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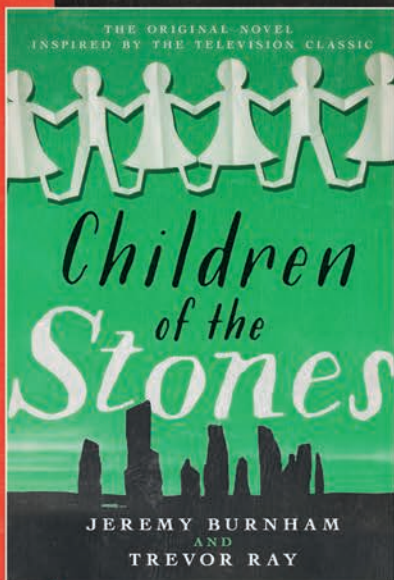
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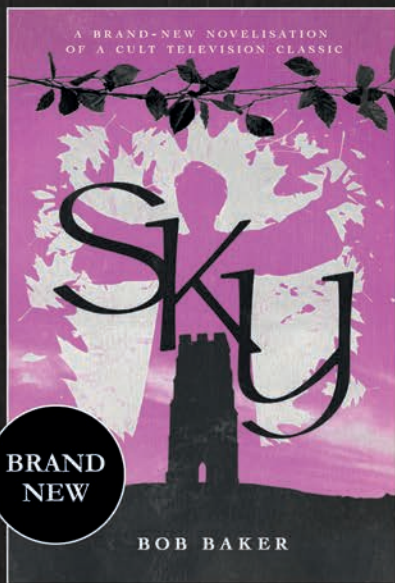
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Sneak Previews & Whispers

The Avengers: The Lost Episodes – Volume Four



THE NEXT volume of *The Avengers*: *The Lost Episodes* is different from the first three box sets. Previously, the plays featured have been adapted from existing scripts, but Volume 4 contains a play with a difference. For *Hunt The Man Down*, script writer Justin Richards has had to do a bit of investigative work that Dr Keel and Steed themselves would be proud of.

It's a problem which John Dorney, who is working on adapting other episodes which have no scripts, has also encountered.

John explains: "When there isn't a script to work from, you then have to look at what else exists. You usually find there's a couple of synopses that were sent out at the time for pre-publicity purposes. There's also the *TV Times* which will give you the characters listed in their order of appearance.

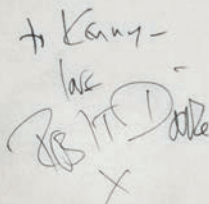
"For the later episodes in the first series, they had telesnaps which we could refer to and get an awful lot more detail from them, but they weren't taken for the earlier episodes.

"I've done quite a few of the adaptations, so when Justin had written his script, I had a sweep over it, as I feel that I've got a real sense of the characters and the style of the show back then now. Some of it can be educated guesswork, it can be a challenge and a lot of detective work is involved, but it's very rewarding in the end." **VORTEX**

The Avengers: The Lost Episodes – Volume 4 is out in July.

Editorial

DAMAGED GOODS



The first is *Timewyrm: Exodus*, by Terrance Dicks, which he signed on a visit to Scotland in 1992. The second is *Shakedown*, also by Terrance, which he signed last autumn.

And the third? *Damaged Goods*, by Russell T Davies. When he was publicising David Tennant's first season as the Doctor, a press event was held in Glasgow and I was invited along. Russell kindly took five minutes out of his schedule at the end to chat and after outing myself as a fan (well, it took about 15 seconds, as I'd kind of given myself away during the press conference as I'd picked up on a couple of throwaway lines...), I got his autograph on *Damaged Goods*.

I love the book. That's an understatement. When I first read it back in 1996, I knew it was something special. As a fan of Russell's work from *Dark Season* and *Century Falls*, I knew *Damaged Goods* would be good, but this blew me away – intelligent, adult, funny, moving, dramatic... all qualities which would become a mainstay of **Doctor Who** when it returned to TV 10 years ago.

And I'm delighted to say that the audio adaptation by Jonathan Morris is just fantastic. It perfectly evokes the original novel and feels very familiar, despite minor changes along the way to adapt it to the audio format.

You're going to love it...

KENNY

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Kenny Smith
meets the people
behind the audio
adaptation of a
classic **Doctor Who**
New Adventure...

PRODUCING THE

GOODS

“It was like being locked away in prison. I just wrote, wrote, wrote all day.”

TEN YEARS ago this year, **Doctor Who** made its triumphant return to television, masterminded by Russell T Davies. For many people, the debut episode, *Rose*, was their first experience of Russell’s take on the series. However, followers of the Virgin books range **The New Adventures**, had experienced just that in the 55th novel in the series, *Damaged Goods*, published in October 1996. Out of print for many years, the story has been given a fresh lease of life in 2015, thanks to Big Finish’s audio adaptation from Jonathan Morris.

Does Russell have fond memories of writing *Damaged Goods*? Well he does and he doesn’t! He tells *Vortex*: “I’m immensely proud of that novel, I love it and I’m so glad it exists. But when I came to write it, I’d given myself a luxurious three or four months off to attack it. But then a

TV job came along which reduced all that to five weeks! Dear God. So it was like being locked away in prison. I just wrote, wrote, wrote all day. So it’s a bit like looking back on my dark little cell! Mind you, I think there’s a darkness and intensity to the novel that works, so maybe the imprisonment helped!”

Over the years, people have made a lot of comments about *Damaged Goods* and its similarities with the TV show when it was brought back – a council estate, a family named Tyler and a strong mother character to name but three elements. Russell admits that he never thought about adapting the story for TV, as he would have Rob Shearman do with Big Finish’s *Jubilee* and Paul Cornell’s novel *Human Nature*.

He explained: “Not this story as such, because I always thought of it primarily as a drugs story. Having said that, I do think **Doctor Who** can tell drug and addiction analogies very well, even if it’s on a simple *Nightmare Of Eden*-type level. But having written it as a hard, stark and sometimes even realistic drugs story, I’d never want to take my own story and water it down. That would feel very odd. Mind you, now Jonny’s taken it and shown how easily the drug element can be changed and made more simple, I can see how it can be done now!”



Above: Russell T Davies



Above: Yasmin Bannerman, Sylvester McCoy and Travis Oliver

one. And out of that chat ultimately came *Damaged Goods*, a book that I have loved to this day.

"I must admit I've always wanted to do an audio version from the moment I stepped through the door at Big Finish. But it took me years to pluck up courage to ask Russell as I thought, with all the huge things that have happened to him since, he might have put it behind him. One day last year I sent him an email asking how he might feel about it and his response was something along the lines of 'I thought you'd never ask'. And then we were underway – looking back, it was that easy."

How did Russell react when he was asked about the adaptation? "Oh I was excited!" he admits. "Simple as that. I know Big Finish very well, so I knew immediately that they'd do it with love and respect. Great joy, the moment that email arrived!" And he was delighted that the person who asked him about it was David. "Yeah, life is strange, isn't it?," says Russell. "David did what must have been my first ever interview. Dear God. I've done five million since. He was the nicest, too! We met in some little restaurant near Soho, so many years ago. And that was in the days when it was rare to find a fellow **Doctor Who** fan! So yes, happy memories. It makes this whole project feel right! Like it was meant to be."

THE MAN tasked with adapting the novel into audio form was Jonathan Morris. Jonny recalls: "I was delighted to be asked. Delighted and honoured. I was a little surprised that it had been chosen to be adapted, given its notoriety for containing 'adult themes' but I could see that its reputation would also be a selling point."

"It was a little intimidating to begin with because it was written by Russell at the height of his powers [which remain at their height to this day, see **Cucumber**] in that initial explosion of brilliance that gave us **Queer as Folk** and **The Second Coming**. That's a lot to live up to; the script would have to be worthy of Russell and my dialogue would have to be indistinguishable from Russell's. I would have to raise my game."

Adapting a 263 page novel and condensing it into around 115 minutes

is no mean task. Jonny says: "The novel bounces about in quite a non-linear manner so first of all I had to work out the exact order that events took place in order to avoid continuity errors. There's all sorts of bits of problem-solving in the process of adaptation, trying to make my solutions as invisible and seamless as possible. Hopefully when people who have read the book listen to the audio, they'll be left with the sense that it's true to the novel; obviously some bits have had to be cut for timing reasons and the emphasis has been shifted, but it's the same characters and the same story. The only difference is the novel is structured like a novel and introduces all the characters upfront, whereas in a **Doctor Who** script it's better to introduce the characters as and when the Doctor and his companions meet them."

WITH NEW *Adventures Love and War* and *The Highest Science* having previously been

released by Big Finish, *Damaged Goods* is now the third book adaptation to be performed by Sylvester McCoy. Producer David Richardson admits: "I don't really have many big claims to fame, but the one I can shout about is that I got Russell T Davies his first **Doctor Who** writing gig! I was an editor working on two sci-fi magazines, *TV Zone* and *Starburst*, back in the mid-90s when I saw Russell's phenomenal children's series' **Dark Season** and **Century Falls**."

"This was a time when no one was making SF in the UK and I thought they were extraordinary. I tracked Russell down, met him in a cafe in London, did a great interview and then chatted about our mutual love of **Doctor Who**. Back then it seemed such a remote possibility that it might come back one day, but Virgin Books were doing the **New Adventures**, I knew Rebecca Levene, one of the editors and Russell said he'd love to write



Doctor Who: Damaged Goods



Above: Sylvester McCoy

"One odd thing is that in a novel you can have a character talk for several pages, whereas in a script, if they go on for more than three lines it sounds like a lecture. So even when there was direct speech in the novel, it had to be boiled down and turned from monologue into dialogue. Obviously it was important to make sure the audio worked as a standalone adventure and make sure that listeners would quickly get who Chris and Roz are; they're the Doctor's companions and they're Adjudicators from the future, that's pretty much all you need to know, you don't need to have read the books!"

Damaged Goods is a mature piece of work, in every sense of the word. "The book is very much an 'adult' book," says Jonny, "but what I felt was important is that what really made it 'adult' was the way it dealt with the characters and the harsh realities of their lives, it wasn't

"I spend more time wondering where Jonny's missing 'h' had gone than I spent worrying over the script!"

adult because of the swearing, sex, drugs or violence. So the script of the adaptation is just as adult, just as mature."

During the scripting process, Jonny was sending his work to Russell. Russell says he looked at: "Just as a courtesy. Well, that's a bit disingenuous, I was dying to see it. I don't know how you could NOT. But I know Jonny's work and we've emailed quite a few times when he's been preparing those lovely *Fact of Fiction* articles for *DWM*, so I knew he'd do a good job.

"He's made it faithful but new, with a lot of streamlining and elegance. I had a couple of suggestions, that's all. To be honest, I spent more time wondering where Jonny's missing 'h' had gone [from his name, Jonathan!] than I spent worrying over the script!"

David adds: "Russell was, very kindly, across every draft of Jonny's adaptation and gave some brilliant notes that really elevated it up to another level. There are some astonishing surprises in there... a couple of things that will make jaws drop I think."

Jonny continues: "One of the best parts about this project, apart from being asked to do it and doing it, was Russell's feedback on the script. Yes, he had notes, all fairly minor, all very helpful and all – it goes without saying – implemented to the letter. Some of the bits where it differs from the novel are at his specific suggestion. But to receive an email from Russell where the subject line is 'Hooray' and the first line is the word MARVELLOUS in capitals followed by several paragraphs raving about my work... I was walking around on a cloud for the rest of the day."

RESPONSIBLE FOR bringing the play to life in the studio was director Ken Bentley. He concedes: "It was quite a shock to find out I'd be directing a play by Russell T Davies.

"The sheer volume of existing *Doctor Who* stories beyond television and audio is quite overwhelming and I had absolutely no idea Russell had written anything other than *Doctor Who* on TV. That the



Doctor Who: Damaged Goods

THE YEAR is 1987 and there's a deadly new narcotic on the streets of London. As part of their investigations the Doctor and his companions Chris and Roz move into the Quadrant, a rundown housing estate. An ancient alien menace has been unleashed, a menace somehow linked to a local gang leader known as The Capper, a charmed young boy called Gabriel and his mother Winnie, the enigmatic Frei Foundation and Eva Jericho, a woman driven to the brink of madness. As London descends into an apocalyptic nightmare, the Doctor must uncover the truth about the residents of the Quadrant and a desperate bargain made one dark Christmas Eve.

STARRING: Sylvester McCoy, Travis Oliver, Yasmin Bannerman, Michelle Collins, Denise Black, Georgie Fuller, Tayler Marshall, Richard Hope, Daniel Brocklebank, Peter Barrett, Robert Duncan, Damian Lynch

WRITTEN BY: Russell T Davies

ADAPTED BY: Jonathan Morris

DIRECTED BY: Ken Bentley



story behind the novel connected back to David and Big Finish was fantastic." David was responsible for a lot of the casting on the play. He reveals: "It's a superb adaptation and – when you've got Russell's name attached to a project – it's very easy to attract actors. And so we have Michelle Collins, Denise Black, Daniel Brocklebank, Richard Hope and Robert Duncan among the powerhouse cast."

Russell was delighted to learn who had been cast in the production – as some of them had appeared on TV **Doctor Who** during his time as executive producer, especially Yasmin Bannerman as Roz Forrester and Travis Oliver as Chris Cwej. He concedes he was: "Hugely excited! Now that I know Denise Black is in it and Michelle Collins too! Michelle's been kind of my lodger for the past few years while she was in **Coronation Street**, so we're great mates, I love her. And Denise and I went through the whole **Queer As Folk** thing together, so we're like survivors of a war! Great women, good times, I can't wait to hear them – let alone the Doctor, Roz and Chris!

"It's an honour to work with Sylvester McCoy at last, what a joy. What a treat. And I've cast Yasmin before, twice, I think she's wonderful. And Travis was actually a suggestion of mine – he was in *Gridlock* and just seemed to be the perfect Chris Cwej, so I ran his name past David Richardson and here we are." Ken continues: "David did much of the casting for *Damaged Goods*, but we shortlisted lots of actors we thought were appropriate and we often go to agents we have a good relationship with. It turned out that some of the actors on our list had also worked with Russell in the past, so it was all a bit serendipitous."

WITH THE story recorded, it is then passed over to the sound designer/composer for post-production. David says: "I'm deeply proud of this production. Howard Carter has done the most astonishing work on it. I love Howard's work – his approach to sound design and music is symphonic; he weaves everything together into a huge aural tapestry and this is some of his very best work for us."

With the play being firmly set in 1987, how did Howard go about capturing the feel of the era? He explains: "It was more a case of avoiding anachronisms rather than forcing the point that the play was set in the 80s. There are so many cultural references in the script that I didn't feel the need to be particularly overt with either the sound or the music."

"There are a few diegetic references to music from the period but the score itself is quite neutral in that respect. I felt it important to realise that this was a powerful piece of drama that happened to be set in the 80s rather than one being defined by its era."

"There were no particular technical problems. My only concern was ensuring the sound design and music enhanced rather than subtracted from the drama. The script and performances were all so virtuosic that it would have worked perfectly well without any sound or music. Coming from this standpoint made me appreciate the need for a subtle approach. I felt that my role was to ensconce the listeners sonically in the world that Russell had created and then use music to enhance the narrative flow and perhaps clarify some of the emotional contours."

COMPLETING THE package is the cover design, with artist Tom Webster carefully recreating the original book cover. He admits: "My first thinking, other than being extremely grateful was literally 'How on earth am I going to recreate The Capper emerging from a grave!?' It was hugely exciting to recreate that motif from my favourite **New Adventures** cover, but I knew I'd have to think out of the box for this one. It's definitely the biggest challenge I've had so far."

"The first thing I had to do is find a base image. I knew I wasn't going to get a stock image of someone in this pose so I got my friend to take some photos of himself. I then added rips to his shirt from photos I'd taken. It was then a case of finding tentacles and that took forever. I ended up giving up on that one and going with images of worms, which was disgusting fun! In short, it was a splice job. There's so many layers in there."

With *Damaged Goods* now ready to be unleashed onto the world, the team are delighted with the finished product.

Director Ken Bentley adds: "The play

is the perfect mix of intimate family drama and enormous action and Howard effortlessly bounces between the two. This is a new era for the Seventh Doctor and I'm very proud of the work everybody's done to establish a new tone. This will be unlike any other Seventh Doctor story you've ever heard."

Jonny too is particularly happy with it. "The end result is, I think, the best script I've worked on. It's not one I could've written in a thousand years. It's as close to the novel as possible but also the best possible story in its own right and I'm very proud to have helped bring it to a new audience." **VORTEX**



Doctor Who: Damaged Goods is available now on double CD and download and as part of the **Novel Adaptations: Volume Two - Limited Special Edition** five-disc set.

THE WELL-MANNERED WARD

It's Saturday teatime in 1979 all over again, as Kenny Smith finds how Big Finish completed its adaptations of the Gareth Roberts Fourth Doctor novels.

IF YOU'RE the enemy of a certain Doctor, then possibly the last TARDIS team you would want to come up against would be the Fourth Doctor, Romana and K9 – if you're going to take on two Time Lords and a super computer, you really need to make sure you've got a really good plan to hand. This month sees *The Well-Mannered War* released featuring Tom Baker, Lalla Ward and John Leeson back in their iconic roles, encountering humans, Chelonians and Femdroids on the planet Barclow.

Lalla Ward admits that returning to the role of Romana on audio is a very involved process, which requires physical as well as mental effort. "They are lovely to work on," she reveals. "Some people think, because it's 'just' audio, you don't need to put too much into it. In some ways, it's actually more concentrated than anything I might otherwise imagine."

"I find working in the booth can be as tiring as it used to be on the original television episodes when we were running around. You need to put the energy into your performance, as you're doing everything with your voice. So you're gasping and doing heavy breathing at the right times and quite often at the end of the scene you can find you are virtually hyperventilating. By the time you get to the end of the day in the studio, you can find you're very, very tired."

The first two adaptations of Gareth Roberts's 1990s *Missing Adventures*, *The Romance of Crime* and *The English Way of Death* were released earlier this year to universal acclaim from critics and fans alike. Lalla says: "It's nice to

hear that people have enjoyed them, but it's very difficult to tell when you are in the middle of it. Gareth is very good – he's definitely captured the spirit of Douglas Adams (TV *Doctor Who* script editor).

"I don't listen to them immediately, but I will when I get the time. It's a wonderful method of learning what you are doing – you can hear the things you are okay at and how you can improve your performance. They sound very different when you get the finished version with all the post-production added. What they do is just wonderful."

"Quite often at the end of the scene you can find you are virtually hyperventilating!"

LALLA HAS appeared as Romana for Big Finish since featuring opposite Colin Baker's Sixth Doctor in *The Apocalypse Element* (August 2000). She has since appeared opposite Paul McGann in *Neverland* and the 40th anniversary story *Zagreus*, as well as with Peter Davison in *The Chaos Pool*. Lalla has also starred in the ongoing spin-off series *Gallifrey*, with Louise Jameson as Leela. "I love coming to work for Big Finish," she admits, "partly because you work with people



Doctor Who: The Well-Mannered War



Doctor Who: The Well-Mannered War

The edges of space, the far distant future, an era even the Time Lords are not supposed to visit. Laid claim to by disputing factions of humans and Chelonians, the planet Barlow has become the catalyst for an unusual war. In two hundred years of hostilities not a shot has been fired and the opposing combatants are the best of friends.

But when the Doctor, Romana and K9 arrive, they discover the peace is not going to last. Something dangerous is happening behind the scenes. An election looms. Bodies are piling up. Tensions are growing. Someone, somewhere is trying to make this well-mannered war very angry indeed.

Only the time-travellers can save the day. But that might be their biggest mistake.

STARRING: Tom Baker, Lalla Ward, John Leeson, Tim McInnerny, Jon Glover, Michael Troughton, Gunnar Cauthery, Jane Slavin, Russell Bentley, Hamish Clark, John Banks, Elizabeth Rider, Jessica Claire, David Troughton

WRITTEN BY: Gareth Roberts

ADAPTED BY: John Dorney

DIRECTED BY: Ken Bentley

you've met at conventions and didn't appear with on television. Louise and I had never worked together before Big Finish and it's really nice as we've had a chance to develop our characters a bit and go off in other directions.

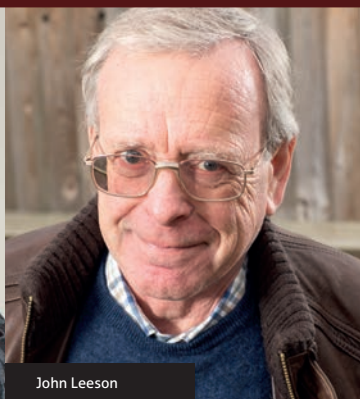
"Of course, everyone says it, but it's really true – it's worth coming in for Toby's lunches. They are as good as everyone says, but in this business, if you tell an actor they're going to come in and be well fed, you've instantly got their loyalty. The way to an actor's heart is through the stomach!"

In February next year, Lalla will make a triumphant return in *Enemy Lines*, the latest in the *Gallifrey* series, alongside Louise as Leela and Sean Carlsen as CIA Co-ordinator Narvin. They will also be joined by Sophie Aldred as Ace.

"The interesting thing is the way it's taken on its own life and momentum," says Lalla. "It's lovely for Louise and I, as we work so well together. We're so different in ourselves – our characters are very different and we as people are too. Those differences have forged a really good and close friendship.



Lalla Ward



John Leeson

"I really loved the story where we swapped characters (*Gallifrey 2.2 – Spirit*) and it was really good fun to see each other's perceptions of us. I didn't realise until she did a take off of me that was how I sounded! It was really, really good."

Lalla has found that with the return of *Doctor Who* to TV a decade ago, many people are going back to explore the show's past and discovering the Big Finish plays too. "The astonishing thing to do with *Doctor Who*," says Lalla, "is you never expected anyone to be watching the episodes I did, after all this time. Even though it's carrying on on television, people are going back and watching the old episodes and they're being seen by children who weren't born when they first went out – and some of their parents weren't either!"

"Some of the classic episodes were much more orientated towards children, before John Nathan-Turner took over and made it more adult-orientated. Tom certainly had the hearts of children in mind when he was doing it. Sometimes it's more appealing for children when it's less complicated and techy, although the children today are far more aware of technology than ever."

Lalla has found that technology is moving along for the recording sessions with Big Finish too. She says: "I now use my iPad when I'm in the studio, so I'm not having to juggle with paper pages. That makes a big difference for me, as I'm not rustling my pages when I turn them! It's very easy to read from it and then just swipe back or forwards a page. I've just read the audio version of *City of Death* and

Doctor Who: The Well-Mannered War

did it that way – having everything at the tip of my fingers. That’s technology!”

CONDENSING 293 printed pages into audio form was the task that was given to John Dorney, who has previously adapted Gareth Roberts’ *The Romance of Crime* and *The English Way of Death*.

It was no mean feat, considering that Gareth’s work rarely features a wasted scene. John says: “It was a tricky one to adapt, as it’s a very full book. Gareth’s books get increasingly longer as he goes along. The first one, *The Romance of Crime*, was noticeably shorter than *The Well-Mannered War*, which was over 280 pages.



Above: Lalla Ward

“It was a tricky one to adapt, as it’s a very full book.”

“I was keen to keep the four-part structure Gareth had given the book, although episode one was about 115 pages, about a third of the book! Going through that, without sacrificing anything was very difficult.”

How does John go about adapting a novel? “I read it and then go for it,” he says. “These books by Gareth are so well-suited to adaptation for audio. They really do feel like novelisations of episodes we just didn’t get to see on TV. It also meant there wasn’t a massive amount of stuff I had to figure out, as I didn’t need to go through it and fix things.

“The only problem was working to time constraints. A lot of the work was bringing it down to fit the required episode length and working how much I could fit in. Sometimes, you need to drop a scene and still be able to get from A to B, without the scene that was in between in the book. You need to work out a way of getting there more quickly.”

John has experience of adapting both *Lost Stories* and novels. He reveals: “It’s a surprisingly similar process and a surprisingly different one at the same time. With the *Lost Stories*, there’s a bit more leeway, particularly with the ones that were only developed to just storylines.

“If they had been taken forward for television, they would have changed, as these things change during the writing process. On the printed page, you’ve got the finished story.

“Gareth’s stuff is so great, there was nothing I wanted to change. Working on his novels, I didn’t want to mess up on something that already works brilliantly.”

John adds: “The books were very much a part of my growing up, I was about 14 when they first started coming out. They were an important part of my youth and it’s very hard to get access to the novels now, so that’s the great thing about doing these adaptations, we’re bringing them to a new audience.”

HANDLING THE cover design for the release is Tom Webster. He admits, after being given the commission, his first thoughts were along the lines of, “Do I want to recreate the scene from the book cover as I did with *Damaged Goods*? In the end I decided that the Admiral and Chelonian sitting down at a table with tea would be pretty much impossible to recreate in a photomontage style, so I settled with just creating the characters and fitting them together more abstractly.

“*Damaged Goods* was all about atmosphere and texture, so I thought it’d be interesting to go with a contrasting look that was more technical, more about the arrangement of the characters and angles. I love mixing it up!”

One of the most memorable elements of Alister Pearson’s original cover was Romana wearing Jon Pertwee’s frills and velvet. “Finding the Pertwee picture was pretty easy really,” says Tom, “certainly a piece of cake compared to putting Lalla’s head onto it. I think the rule in the end was to imagine she’d had the costume made to fit her. I downscaled the shoulders quite a bit. I think it’s a great look for her. Funny enough, whenever I think about her character, I always picture that costume. I think it’s a testament to how memorable the old book covers are.”

As for creating the Chelonian, he adds: “It wasn’t tough, so much as time consuming. But it was so much fun to do, you can really lose an afternoon doing it. Creating monsters or anything from scratch, using 100s of stock photos and texture overlays is one of my favourite things to do on Photoshop. It’s a fab way of recreating things, but also creating things from scratch. I’ve had to make a fair few monsters for Big Finish now!”

VORTEX



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THE FINISHED PRODUCT



Kenny Smith talks to the cast and crew of **The Worlds of Big Finish**, celebrating the diverse storytelling of six popular ranges.

YOU NEVER need an excuse to throw a party. Impromptu gatherings are always welcome and it doesn't have to be a birthday when you have a group of old friends round. This month sees the release of **The Worlds of Big Finish**, a special release bringing together **Sherlock Holmes** (Nicholas Briggs), **Dorian Gray** (Alexander Vlahos), **Iris Wildthyme** (Katy Manning), the **Graceless** girls Abby (Ciara Janson) and Zara (Laura Doddington), **Vienna** (Chase Masterson) and the first lady of Big Finish, **Bernice Summerfield** (Lisa Bowerman). The release to mark 15 years of **Doctor Who** audio adventures from Big Finish, comes just a few months after **The Worlds of Doctor Who**.

The six half-hour episodes – *The Archive*, *The Adventure of the Bloomsbury Bomber*, *The Feast of Magog*, *Kronos Vad's History of Earth (Vol. 36,379)*, *The Lady from Callisto* and *The Phantom Wreck* – are complemented by a fourth disc, which includes outtakes and interviews with the cast and crew.

Producer and director Scott Handcock says: "I think a lot of people will think this came out of **The Worlds of Doctor Who**. Actually, I suggested it before I even knew that release was happening! It just seemed like a fun idea. There have been a few stories where characters have

"It didn't seem appropriate to send Big Finish's Sherlock Holmes into space or the distant future!"

encountered one another (**Dorian** and **Sherlock**, **Iris** and **Benny**) and it occurred to me it could be interesting to tackle a story where a band of Big Finish regulars are involved, each grounded within their own settings, but occasionally interacting and influencing others. So basically it's six episodes that give a flavour of each of the ranges, but also build upon one another to form a greater whole.

"I don't think there was much debate about which ranges would be used. Each of those featured has been hugely popular and has a dedicated audience all of their own and their leading characters offer something unique. **Benny**, **Vienna**, **Dorian** and **Sherlock** are all current ranges, so they were obvious choices. **Graceless** was extremely popular throughout its previous series, as was **Iris Wildthyme**, so it made sense to throw them into the mix – and actually, the new series of **Iris** coming out in August only came about





Above: Nicholas Briggs and Alexander Vlahos
Inset: Katy Manning and Hugh Skinner

Katy Manning

"Iris is a wonderful character and I can't believe I've been playing her for 13 years now. I'm missing my lovely Panda, though, although I do have lovely Captain Turner as my companion now. I just love working with Big Finish - they care so much about what they do and keep all these fantastic series like **Doctor Who** and **Blake's 7** going, as well as creating these original new series."

Alexander Vlahos

"It's lovely to have a sort of crossover of different ranges and one story sort of leading and bleeding through all of them. And lovely to see and work with Mr Briggs again. And yeah, it's really good to come back and be part of something that will hopefully have other listeners finding an interest in **Dorian** and vice versa."

because of her appearance in this story and the fact we'd been able to demonstrate there was still plenty we could do with her! I think I may have mooted **Charlotte Pollard** and **Mervyn Stone**, but it's already a bit busy and those ranges were still in the process of establishing themselves at the time."



glamorous bounty hunter' Vienna was to be considered 'improbably glamorous' by Holmes), it compromised a lot of the individual series. So instead, David worked up a throughline that develops throughout the various time periods, allowing each range to stand on its own two feet and feel consistent."



TASKED WITH bringing the diverse range of characters together was writer David Llewelyn. He says: "It took a few attempts. We knew we were dealing with six very different series, so it was a case of trying to come up with one coherent story that preserved the integrity of each one."

"I made one attempt at writing a single story that would have included all six sets of characters, but it was confusing, some major characters ended up in supporting roles and it didn't really respect their individual series. Sherlock Holmes might have met Bernice Summerfield in the **New Adventures** novels, but it didn't seem appropriate to send Big Finish's Sherlock Holmes into space or the distant future!"

Scott adds: "David and I went through a couple of versions of the plot. The first was a complex science-fiction adventure that united all the characters and had them working together in various pairings to defeat a common enemy. At one point, the antagonist was actually going to be Dorian himself, then it became a take on Moriarty, then something less specific. But honestly, exciting as it sounds to have them all band together and banter (the 'impossibly

"To have them all band together and banter compromised a lot of the individual series."

WITH SUCH a diverse bunch of characters, from Sherlock Holmes to Dorian Gray, Benny to Vienna and Iris to the **Graceless** girls, it was a challenge for David. He admits: "The hardest part for me was getting to know them all properly. I've listened to a lot of Big Finish stuff, but I haven't listened to everything, so I had to take a crash course in the ones I was less familiar with."

"Probably the most daunting character to write for was Sherlock Holmes, because you're not only dealing with one of the most famous characters in fiction, but also one of the most intelligent. Generally, though, I think giving each set of characters their own story made it much easier to capture that diversity, without having to tone any of them down."

Looking ahead to **The Worlds of Big Finish**, David says: "The story kicks off with *The Archive*, which has Abby and



The Worlds of Big Finish

Zara from *Graceless* return to a near-infinite archive that featured prominently in series three. They go there looking for answers, but instead stumble upon a murder mystery!

"Next up, we're transported back to Edwardian London for *The Adventure of the Bloomsbury Bomber*, where Sherlock Holmes is drawn out of retirement by his brother Mycroft to investigate a series of bombings in the run-up to George VI's coronation.

"There's a coda at the end of that story which leads directly into episode three, *The Feast of Magog*. Set at Tredegar House in South Wales

"Moral dilemmas and acting with Terry Molloy - what's not to like?!" LISA BOWERMAN

in the 1920s, it has Dorian and the future Viscount Tredegar (real-life eccentric and occult-enthusiast Evan Morgan) take part in an ill-fated séance.

"Then we're brought right up the present day with *A History of Earth by Kronos Vad* (Vol. 36,379), which has Iris Wildthyme becoming embroiled in a mystery regarding a disappearing bookshop, an American TV crew and an alien invasion of Earth. The penultimate episode then brings Vienna into the mix. Her story, *The Lady From Calisto*, is a kind of Raymond Chandler-ish story set in the gambling dens of Mars, with Vienna having to hunt down a missing mistress and a priceless artefact. The ending of that story leads into *The Phantom Wreck*, where Bernice Summerfield finds herself and her research team on an alien planet, investigating a (possibly haunted) alien ship."

Scott confirms: "The *Graceless* story is set in the Archive and forms an intimate chamber piece between Abby, Zara and two of the Archivists stationed there. Sherlock then investigates a mysterious series of bombings in London, where bookshops are being targeted by an unknown anarchist and the events of that story bleed into Dorian's eventful contact with a mysterious force during a seance at his friend's home.

"Flash-forward to the present-day and Iris Wildthyme (accompanied by her new friend, Captain Turner) unwittingly uncovers a conspiracy spanning not only decades but myriad realities, with Vienna kicking off a series of devastating events when she's hired to track down a thief in the far future. The adventure then rounds off with Big

Lisa Bowerman

The story section I got ticked all the boxes... a strange world, archeology, suspense, moral dilemmas and acting with Terry Molloy - what's not to like?! Benny's in her stride and on a mission. The only thing I could possibly say about the story (spoiler free) is that the road to hell is generally paved with good intentions. I heard about 'The Worlds of...' a little while back - and didn't actually find out who Benny was meeting until I got the script! As it turned out, it was Chase as Vienna! I'd met Chase a couple of times in the past at conventions - but it was great to finally work with her in the studio!

Nicholas Briggs

Even though I've been playing Holmes for some time for Big Finish - and there's more in the pipeline, folks! - it seemed peculiarly affirming that my version of the Great Detective was included in **The Worlds of Big Finish**. It was Scott Handcock's idea that Holmes would be involved and I must say that I leapt at it. No doubt that was his sneaky way of getting the entire project approved. Quite right too! And, of course, it's always a pleasure to work with David Warner. A man of near-legendary status... I say that, because he IS real and not just a product of people's imaginations, you understand. But to act alongside a performer of his calibre just makes you feel like so privileged. We had such a lovely, fun day.



Finish's original leading lady, Bernice Summerfield, who pieces together an ambitious invasion plan during the course of her archaeological dig."

Is it fair to say this release is a showcase for the diverse range of characters and storytelling running through Big Finish? David smiles: "I certainly hope so. Even though we took great care to make the

stories tie in with each range, I think they work quite well as introductions. I only hope we've done them all justice!

"I still haven't heard the completed episodes, but I did have a quick read through some of the scripts recently and I was really pleased with how they all tie together. Usually, if you're writing one in a series of four, six or eight episodes, you have very little idea of how the whole series will look, so being able to write a complete series allowed us to be quite ambitious in terms of storytelling and ideas."

The producer believes that **The Worlds of Big Finish** is a great way to introduce fans of the different ranges to each other. Scott concludes: "They're six very different stories, reflecting their parent ranges and a whirlwind adventure in the company of seven brilliant heroes and anti-heroes. 'We Love Stories' has been the Big Finish slogan for a while now and I think this release demonstrates that sentiment more than anything!" **VORTEX**

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SUMMONED

BY SHADOWS

Following on from the success of *Dark Shadows: Bloodlust*, Kenny Smith takes another trip to the town of Collinsport...

EARLIER THIS year Big Finish released *Bloodlust*, a critically-acclaimed new 13 part series of *Dark Shadows*. Under the guidance of producers Joseph Lidster and David Darlington, *Bloodlust* became a bestseller on Amazon. The pair were delighted with the reaction to the full-cast series. Joe admits: "It was genuinely one of the most challenging and exciting things that I've ever been involved in, so I was really hoping we'd get a good response. Then we did so I was very happy! It was great to see new people giving it a go and just fantastic to see the response to each episode as it was released."

"Utterly," agrees David. "With *Dark Shadows* being very much a 'little brother' range for Big Finish in the UK, it's not always easy to gauge what response we're getting and that very much fed into the planning of *Bloodlust* from the very beginning; how do we make sure anybody who might enjoy it doesn't miss that it even exists? That fed into both the episodic structure and the dissemination method and from episode one it really worked. That first day we got people engaged and it was that engagement we wanted. We weren't chasing unthinking adulation – though sometimes it felt like we got that as well – but rather people talking about the episodes as they 'aired'. I think we're confident that that was a success."

The next batch of *Dark Shadows* releases returns to the dramatic reading format. "It's a more intimate series,

I suppose," says David. "On the last couple of runs we've been very ambitious in terms of how many characters we've used and ensuring stories link up in interesting ways; essentially, I think we were subconsciously trying to make a full-cast series just to prove we could! Having now done that properly with *Bloodlust*, we've deliberately dialled back a bit, to take advantage of the differing format rather than fighting against it; these are self-contained plays, for the most part and each has a different flavour concentrating on just a couple of characters. It's actually a very different beast from the out and out soap opera that *Bloodlust* was."

"We weren't chasing unthinking adulation – though sometimes it felt like we got that!"

THE NEXT readings are set post-*Bloodlust*, rather than slotting into previous gaps. "It came about by accident really," explains Joe. "I realised that, I think, four of our stories could easily be set after *Bloodlust* and that two of them could have a framing device that would allow us to set them there as well. *Dark Shadows* originally a TV serial and by doing this it allows us to continue that ongoing narrative. Each of our six stories is a standalone story with a beginning, middle and

end – but across them, through the framing sequences and so on, we continue the story of Collinsport post-*Bloodlust*.”

And David feels: “We could take advantage of having our own new characters and pick up from where we left people like Amy and Maggie; rather than just being at some random point in their history, they’re at new turning points and nobody really knows exactly where they’re about to go. Us included, initially!”

Looking to the first release, Joe says: “We often say it, but there’s a *Tales of The Unexpected* vibe to our dramatic readings range. The first story is *Panic*, written by Roy Gill. It’s about a university academic, Lela Quick, who can’t get a tune out of her head. One of her colleagues, Robin Goodman, has also heard the tune so, together, they investigate and find themselves in an antiques shop with a very strange and mysterious owner...”

Roy Gill, the author of two quirky, dark fantasy novels – *Daemon Parallel* and *Werewolf Parallel* – is no stranger to

“It’s a fusion between horror and screwball comedy...”

Big Finish, having written *The Prime of Deacon Brodie for The Confessions of Dorian Gray*. Of his *Dark Shadows* play, he reveals: “It’s about the return of someone’s childhood nightmare, of being lost in the woods. It’s about an eerie song on an old record, found in an antique shop with an enigmatic owner. It’s the strange tale of how Quentin Collins and Lela Quick got married, basically!”

“Quentin’s a *Dark Shadows* fan favourite, played with immense charm by David Selby. The character has all sorts of interesting literary and horror roots – notably *The Picture of Dorian Gray*. Quentin’s a rogue, and a bit of a swine when it suits him. He’s very likeable too.

“Lela’s an entirely new character, brought to sparky and irascible life by Susan Sullivan. She’s a successful academic: a professor of English literature. She’s spent a lot of time in universities and expects a certain level of intelligence from those around her – she’s not always the easiest person to get along with! It would be fair to say it’s not love at first sight.”

This is Roy’s third story for Big Finish. He explains: “My novels *Daemon Parallel* and *Werewolf Parallel* follow a teenage boy’s adventures in an alternate Edinburgh. They brought me to the attention of Scott Handcock, who asked me to pitch ideas for *The Confessions of Dorian Gray*. I’ve since written two episodes, starting with the special, *The Prime of Deacon Brodie*. Dorian’s a great character, and I love writing for him.

“Having tackled both werewolves and Dorian Gray, Quentin Collins – a strange synergy of both – was clearly where my career was heading... I’ve long been fascinated by *Dark Shadows*. It’s a mixture of gothic horror, mad fantasy and epic storytelling, all of which I adore. Getting to create a small part of that grand mythology is very satisfying. And *Panic*, I



Dark Shadows: *Panic*

Lela Quick is a busy woman. She’s got essays to mark, journals to edit, books to write... But every night she is tormented by the same dream: a nightmare of pursuit through a dark forest, the air filled with haunting music.

A chance meeting with Quentin Collins, the enigmatic owner of Pandemonium Antiques, adds to her growing sense of unease. Soon both their lives are in danger – if they can’t escape the panic...

WRITTEN BY: Roy Gill

DIRECTED BY: Joseph Lidster & Jim Pierson

STARRING: David Selby, Susan Sullivan, Michael Shon, John Askew, Alexandra Donnachie, Daniel Collard

RELEASED: THIS MONTH!

think, moves Quentin’s story on. Lela gives him a whole new challenge to face!”

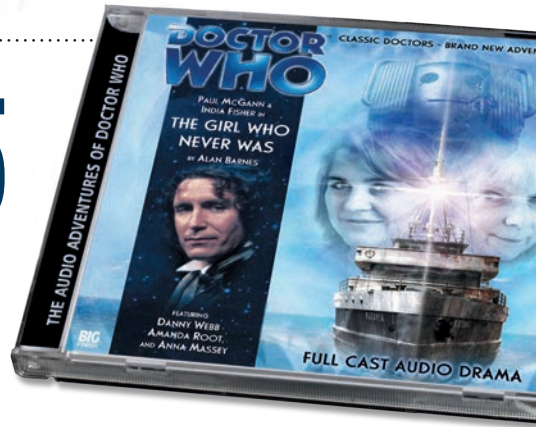
Roy adds: “It’s a fusion between horror and screwball comedy, with two strong leads, an exciting quest, and lots of twists and turns. And aren’t you curious to find out just who could tame Quentin Collins?”

LOOKING AHEAD at the rest of the season, Joe reveals: “We’ve got *Deliver Us From Evil*, by Aaron Lamont, in which a man with the son of the Devil in his head and his ex-werewolf girlfriend encounter a pair of serial killers. Then we’ve got *In the Twinkling of an Eye*, by Penelope Faith, in which a pub landlady finds herself being followed by a strange young man in a very strange t-shirt. After that it’s *Tainted Love*, by Daniel Collard which is about a very odd love triangle. And the series ends with *And Red All Over* by Cody Schell in which a young woman, on her honeymoon, encounters an old friend. An old friend who died in an airplane crash a few years before.”

What other info can the producers tease about the new run of stories? David admits: “I hate announcing things before they’re recorded, just in case... but there’s at least one surprise return we haven’t told you about yet. And we’re really pushing to get differing flavours into the six stories. *Panic* is darkly playful, *The Curse of Shurafa* quite intense and unyielding, *And Red All Over* quietly unsettling and so on. The one thread running through them all, as ever, is that *Dark Shadows* remains, at heart, a romantic tragedy...” Joe laughs: “You mean the above isn’t enough?! Well I can exclusively reveal that Quentin Collins is going to encounter instant coffee for the first time and that Tom Cunningham is going to finally eat something other than bacon.” **VORTEX**

Listen again...

THE GIRL WHO NEVER WAS



Cybermen are one of the funda-metals of **Doctor Who**. They're back this month in *Last of the Cybermen* and Kenny Smith looks back to one of their previous tales.

CYBERMEN TURN up in the strangest of places – as gold-plated hatstands at the Garazone Bazaar, in semi-human form in a 21st century hospital or even in the hull of an old ship adrift at sea. It was in the latter that the Eighth Doctor and Charley Pollard encountered them, in the Edwardian Adventurers' last outing with that incarnation of the Time Lord.

Tasked with writing Charley's apparently final story was Alan Barnes – who had introduced Charley in *Storm Warning*. He says: "There must have been five or six very different outlines for this one, as it changed an awful lot. Gary Russell had asked me come up with a 'writing out Charley' story, which I was very happy to do."

The story's inception coincided with Gary Russell leaving Big Finish and Nicholas Briggs succeeding him as executive producer. Nick adds: "When Gary Russell resigned and went to work for the BBC in Cardiff, I was really able to get to grips with this one. Alan went into hyperdrive and sent me half-episode segments more or less every day over a couple of weeks. It was absolutely riveting and I loved the script. I think it remains one of his very best."

The play was directed by Barnaby Edwards, with Nick playing the Cybermen. Nick recalls: "Barney did the most tremendous job of casting. Really great people. So good to meet Anna Massey, a legend and a superb actress and company member. Amanda Root had always been one of my most favourite actresses, so it was very exciting to work with her. My favourite bits of the recordings were when we were doing the drunken singing. We had someone playing the piano in the adjoining studio and we all joined in. Great fun. But it always is fun when Barney is directing."

"It was also the beginning of a great working relationship between Danny Webb and Big Finish. Danny is known by many as 'the nicest man in showbiz' and I'd certainly vouch for him on that score."

Alan continues: "Looking at it now, I think it's probably the best thing I've done. It was the first thing I'd written since taking over as script editor, so I had to do an exemplary job – I felt I was being judged by my peers and I wanted to pull something great out of the bag. It was the end for Charley and the Eighth Doctor, so it had to be really, really good."

One person who hadn't predicted what would happen at the end of the story was Charley actress India Fisher.

"There must have been five or six very different outlines for this one, as it changed an awful lot."

She added: "I was told that Charley's time with the Eighth Doctor was coming to an end, so when we did *The Girl Who Never Was*, I took it that it would be my last story. I was thrilled when Nick said, 'We have an idea for Charley,' and told me they were going to put her with another Doctor."

"There she was, making radio equipment out of flotsam and jetsam on a desert island – and I have to admit I was quite impressed she would know how to do that, from bits of conch shell – and the TARDIS arrived. I was told that people would know from the way the doors swooshed open that it was the Colin Baker TARDIS rather than the Paul McGann one." **VORTEX**

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LICENCE TO THRILL

Just to say congratulations on the extension of your **Doctor Who** licence until 2020. It's great that you're going to be carrying on producing audio adventures for the Doctor and co for at least another five years. That, plus a sixth season for the Fourth Doctor expanding to nine releases, news on the *Doom Coalition* for the Eighth Doctor and more novel adaptations including one of possibly my favourite **Doctor Who** novels, *Nightshade*. The news just gets better and better. Here's to the next five years!

Joe Harrison

Nick: Cheers, Joe. Exciting times ahead.

STRIPPED FOR ACTION?

I can't be the only one who read with interest the news that you are planning to cast Emma Peel and adapt some **Avengers** comic strips and joined the dots to wonder if you might do the same with **Doctor Who**? There are plenty of great **Doctor Who** comic strips waiting to be adapted. I'm really enjoying your **Short Trips** downloads. They are working for me as a cheap extra treat – sometimes when I renew a subscription or order a box set I chuck a **Short Trip** into my basket as an added extra. It's the Big Finish equivalent of buying a bar of chocolate at the checkout. I guess that's how you hoped they'd work?

Si Hunt

Nick: That's right, Si. Indeed, the comic strips... that's a good idea.

HERE'S TO THE FUTURE

To all at Big Finish Productions, a most hearty congratulations on the renewal of your licence until 2020! I've been immersing myself into your **Doctor Who** audio adventures since *The Sirens of Time* and so look forward to accompanying our favourite Time Lord on many many more!

Paul Reynard

Nick: Oh, cheers, Paul. We're really looking forward to it too.

ADVENTURE TIME

Many thanks for the excellent **Early Adventures** series – superb on every count! The only improvement would have been to have William Russell playing the Doctor in all four titles – otherwise they were excellent and I look forward to the next batch of Hartnell tales. I have seen several reviews suggesting that you recast the role of the First Doctor – please don't do this! William Russell gives a beautiful performance – he doesn't just do an impersonation, but a full performance.

Martin Edmonds

Nick: Cheers, Martin, this is quite a polarising issue. Many people on either side of the debate. It's a difficult call for us. For now, we'll continue as we are.

S.I.G. FOR FAB?

I know you're doing some audios of **Terrahawks** with Jamie Anderson. I've been watching the complete series of **Thunderbirds** on DVD and reliving my childhood. Please, can you do some

Big Finish audios of **Thunderbirds** someday. I'd love to hear some adventures of International Rescue on audio.

Tim Bradley

Nick: I'd love to do this too. One day, let's hope!



TIME FOR TEAM?

Ever since it vanished from the pages of **Vortex** I have been missing the *Team Twitter* section. It was that which pointed me to things I would have never otherwise have heard of (**The Sandbaggers**, for example, was a great show which was before my time). Not sure why it went away but I, for one, would love to see it return one day...

Steve Payne

Nick: It went away because no one seemed to like it. And it was a real pain getting the team to get round to writing it. But I loved it, personally. Start the campaign for its return now!

Coming up...

RELEASE SCHEDULE

Forthcoming audio releases.

MAY 2015

- Doctor Who: *Last of the Cybermen* (199, Sixth Doctor and Jamie and Zoe)
- Doctor Who – Short Trips: *The King of the Dead* (5.05, Download only)
- Doctor Who – The Fourth Doctor Adventures: *Suburban Hell* (4.5, Fourth Doctor and Leela)
- The Worlds of Big Finish: *Box Set*
- Blake's 7: *Book 7: Lucifer: Genesis* (Paul Darrow)
- Dark Shadows: *Panic* (45)

JUNE 2015

- Doctor Who *The Secret History* (200, Fifth Doctor, Vicki and Steven)
- Doctor Who – The Fourth Doctor Adventures: *The Cloisters of Terror* (4.6, Fourth Doctor and Leela)
- Doctor Who: The First Doctor Companion Chronicles – *Box Set 1*
- Doctor Who: Short Trips *The Sisters of Serenity* (5.06, Download only)
- Doctor Who: The New Adventures of Bernice Summerfield: *The Triumph of Sutekh*
- Survivors – Series 2 *Box Set* (Full Cast)
- Dark Shadows: *The Curse of Shurafa* (46)

JULY 2015

- Doctor Who: *We Are The Daleks* (201, Seventh Doctor and Mel)
- Doctor Who – The Fourth Doctor Adventures: *The Fate of Krellos* (4.7, Fourth Doctor and Leela)
- Doctor Who – Short Trips: *Dark Convoy* (5.07, Download only)
- Counter-Measures – Series 4 *Box Set* (Full Cast)
- The Avengers – The Lost Episodes: *Volume 4* (Box Set)
- Dark Shadows: *In the Twinkling of An Eye* (47)

AUGUST 2015

- Doctor Who: *The Warehouse* (202, Seventh Doctor and Mel)
- Doctor Who – The Fourth Doctor Adventures: *Return to Telos* (4.8, Fourth Doctor and Leela)

- Doctor Who – Short Trips: *Foreshadowing* (5.08, Download only)
- Iris Wildthyme: *Wildthyme Reloaded* (Box Set)
- The Omega Factor: *Series 1 Box Set* (Full Cast)
- Dark Shadows: *Deliver Us From Evil* (48)

SEPTEMBER 2015

- Doctor Who: *Terror of the Sontarans* (203, Seventh Doctor and Mel)
- Doctor Who: *Cross-Cross* (204, Sixth Doctor and Constance)
- Doctor Who: *The Sixth Doctor – The Last Adventure* (Special Edition)
- Doctor Who – The Early Adventures: *The Yes Men* (2.1, Second Doctor)
- Doctor Who – Short Trips: *Etheria* (5.09, Download only)
- Doctor Who – The Third Doctor Adventures: *Box Set*
- Torchwood: *The Conspiracy* (1.1, Captain Jack Harkness)
- Dark Shadows: *Tainted Love* (49)
- Big Finish Classics: *The Wonderful Wizard of Oz*

OCTOBER 2015

- Doctor Who: *Planet of the Rani* (205, Sixth Doctor and Constance)
- Doctor Who – The Early Adventures: *TBA* (2.2, Second Doctor)
- Doctor Who – Short Trips: *The Way of the Empty Hand* (5.10, Download only)
- Doctor Who: *Doom Coalition* (Eighth Doctor)
- Jago & Litefoot: *Series 10 Box Set*
- Survivors – Series 3 *Box Set* (Full Cast)
- Dark Shadows: *And Red All Over* (50)

NOVEMBER 2015

- Doctor Who: *Shield of the Jötunn* (206, Sixth Doctor and Constance)

- Doctor Who – The Early Adventures: *TBA* (2.3, Second Doctor)
- Doctor Who – Short Trips: *The Other Woman* (5.11, Download only)
- UNIT: The New Series: *UNIT: Extinction* (1.1, Kate Stewart)
- Blake's 7: *Book 8: Mediasphere* (Kate Orman and Jonathan Blum)
- Blake's 7: *The Liberator Chronicles – Box Set 12*
- Dorian Gray: *Series Four*

DECEMBER 2015

- Doctor Who: *TBA* (207, TBA)
- Doctor Who – The Novel Adaptations: *Theatre of War* (07 Seventh Doctor, Ace and Bernice)
- Doctor Who – The Novel Adaptations: *All-Consuming Fire* (08 Seventh Doctor, Ace and Bernice)
- Doctor Who – Short Trips: *Black Dog* (5.12, Download only)
- Doctor Who – The Early Adventures: *TBA* (2.4, TBA)
- The Confessions of Dorian Gray: *The Spirits of Christmas*

JANUARY 2016

- Doctor Who: *TBA* (208, Fifth Doctor)
- Doctor Who – The Fourth Doctor Adventures: *Wave of Destruction* (5.1, Fourth Doctor and Romana II)
- Torchwood: *TBA* (1.2)
- The Prisoner: *Volume 1 Box Set*
- The Avengers – The Lost Episodes: *Volume 5* (Box Set)
- Charlotte Pollard: *Series Two Box Set*

FEBRUARY 2016

- Doctor Who: *TBA* (209, Fifth Doctor)
- Doctor Who – Fourth Doctor Adventures: *The Labyrinth of Buda Castle* (5.1, Fourth Doctor and Romana II)
- Gallifrey: *Enemy Lines* (8, Romana II, Leela and Ace)
- Torchwood: *TBA* (1.2)
- Vienna *Series 3* (Full Cast)





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