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THE WAR DOCTOR

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**THE BEST OF BENNY**  
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DOCTOR WHO!

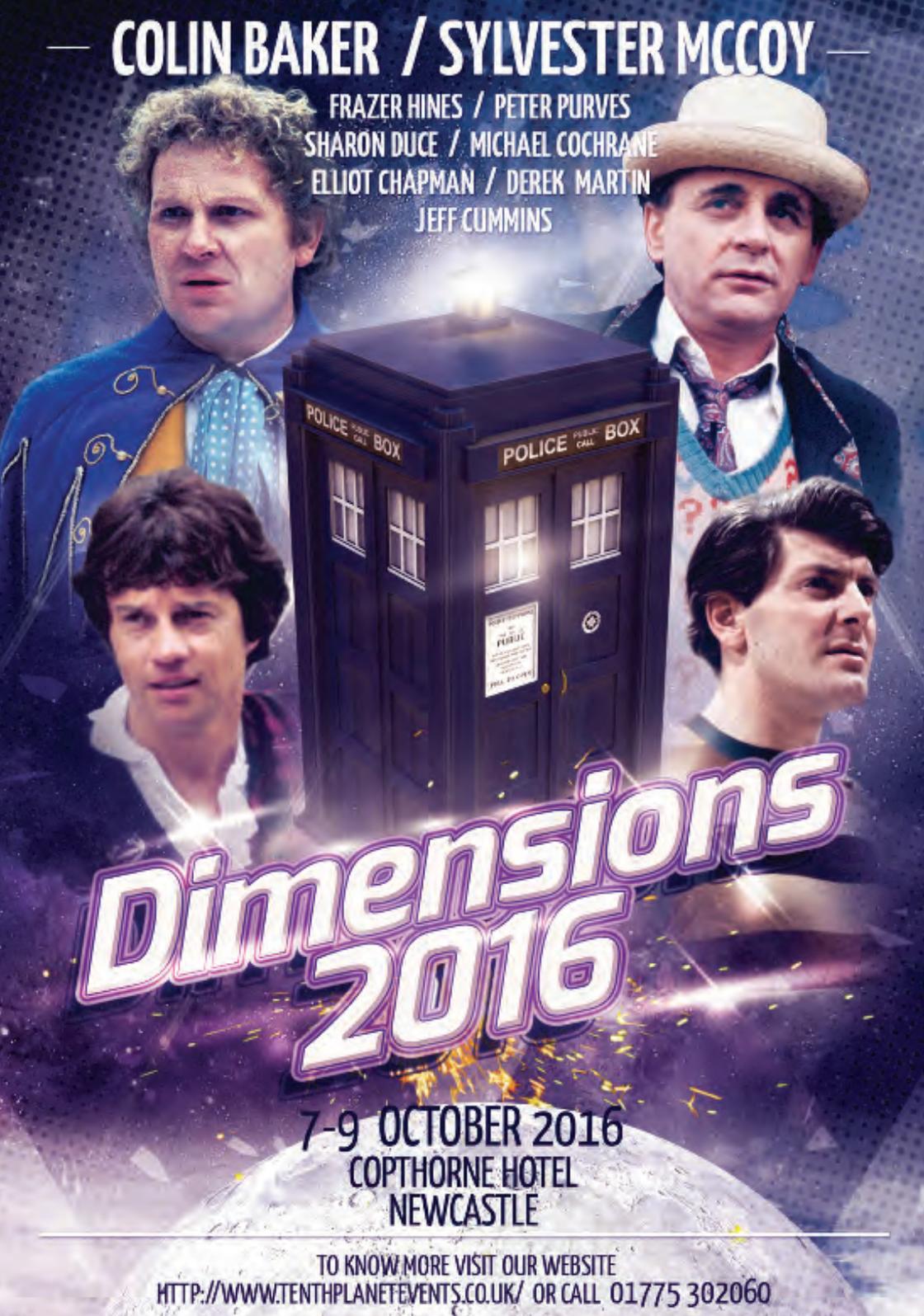
**PHILIP HINCHCLIFFE**  
THE LEGEND RETURNS!

EARLY ADVENTURES!

**DOCTOR WHO**  
NEW SERIES PREVIEW!

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# EDITORIAL

**A**S YOU'RE reading this, I've just returned from my summer holiday in Lanzarote (quite possibly my favourite place in the world). As ever, when I went away, I loaded up my mobile phone with lots of Big Finish releases to enjoy, either by the poolside or late at night. And what a treat I had, having deliberately held back several releases to enjoy.

**UNIT:** *Shutdown* was the ideal length for the plane journey out, and got my holiday off to a fantastic start.

While I was away, **Classic Doctors**, **New Monsters** became available, and I was able to download it in my friend's bar. And wow. What a release. Four absolutely brilliant tales. Whenever I relisten to *The Sontaran Ordeal* in the future, I'll always think of being by the pool in Costa Teguisse with my feet up, whilst sipping a can of lemon Fanta (I was reminded of a bus journey in Majorca, when I relistened to *Graceless* series three a couple of months back, as that's where I first heard it!).

Big Finish plays are like pop music, for me – in a roundabout way. We all remember where we were and what we were doing when we think of a particular tune, and listening to some Big Finish plays is just like that for me. I recall the sheer frustration I felt when my CD Walkman was bouncing about when I first tried to listen to *Storm Warning*, and the tape adaptor cable kept being pulled left, right and centre. And *Minuet in Hell* reminds me of driving back through the Nevada desert after a trip to Las Vegas.

I wonder what I'll be listening to this time next year, to attach new memories to?

KENNY

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## SNEAK PREVIEW THE AVENGERS



Xanna Eve Chown previews the Big Finish reprint of **Steed and Mrs Peel: The Comic Strips**, coming from Big Finish this November.

**T**HE AVENGERS comics in *Diana for Girls* are madcap, the artwork exquisite, and the puns terrible. Plus, the magazine's tagline was, 'The Paper For Girls Who Love Good Stories.' How could Big Finish resist? After all, We Love Stories...

**Steed and Mrs Peel: The Comic Strips** is a collection of eight vintage strips originally published in *Diana for Girls* 50 years ago. It brings together the original comics that have been adapted for audio in volumes one and two of **Steed and Mrs Peel: The Comic Strip Adaptations**. It's Big Finish's first foray into the world of comics – and it's got everyone excited!

In 1967, DC Thomson made an arrangement with ABC Television Ltd to adapt **The Avengers** into a series of new comic strip serials. The strips ran at two pages a week in issues 199 to 224, and the main artist was Emilio Frejo, assisted by Juan Gonzalez. The comic strips didn't have titles in *Diana*, but in this reissue, they have been named after the Big Finish adaptations.

As well as full-colour reprints of the comic strips, **Steed and Mrs Peel: The Comic Strips** has extra material for **Avengers** fans. There's a Q&A session with Olivia Poulet and Julian Wadham – Big Finish's Emma Peel and John Steed – and Alistair Lock, who was in charge of music and sound design. It also interviews all the Big Finish writers involved – Paul Morris, Simon Barnard, Paul Magrs, John Dorney, Tom Salinsky, Robert Khan and Matt Fitton – to find out about the challenges faced in turning a vintage comic strip into an audio adventure.

**VORTEX**



Kenny Smith  
discovers  
what happens  
when the  
War Doctor  
becomes a...

# SECRET AGENT

**T**HE WAR Doctor is back this month for his third trilogy of adventures, in *Agents of Chaos*. In his previous Big Finish outings, John Hurt's incarnation of the Time Lord has seen the fallout from the conflict on the planet Keska in *Only The Monstrous* and encountered deadly technology in *Infernal Devices*. In *Agents of Chaos*, we discover what happens when the reluctant warrior becomes involved in three secret missions.

With six audio adventures under his belt by this point, John had got

to know the Big Finish team well.

Director Nicholas Briggs says: "We got on with him right from the start. There's no nonsense with John. He's very straightforward. Immediately the dates were agreed for the first block, he asked for my phone number and phoned me. No nonsense. So, it was great to be working with him again.

"Science fiction is not his native territory, even though he's done a lot of it. I remember saying to him when he was querying something particularly science-fiction-ish, 'I

think you'll just have to say it like you mean it, John'. He laughed and said, 'That's what I've been doing all morning so far'."

There was a good atmosphere in the studio for these sessions.

Nick continues: "John, very flatteringly said he really liked the atmosphere I achieved in studio. He characterised it by saying we were serious about our work but not poe-faced about it. We took it seriously when necessary, but there are plenty of laughs along the way.



Above (from left to right): Nicholas Briggs, Matthew Cottle, Helen Goldwyn, Neve McIntosh, John Hurt, Gunnar Cauthery, David Llewellyn and Timothy Speyer

## “ I LEARNT TO LEAVE HIM ALONE AS HE MUMBLED TO HIMSELF FOR A WHILE! ”

“John is very serious about getting it right and would often be quite bullish about that. He’d say, ‘Hang on, hang on, let me just work out what this is about...’ I learnt to leave him alone as he mumbled to himself for a while... Then he’d suddenly say, ‘Right, got it! Let’s go!’ It worked brilliantly all the time.”

**T**HE SET kicks off with what happens when the Time War comes to Earth. David Llewellyn has written *The Shadow Vortex*, which is set in Berlin during the Cold War.

David says: “The brief was very open. I was asked to send the War Doctor to Earth, and that was pretty much it, apart from one or two bits to tie in with the rest of the series! So the first thing I did was ask where I wanted to see the War Doctor – what kind of backdrop,

which era – and the first thing that came to mind was Berlin.

“Initially, I was thinking of 1970s/ David Bowie/*Station to Station* Berlin, just because that would be very cool, but then I realised 1961 was the real flashpoint year – the worst possible time and the worst possible place for the Time War to reach Earth!”

With a historical setting, it means that David had to look into the recent past – although, he concedes, he had done some of his research before!

He reveals: “I did most of it many, many years ago, for my history A-Level! We were taken on a field trip to Berlin and stayed in a hostel in Fennpfuhl, in the former East Berlin.

“It was only a few years since the Wall had come down, and much of that area still had a very ‘Eastern

Bloc’ feel to it. The Soviet memorial at Treptower Park was only a few miles away, and everyone in the neighbourhood still drove Trabants!

“I remember us driving around that part of the city in a battered college minibus, listening to Carl Orff’s *Carmina Burana* (we were pretentious Sixth Formers, after all), and thinking, ‘I want to write something set here.’ It just took me 20 years to get around to it.”

David feels it was an interesting task to write for the War Doctor.

He admits: “It was a bit intimidating at first, knowing from the offset that I was writing dialogue for The Actual John Hurt, but I don’t know whether I’d say it’s difficult to write for the War Doctor – it’s just different.

“There’s less of the character to base your writing on, I guess, but I re-watched *Day of the Doctor* to see if there were any specific gestures that mark him out. In many ways you have a lot more freedom, because even after *Day of the Doctor* and George Mann’s *Engines of War* and the previous Big Finish series, we’re still in the process of creating the character, so writers can still put their own little touches on him.”

He adds that his highlight of the process was: “Being in the studio for the recording, without a doubt.

“I just about managed to remain cool, calm and collected, but I was very pleased that neither Mr Hurt nor Mr Briggs could see my face while they were recording the War Doctor/Dalek scenes, because I was grinning like a six-year-old in a sweet shop.”

**T**HE SONTARANS try to join the Time War in the second release of the set, *The Eternity Cage* by Andrew Smith.

The cloned warriors are desperate to join the temporal conflict and this adventure shows the lengths they will go

to to try and become a part of the Time War.

It's Andrew Smith's second adventure set during the Time War, following on from *The Sontaran Ordeal* in the **Classic Doctors, New Monsters** box set. Andrew says: "The first draft of the storyline didn't actually have the Sontarans in it. David and I had a chat and he suggested we could add them.

taught English at Andrew's old school, Stonelaw High.

He continues: "When I was asked to write this one, it was suggested that I could come up with a story that had a flavour of the movie *Where Eagles Dare*, a war film from the novel by Alistair MacLean.

"By a quite spooky coincidence, just the night before I had been watching *The Guns of Navarone*,



Above: Jacqueline Pearce and John Hurt  
Opposite: John Hurt



## THE WAR DOCTOR AGENTS OF CHAOS

OUT SEPTEMBER!  
CD/DOWNLOAD

*The Shadow Vortex* by David Llewellyn  
*The Eternity Cage* by Andrew Smith  
*Eye of Harmony* by Ken Bentley

Directed By: Ken Bentley

### CAST

**John Hurt** (The War Doctor),  
**Jacqueline Pearce** (Cardinal Ollistra),  
**Neve McIntosh** (Lara), **Honeysuckle Weeks** (Heleyna), **Timothy Speyer** (Kruger), **Helen Goldwyn** (Professor Crane), **Gunnar Cauthery** (Kavarin), **Matthew Cottle** (Leith), **Dan Starkey** (General Fesk/Sontarans), **Josh Bolt** (Kalan), **Barnaby Edwards** (Vassarion), **Andrew French** (Muren) and **Nicholas Briggs** (Dalek Time Strategist/Daleks)

As soon as he said that, I thought it was a great idea. It was quite nice as it kind of fitted in with *The Sontaran Ordeal* from **Classic Doctors, New Monsters**.

"Once that idea was there, I loved it. I've now done three stories with the Sontarans – I really do like writing for them. I don't actually think they are bad guys – they are just very militaristic in their own terms."

Andrew was influenced by films based on the novels of Alistair MacLean – who coincidentally

another Alistair MacLean war movie, and halfway through I thought this would make a good template for a **Doctor Who** story, with a team sent on a near-impossible mission, facing one setback after another, with someone working against them – and everything that can go wrong, does go wrong! It's a format that applies to several of Alistair MacLean's stories, including *Where Eagles Dare*.

"So this one is a nod to Alistair MacLean. He's one of my favourite writers, and was a teacher at my

secondary school. Unfortunately not while I was there."

Andrew particularly enjoyed writing for this incarnation of the Doctor. He explains: "One of the great things about writing for the War Doctor is that there's a lot of self-belief there.

"He's invited to join a rescue mission and as soon as he comes in, he's got no doubt in his mind about who's leading it – despite what others think and say! The Gallifreyan military has another leader who lasts 30 seconds



in the studio to hear that distinctive, gravelly voice. He was such good company as well – he was so funny.”

He adds: “We went through so many names for this one, before we settled on *The Eternity Cage*. I think this was the fourth name we had, before finally going with this one.”

**C**ONCLUDING THIS set is *The Eye of Harmony* by Ken Bentley, set on a damaged Battle TARDIS in the vortex. As it crumbles, the Daleks seize upon it as a chance to make a massive strike against Gallifrey.

Although Ken has been working with Big Finish for many years as a director, script editor and writer, this is the first time he has written a play for the Doctor.

He grins: “This is my first **Doctor Who** play so I can’t compare what it’s like writing for the different Doctors. But the War Doctor is probably a better fit for my style

Daleks is difficult – how did Ken find them?”

He says: “The thing I learnt about the Daleks is that they communicate by stating the obvious. They don’t say anything superfluous. They don’t enjoy language.

“Once you get your head round that it doesn’t make it any easier because it’s practically the opposite of how humans communicate. Their hierarchical nature also necessitates a lot of genuflection, which is quite time consuming to write!

“In a bizarre way they’re terribly polite to each other! Each knows their place and responds with just the right amount of cap-doffing! It’s exhausting to write!”

Ken attended the studio session to hear his work brought to life and was delighted with the way his words came off the printed page, especially from his leading man. He adds: “John Hurt could read the phone book and it would sound magnificent.”

## “ JOHN HURT COULD READ THE PHONE BOOK AND IT WOULD SOUND MAGNIFICENT! ”

before the War Doctor puts him in his place.

“I don’t think the War Doctor is really that different from the other incarnations of the Doctor, although there’s a bit of roughness to him.

“David Richardson has said before that it’s the normal Doctor but without the rules, but we’ve not fully gone in that direction yet. There’s been a couple of moments where he’s acted where the other Doctors might have hesitated, but he still has the same moral compass. He will still give people a chance – he won’t go straight to the lethal option.

“It’s brilliant having John Hurt and it was an amazing experience to be

of storytelling. He’s straighter and darker than the others, and he gets on with the job. I find those characters enjoyable to write. They don’t let other people’s sensitivities get in their way!

“David was keen to explore something along the lines of *Das Boot*. If memory serves I was initially down to write the second story in the box set, but I came up with an idea about a stricken TARDIS and Matt Fitton juggled things so that it better fitted into the through line presented by the other two episodes.”

In the past, some people in the past have said that writing for



**W**ITH SOME busy days in studio, did the director have any particular memories from these? Nick adds: “I can’t think of any particular highlights. As I say, we took it seriously, but laughter was never far away. Not to sound ridiculously positive, but the whole thing was a highlight working with John. It felt like such a privilege. A real ‘pinch yourself’ moment. There’s part of me that still doesn’t fully believe it all happened.” **VORTEX**



Kenny Smith turns the clock back to the Hartnell era...

# EARLY OPPORTUNITY

**I**T'S BACK to the Sixties this month as the third season of **Doctor Who – The Early Adventures** get underway. It's a second run of tales from the William Hartnell era of the show, which sees a broad mixture of story types, bringing together narrated sections of story with full-cast drama.

Producer David Richardson says: "With any run of stories, I was looking for contrasting styles – so we have one outer space SF tale (*The Age of Endurance*), one interesting character piece (*The Fifth Traveller*),

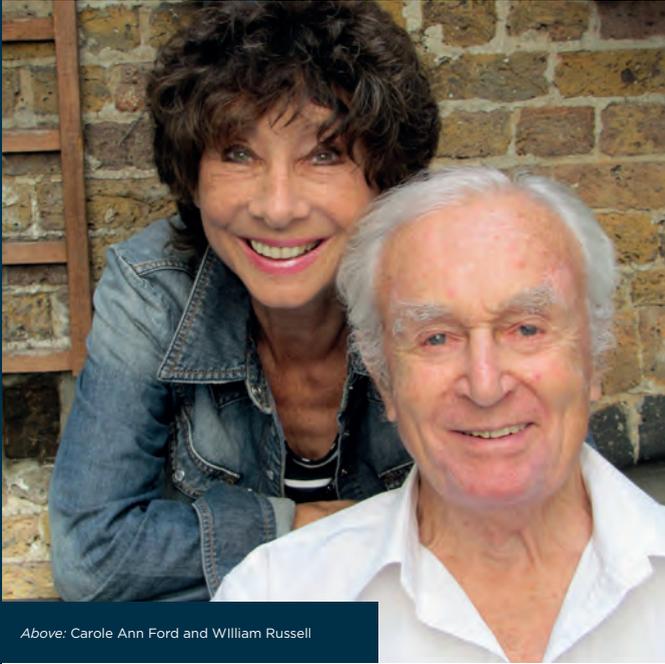
a pure historical (*The Ravelli Conspiracy*) and the return of an old enemy (*The Sontarans*).

"The joy of working on this series is that we get to recreate a much-loved era of **Doctor Who**, but then tell new stories that take us into new territory – and the lead actors have responded really well to this. What a joy these are to record.

"And I can't tell you how much fun it was to tell the First Doctor's first meeting with a certain cloned species. Simon Guerrier has fashioned a thrilling war story."

This run of stories features the first appearances of Jemma Powell, playing Barbara Wright. Having had the experience of playing her – and actress Jacqueline Hill – in *An Adventure in Space and Time* on television, David is confident that the Big Finish fans will quickly take to her in the part of the history teacher.

He explains: "After the recasting of Ben Jackson in the Second Doctor stories, I felt a bit more confident about recasting Barbara. And seeing as Jemma had already played the part in *An Adventure in Space and*



Above: Carole Ann Ford and William Russell

Time, there was really no question that she was the right person for the job! I remember Maureen O'Brien was thrilled – she said that she couldn't tell Jemma's performance in that TV special apart from Jacqueline Hill..."

**T**HE FIRST release of this new series is out this month, with *The Age of Endurance*, written by Nick Wallace.

Nick says: "The brief was two-fold, basically. Firstly, there's the essential 'mission statement' for the **Early Adventures**, which is to deliver exciting, engaging stories that remain true to their respective eras and characters. In this context, David Richardson asked me to come up with a sci-fi story.

"Keeping that 'traditional' flavour in mind, my first concept was for a real Terry Nation-esque story: a planet of *Barbarella*-style angels, filled with deadly crystalline forests that would shatter at excessive noise.

“ HE CAME BACK WITH ‘WHAT ABOUT WWII SUBMARINES IN SPACE?’. ”

That one didn't really catch David's imagination and he came back with 'What about WWII submarines in space'. That kind of cat-and-mouse suspense immediately clicked with me, and we were off to the races!"

Did Nick face any big challenges along the way?

"I think the biggest was trying to find a backstory for the central conflict that wasn't just a repeat of what had gone before. I think what we ended up with was possibly a little more involved than it might have been, but it also opened up opportunities that wouldn't have

been there with a different set-up.

"For example, parenthood and responsibility became central themes as a result, and we have some beautiful moments and grace notes that wouldn't have occurred otherwise. So we have a story with lots of space action, but one where all that action is born of – and reflects upon – the characters' strengths and weaknesses."

**O**CTOBER'S RELEASE is the intriguingly-entitled *The Fifth Traveller*, where the Doctor begins another new adventure with his four friends – Ian, Barbara, Vicki... and Jospa.

Written by Phillip Lawrence, he says: "The brief came totally out of the blue. David Richardson got in contact asking for a few ideas for a First Doctor/ Ian/ Barbara/ Vicki four-part story. He liked a couple of the concepts and asked me to combine them. One was about surviving in the



## DOCTOR WHO THE AGE OF ENDURANCE

Written By: Nick Wallace  
Directed By: Ken Bentley

### CAST

Carole Ann Ford (Susan/ Narrator), William Russell (Ian/ The Doctor), Jemma Powell (Barbara), Rachel Atkins (Myla), John Voce (Toban), Gethin Anthony (Olivan), Andy Scowen (Benya), Tom Bell (Arran/Shift)

wilds of a hostile planet, the other was about a new companion."

Philip admits: "My first synopsis came out more like a **Companion Chronicle** – told mostly from Vicki and Ian's point of view and with the Doctor pretty much sidelined. I was okay with that as I felt it was really Vicki and Jospa's story anyway.

"The lovely John Dorney was my script editor and he put me straight: the Doctor could and definitely should be at the centre of the action. I found that so freeing and a real joy to give my favourite Doctor plenty to do, beyond what would have been physically possible for William Hartnell – like chucking him in an acid river.

"After I'd done my drafts they decided to recast Barbara which certainly frees up the storytelling. It was a bold choice to recast a well-loved character like Barbara but Jemma Powell was brilliant in *An Adventure In Space And Time*. I can't wait to hear her in the role."

**A** **N ADVENTURE** in history awaits in *The Ravelli Conspiracy*, as the Doctor encounters Niccolò Machiavelli in 16th century Florence.

Written by Big Finish newcomers Robert Khan and Tom Salinsky, they were introduced to Big Finish by scribe John Dorney. Tom says: "A little while later, we got an email from David Richardson asking us if we'd like to submit some pitches for **The Early Adventures** and we were delighted so to do.

"We were just asked for a historical adventure for the First Doctor, Steven and Vicki. We came up with a handful of two-sentence pitches and David picked Machiavelli. We thought about it rather like a modern-era celebrity historical."

With a story set in history, it meant the pair had to do their research.

Tom continues: "It's true that the Machiavelli myth is rather more extravagant than the reality. Far



## “ THE DOCTOR COULD AND SHOULD BE AT THE CENTRE OF THE ACTION. ”

from being himself the kind of awe-inspiring ruler which he writes about in *The Prince*, he was basically a rather unsuccessful civil servant who spent much of the latter part of his life under house arrest. But we had a lot of fun designing a plot which was full of lies, betrayals, double-dealing and back-stabbing in order to live up to the man's apparent reputation.

"Those early historicals were typically the TARDIS crew on the edges of history, rather than wading into big turning points, so we had the relationship between Pope Leo X and his brother Giuliano as the starting point and took a visit by the Pope to Florence as a central event on which to hang the other episodes."

**S** **OME OLD** foes encounter the Doctor for the first time in the final release of this series, in Simon Guerrier's *The Sontarans*, featuring Steven Taylor and Sara Kingdom.

Simon says: "It came from a number of things – David Richardson was quite keen I did another Steven and Sara story, and kicked about a couple of ideas. One was, 'could we

do another Dalek story set within *The Daleks' Master Plan*?', but we scratched that one and thought, 'Why not do the Sontarans?'

"I rewatched *The Time Warrior* and in that the Doctor already knows who the Sontarans are, so I thought there was something there. I pitched David the idea of the Doctor meeting the Sontarans for the first time, but Steven and Sara already know who they are. Immediately, the Doctor not having all the facts gives you an idea for the story.

"David liked the idea of the Sontarans as an invasion force, with them as the all-conquering soldiers we so often hear about. He suggested what might help would be to find a classic war film and use that as the starting point.

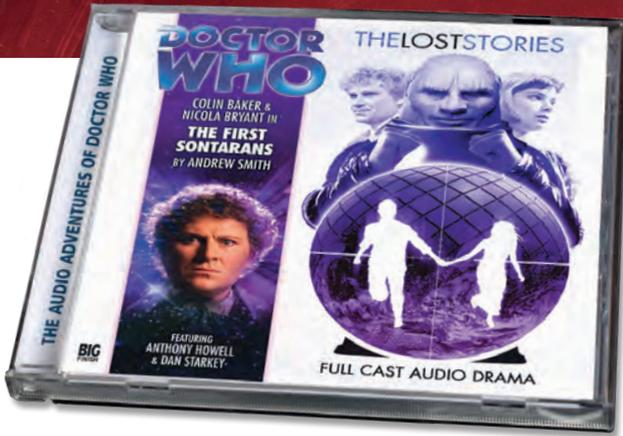
"I rang my brother-in-law, who knows his war films inside out, and he said, 'It sounds like you need something like *The Guns of Navarone*.' So I went and watched that.

"It's such a great film – it's really clever and has a lot in it. My brother-in-law suggested the best war films are those with complex questions of morality. Good people have to do terrible things, and they have some extraordinary dilemmas.

"Gregory Peck effectively says, 'We've got to be worse than the Nazis to beat them' – that's just amazing. And it's exactly what Sara's attitude would be to fighting monsters." **VORTEX**

# LISTEN AGAIN

## THE FIRST SONTARANS



The Sontarans are back to face the War Doctor this month, and Kenny Smith turns the clock back to learn about their genesis...

**I**N 1984, Andrew Smith was commissioned to write his second script for *Doctor Who*. It was subsequently dropped and never produced. But in 2012, Andrew's story was finally released and performed by the actors it was originally intended for, Sixth Doctor Colin Baker, and Nicola Bryant, playing Peri Brown.

Andrew's 44 page outline was filed away and forgotten about. And he recalls: "I came up with an idea for the Sontarans and the Mary Celeste, and that was it – I went off and came up with this idea.

"I must admit, I did a lot of my research on the Mary Celeste by getting a book from Rutherglen Library, which was excellent, and I felt I'd got to know the crew of the

**“ SO MAYBE I WAS TRUMPED BY ROBERT HOLMES! ”**

ship really well. Then, I was told, 'No, sorry, we're not going to do it,' for whatever reason. But then they did *The Two Doctors*, so maybe I was trumped by Robert Holmes, but I honestly don't know."

Producer David Richardson says: "I'd first met Andrew at a *Doctor Who* convention in Glasgow; we got chatting and I was delighted to hear that not only did he follow

Big Finish's output, but that he'd be interested in writing for us. We got chatting about stories that Andrew had developed for the TV series, which had never made it to the screen. One that piqued my interest was *The First Sontarans*."

Andrew continues: "When I got the commission to do the Big Finish audio, I must admit I couldn't remember much about it. I couldn't even remember why it was called *The First Sontarans* – I had no independent recollection and going back to read the storyline and scene breakdown, I found out why!

"As I read through it, there were a couple of things that I thought, 'Oh, that's quite good,' and there were a couple of other things where I felt, 'Oh, don't like that!', like characters who could teleport, and decided that had to go. The audio version is very true to the original concept and structure, but the location is now a more logical place in the story."

Colin Baker says: "Every time I go into the studio to record a Big Finish story I know it is going to be both fun and exciting.

"Andrew Smith's name on a script guarantees a great story and beautifully written dialogue. This story was no exception – it was a clever and fast paced exploration of the origins of the Sontaran race and the fact that it took place in Victorian England added brilliantly to the drama. And alongside the Daleks and the Cybermen the Sontarans are in the premiership of alien enemies faced by the Doctor over his many regenerations." **VORTEX**



# THE BEST OF BENNY

**L**AST MONTH, the latest **Bernice Summerfield** box set was released by Big Finish. For the uninitiated, Bernice Summerfield is hugely important to Big Finish. The company's first-ever audio play, *Oh No It Isn't*, was an adaptation of a novel featuring Benny, who had accompanied the Seventh Doctor in the New Adventures novels of the 1990s.

Bernice had joined the Doctor and Ace in those distant, dark days when **Doctor Who** was no longer on TV, and the only sign of stories featuring new TARDIS travels was in the books published by Virgin Publishing.

To help show the BBC that they could be trusted with a licensed property, Big Finish went through

official channels to get the rights to use Bernice, created by Paul Cornell, and adapted some of the novels. As a result of these, Big Finish was later entrusted with the **Doctor Who** licence. Since that first play, Benny has been played by Lisa Bowerman, who has made the role her own.

Current **Bernice Summerfield** range producer James Goss says: "Crucially, you've got such a *right* performance from Lisa Bowerman. We'd all been hearing Benny in our heads for years, and to discover that we'd been hearing her right all that time was such a relief.

"As soon as you hear Lisa in action, you know that she's perfect. She's instantly your best friend and you can't wait to spend more time with her."

Fans of the current **Doctor Who** TV series who read the original BBC novels had an introduction to Bernice in *Big Bang Generation*, a novel written by former Big Finish producer Gary Russell, and if you've never heard a Bernice Summerfield play before, you can listen to *Silver Lining*, a free adventure, in which Bernice investigates a Cyberman tomb by following this link:

<https://soundcloud.com/big-finish/doctor-who-silver-lining>

*Vortex* spoke with some members of the production team responsible for Benny's adventures over the years, to ask them to select their favourite Bernice plays from Big Finish.

## GARY RUSSELL

(Producer, seasons one to six, co-producer, box sets one to five)

It's impossible to have a favourite Benny play, cos I love her loads – picking a favourite is a bit like picking a favourite family member or pet. Choosing a best or most representative is difficult as well – do I go for anything in that first eight years or so that I oversaw, or the box sets Scott and I did when I came back to Big Finish? I mean, I certainly have lots to love those later plays for – the team of Benny, Brax, Ruth, Jack and Peter is incredibly special to me. I really thought we had the balance right with those last few box sets and I was sorry not to have the chance to tell more stories about

that team [Gary resigned after Box Set 5: Missing Persons].

But if there's one from across the board that resonates with me because it was just so much fun to put together, because it exemplified what I wanted to do with Benny at that specific point in time, it has to be *Kingdom of the Blind*.

I mean, it's got two amazing things: Monoids and Jac Rayner's scripting – nobody got Benny back then like Jac did (although Joe Lidster came close with my other almost-choice, *Crystal of Cantus*). Then throw into that a really rather dark and gruesome adventure with old *Doctor Who*

monsters (and no one but Jac was ever going to be allowed to go near Monoids – just imagine as well if I'd been able to pit Benny against the Delegates from *The Daleks' Master Plan*, gosh Jac would have been in heaven!) and you have a recipe for a superb, pacy, and thoughtful little morality play. Morality plays are what worked best with Benny back then – and I'm very glad that *Kingdom of the Blind* functioned so well. Great supporting cast too, Paul, Rich and Caroline plus Steve Fewell of course excelling as always as Jason Kane. Great stuff and yeah, one I'm terribly proud of.

## THE GREL ESCAPE (2004)

### PAUL CORNELL

(Creator of Bernice Summerfield)

I really love *The Grel Escape*, which shows off what a fine writer Jacqueline Rayner is. It's got, in the form of the Grel, deeply ironic one-track mind monsters which fit hugely into the spirit of *Doctor Who*, and it's a fun adventure which makes some serious points along the way. A bit of a masterpiece, frankly.

## TIMELESS PASSAGES (2006)

### SIMON GUERRIER

(Producer, seasons seven and eight)

*Timeless Passages* was commissioned as a script from Daniel O'Mahoney by Gary Russell, and was there when I came on board as producer.

I pretty much had to do nothing on the script – I sent Daniel a few notes, really just to tie in to the continuity of the other plays we had coming up, that's all.

It's such a brilliant idea – it's perfectly told and when we took it into studio, everyone loved doing it. I've taken some credit for it, but really, it's nothing to do with me. It's all Daniel and Gary!

## THE ADVENTURE OF THE DIOGENES DAMSEL (2008)

### EDDIE ROBSON

(Producer, seasons nine and 10)

This one's worth listening to for the guest cast alone – David Warner and Peter Miles! – but the script is wonderful too, and Nigel Fairs' direction strikes the perfect tone. Returning Bernice to the world of Sherlock Holmes, which we'd already seen in *All-Consuming Fire*, but without Sherlock himself – instead putting David in the role of brother Mycroft (whilst also making clear that his corpulence was a huge exaggeration on Watson's part). Lisa excels as a woman marooned in time, and Bernice and Mycroft make a terrific double act.



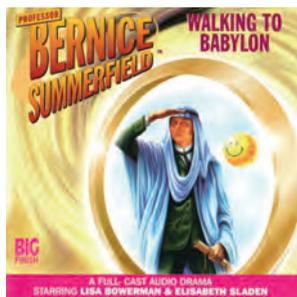
We're pretty well served for takes on Sherlock Holmes these days, but make room for another.

## DEATH AND THE DALEKS (2004)

### JOHN AINSWORTH

(Producer, season 11)

Although I've produced quite a few Benny adventures, I'm deliberately choosing one that I had no involvement in: *Death and the Daleks*. Not only is it an exciting double-length adventure that features the Daleks, but it proved to be a superb conclusion to the occupation of the Braxiatel



Collection as described in the short story collection, *Life During Wartime*. This was one of the first and, in my opinion the best, multimedia 'events' in the Bennyverse. Reading the book deeply enhances and expands the reader's/listener's appreciation of the characters and their world, making *Death and the Daleks* a very satisfying conclusion.

### THE WINNING SIDE (2013) PART OF THE MISSING PERSONS BOX SET SCOTT HANDCOCK

(Assistant and co-producer, box sets 1-5)  
I love *The Winning Side*. For me, it's a classic adventure for Bernice Summerfield. An intimate three-hander (for the most part) that really focuses on her role as an archaeologist. It's a brilliant script, full of wit and pathos, brilliantly brought to life by Lisa Bowerman, who (dare I say) gives one of her strongest performances. Couple that with the brilliantly malevolent talents of Geoffrey Beevers, and

“ THE VERY, VERY FIRST OF ANYTHING BY BIG FINISH EVER, REALLY SET THE TEMPLATE! ”

the delightfully bumbling charm of Hugh Skinner, and you have a cast at the top of their game from start to finish. To put it simply: it's a winner!

### OH NO IT ISN'T/WALKING TO BABYLON/JUST WAR (1998/1999)

**JAMES GOSS**  
(Producer, *The New Adventures of Bernice Summerfield*)  
That first season of Benny and the very, very first of anything by Big



## OH YES IT IS!

- *Oh No It Isn't* is the first ever release from Big Finish Productions and as such was Nicholas Briggs's directorial debut for the company.
- *Oh No It Isn't* was the first of the *New Adventures* books not to feature the Doctor.
- The original story by Paul Cornell started life as simply *'Behind You'* in 1996.
- Jo Castleton, who plays Jayne Waspo/Bitchy, auditioned for the part of Bernice Summerfield.
- The original theme for Bernice Summerfield had actually been composed by Alistair Lock for another Paul Cornell project called *Phoenix Ryan*.

Finish ever, really set the template for so much. You've got three stunning scripts by the very best of the Virgin authors (Paul Cornell, Kate Orman, Lance Parkin, adapted by Jac Rayner), and you've got knock-out production values. I know everyone says that about Big Finish, but you just can't compare them to how rich and vibrant the early Bennys sound.

Another thing that the very early Bennys excel at is the guest casting – Mark Gatiss, Nicholas Courtney (as a talking cat), Elisabeth Sladen as a pleasure-loving Babylonian noblewoman, and Stephen Fewell as Benny's on-off-on-off-on-off lover Jason. So much is set up in these magnificent early adventures. Yes, they're so old they don't have digital editions (the paperwork probably predates the typewriter, let alone the internet), but you can still buy physical copies for a fiver, and you should immediately. As you won't regret it. **VORTEX**

# VORTEXMAIL

EMAIL: [FEEDBACK@BIGFINISH.COM](mailto:FEEDBACK@BIGFINISH.COM) AND REMEMBER TO PUT 'VORTEX MAIL' AS THE SUBJECT...

## TEN NOT OUT

**CONGRATULATIONS ON 10 years** as the executive producer of Big Finish. Nick! I'm sure I'm not alone in wanting to express my gratitude for all the hard work you've done and continue to do to keep all us listeners entertained. I've spent a lot of time (and my Christmas bonus) this year catching up on the Big Finish stuff that was released during the period when I wasn't a regular listener and it's so clear how not only the main monthly **Doctor Who** range but the whole BF catalogue has blossomed under your guidance. Everything from the more structured releases of trilogies in the main range to the spin offs like **Jago & Litefoot** to the exciting releases based on the modern **Doctor Who** TV series. We are all very lucky! All the best to you, Nick. Hope you've enjoyed the last decade and I hope you're here for another at least.

### DAVID STEEL

*Nick: David, I really have enjoyed it and continue to do so, even more as time passes. I hope to be around for as long as possible.*

## QUESTION TIME

I HAVE a few questions to put to you, if that's alright... Are there any plans to include Peter, Ruth, Jack or any of the rest of Benny's gang in the New Adventures? After reading **Big Bang Generation**, it would be great to hear how their reactions would be to meeting another Doctor. Other than the recent Paul Spragg Memorial competition, are there any other opportunities for fans to write Big

Finish stories? Finally this one's for Nick: Are there any series not currently produced by Big Finish would you really like to have a go at? Any at all?

### PHIL WHITEHOUSE

*Nick: There are currently no plans for that. But I'll speak to James Goss, who's producing the Benny adventures. Other series? Thunderbirds, The Champions, Randall and Hopkirk (Deceased), Catweazle...*



## TITLE TATTLE

WITH THE next series of the 4DAs being set during season 18, I was wondering if the image of Tom on the sidebar on the cover will be the one from the season 18 title sequence in order to fit in with the overall feel of the adventures?"

### GAVIN NOBLE

*Nick: Now there's a point... If you look at the preview artwork on the website, it does indeed include the image artwork you mention, Gavin! Always keep an eye on the website and the release pages.*

## LOST AT SEA?

I'VE BEEN listening since the beginning of the Big Finish **Doctor Who** range,

and a long time ago I bought a fantastic CD called *Bloodtide*, in which the Doctor meets the Silurians. Always thought it did them more justice than the new series did. But what about the Sea Devils? As far as I know they've not been brought to audio yet, and I reckon a Sea Devil story would be absolutely fantastic. If you'll let me I'll even write it for you! Heh.

### ROB

*Nick: Hmm, yes. The Sea Devils did feature in a Bernice Summerfield adventure. But we ought to do them in the Doctor Who range, yes. Leave it with me.*

## LOST IN TIME

**BIG FINISH** create incredible audio stories. Let me throw an idea at you. Have you ever thought creating series four of that classic sci-fi TV fantasy **The Lost World** (from 1999-2002)? When it ended abruptly in 2002 at the end of series three on an absolute cliffhanger, millions of fans world wide were mystified and gutted! Clearly after 14 years it will never happen again on TV (though re-runs have kept it incredibly popular!) Big Finish would be the perfect place for its audio revival. All of the brilliant main actors are alive and kicking. A lost Amazon jungle, explorers, crazy scientists, warriors, druids, dinosaurs, strange time travel anomalies would be pure gold for a fourth audio series and Big Finish would do an amazing job!

### TOM MICHAEL

*Nick: I have to confess that I never did see that series. I must catch up with it before I can answer properly.*



Kenny Smith learns about the return of Philip Hinchcliffe to the worlds of **Doctor Who**...

# LIVING IN THE PRESENT

**O**NE OF *Doctor Who*'s most popular producers returns to the fold with Big Finish this month. Philip Hinchcliffe – who produced the show between 1975 and 1977 – previously conceived two all-new adventures which were released in September 2014 in the first volume of **Philip Hinchcliffe Presents**. This saw the creation of *The Ghosts of Gralstead* and *The Devil's*

*Armada*, 10 all-new episodes featuring the Fourth Doctor and Leela.

Philip conceived in-depth storylines for the plays and worked with writer Marc Platt, who developed them into full scripts.

Now, the adventures continue for Tom Baker and Louise Jameson's characters, once more under the auspices of their legendary producer, in *The Genesis Chamber*.

Producer David Richardson says: "I'm really enjoying working with Phillip – he brings a wealth of experience with him, and his own distinctive take on **Doctor Who**."

"After the first box set, which featured two pseudo-historicals, Philip wanted to do a full-blooded sci-fi adventure with *The Genesis Chamber*, and the massive six-part script, adapted by Marc Platt, was

loved by everyone. It's so rich in character, detail, ideas and excitement – and there's a great new race of monsters too."

Philip continues: "The first story I sold to Big Finish was from an idea I had back in the Seventies, *The Valley of Death*. They adapted that one, and David Richardson asked me if I had any more storylines which hadn't

The first two stories were given great reviews, and Marc says: "Well, it's brilliant when stories go down well. But even more scary when you have to do a follow-up. Sequels always make me uncomfortable anyway. It feels like asking for trouble. Fortunately *Genesis Chamber* is set on another planet and couldn't be more different from writing two semi-historicals."

be something to look at, something that's more science fiction. And I guess having the word 'Genesis' in a title didn't hurt us before!

"I guess the basis of the story was in the stories I read in my childhood. There's been something personal in all of these, going back to when I was a young boy and what I read, with ideas that have been kicking around in the back of my head for all these years.

"I remember reading *Brave New World* when I was 10 or 11, as it was on my father's bookshelf, and it was a tricky one to read at that age. It was

## “ PHILIP WANTED TO DO A FULL-BLOODED SCI-FI ADVENTURE... ”



Above (from left to right): Philip Hinchcliffe, Tom Baker and Louise Jameson

been used. As I didn't, we came up with this idea where I would have some thoughts for stories that would recreate my era, when I was working with Bob Holmes.

"I was asked if I would like to write them, but for various reasons I said no. I felt these were going to have to be very good if they were going to be a reflection of my era, so I worked these stories out in great detail.

"It wasn't just a basic idea I came up with, it was a well worked out storyline, not quite to a scene-by-scene breakdown level, but almost."

Philip adds: "I saw there was a good reaction – I was pleased with the stories, as I felt they worked out very well indeed. Marc really responded to what we were trying to do."

**W**ITH THE first two stories having been a success, it was inevitable that a third tale would follow.

Philip continues: "When I was asked about doing more, I was thinking about futuristic dystopian society stories and felt that would

## PREVIOUSLY ON PHILIP HINCHCLIFFE PRESENTS:



### THE GHOSTS OF GRALSTEAD

The Doctor and Leela return to Victorian London, in the year 1860. At St Clarence's Hospital, respected surgeon Sir Edward Scrivener requires the bodies of the dead... At Doctor McDivett's Exhibition of Living Wonders and Curiosities, miracles are afoot... And in Gralstead House, the ghost will walk again. Mordrega has come to Earth...

### THE DEVIL'S ARMADA

The TARDIS lands in Sissenden Village in the sixteenth century. Catholic priests are hunted, so-called witches are drowned in the ducking stool, and in the shadows the Vituperon are watching... and waiting...



Above: Tom Baker and Jon Culshaw  
Below: Philip Hinchcliffe

## “ PHILIP HAS VERY CLEAR IDEAS ABOUT THE TONE OF A STORY... NOTHING GETS PAST HIM! ”

Aldous Huxley – in a time pre-Philip K Dick – writing about what a city would be like in the future. There was the theme of eugenics in it, and it's stuck with me over the years. I thought it would be a good idea for something for the Doctor to get involved with, so I came up with the idea of a future colony, living on another planet.

“The other idea which I thought would help make the story run, would be if there was a relationship between a person who was not part of the eugenics side of the city, and someone who was. Maybe some ideas have got mixed up with 1984 in my head – but I

didn't go back to read them when I was working on this.

“But I liked the idea of a forbidden romance between someone from the old human race, and someone who was part of the eugenic race.”

*The Ghosts of Gralstead* and *The Devil's Armada* were both set in Earth's past, while *The Genesis Chamber* takes them out into time and space.

Marc continues: “It's a clash of cultures story about an Earth colony set on a wild alien world. The settlers of the ship *Flor da Vida* make up an advanced society, quite elitist and inward-looking.



## PHILIP HINCHCLIFFE PRESENTS THE GENESIS CHAMBER

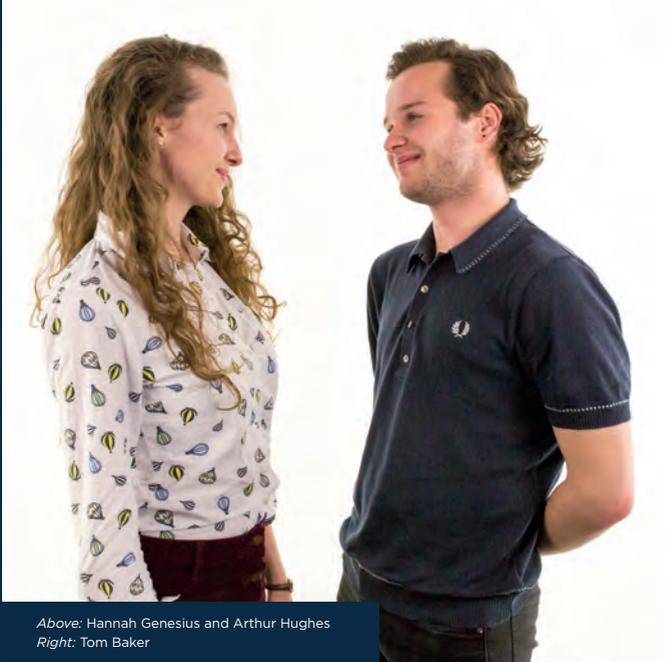
OUT SEPTEMBER!  
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Written By: Philip Hinchcliffe,  
adapted by Marc Platt  
Directed By: Ken Bentley

### CAST

Tom Baker (The Doctor), Louise Jameson (Leela), Jon Culshaw (DeRosa Janz), Hannah Genesisus (Ana Janze), Jemma Churchill (Farla Janz/Inscape), Dan Li (Grillo Clavik), Vernon Dobtcheff (Jorenzo Zorn), Arthur Hughes (Shown), Gyuri Sarossy (Volor), Elliot Chapman (Dack/Loyvo)





Above: Hannah Genesis and Arthur Hughes  
Right: Tom Baker

"As Philip says, 'Babies are manufactured artificially according to eugenic principles and to their required function and station in society.' After clashes amongst the population, a breakaway group has left the safety of their enclosed city to rough it, barely scratching an existence out on the surface.

"Philip suggested a *Romeo and Juliet* theme which sets the two groups colliding again after years of muted animosity. But both groups are unaware that their new world is not as uninhabited as they thought."

**M**ARC WAS delighted to work on the new story – what did he learn from working with Philip on the first box set, that he has taken into this new story?

He laughs: "Not to be scared. Philip has very clear ideas about the tone of a story. Nothing gets past him! He is determined that the ideas, however fantastical, must have a

grounding in reality. If you look at the 'alien' stories from his own era, they all have that solidity to them. The characters are real people with daily routines and lives off screen. Having said that, Philip is very open to new ideas and twists as long as they serve his original story concept.

"Philip sent me a seven page outline with his basic ideas for the story – the themes, the location, the various groups of characters involved and their background. We had conversations by email and on the phone.

"Crucially, he left the detailed hard plotting for the story to me – an amazing compliment considering this is a six-parter. I spent a while fleshing out Philip's ideas and tangling the Doctor and Leela into them. After my first draft script (272 pages), we met up and spent a morning batting thoughts back and forth and making possible adjustments. And when we were through, John Dorney, David

Richardson, Ken Bentley and Louise Jameson all had their own thoughts to add."

Working on a six-part story meant a great deal of work was involved.

Marc says: "An alien planet six-parter needs a lot of detail. It's not like a Victorian story where all the social ground rules are laid out. A whole new working world has to be built in detail from scratch. In this case, not just one society, but three!

"Philip suggested that the city colonists could be modelled on Chinese society with a lowly proletariat governed by an elite group of privileged princelings, forever tussling for power. As I worked through the *Romeo* thread, I felt that a Mafia theme was emerging with powerful families always at each other's throats – but then I am very partial to *I, Claudius*.

"I also added a controlling computer system called Inscape that unifies the colony city and upon which the



Above (left to right): Elliot Chapman, Hannah Genesis, Jemma Churchill and Jon Culshaw • Below: Gyuri Sarossy

citizens have become dangerously reliant. And then there are the monstrous Graaban, who emerged from exactly the opposite direction to which anyone had expected..."

**J**OINING THE guest cast of the story is an actor familiar to Big Finish listeners, but he's not in his usual role.

Elliot Chapman has won acclaim for his dedication in capturing the spirit of Michael Craze's performance as Ben Jackson in the **Early Adventures** and **Companion Chronicles** and has happy memories from recording the tale.

He grins: "We recorded during an unexpectedly summery week in March, with a cast that included lovely and marvellous Jemma Churchill and Hannah Genesis, the charming Arthur Hughes (brilliant as the young hero of the piece) and Gyuri Sarossy, who had a whale of a time relishing all the villainous dialogue!

"Of course, we even managed to accommodate another legend – Vernon Dobtcheff, no less!"

As a **Doctor Who** fan, Elliot was delighted to meet – and work with – Tom Baker and Louise Jameson.



He admits: "Tom was incredible. I have a terrible fear of being late to sets or studios and always tend to overcompensate up to an hour before I'm needed, but Tom was always there before me, still digging into the script right up to the last minute in the green room. His ability to rephrase a line of dialogue – so it went from being a very good Fourth Doctor line to a quintessentially Fourth Doctor line – was fascinating to see in action.

"Being the leading man, he was charming and welcoming, although one doesn't do small talk with Tom – he's just too interesting to chat with about the weather. So, we tended to veer off into quite the most unexpected conversations in between incendiary anecdotes that left me gasping for air and gripping my sides. Killingly funny!

"Louise was a delight – her and Tom share a great relationship and bounce off each other so well in the recording studio. Louise is an actress whose reputation precedes her – I've heard many other actors talk about her with great respect and warmth long before I finally got to meet her myself."

**W**HEN the story was in studio, Philip came along to attend the recording.

He says: "Tom and Louise were wonderful – they have the vitality that they had all those years ago.

"I think audio recording is much more liberating for the actors as it's freewheeling to an extent and happens more quickly than it does for television. There's no need to wait about for hours to be filmed, so this enables all their energy to come out, rather than being bogged down by all the stresses of television schedules.

"It's great to see them at work – and Tom is just so full of energy."

Elliot added: "It was a treat to have Philip come and visit us. Now that I have become more and more immersed in **Doctor Who**, it's easy to see why he is one of the most revered producers of the TV show. Before recording, I watched *The Robots of Death* to get a feel for the series during Tom and Lou's era with Philip steering the ship and I was bowled over by how strong it was – a really superb piece of television. I feel *The Genesis Chamber* has all the detail and layers of something like *The Robots of Death*, but delivered on a scale only audio can truly achieve."

**VORTEX**

# COMING SOON

FORTHCOMING AUDIO RELEASES



## SEPTEMBER 2016

- **DOCTOR WHO: MAKER OF DEMONS**  
(216, Seventh Doctor, Mel and Ace)
- **DOCTOR WHO: THE WAR DOCTOR:**  
**AGENTS OF CHAOS** (Box Set, The War Doctor)
- **DOCTOR WHO: SHORT TRIPS: A FULL LIFE**  
(6.09 Fourth Doctor, Romana II and Adric, download only)
- **DOCTOR WHO: THE EARLY ADVENTURES: THE AGE OF ENDURANCE**  
(3.1 First Doctor, Susan, Ian and Barbara)
- **DOCTOR WHO: PHILIP HINCHCLIFFE PRESENTS THE GENESIS CHAMBER** (2.1 Fourth Doctor, Leela)

## OCTOBER 2016

- **DOCTOR WHO: THE MEMORY BANK AND OTHER STORIES**  
(217, Fifth Doctor, Turlough)
- **DOCTOR WHO: DOOM COALITION 3**  
(Eighth Doctor, Liv and Helen)
- **DOCTOR WHO: THE EARLY ADVENTURES: THE FIFTH TRAVELLER**  
(3.2, First Doctor, Ian, Barbara, Vicki and Jospa)
- **DOCTOR WHO: SHORT TRIPS: RULEBOOK**  
(6.10, Fifth Doctor, Peri, download only)
- **DOCTOR WHO: THE CHIMES OF MIDNIGHT LIMITED VINYL EDITION**
- **JAGO AND LITEFOOT: SERIES 12** (Box Set)
- **THE CONFESSIONS OF DORIAN GRAY: SERIES 5**

## NOVEMBER 2016

- **DOCTOR WHO: ORDER OF THE DALEKS**  
(218, Sixth Doctor and Constance)
- **DOCTOR WHO: SHORT TRIPS: THE MAN WHO WASN'T THERE**  
(6.11, Eighth Doctor and Charley Pollard, Download only)
- **DOCTOR WHO: THE EARLY ADVENTURES: THE RAVELLI CONSPIRACY**  
(3.3 First Doctor, Vicki, Steven)
- **DOCTOR WHO: THE THIRD DOCTOR ADVENTURES: VOLUME 2**  
(Third Doctor and Jo)
- **SURVIVORS – SERIES 5: BOX SET**  
(Full Cast)
- **THE AVENGERS – STEED AND MRS PEEL: THE GRAPHIC NOVEL**
- **THE AVENGERS – STEED AND MRS PEEL: THE COMIC STRIP ADAPTATIONS**  
(Volume 2)

## UNIT: THE NEW SERIES: SILENCED

- (3, Kate Stewart)
- **TORCHWOOD: OUTBREAK**  
(Box Set, Jack, Ianto, Gwen, Rhys, Andy)

## DECEMBER 2016

- **DOCTOR WHO: ABSOLUTE POWER**  
(219, Sixth Doctor and Constance)
- **DOCTOR WHO: QUICKSILVER**  
(220, Sixth Doctor, Constance and Flip)
- **THE NEW COUNTER-MEASURES: SERIES 1**
- **DOCTOR WHO: SHORT TRIPS: THE HESITATION DEVIATION**  
(6.12, Seventh Doctor, Bernice Summerfield, Download only)
- **DOCTOR WHO – THE NOVEL ADAPTATIONS: ORIGINAL SIN** (Seventh Doctor, Roz, Chris)
- **DOCTOR WHO – THE NOVEL ADAPTATIONS: COLD FUSION**  
(Fifth Doctor, Adric, Tegan, Nyssa, Seven Doctor, Roz and Chris)
- **DOCTOR WHO: THE EARLY ADVENTURES: THE SONTARANS** (3.4, First Doctor, Steven, Sara)
- **DARK SHADOWS: HAUNTING MEMORIES**

## JANUARY 2017

- **DOCTOR WHO: THE STAR MEN**  
(221, Fifth Doctor, Adric, Tegan and Nyssa)
- **DOCTOR WHO – FOURTH DOCTOR ADVENTURES: THE BEAST OF KRAVENOS**  
(6.1 Fourth Doctor, Romana II, K9, Jago & Litefoot)
- **DOCTOR WHO: SHORT TRIPS: THE WORLD BEYOND THE TREES**  
(7.01, Eighth Doctor and Liv Chenka, Download only)
- **DOCTOR WHO – THE DIARY OF RIVER SONG: SERIES 02**  
(Box Set, River Song, Sixth Doctor, Seventh Doctor)
- **GRACELESS: SERIES 4** (Box Set)
- **THE PRISONER VOLUME 02** (Box Set)
- **THE AVENGERS – THE LOST EPISODES: VOLUME 07** (Box Set)

## FEBRUARY 2017

- **DOCTOR WHO: THE CONTINGENCY CLUB**  
(222, Fifth Doctor, Adric, Tegan and Nyssa)
- **DOCTOR WHO – FOURTH DOCTOR ADVENTURES: THE ETERNAL BATTLE**  
(6.2 Fourth Doctor, Romana II and K9)
- **DOCTOR WHO – NEW SERIES: THE WAR DOCTOR VOLUME 4** (4, War Doctor, Leela)
- **DOCTOR WHO: SHORT TRIPS: TBA**  
(7.02, TBA, Download only)

## MARCH 2017

- **DOCTOR WHO: ZALYNS**  
(223, Fifth Doctor, Adric, Tegan and Nyssa)
- **DOCTOR WHO – FOURTH DOCTOR ADVENTURES: THE SILENT SCREAM**  
(6.3 Fourth Doctor, Romana II and K9)
- **DOCTOR WHO: SHORT TRIPS: TBA**  
(7.03, TBA, Download only)
- **DOCTOR WHO: DOOM COALITION 4**
- **CHARLOTTE POLLARD: SERIES 02** (Box Set)
- **THE OMEGA FACTOR: SERIES 2**

## APRIL 2017

- **DOCTOR WHO – SPECIAL RELEASES SPARE PARTS (LIMITED VINYL EDITION)**  
(Fifth Doctor and Nyssa)
- **DOCTOR WHO – SHORT TRIPS: TBA**  
(7.04, TBA, download only)
- **DOCTOR WHO – MAIN RANGE: TBA** (224, TBA)
- **DOCTOR WHO – FOURTH DOCTOR ADVENTURES DETHRAS** (6.4, Fourth Doctor and Romana II)

## MAY 2017

- **DOCTOR WHO – SHORT TRIPS: TBA**  
(7.05, TBA, download only)
- **DOCTOR WHO – MAIN RANGE: TBA** (225, TBA)
- **DOCTOR WHO – FOURTH DOCTOR ADVENTURES THE HAUNTING OF MALKIN PLACE**  
(6.5, Fourth Doctor and Romana II)
- **UNIT – THE NEW SERIES TBA**  
(Box Set 4, Kate Stewart and Osgood)

## JUNE 2017

- **DOCTOR WHO – SHORT TRIPS: TBA** (7.06, TBA)
- **DOCTOR WHO – MAIN RANGE: TBA** (226, TBA)
- **DOCTOR WHO – FOURTH DOCTOR ADVENTURES SUBTERRANEA** (6.6, Fourth Doctor and Romana II)
- **SURVIVORS – SERIES 6: BOX SET**

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