

ISSUE 38 • APRIL 2012  
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# VORTEX

THE BIG FINISH

## DOCTOR WHO

### NICK BRIGGS

BF's exec sets the Daleks against the Fourth Doctor and Leela!

## DARK SHADOWS

### MARTY ROSS

The writer throws Buffy's Amber Benson into a gothic nightmare!

# SHERLOCK HOLMES

JONATHAN BARNES, TRACEY CHILDS AND  
MICHAEL MALONEY TALK TITANIC!



## JANET FIELDING

Talks tigers, cloud people and Big Finish lunches!



## COUNTER-MEASURES

Producer David Richardson on making black and white audio

# DIMENSIONS

9 - 10 & 11  
NOVEMBER 2012

Holiday Inn Seaton Burn - Newcastle Upon Tyne

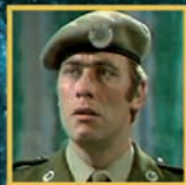
## MEET THESE DOCTOR WHO STARS

**LOUISE JAMESON**  
**JOHN LEESON**  
**JOHN LEVENE**  
**ADRIENNE BURGESS**  
**MARTIN COCHRANE**  
**SPENCER WILDING**



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**C**alling all **Sherlock Holmes** aficionados! I just wanted to thank all of you who have bought, subscribed to and sent in your emails of support for our **Sherlock Holmes** series. It's because of you that we've been able to commission a third series. In the coming months, we will be devising ways of getting the series more widely known, but in the meantime, please do shout about it from the rooftops.

This is a call to action! Spread the word!

I'm currently waiting for storylines for a new **Sherlock Holmes** box set of four adventures to arrive on my desk. And as I may have said before, we're also planning a series of dramatic readings of Conan Doyle Holmes short stories, featuring Richard Earl (as Watson) and some chap called Nicholas Briggs (as Holmes) and maybe even... someone else! The winning team of Martin Montague delivering superb sound design and Jamie Robertson performing his amazing music will continue working on the series. Our plan is for the box set adventures to be available singly as downloads and for the short stories to be download-only and available singly and in a bundle at bargain prices.

In other news, I recently attended the BBC's official **Doctor Who** convention in Cardiff. Now, if I may be controversial, the BBC's attempts at **Doctor Who** conventions have not always met with universal praise. There were those queues in Hammersmith all those years ago... and even before that, dare I mention... the Longleat **Doctor Who** Celebration? I think not. But this latest one, in Cardiff, was an entirely different kettle of fish people. Beautifully organized, smoothly run and peopled not only by the top stars, behind-the-scenes wizards, writers, directors and producers... but also the nicest convention staff you could ever wish to meet. Wearing their lovely yellow t-shirts, emblazoned with the slogan 'Here to help', they did such a wonderful job. And while I was wearing out my hand signing all day on both days, I had, frankly, never seen so many really happy **Doctor Who** fans in my life. Not a single grumble from any of them.

Oh, and by the way, I'll be filming a Dalek episode in Cardiff soon! I admit it, I'm having a lovely time. I'll get on with all those scripts I'm writing now. And not just because David Richardson is nagging me but because I love it! Don't we all, though?

**NICK BRIGGS**



Jan Chappell and Paul Darrow

**A**fter some great feedback for the first volume, Terry Nation's revered sci-fi series teleports back with three brand new adventures performed by the original crew. Paul Darrow and Jan Chappell are reunited after more than three decades to play Avon and Cally, teamed up with a rival team of rebels in Simon Guerrier's gripping *The Magnificent Four*. Blake is trapped and in therapy on an alien world in *False Positive* by Eddie Robson, but will Lian (Beth Chalmers) believe his outlandish tales of a fight against the oppressive Federation? Plus there's a three-hander by Nigel Fairs in *Wolf*, which stars Jacqueline Pearce as Servalan, Jan Chappell as Cally and Anthony Howell as Gustav Nyrron (returning after his acclaimed guest turn in *Solitary* last time around). "We're having a ball making *Blake's 7*," says producer David Richardson, "and we've got so many exciting plans for the range in 2013. Long-time fans of the series will be thrilled..."

## CREDITS

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# DALEKS, DISASTER AND DARK EYES

# **NICK BRIGGS, WRITER, DIRECTOR, EXECUTIVE PRODUCER AND CURRENT HOLDER OF THE TIE WEARER OF THE YEAR TITLE PROVIDES SOME INSIGHT INTO THIS MONTH'S **FOURTH DOCTOR** AND **SHERLOCK HOLMES** RELEASES... AND MORE!**

**Hello Nick. You've been a busy chap as usual; this month sees the release of *Doctor Who: Energy of the Daleks* and *Sherlock Holmes: The Adventure of the Perfidious Mariner*. What are they about?**

■ I can't think of two more different releases! *Energy* is the first Tom Baker script we recorded, so it seems like I did that aeons ago... but that's just a trick of the light, obviously. I think I wrote it last summer. It's a very traditional Dalek story, because Tom Baker's Doctor didn't ever do a traditional Dalek story, so I wanted to put that right. It's about an energy crisis on Earth in the near future. There's a moonbase in it! There's a full-scale riot in Trafalgar Square and the National Gallery has been converted into the HQ of an energy company.

*The Perfidious Mariner* is the story of how Holmes becomes involved in the life of J Bruce Ismay, the owner of the Titanic, after the sinking. Watson travels to find the retired Holmes and finds an older man, convinced that his detective days are over. Quite emotional, but also quite disturbing and fast-moving.

**How did *The Perfidious Mariner* come about?**

■ *The Perfidious Mariner* is the result of my wanting to do something about the Titanic, since it's the centenary of the sinking, and the cunning writer Jonathan Barnes combining that with one of my other favourite things, Sherlock Holmes, in order to get the commission. Jonathan came up to me at Big Finish Day and informed me that I'd inspired him to write when he was a mere sixteen years old. I didn't know whether to call security or the police, but then he showed me the highly acclaimed novels he'd since written (*The Somnambulist* and *The Domino Men*),

and I started to calm down. I invited him to pitch a one-parter for *Doctor Who*, which I liked, but I wanted an opportunity to work with him earlier, so I contacted him about the Titanic thing, knowing that he was a very well-read writer, interested in history.

**Judging by the cover, we're dealing with an older Holmes here...**

■ Yes, this is the retired Holmes, obsessed with his bees. I'd been doing a tour of *The Pit and the Pendulum*, for which I had grown a beard. Which made me look ancient! I asked Jonathan if he

## **"TOM BAKER'S DOCTOR DIDN'T EVER DO A TRADITIONAL DALEK STORY, SO I WANTED TO PUT THAT RIGHT!"**

thought Holmes might have a beard in this story, as the bearded Briggs image on the cover might easily suggest an older Holmes. He said it would be a good idea, so I got my wife to take the photos (she used to be a professional photographer) and I sent them to designer Alex Mallinson, who said it looked like his computer had been invaded by Tsarist Russia!

**It's recently been announced that there will be another series of Big Finish Holmes releases; anything you've got your eye on to make or adapt?**

■ As I said in the recent news story, it's early days yet. But my plan is for a four-CD box set of entirely



new Holmes adventures. I've had a great idea pitched to me for that, but it's still being developed, so it wouldn't be fair to announce it yet. Although it would be a CD box set, downloads of the stories will be available individually, which is something we're keen to do with all our box sets going forward. Additionally, I'm planning a whole batch of Conan Doyle Holmes short story dramatic readings, rather like the one we did for *The Speckled Band*. Richard Earl and myself will read them, with the assistance of an actress of note – probably Beth Chalmers – playing all the ladies.

**Energy of the Daleks was the first Tom Baker story to be recorded; why is it fourth to be released?**

■ The original plan was for it to be the first Fourth Doctor adventure to be released, but we soon realized it would be better to have the Fourth Doctor begin his adventures without the Daleks potentially overshadowing him. And, of course, we'd already scheduled *The Curse of Davros* for January 2012. Personally, of course, I believe you can never have enough Daleks, but we didn't want those Daleks competing against themselves. So it's the sort of 'mid-season boost' for the first Fourth Doctor series.

**As the first person to write and direct Tom Baker for Big Finish, what was it like?**

■ Even though I'd met Tom and got on with him, actually directing him was, of course, daunting. Anything unknown is a bit daunting; but when you're working with the guy you watched on TV

when you were thirteen years old... well, that's a pivotal age for a **Doctor Who** fan! And, of course, Tom is iconic. People still reference the long scarf as the archetypal **Doctor Who** image. Plus we've all heard the stories of his not suffering fools gladly. Mind you, neither do I. Who loves working with 'fools'? Anyway, it turned out that I managed to fool

him that I wasn't a fool. He was a tiny bit tense, probably because I was. But we both soon relaxed. The thing with Tom is that he is always 'in the moment'. Whatever is in front of him at that moment is incredibly important to him and he gives it his total attention. A moment later it's gone and he's on to the next thing. So he was very concerned with making sure the script worked and his script was covered in pencil marks with suggested changes. Most of the changes were incredibly small, some of them were gloriously mad, but in both cases he was more than happy for his ideas to be rejected. He told me he found rejection very comforting!

**What makes this Dalek story particularly special?**

■ Well, *Genesis* and *Destiny*, Tom's two on-screen Dalek stories, were both rather oddball in a way. Out of the ordinary. So I wanted the Fourth Doctor to encounter the Daleks when they were already on the way to wiping out the human race. That's one of the key things about these single CD stories. You sort of have to join the story in the final act. It's great, because it creates a sense of immediate crisis. But what's special? Leela gets to meet the Daleks. She gets interrogated by them and they try to turn her into a Roboman! The Doctor



**DOCTOR WHO**  
**ENERGY OF THE DALEKS**  
OUT THIS MONTH

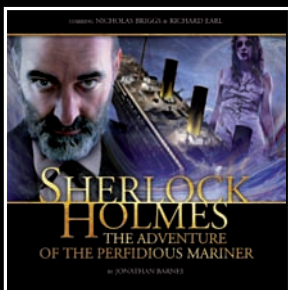


**STARRING TOM BAKER  
AND LOUISE JAMESON**

**WRITTEN AND DIRECTED BY:  
NICHOLAS BRIGGS**

[CLICK HERE FOR DETAILS](#)

**SHERLOCK HOLMES**  
**THE ADVENTURE OF THE  
PERFIDIOUS MARINER**  
OUT THIS MONTH



**STARRING NICHOLAS BRIGGS  
AND RICHARD EARL**

**WRITER: JONATHAN BARNES  
DIRECTOR: NICHOLAS BRIGGS**

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DOCTOR STORY CALLED **DARK EYES**, WHICH  
IS THE FOUR-CD BOX SET DIRECT SEQUEL  
TO **TO THE DEATH**. IT’S AN EPIC!”**

gets to argue with them and taunt them and the Daleks get to invade the Moon! Well, I’m excited...

**Do you mind other writers doing Dalek stories?**

■ I don’t ‘mind’, but I’d prefer to write them. But, you know, there aren’t enough hours in the day for me to write all the things I want to write. I think the Daleks are kind of easy to write for. It makes me quite cross when people say they’re difficult. The Daleks are so single-minded. You know, when you write, you strive to cut to the bone and find the core of what you’re doing, what the characters want, what the situation actually is. The Daleks, who just want to kill, subjugate and take everything over, make that remarkably simple. It’s that clash, between their horribly simplistic approach to life and the complexity of human emotions and needs, that creates the drama. In this story, there’s an energy crisis on Earth, with all sorts of complex economic, political and emotional ramifications – then the Daleks wade in and use it as a tool to destroy everyone. The mayhem and upset that causes are the raw energy that creates what is, hopefully, a ripping yarn.

**What teasers can you give us about what you’re writing next?**

■ I can tease you with an Eighth Doctor story called *Dark Eyes*, which is the four-CD box set direct sequel to *To the Death*. It’s an epic! We gave Paul McGann’s Doctor a breather from the emotional fall-out of Lucie Miller dying; we went back in time to find out how he’d got on with Mary Shelley. But it’s time now to face the music and discover what happened next. I’m really excited about the storyline and am writing the script in every spare moment I have. **VORTEX**



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# The Vortex Chronicle

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LONDON, 15 APRIL 1912

PRICE 3d

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## THAT SINKING FEELING

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WRITER **JONATHAN BARNES** AND STARS **MICHAEL MALONEY** AND **TRACEY CHILDS** TALK TO RICHARD DINNICK ABOUT BOARDING THE TITANIC FOR A BRAND NEW **SHERLOCK HOLMES** ADVENTURE



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**MR. NICHOLAS BRIGGS AS THE GREAT DETECTIVE, AND MR. RICHARD EARL AS THE EVER DEPENDABLE DR. WATSON**

Let's start with you, Jonathan. How did you come to be writing about Sherlock Holmes and the Titanic?

■ Well, it was the Titanic that came first, really. Nick [Briggs] asked me to pitch anything I liked on the subject of the Titanic, which was 1912, so it's the centenary of the tragedy. I think at one point he was suggesting a documentary or something like that, but it didn't take me very long to come up with the suggestion that we should do Sherlock Holmes, who at that time would have been retired, tending his bees, two years before his comeback in *His Last Bow*, so it seemed kind of irresistible really to plait the two together.

Does this bring him out of retirement?

■ There's a gap in the canon between the two stories we have of Holmes in retirement, one of which is *The Adventure of the Lion's Mane*, in which Holmes is living on his own. The story is narrated by Holmes himself, he doesn't seem to have any contact with Watson and he's involved in a fairly milk and water mystery. Then 1914, *His Last Bow*, he's back with Watson breaking up a spy ring. Something has clearly happened between those two stories, both to get Holmes out of retirement and back together with Watson. [After *Lion's Mane*] he goes away almost straight away to go undercover as the Irishman in



## “SOMETHING HAS CLEARLY HAPPENED BETWEEN THOSE TWO STORIES, BOTH TO GET HOLMES OUT OF RETIREMENT AND BACK TOGETHER WITH WATSON.”

JONATHAN BARNES

*His Last Bow*, because he says he’s been undercover for two years, so it’s almost perfect. There has to be a story in there somehow explaining what caused that shift.

Unusually, it’s Holmes not Watson narrating at the opening of *The Perfidious Mariner*.

■ It’s clear, I think, that something has gone wrong by the time you reach *The Adventure of the Lion’s Mane*, so I wanted *The Adventure of the Perfidious Mariner* to start off as something different and gradually move towards something that feels like a **Sherlock Holmes** story. So you begin the story with Holmes and Watson completely estranged, Holmes apparently having had some kind of breakdown, and gradually the characters come back together again. Eventually a mystery is introduced and by the end of it, we’re up on our feet again, things are as good as they can be and we’ve a much more traditional **Sherlock Holmes** adventure. And the icing on the cake for that is Watson’s narration coming back in right at the end.

Was there anything you were sorry to have to take out of the play?

■ One thing I kind of wish I’d kept in is in the beginning, when [J Bruce] Ismay sees the spectre in the hall. It’s a moment that evokes a little bit of **Hamlet** and at one point I did have him say the line, ‘Can you see her? Can you see her? She harrows

me with fear and wonder’ which, if I’d known we were going to get the wonderful Michael Maloney, I would love to have kept in, just to hear him say it. But that went for reasons of plausibility, really.

★★★★★

Which neatly brings us to you, Michael. Are you a big Holmes fan?

■ I was talking about this earlier; it’s almost unavoidable that you become a **Holmes** fan – it’s part of our culture. It’s part of our acting culture, certainly, as is Shakespeare and Dickens. But also, if you like, the nature in which sentences are phrased in the writing concerning Sherlock Holmes has inveigled its way into the way we think. If you have never been a performer and, indeed, if you’ve never even picked up a **Sherlock Holmes** novel, you will, when you’re doing spoof detective work, fall into a way that Sherlock Holmes would phrase things. The nature and the power of the logic is so intoxicating and so attractive to people that it has become part of our psyche.

What’s it like playing a real-life character in the shape of J Bruce Ismay, Chairman of White Star Line, which owned the Titanic?

■ I would say that this is a very faithful representation of Ismay, and at least factually, everything from the tribunals and from the inquests, he would have said. Such a story [as this] is going to employ a writer’s imagination and that’s where we leave the genuine character of Ismay and embark on a flight of fancy. What you’re going to get is an aural snapshot, if you like, of a true human being in a significant occurrence in the history of the twentieth century, passing through a piece of fiction. The more factually correct he is, the more intriguing it is, and it’s a superb device, really, to have people who really did once exist go through a piece of fiction. It lends authenticity.



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## **"I ALWAYS WANT TO RETURN TO EVERYTHING, FRANKLY; I'M JUST GREEDY AND I'M PUTTING IN A BID TO APPEAR IN EVERYTHING BIG FINISH EVER DO!"**

**TRACEY CHILDES**

### **What's the enduring fascination with the Titanic?**

■ There's something heroic, something epic, something extraordinary, something larger than life which is wrapped up in the simple question of survival, which somehow captures people's imagination. They wish to replay it, they wish to be involved in it, they wish to be there; in their imagination I'm sure they are there. I became obsessed by Scott of the Antarctic. I suppose it's a way of the subconscious letting you know that you are human; that you have a finite time on this planet and you must return to dust. And in some way, through storytelling and through capturing your imagination and re-exploring it and replaying it, it somehow helps you with accepting your own mortality.

★★★★★

### **Hi Tracey. I hear this is your first Holmes experience.**

■ It absolutely is. Jeremy Brett's Sherlock was very big when I was a young ingénue, and I remember [thinking], 'Ooh, lovely, I'll go and do one of them'. Never got asked. Terribly rude of them! And for some reason the Benedict Cumberbatch/Martin Freeman one, no one's knocking down my door. So I'm really grateful for Big Finish.

### **You should have played The Woman in Sherlock.**

■ Well, hello! What were they thinking? Or Mrs Hudson. Either. But actually I'm frankly delighted that Big Finish, in their wisdom, thought, 'We need Tracey Childs'.

### **What role do you play in events?**

■ One of my characters is the lovely Martha, who is the Sussex version of Mrs Hudson, and the other one, Mrs Edgar Curbishley, is a little more pivotal. She has reason to know all the people involved and have certain business with some of them, so she is following Mr Ismay around and causing him a little grief and, like Watson, wants something from him. Though she wants something slightly different...

### **Would you like to return to the world of Holmes after this?**

■ I always want to return to everything, frankly; I'm just greedy and I'm putting in a bid to appear in everything Big Finish ever do! But I have to say, this one does read like 'part one'...

### **Are you a Holmes fan?**

■ I am. I have to confess, I don't know the books as well as I should. And why I haven't read Conan Doyle I don't know, because he's absolutely the sort of writer I would have loved, particularly when I was young and really getting into reading. I'm ashamed to say I really don't know Conan Doyle's books and this has made me think that I now must go and read some, so that's done a very good thing for my education. But, of course, I've known all of the films and TV series and always been absolutely fascinated by them because I just love the workings of the man's brain; I love the fact that he comes out with, 'Well, it's perfectly obvious to me that this, this, this, this and this,' and you go, 'Who? Why?' and then you get the explanation. I think that's what everybody loves, you just are fascinated by how someone's brain can work like that. **VORTEX**



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# SHERLOCK HOLMES

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“THE SERIES IS IN  
BLACK AND WHITE. NO,  
STOP SMIGGERING...”



# FIRST ENCOUNTER

**CAPTAIN GILMORE, RACHEL  
JENSEN AND ALLISON  
WILLIAMS ARE BACK, TWENTY  
YEARS AFTER REMEMBRANCE  
OF THE DALEKS. PRODUCER  
DAVID RICHARDSON PREVIWS  
THE FIRST BOX SET OF  
ADVENTURES WITH THE  
COUNTER-MEASURES TEAM**

How did **Counter-Measures** come about?

● Actually I'd had the idea in my head for a couple of years, but there just wasn't any room in the schedule to make it. Fortunately, I re-pitched the series just at the right time, and BF executive producers Jason Haigh-Ellery and Nicholas Briggs gave me the green light last year.

So what's it about?

● **Counter-Measures** takes three popular characters from Ben Aaronovitch's TV story *Remembrance of the Daleks* and expands their world. It always felt

as if Gilmore, Rachel and Allison had lives before and after that story, partly because they are so well written and performed on TV, but also because Ben's novel of the story takes pains to fill in their back-story.

So John Dorney and I worked with these elements when we came out to map out the series and formulate the series planning document. We've added a fourth character into the mix, which is their boss in Whitehall, Sir Toby Kinsella. The role was devised specifically for Hugh Ross, who I really enjoy working with, and he's run with a character who operates in some interesting shades of grey.

I must say, creating a new series format based on existing characters – like we did with **Jago and Litefoot** – is great fun and immensely rewarding. Dorney and I got through endless cups of coffee throwing out ideas for **Counter-Measures**, and it's just exhilarating when you're throwing a bunch of ideas into the air and they start sticking and coalescing into something wonderful.

**So what is Counter-Measures' USP?**

● The series is in black and white. No, stop sniggering, I know it's an audio! But when we came to set out a tone for the show, we went for a simmering, monochrome TV drama of the kind they used to make in the Sixties. A sort of **Quatermass** meets **Doomwatch** meets something entirely new...

This might seem at odds with *Remembrance*, which was all bold colours and fast edits and big battles, but we've decided to tap into the time in which the stories are set. And I'm loving it actually – the series does feel unique, and it's something that visitors to the studio have remarked upon. The mission to make a 'monochrome' series has spread into every aspect of the production – to the scripts, sound design, the music and the artwork.

**What are the highlights of the first series for you?**

● Oh, so many... The chance to hear these

characters back together, sounding the same but pushed into new territories, Hugh Ross being brilliant as Toby – he's a character that the writers love working with, and some of his material is amazing. It's been great to hire some writers who are relatively new to Big Finish, such as Matt Fitton and Ian Potter, and see what they bring to the table – I think their scripts in particular have explored some really fascinating and different concepts.



**And what has the feedback been from the cast?**

● It's funny going into these things, because you never know what people are going to be like (though in my experience, actors are usually lovely and a lot of fun). The first day of recording was quite reserved behind the scenes, as everyone got to know each other; by the second day we were a team.

I adore Pamela Salem – she's this wonderful, beautiful woman who emanates such warmth. Karen Gledhill is funny and enthusiastic, and I know Sophie Aldred had been trying to get her into BF for a while – so it's great that she now has her own show. Simon Williams is hysterical. When you meet him, you expect a slightly crusty, reserved character along the lines of Gilmore or James Bellamy, but he's just so funny. And Hugh is a gentleman and a huge supporter of Big Finish, and someone who's become a friend away from the studio.

**One final question – what do those random numbers in the trailer mean?**

● Seven. Ninety-five. Forty-four. One hundred and twenty-two. Four. Eighty-three...

**David, are you okay?**

**VORTEX**

Counter-Measures: Series 1 Box Set is available in glorious monochrome in July. [CLICK HERE FOR DETAILS](#)

# PLAYING DRESS UP



## DARK SHADOWS DRESS ME IN DARK DREAMS

STARRING **TERRY CRAWFORD**  
AND **AMBER BENSON**

■ Collinwood in the nineteenth century is a lonely place. While her brothers experience the world, the young Judith Collins must stay and tend to her grandmother, Edith. Judith, though, has secret dreams of romance. She sees herself dancing in a beautiful dress with a dashing stranger. But the man of her dreams is becoming steadily more real.

WRITER: **MARTY ROSS**  
DIRECTOR: **JAMES GOSS**

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Writer **Marty Ross** reveals the inspiration behind this month's **Dark Shadows** release, *Dress Me in Dark Dreams*

I was just a kid when chance first introduced me to the dark secrets of Collinwood. Growing up in Glasgow, I had no access to the original TV show but my local Woolworths had a bargain bin heaped with US paperbacks sold at pocket money prices (I always heard they were used as ballast on the ships docking at Glasgow's still busy dockyards; heaven knows if that's true!). In there were heaps of the Marilyn Ross **Dark Shadows** books, with their distinct gold oval frame around titles like *Barnabas*, *Quentin & The Body Snatchers*. How could a horror-mad little boy say no? I also devoured all the US monster movie magazines, these never short of an article on the series. So by the time I saw the 1990s revival series or caught clips of the original on YouTube, Collinwood was already a familiar haunt.

Therefore, when [producers] James Goss and Joseph Lidster gave me a shot at writing for Big Finish's series, it fulfilled a lifelong dream. I'm primarily a gothic writer – not a straightforward blood and gore horror merchant, but someone interested in the gothic mode's blend of terror and intense romanticism. There's an old quote: I think it's either from writer Arthur Machen

or someone writing about Arthur Machen, talking about how in the best horror stories 'beauty and horror ring out at exactly the same moment'. And that interests me more than just pure, brutish horror. It also makes me feel at home in the world of **Dark Shadows**, which was always full of vampires, ghosts, werewolves, witches, etc, but was also a deeply romantic show, combining supernatural terrors with the dark romanticism we associate with Byron and the Brontes and all their successors.

*Dress Me in Dark Dreams*, accordingly, begins as a story about a young woman (Judith Collins, played by Amber Benson) filled with romantic dreams more intense than her lot in life will ever allow her to realise. Then, as dreams and desires and the supernatural combine to shake apart all those conventional restrictions, it becomes an intense, sensuous and transgressive love story, only for the darker side of her lover's passions to plunge her and us into much scarier territory. But the revelation that another woman under Collinwood's roof has known similar passions makes it, by the end, another – and even more poignant – kind of love story entirely. **VORTEX**



CLASSIC  
DOCTORS

# DOCTOR WHO

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## THE FOURTH DOCTOR ADVENTURES

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TOM BAKER AND LOUISE JAMESON



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**THE RENAISSANCE MAN**  
OUT: FEBRUARY 2012



**THE WRATH OF THE ICENI**  
OUT: MARCH 2012



**ENERGY OF THE DALEKS**  
OUT: APRIL 2012



**TRAIL OF  
THE WHITE WORM**  
OUT: MAY 2012



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# FORTHCOMING RELEASES

APRIL 2012 – JANUARY 2013

## APRIL 2012

**Doctor Who:** *The Emerald Tiger*  
(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)  
**Sherlock Holmes:**  
*The Adventure of the Perfidious Mariner*  
**Dark Shadows 24:** *Dress Me in Dark Dreams*

## MAY 2012

**Doctor Who:** *The Jupiter Conjunction*  
(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:**  
*The Jigsaw War* (6.11, Second Doctor)  
**Doctor Who - The Lost Stories:**  
*The Guardians of Prophecy* (3.4, Sixth Doctor and Peri)  
**Blake's 7:** *The Forgotten* by Mark Wright and Cavan Scott  
**Dark Shadows 25:** *Eternal Actress*  
**Stargate SG-1:** *Series 3 Box Set 1*  
(Three full cast adventures)

## JUNE 2012

**Doctor Who:** *The Butcher of Brisbane*  
(161, Fifth Doctor, Tegan, Turlough and Nyssa)  
**Doctor Who - The Fourth Doctor Adventures:**  
*The Oseidon Adventure* (1.6, Fourth Doctor and Leela)  
**Doctor Who - The Companion Chronicles:**  
*The Rings of Ikiria* (6.12, Second Doctor)  
**Doctor Who - The Lost Stories:** *Power Play*  
(3.5, Sixth Doctor and Peri)  
**Dark Shadows 26:** *The Fall of the House of Trask*

## JULY 2012

**Doctor Who:** *Protect and Survive*  
(162, Seventh Doctor, Ace and Hex)  
**Doctor Who - The Companion Chronicles:**  
*The Alchemists* (7.01, First Doctor)  
**Doctor Who - The Lost Stories:** *The First Santarans*  
(3.6, Sixth Doctor and Peri)  
**Counter-Measures:** *Series 1 Box Set*  
(Four full cast adventures)  
**Dark Shadows 27:** *Operation Victor*

## AUGUST 2012

**Doctor Who:** *Black and White*  
(163, Seventh Doctor, Ace and Hex)  
**Doctor Who - The Companion Chronicles:**  
*The Uncertainty Principle* (7.02, Second Doctor)  
**Doctor Who - The Lost Stories:** *The Masters of Luxor*  
(3.7, First Doctor, Ian, Susan and Barbara)  
**Iris Wildthyme:** *Series 3 Box Set*  
(Three full cast adventures)  
**Blake's 7:** *The Liberator Chronicles – Box Set 2*  
**Dark Shadows 28:** *TBA*  
**Stargate SG-1:** *Series 3 Box Set 2*  
(Three full cast adventures)

## SEPTEMBER 2012

**Doctor Who:** *Gods and Monsters*  
(164, Seventh Doctor, Ace and Hex)  
**Doctor Who:** *The Burning Prince* (165, TBA)  
**Doctor Who - The Companion Chronicles:**  
*Project: Nirvana* (7.03, Seventh Doctor)  
**Doctor Who - The Lost Stories:** *The Rosemariners*  
(3.8, Second Doctor, Jamie and Zoe)  
**Bernice Summerfield:** *Box Set 3: Legion*  
**Bernice Summerfield:** *Legion tie-in book* (title tba)  
**Dark Shadows 29:** *TBA*

## OCTOBER 2012

**Doctor Who:** *The Orpheus Pulse* (166, TBA)  
**Doctor Who – U.N.I.T.: Dominion**  
(Seventh Doctor, Raine and Klein)  
**Doctor Who Special:** *Love and War*  
(Seventh Doctor, Ace and Benny)  
**Doctor Who - The Companion Chronicles:**  
*The Last Post* (7.04, Doctor TBA)  
**Dark Shadows 30:** *TBA*

## NOVEMBER 2012

**Doctor Who:** *Shadow Heart* (167, TBA)  
**Doctor Who:** *The Eighth Doctor Box Set*  
**Doctor Who:** *The Sixth Doctor Specials 1*  
**Doctor Who - The Companion Chronicles:** *TBA*  
(7.05, First Doctor)  
**Blake's 7:** *Archangel* by Scott Harrison  
**Dark Shadows 31:** *TBA*

## DECEMBER 2012

**Doctor Who:** *TBA* (168, TBA)  
**Doctor Who - The Companion Chronicles:**  
*The Child* (7.06, Fourth Doctor)  
**Doctor Who:** *The Sixth Doctor Specials 2*  
**Dark Shadows 32:** *TBA*

## JANUARY 2013

**Doctor Who:** *TBA* (169, TBA)  
**Doctor Who - The Fourth Doctor Adventures:**  
*The Auntie Matter* (2.1, Fourth Doctor and Romana)  
**Doctor Who - The Companion Chronicles:** *TBA*  
(7.07, First Doctor)





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Hello there, I hope this email finds you in good spirits. I do love all the wonderful audios you've put out over the years, but I have had one nagging concern as of late. I was rather pleased with the **Doctor Who Unbound** series, but with only one release per Doctor most of the time, and given that they have no prior presence like the TV Doctors do, we are given precious little time to bond with these new Doctors. Have you ever thought about making an entire season based around one alternative Doctor? It could even have some wibbly wobbly tie-in to the main range. (My picks for Doctor are Mark Gatiss or Paul Spragg.) In the end it's just something to consider, and while I'm one person and I couldn't possibly speak for the majority of Big Finish fans, I would certainly be interested in such an experiment.

Have you ever thought of doing/ do you have any plans to do any audios with Richard E Grant? Seems like a nifty idea what with **Doctor Who Unbound**. I rather enjoyed *Scream of the Shalka* and I consider Richard E Grant to be a terrific actor.

**Joshua Shelton**

**Nick:** Thanks for your kind thoughts, Joshua. I very much regard the **Unbounds** as 'what if?' experiments. They were meant to be unsettling and challenging, so the idea of trying to get people cosy with Doctors who, for example, kill people (*Full Fathom Five*) or are just in an old people's home and only *think* they're the Doctor (*Deadline*) is rather at odds with the whole concept. I know many people, probably including yourself, saw the **Unbound** series as being about casting different actors as the Doctor – but I thought it was rather more than that. But once again, I'd never say never. It could be fun, couldn't it? But no plans. Interestingly, we had initially considered Richard E Grant as an **Unbound** Doctor!

I wonder whether you'd consider switching the kind of packaging your CDs come in away from standard jewel cases and into card packaging? Two reasons for this: first, I can't remember the last time I got a CD from you when the case wasn't cracked or the CD spindle on the tray damaged by the time it had dropped through my letterbox. The hinges on the double CD cases also routinely break on touch.

Secondly, and more importantly, moving from plastic cases to card digipacks or similar would massively reduce the environmental impact of Big Finish. Card packaging made from sustainably-sourced paper would make the already

low-carbon world of radio production even greener – something of which I'm sure the Doctor would approve. Don't listen to the people who'll say they want all the CD spines to match up – they'd get used to the change I'm sure!

**Richard Smith**

**Nick:** Well, Richard, it's an interesting idea. It has to be said, though, that most of our CD buyers are fiercely interested in CD spines lining up. But what do people think? Please write in and let us know.

As you talented people have the licences to produce both **Blake's 7** and **Doctor Who** dramas, will we have to wait long for the obvious crossover story? I, and many others, have always considered **Blake's 7** a part of the Whoniverse, but a Big Finish story to that effect would certainly cement that fan speculation.

**Tim Knight**

**Nick:** Ho, ho... No plans.

I was wondering if there is any chance of Big Finish doing audio plays of horror books like **Night of the Crabs** by Guy N Smith or **Clickers** by JF Gonzaler and Mark Williams? Or a series of pulp horror audio plays? I like the **Doctor Who** stuff but I thought that it would be nice to have a series of audio plays with different characters each time.

**Aaron Crooks**

**Nick:** Nice ideas, but it's the same old question: would enough people listen to them to make them viable? Our forays into other areas outside **Doctor Who** are often enthusiastically received, but not supported by a significant listenership.

I have always wondered why Big Finish has never tried to do the epic story of the Time War. I know the Time War was mentioned in the new **Doctor Who**, but it's clear that the only Doctor who is involved in the Time War is the Eighth Doctor, which makes it perfect to use Paul McGann's brilliant Doctor in an audio version of **Doctor Who**. Even if the story was only loosely based on the Time War rather than word for word, the Time War has that epic feel that could make for an amazing piece of storytelling and action. It's been the story that millions of **Doctor Who** fans have always wanted to see or hear unfold.

**Carl Roberts**

**Nick:** I don't think it's clear that it was the Eighth Doctor involved in the Time War. I don't know. I also think the Time War is best left as a strange, mythical, frightening thing. I think that

dramatizing it would rob it of this. But I'm willing to be convinced otherwise.

I have purchased the first two Eighth Doctor/Mary Shelley audio dramas (*The Silver Turk* and *The Witch From the Well*). I've listened to the first and I would like to say Julie Cox is amazing!!

Could Big Finish possibly make a visual adventure with her? Could I also request many more dramas, maybe a hundred, with her please?

**Adam Clark**

**Nick:** Thanks, Adam. I'll just do that tomorrow, then, shall I? Only kidding. I detect some humour in your request. But she was brilliant, wasn't she? We loved Julie!

Will you guys be doing **Lost Stories** adaptations of *The Ultimate Evil*, *The Children of January* or *Attack from the Mind*? (That last one hopefully including the wonderful Mel Bush?)

**James P Quick**

**PS:** I got *The Nightmare Fair*, *Mission to Magnus*, and *Point of Entry* for Christmas. My grandma and I loved them. She's enthusiastic about the idea of buying more!

**Nick:** We've no plans for these. Wally K. Daly declined to be involved, we have one more season planned, which is four stories, but after that feel that perhaps the **Lost Stories** have run their course for now.

Hello! I've been enjoying plenty of the **Doctor Who** Big Finish plays of late, but the **Lost Stories** have recently proven to be excellent. In particular, I loved the McCoy **Lost Stories** season (*Thin Ice*, *Earth Aid*, etc). Very well done stories, subtle, and uniquely put together, it seems, in the history of BF. I also was extremely impressed with *The Foe from the Future*; it was very authentic and intriguing, starting off small and blooming into something vast and complex. So far I do think I prefer this to the new Fourth Doctor tales, but good show on all counts.

I don't like the new download format. Why'd you change it? I appreciated the way the files were previously split into episodes and chapters; now as one big unit it's much less convenient.

**JM Casey**

**Nick:** Glad you've enjoyed the **Lost Stories**. You still have the choice of mp3s in tracks. Check the audiobook/mp3 selection on the download page. Somehow, you've accidentally switched, or the system has somehow reset, to audiobook format. You can still get them in the format you want.

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# HOMeward BOUND

**JANET FIELDING** REMINISCES WITH PAUL SPRAGG ABOUT  
TIGERS, CLOUD PEOPLE AND GOING BACK TO BRIZZY IN THE  
LATEST TRILOGY OF FIFTH DOCTOR ADVENTURES



Hello Janet. You're coming to the close of another trilogy as Tegan, but it started a while back, didn't it? The first one was done in November. Yes, I'm expecting you to remember that.

■ Oh, really? You are kidding me, right? I'm part woman, part goldfish.

What do you remember about making *The Emerald Tiger* all that time ago?

■ I don't remember having a lot of free time. I do remember a lot of shouting. I remember it being vocally quite challenging. Maybe it's just listening to Sarah, because Sarah had to do a lot of tiger acting. Possession is one of those things about doing **Doctor Who**; Sarah was very unfortunate because being possessed by a tiger is vocally much harder on the throat than being possessed by a snake. Both of those animals have their inherent challenges, but I would prefer snake any day to tiger. Anything that doesn't have to be roaring or loud, I don't mind.

Meeting up late in the year for a trilogy of audio adventures must be like a regular workout for you by now.

■ We kind of have a rhythm and we take the mickey out of each other. David [Richardson] said yesterday, 'Your group is not like the others.' I said, 'In what way?' 'Well, the other people are much more polite to each

## “PETER WOULD BE DOING THREE JOBS AT ONCE! IT USED TO DRIVE US CRAZY.”

other! You lot are all rude to each other!' I suddenly got a shock yesterday because Peter [Davison] went, 'Oh, here comes Janet, now things will get difficult,' and someone thought he was serious! Of course, he probably was... No, we all get on quite well and we have fun. It is enjoyable and it's nice to see Mark [Strickson, Turlough], because otherwise you wouldn't see him because he lives on the other side of the world! He does a lot of filming in the Middle East. I could do with less of the winter recording, I must admit. It's a bit cold.

The second story in this run is *The Jupiter Conjunction*. How does Tegan feature in that?

■ I have no idea what Tegan is doing in that story. I'd be lying if I said I did. I might have done when I read it, but by the time I've recorded it all out of sequence, I have no idea. This I do remember: your Jovians present a bit of an acting challenge because of the fact that Jovians are, by their very



Janet Fielding and Sarah Sutton

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nature, ie cloud people, slow. Rare the fast cloud. Now, when you've got tension acting to do, especially end of episode acting, it's quite difficult if you're up against a slow monster. It's easier against a fast monster. But I believe we've triumphed over that little difficulty by giving it some welly on the old spooky front.

A lot of it's about somebody not being what they seem. What's interesting is it's a sort of shapeshifter story where the shapeshifter doesn't become something else. Shapeshifter stories are one of the staples of science fiction; you've got your hive brain stories, you've got your shapeshifter stories...

**Your possession by various animals stories...**

■ Yeah, that's another strand. They would be your telepathy sort of stories.

**And now you're recording *The Butcher of Brisbane*, when Tegan gets to...**

■ I think I might have eaten too much pudding. Go on...

**When Tegan returns home to Brisbane and finds Magnus Greel hasn't been kind to it.**

■ Absolutely! Somebody's blitzed Brisbane! Poor old Brizzy. However, Marc [Platt], writer did his research, because there is a thing called the Windmill which was built by convicts – my ancestors were convicts, they were transported. They were! One was transported for stealing two geese, and the other was transported for stealing a bolt of cloth. My great-great grandmother, who was transported for stealing two geese; her father had been transported twelve years earlier for stealing a horse. 1820 he was transported.

**Your family background is one step away from *Les Miserables*.**

■ Absolutely! I used to tell my clients when I was an agent, I have the perfect DNA for an agent.

**How have your co-stars been this time round?**

■ Difficult. Difficult. They're very difficult people to work with. I don't think they have the high

professional standards that I have. Peter I used to see a bit of anyway, but it's sort of revived the friendship. So you stay in touch, which is quite nice.

**“MY ANCESTORS WERE CONVICTS, THEY WERE TRANSPORTED... THEY WERE!”**

**He does keep having to make an early break, though, to get to the Savoy Theatre and perform in *Legally Blonde*...**

■ But it was no different when we were actually doing the series in the early eighties; Peter would be doing three jobs at once! It used to drive us crazy. Our schedule; pity help us if we ever wanted to have anything geared around us. Anyone would think the show was called *Doctor Who*!

**You've had some fine guest stars in for this run. Rebecca Front was in for *The Jupiter Conjunction*, I believe.**

■ Yeah. But I didn't really have much to do with her. I think I had one scene with Rebecca and that was a bit of a bummer, but it was lovely sitting out here having a chat with her. Because she did *The Thick of It* and I used to represent [her co-star] Peter Capaldi's wife, Elaine Collins, who's a very fine actress, now a producer. And tomorrow will be Angus Wright, who was so wonderful in *St Joan* at the National Theatre and in *War Horse*, so that'll be good.

**You've been coming in and doing these for a while now; what's your favourite aspect?**

■ The lunch. [Sound engineer] Toby [Hrycek-Robinson] does a very fine lunch.

**Everyone always says the lunches. What else?**

■ Abusing everybody? Nothing can beat that, that's just way up there. I like to do a little bit of acting but I don't truly miss acting. It's nice to do it, but I don't go, 'I must do some more!' I think, 'Yeah, that's fine'. **VORTEX**

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