

THE **BIG FINISH** MAGAZINE

# VORTEX



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**BIG** FOR THE LOVE  
FINISH OF STORIES

# FRIEND OF THE EARTH

**THE NINTH DOCTOR IS BROUGHT BACK TO EARTH FOR HIS NEXT RUN OF ADVENTURES...**



**ALSO INSIDE**

**DOCTOR WHO: THE ROBOTS**  
THE PENULTIMATE VOLUME OF THE ROBOTS IS UPON US...



# WE ARE THE ROBOTS

THE PENULTIMATE VOLUME OF THE ROBOTS IS UPON US...

**THINGS HAVE** been getting complex in **The Robots**, a range featuring Liz Chenka that spun off from her travels with the Eighth Doctor. In **The Robots Volume Five**, Liv, played by the fantastic Nicola Walker, has returned to her homeworld of Kaldor and been reunited with her sister Tula (Claire Rushbrook). But things aren't what they appear to be as, elsewhere, Ander Poul and Lish Toos have been carrying out their own investigations

into the Company. Script editor John Dorney says: "**The Robots Volume Four** tidied up a lot of loose ends but it also threw a few new elements and people into the mix. Most of the characters have met each other now so we're moving from them slowly joining up and uncovering one mystery into exploring another – with a real sense of who the enemy is and what they need to do.

"There are three more fantastic adventures in this set. *The*

*Enhancement* by new writer, Aaron Douglas looks into a strange new piece of technology being utilised on Kaldor which may have sinister implications – particularly for Tula.

"*Machines Like Us* by Phil Mulryne deals with the politics of Kaldor and throws us deep into conspiracy territory. And *Kaldor Nights* finally takes us to the occasionally teased reality TV show where something sinister is going on!"



Above:  
Jemma Churchill

**AARON DOUGLAS** was introduced to Big Finish by the co-star of the **Adam Adamant Lives!** series. He explains: “Milly Thomas put me in contact with the brilliant Matt Fitton (writer and script editor for Big Finish) and we arranged a Zoom meeting which delightfully consisted mainly of fanboying over **Doctor Who** and our favourite episodes!

“I absolutely love listening to Big Finish Productions and the multiple storylines and spin-offs of **Doctor Who**. I’m a big fan of Nicola Walker and Claire Rushbrook and also the original television episode *The Robots of Death*, a classic **Doctor Who** four-parter, so getting involved with **The Robots** is amazing. I also love weaving in bits of lore from previous episodes so I wrote a whole continuity guide for myself with all the robots that had been included plus the



Above:  
Finlay Robinson

terminology and incredible world-building that had already been done in the first four box sets..

“John’s brief was to imagine **Doctor Who** mixed with **Black Mirror** and I was instantly hooked by the concept. Also, John gave me a keyword to consider throughout each episode which was ‘consequences’, how does each story build and impact upon another? Finding a hook or an event felt like an exciting challenge. How can we shake the world that’s been built and progress Kaldor’s politics and society in a meaningful way?”

Aaron particularly enjoyed the challenge of working within the extensive backstory which has shaped Kaldor: “Since the introduction of Kaldor’s robots, the unique element that sets them apart

**THERE’S DEFINITELY A BLACK MIRROR ‘TECH ANGST’ SORT OF VIBE FOR THE SERIES TO MAINTAIN.**

PHIL MULRYNE

from other **Doctor Who** robotic ‘big bads’ is how they’re built to create ‘luxury’ and a society that relies on convenience and ease of living.

“With this in mind, *The Enhancement* is all about Kaldor’s next innovation in a world that seeks to improve itself. What are the consequences of an authoritarian power creating a safer and more luxurious enhancement for society and where does that leave everyone? When the Kaldor Company unveil their latest technological innovation, Tula and Liv are forced to confront the darker implications of this expansive development.”

Aaron adds: “The highlight of creating this script was learning so much about the intricate differences between writing for theatre and screen – such visual mediums – and applying that to radio and audio drama making them accessible and engaging in an aural world.”