Dorian Gray** and I'm always banging on Nick and David's door to see if there's anything else I can do, so I started to pitch ideas.

"I'd got to know Arthur through working on **Doctor Who** – he'd come in and done some **Bernice Summerfield** and **Dark Shadows** for me – and we got chatting about working on something else together, so I went away, and mulled over various classics titles, and **Frankenstein** seemed like a brilliant fit for Arthur.

"I then went to Nick and Jason and said, 'How about a version of **Frankenstein**, with Arthur Darvill as Victor?' They instantly said yes, and it went from there. But then, Arthur went away to Broadway to be very successful, so we put

"He knew the book already and we were keen to remain as faithful to the original text as we could, both with the structure of the story and the tone, though obviously some things have to change when you're adapting for audio. So Jonathan trod a very fine line between remaining rigidly loyal to the Mary Shelley text, whilst evoking a sense of it where it had to be tweaked for the audio medium."

Jonathan said: "It follows the outline of the original extremely closely and includes many elements – such as the Creature's narration and Victor's sojourn in Scotland and Ireland – which are often omitted. It is also quite a modern reading of the novel – investigating, in particular, the nature of Frankenstein's motivation. It strikes me as such an odd thing to want to do,

'IT STRIKES ME AS SUCH AN ODD THING TO WANT TO DO, TO BUILD A NEW HUMAN BEING...'

everything on hold and kept in touch, and rescheduled pretty much for the second he set foot off the plane!"

Scripting the adaptation was Jonathan Barnes, who has written for the **Sherlock Holmes** and **Doctor Who** ranges. How did he find adapting the book, so that it felt close to the original text, whilst being a new take on a familiar story as well?

Jonathan explained: "**Frankenstein** was a real challenge to adapt. The book is surely a masterpiece – begun when Mary Shelley was only eighteen and born out of that terrific surge of early nineteenth-century romanticism. The story has long since burst the banks of its literary source and become a popular myth, familiar from dozens of versions on stage and screen. My aim was to return to the original whilst also taking into account the familiarity of the core conceit. So there'll be some surprises even for those who know the book well!"

Scott continued: "I hadn't worked with Jonathan Barnes before, but Nick had just done the scripts for **The Ordeals of Sherlock Holmes** with him, and felt he would be a really good match, not just for **Frankenstein** but for me too.

"We discussed what I was wanted from the story, and what Jonathan wanted to bring to it, and found we already had very similar ideas in how to approach it. So the process was all quite easy, as we were already singing from the same hymnsheet.



Above: Arthur Darvill • Inset: Nicholas Briggs, Scott Handcock and Arthur Darvill

to build a new human being, that I was very keen to try to understand what had driven him to the point at which such a monstrous undertaking seems perfectly reasonable. The

text suggests several divergent possibilities which I've tried to tease out. Hopefully the Big Finish version is at once faithful, contemporary and, oddly, perhaps, quite personal."

With the script ready to record, it was time to head to the Moat Studios in January. Scott said: "Recording with Big Finish is always a very fast process, but not in a bad way, so it's sometimes hard to remember details. We laughed a lot, and we had such a lovely cast in over the three days – Arthur is such a lovely leading man and welcomed everyone brilliantly into our world. He's a joy to work with.

"Everyone had a real passion for the material, whether they were just there for a morning, or over the course of the three days. Georgia Moffett treads that fine line as Elizabeth

Frankenstein

between being besotted and being strong, but she's no wilting flower. She has some steel behind her, but is very gentle at the same time.

"Geoffrey Beevers is one of my favourite people in the world, and is just so good at everything. His final confrontation with Victor towards the end shows two great actors at the top of their game, and you genuinely believe in their relationship.

"As for the Creature, I think a lot of people will presume they know what

Nick Briggs has brilliantly reimagined the Creature and Arthur Darvill is just perfect as Victor. Every line sounds fresh and new. I'm looking forward to hearing what people make of it all!"

Scott concluded: "Obviously I'm incredibly proud of everything I do for Big Finish, and invest a lot of time and care in it, but **Frankenstein**, like **Dorian Gray**, has a special place in my heart. We just had a big band of people working together – not just the cast, but Jonathan as the writer, Neil Gardner



From left: Geoffrey Beevers, Georgia Moffett and Arthur Darvill

'GEOFFREY BEEVERS IS JUST SO GOOD AT EVERYTHING...'

Nick is going to bring to it, but I think he'll surprise them. I'm really proud of his performance. It's subtle, almost childlike at times, and makes the creature very sympathetic, but with an edge of menace too. It's a very powerful performance."

Jonathan was over the moon with the way the play was brought to life: "I'm really delighted. Scott's done a terrific job and James Dunlop's score is wonderful. The whole thing has such a doom-laden air, a quality of near-hysteria which feels really authentic. The cast are wonderful –

and James Dunlop providing sound design and music, not to mention Stuart Manning's gorgeous design work – it really does feel like a special release all round.

"It doesn't just seem like another entry in the **Big Finish Classics** range – it feels like an event. As for more... I think I've made it known that I'd love to do **Dracula**. I think there's a temptation to make horror a bit arch, but not with this – there's an honesty to the characters and the story, and in a very weird way, you can really relate to it..." **VORTEX**



BIG FINISH CLASSICS

Frankenstein

by Mary Shelley
Dramatised by Jonathan Barnes
Directed by Scott Handcock

When the crew of the *Oceanus* rescued a man close to death, its captain could barely have guessed at the incredible story that he would come to share. This is the story of Victor Frankenstein: a man obsessed with discovering the secret of life and cheating death; a man who brings to life a body built from corpses; and a man who rejects this would-be child...

Soon, Victor and his creature are entangled in a dangerous game of cat and mouse across Europe. But who is truly the monster?

Starring:

Arthur Darvill
Nicholas Briggs
Geoffrey Beevers
Georgia Moffett
Terry Molloy
Alex Jordan
Geoffrey Breton
Lizzie Hopley
Stephen Fewell
Sarah Owens

Frankenstein is available as a five CD special edition, limited collectors edition and on download from bigfinish.com.

AVAILABLE SEPTEMBER 2014
SPECIAL EDITION • LIMITED COLLECTOR EDITION • DOWNLOAD



ARTHUR DARVILL AND NICHOLAS BRIGGS IN

FRANKENSTEIN

BY MARY SHELLY • DRAMATISED BY JONATHAN BARNES



WWW.BIGFINISH.COM @BIGFINISH /THEBIGFINISH



IT'S BACK TO THE HARTNELL YEARS AS KENNY SMITH FINDS OUT THAT THE **EARLY ADVENTURES** ARE THE...

SOUNDS OF THE SIXTIES

THE original soundtracks to the ninety-seven lost **Doctor Who** episodes have been available on CD for many years, and it was a real disappointment when BBC Audio released the last of these, *The Reign of Terror*, in 2006. Those who hanker for an audio experience akin to those soundtracks are in for a treat over the coming months, with the release of the brand new **Early Adventures**.

Producer David Richardson said: "It was toward the end of the **Lost Stories** I began to realise how far we could push these stories towards being full cast productions, despite the fact we are missing key cast members. My ultimate aim was to create productions that sounded like the missing episode soundtracks, but while they were compensating for a lack of picture, we are compensating for the lack of the actor playing the Doctor (and sometimes a companion).

"But it's amazing how effectively you can still create the world of **Doctor Who** and the period with the available actors and tools that we have. I'm listening to edits of *Domain of the Voord* right now, and it does sound like a season one story that we never had.

"We have the return of an old enemy with *Domain of the Voord*. A very authentic historical story with *The Doctor's Tale*. An outer space mystery with *The Bounty of Ceres*. And I think the final story, *An Ordinary Life* is really special – a rather

contained character piece, in which Steven and Sara must consider giving up their adventures in time and space to live among a community of Caribbean immigrants in the 1950s. I think it's rather magical."

The first season of **Early Adventures** begins this month with *Domain of the Voord*, written by Andrew Smith. David said: "They are a monster that have never been back since *The Keys of Marinus*, yet they have a huge amount of potential for new stories. I'd rather like to bring them back again actually – Andrew has filled in some fascinating backstory, and Terry Nation created a fantastic foe."

Andrew was delighted to work with the Voord, whose background and genesis were largely left blank by Nation. "It was great fun to do – the Voord look amazing, although there are a number of questions left unanswered, and some contradictions, about them in their TV story. For instance, what does a Voord look like? They have a very striking look, and you want to keep that, but one possibility in *Keys of Marinus* is that they are wearing protective suits in order to cross the acid sea. Of course, the look is great, and I wanted to keep that, but that meant coming up with a rationale for why they would look as they do having an acid sea to cross.

Doctor Who: The Early Adventures

THE WRITE STUFF

The writers of the **Early Adventures** discuss the first season.

DOMAIN OF THE VOORD

Andrew Smith: "I was doing some research, reading a *Doctor Who Magazine* article by Jonny Morris on *The Keys of Marinus*, looking at the history of the Voord in other stories and where they had appeared – one was in an annual story, *The Fishmen of Kandalinga*, and the other was in *Doctor Who Magazine*, *The World Shapers*, where it was revealed they had turned into the Cybermen. I decided pretty quickly I would take no account of that!"

THE DOCTOR'S STORY

Marc Platt: "William Russell asked for one key section to be changed slightly – a moment concerning Ian's reaction to Barbara's departure on a trip with the Doctor. I took it home and reworked it overnight. It's so good that everyone has input on the stories. We all pull in the same direction."

THE BOUNTY OF CERES

Ian Potter: "I'd enjoyed the way Simon Guerrier had explored Steven's astronaut background in his **Companion Chronicle** and fancied doing something a little similar. That led me to coming up with quite a 'nuts and bolts' near future SF story, in a sort of Arthur C Clarke-style (funnily enough that still makes it a historical adventure for Steven and Vicki) and it built from there."

AN ORDINARY LIFE

Matt Fitton: "When we came to *An Ordinary Life*, David Richardson and script editor John Dorney had a very clear idea of what they wanted. I think I ended up paring the narration right back, to allow the drama to unfold. Since most of the time, we have all the characters in a scene voiced, it's pretty close to the regular audio dramas I'm more used to writing."

"So, together with my first pitches, I wrote up a few paragraphs on where I wanted to go with the Voord, whatever story idea David favoured. Listeners will learn what it means to be Voord..."

He also had the challenge of working on the **Early Adventures**, in a new format of



Above: William Russell
Inset: Carole Ann Ford



play – not quite full cast, and not a dramatised reading either – with 'live' drama and narration both playing a part in telling the story. Andrew explained:

"John Dorney, script editor for this series, came up with the helpful pointer that these should sound like the BBC Audio soundtracks of the lost stories from the Sixties, where narration tends to set up a scene but is otherwise used fairly sparingly.

"We wanted it to have a feel to it, as if it had been performed in the 1960s, so the director Ken Bentley had the actors speaking in RP (Received Pronunciation), rather than using regional accents as we would if it had been written for now. It really feels like a bit of Sixties **Doctor Who**. For instance you get the Doctor arguing with his companions, and Ian in particular getting annoyed with him. It's good fun and I hope it takes listeners right back to those

very earliest days of the show."

October takes the TARDIS back in time to England, in the winter of 1400, for *The Doctor's Tale* by Marc Platt. He said: "It's a purely historical story for the First Doctor with Barbara, Ian and Vicki, and no intrusive aliens sticking their tentacled oars in. David

'LISTENERS WILL LEARN WHAT IT MEANS TO BE VOORD...'

Richardson gave me pretty well free rein to go where I liked in history.

"These days, it's getting less easy to find some historical time where the Doctor hasn't been, but Geoffrey Chaucer was a character whom I'd always thought the Doctor should meet, so I started digging around for an intriguing event to slot a story into. I already

knew that Chaucer was much more than just the author of *The Canterbury Tales*. He was a civil servant, a favourite of doomed King Richard II and a possible spy. What I didn't know was that his final days, fallen from favour under the newly usurping Henry IV and probably mixed up with conspiracy, are mysterious and uncertain. Did he flee or was he murdered? Of course, the Doctor is right

up to his neck in the dark events."

How did Marc find it writing, effectively, one of the first original full-cast Hartnell era stories in almost fifty years?

"We've retained the narrative element of **The Companion Chronicles**, which allows for a degree of description, but the full guest cast gives the story far more breadth and space. Of course, it's so sad that we no longer have William Hartnell and Jacqueline Hill. A story without the First Doctor and Barbara would be unthinkable, but the narrative covers for the absence of their voices. The new style format takes the best features of both styles of story and actually liberates the writing."

The third story of the series is *The Bounty of Ceres*, written by another **Companion Chronicles** veteran, Ian Potter. He said: "The

Doctor Who: The Early Adventures

brief initially was, 'Would I like to write a four-episode **Lost Stories**-type play for the First Doctor, Steven and Vicki?'

The only other stipulation was that there'd be a guest cast of three per recording day. There are ways to bulk that up, but I suspected the best way to use that for me would be to do something in a confined environment with a few characters.

"At the synopsis stage the notion of doing an episode with the Doctor 'on holiday' was suggested, which meant there'd be an episode where Peter didn't have to be playing both roles and we could reduce the amount of narration the story needed."

Having written for the **Companion Chronicles**, this was a new experience for Ian, not having been involved in **Lost**

has a really winning combination of ignorance and wisdom. Steven took me a while to get a hold of as a character. It was only really in *The Massacre* that I got a really solid idea of him before Big Finish, and more than anything it's the way he's been written by Jac Rayner and Simon Guerrier and the superb way Peter has played their words, that have given me a proper way into him."

The first season concludes in December with *An Ordinary Life*, by Matt Fitton. He said: "David came to me with the brief of placing Steven and Sara in 1950s London, stranding them in a completely alien environment with the very real possibility that they might just have to get used to living there – an 'ordinary life'. Added into the mix was the idea that they'd be befriended by some of the Windrush generation of recent arrivals to British shores, to give a different perspective on the times.

"Andrea Levy's *Small Island* was mentioned as something to take a look at. I'd seen the recent TV adaptation, and picked up the book. I scoured the library for accounts from immigrants arriving in the Fifties: the places they lived, the kind of work they did. It was very gratifying when Ram John Holder told me how authentic he thought it was: he said he'd had a landlord just like Figgis!

"Rather than just being defined by their origins, however, above all, I wanted the Newmans to come across as a real family – looking out for each other and trying to put food on the table – living that ordinary life, but in a new and unfamiliar place." Matt was delighted with the way the play was brought to life at the Moat Studios. He said: "I knew how great Peter Purves would be, from my experience with *Return of the Rocket Men*. With him, you can write three parts at once: Steven, the Doctor, and a narrator. And meeting Jean Marsh – real television royalty – was quite an experience. She was lovely – very naughty too! – and she gave it her all to bring Sara to life. The guest cast sounded perfect alongside them, and I'm really looking forward to hearing it with all the contemporary sound design to give it that 1950s feel."

With the imminent return of the **Companion Chronicles** as box sets, fans of **Doctor Who**'s formative years will be spoiled for choice. Matt said: "I think that fans of the earlier Doctors will be delighted to have brand new adventures with the original cast. It should be like listening to the soundtracks of lost stories – giving us a chance to do something different and new with the era, to tell stories which should feel faithful, but which may not have been possible to tell at the time. With this series of **Early Adventures**, and **Companion Chronicles** continuing too, there should be something for everyone who loves the First Doctor and his friends."

David added: "I rather love it. It feels very different to **The Companion Chronicles** or **The Lost Stories** – these are new scripts that are immersed in that wonderful black and white era of the show." **VORTEX**




From left: Toby Hrycek-Robinson, Andrew Smith, David Richardson and Ken Bentley at the recording of *Domain of the Voord*

'I WAS SURE WILLIAM HARTNELL WOULD HAVE WANTED TO KEEP HIS LOW GRAVITY ACTING TO A MINIMUM!'

Stories-style tales before. "I have a lot of sequences in low gravity in the story, which I daftly imagine as a mixture of Kirby wire work, filmed inserts done at Ealing, and actors miming floating in close up head and shoulder shots. I even found myself writing a sequence that explained why the Doctor's hair wasn't bobbing about in the low gravity.

"That might sound ridiculous, but having sent the Doctor on holiday, I felt I ought to try to be true to some of the other aspects of that era on screen. Given John Wiles' memory of his lead's refusal to wear a space suit and the way he doesn't seem to have gone on the trampoline for the teleport scenes in *The Daleks' Master Plan* I was sure William Hartnell would have wanted to keep his low gravity acting to a minimum!"

Ian added: "I've always loved Vicki as a character because she's wonderfully fun, occasionally horribly tactless and





**THE
NIGHT
OF THE
TRIFFIDS**

FULL-CAST AUDIOBOOK BY SIMON CLARK

**STARRING SAM TROUGHTON AS DAVID MASEN
WITH NICOLA BRYANT AS KERRIS**



WWW.BIGFINISH.COM  [@BIGFINISH](https://twitter.com/BIGFINISH)  [/THEBIGFINISH](https://facebook.com/THEBIGFINISH)

Night of the Triffids © Simon Clark and the The John Wyndham Estate, 2001.



**KENNY SMITH DISCOVERS THERE'S
SOME PLANTLIFE MOVING...**

IN THE NIGHT GARDEN

NIGHT descends on Big Finish this month, with the release of *The Night of the Triffids*. A full-cast drama based on Simon Clark's acclaimed 2001 novel – the official sequel to John Wyndham's *The Day of the Triffids* – the story has been especially adapted for audio by the author.

And there's a host of familiar names in the cast, with Sam Troughton and Nicola Bryant, as well as Big Finish stalwarts Toby Longworth and Helen Goldwyn.

The original 1951 novel saw the Earth being overrun by killer plants, with the majority of the population having been struck blind. The novel ends with scientist Bill Masen escaping, alongside his wife and four-year-old son, to the Isle of Wight where a small colony of survivors is holding out. The sequel follows these events, 25 years later, with Bill's son David waking up to a world plunged into darkness.

Writer Simon said: "I was such a big fan of John Wyndham's work and I loved the original novel, which I read when I was 12 or 13. I finished it, and thought there would be a sequel because it's such a good story, but of course there wasn't one. So years later when I became a writer, I wanted to continue the story, just for myself, to see where the characters would go. I mentioned this to my agent, who thought it was a good idea, and he spoke to the people who represent John Wyndham's estate. I had to write a few sample chapters which they liked, and was allowed to do the novel. It was a real labour of love."

The novel was published to critical acclaim, winning the British Fantasy Award in 2002. Bringing the adventure to life on audio came about as a result of a conversation between

Simon, and his friend John Ainsworth, producer of several Big Finish ranges including *Doctor Who Unbound* and *2000AD*.

"I've known John for a number of years," explained Simon, "and we were going to work together on *Blood of the Robots*, my ill-fated *Doctor Who* story which would have followed *The Scream of the Shalka* animated story for the BBC. It was mixed feelings when it was cancelled – I was disappointed because I was desperate to write a *Doctor Who* story, as I've always loved it, and was also happy because it was coming back on TV!

"We said we should work together on something, and I thought perhaps *The Night of the Triffids* would work as a Big Finish audio. I spoke to John about it and he took the idea forward to Big Finish, who came back and said, 'Yes, let's do it.' This was in the latter part of last year and it all came together very quickly.

"When John asked me to do the audio adaptation, my first thought was, 'I can't do this,' because I write novels and short stories, having written very little in the way of scripts. Initially I didn't like the idea of adapting my own novel. I had a long conversation with John about it and he talked me through it all. He said to pick out the core of the story and we agreed which part we would use, because the main part of the plot is the hero going to New York and the adventures stem from that journey.

"I was surprised at how well it went – it was maybe easier than I expected, and I was thrilled to be able to write the script of the book."



THE NIGHT OF THE TRIFFIDS

On the Isle of Wight, a colony of survivors wakes to a world plunged into darkness. Before long, the Triffids, thought safely out of the way on the mainland, attack... In John Wyndham's classic bestseller *The Day of the Triffids* the world has been overwhelmed by killer plants. As the novel ends, Wyndham's narrator scientist Bill Masen is escaping, with his wife and four-year-old son, to the Isle of Wight where a small colony of survivors is holding out. Simon Clark's sequel picks up the story twenty-five years on.

The survivors are safe, for the time being at least, on their island, where they have continued efforts to combat the Triffids, while also striving in various ways to build a new civilization. Elsewhere in the world, similar colonies cling to survival, while the triffids persist in their attempts to destroy humanity.

One morning Bill Masen's son, David, now grown up, wakes to a world plunged into darkness. Now, the Triffids have an advantage over humanity.

(*The Night of the Triffids* is a double-CD story, accompanied by an hour's download of behind-the-scenes interviews)

John said: "Collaborating with Simon on the script for *The Night of the Triffids* was great fun and very rewarding. Simon and I have been attempting to work with each other on and off for over ten years, so we were both very pleased to finally be able to see a project through to its conclusion. Simon hadn't written an audio script before and was a little nervous about it. However, he needn't have worried as he did a really great job of it. I was on hand to give suggestions and advice as his script editor of course, but the script is most definitely his own."

As the play's director, John had the difficult task of finding the right people to bring the characters to life. He explained: "The choice of actor to play

'I SAT THERE QUITE CHOKED UP WHEN I WAS AT THE RECORDING.'

David and, of course, be the narrator of the story, was very important, but I very quickly arrived at the idea of offering the part to Sam Troughton. I had worked with Sam several years ago on two of the **Robin Hood** talking books that Big Finish produced. Sam had been a regular in the TV series on which the audio was based, but that was his first talking book, and it was also mine!

"But we worked really well together and had a very rewarding day, so I always had it in my mind that I'd like to work with him again on something. So, *The Night of the Triffids* seemed the perfect opportunity and he was very keen to do it and did a great job, bringing a real sense of energy to the role and the narration.

"Nicola of course is known to **Doctor Who** audiences as Peri. I needed a good 'American' actress and immediately thought of Nicola. I love working with Nicola. She is extremely thorough in her preparation for a role and gives 110 per

cent. As much as we both love **Doctor Who**, we both enjoy the opportunity to step out of that world and do something a bit different like *The Night of the Triffids*."

A delighted Simon added: "It's a fantastic cast. John put the cast together and said to me, 'What about Sam Troughton to play David?' That got me excited because it was the grandson of Patrick Troughton, and he sent me some of Sam's work for Big Finish when he did **Robin Hood**, and it was just the perfect voice that I wanted. It's a great voice.

"When you hear him talking, he very much comes across as the listener's friend when you hear him. He's got one of those voices that's really reassuring, and it's such a great quality to have for *The Night of the Triffids*."

Simon was delighted to attend the recording of the play earlier this summer, and found it was a slightly more emotional experience than he had expected it to be. He said: "I sat there quite choked up when I was at the recording – I was sitting on a big red couch, watching everything that was going on, and didn't say anything.

"John turned round and asked me, 'Are you alright?' I couldn't say anything, as it was quite emotional hearing these characters I'd created come to life. Also, I had an irrational moment for just a fraction of a second where I worried if I said anything, it would be recorded too! Of course, that would be impossible because the actors were in a sound-proofed room.

"It was fantastic hearing all the actors, like Sam and Nicola Bryant, saying my lines, and it was such an incredible experience."

John concluded: "I couldn't be more pleased with the finished production of *The Night of the Triffids*. It really has come together beautifully. Sound designer Martin Montague has done an amazing job of bringing life to the story and creating those very distinctive sounds made by the Triffids themselves. Howard Carter has also weaved his usual magic and has delivered a truly cinematic score which really conjures up the post-apocalyptic world of Simon's story."

VORTEX

Listen again...

THE JUGGERNAUTS

Terry Nation's most famous **Doctor Who** creations were undoubtedly the Daleks, but it shouldn't be forgotten that he devised various other monsters too.



THIS month sees the launch of the **Early Adventures** range, as the Voord from *The Keys of Marinus* make their audio debut in Andrew Smith's *Domain of the Voord*.

It's not the first time another Nation creation has appeared in a Big Finish adventure, with the Mechnonoids having featured with the Sixth Doctor and Mel in January 2005's *The Juggernauts*.

The writer of the story was American Scott Alan Woodard, who was commissioned by then-producer Gary Russell. Scott recalled: "The initial brief went something along the lines of: 'We'd like a story featuring Colin, Bonnie, Daleks, Davros and the Mechnonoids from *The Chase*.' With a laundry list like that, how could I possibly resist?"

Some people find it hard to write for the Daleks – how did Scott find it writing for Daleks and the not-so-expressive Mechnonoids? He smiled: "It's a bit challenging, but not really that difficult. I did read every single line of dialogue aloud to ensure that they sounded suitably 'Dalek.' There were definitely lines that I originally wrote for them that were completely rewritten after reading them aloud. You can't (and shouldn't) give Daleks words with too many syllables! It should always be clipped, short, bursts of dialogue. Too many syllables and you've lost the word by the time the Dalek reaches the full stop!

"Mechnonoids are an entirely different beast. They are far more primitive and I had to go back to their appearance in *The Chase* and listen closely to the way they spoke, the words they spoke, and the number of times they repeated said words. I also had the John Peel novelisation handy, along with a few collections of Classic Comics for more inspiration. Ultimately, whenever I write something based on a TV show, I go to the source material, so the original serial was my main source for their patter and I watched it repeatedly (taking copious notes)."

As well as voicing the Daleks, Nick Briggs did the Mechnonoids too. Nick said: "The Mechnonoid voices for *The Juggernauts* were a product of great post-production. I just spoke the words very slowly and clearly to give Steve Foxon

'I did read every single line of dialogue aloud to ensure that they sounded suitably 'Dalek.' You can't give Daleks words with too many syllables!'

something to play with, and he did the magic, after listening to *The Chase*. Sounded very authentic, though, didn't it? Clever chap, that Steve Foxon!"

Steve added: "I seem to recall Nick did try something in the studio using the same effects he uses for the Daleks, but nothing was sounding right, so he left it for me to figure out in post-production. It took quite a while, as everything I was throwing at it didn't work. I am not sure how I came to use this particular plugin – but I ended up with Audio Arpegy by Analog X, which basically allowed you to arpeggiate audio – faders allowed you to change to volume of audio in stages. So I just completely zeroed the level of every other fader and there I had the stuttering sound! A touch of ring modulation and pitch shifting up then finished it off nicely." **VORTEX**

VORTEX MAIL

We love to hear from you, so if you have something to say, write to us at enquiries@bigfinish.com. Remember to put 'Vortex Mail' as the subject.

Loving the offers from Big Finish for the fifteen years celebrations. I'm especially enjoying the behind the scenes features and *Living Legend*; Charley makes a brilliant Time Lady! Of course, I have questions;

1. Will there be any more development on the Eighth Doctor's outfit in future *Dark Eyes* artwork? I'm loving the current outfit, but I thought there was a mention that the costume would be developed during the series? Not to *The Night of the Doctor* costume, but maybe we see what's inside the peacoat (except Paul McGann)?

2. Do you know if any of the Doctors listen to their own audio adventures or other Big Finish stories? Do they have favourites, or certain things they'd like to be part of themselves?

3. When will we see the delightful Raine Creevy and the endearing Will Arrowsmith again? I found both their characters amazing, but there's plenty of room for development. Maybe in another **UNIT** boxset with Klein?

Wishing you all the best and here's to another fifteen years of BF,

Ian Manning

Nick: Hi Ian, there aren't any plans to develop the Eighth Doctor's costume further, unless it becomes relevant to the plot at any point. I think the only Doctor I'm certain listens to his adventures is Colin Baker, who listens to them on long car journeys. What he particularly likes is that he's forgotten about them by the time he receives the CDs, so he enjoys them afresh. There are no immediate plans for Raine and Will to return. Glad you've enjoyed the 15th Anniversary BF celebrations.

Very excited about the **Early Adventures** range and I've already subscribed to the £40 download for the first series. Also I like the sound of the *The Yes Men* from series two and so glad that Ben is going to be back and portrayed by a new actor. Great job!

I've always been interested in doing some voice work for you and was

wondering if there were any opportunities to do any audios with you or if there are any part time jobs going at the moment?

Matt Bevan

*Nick: We're all very excited about the **Early Adventures** too. If you have a good, professional voice reel, then please do send it in to enquiries@bigfinish.com. We receive a lot of casting enquiries, so there isn't a chance for everyone to become involved.*

Firstly, congratulations for fifteen years well recorded and best wishes to your future releases for the next fifteen years, including **Gallifrey** – *Intervention: Earth*.

My question is regarding the news of the re-casting of the companion Ben Jackson. With this casting, can we expect that Big Finish will be open in the future to re-casting other companions whose original actors are no longer with us, such as Sir Alistair, Sarah Jane Smith, Liz Shaw or the First Romana, or also notable series villains like the Master as played by Roger Delgado and Anthony Ainley?

No matter what happens, once again, best respect and success for 2015 and beyond!

Chris McKeon

Nick: You raise an interesting and tricky question. I'm not sure we have a definitive answer. But there are certainly no immediate plans to recast the parts you mention.

I loved the last **Short Trips** collections and glad there are more to come. However, as a devoted CD collector to your range, I'm saddened that I won't be able to get these tales on a professionally pressed shiny disc (a CD-R with the title written on in marker pen just doesn't look as nice). I understand the download only nature of these keep your overheads down, etc. – but could, maybe, the individual stories be download only, but if you subscribe to all twelve stories you get them collected in a CD boxed set?

At the very least, as I love a good cover

and production sleeve notes and credits – will a downloadable cover, etc. be also made available with the story, so those who wish can print off their own?

Colin John Francis

Nick: I understand your frustration about download-only stories, but these are designed primarily for new listeners who are more of the download generation (not like us, Colin!). The download model with, as you say, lower production costs, enables us to experiment with the kind of thing we release without risking too much of a financial loss.

I have just finished my third listen to *The Curious Incident of the Doctor in the Night-Time* on the *Breaking Bubbles and Other Stories* release. What a masterpiece!

I have a son who has autism spectrum disorder (though not as bad as Michael in the story) and I found this one of the most powerfully written, accurate and truly inspiring stories I've listened to.

As a dad, hearing how my son might remember me in the past helps you to cope with the lack of emotion and love that often comes from these special kids. My son (eight-years-old) and I listened to it and he totally understood Michael's character logic links – it's the first **Who** CD he's understood completely. My wife – a complete not-we – also listened to it start to finish and said it was brilliant. Not sure how much was borrowed from the novel the title alludes to, but that was simply, for me, the best piece of **Doctor Who** audio ever written. Tears in the eyes and all that with a magnificent final line. Thank you Mr Fountain for addressing a subject matter rarely addressed well, and in the context of a cracking good and fun **Doctor Who** story.

Michael Leader

*Nick: Michael, I have to confess that it brought a tear to my eye when we were recording it in the studio. It's a beautifully written episode from Nev. I was very proud to be involved. **VORTEX***

Coming up...

RELEASE SCHEDULE

New and forthcoming audio releases

SEPTEMBER 2014

- Doctor Who: *Mask of Tragedy* (190, Seventh Doctor, Ace and Hex)
- Doctor Who: *Signs and Wonders* (191, Seventh Doctor, Ace and Hex)
- Doctor Who – The Early Adventures: *Domain of the Voord* (1.1, First Doctor)
- Doctor Who – Philip Hinchcliffe Presents: *Volume 1 Box Set* (Fourth Doctor)
- Pathfinder Legends: *Rise of the Runelords – Fortress of the Stone Giants* (1.4, Full Cast)
- Big Finish Classics: *Frankenstein*
- Tom Baker at 80
- Night of the Trifids (Full Cast)
- The Omega Factor: *Audiobook of the Novel* (read by Louise Jameson)

OCTOBER 2014

- Doctor Who: *The Widow's Assassin* (192, Sixth Doctor and Peri)
- Doctor Who – The Early Adventures: *The Doctor's Tale* (1.2, First Doctor)
- The Worlds of Doctor Who *Box Set*
- Jago & Litefoot: *Series Eight Box Set*

NOVEMBER 2014

- Doctor Who: *Masters of Earth* (193, Sixth Doctor and Peri)
- Doctor Who – The Early Adventures: *The Bounty of Ceres* (1.3, First Doctor)
- Doctor Who: *Dark Eyes 3* (Eighth Doctor)
- Blake's 7: *The Liberator Chronicles – Box Set 10*
- Pathfinder Legends: *Rise of the Runelords – Sins of the Saviors* (1.5, Full Cast)
- Blake's 7: The Classic Audio Adventures 1: *Scimitar* (Full Cast)
- Blake's 7 - Book 6 TBA
- Dorian Gray – *Series Three box set*

DECEMBER 2014

- Doctor Who: *The Rani Elite* (194, Sixth Doctor and Peri)
- Doctor Who – The Early Adventures: *An Ordinary Life* (1.4, First Doctor)
- Doctor Who: *Trial of the Valeyard*
- Doctor Who: *The Highest Science*

- Blake's 7: The Classic Audio Adventures 2: TBA (Full Cast)
- The Judgement of Sherlock Holmes: *Box Set*

JANUARY 2015

- Doctor Who: *Mistfall* (195, TBA)
- Doctor Who – The Fourth Doctor Adventures: *The Exxilons* (4.1, Fourth Doctor and Leela)
- Doctor Who – The Fourth Doctor by Gareth Roberts *Box Set: The English Way of Death/The Romance of Crime* (Fourth Doctor and Romana)
- Doctor Who – The Fourth Doctor by Gareth Roberts: *The English Way of Death* (Fourth Doctor and Romana)
- Doctor Who – The Fourth Doctor by Gareth Roberts: *The Romance of Crime* (Fourth Doctor and Romana)
- Doctor Who – Short Trips: *The Flywheel Revolution* (05, Download only)
- The Avengers – The Lost Episodes: *Volume 3* (Box Set)
- Pathfinder Legends: *Rise of the Runelords – Spires of Xin-Shalast* (1.6, Full Cast)

- Blake's 7: The Classic Audio Adventures 3: TBA (Full Cast)
- Dark Shadows: *Bloodlust - Episodes 1-7* (Full Cast)

FEBRUARY 2015

- Doctor Who: *Equilibrium* (196, TBA)
- Doctor Who – The Fourth Doctor Adventures: *The Darkness of Glass* (4.2, Fourth Doctor and Leela)
- Doctor Who: *Dark Eyes 4* (Eighth Doctor)
- Doctor Who – Short Trips: *Little Doctors* (06, Download only)
- Blake's 7: *The Liberator Chronicles – Box Set 11*
- Blake's 7: The Classic Audio Adventures 4: TBA (Full Cast)
- Dark Shadows: *Bloodlust - Episodes 8-13* (Full Cast)
- Vienna - *Series 2* (Full Cast)

MARCH 2015

- Doctor Who: *The Entropy Plague* (197, TBA)

- Doctor Who – The Fourth Doctor Adventures: *Requiem for the Rocket Men* (4.3, Fourth Doctor and Leela)
- Doctor Who – Short Trips: *Time Tunnel* (07, Download only)
- Blake's 7: The Classic Audio Adventures 5: TBA (Full Cast)
- Blake's 7: *Lucifer Revelation: Audiobook of Novel* (Read by Paul Darrow)
- Gallifrey: *Intervention Earth* (Full Cast)

APRIL 2015

- Doctor Who: *The Defectors* (198, TBA)
- Doctor Who – The Fourth Doctor Adventures: *Death-Match* (4.4, Fourth Doctor and Leela)
- Doctor Who – Short Trips: *The Ghost Trap* (08, Download only)
- Jago and Litefoot: *Series Nine Box Set*
- Blake's 7: The Classic Audio Adventures 5: TBA (Full Cast)
- Terrahawks *Volume 1* (Full Cast)

MAY 2015

- Doctor Who: TBA (199, TBA)
- Doctor Who – The Fourth Doctor Adventures: *Suburban Hell* (4.5, Fourth Doctor and Leela)
- Doctor Who – Short Trips: *The Toy* (09, Download only)
- Blake's 7: The Classic Audio Adventures 6: TBA (Full Cast)
- Blake's 7: *Novel 7* (TBA)
- The Omega Factor: *Series 1 Box Set* (Full Cast)

JUNE 2015

- Doctor Who TBA (200, TBA)
- Doctor Who – The Fourth Doctor Adventures: *The Cloisters of Terror* (4.6, Fourth Doctor and Leela)
- Doctor Who: The Companion Chronicles – *Box Set 1*
- Doctor Who: Short Trips TBA (10, Download only)
- Survivors - *Series 2 Box Set* (Full Cast)



BIG WE LOVE
FINISH STORIES





TOM BAKER

— AT 80 —

TWO CANDID AND INTIMATE HOURS OF ENGAGING
ENTERTAINMENT IN THE UNIQUE COMPANY OF MR BAKER!

INTERVIEWED BY NICHOLAS BRIGGS

OUT IN SEPTEMBER ON CD AND DOWNLOAD

WWW.BIGFINISH.COM  @BIGFINISH  /THEBIGFINISH

THE END OF SCIENTIFIC KNOWLEDGE.
AND BEYOND...

THE ΩMEGA FACTOR



AUDIOBOOK OF THE NOVEL BASED
ON THE TV SERIES

READ BY LOUISE JAMESON
AVAILABLE SEPTEMBER 2014

SERIES ONE

FULL-CAST AUDIO DRAMA
AVAILABLE MAY 2015



WWW.BIGFINISH.COM  [@BIGFINISH](https://twitter.com/BIGFINISH)  [/THEBIGFINISH](https://www.facebook.com/THEBIGFINISH)

The Omega Factor © the estate of Jack Gerson and used under licence