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THE FISH MAGAZINE



# Bernice Summerfield

LISA BOWERMAN & SCOTT HANDCOCK  
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# EDITORIAL

So, after months of secrecy, it can (almost) all be revealed. By now most of the titles from the first season of **The Fourth Doctor Adventures** are out there. We've got Nerva, we've got Daleks, we've got a Renaissance Man, Boudica... and the Master! Yes, Geoffrey Beevers is returning to the role, and as I type this we're just four days away from recording the first story in which he appears (yes, you read that correctly).

Just an hour ago, I signed off on the last script to be written – that was John Dorney's brilliant *The Wrath of the Iceni*, a purely historical tale. All studio days are now set, most of the casting is done, and we've got draft versions of three covers. What once might have seemed impossible is now on its way to completion; throughout the autumn the first edits

will be coming in, and by January the first CD will be out there.

We've not let everything out of the bag, of course. The final title would, at this stage, reveal just a little too much so we're holding that back.

But bear with us... because in 2012 it will be 1977 all over again. These episodes will follow immediately after *The Talons of Weng-Chiang*, and there's even a running theme (though it'd be a stretch to call it a story arc, 'cos it's not).

And, meanwhile, the Fourth Doctor, Romana and K9 stories are bubbling away (three of them already recorded). I'm having the time of my life.

**David Richardson**

## SNEAK PREVIEWS AND WHISPERS

### Blake's 7: The Liberator Chronicles – Volume 1

As you read this, two of the three scripts for Volume 1 have been signed off, duplicated and are going out to the cast. We'll be recording our first studio day in late September – which means that after that news will start to emerge of the three performers taking part in this box set...

Fans of **The Companion Chronicles** should know largely what to expect from **The Liberator Chronicles** – part first-person narration, part dialogue, they will explore untold stories from Terry Nation's legendary series. This collection is set during series one (just after *Project Avalon*), and features a daring undercover heist in *The Turing Test*, a shipboard mystery in *Solitary* and a break-in to a Federation facility in *Counterfeit*.

The writers are Simon Guerrier, Nigel Fairs and Peter Anghelides; the series is produced



by David Richardson, script edited by Justin Richards and directed by Lisa Bowerman, and Alistair Lock will be recreating the Liberator in audio form.

Ahead Standard by Seven...  
(Out February 2012)

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# THE RENAISSANCE MAN

David Richardson reports in from the studio about a confrontation between the Fourth Doctor and his intellectual equal...

It's always nice to begin a studio day with an actor enthusing about a script. And today we've got a very happy cast indeed – both Tom Baker and Louise Jameson have arrived full of praise for *The Renaissance Man*, written by Justin Richards. The second story in season one of **The Fourth Doctor Adventures**, it finds the Doctor and Leela intending to visit the legendary Morovanian Museum – but arriving instead in what appears to be an ordinary English village, where something very strange is happening at the manor house. This is a story about knowledge, and the ways it can be applied. And it has a very interesting moral at its core...

"In *The Renaissance Man*, the Doctor meets someone who is his intellectual equal," says Justin. "That's probably a first – for both of them. But in a world where nothing is quite what it seems, and no one is quite who they think they are, can the Doctor defeat a foe who may be even cleverer than he is?"

*The Renaissance Man* demanded a good cast, and we were lucky to assemble a brilliant line-up. Leading the way is Ian McNeice, best known to **Doctor Who** fans as Winston Churchill

in *Victory of the Daleks* on TV, who is playing Harcourt. Ian was top of our wish list for the role, and he was absolutely thrilled to be asked – there's a real sense that he's loving his association with the series, and he's been having a great time visiting conventions both here and in the US.

The script also required someone distinguished to play Harcourt's sidekick Jephson, and we were lucky to sign up Gareth Armstrong, who is reunited with Tom Baker for the first time since they made *The Masque of Mandragora* back in 1977. Gareth memorably played Giuliano in that acclaimed story.

For Christopher we have Anthony Howell, who for seven years played Paul Milner in **Foyle's War**. Anthony joined us a few months ago for a guest role in *The First Sontarans*, one of the season three **Lost Stories**, and had such a good time he was delighted to return for another **Doctor Who**. Daisy Ashford, daughter of Caroline John and Geoffrey Beevers, plays Lizzie, while Laura Molyneux (who appeared in *Recorded Time*) is Beryl.

*The Renaissance Man* is out in February 2012





*Louise Jameson, Tom Baker and Ian McNeice gather to record The Renaissance Man*



*Gareth Armstrong, reunited with Tom Baker after playing Giuliano in The Masque of Mandragora*



*Anthony Howell returns to play Christopher*



*Daisy Ashford performs Lizzie*



# Doctor McCoy

**Sylvester McCoy waxes lyrical to Paul Spragg about robots, prophecies and playing the smallest theatre in the world**

Hello Sylvester. What have you been doing since the **Lost Stories**?

I don't know what I've been doing since then really! I've been awfully busy. This is my third story of new stories that were not **Lost Stories**. Does that make sense?

Were you familiar with the Robots of Death before doing *Robophobia*?

No, I wasn't. It was Tom Baker days, someone told me. I used to watch his early days before I became an actor, and then I couldn't because there were no VCRs then, so I stopped watching because I was acting on a Saturday. So I don't know if I'd seen it. There's a nice bit in the story when I say, 'I was taller then', going back to those days. But then, all the other Doctors are taller than me... except Paul McGann, because he stood on a box in the [TV movie] photographs!

For this one, you've had our esteemed executive producer Nick Briggs writing and directing, too.

I've worked with Nick over the years quite

a lot and it's always a joy. He's very relaxed about it all, he's great company; he's not one of those directors or writers who's holier than thou about their work, he's very relaxed. Makes a nice atmosphere to work in.

This month sees the release of two stories. Firstly *The Doomsday Quatrain*...

Yes, that was interesting, working with Nostradamus – a Frenchman living in Italy going to Florence. I've visited Florence; that was fun, to visit it again in my head. Only there's a mystery about it...

And then *House of Blue Fire*.

All I know is that I saved the universe that day...

The Seventh Doctor is flying solo in these stories; how does that affect the character?

It is a different process, I suppose. [*House of Blue Fire*] did have someone who seemed as if she might be a companion in it, she felt as if she was taking the place of a companion. But this one I'm doing [*Robophobia*], there isn't really a companion as such. There's nearly a companion but not quite. There's more work involved! It's lovely when you're with a companion; they take over some of the reins of the adventure whereas when you're by yourself, you tend very much to be in a lot of it. It's interesting; I kind of enjoy the solitariness of it sometimes. Not all the time. But it's nice to go off on a lonely journey every now and again.



**It does play to the Seventh Doctor's more manipulative side.**

Yes, especially this one. Very much so. He knows exactly what's happening. [On TV] I wanted the Doctor to be much more mysterious and the audience to be uncertain of him in some sort of way, just to give it the mystery back and have a bit of danger. So it's good that's there. Some of the fans got a bit upset and thought I was being too manipulative with poor old Ace. But at the same time I was trying to show Ace the way, make her face up to her own weaknesses and strengths.

**Do you believe that having no companions gives the Doctor more of a licence to manipulate people?**

I don't think so, because he does it to Ace a lot, she's around when he's doing it, so I don't think he worries about that. It's only maybe the audience and the companions that worry about it, but not the Doctor.

**You've had some fine guest actors in: David Schofield, Timothy West. And on Robophobia, Nicola Walker and Toby Hadoke.**

Great guests. Really great. That's the delight of doing Big Finish, it does attract such top class guest actors. Nicola's absolutely terrific. She's a wonderful actress;

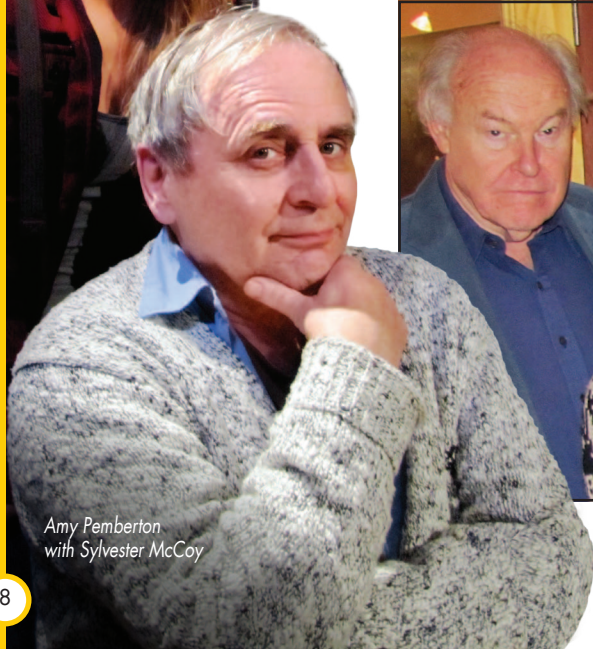
I hope we'll do more, that'd be nice. Toby grew up near Ludlow where I did a couple of Shakespeare plays and he was in one of them, I think, as a spear carrier, way, way, way, way back when he was a very young chap. So we've been working together on and off for a very long time now.

**Now, after these recordings you're heading overseas for something rather high profile, we hear...**

I'm off Down Under, all being well, to New Zealand, to be a wizard in Peter Jackson's **Hobbit**, parts one and two. I'm very excited, looking forward to the great adventure of it all. Just the journey itself will be an adventure. I go through China, and I might go through Singapore or Thailand on the way; stopping off at Australia along the way to New Zealand and then a few months filming there and then I'm back. And then go back again, I think! And then come back. And then go back again, I think, the year after. And then come back, and then go back again the year after that! So it's quite an adventure and the one thing I like is adventure.

**Have you always been a fan of epic fantasy?**

Yes. I saw the **Lord of the Rings** films and I thought they were absolutely terrific. I've been in the Royal Shakespeare Company's version of **The Lion, the Witch and the Wardrobe** in London, Sadler's Wells, where I played Mr Beaver – as well as the spoons. I did **Reepicheep** in **Voyage of the Dawn Treader** and **Prince**



Amy Pemberton  
with Sylvester McCoy

Recording House of Blue Fire:  
Tim West, Lizzy Watts, Sylvester McCoy, Ray Emmet Brown,

**Caspian** for Radio 4, and I, of course, read them when I was much younger. So it's very exciting and it's just so wonderful to contemplate.

**You've also been keeping busy in the theatre.**

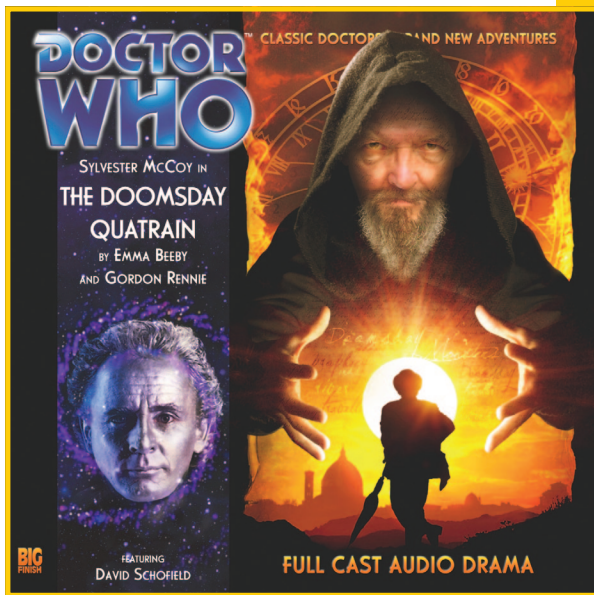
Yes, I did the very first world premiere of the stage version of Evelyn Waugh's book **The Decline and Fall**, which is a very funny satire on public schools and upper middle class people's behaviour. We did it at the Old Red Lion in Islington, which has been a Fringe theatre for over thirty years. Many of the great cockney and East End actors all worked there and it was very much an actor's pub. It's got a great reputation. I've always loved going there, and had many friends work there, so when I got the chance to do this job, I thought, 'Yeah, there's an adventure'. Another one. And it was, it was great. We broke box office records, we were extended for three weeks, sold out, people were sitting everywhere trying to see it. Big success.

**I recently saw a play there and was surprised it was so...**

Intimate? Small theatres have got great properties when you're in them. It's very much telling the story directly to a small group of people. And when we packed out and people were sitting on the floor and on the stairs and everywhere, it was a bit like being in someone's front room really;



Amy Pemberton, Howard Gossington and Miranda Keeling



the whole neighbourhood had crammed in to listen and enjoy.

**When you're doing things like films and TV roles, do you miss the theatre?**

I prefer acting. Acting's acting. I like it all, really. I haven't done much theatre work last year, and I was supposed to be doing a play at the Chocolate Factory, but I had to cancel that because it looked as if I had to go out to New Zealand November/December. But because of technical things and money things and union things, that was cancelled. So I lost the opportunity to do that play. And then I was off in pantomime and I've cancelled that as well because of the same reason, and I thought it would be terrible to have a year not having done a play, so **The Decline and Fall** came up and I jumped at it. And I'm glad I did.

I like to do everything. I like to do plays, I love to do these audios. The legal limit in the theatre was sixty people, but the legal limit to the people watching **The Hobbit** is going to be millions! And that's the joy of being an actor; working in all areas. I once worked in the smallest theatre in the world, where the maximum audience was two. I love that. When I was touring the world with the Royal Shakespeare Company doing **King Lear** – I the Fool and Ian McKellen the King – we were playing to opera houses. 2500 seaters. So that's the infinite variety of it all; makes it really exciting and interesting.

*Doctor Who: The Doomsday Quatrain and House of Blue Fire are both out this month*

A close-up portrait of Lisa Bowerman, a woman with dark, wavy hair, looking directly at the camera with a serious expression. She is wearing a black top. The background is a dark, neutral grey.

# Epoch Making

LISA BOWERMAN DISCUSSES THE RELAUNCH OF  
BERNICE SUMMERFIELD IN *EPOCH* WITH DAVID RICHARDSON



Hi Lisa. Can you take us back to the first meeting about this new series of **Bernice Summerfield** adventures?

There were so many discussions and quite a lot of differences of opinion, it has to be said, about what **Benny** is and where she should go and what format you could do. I think the idea of a reboot was always on the cards; not a complete reboot, but just another stepping-on point. Because the series has been going on so long you do need jumping-on points, I think. A very good decision – to go to box sets – was made, then obviously with that came a rethink as to how we approached Benny and how we keep her fresh. The conversation was quite heated at times! But that's all good, and certainly the idea of giving Benny some sort of assistant or sidekick was mooted, and when the idea of Ruth came up, I only thought of one person, and I'm very happy to say that we got that one person in the form of Ayesha [Antoine], who's wonderful, really good.

Why Ayesha?

Because I knew she was experienced, not only as an actress but also in the audio medium. She's just very good. I'd met her at a convention so I knew I'd get on with her very well, and I think if you can have someone who's good and fun to work with, and somebody you just don't have to worry about, you can just forget about it and get on with the job and create something. There was a thought that she might not be available or interested, but I'm glad she was both and I'm really, really happy.

She's not in every single episode, and it's not dominating to the point where it's a double act; it's still people reacting to Benny's actions. I think Bernice – it sounds slightly selfish – can operate on her own quite well without a sidekick, but in dramatic terms it always works much better when she's got somebody to bounce off. And we're not



Ayesha Antoine steps in as Ruth - Benny's new sidekick

dumping everybody from the Collection; it's just another section of Bernice's life.

You've mentioned the move to box sets; how does that change things?

I think it gives the opportunity to have a nice story arc. Just on a purely technical level, I think it avoids all the problems we've had with release dates over the years. It's also a thing of beauty. It looks nice. Alex [Mallinson] has done the most phenomenal job – not that he's ever not done a phenomenal job! – but he's really created something absolutely stunning. The overall look is really good. I have yet to hear the new theme tune, I have to say. Poor old **Benny**'s had so many theme tunes now, some of which I adore and some of which I loathe! I'm looking forward to hearing it.



Cover artwork by Alex Mallinson

After years of artwork covers, we're also now using photos of you as Benny on the covers. Why couldn't we have done that fifteen years ago? It might not have been so bad! But Photoshop is a wonderful thing, and regardless of what I think I look like, we had great fun dressing up in all sorts of different costumes. I haven't seen the other ones yet; I've only seen the Greek one and the leather jacket one, which I really like and, as I say, Photoshop can be very useful!

Do you think it will help that you've been out and about being the face of Benny all these years at conventions?

I think there are some people for whom the jury will still be out. They always have an image in their own mind, and it's an audio show. But I suppose when you've done something for quite so long, especially as both Adrian Salmon, and Alex with *Dead and Buried*, based it vaguely off my colouring and my haircut and all that sort of stuff, that there is a certain association with how I look. It's entirely up to people to decide for themselves. I think there are a certain amount of fans who go, 'Well, it can't be anybody else' – not that it ever was, but if it ever went on television, I'd probably be playing her grandmother! But it would be nice to think I wouldn't be the Bob Holness of **Bernice Summerfield**. That's about James Bond, by the way...

The aforementioned animated short *Dead and Buried* is also being released as part of the *Epoch* box set.

We've all raved about it for over a year now; we were recording **Jago & Litefoot** when Alex came in with the bare bones of what he'd done, and even at that stage we were beside ourselves with excitement. I can't believe the amount of work he put into that; he kept saying, 'Ooh, it's

an experiment, I want to prove to myself I can do it', and my God, he proved himself and how. It was fantastic. It's rather a good showcase; you can show people and say, 'This is the sort of thing we've been doing'.

If I'm going to be brutally honest with myself, I might have done some of the voiceover differently. You think because it's audio, it's the same as doing an audio play; it isn't, actually. You almost have to take your foot off the gas slightly because you've got the visuals as well, so you're not totally colouring everything with your voice. And sometimes I thought, 'Oh, the opening sequence I would have done differently.' It's not terrible, but it's very interesting now, watching it from an experienced point of view, going, 'Oh, that's... yeah. Very interesting.'

But Alex's work is phenomenal and I'm really, really glad it's going to get a wider audience. Obviously it's available on YouTube and I'm pleased to see it's been viewed over 18,000 times. I wish that was reflected in the sales; that would be fantastic! It's a work of beauty and I hope it leads on to something really good for him because he deserves it. And he's a very handy little actor as well...

What's the **Benny** recording schedule been like? I'm now getting confused, because we are doing it out of sequence and whatever scripts come up, I then record, so I don't necessarily know what's been going on before. I'll get a quick rundown from Gary [Russell, producer], which tends to go in one ear and out the other – only because I'm concentrating on the matter in hand! So I'll be going, 'When did that happen?' 'Oh, that was two episodes ago, but you haven't seen that yet'.

We've completed *Epoch* and *Road Trip*, and we're now onto *Legion*, featuring a script by Miles Richardson [who plays Braxiatel]! I haven't quite computed it yet, but that's going to be very interesting because he's been so close to the character for so long. He will be padding his part out, I have absolutely no doubt about it at all, but hey, I'm glad to see Brax back. I think he's a brilliant character. That was another thing we discussed at the meeting, characters we didn't want to lose. And Brax is too important within the **Bernice** range, and Miles – don't tell him – does such an amazing job that it would have been throwing out the baby with the bathwater, I think.

And of course we've got Peter [Benny's son] back at some point, and the thing is that Thomas [Grant] has grown up with the series, so from him coming in as a young boy, you've gone through his voice breaking, so God knows, he'll



Marcus Hutton plays Leonidas



Above - Ayesha Antoine, Marcus Hutton and Lisa Bowerman  
Right - Benny as seen in *Dead and Buried*, created by Alex Mallinson

probably sound like something very deep and fruity now by the time he comes back in! It'll be interesting to see.

The fact that **Benny** is still going after so many years is a real testament to the strength of the character and executive producer Jason Haigh-Ellery's belief in the series.

It is. I've got to take my hat off to Jason for keeping **Bernice** going. But it's funny with **Benny**, you never think it's going to survive beyond a certain point and every time it makes its money back. And what's heartening is that I do dip into the forums every so often, and you see that people are still leaping on board. They'll keep on saying, '**Bernice** is one that I keep putting off, but now I'm coming on board. Where should I start, what's the hopping-on point?', which is a point of this box set. Hopefully it'll whet people's appetite to try some from previous years because it's thirteen years now. That's terrifying...

Bernice Summerfield: *Epoch* is out this month





# Benny Uncovered

ASSISTANT PRODUCER SCOTT HANDCOCK EXPLAINS WHAT'S OLD, WHAT'S NEW AND WHAT'S DIFFERENT AS BERNICE SUMMERFIELD RETURNS IN *EPOCH*

*Epoch* is set on Atlantis; what's the story about? *Epoch* picks up where Benny's last adventure – *Dead Man's Switch* – left off: with Benny heading towards a planet she recognised as Earth, but that had (for whatever reason) been designated Atlantis. And, as we'll find out, it's exactly as you'd expect. We have mythical sea monsters, flying horses, vengeful gods – but it's all a little too authentic for Benny's liking. So, although each of our four plays tells an individual story, they contribute to a much wider plot: namely, why does Atlantis exist the way it does? Who's responsible for the changes? And how can Benny stop it and make it back to her own time and place...?

Where is Benny at the start of these stories, as she's separated from all the people she knows and loves?

The last series of **Benny** adventures drew a pretty definite line under a lot of back-story – not just for Benny herself but a lot of the supporting characters and settings. Which is brilliant, for us, because it allows us to do something new with Benny. We can place her in new situations, surrounded by new characters – and even though she's still the same character, you see new sides of her because she's reacting to different things. We're obviously very aware that certain supporting characters were very popular, but it would feel wrong to immediately reinstate the status quo and ignore all the epic things that have just occurred. So *Epoch* sees a very different Benny to the one we've grown to know.

She's separated from her family and friends, on a world that utterly baffles her... and her single, all-consuming goal is to try to find a way back to her son, Peter. If he's even out there...

Lisa Bowerman has been playing Benny for over ten years now, and Gary Russell is back as producer after starting off the range; how much of a comfort zone does that provide?

*Epoch* was probably the trickiest **Benny** project that Gary and I worked on, mostly because we were both finding our feet, and dealing with the fallout from the cliffhanger to *Dead Man's Switch* and the season that came before it. We felt enormous pressure to move the story forward whilst at the same time remaining honest to the past – and Lisa Bowerman has been an enormous part of that. She's the only person who has truly lived through all of Benny's audio adventures to date, and her opinions and support have been vital in directing Benny's future. I think it was interesting for both Gary and myself to realise how much Benny had changed in his absence – particularly during the recording of *Epoch* – but now we have a brilliant **Benny** family, and genuinely cannot wait to get back into studio!

What have you and Gary brought (or brought back) to the range?

Before Gary took over the reins as producer, I know that he, Lisa, Paul Cornell and the like had long conversations about the direction Benny should take, and how to reinvent the range.



The key note from that meeting was the original **Benny** strapline – science fiction has never been so much fun – and that’s precisely what we’ve aimed for with our stories. We’re also striving to introduce new writers to the range, and have some cracking scripts lined up for future box sets!

How has moving to box sets affected the way the stories are told?

The change in format has been an interesting one to work in. *Epoch* is, in a sense, a four-part serial made up of four separate stories – building from a very intimate, small-scale tale in *The Kraken’s Lament* to a full-blown bonkers finale in *Judgement Day*. But everything that we set up in Atlantis is resolved by the end (save a cheeky post-credits cliffhanger) – and that’s the key! We’re consciously trying to make each set accessible to new listeners, so from *Road Trip* onwards, each of the three stories will have a loose arc running through them, but that’s all. As a result, the box sets lend us a very nice sense of movement and, most importantly, keep pushing **Benny** forwards!

What can you tell us about the guest stars in this opening box set?

The great thing about setting an entire box set in a single location is it means we’ve been able to build an entire world for **Benny**, and a number of familiar voices can be heard among the Atlantean society. Ayesha Antoine and Marcus Hutton are our main players through the series, playing Historians Ruth and Leonidas, who quickly assume the role of **Benny**’s companions. Ruth and **Benny** have a lovely sibling relationship – so much of which is to do with Ayesha’s brilliant comic timing – and Marcus makes Leonidas a

credible and refreshing love interest for **Benny**. And, most importantly, **Benny** wouldn’t be where she is without them by the end...

Elsewhere in the series, our other regular character popping up is the mysterious Jack, played by *Planet of the Dead*’s David Ames, who takes a slightly perverse pleasure in befuddling **Benny** at various points throughout the series. And that’s not to overlook the rest of our guest cast, including (but not limited to) Tracy Brabin, Prentis Hancock and John Stahl.

You’ve been taking a bigger role in **Benny**; what’s the learning curve like when you’re writing and directing?

It’s amazing how much you learn by simply immersing yourself in a certain environment. Back in 2006, when I wrote my very first audio play (coincidentally a **Benny**), I had absolutely no idea what I was doing. Since then, however, I’ve written a lot for other ranges and other companies, as well as working for the BBC where you’re surrounded by brilliant writers and script editors – so, in a sense, I’ve picked up a lot from other people.

Gary and I worked very well together when developing **Gallifrey IV**, which then led to me being invited to script edit and assist in producing the upcoming **Benny** box sets. Yes, in a way, it’s a lot of responsibility, but it’s also something I’ve immersed myself in for years, and hopefully I’m rising to the challenge. Far more terrifying is directing actors in studio, but even that’s become something of an adrenalin rush – particularly when you’re working with someone you can trust as much as Lisa – and I think we’ve some very good adventures lying in wait!



What would you say to encourage newcomers to jump on board for the first time with this box set?

The *Epoch* box set is a rollercoaster ride for **Benny**. She’s out of her comfort zone in a whole new environment, which makes it a perfect opportunity for new listeners to find out what she’s all about! But rest assured, long-term fans will still recognise it as **Benny**! *The Kraken’s Lament* is a classic mythical fairytale, *The Temple of Questions* a psychological test of nerve; *Private Enemy No. 1* is a game-changing thriller and *Judgement Day* is a surprisingly comedic, sometimes shocking, finale spread across three time zones... There really is something for everyone! (And that’s without mentioning the DVD, packed with bonus features!)

Bernice Summerfield: *Epoch* is out this month



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# Bernice Summerfield

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MARCUS HUTTON

AYESHA ANTOINE

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# FORTHCOMING RELEASES

## SEPTEMBER 2011

**Doctor Who:** *The Doomsday Quatrain* (151, Seventh Doctor)

**Doctor Who:** *House of Blue Fire* (152, Seventh Doctor)

**Doctor Who - The Companion Chronicles:**

*The Memory Cheats* (6.03, Second Doctor)

**Bernice Summerfield Box Set 1:** *Epoch*

## OCTOBER 2011

**Doctor Who:** *The Silver Turk* (153, Eighth Doctor and Mary Shelley)

**Doctor Who - The Companion Chronicles:**

*The Many Deaths of Jo Grant* (6.04, Third Doctor)

**Doctor Who - The Lost Stories:** *The Elite* (3.1, Fifth Doctor, Tegan and Nyssa)

**Sherlock Holmes:** *The Final Problem/The Empty House* (2.1)

## NOVEMBER 2011

**Doctor Who:** *The Witch from the Well* (154, Eighth Doctor and Mary Shelley)

**Doctor Who - The Companion Chronicles:** *The First Wave* (6.05, First Doctor)

**Doctor Who - The Lost Stories:** *Hexagora* (3.2, Fifth Doctor, Tegan and Nyssa)

**The Big Finish Companion:** Volume 1 by Richard Dinnick (hardback)

**Sherlock Holmes:** *The Reification of Hans Gerber* (2.2)

## DECEMBER 2011

**Doctor Who:** *Army of Death* (155, Eighth Doctor and Mary Shelley)

**Doctor Who:** *The Five Companions* - Subscriber Special (Fifth Doctor, Nyssa, Ian, Steven, Sara and Polly)

**Doctor Who - The Companion Chronicles:** *Beyond the Ultimate Adventure* (6.06, Sixth Doctor)

**Doctor Who - The Lost Stories:** *The Children of Seth* (3.3, Fifth Doctor, Tegan and Nyssa)

**Sherlock Holmes:** *The Hound of the Baskervilles* (2.3)

**Graceless:** *Series 2 Box Set*

## JANUARY 2012

**Doctor Who:** *The Curse of Davros* (156, Sixth Doctor and Flip)

**Doctor Who - The Fourth Doctor Adventures:** *Destination: Nerva* (1.1, Fourth Doctor and Leela)

**Doctor Who - The Lost Stories:** *The Fourth Doctor Box Set (Foe from the Future/Valley of Death)*, Fourth Doctor and Leela)

**Doctor Who - The Companion Chronicles:** *The Anachronauts* (6.07, First Doctor)

**Sherlock Holmes:** *The Tangled Skein* (2.4)

## FEBRUARY 2012

**Doctor Who:** *The Fourth Wall* (157, Sixth Doctor and Flip)

**Doctor Who - The Fourth Doctor Adventures:**

*The Renaissance Man* (1.2, Fourth Doctor and Leela)

**Doctor Who - The Companion Chronicles:** *The Selachian Gambit* (6.08, Second Doctor)

**Bernice Summerfield Box Set 2:** *Road Trip*

**Bernice Summerfield:** Book (title tba)

**Blake's 7:** *The Liberator Chronicles* - Box Set 1

## MARCH 2012

**Doctor Who:** *Wirrn Isle* (158, Sixth Doctor and Flip)

**Doctor Who - The Fourth Doctor Adventures:** *The Wrath of the Icenii* (1.3, Fourth Doctor and Leela)

**Doctor Who - The Companion Chronicles:** *Binary* (6.09, Third Doctor)

**Jago and Litefoot:** *Series 4 Box Set* (Four full cast adventures)

**Everyone's Just So So Special** by Robert Shearman (paperback)

## APRIL 2012

**Doctor Who:** TBA (159, Fifth Doctor, Tegan, Turlough and Nyssa)

**Doctor Who - The Fourth Doctor Adventures:** *Energy of the Daleks* (1.4, Fourth Doctor and Leela)

**Doctor Who - The Companion Chronicles:** *The Wanderer* (6.10, First Doctor)

**Iris Wildthyme:** *Series 3 Box Set* (Three full cast adventures)

## MAY 2012

**Doctor Who:** TBA (160, Fifth Doctor, Tegan, Turlough and Nyssa)

**Doctor Who - The Fourth Doctor Adventures:** *Trail of the White Worm* (1.5, Fourth Doctor and Leela)

**Doctor Who - The Companion Chronicles:** TBA (6.11, Second Doctor)

**Doctor Who - The Lost Stories:** *The Guardians of Prophecy* (3.4, Sixth Doctor and Peri)

**Blake's 7:** Book 1 by TBA

## JUNE 2012

**Doctor Who:** TBA (161, Fifth Doctor, Tegan, Turlough and Nyssa)

**Doctor Who - The Fourth Doctor Adventures:** TBA (1.6, Fourth Doctor and Leela)

**Doctor Who - The Companion Chronicles:** TBA (6.12, Doctor TBA)

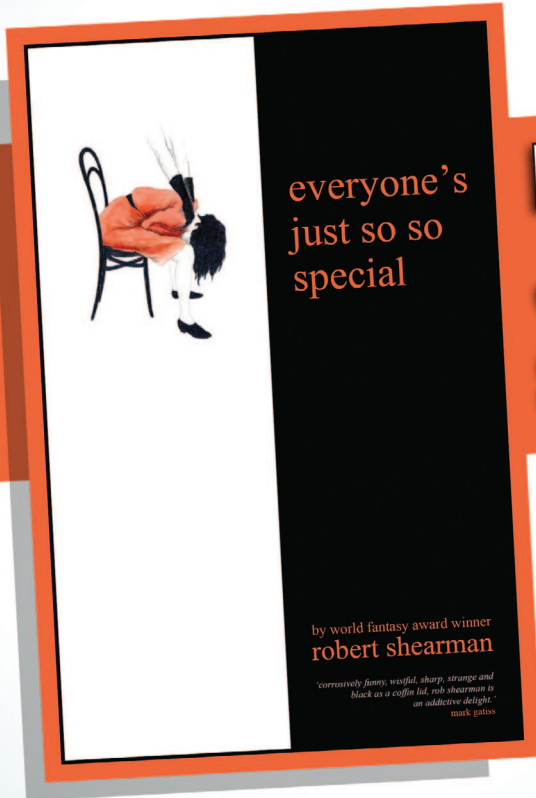
**Doctor Who - The Lost Stories:** *Power Play* (3.5, Sixth Doctor and Peri)



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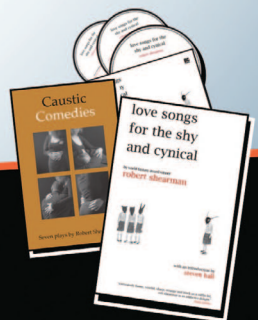
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# Memory Man

## Writer Simon Guerrier takes us inside the making of this month's Companion Chronicle, *The Memory Cheats*

Hello Simon. Your story this month is *The Memory Cheats*. What's it about?

*The Memory Cheats* sees Zoe – who, as all good children know, can't remember travelling with the Doctor because the Time Lords wiped her memories – recalling an adventure she had with the Doctor. It's set in Tashkent just after the First World War and the revolution in Russia. The reason she's telling the story and remembering events follows on directly from *Echoes of Grey* (there's a handy recap explaining what those events were).

Were you concerned about following up such a well-received story? Did you discuss your ideas with *Echoes of Grey* writer John Dorney?

*Echoes of Grey* hadn't come out when I was commissioned, so there wasn't nearly so much pressure, just the very good script. David Richardson sent me that with the question, 'What happens next?' That's a good, fun brief, as it meant I could coast on all John's hard work.

I came up with a rough idea. John had some notes on that to help lead into his third instalment, and we worked some stuff out between us. John also gave notes on the final play – I was keen he was happy as it's really his project and I've just been allowed to help out. You've mainly been writing for the First and

Second Doctors lately. What is it about the early years of the show that so appeals?

You overestimate the say I get in these things – I just write the Doctors and companions that the bosses give me. The challenge, once you've been allotted who you are to write for, is finding some new perspective or insight. That's not a criticism – I like all of **Doctor Who**.

Are you happy to stick with these eras or are you hankering after other Doctors now?

I've been very happy with the combinations I've been given. But yeah, in principle, I'd like to write for other Doctors. My original idea for *The Cold Equations* was written for Lalla Ward's Romana. I like Season 18 (my first memories of anything are a cliffhanger from *Full Circle*) and there are very few books or audios set then. Writers tend to want to write the Fourth Doctor and Romana II as they were in Season 17. So it was trying to do something new.

I think that's the only time I've pitched a **Companion Chronicle** without being given my Doctor and companion first. David Richardson told me he'd wrangled Andrew Smith into writing *The Invasion of E-Space*, so I rethought my idea and pitched it for Steven.

What teasers can you give us about the final part of your Steven and Oliver trilogy, coming in a couple of months?

*The First Wave* is the Doctor's first meeting with the Vardans – on TV, the Fourth Doctor helped them invade Gallifrey. They're aliens able to move on any wavelength – including thought – so they're a bit tricky to defeat. It's also about the mark the Doctor leaves on history.



Charlie Hayes plays Jen, with Wendy Padbury returning to play Zoe Heriot

Where do you find the time to squeeze in all these stories?

If I wasn't writing for Big Finish I'd have to find a real job. What a horrible thought.

Who's next on your trilogy hit list?

When I am king-emperor of Big Finish, I shall decide who I get to write for. In the meantime, you will need to ask King-emperor David Richardson the First (all glory to his being). We talked a bit about me writing something for Polly but I've not had any ideas yet. I'd like to write something for Louise Jameson but I think she's under exclusive contract to Nigel Fairs! Hmm... the only Doctor I've not written for yet is the Ninth. Could you sort out a licence for me?

We've had trilogies, we've had a compilation of companions in *Tales from the Vault*; what else would you like to see in the range?



[Thinks about this for a few hours.] I'd like to do a trilogy where each story features a different companion but the same supporting character. I've the beginnings of an idea how that supporting character's own story would unravel as the trilogy played out. I shall now write it up for David. To reject.

What other projects have you got coming up?

I'm busy with some more DVD documentaries for old school **Doctor Who**,

working with my brother Tom. We're about to tour our short film *Cleaning Up* round film festivals – that's a Big Finish project, so probably doesn't count. I've written some comic strips for various people and am about a third of the way through a stage play. And I'm meant to be writing a novel of my own. It is going slowly.

*The Companion Chronicles: The Memory Cheats* is out this month

Could you please tell me if Big Finish will be doing any more The Doctor, Ace and Hex adventures, as I am a fan of this team and wondered if they would be returning. Also, will you be doing any *Companion Chronicles* with Hex, C'rizz and Erimem, as I for one would buy them! Will Evelyn and Thomas Brewster be returning as well?

I've some ideas for new audio projects: *Ace of Wands* (seventies TV magician adventure series), *Timeslip* (seventies time-travelling series), both on DVD. **Into the Labyrinth** (series about a witch and wizard using children to search through time for a power source). All three series could be revamped the Big Finish way and presented to a new audience.

Will Roberta Tovey, Jennie Linden, Jill Curzon and Bernard Gribbins be doing any Big Finish audios? I would love to hear Jennie, Jill and Roberta as the film Doctor Who's Susan, Barbara and Louise as older women.

SW Baker

**Nick:** Hex and Ace will be back. There are no plans currently for Thomas and Evelyn. Interesting idea about the old **Doctor Who** movies, which I love by the way, but no plans to cover this area either. I would love to do **Timeslip**, but not sure there is much of a market for it.

Much as I enjoyed *Rat Trap*, I was frustrated that once again it featured a key villain whose dialogue was rendered inaudible by the electronic treatment of the actor's voice (or in this case actors' voices).

My hearing isn't good at the best of times, and I usually listen to my Big Finish CDs in the car, which I appreciate does not make for ideal conditions. But six out of the last ten releases feature plot-critical characters whose voices left me wishing your dramas came with subtitles. I gave up on trying to hear the Witch Guards on *Heroes of Sontar* and instead had to guess what they said from the reaction of the other characters. Some of those Sontarans had lovely diction!

I do realise that the mutiform Panquot from the planet Q'holangouri cannot be easily conveyed effectively without some form of vocal effects. But could I please make a plea that your sound designers ease

off a little, so that those of us who spent too much time listening to loud music in the past can continue to appreciate your otherwise entertaining productions.

Thanks for listening.

Trevor Lambert

**Nick:** It's a fair point, Trevor. The *Rat Trap* voices were brought to my attention and I asked for them to be cleaned up. They went through this editorial process twice with me. The first clean-up wasn't clear enough, I felt, so I asked for it to be further clarified. I feel that what we arrived at worked well, but it's always a difficult judgement call with this kind of effect. It's something we'll be more careful of in the future.

Have you thought of having a New Visitors page on the Big Finish website?

There is lots of great stuff on it but as a new visitor I found it personally quite hard to find what I was looking for.

Mark Stephens

**Nick:** That's a good idea, and something we will look into.

I am a big Canadian fan of **Doctor Who**, and would dearly like to download some of the fabulous audiobooks Big Finish has produced over the years. In *Doctor Who magazine*, your ads seem to imply I might be able to download these audio adventures by going on popular download stores (such as iTunes, one presumes). But no matter what I try, I can't find anything about these on iTunes. Can I download **Doctor Who** audiobooks from iTunes? And if not, can I download them from your site with my iTunes cards, or how does it work? Thanks for clearing this muddled problem up for me.

Cordially,

Mathieu Daigneault

**Nick:** You are mistaken in thinking that our adverts imply that we are downloadable via iTunes. We simply don't say that. Involving iTunes would mean that a huge chunk of the price would go to audible.com, and we simply can't afford to give away money like that, because it means that we wouldn't recoup enough to sustain production. It's pretty easy to go on our site, open an account and download direct from us.

Thousands of people seem to manage it quite well. Have a look. Happy listening.

With the release of story 150 in the main range, I'm considering taking out a download only subscription from 151 onwards, due to my ever-diminishing shelf space. However, I would miss the booklet/cover providing details of the cast, photos, etc. Have you ever considered including the booklet with the download only versions, in something like PDF format?

Mike Johnson

**Nick:** We have considered it, but we want to maintain the 'special' and unique nature of the CD release.

Loved the trailer for the new Eighth Doctor adventures, guys. Had to remark on the new theme tune used in the trailer; it would be awesome to think that **Doctor Who** goes hard rock!!!

Rock on, chaps!

Matthew Chambers

**Nick:** It's a version of the theme that is intended to have the same feel as the Paul McGann TV movie. It isn't that actual arrangement, but it has a definite flavour of that.

Really enjoyed Big Finish Day and have already booked tickets for next year's. Was great to have a bit of a chinwag with Big Finish folk, be in the audience for the podcast and panels and emptying my bank account buying your discounted audios. Thank you very much!

On another note, I recently spoke to Diane Duane, who has written quite a few books that I've really enjoyed and who, I seem to recall, wrote a tale for **Short Trips** a few years back. She told me that she'd love to write for you guys again. I'd personally like to see more female writers such as Caroline Symcox, Una McCormack, Mags L. Halliday and the fantastic Jac Rayner contributing to the main audio ranges.

Keep up the good work (and get more women writers in!)

Mal

**Nick:** We're always looking to involve new writers, but the writing process is quite strenuous and specific, so it usually takes a long time for new names to filter through. Jac is involved with Big Finish in other capacities. Glad you enjoyed BF Day. See you at BFD 2!



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