

WWW.BIGFINISH.COM • NEW AUDIO ADVENTURES

VORTEX

BIG WE LOVE
FINISH FINISH
STORIES STORIES
ISSUE 110 • APRIL 2018

DOCTOR WHO

RAVENOUS

"KANDYMAN, KANDYMAN, KANDYMAN..."

PLUS TORCHWOOD • JAGO & LITEFOOT
STAR COPS and MUCH MORE!

WELCOME TO **BIG FINISH!**

We make great full-cast audio dramas and audiobooks that are available to buy on CD and/or download



WE LOVE STORIES!

Our audio productions are based on much-loved TV series like **Doctor Who**, **Torchwood**, **Dark Shadows**, **Blake's 7**, **The Avengers**, **The Prisoner**, **The Omega Factor**, **Terrahawks**, **Captain Scarlet** and **Survivors**, as well as classics such as **HG Wells**, **Shakespeare**, **Sherlock Holmes**, **The Phantom of the Opera** and **Dorian Gray**, plus original creations such as **Graceless**, **Charlotte Pollard** and **The Adventures of Bernice Summerfield**.

SUBSCRIBERS GET MORE!

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

Secure online ordering and details of all our products can be found at: www.bigfinish.com

WWW.BIGFINISH.COM

 @BIGFINISH

 THEBIGFINISH



Managing Editor: Jason Haigh-Ellery
 Executive Producer: Nicholas Briggs
 Senior Producer: David Richardson
 Editor: Kenny Smith
 Design: Mark Plastow
 Copy Editor: Stephanie Hornett
 The Big Finish Team:
 Ian Atkins, Sue Cowley, Emily de Fraine,
 Hannah Peel, Paul Spragg
 Marketing: Kris Griffin and
 Paddy Freeland
 BFP Administration: Cheryl Bly,
 Brenda Smith, Allison Taylor
 Publisher: Big Finish Productions Ltd.

EDITORIAL

ISSUE 110 • APRIL 2018

THIS ISSUE of *Vortex* is a bit of a bumper one, isn't it?! Four extra pages full of Big Finish goodness. And just as well, as there's so much to fit in.

I may have mentioned just once or twice how much I'm enjoying the ongoing Eighth Doctor series, and *Ravenous* is going to be fantastic. Having read the scripts we're in for a treat. That said, I didn't look at *Sweet Salvation* – I like to have some surprises, after all!

I have to admit I am looking forward to **The Tenth Doctor Chronicles**. I had the pleasure of interviewing Jacob Dudman, who is one of the most charming, friendly and funny people I've spoken to in a long time. And he was only born in 1996! I feel old... Anyway, you've got to hear his Tenth and Eleventh

Doctor voices for the upcoming series. There were times I could have sworn I was talking to the real David and Matt. And his Christopher Eccleston's on the money too – it's actually scary.

And that's all before we come to **Torchwood** with the original series team. And then the **Star Cops** are back on the beat, another series new to Big Finish. Andrew Smith, the script editor, is an old friend of mine, and with his attention to detail from his time in the police, it's going to be a good one.

And we have **Cicero** too – the return of the Roman lawyer in a full series of six episodes. Scott Handcock and David Llewellyn's amazing ability to tell a story makes this a must. If you haven't heard the first episode yet, do yourself a favour and get hold of it. **VORTEX**

SNEAKPREVIEW

LADY CHRISTINA

SHE'S BACK! AND IT'S ABOUT CRIME...

THRILL-LOVING Lady Christina de Souza, having featured in **The Tenth Doctor Chronicles**, is back for four new tales in **Doctor Who: The New Series – Lady Christina**, featuring a criminal Slitheen family – and most terrifying of all, Donna Noble's mum, Sylvia!

Played once again by Michelle Ryan, this series will expand on what happened to her after the events in TV episode *Planet of the Dead*, when she flew off on the number 200 double decker bus.


The four tales in this set are *It Takes a Thief* by John Dorney, *Skin Deep* by James Goss, *Portrait of a Lady* by Tim Dawson, and *Death on the Mile* by Donald McLeary.

David Richardson, senior producer explains: "Lady Christina de Souza was a standout guest character in **Doctor Who**. When she disappeared off in her flying bus, I wanted to know what happened next – and as it turns out, so did Russell T Davies! Russell very generously embraced the idea of us giving Lady Christina her own audio spin-off, and Michelle Ryan was delighted about the prospect of returning.



"The scripts are glorious – fast, funny and thrilling – and we have a superb cast, including Warren Brown and Tracy Wiles, providing a link to our **UNIT** series as they reprise their characters of Sam Bishop and Jacqui McGee."

Michelle adds: "Being asked to revisit the role of Lady Christina de Souza was a very easy decision. Adventure, a sunny climate and mind-boggling scenarios are included in the scripts, everything I remember of my **Doctor Who** experience." **VORTEX**



Kenny Smith finds out that the Eleven is back, and has an...

APPETITE FOR DESTRUCTION

" **OUR PRIMARY** thought going into *Ravenous*," says producer David Richardson, "was that it had to be different to *Doom Coalition*. We couldn't just do the same thing again."

Doom Coalition was, of course, a series of four linked box sets featuring Paul McGann's Eighth Doctor and his friends Liv Chenka and Helen Sinclair, battling a group of rogue Time Lords including the psychotic Eleven.

David continues: "So this time the interconnecting story is looser, and there are plenty of standalone

episodes. My check list for *Ravenous 1* was to resolve the mystery concerning Helen and the Eleven (the great mind of Matt Fitton addressed that); to do a World War II story with Winston Churchill (the great mind of John Dorney was assigned); and to bring back the Kandyman (Matt, again)."

Director and script editor Ken Bentley takes up the story: "At the end of *Doom Coalition* we had absolutely no idea where we'd go next with Helen and the Eleven. All we were sure of is that the two

of them would vanish together in some way. Not permanently! Just so that finding them again could become an adventure.

"David, Matt, John and I have worked together quite a bit over the last four or five years. I'd love to be able to say there was some sort of alchemy at work but the truth is we all just have a very similar sense of humour, and we agree with each other on what makes a good story.

"One thing we try to avoid is repeating ourselves. Since Helen and the Eleven are back it's no



Above (l-r): Hattie Morahan, Mark Bonnar and Nicola Walker

secret that this picks up where *Doom Coalition* left off, but on the whole this new series is going to be very different in tone.”

KICKING OFF *Ravenous* is *Their Finest Hour* by John Dorney, which brings Paul McGann’s Doctor into an encounter with Winston Churchill, played, of course, by Ian McNeice. John also wrote the second adventure, *How to Make a Killing in Time Travel*.

John says: “The first story is about Churchill in the Battle of Britain, particularly focusing on the Polish fighter pilots, an area of history that isn’t really reported as much as it should be. And pseudo-historical, to use that phrase only ever employed by *Doctor Who* fans!

“Usually writing established characters is straightforward and just a question of trying to hear the voice as you write. But it was interesting writing for Churchill. You’re writing someone real, but you’re not really writing their actual voice as much as the actor’s voice. And you’re writing a real historical figure, but they’re not really all that historical, they’re a fictionalised version.

“I think one of the key differences with this and the *The Churchill*



Above (l-r): Matt Fitton and John Dorney
Photo by: @KatieBe_Photography

“You’re writing a real historical figure, but they’re not really all that historical, they’re a fictionalised version.”

JOHN DORNEY

Years is the opportunity to pair him with a companion, which doesn’t happen that often. And let’s just say Liv’s take on him is somewhat different to that of Amy Pond.” Ian McNeice adds: “When we came

to the end of the first *Churchill Years* box set, the Big Finish people said it would be really good if we could move him along so he could actually appear with a Doctor, so I didn’t have to do the voices like I’d done before; I was delighted to then appear as Churchill in a story with Paul McGann.

“It was another Second World War story, and that was good. I must say, having to do all the Doctors’ voices as well as my own had been a bit of a challenge. I only had to concentrate on my own part this time, and hopefully that will open up the chance for Churchill to come back and do various other Doctors, which would be great.”

WHEN DISCUSSING *How to Make a Killing in Time Travel*,

John explains: “The second story was to do something a bit like the film *Argo*. But I felt I’d already done a story along those lines in *Unto the Breach*, and I knew Matt Fitton had a good idea for an *Argo*-type story he was wanting to write in the future, so I did something I’ve never done before – I suggested an alternative!

“I’ve always loved stories of rubbish criminals, stories typified in the work of the Coen brothers. So I asked if I could do *Fargo* not *Argo*!

“It takes place on the Scapegrace way-station, a melting pot of different alien races, each with their own agendas and plans. Not least

THE EIGHTH DOCTOR ADVENTURES

DOCTOR WHO: RAVENOUS 1



OUT THIS MONTH

CD: £23.00, DOWNLOAD: £20.00
EXTRAS Bonus disc

Directed by:
KEN BENTLEY

Starring:
**PAUL MCGANN,
NICOLA WALKER,
HATTIE MORAHAN,
MARK BONNAR**

■ **THEIR FINEST HOUR**

BY JOHN DORNEY

■ **HOW TO MAKE A
KILLING IN TIME TRAVEL**

BY JOHN DORNEY

■ **WORLD OF DAMNATION**

BY MATT FITTON

■ **SWEET SALVATION**

BY MATT FITTON

the studio a few weeks later and saw a very different vision...

"I'm passing no judgement on the superb design skills of the team that made the confection we saw on screen, but my heart wanted to return to the original Kandyman from the script, and with Graeme Curry's blessing we now have, casting superb character actor Nicholas Rowe in the part. He's sweetly chilling.

"I've seen comments online where people have said, 'Ah *Ravenous* – they've named the box sets after the Kandyman'. That's actually a coincidence. *Ravenous* isn't a tonal theme, it's actually a thing. Exactly what you'll find out in the course of this new saga. If *Doom Coalition* was epic adventure, then I'd say that *Ravenous* will be ultimately



Above: Nicola Walker

the deeply unpleasant Cornelius Morningstar, who is developing time travel with the aide of scientist Stralla Cushing as part of a scheme to monetise historical artefacts. But when the Doctor gets thrown into the mix, one simple action leads to all manner of evil schemes bumping into each other with unexpected results. It's probably best described as a black comedy."

THE FIRST *Ravenous* set concludes with *World of Damnation* and *Sweet Salvation* by Matt Fitton, and



Above: Paul McGann

features not just the glorious return of the Eleven and Helen, but a villain from the era of the Seventh Doctor. David says: "I was working at the BBC in the 1980s, and saw much of the production of Colin Baker's last season onwards (and actually quite a bit before that, right back to *Frontios*). Rehearsal scripts used to arrive in my office and when *The Happiness Patrol* came in I was fascinated – the Kandyman, with his humanoid form and sugary-coated skin, was such an enticing creation! Imagine my surprise when I popped down to



Above: Hattie Morahan

heading into territory that will send tingles down the spine."

Matt continues: "It's a two-parter, essentially. *World of Damnation* sets up the prison planet where we find Helen and the Eleven, then the Doctor and Liv turn up looking for their friend.

"The second part explores the consequences of the plan that is set in motion in the previous story. And I had to call it *Sweet Salvation*, to get in a reference to the Kandyman!

"I talked to David Richardson about the Kandyman a few months before we started work on *Ravenous*.



“A human-sized boiled sweet, dusted with sugar, who wears a lab coat. He’s like an android Heston Blumenthal!”

MATT FITTON



Above: Nicholas Rowe

I had got hold of contact details for Graeme Curry, via Andrew Cartmel on LinkedIn, so we were able to get permission from him.

“I love the Kandyman – it’s already been revealed we’re using the version of the character that Graeme originally came up with, who appears in the novelisation. I’d have been happy to have used either version. The TV version is funny and scary at the same time, which is **Doctor Who** all over.

“I mentioned to Tom Webster about the description of him being different in the novelisation so he

read it – the Kandyman is a human-sized boiled sweet, dusted with sugar, who wears a lab coat. He’s like an android Heston Blumenthal!”

Matt adds: “Nick Rowe is just brilliant as the Kandyman. When he was reading the script, he told me that the key word description for him was ‘brittle’, and that’s absolutely perfect for him.”

Back as the Eleven is Mark Bonnar, who grins: “We’ve not heard from the Eleven for a wee while, but he’s still a bit of a, well, swine, shall we say? But to me, he’s just misunderstood!

“This was a good one to do, coming back, and now we’ve got the Eleven on his own, without the other members of the Doom Coalition. Last time, he was one of a group, but this time he’s free to be the main instigator.

“I’ve now got vocal recordings on my phone to remind me of each voice – Big Finish kindly sent me a zip file – which helps me to remember which one is which.

“It’s really good fun in studio but it takes quite a bit out of me. Playing different characters in different scenes is one thing, but with the Eleven, I’m often playing different

characters in the one scene, talking to myself! When there are several voices going on, you need to have a bit more concentration, as it can be tricky going from one voice to another.

“When I’m in the recording booth, I’m moving about and giving a different physical performance for each character. Getting your physical performance right is a big part of getting the voice right, even though no one who’s listening can see you doing it.”

HANDLING THE sound design on episodes one, three and four was Big Finish podcast stalwart Benji Clifford. He says: “*Ravenous 1* was a really great box set to work on – it offered a lovely blend of history and also good ol’ science fiction. For me, the highlight would have to have been working on *Their Finest Hour*. It managed to combine three things I’m passionate about – **Doctor Who**, aviation and sound design. I was pinching myself being able to listen to Spitfires and Hurricanes all day long as they tore up the skies of war-torn 1940s England.

“I tried my best to source sounds that were authentic to the era, including the trainer planes being North American Harvards, which were common RAF trainer aircraft at that time. You’ll also find smatterings of RAF chattering in the background, transcribed from original operations room talk.

“One of the biggest challenges on this box set was creating massive spiders. It took me a long time to try and create the sound of their legs crawling/running, which involved layering lots of different sounds over one another until it sounded how I imagined it would in my head.”

Matt adds: “We’re already starting work on *Ravenous 2* which is out for release later this year. We’ve got Guy Adams coming in, and he is doing something that’s already sounding really exciting...!” **VORTEX**



KENNY SMITH BIDS A FOND FAREWELL TO TREVOR BAXTER. AS
BIG FINISH PRESENTS THE FINAL CASE FOR JAGO & LITEFOOT

FOREVER FRIENDS

THE SAD passing of Trevor Baxter last year was a terrible loss to all including the Big Finish family.

Ever since he returned to play Professor George Litefoot alongside Christopher Benjamin as Henry Gordon Jago in *The Mahogany Murderers*, he became a firm favourite in the **Doctor Who** expanded universe. The investigators of the inexplicable's exploits in Victorian London in their twice yearly box sets were a real highlight on the Big Finish calendar. And now, the firm friends have one final story together in *Jago & Litefoot Forever*.

Producer David Richardson says: "When Trevor passed away we were all adamant that **Jago & Litefoot** couldn't continue. I remember chatting to Christopher

at the funeral, and we agreed that without Trevor, it was all over.

"But Jason Haigh-Ellery, our boss, wanted an ending for the series. And as much as I resisted it, gradually I started to see the importance of it, not just for the listeners but for Trevor as well – it was a way for us to honour both him and the character of Litefoot, and bring this joyous, beautiful saga to a lovely, emotional ending.

"I approached Trevor's agent and they agreed to us using existing recorded dialogue of him. I pitched the idea to Christopher, and then went about making sure everyone could be involved – not just the leads, but recurring cast members and the production team."

With everyone having agreed to take part, Paul Morris was

commissioned to write the script which sees Henry Gordon Jago celebrating New Year's Eve without his best friend. Where has Litefoot gone? Together with his friends Ellie, Quick, and Dr Betterman, Jago is soon on the trail of the missing professor – his dearest friend.

David continues: "With Paul Morris underway on the script, we recorded several inserts with some of the actors using just the scenes already available as the rest of it hadn't been written yet! So Louise Jameson (Leela) and Jamie Newall (Aubrey) recorded their bits while recording **The Omega Factor**. Colin Baker did his scenes as the Doctor while recording a Main Range release. And then, when we had the full script, we went into studio properly just before Christmas 2017.



Above (l-r): Paul Morris, David Richardson, David Warner, Conrad Asquith, Lisa Bowerman, Stephen Critchlow, Rowena Cooper and Christopher Benjamin

the usual buoyant atmosphere that **Jago & Litefoot** engenders, but there was an overwhelming feeling that something was missing; someone was missing. All the actors involved had done a **Jago & Litefoot** before, so there was a real sense of kinship in the studio.”

The other cast members were Conrad Asquith (Inspector Quick), Louise Jameson (Leela), Colin Baker (The Doctor), Rowena Cooper (Queen Victoria), David Warner (Dr Luke Betterman), and Jamie Newall (Aubrey). Did it feel special to the whole team, as they knew it would be their last chance to work together?

Lisa continued: “Yes, of course it did. Although it was melancholic,

“I was a bit nervous on the day because I knew we’d all be sad about being together without Trevor, but we all decided we needed to approach the day as a celebration of him, and share happy memories and anecdotes. The title *Jago & Litefoot Forever* had been mine. As much as anything it was a mission statement – they’ll always be out there, investigating infernal incidents, and they’ll always be in our ears, making us laugh, thrilled and moved.”

Writer Paul said: “When David got in touch about *Jago & Litefoot Forever* it came completely out of the blue. I was delighted that something was being done to bring the last series to a satisfying close, and mildly terrified that it was me being asked to do it!

“The brief was to include *Litefoot* via a few flashbacks and, if possible, ‘in person’ in a limited capacity by using previously recorded dialogue in a new context. That was a real technical challenge, but there’s also an art to it; it was tricky to find things for the Professor to say that contributed to the plot without being too mundane. It involved a lot of research and trial and error; I enjoyed it, but then I’m odd like that...! Hopefully listeners will feel that the way George is



Above (l-r): Trevor Baxter and Christopher Benjamin

“WE ALL DECIDED WE NEEDED TO APPROACH THE DAY AS A CELEBRATION OF HIM.” DAVID RICHARDSON

used works both in the context of this story and the emotional tone – or tones – that I’m going for. I’m certainly looking forward to hearing the finished production.”

DIRECTING THE final **Jago & Litefoot** case was Lisa Bowerman, who also plays Ellie Higson in the series. Talking of the studio session, she recalls: “It had

the mood was very much dictated by the knowledge that it was a tribute to Trevor. Oddly, his presence seemed to hover.

“There was also the understanding of course that this truly would be the final **Jago & Litefoot**, an end of an era. So that, in itself, was rather sad.”

Paul adds: “All I wanted to do with this story was give the Big Finish adventures of our heroes

JAGO & LITEFOOT FOREVER



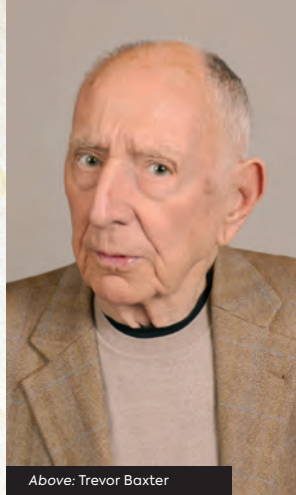
OUT THIS MONTH
CD: £16.99, **DOWNLOAD:** £14.99
EXTRAS Bonus disc

Directed by:
LISA BOWERMAN

Written by:
PAUL MORRIS

Starring:
TREVOR BAXTER
CHRISTOPHER BENJAMIN
CONRAD ASQUITH
LISA BOWERMAN

■ THIS RELEASE ALSO
CONTAINS BOTH PARTS
OF DOCTOR WHO –
SHORT TRIPS: THE JAGO &
LITEFOOT REVIVAL, AND A
DISC OF INTERVIEWS.



Above: Trevor Baxter

we're actually dealing with two' pitch and running with it.

"Framing it all as a lecture was inspired and played especially



a satisfying conclusion, and at the same time intrigue and entertain as much as any normal **Jago & Litefoot** episode. It's a tall order in sixty minutes, but this is my best attempt. It's a love letter to **Jago & Litefoot** and, if it's self-indulgent at times, what better occasion to be so?"

Lisa is, however, coy on how much we can expect to hear from the beloved professor in the finished play. She says: "You'll have to listen to find out! I think Trevor would have approved. I'm certainly glad we had an opportunity to wrap the series up, with a wave, a smile and a nice big bow.

"I'm very pleased David suggested we did this last year, and that

Christopher was keen to do it; Paul Morris did a wonderful job of tying it all up. Together with a release of the splendid **Short Trips** Trevor and Christopher recorded, I think the whole box set will be a great celebration not only of Trevor but of **Jago & Litefoot** as a whole."

As Lisa mentions, the box set also includes both parts of **Doctor Who – Short Trips: The Jago & Litefoot Revival**, which were released last year, along with a bonus disc of interviews.

The inclusion of *The Jago & Litefoot Revival* was particularly pleasing for Ian Atkins who produced the range, as listeners can hear Trevor Baxter's final complete performance as George Litefoot.

IAN, WHO was going to produce the 14th series of **Jago & Litefoot**, says: "I'm immensely proud of *Revival*. I was grateful to Nicholas Briggs, Jason Haigh-Ellery and David Richardson for letting me push the envelope a bit on the **Short Trips** by using two readers, and Jonathan Barnes for taking my initial 'can we play with Henry and George meeting a new series Doctor, then finding that

“WE HAD AN OPPORTUNITY TO WRAP THE SERIES UP, WITH A WAVE, A SMILE AND A NICE BIG BOW.”

LISA BOWERMAN

to Christopher's comedy senses and really put us firmly in **Jago & Litefoot** territory. It was the first time the range flirted with new series involvement too, and both Trevor and Christopher did their research courtesy of YouTube, both identifying nuances in their respective Doctors which they carried into the readings.

"There's so much heart in there, and from reviews and listeners' reactions, I'm by no means the only one who has a tear in their eye at various points. I spent several days with Trevor and Christopher at times, they were always fun and you left with a spring in your step. I will miss working with them." **VORTEX**



Alicia AMBROSE-BAYLY • *Anna* ANDRESEN • *Matt* BARBER
Nathalie BUSCOMBE • *Kate* COPELAND • *Helen* GOLDWYN
Louise JAMESON • *Claire* WYATT



ATA GIRL

**A NEW ORIGINAL AUDIO DRAMA SERIES INSPIRED
BY THE REAL FEMALE PILOTS OF WORLD WAR II**

AVAILABLE FOR DOWNLOAD IN APRIL FROM BIGFINISH.COM



WWW.BIGFINISH.COM

[@BIGFINISH](https://twitter.com/BIGFINISH)

[f THEBIGFINISH](https://www.facebook.com/THEBIGFINISH)

[i BIGFINISHPROD](https://www.instagram.com/BIGFINISHPROD)



KENNY SMITH BOARDS THE
TARDIS FOR FOUR NEW ADVENTURES
WITH DAVID TENNANT'S INCARNATION
OF THE DOCTOR IN...

TENTH'S PLANETS

LAST YEAR'S *The Ninth Doctor Chronicles* gave Big Finish the chance to tell stories set in the new series era of *Doctor Who*. With a narrator and a familiar face or two from the TV series joining in, it's now the turn of the Tenth Doctor.

This set brings together four brand-new stories narrated by Jacob Dudman: *The Taste of Death* by Helen Goldwyn, *Backtrack* by Matthew J Elliott, *Wild Pastures* by James Goss and *Last Chance* by Guy Adams.

You may have heard of Jacob Dudman before – he featured as the Tenth and Eleventh Doctors in YouTube video *The Great*

Curator, alongside Jon Culshaw. Jake – who was born in 1996 – says: “I suppose it all started when I was doing impressions of Matt Smith in the playground and people thought it was quite good.

“To my shame, I didn't know that much about what Big Finish was back then. But once I did find out and started listening, it's been impossible to stop!”

Director Helen Goldwyn adds: “Jake's most definitely an actor first and foremost – he just happens to be able to do other people's voices as well.

“After they auditioned him, David Richardson and Nicholas Briggs were raving about what he

could do, and I'll admit I'm always sceptical about these things. I often wonder what makes an actor better than others – but then you meet someone who has that extra-special something. Jake definitely has that. He's amazing!”

When *Vortex* chatted with Jake, it was actually quite uncanny, as he easily slipped into his performance – and it is a performance not just an impression – and revealed: “To be honest, I hadn't really done that much of a David Tennant impression until it came to doing *The Great Curator* with Jon Culshaw. He was my favourite Doctor when I was growing up, and I know he's a



Above (l-r): Michelle Ryan and Jacob Dudman



lot of people's favourite Doctor, so I wanted to make sure I got it right and did my best.

"When you're doing voices, a big part of it is getting into the physicality of the role. You find yourself doing all the hand movements. For example, when I'm doing David's voice, I find that I'm doing that thing he does when he sticks out his jaw, and it really does help you to find the right sounds."

The first story of the set, *The Taste of Death* sees the Doctor and Rose sample the high-life on resort planet MXQ1, run by the famous Bluestone brothers. It has everything: exotic beaches, luxury accommodation and extravagant dining. Something's cooking in the kitchen, and it's to die for...

Helen says: "The scripts are all so much fun and really rip-roaring. There's a great mix of characters, and it's one of my favourite things that I've done.

"This is the first time I've written for **Doctor Who**. I've written

for other Big Finish series, but this is the first time I've dipped my toes in these waters.

"I watched a lot of episodes so I could capture the relationship between the Doctor and Rose, what the Doctor can and can't do – and it's all been really interesting.

"And I got to write for the

“A BIG PART OF IT IS GETTING INTO THE PHYSICALITY OF THE ROLE. YOU FIND YOURSELF DOING ALL THE HAND MOVEMENTS.”

JACOB DUDMAN

Slitheen. That was great! It was quite a challenge though trying to do the reveal of them taking off their skin suits and putting that into words for the narrator, without being too gruesome.

"A couple of times our producer, Scott Handcock, told me that I'd written elements that were a little too horrific, a bit too extreme for

audio, so it had to be tempered down. He was absolutely correct, though, to make it right for the world of **Doctor Who**."

All four stories are set during distinct periods of the Doctor's life, and there are a couple of familiar faces in the last two stories, as Jacqueline King is back as Sylvia Noble in *Wild Pastures*, and *Last Chance* marks the return of Michelle Ryan as Lady Christina de Souza.

Jake adds: "We had some great actors in these stories. I couldn't believe that I got to work with Jon Culshaw again. At the end of the day, we had an impression off with him doing his Doctors and me doing mine, which was great fun.

"And working with Michelle Ryan was incredible. She's such a good actress and was great as Lady Christina again."

Helen agrees: "I was delighted with our guest casts. I listen to lots of different voices, and try to cast based on that, so I brought in Arinzé Kene. I had no idea just how big a deal that was! What a great actor, and what an incredible voice.

"Jacqueline King is just such a consummate voice artist, and a great actor as well – when she speaks, her words are so full of subtext. She's brilliant as Sylvia as she completely understands the character, and it's an absolute joy to work with her.

"I'm not sure Michelle knew what to expect when she first turned up! I got the impression she was perhaps a little reserved, but as soon as we got going, she understood exactly what we were doing, and could see that everyone was friendly and down to earth. Wonderful to hear her bring Lady Christina back to life."**VORTEX**

The Tenth Doctor Chronicles is out this month on CD and download from www.bigfinish.com



THE BIG REUNION

Torchwood's own fab five are back, Kenny Smith investigates...

EVER SINCE Big Finish first got the rights to produce **Torchwood** audios, the fans had a couple of burning questions.

The first was whether the new adventures would pick up from the events of *Miracle Day* (tick!), and the second was whether there would be more adventures with the series' original five cast members – Captain Jack Harkness, Owen Harper, Gwen Cooper, Toshiko Sato and Ianto Jones. Well, you can add another tick to that query right now!

Torchwood: Believe reunites the team who made the series so popular in its first two years on TV, under the guidance of

its loving and nurturing Big Finish production team.

However, the process of getting hold of five exceptionally busy actors, in the form of John Barrowman, Burn Gorman, Eve Myles, Naoko Mori and Gareth David-Lloyd, wasn't necessarily an easy one, with them all being very busy and international.

James Goss admits: "It took a lot of planning. First we had to locate the entire cast and get them onboard for the regular range. After that it seemed like it would be just a lovely, logical next step.

"Our original idea was to record them all together in the same room at the same time. Hahahahaha! They're all so busy it was kind of

like international whack-a-mole!

"Luckily, Guy Adams wrote a script carefully planned around the team being on separate missions, so it was easily segmented, and then a matter of patiently getting the recordings as the cast became available.

"Naoko came to us straight off a plane from L.A. Burn somehow fitted us in between Hungary and reshoots in Iceland. Eve was off filming for 10 solid months making an ambitious thriller in *Welsh*. Gareth was juggling theatre and a film. And we thought we'd be lucky with John because he got blown up in one of his many TV series (or did he?) but then he had appendicitis.



Above (l-r): Burn Gorman
and Naoko Mori

Below (l-r): Rhian Blundell,
Gareth David-Lloyd,
Mall Harries and Chris Rankin



"It ended up with director Scott Handcock making a very careful plan and slowly, carefully working through it over six months. Until all of a sudden we realised, Oh, is it done?"

Scott confirms: "Torchwood releases are always tough to schedule even if they feature only one or two of our cast members, because everyone's just so in demand and busy. *Believe* was no exception, which is one of the reasons it's taken us until now to tell a story with the complete original team.

"Plus, of course, we wanted to reintroduce all the actors to the world, and us, and make sure they

“IT’S A DANCE REALLY. ALBEIT ONE THAT INVOLVES CONSIDERABLY MORE SHOOTING, RUNNING, SCREAMING AND BODY MODIFICATION.”

GUY ADAMS

were having fun – which they all did! But a cast of five leads is hard to juggle at the best of times. Even on screen you see the characters get split off, and Guy Adams has been very clever at pacing *Believe* so the team are very much a team in all the right places.



They all interact, but they also get to have their own sub-plots in smaller groups, which made scheduling fractionally easier!"

For writer Guy Adams, knowing the cast were recording apart, did that make writing it easier?

He admits: "The only way to handle a story with this many leads is to break it down. I knew we had to start with all five of them together and finish the same way, but in-between they should go their separate ways. It's a dance really. Albeit one that involves considerably more shooting, running, screaming and body modification than might be *de rigueur* at most social functions!"

BELIEVE GIVES the Torchwood team a different kind of menace to the ones which it has previously

faced. The Church of the Outsiders believe that mankind is about to evolve, to reach out into the stars. Owen Harper believes that Torchwood has to do whatever it takes to stop them. For Guy, is it an added pressure, to be writing the first story in a decade for the original *Torchwood* five? He grins: "Not really! I mean, obviously I knew I had to deliver something that would be worthwhile as getting the stars to converge – quite literally – was a herculean event on the part of James and Scott. But every story you write has to be the best you can do, otherwise you really shouldn't be trying it.



“The biggest challenge was certainly Tosh and Owen. I hadn’t written for them before and their thread of the story is by far the most complex. Their relationship – or lack of one – is a very complicated place to play in and I wanted to stretch



known each other for years ever since working together on **Doctor Who** back in 2010. Stranger still, we grew up on the same road in Birmingham, so there’s always been a link, even if we didn’t realise it!

“But yes, he’s come in and done quite a few Big Finish bits for me in the past – most notably playing Victor Frankenstein – and we’ve always spoken about doing something else when schedules align.

“I’M MEETING THE MASSIVE AMOUNT OF FANS OUT THERE WHO WANT THE OLD TEAM BACK TOGETHER DOING STUFF.”

JOHN BARROWMAN

TORCHWOOD: BELIEVE



OUT THIS MONTH
CD: £23.00, **Download:** £20.00
EXTRAS Interviews

The Church of the Outsiders believe that mankind is about to evolve, to reach out into the stars. Owen Harper believes that Torchwood has to do whatever it takes to stop them.

Directed by:
SCOTT HANDCOCK

Written by:
GUY ADAMS

Starring:
JOHN BARROWMAN
GARETH DAVID-LLOYD
BURN GORMAN
NAOKO MORI
EVE MYLES

it as far as I could. **Torchwood** stories allow the writer to really roll up their sleeves and dip into uncomfortable territory.

“I often think I should never quite enjoy writing all of a **Torchwood** script, there should be something in there that bruises both me and the listener. Sadomasochistic fool that I am.”

One of the real highlights in *Believe* is the performance of Arthur Darvill as the vicious George Layton, leader of the Church of the Outsiders. It’s a performance a million miles away from Rory Williams in **Doctor Who**, and Reverend Paul Coates in **Broadchurch**. Scott says: “Arthur and I have

“Happily, *Believe* cropped up when he had a few weeks off from **Legends of Tomorrow**, so we managed to get him in to play a character very, very different from the lovely Rory Williams most listeners might be used to, which I knew would appeal. In the words of Naoko, he does creepy really well!”

Scott was also full of praise for the **Torchwood** regular cast too.

He reveals: “Thankfully, we’ve been establishing a rapport with the cast over the last few years so they know us, and they know the work, and obviously they all know each other. So even in cases where they may not be in the same studio for a scene, the rapport is still present.

“They all share a very similar, slightly anarchic sense of humour, so having more than one of them in studio is a challenge – but a very pleasurable one!”

T HE **TORCHWOOD** team had a ball working on *Believe*. John Barrowman



Above (l-r): Arthur Darvill and Naoko Mori



Above (l-r): Eve Myles, Jennifer Sims, Lois Meleri Jones, Aled Ap Steffan and Lloyd Meredith

“IT’S GOT A NICE VIBE TO IT, COMING BACK.”

BURN GORMAN

says: “This is the first time in a long while we’ve had the entire Torchwood team back together – Ianto, Tosh, Gwen, Owen and Captain Jack. It’s something we should do more often as I know from travelling all over the world doing conventions, I’m meeting the massive amount of fans out there who want the old team back together doing stuff.”

Eve agrees: “It’s incredibly difficult to get us all in to record at the same time. But we’ve managed to get these incredibly important audios out to our fans who have been loyal to us for such a long time.”

Burn says: “It’s really great whenever we see each other. It’s got a nice vibe to it, coming back.”

Naoko adds: “It would be good if we could all get together in one room. It’s been so long since all of us have been in the same place at the same time!”

But Burn points out: “Nothing would get done. It really wouldn’t!”

Gareth agrees: “One of the joys of knowing each other’s characters so well is when you read your lines and another cast member isn’t actually there but you can hear them saying it. You can hear this voice in your head, and hope your reaction is

suitable for what’s going on. You get a rough idea of how things are going to be delivered.”

WHEN **VORTEX** asks Guy to tease us with something about *Believe* that’s not been said elsewhere, he replies with an answer that could be a joke, or absolutely serious – *Vortex* genuinely doesn’t know!

He deadpans: “You think you know the Bandriils but you’ll learn far more about them by the time you’ve heard *Believe*.”

Scott adds: “Guy’s been great at devising a story that really works for all of the leads. They all get to have their moments, and some really meaty material to sink their teeth into.

“Naoko, especially, has some difficult scenes to play opposite Arthur, and her subsequent scenes with Burn as a result are electric. Eve gets to slip back into sympathetic ex-police-mode as Gwen; Ianto goes undercover; and Jack becomes a cult’s saviour. It’s a simple story, but one that pulls in lots of directions before coming together beautifully at the end. And there’s something lovely about hearing the original team together at the climax.”

James concludes: “The curious thing about it having started as such a patchwork is that the final result sounds really good!

“There was meticulous planning by Guy at the scripting stage and then by Scott. The story itself is like a jigsaw that seems to be in the wrong order, but gradually reveals itself to be something different.

“It ends with a *magnificent* speech by Eve that absolutely defines **Torchwood** and makes you both really happy and also a little bit sad for the world. We’re lucky to have the planet defended by those marvellous, broken people.” **VORTEX**



AFTER 31 YEARS,
KENNY SMITH FINDS
THAT THE STAR COPS ARE...

BACK ON THE BEAT

STAR COPS – a BBC series that should have been huge – was scuppered by circumstances of the time.

Nine episodes of **Star Cops** were broadcast on BBC Two in 1987 until industrial action withheld the tenth episode and the series was discontinued. It had everything going for it. It was created by Chris Boucher (who also worked on **Blake's 7** and **Doctor Who**), and had a charismatic leading man in David Calder – but sadly, it just wasn't to be.

Star Cops is set in the near future when man has begun to colonise space. It follows Nathan Spring (Calder), the Commander of the International

Space Police Force, providing law enforcement for humanity spreading among the stars.

And now, a long-awaited second series has finally been produced, as Big Finish presents **Star Cops: Mother Earth** – eight episodes spread across two box sets, the first of which is out this month.

Producer David Richardson says: "I was working at the BBC when **Star Cops** was made. I immediately fell in love with the series and its magnificent cast.

"*Mother Earth* is our take on what a second series on TV could have been. We've imagined a bigger budget, more action and a new theme tune, but we've also kept the scripts authentic to

the original show. And there's a dangerous new adversary to fight, with a thread which will weave throughout these episodes."

Taking responsibility for the writing team is a man with intimate knowledge of being a cop – Andrew Smith. Having been in the Metropolitan Police for over 30 years, he knows a thing or two about how it should be done.

Recalling **Star Cops** on TV, he says: "I watched it at the time, and I loved it. I remember seeing the first episode and thinking how good the effects were, back in July 1987.

"I love everything that Chris Boucher writes, but this was really, really good, being set in the future but very deliberately not



Above (l-r): Phillip Olivier, Trevor Cooper, Rakhee Thakrar and David Calder



Above (l-r): Ewan Bailey, and Trevor Cooper

it now, I can really identify with the politics of it, the politics of dealing with international and inter-agency agendas – a feature of my job in my latter years.

“With my policing background and knowledge of police procedures, and knowing that I liked **Star Cops**, I think that’s why David asked me!”

Blake’s 7 or even **Survivors**, was that there weren’t that many websites about it or information which you can easily find.

“I watched all the TV episodes again while taking comprehensive notes, and wrote a long version of what became my guide to the world of **Star Cops**, with a list of the series dos and

|| WE’VE IMAGINED A BIGGER BUDGET, MORE ACTION AND A NEW THEME TUNE. ||

DAVID RICHARDSON

Andrew did plenty of preparation for his first series as script editor.

He explains: “It was probably more of an extensive period of work than normal to get myself prepared for **Star Cops**. One thing about **Star Cops**, when you compare it to something like

don’ts, the character breakdowns, and so on. We decided one thing we would avoid would be specifying the date – 2027 in the TV series – but that’s a little close now for some of the content. I also wrote a full episode guide so the writers would know what had been done before.

sci-fi. Back then, it was set 40 years ahead, with things like the technology we could expect to have access to, for the platform of man’s presence in space.

“I had been a police officer for three years when it first came out, and I thought it caught the culture of policing pretty well. Watching

STAR COPS MOTHER EARTH



OUT THIS MONTH
CD: £28.00, **DOWNLOAD:** £25.00
EXTRAS Interviews

Directed by:
HELEN GOLDWYN

Starring:
DAVID CALDER
TREVOR COOPER
LINDA NEWTON

■ **ONE OF OUR COPS IS MISSING**
BY ANDREW SMITH

■ **TRANQUILITY AND OTHER ILLUSIONS**
BY IAN POTTER

■ **LOCKDOWN**
BY CHRISTOPHER HATHERALL

■ **THE THOUSAND TON BOMB**
BY GUY ADAMS



Above: Rakhee Thakrar

“I then did a fairly detailed episode plan – more detailed than normal for a series plan – for what would be in each episode because of the story arc of Mother Earth, the activist group which features across the first two box sets.

“David had the concept that these first two Big Finish box

sets are effectively the second series, to follow after the first one on TV, in an eight-parter.”

The original cast of **Star Cops**, David Calder, Trevor Cooper and Linda Newton return, joined by Rakhee Thakrar as Priya Basu, and Philip Olivier as Paul Bailey.

Andrew continues: “Initially, in terms of characters from

■ THESE FIRST TWO BIG FINISH BOX SETS ARE EFFECTIVELY THE SECOND SERIES, TO FOLLOW AFTER THE FIRST ONE ON TV. ■

DAVID RICHARDSON

the original TV series, we had Trevor and David playing Colin Devis and Nathan Spring. We had reached the stage where the storylines were signed off, when I got an email from David saying Linda Newton, who had played Pal Kenzy, had been contacted in Australia and was keen to

be involved. So we decided she would have a cameo in the first episode, and a little bit more in Guy Adams’s fourth episode, which would be recorded in an Australian studio. We came up with an idea of what Kenzy could do – and I loved it.”

THE SERIES opens with *One of Our Cops is Missing* by Andrew, followed by *Tranquility and Other Illusions* by Ian Potter, *Lockdown* by Christopher Hatherall and *The Thousand Ton Bomb* by Guy Adams.

Ian says: “I really loved **Star Cops**, I was in my late teens when it aired and right at the age where I fancied some nuts and bolts ‘hard’ science fiction drama in the vein of the Arthur C Clarke novels I’d enjoyed as a boy.

“My brief was essentially a ‘Devis in love’ story playing out against a story of sabotage at a lunar outpost making parts for a major new satellite being constructed. It gave me an opportunity to think some more about how people might handle their lives and interpersonal

relationships working in a very hostile and cramped environment away from Earth.

“It wasn’t tough writing for Andrew at all because he’s incredibly supportive: he lets you have your head, challenges what’s unclear and then just says no if you’ve got it wrong! Even better, he



Above: Philip Olivier

Once I had the image for the opening crime scene (the site of the first Apollo landing) I realised that the lunar surface miles from any shelter perversely allows you to do a sort of 'locked room' mystery, except in this case your locked room is actually the outside world and applying that kind of structure ended up being a lot of fun.

"The other huge pleasure was writing scenes for Nathan and Box (his computer) and the opportunity to showcase Colin Devis and look at how he gets on with the new regulars. They're strong characters with really clear voices that are great to work with. The only problem was making sure Devis doesn't just take over."

Andrew adds: "There's actually

suggests ways to get it right instead. In a funny way, knowing he knows his stuff gives you the courage to wade in, confident anything daft will be set right by an expert."

Ian adds: "One of the greatest joys of this for me was attempting to write a sort of *Death in Paradise*/*Jonathan Creek* style mystery with a lunar setting.

I FANCIED SOME NUTS AND BOLTS 'HARD' SCIENCE FICTION IN THE VEIN OF THE ARTHUR C CLARKE NOVELS. I IAN POTTER

a few stories in there which are based on real things which have happened to me in my police career, especially one about a friend of mine who was working undercover and thought he'd been discovered..."

"We've written the series, particularly the opening episode, in such a way that it will be very accessible to those in the audience who have not previously seen the TV series. And if you've seen the series you'll enjoy this continuation, but a new audience can also easily come onboard.

"We've almost set it up as if it's a brand new series."

The second box set will follow in December 2018. **VORTEX**



Above (l-r): Philip Olivier, Rakhee Thakrar, George Asprey, Gabrielle Glaister, Trevor Cooper, Helen Goldwyn and Amerjit Deu



LETTERS OF THE LAW

KENNY SMITH TURNS BACK THE CLOCK OVER
2,000 YEARS FOR A BIG FINISH ORIGINAL...

BIG FINISH has begun producing more and more original drama over the last few years, away from its ranges of licensed products. And it's not taken long for them to become critical successes as 2017 release, **Cicero**, has already proved when it was nominated for Best Audio Drama at the 2018 Audies.

Written by David Llewellyn, produced and directed by Scott Hancock, and starring **Dirk Gently's** Samuel Barnett, the pilot episode, *Though Scoundrels are Discovered*, was released last year, and now a further five episodes

are following hot on its heels.

The series is set in Rome in 80BC, when an age of bloody civil war and dictatorship is at an end. Ambitious young lawyer, Marcus Tullius Cicero, is beginning to make a name for himself, and he must find a way to balance family and friendship with his unwavering commitment to justice.

Scott reveals: "I was thrilled to get an opportunity to explore **Cicero** further. As I'm sure I've said before, I studied his career years ago and became fascinated by him, so it was already an

ambition fulfilled to dramatise the Sextus Roscius case, and to know it went down as well as it did was an additional thrill.

"It was only released last February, but it was at the Gallifrey One convention around that time that Jason Haigh-Ellery reviewed the reception to it and decided on the spot we'd do five more. And that was so exciting – not just for me but for David Llewellyn, who scripted it so brilliantly; and of course Sam and George who played the Cicero brother themselves. Ideas instantly started forming for where we could take it!

“David Llewellyn and I had been thinking of **Cicero** being an audio drama idea for a very long time, so I couldn’t turn to anyone other than him to tackle the series, and thankfully he said yes! The Trial of Sextus Roscius was a pivotal – but quite unique – case in Cicero’s life, and we both agreed we didn’t want the series to just become a procedural crime drama set in ancient Rome.

“The drama is about Cicero and, yes, whilst he was a brilliant lawyer and orator, this is ultimately the story about his life. Now, with five more episodes to play with, we get to explore that

He tells *Vortex*: “I was very pleasantly surprised when I heard the pilot of **Cicero** had gone on to a series. I was hoping it would. I loved the pilot and knew that we had only scratched the surface in

fun to play. Also I wanted to see more of his relationship with his brother Quintus because they make such a fine double-act.

“What appeals to me about Cicero is that we have so much source material for not only his

IT’S GREAT TO FLESH OUT THE WORLD AND SHOW NEW SIDES TO THE CHARACTERS.

SCOTT HANDCOCK

terms of the wealth of material out there about Cicero.

“He’s a complex man who isn’t always likeable and that’s a lot of

public and political life, but also the private, personal side of him through his writing. He reveals who he is in all his letters and



Above (l–r): Laura Riseborough, Samuel Barnett and Wilf Scolding

life a little further. So it’s not just law and politics, but culture and philosophy and the relationships Cicero shares with people. We also delve into Quintus’s character more this time round, as well as meeting the brothers’ parents, and Cicero’s first wife, Terentia. It’s great to flesh out the world and show new sides to the characters.”

SAMUEL BARNETT was delighted to get back into studio to return as the titular character of the series.



Above (l–r): Paul Clayton and Ben Arogundade



Above (l–r): Richard Earl and Sarah Douglas

speeches and it’s fascinating to dramatisate that, to bring him to life.

“Cicero is so engrained in our lives today in ways that we don’t even realise, and yet he’s probably not among the first people who spring to mind when we think of famous historical figures. His influence reaches across millennia. I’m drawn to what makes a person say and do the extraordinary things he did.”

Scott continues: “The studio sessions were tough in some ways, because we were tackling

BIG FINISH ORIGINALS

CICERO: SERIES ONE



Directed by:
SCOTT HANDCOCK

Written by:
DAVID LLEWELLYN

Starring:
SAMUEL BARNETT
GEORGE NAYLOR

OUT IN MAY
DOWNLOAD: £21.00
EXTRAS Interviews

a 400-plus page script across a single week, so there was a lot of leaping around to make the most of different cast members, and mentally it was quite demanding to keep track of it all.

"But it's always such a joy to work with Sam – we've done quite a lot now at Big Finish, from *Nightshade* to *Torchwood*, with a bit of *Hamlet* thrown in – and we have a shorthand that makes studio days a breeze.

"It was also nice to work more with George Naylor, who nailed (sorry about the pun!) it as Quintus, and just shares such a brilliant dynamic with Sam that they really do feel like brothers. Honestly though, the entire cast were a dream. A few of them expected – because it was a historical drama – that it might be quite stuffy but were then surprised by how fresh and modern the scripts felt, and there's a real life to the performances that you just can't help but get swept up in!

"Everyone who came in instantly got the vibe and felt like part of the family – not least Laura Riseborough as Terentia, who is the perfect match for Sam as Cicero's wife. We all had a lovely night out midway through the

week, and it felt like we'd all known each other for years..."

Scott, who also created another original series, *The Confessions of Dorian Gray*, for Big Finish, added: "It's always fun tackling something different at Big Finish. I love directing scripts that focus on emotion and relationships, as the fun then comes from teasing out the nuances in the dialogue, and it allows for more collaboration between the cast and director. In a sense, because Cicero's a real-life historical story, the plot's already out there.

"All you have to do is use Google and you know how it



Above (l-r): Katherine Pearce and Laura Riseborough

!! IT'S ALWAYS FUN TACKLING SOMETHING DIFFERENT AT BIG FINISH !!

SCOTT HANDCOCK



Above: George Naylor

ends... so ensuring the listener invests in the characters and their relationships becomes even more important. But it's been great to see everyone come in to this with such enthusiasm. David's been so clever in putting a modern perspective on the classical world, so it's effortless to engage with, and we all just love doing it. And this obviously isn't the end of Cicero's life so there's certainly scope for more... fingers crossed!" **VORTEX**

LISTEN AGAIN

BLAKE'S 7: SCIMITAR – RELEASED NOVEMBER 2014

BLAKE'S 7: SCIMITAR



BLAKE'S 7 is 40 years old this year, and Big Finish has now spawned a greater number of episodes than we saw on television! Kicking off the second season of the *Blake's 7* full-cast audios was *Scimitar*, in which the crew of the *Liberator* discovered Dayna was missing – although Del Grant soon made up the numbers in her absence.

The quest took them towards a deserted ship in the middle of a dangerous asteroid field. Writer Trevor Baxendale says: "The brief was quite specific: Josette Simon wasn't available to play Dayna and so this new season of *Blake's 7* stories would be about Dayna's mysterious disappearance from the *Liberator* and the crew's ongoing search for her. I thought that was a very exciting idea – I think it was

script editor, Justin Richards's clever solution to the problem.

"The extra crew member was to be Del Grant, with the excellent Tom Chadbon reprising his role from the TV episode, *Countdown*. My script was to be the opening story of the season for which I was greatly relieved as it meant I didn't have to worry about where Dayna had ultimately gone, or fit it in with any of the

the *Scimitar* was an interesting way to establish that the Federation has much bigger ships as well."

Trevor adds: "*Scimitar* – yes, I was very happy with it; I think it works really well. It kicks the season off with a good, exciting story that looks, sounds and feels like *Blake's 7* and all the regulars are just terrific."

Producer Cavan Scott recalls: "It was great to hear Tom back as

“I THOUGHT THE SCIMITAR WAS AN INTERESTING WAY TO ESTABLISH THAT THE FEDERATION HAS MUCH BIGGER SHIPS.”

TREVOR BAXENDALE

other episodes! In fact I didn't even know what the explanation for her disappearance was."

When he came up with *Scimitar*, was Trevor thinking along the lines of a Federation version of the *Liberator*? Trevor replies: "I didn't have exactly that in mind, no, although that in itself is an interesting idea! I wanted to do a story about the *Liberator* crew exploring a shipwreck in space. Making it a Federation warship was a good way to introduce the idea that the Federation has some massive ships in its line, crewed by hundreds of men and women, many of which had been lost in the Galactic War.

"In the TV series, we only ever saw some pursuit ships and Servalan's cruiser – and the *London*, I suppose – although warships and fleets were mentioned. I thought

Del Grant and interacting with the whole crew. It was as if he'd been there all along. Trevor did a brilliant job with this one, kicking off our season in style. And how fantastic is that ship on the front cover, the work of the insanely talented Grant Kempster?"

Grant explains: "*Scimitar* was a great experience if only because it required me to 'build' a spaceship. I like to use practical elements to create spaceships for classic shows like *Blake's 7* (in an attempt to emulate what would have happened in the effects department), so it's always fun seeing what I can find to make something believable. If you look closely you can see a *Vortex* 3D sitting on top!" **VORTEX**

Scimitar is available now on CD and download.

VORTEXMAIL

Email: feedback@bigfinish.com and put 'Vortex Mail' as the subject...



JUST NOT KRIKKIT

BBC Books have brought out James Goss's novelisation of Douglas Adams's unfinished *Doctor Who* and the *Krikkitmen*. There's also an unabridged reading, however it would be amazing if Big Finish could do a dramatisation of this as well – as a four or six part story with Tom and Lalla. Any chance of this happening?

● ALEX FITCH

Nick: Hi Alex, we'd be unlikely to get permission to do this since the audio market has already been catered for by the unabridged reading you mention. Also, as we keep saying, book adaptations, although popular with a vocal minority, don't quite seem to have a large enough audience to make them viable. As you may know, we are repeatedly asked for them – it's become something of a friendly joke for us on the podcast – but unfortunately the sales figures

do not reflect the enthusiasm suggested by the number of requests.

RETURN TO SHERWOOD?

Why don't you guys do stories for the 1980s TV series **Robin of Sherwood**? All the cast reunited for the one-off *Knights of the Apocalypse* audio drama recently. Also, when is someone going to complete the third series of the 80s BBC series **The Tripods**?

● 'SPLATCAVE'

Nick: The licence for Robin of Sherwood is currently held by Spiteful Puppet. Since the charity project you mention, it has not been possible for them to secure the involvement of the whole cast so there would be severe difficulties in making this happen. Lovely idea, though. As for Tripods, it's owned by Disney, so the rights are not available.

FAMILY FUN

I have really been enjoying reading Adam Hargreaves's **Doctor Who** books to my kids, and I was wondering if Big Finish would consider recording them?

I would love to hear Carole Ann Ford reading Dr First, or Alex Kingston reading Dr Eleventh.

● JAMES LEES

Nick: This is a great idea, James. It's something we'd love to do, but sorting out the practicalities of this sort of thing can take a long time.

STREAMING SUGGESTION

Just wondering if there will be an update to the selection of Big Finish releases available on

streaming platforms such as Spotify and Google Play Music? Really love the selection currently available and would be delighted to see more in the future.

● EOIN FINNEGAN

Nick: As you may know, Big Finish is entirely supported by the funds it can make through the sales of its productions. We are not given a budget. We can only spend what we earn. It may not have escaped your notice that the releases on those streaming services are extremely 'cheap' to access. We've done this for titles which we feel are at the end of their ability to generate revenue since they've been out there for so long. So we'll be very slow to release any more on these platforms. I hope you understand. If we were to extend such streaming to our full catalogue, we'd go out of business overnight.

STAR TREKKING?

I first started listening to Big Finish on the recommendation of a friend, and since then every month I place an order with Big Finish. However there is one collection of titles I think would make a perfect addition to your collected offerings and that is **Star Trek**. I feel the world lacks **Star Trek** audios and with Big Finish's excellent skill at producing stories they would make a lot of **Star Trek** fans very happy.

● ANDREW BARRETT

*Nick: Really glad you've come on board, Andrew. Customers like you are our lifeblood. We would, of course, love to do **Star Trek**, but the rights are not currently available to us. But yes, just imagine! **VORTEX***

COMING SOON

DLO = DOWNLOAD ONLY • **DW** = DOCTOR WHO

APRIL 2018

- **DW • THE MONTHLY ADVENTURES: THE HELLIAK RIFT** (237, FIFTH DOCTOR)
- **DW • THE TENTH DOCTOR CHRONICLES: VOLUME ONE**
- **DW • THE EIGHTH DOCTOR ADVENTURES: RAVENOUS 1** (BOX SET)
- **DW • SHORT TRIPS: ERASURE** **DLO** (8.4, FOURTH DOCTOR AND ADRIC)
- **BLAKE'S 7: CROSSFIRE** (PART THREE)
- **TORCHWOOD: BELIEVE** (BOX SET)
- **TORCHWOOD: THE LAST BEACON** (20)
- **BIG FINISH ORIGINALS: ATA GIRL** **DLO**

MAY 2018

- **DW • THE MONTHLY ADVENTURES: THE LURE OF THE NOMAD** (238, SIXTH DOCTOR)
 - **DW • FOURTH DOCTOR ADVENTURES: SERIES 7B** (7B, FOURTH DOCTOR AND LEELA. BOX SET)
 - **DW • FOURTH DOCTOR ADVENTURES: THE SHADOW OF LONDON** **DLO** (7.5, FOURTH DOCTOR AND LEELA)
 - **DW • FOURTH DOCTOR ADVENTURES: THE BAD PENNY** **DLO** (7.6, FOURTH DOCTOR AND LEELA)
 - **DW • FOURTH DOCTOR ADVENTURES: KILL THE DOCTOR!** **DLO** (7.7, FOURTH DOCTOR AND LEELA)
 - **DW • FOURTH DOCTOR ADVENTURES: THE AGE OF SUTEKH** **DLO** (7.8, FOURTH DOCTOR AND LEELA)
 - **DW • SHORT TRIPS: TRAP FOR FOOLS** **DLO** (8.5, FIFTH DOCTOR AND TURLOUGH)
 - **JAGO & LITEFOOT: JAGO & LITEFOOT FOREVER** (14, BOX SET)
 - **UNIT – THE NEW SERIES: CYBER REALITY** (6)
 - **STAR COPS: MOTHER EARTH PART 1** (BOX SET)
 - **TORCHWOOD: WE ALWAYS GET OUT ALIVE** (21)
 - **BIG FINISH ORIGINALS: CICERO: SERIES 1** **DLO**
- ## JUNE 2018
- **DW • THE MONTHLY ADVENTURES: IRON BRIGHT** (239, SIXTH DOCTOR)

- **DW • THE COMPANION CHRONICLES: THE SECOND DOCTOR: VOLUME TWO** (BOX SET)
- **DW • JENNY – THE DOCTOR'S DAUGHTER** (BOX SET)
- **DW • SHORT TRIPS: THE DARKENED EARTH** **DLO** (8.6, SIXTH DOCTOR AND CONSTANCE)
- **TORCHWOOD: GOODBYE PICCADILLY** (22)
- **DARK SHADOWS: MAGGIE & QUENTIN – THE LOVERS' REFRAIN**

JULY 2018

- **DW • THE MONTHLY ADVENTURES: HOUR OF THE CYBERMEN** (240, SIXTH DOCTOR)
- **DW • THE FIRST DOCTOR ADVENTURES: VOLUME TWO** (BOX SET)
- **DW • THE EIGHTH DOCTOR ADVENTURES: THE TIME WAR: SERIES TWO** (BOX SET)
- **DW • SHORT TRIPS: A SMALL SEMBLANCE OF HOME** **DLO** (8.7, FIRST DOCTOR, IAN, BARBARA AND SUSAN)
- **TORCHWOOD: INSTANT KARMA** (23)
- **TORCHWOOD ONE: MACHINES** (BOX SET)
- **CALLAN: VOLUME ONE** (BOX SET)
- **BIG FINISH ORIGINALS: JEREMIAH BOURNE IN TIME** **DLO**

AUGUST 2018

- **DW • THE MONTHLY ADVENTURES: RED PLANETS** (241, SEVENTH DOCTOR, ACE AND MEL)
- **DW • THE DIARY OF RIVER SONG: SERIES 4** (BOX SET)
- **DW • SHORT TRIPS: I AM THE MASTER** **DLO** (8.8, THE MASTER)
- **BERNICE SUMMERFIELD: TREASURY** (BOX SET)
- **THE AVENGERS: TOO MANY TARGETS**
- **TORCHWOOD: DEADBEAT ESCAPE** (24)

SEPTEMBER 2018

- **DW • THE MONTHLY ADVENTURES: THE DISPOSSESSED** (242, SEVENTH DOCTOR, ACE AND MEL)
- **DW • THE EARLY ADVENTURES: THE DALEK OCCUPATION OF WINTER** (5.1, FIRST DOCTOR)

- **DW • SHORT TRIPS: THE MISTPUDDLE MURDERS** **DLO** (8.9, FIFTH DOCTOR, NYSSA AND TEGAN)
- **BERNICE SUMMERFIELD: THE STORY SO FAR VOLUME 1** (BOX SET)
- **BERNICE SUMMERFIELD: THE STORY SO FAR VOLUME 2** (BOX SET)
- **LADY CHRISTINA** (BOX SET)
- **BIG FINISH ORIGINALS: SHILLING & SIXPENCE INVESTIGATE** **DLO**

OCTOBER 2018

- **DW • THE MONTHLY ADVENTURES: THE QUANTUM POSSIBILITY ENGINE** (243, SEVENTH DOCTOR, ACE AND MEL)
- **DW • THE EARLY ADVENTURES: AN IDEAL WORLD** (5.2, FIRST DOCTOR)
- **DW • THE EIGHTH DOCTOR ADVENTURES: RAVENOUS 2** (BOX SET)
- **DW • SHORT TRIPS: THE DEVIL'S FOOTPRINTS** **DLO** (8.10, SEVENTH DOCTOR AND MEL)
- **BIG FINISH ORIGINALS: BLIND TERROR: THE GODS OF FROST** **DLO**

NOVEMBER 2018

- **DW • THE MONTHLY ADVENTURES: WARLOCK'S CROSS** (243, SEVENTH DOCTOR, ACE AND MEL)
- **DW • THE EARLY ADVENTURES: ENTANGLEMENT** (5.3, FIRST DOCTOR)
- **DW • SHORT TRIPS: THE SIEGE OF BIG BEN** **DLO** (8.10, META-CRISIS DOCTOR, JACKIE TYLER)
- **UNIT – THE NEW SERIES: TBA** (6)
- **SURVIVORS: SERIES 8** (BOX SET)

ORDER INFORMATION

Tel: 01628 824102
Email: sales@bigfinish.com

Secure online ordering and details of all our products can be found at www.bigfinish.com

WWW.BIGFINISH.COM • NEW AUDIO ADVENTURES

VORTEX



BIG WE LOVE
FINISH STORIES
ISSUE 110 • APRIL 2018

TORCHWOOD BELIEVE

SHOOTING, RUNNING, SCREAMING AND BODY
MODIFICATION... THE ORIGINAL TEAM IS BACK!

PLUS THE EIGHTH DOCTOR • STAR COPS
JAGO & LITEFOOT and MUCH MORE!