KLEIN SIGHT
Steve Lyons on creating Elizabeth Klein

DARK SHADOWS
Stuart Manning on the long-awaited return to Collinsport

JAGO & LITEFOOT
The latest on the venerable Victorian venturers!

ANGELS & DEMONS
PJ Hammond takes us to Paradise 5

PLUS: Sneak Previews • Exclusive Photos • Interviews and more!
I’d like to talk to you about communication. I know we’re always saying this, but it’s only because it’s true: Big Finish can only keep going if you continue to support us. Which is why we have an Enquiries email address, a forum on our website, a Facebook page, plus a letters page in this very magazine. We are very aware that you have much to say to us, and we’re really keen to engage in a conversation with you… when we’re not busy actually making the productions, which admittedly takes up most of our time.

We’ve recently started to focus on our Facebook page a bit more, so if you haven’t already joined up, I urge you to have a look. There are, of course, discussions and all the usual features of Facebook, including the latest BF news on a daily basis, plus videos, photos, and a link to monthly podcasts.

And talking of videos, can you resist a guided tour of the Big Finish production office? Go on, take a look! Some of you have commented that it’s a lot smaller than you’d expected, so in response I’m planning a video podcast where I actually measure the room for you, with a tape measure, to prove that the camera can be deceptive. I must say that, in the video, my tummy looked a lot bigger than I expected, so I won’t be measuring that. My partner, Steph, says it’s all down to the camera angle and nothing to do with being middle-aged, so I’ll go with that explanation, I think. I was considering that we should use a wide-angle lens to make the office look bigger, but if it has the same effect on my tummy, then that idea is right out of the window!

But for those of you worrying that we’re crushed into a tiny office with nothing for company except David Richardson’s foul washing-up mess, I’d like to reassure you we also regularly work in a studio the other side of London, and that there is a mailing warehouse (which we production folks hardly ever visit) just outside the M25, and that’s much bigger (both the M25 and the warehouse!).

So do let us know what else you want to see in our short video podcasts and in general on our Facebook page… as long as it’s not more tummy exposure.

Oh, and we’re on Twitter too! Naturally…

Nick Briggs – executive producer

Doctor Who - The Lost Stories: The First Doctor Box Set
More unmade adventures from the Doctor’s past, as Morris Farhi’s scripts from 1964 are finally realized after 46 years! Carole Ann Ford and William Russell perform these enhanced audiobooks, with superb support from John Dorney as Alexander the Great in the epic historical Farewell Great Macedon. The four-disc set also includes the one-part story The Fragile Yellow Arc of Fragrance, plus a fine set of extras – which includes an interview with the two lead actors, and a talk with Lost Stories expert Richard Bignall.

Available in November 2010

Doctor Who - Short Trips
The books are no more, but the name will live on in a brand new series of audio releases. The two-disc sets will be read by well-known actors from the Doctor Who universe, and some of them will be written by brand new authors! Plus there’s one surprise author in there too...

Available in November 2010
It’s all go for the residents of Collinsport, as recording gets underway on the gothic soap’s most ambitious audio story ever…

“Lela Swift, a genius director on the original Dark Shadows series, once called making the show ‘the impossible dream,’” says series producer and co-writer Stuart Manning. “We’ve tried to stay true to that ambition, and I hope listeners will agree.” With four hour-long episodes, more than a dozen actors, 194 scenes and a star cast gathered across two continents, Dark Shadows: Kingdom of the Dead promises to be epic.

For the uninitiated, Dark Shadows was an offbeat daytime soap opera that aired from 1966-1971 on ABC television. For five years, a generation of children ran home from school to enjoy thrilling supernatural tales of the mysterious Collinwood mansion, headed by reluctant vampire Barnabas Collins. Forty years on, the show remains a cult classic, with DVD releases and a big screen remake in the works, starring Johnny Depp and directed by Tim Burton. Since 2006, Big Finish has produced over a dozen new stories featuring the classic cast, with nine more coming in 2010.

“Kingdom of the Dead is a continuation of our dramas, but it’s very much a new beginning for the characters,” says Manning. “From the start, I felt we should widen the scope of the storytelling. I wanted a proper soapy rollercoaster ride, with twists and turns and plenty of surprises.”

“Stuart had come up with a great overall concept,” says series co-writer Eric Wallace. “From the beginning, we were both keen to up the emotional stakes and story pacing. The goal was to make this series feel less like a play and more like a bona fide soap opera.

“There’s where we started working on the storylines. I had to go into the hospital for a week with my wife who was giving birth to our daughter. She was born prematurely. So there I was, holding my wife’s hand, helping her breathe. Then, when she went to sleep, I’d curl up on a couch in the pre-birthing room and type out long-winded emails about vampires and werewolves! Needless to say it was all a bit surreal, but I guess that’s perfect when brainstorming ideas for a show as unique as Dark Shadows.”

The first recordings took place during the summer in New York City, with Nancy Barrett returning to the role of Carolyn for a guest appearance in Part Four, joined by Marie Wallace. London recording began in January, featuring Lysette Anthony and Alec Newman as Dr Rankin and her mysterious patient, two new inhabitants of the Windcliff asylum.

Lysette played Angelique on the 1991 Dark Shadows remake, while Alec played Barnabas for The WB’s 2004 pilot episode. “Dark Shadows has a history of medical characters whose agendas are – how shall we put it politely? – a bit bizarre,” Wallace says. “Just think about Julia Hoffman and Eric Lang and you’ll get the idea. Well, Dr Rankin takes macabre medical practices to a whole other level.”

Meanwhile, in Los Angeles, David Selby (Quentin), Lara Parker (Angelique) and Andrew Collins (Barnabas) have been back in the studio, with regular director Darren Gross at the helm. More cast members, old and new, are scheduled to record in the coming weeks before post-production begins in earnest.

So what’s in store for the residents of Collinwood? “First of all, there’s a great new villain,” says Wallace, “plus there’s also some romance this time around. But best of all, there are some very spooky – and, dare I say it, scary – moments in Kingdom of the Dead. This was something Stuart and I agreed upon immediately; we really wanted to send chills down the spines of the listeners.”

“Kingdom of the Dead is a new beginning for Dark Shadows on audio,” says Manning. “If you’ve never listened to a Dark Shadows story before, this is a great place to join the ride, and if you’re a regular listener, prepare for the most exciting Dark Shadows story Big Finish has ever told!”

Dark Shadows: Kingdom of the Dead is released in July.
In 1985, *Sapphire and Steel* creator PJ Hammond almost wrote a *Doctor Who* story – but it was pulled before he finished the script. Now, 25 years later, his work on *Paradise 5* has been adapted for audio as one of the Lost Stories. He tells Vortex all about this newly discovered classic…

**How did you originally come to write *Paradise 5*?**

By 1986 I wasn’t watching much *Doctor Who* on the box. I had, of course, been involved with *Sapphire and Steel* and other shows. I was also more of a fan of earlier *Doctor Who* series, such as the Patrick Troughton and Jon Pertwee years. I found these stories more to my taste. Although they had their fair share of monsters they also had supernatural stories, which I preferred. I have never been a monster enthusiast.

Out of the blue on a snowy February morning in 1986 I received a phone call from Eric Saward asking if I would like to write for *Doctor Who*. I then met him at his London office the next day and he explained that it was an emergency and I would need to provide a written premise for a story in two days. I wrote the premise as requested, then, following a second rushed meeting, was asked to write a first episode and a synopsis of a further three episodes in just two weeks! I was given some production scripts to read and told I must incorporate various bits of baggage such as the Doctor’s ongoing trial and some character developments for the new female assistant, played by Bonnie Langford. It was a tall order, but in those days I liked the occasional challenge of writing under pressure, even on a typewriter! And I was rather excited about the chance to write a *Doctor Who*, especially for Colin Baker, who I knew. In other words – to use a modern phrase – I was parachuted in.

**During this second meeting with Eric Saward I noticed John Nathan-Turner lurking around outside in the corridor and taking a peep or two through the open office door. He never bothered to introduce himself. I sensed a bit of an atmosphere, but having once worked as a script editor in the very same building I remembered such atmospheres, usually in times of pressure. And there were a few BBC staff members who were difficult to get on with.**

**What were the circumstances that led to *Paradise 5* being pulled from the schedule?**

Within thirteen days I’d finished and posted the script and the synopsis, and was pleased with them. Then the following day my agent rang to say that both script and synopsis had been rejected. I phoned Eric Saward, but it was a strange, stilted conversation on his part. He said they liked the story but were unsure of it. But I sensed that he was saddened and frustrated at having to say this, rather like someone being told what to say while a gun was held to his head.

It was only later that I learned about the ongoing conflict between Saward and Nathan-Turner. Therefore I seemed to have been parachuted into an editorial war zone and ended up being caught in the crossfire. Shame, really.

**How did you react when we suggested making the story on audio?**

After 25 years it was a delight to be contacted by Big Finish and told they would like to make *Paradise 5* on audio. It meant that the story and its characters could be released from cryogenic hibernation!

**What were your thoughts about Andy Lane’s adaptation of your script and storyline?**

Having had problems writing for radio a long time ago, I have never had much confidence in my efforts as an audio writer. But Andy
Lane’s fine adaptation of Paradise 5 showed me how it could be done. His was a seamless piece of work that blended my style of writing with his so that the two were able to coexist without any clunky misrepresentations. He obviously cared about the story.

You wrote two highly regarded episodes of Torchwood. What was that experience like? Torchwood was wild and wacky and great fun. It also found an audience that had long been waiting for that kind of entertainment. I enjoyed writing my episodes Small Worlds and From Out of the Rain. As far as ideas were concerned, I was allowed free rein to be weird as I liked. They also didn’t mind me not writing about aliens, which was good. I’m not happy with aliens.

The Torchwood team was marvellous to work with, yet I was a little disappointed with one aspect of From Out of the Rain. I was asked to put a lot of explanations into the final product, and an overload of exposition asked to put a lot of explanations into the final product, and an overload of exposition here.

You created Sapphire and Steel, which remains popular to this day. You must be thrilled by how much the show is still loved. It’s strange, but after thirty years Sapphire and Steel never seems to have gone away. There is still a huge fan base. And when I attended a Cult TV event a few years ago I was both surprised and moved by the amount of people, young and old, who wanted to talk about the show. So it’s great that Big Finish is also helping to keep S&S alive. And David Warner is perfect in the role.

Might we ever see Sapphire and Steel back on TV? Over the years there have been many planned attempts at resurrecting Sapphire and Steel. The most recent one was a year ago. ITV plc was keen to get the show up and running again. I had meetings with drama executives and plans were made for a production. Sadly, the network turned it down, saying they didn’t want any more remakes. It was the closest yet for a return of the series. So fingers crossed for next time.

What are you currently working on? I am still writing for Midsomer Murders. I’ve been doing it for ten years now and have claimed 24 victims! Most of them deserved it. They allow me to write creepy stories, and I quite enjoy working on something that is over an hour and a half in length. In its way, Midsomer is yet another wild and freakish show. I see it as science fiction, because it has a strange landscape that is almost unreal, like a parallel universe! And who would want to live there? My current episode has just been produced. It’s a ghostly story.

Doctor Who: The Lost Stories – Paradise 5

MARCH
- Doctor Who – The Architects of History (4.19, Seventh Doctor/Ace)
- Doctor Who: The Lost Stories – Paradise 5 (1.5)
- Doctor Who: The Companion Chronicles – The Emperor of Navy (4.09, Second Doctor)

APRIL
- Doctor Who – City of Sinners (1.33, Seventh Doctor/Leela)
- Doctor Who: The Lost Stories – Point of Entry (1.6)
- Doctor Who: The Companion Chronicles – Shadow of the Past (4.09, Third Doctor)
- Dark Shadows 1: Blood Dance
- Love Songs for the Sky and Convivial (Paperback)
- Sherlock Holmes 1.2: Holmes and the Ripper (Full cast audio)

MAY
- Doctor Who – The Wreck of the Titan (134, Sixth Doctor/Jamie)
- Doctor Who: The Lost Stories – The Song of Megaptron (1.7)
- Doctor Who: The Companion Chronicles – Night’s Black Agents (4.11, Sixth Doctor)
- Dark Shadows – AudioBook 12

JUNE
- Doctor Who – Legend of the Cybermen (133, Sixth Doctor/Jamie/Zoe)
- Doctor Who: The Lost Stories – The Macross (1.6)
- Doctor Who: The Companion Chronicles – Solitaire (4.12, Eighth Doctor)
- Jago and Litefoot – Series 1 Box Set (Four full cast adventures)
- Dark Shadows – AudioBook 13

JULY
- Doctor Who – Cambels (136, Fifth Doctor/Bagan/Turlough/Nyssa)
- Doctor Who: The New Eighth Doctor Adventures – Situation Vacant (4.02, Eighth Doctor and TBA)
- Doctor Who: The Companion Chronicles – TBA (5.01, First Doctor)
- Dark Shadows – AudioBook 14
- Dark Shadows: Kingdom of the Dead 1 (2.1 Full cast audio)

AUGUST
- Doctor Who – The Whispering Forest (137, Fifth Doctor/Bagan/Turlough/Nyssa)
- Doctor Who: The New Eighth Doctor Adventures – Nevermore (4.03, Eighth Doctor and TBA)
- Doctor Who: The Companion Chronicles – TBA (5.02, Second Doctor)
- Dark Shadows: Kingdom of the Dead 2 (2.2 Full cast audio)

SEPTEMBER
- Doctor Who – Cradle of the Snake (138, Fifth Doctor/Bagan/Turlough/Nyssa)
- Doctor Who – TBA (139, Seventh Doctor/Ace)
- Doctor Who: The New Eighth Doctor Adventures – The Book of Kells (4.04, Eighth Doctor and TBA)
- Doctor Who: The Companion Chronicles – TBA (5.03, Third Doctor)
- Dark Shadows: Kingdom of the Dead 3 (2.3 Full cast audio)

OCTOBER
- Doctor Who – TBA (140, Seventh Doctor/Ace)
- Doctor Who: The New Eighth Doctor Adventures – As Dracon (4.05, Eighth Doctor and TBA)
- Doctor Who: The Companion Chronicles – TBA (5.04, Fourth Doctor)
- Dark Shadows: Kingdom of the Dead 4 (2.4 Full cast audio)

NOVEMBER
- Doctor Who – TBA (141, Seventh Doctor/Ace)
- Doctor Who: The New Eighth Doctor Adventures – The Greater Good (4.06, Eighth Doctor and TBA)
- Doctor Who: The Lost Stories – The First Doctor Box Set (2.1)
- Doctor Who: The Companion Chronicles – TBA (5.05, Doctor TBA)
- Short Trips: Volume 1 (2 CDs, various readers)

DECEMBER
- Doctor Who – TBA (142, Fifth Doctor/Nyssa)
- Doctor Who: The New Eighth Doctor Adventures – TBA (4.07, Eighth Doctor and TBA)
- Doctor Who: The Lost Stories – The Second Doctor Box Set (2.2)
- Doctor Who: The Companion Chronicles – TBA (5.06, Doctor TBA)
Rather than full cast audio? The Mahogany Murderers was an instant hit. We’ve mentioned before that the original pressing sold out within two months – a record for the range. So it was clear early on that there was a potential audience to support a full cast series. It was executive producer Jason Haigh-Ellery’s idea to do it as a box set, following the model set by Iris Wildthyme and Cyberman 2.

Tell us about the lead characters.
Well, aside from Jago and Litefoot, Lisa Bowerman is back as the barmaid Ellie, who becomes embroiled in their adventures. Lisa played the same part in The Mahogany Murderers and did it as a favour – Andy Lane had written a third character, but the budget was only big enough to cover two roles! So, seeing as she was directing, Lisa generously offered to play Ellie for nothing. In the end, it became an audition for a recurring role – Ellie gained her own lease of life, and fitted so naturally into the series that we all wanted to include her. And Doctor Tulp, who also appeared in the Chronicle, is back again – this time brought to malevolent life by the brilliant Toby Longworth.

And you’ve got Conrad Asquith returning as Quick…
Yes! That was a late bit of inspiration on my part! The original season planning document, which was devised by Andy Lane and Justin Richards, had mention of a police sergeant. It just occurred to me that we could bring back the character of Quick from The Talons of Weng-Chiang, promote him to Sergeant, and we’d have another link to that classic story. I rang Conrad’s agent and he was delighted by the prospect. He proved to be a great addition to the ensemble cast.

Did you ever consider continuing the story as another Companion Chronicle rather than full cast audio?
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The first day of recording, and Trevor had been in the studio recording the early scenes alone. Christopher came in to join him and said, ‘Ah, I thought you were in here!’ ‘Why’s that?’ asked Trevor. ‘Oh, it’s just that I was able to get a word in edgyways in the green room, that’s all!’ And thus the badinage carried on for four blissful days.

What can you tell us about the four stories? Well, they are four very different adventures that ultimately form part of one much bigger story. The Bloodless Soldier by Justin Richards is a monster tale, concerning a creature that has been brought to Britain by a group of soldiers – it’s dark and gothic and quite scary. The Bellova Devil by Alan Barnes is a clever puzzle of a plot, which begins when Litefoot is assigned to do the post-mortum on a man who has died before. The Spirit Trap by Jonathan Morris is a romp concerning a seemingly fake psychic, while the season culminates with The Similarity Engine by Andy Lane. It’s a big, epic ending in which Jago and Litefoot are pitted against an old enemy…

How did you choose the guest cast? It was largely the usual mix of people we’ve enjoyed working with in the past, and people we’d always wanted to work with. Janet Hentrey, who plays Mrs Vanguard in The Spirit trap, was an example of the latter – I’ve always loved her work, and she was so thrilled to be asked. She left the most lovely message on my answerphone on the day after the recording saying what fun she’d had. Stephen Thorne (The Secretary in The Bellova Devil) is a long-standing friend of Christopher Benjamin’s – Chris suggested him, and I thought it was a terrific idea. Lex Shrapnel (Toby in The Spirit Trap) I’d worked with before on The Companion Chronicles and Holmes and the Ripper – great actor, a lovely bloke and perfect for the part. I’d also like to mention Alex Mallinson, who plays a number of very diverse roles in the series, and really proves his worth as a very talented actor.

Are there plans for any more? Gosh, I’d love to. I remember the week before the studio I was doing a final check on the scripts, and I just felt absolutely elated. It just felt that we’d hit upon a really great series. And we keep thinking of new ideas that we could explore. But it all depends entirely on pre-orders and sales.

Jago & Litefoot – Series One is out in June
and I purchased all the CDs

...about the Sixth Doctor’s lost season, as I think as...
This month Steve Lyons is again writing for two of his own creations – Elizabeth Klein and the Selachians – in The Architects of History.

What are your memories of developing and writing Colditz?

I remember that the time paradox gave me a headache! It took me ages to work it all through, and make sure there were no loose ends.

What was the original inspiration for Klein?

Klein didn’t arrive in my head fully-formed, she came about very slowly, piece by piece. I wanted to have the Doctor accidentally change history, but the big problem was how to show this. I didn’t want him leaving Colditz Castle and going to a Nazi-dominated future, because then you’ve lost the focus of the story. The alternative was to have a second time traveller arrive in 1944, someone who has seen the altered future. At first I thought that might be the Master, but Big Finish had other plans for him. I considered creating another Time Lord, but then I thought, ‘What about someone who actually comes from that altered future?’

It took me a while to commit to that idea because, as I said, it made for a very knotty time paradox that was difficult to work through. The Time Lord would have been a lot easier but I kept coming back to the ‘future Nazi’ idea because it felt so much more exciting.

Originally, Klein was going to be a man. This was an automatic choice, as he had to pose as a German inspector and gain access to Colditz Castle, and a woman in that role would have seemed out of place. I began to think about changing Klein’s gender because Colditz had, apart from Ace, an all-male cast and I don’t think that’s a good thing for an audio play. Of course, as soon as I considered making Klein female, I realised that her seeming out of place in 1944 was a good thing, not a bad one.

And only after all that could I start thinking about Klein as a character, what she would be like. I wanted someone who could stand up to the Seventh Doctor, really challenge him. She had to be absolutely sure of herself and her cause, and I wanted people to be able to understand her point of view and, to an extent, sympathise with her, because, after all, what the Doctor has done to her is pretty awful, albeit necessary.

For that reason, I played down Klein’s Nazi background. I didn’t want her to be evil. Never does she condone the Nazis’ atrocities. She does turn a blind eye to them, but, given the version of history she was no doubt taught, that was probably an easy thing for her to do. She’s a product of the world she comes from more than anything.

Did you have any plans to continue the character?

I always hoped to use Klein again, and in fact Gary Russell asked me to submit another story for her during the recording of Colditz – as soon as we heard Tracey’s performance in the role. We even talked about rewriting the end of Colditz there and then so that she would end up hiding in the TARDIS to emerge in a future story, but I quite liked the idea of her being at large in the Forties and Fifties, an anomaly with dangerous knowledge of the future. A few years later, Gary talked about using her in the Forge audios. In the end, though, none of those plans came together, and I eventually gave up hope that we’d ever hear from Klein again.

You must have been delighted when John Ainsworth suggested bringing her back…

Delighted and, after all this time, very surprised.

You put together a planning document for this season of three Klein stories. What sorts of things were in there?

It was very focused on Klein herself and her particular arc, so for the first story it was the Fifties setting, Klein involving herself in an alien incursion that she had knowledge of from her own world and the Doctor’s reasons for taking her away with him in the TARDIS. For the second, it was a few lines on how the Doctor and Klein might interact as companions.

Why did you choose to write the last of the three stories?

I was planning to write the first, as that would have been the ‘return of Klein’ story I’d been thinking about for eight years. Klein ended up being more pivotal to the third story, however, and I found myself writing twice as much on that story in the planning document as I did on the other two. Basically, there was plenty of room in the first two stories for other writers to come in and do their own thing, far less so in the third, so I thought I’d better take that one.
INTerview

How did you come to bring back the Selachians? I needed a monster, and I wanted it to be one we had seen before, as I thought the part two cliffhanger would work better that way. The Sontarans weren’t available. John and I talked about the Axons, bizarrely enough, but we felt they weren’t a good fit. John suggested the Selachians, and at first I wasn’t sure because in their earlier appearances I had tied them to one particular era. In the end, though, we realised we could use that. So, we have time-travelling Selachians, and the reason they’re travelling in time became a vital part of the story.

Tell us a bit about the history of the Selachians. I created the Selachians for two BBC Past Doctor novels, The Murder Game in 1996 and The Final Sanction in 1999. I wanted them to be fairly traditional monsters, because I was writing a fairly traditional Doctor Who story in The Murder Game, but I also wanted to be able to return to them later and flesh out their background a little. Most of all, I wanted a monster that would work in prose, because I think 90% of what makes a Doctor Who monster work is its physical presence. I wanted one of those monster-bursting-in cliffhangers, which you can’t really do if you have to stop the action for a 100-word description of what the monster in question looks like. ‘Walking, armoured shark’, on the other hand, is only a three-word description, which hopefully plants an image in your mind very quickly.

Do they work well on audio? I think so. I hope so. For the same reason, really, because they’re easy to visualise, and certainly being able to hear their voices and their guns and their armour clanking helps to build up that picture. And, of course, anthropomorphised Earth creatures are all the rage in Doctor Who these days anyway…

What was it like attending the recording of The Architects of History? I loved it. I think I’m over any self-consciousness now about hearing actors saying my words, and it was especially lovely to meet Tracey, because she’s been in two of my plays before – as well as Colditz, she played a mad computer in Time Works – and we missed each other at both recordings. It was great to see how enthusiastic she was about playing Klein.

In terms of tone and themes, how would you describe the story? It’s an alternative timeline story, which is something I was a bit dubious about approaching because it brings to mind those many, many episodes of Star Trek: Voyager that start with the crew detecting chroniton particles and then one of the regulars dies and you don’t care in the slightest because you know there’s a big time travel-related reset switch looming. So I sort of overcompensated for that and wrote a story that is all about consequences, and specifically about the consequences of what the Doctor does. And it’s about walking armoured sharks stomping about the place with big guns too.

Having brought back two of your own creations this year, are there any others you’d like to work with again? I’d quite like to write Chancellor Valyes again, I think. I only used him once, in a Gallifrey audio, and he’s gone on to bigger and better things since then, even becoming Lord President for a time. The only other character I’ve created with the specific intent of using again was Grant Markham, a companion to the Sixth Doctor in the Virgin Missing Adventures. I never got to finish his story, but, I don’t know, that seems a very long time ago now.

Doctor Who: The Architects of Time is out this month

Script editor and director John Ainsworth discusses his work on the Klein trilogy.

How did you come to decide to bring back Klein? It was a no-brainer as far as I was concerned and I was amazed that it hadn’t been done already. Klein was a very popular character in Colditz and it was clearly set up for her to make a return appearance. The listeners have been asking for Klein’s return ever since her first appearance. So when I was asked to script-edit a Seventh Doctor trilogy with a new companion, this seemed the obvious choice.

What was the thought process behind the arc of the season? Having decided to bring back Klein we were faced with the idea that she would be forced to travel with the Doctor. I see the Doctor as an idealist who always believes that there is good in someone, however deeply it’s buried. We’ve seen him show compassion to the likes of the Master and to Davros, so I thought it would be entirely in character that he would believe it possible to ‘cure’ Klein of her Nazi beliefs. So the central thread of the trilogy was to force the Doctor and Klein together and make them examine each other’s philosophies.

Did you enjoy directing Survival of the Fittest and The Architects of History? Directing the second and third parts of the trilogy was great fun and I enjoyed the experience very much. I’ve worked with Sylvester several times before and he’s always good. However, I thought he gave particularly strong performances in these two stories. Tracey Childs was also excellent. She worked well with Sylvester and clearly loved the character she was playing. On top of that we had excellent guest casts, with, amongst others, Adrian Bower and Lloyd McGuire giving memorably strong performances. I’m very pleased with how these stories turned out.

What can we expect from The Architects of History? You can expect an exciting Doctor Who adventure which manages to combine several story types in one play. On the one hand it’s a base under siege story, on another it’s an action/adventure space opera with aliens cast from the classic Doctor Who monster mould, wielding big guns. And of course, in amongst all that, the Doctor and Klein face off against each other, which leads to a conclusion that might not be what people expect…
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**Nick Briggs on...**

*There Will Be Blood*

I very nearly hated this the first time round, when I saw it in the pictures. But I rewatched it recently on DVD and absolutely loved it. It's the story of an 'Oil Man' in the wilds of America during those frontier days. It is a fantastically brooding, raw and uncompromising story of someone who is essentially very driven and not very nice, as it turns out. Day Lewis gives us his usual awesome attention to detail. The first time around, I thought it was self-indulgent, but this time I thought it was brilliant. Just goes to show that the frame of mind you're in can fundamentally affect what you think about something. Obviously really.

**Alex Mallinson on...**

*Ginger*

After a row with a housemate about something exceptionally trivial, I was presented with a jar of Co-op ginger preserve as a peace offering. I'm quite easy-going so I have to be really, really upset before I explode. Equally, I am very easily placated, and the preserve was just the thing. It also re-kindled my love of ginger. It goes in everything! Ginger beer, ginger banana smoothies, ginger chicken and rice, ginger and everything! Ginger beer, ginger plonk. It was a fantastically brooding, raw and uncompromising story of someone who is essentially very driven and not very nice, as it turns out. Day Lewis gives us his usual awesome attention to detail. The first time around, I thought it was self-indulgent, but this time I thought it was brilliant. Just goes to show that the frame of mind you're in can fundamentally affect what you think about something. Obviously really.

**David Richardson on...**

*Planet of the Daleks*

I buy all the Doctor Who DVDs but I'm so behind. I haven't even watched the 1996 movie yet, and when was that released? But I did find time to watch Planet of the Daleks, and it was hugely impressed by it. Terry Nation writes it like a movie with huge set pieces. Ice volcanoes! Dalek armies! Daring escapes! Plagues! And, despite being made on a paltry TV budget, it all hangs together beautifully. If ever one of the classic series stories were to be made into a big budget blockbuster, this would be a good candidate.

**Barney Edwards on...**

*Twitter*

With great trepidation I finally decided to join the ranks of the Twittersphere and discover for myself just how Stephen Fry can make the Daily Mail quake in its boots with a single tweet. I was expecting Twitter to be rather forbidding for newcomers and rife with cavilling and comparitiveness. But I was wrong. Aside from being pestered by a Russian Zionist (why me, for Heaven's sake?), my experience thus far has been extremely pleasant. Famous last tweets...

**Toby Hysrek-Robinson on...**

*My Neighbour Totoro*

Fellow Twitterer Alex gave me this DVD at Christmas ostensibly, I think, for my young kids, but I love it every bit as much as they do. An enchanting film from Japanese animation studio Studio Ghibli (who also made Spirited Away), it’s mysterious, cute, surreal, scary, fun and sad in equal measure, but delightfully devoid of schmaltz.

**Paul Wilson on...**

*Owl City*

I normally listen to Radio 4 when driving, but for some obscure reason I was listening to some popular commercial station as I drove home. For most of the trip I had completely tuned out until I realised that I was listening to something a little different and I really liked it; the song was called Fireflies by Owl City. When I got home I booked them up on Spotify and listened to everything that was there. Owl City is the brainchild of Adam Young, who spent his nights in his parent’s basement making music with his computer as a diversion from insomnia. These songs will never go down as pop classics, but if you’re looking for something a little different, very easy to listen to and with quirky lyrics, then why not give them a try?

**Paul Spragg on...**

*Lost at Video Games*

My little brother Nick (he’s a whole three years younger) visited me recently, and it quickly became a celebration of our childhood. We ran through a bunch of old jokes, quoted episodes of Blackadder and Red Dwarf and, most importantly, played computer games. Despite my acquisition of the contemporary genius of a PS3, Nick suggested I bought a collection of old Megadrive games for it, including Golden Axe, the early Sonic the Hedgehog ones and our personal childhood favourite, Streets of Rage. After singularly failing to reach the end of any of them, demonstrating the loss of some of our youthful prowess, Nick kindly proceeded to smash me into the ground on the more contemporary and rather splendid Mortal Kombat Vs DC Universe. It was just like old times. Thankfully I beat him on quiz game Buzz, so at least I got a small amount of vengeance...

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Full Weekend Ticket only £70

includes...
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Hotel packages are available from £62 a night which include Bed, Breakfast and Dinner. Hotel Guests will also be able to use all onsite facilities including a state of the art Gym, Sauna & Steam Room, Swimming Pool, Billiards Room, & access to the historic main house and grounds. Rooms are limited and we suggest booking before 14th March to guarantee yourself accommodation.

For those travelling by public transport, the nearest station is Charlbury which has direct services from London Paddington and Oxford. Utopia will be providing transport to and from the venue at selected times during the weekend, otherwise it is only a short journey by taxi!

For more information, latest guest announcements and to purchase tickets and accommodation please visit:

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