

BROADSWOFT

Dedicated to the memory of Baba Slavica, who died this week..

ADULTS ONLY

Why the #%*@ is swearing considered worse than sex and violence?

You don't believe me!

In issue 106 of **Data Extract** they published the results of their most recent survey. These results included a graph of the degree of suitability of sex, violence and swearing in NA. The interesting thing about this is that the results

show people don't mind much about the violence or sex in NA, however they strongly disapprove of the swearing.

Doesn't that seem a little odd to anybody else?

I am not going into the discussion about the motive for inclusion of sex, violence and swearing (i.e. to prove that it's for mature readers only, or because it fits in as a necessary element of the story) but rather the fan's response to this

aspect of the novels.

When Benny stepped out of the TARDIS and said the immortal "Maybe time travel fucks with your mind,...", there was an explosion of childish responses. All of them screaming 'I can't cope with new ideas'. Why is it that the readers didn't mind that all through *Transit* people were being turned into homicidal killing machines, with gorish attachments to make their killing more fun.

of itself. This would imply that the NA are unique and significantly different from the TV series. Even though this is true, it isn't acknowledged.

Another perspective is to consider both the TV series and NA as contributors to the Doctor Who universe. Perhaps alternative realities? But this implies and agreeably so, that both forms are of equal value.

The step for DW fans to make is one that redefines what is Doctor Who.

It is no longer exclusive to those televised adventures.

Richard Prekodravac

Perhaps the reason for this is that we already know the TV series, so it is easy to talk in terms of the series, when discussing NA. What this actually becomes are criticisms of the form:

that it is not like the series,

it is no where as good as the series,

it is not a part of Doctor Who. And for something which had the difficulty of gaining acceptance to establish itself, criticisms, from a highly critical group (DW fans), condemning NA as not a part of Doctor Who, defeats the purpose of establishing the series of novels.

Thus it is necessary for New Adventures to be defined in terms

Since the 'Transit bashing' that went on, the writers have been a little more discrete with the inclusion of swearing, but it is still there. Rather than Ace actually swearing they now usually use a literal device such as: 'Ace chose a few expletives from her vocabulary'.

You may well ask what is the difference?

By not actually including the swearing the reader is not confronted by anything offensive but rather told that something offensive happened there. They are pampered, the swearing is softened to a suitable level of acceptance. This technique the writers use is not clever, it is cheating.

The readers were unable to accept change, the underlying constant of all Doctor Who. They would not consider that adding swearing to the stories was a benefit, or, that it heightened the level of character development.

Naturally moderation is in order. The inclusion of swearing, violence and sex must depend on the character and the situation. The swearing of *Reservoir Dogs* most likely would not fit in with a Doctor Who story, nor would the level of violence.

Yet this inability to accept

change is rather hypocritical, swearing is less acceptable than sex or violence.

What makes swearing worse than violence or sex?

Social constructs that don't make sense, in society we learn that violence is simply unacceptable and that sex is behind closed doors (an attitude that is ever so slowly changing) whilst people swear anywhere.

Perversion, perhaps the reader gets a kick out of the violence or the sex. Some sort of deep frustration venting itself, but surely that would include swearing as well.

I think the problem is that the swearing is in character, not pointless. People have become all too familiar with swearing in public, but that it is actually uncomfortable for them to read it in its context.

Yes, you can justify sex and violence as unavoidable parts of the story if you want the characters to seem anything more than two dimensional, but surely you can justify swearing the same way.

David Robinson

¹ 'Adults Only?' (insert), 1994, in *Data Extract* No. 106.

² Ben Aaronovitch, 1992, *Transit*, Cox & Wyman Ltd: Reading, Berk.

FIRST PRINCIPLES

Are the New Adventures to Doctor Who, as Star Trek: The Next Generation is to 'original' Star Trek. This can be answered many ways, a cynical approach would suggest that both NA and STTNG are far better than their predecessors. But this article is more concerned with the unfortunate practice, to compare something new to its predecessor. Perhaps it's an innate Human behaviour, Addams family(movie) to Addams family (TV), Keating to Hawke. In the realm of Doctor Who NA are defined with respect to the TV series.

Immature Fans and the New Adventures

The New Adventures was heralded into Doctor Who by the closing paragraphs in Rona Munro's *Survival*. Peter Darvill-Evans, then publisher of the Television series novelisations, developed an idea of what seemed to be a new direction for Doctor Who.

As the idea for the "completely original Doctor Who novels" progressed, it became clear that these 'new adventures' were for a mature adult audience.

Since 1991, what was mature was questioned after the release of John Peel's *Genesys*. Often the response was that the book was immature, rather than mature. Personally that question was never answered, particularly after the inclusion of Andrew Cartmel's *Warhead*, and Ben Aaronovitch's *Transit*.

As I read the reviews, and letters about these books, I wondered whether these responses, were the responses of people who never quite reached maturity themselves.

My question is: have immature fans been a hindrance for the New Adventures?

When I began the research for this article it had never occurred to me that maturity and morality were linked. As I found reading through Data Extracts and Doctor Who Monthlies, many of the writers, considered morality to be an important factor to maturity.

The question of maturity is now

also a question of morality.

The conceptualisation of morality and maturity are primarily based upon the decisions of society. What we consider thus to be moral, or a mature behaviour is thus relative to the attitudes of that society.

Infanticide, abortion, and contraception, tend to be key differences between different cultures, as morality is based upon the values of that culture.

Mature behavioural responses tend to differ within the framework of violence. As an example, some nations consider war to be a justified action, case in point, ... the conflict in Bosnia.

Essentially, there is no absolute moral code or mature behaviour. But what our Western Society considers to be mature or moral, is maturity which is closer to an absolute position than morality.

People within our society agree more upon maturity, primarily because it is closely established by the laws of our society. Whereas, morality is far more splintered within our society. Even among Catholics, some Catholics would support contraceptive measures to be moral, when dogma teaches that it is not. Similarly abortion, Gay and Lesbian rights, and so forth, are represented by their different groups.

All these different groups though recognise maturity. I don't think our society has established groups

with different mature codes, except perhaps Skinheads with their brand of Fascism.

So far I have established general philosophical principles on morality and maturity, although yet to define these terms with respect to the question of this essay.

Maturity is embellished by behavioural responses to various situations, based on rules set by society, in particular, non-violent and tolerant attitudes.

Morality is based on personal values, from which morals help to define the behaviours of that person.

Tolerance and non-violence are themselves moral attitudes. In essence maturity is based upon morality, but not all moral values help to define maturity.

In Doctor Who
"[M]ore adult ... [isn't] compromising the morals of it's heroes"¹

To clarify a very important point, a book cannot be adult or mature, rather any book cannot have any human qualities you wish to anthropomorphise.

By default the series isn't immature.

The idea of adult and mature depends on the reader. An adult book has material that only an adult can cope with, i.e. someone with maturity.

Although that isn't entirely true, the author also must be mature (Genesys?).

Secondly, if morals are being compromised then it depends on that person's moral attitudes, and not the readers. The reader should allow that character to come to any decision, not the reader.

Thus an immature fan is someone who isn't tolerant of someone's different moral stance. I make this point as these immature fans attempt to condemn the series by appealing to their moral values as right and rejecting other people's values, or rather deny that they have any.

Whether there is absolute truth or morals, is a question that has yet to be proven. I have already given some arguments for relative perspective.

Incapable of accepting anything that is unique, with a different perspective on Doctor Who has been ignored and trivialised by these immature fans.

If Andrew Cartmel thought that Doctor Who was broad enough to justify that there could be a cyberpunk story, there is no excuse for rejecting his perspective on Doctor Who. I could mention that Andrew Cartmel was script editor. I'm sure he is in a position to understand what could be Doctor Who. But then again some of you can't see past *Caves of Androzani*.

In the end these immature, 'spoilt child' like fans will be left alone, as those fans who are tolerant and who have the maturity to read the NA will have new Doctor Who. Those other fans will be left on the shelf titled Posterity.

Richard Prekodravac

⁰ Peter Darvill-Evans, 1990, in Rona Munro, *Survival*. WH Allen & Co.: London.

¹ David Sharpe, 1993, in *Data Extract*, 100.

EDITORIAL

Issue One of Broadsword. The concept behind Broadsword was to collect, reviews opinions and ideas about the New and Missing Adventures. As we saw through the short history, these novels have produced vigorous debate, and disagreement among Doctor Who fans. It also seemed that it may have divided fandom. Broadsword, restricting the discussions to only the NA and MA.

The other ideas we want to bring in, was a changing format, that would still have some consistency throughout. Our idea is hopefully achieved by allowing there to be a new editor for each issue. Their responsibilities include, designing the format for that issue. Hopefully we'll be able to find a new editor.

Contributions are extremely welcome. One of the concepts we were not entirely sure to include was the story. But we got around this by only letting, NON Doctor Who fans to write the story. We hope that their perspective may add something useful.

Richard Prekodravac

Issue one editor: Richard

Prekodravac

Deadline for all contributions: 12-03-95

No attempt is made to supersede the copyrights of BBC Enterprises or Virgin Publishing Ltd.

All contributions and subscriptions to:

navaz@geko.com.au

or

153 Wardell Rd
Dulwich Hill NSW 2203

All eMail or SASE's will be replied to.

\$1 per issue

\$4.50 for 5 issues

Issue one: © Broadsword 1995

Travels Without Destination

BORROWED

The Advertisement read: Once in a life time opportunity, travel, become educated all for a high reward. Only male applicants need apply. Call 231-1631.

He had been unemployed for over 3 years, he had a wife, 3 children and a friend that would call him over, now and then to play chess.

He rang the number and received a surprisingly enthusiastic response. They told him that he required no documentation and that he should just bring himself over to the given address at 11.00 am the next morning.

He arrived at the given address fifteen minutes early, he analysed the small building, concluding that it looked crammed and that it was of bad architectural design.

He really could not see a once in a lifetime opportunity coming out of this place.

He stared at it again, then entered. Inside, the lifts were not working and so he was forced to use the stairs. It was dark inside and a beam of sunlight that entered through, looked all the more magnificent because of the dust particles it pierced.

Room 2 level 3. He gave three knocks, the door felt hollow. Seconds later the door opened. He was greeted by a man in an off-white suit and inside there were another two men in similar attire. The room seemed larger than what it was capable of being, but he mentioned nothing. He only wanted to know what these people had to offer.

They said they were from an unnamed non-political organisation which operated

on a universal scale. They were looking for an agent and asked whether he would be interested.

His reply was that it depended on how much he was paid.

They offered him a generous amount of money, something like £60,000 with an increase of 10% each year. If he accepted his family would be relocated to an improved household in a decent neighbourhood.

He said he was very interested. They asked if he would mind if someone accompanied him whilst travelling for a long period of time. He did not mind.

They informed him that the work could get dangerous but that he would return alive and healthy no matter what. This guarantee was a part of their policy that applied to all agents in the organisation.

They asked him whether he had any questions; to which he queried as to what exactly he might be doing?

They informed him that all would be revealed when he reached his prime location.

This concluded the meeting. They would be awaiting his response by phone the same time tomorrow morning. That evening he discussed the prospect with his wife. Together they agreed that it was an incredible offer and that the opportunity should be taken up.

The next morning at 10:55 he telephoned to confirm the position. They were pleased that he accepted. He was informed that he would be leaving in two day's time. His family would be relocated the next day.

His new residence was a luxurious and conformable

one. So far the agreement had been true to the letter, although he still was not totally confident about these people.

They telephoned him at 7.00 that evening to inform that he would be picked up at the same time the next day. No luggage would be necessary.

At 7.02 the next evening the doorbell rang. He gave his goodbyes and told his family he would see them soon. One of the off-white men led him to the grey limousine that was parked in his new driveway.

He waved at his family as the car drove off and that was the final goodbye. The car arrived at the building where he was interviewed the day before. The off-white man accompanied him upstairs.

He was greeted in room 3 by the other two off-white men. They asked if he was ready for his journey. To which he replied a simple yes.

They asked if he would mind taking a routine medical examination before departure as this was standard practice. He did not mind.

They instructed him to go into room 1 and to get undressed.

He exited the room and walked to room 1. He entered the room and began undressing behind a curtain that was in front of a bench.

He lied down on the bench and briefly closed his eyes. Upon opening them he found himself on the ground of somewhere entirely different.

There was a young lady calling out 'Doctor, Doctor.' This was the last thing he remembered.

HERALDICS



Epilogue: Passing Thoughts

THE CRYSTAL BUCEPHALUS

In the time near the end of the tenth millennium the massive galactic Union is collapsing. *The Crystal Bucephalus* is the place where people come to make decisions about the future, in the past.

When the Doctor realises that he may have inadvertently funded mankind's best attempt at building a TARDIS he thinks he has a problem on his hands. But that is nothing compared to the thick plot of intergalactic conspiracy that he

PARASITE

The difference between life, and Life, and death, is change, and that is our greatest fear. Although this is the fear that is frightening and beautiful at the same time, it is like marvelling at the beauty of a lion as it is about to attack its prey, and realising that it is about to attack you.

From the writings of the master of description, Jim Mortimore has achieved a complex and intricate story of Life: *Parasite*. His powers of story telling create the novel's background, its moods and its themes. There is power emanating

FALLS THE SHADOW

Not very inspiring!

By inspiring I mean that you become inspired to do something great. You may finish the book and go "Wow what a great book, that gives me an idea" and the next thing you know you've composed a song, painted a picture or even written a NA. There are some books that have this effect on me (those weak willed readers should

finds himself the scapegoat for.

The religious institution of the Lazarus Intent verses the ruthless crime lords of the Elective, only one of them can win. If only the Doctor could take time out from running his restaurant, then he could do something about making sure the right side wins.

Throw in a personal fight for glory and money and you have a very captivating book.

Craig Hinton cleverly inter-

from his vast and impressive land/sea/sky scapes interwoven with graphic depictions of violent and disastrous events entering into the grotesque. There is his Artifact, his strange and mysterious world, reminiscent of 'traditional' science fiction. Which is an important point. In this novel you are reminded that Doctor Who is science fiction.

His attempts to explore the themes of Life, are achieved through theological and scientific thought. Whilst there are characters, such as Gail and Mark Bannen, struggling with their own ideologies, there are episodes

skip to the next paragraph) for example, Warhead, Transit, Lucifer Rising, Iceberg.

Quiet simply *Falls the Shadow* is not in their league. It lacks punch, rhythm, and meaning.

Don't misinterpret me, it is not a terrible book, it just isn't all that great. *Falls the Shadow* is a half hearted story that is done very well. There are a lot of fascinating concepts but they're not linked together very well. The book had a

twines the requirements for both new readers to Doctor Who and the more seasoned reader. He provides links to the televised Who that people, who know a little about Doctor Who, would notice and find amusing. Readers not familiar with Doctor Who would not feel left out, or get the sensation that they had missed something.

For example, when Tegan is in the mid 1980's at McDonald's on Oxford street, London: "Thank you for your outstanding service,"

within the novel that closely parallel religious stories. Noah could have taken on board many more animals, if he had a TARDIS.

The other perspective of Life is through evolution. Nature, or rather the Artifact, is overpowering, and relentless with its continuous onslaught against the small people of the novel. Nature is fanatical with its emphasis on the law of the jungle and the hardships of survival.

But the main theme of Life is the Parasite: the infection, the Artifact, the Founding Families, Bannen, Rhiannon, all guilty of living a parasitic existence. The

great deal to offer.

Easily the worst bad guys in Doctor Who, Gabriel and Tanith are worse than evil. They have no consideration, nor can they have justification for their actions. Just deadly, very deadly.

The novel is packed full with emotion, terror, anxiety, anger, pride, hatred, lust, love, sympathy, confusion, and pity. The emotions in the book are strong and forceful, but they lack any meaning.

Tegan peered at the girl's badge, 'Dorothy.'"

I must admit this is the first MA I have read and I was initially afraid that these new stories would not do there respective Doctor's credit. *The Crystal Bucephalus* however is in every way a Peter (Davison) story. If the MA continue with this level of sophistication then the series will become worthy of Doctor Who.

Kamelion is in this book.

He is an essential character to the story. He is dealt with very

novel ends with a reminder that we all have lived by feeding off others. After the gloom, and frightening, and grotesque struggles to survive, an optimistic possibility remains, a possibility of symbiotic existence.

All of the characters are written well, Gail, Bannen, Midnight/Green, Drew, and even some of the minor characters, the students from the shuttle and expedition are given dimensionality.

If slightly disappointing, was the Doctor. He seems distant and aloof, although considerably more welcoming and darker in the last third of the novel. Ace is becoming more like the Doctor, (p 117). I

The best meaning the book offers is that there doesn't need to be a meaning. Which leaves you feeling sort of hollow.

Although *Falls the Shadow* is one of the longest NA so far it didn't have enough room to fully work out all the issues, either that or the author was just far too zealous and tried to pack too much in.

David Robinson.

well, and his personality is developed to an extent where it is possible to pity Kamelion. After reading *The Crystal Bucephalus* you begin to understand Kamelion's character in televised Who, and the dilemma he faced.

Lastly Craig Hinton neatly smooths the link between *The King's Demons* and *The Five Doctors*, and it neatly explains the new console design, but I'm not going to tell you.

David Robinson.

could also detect some of Ace's passion from her television days.

Perhaps the most interesting character of the novel is Benny. I now understand her archaeologist perspective on life. Achieved successfully because her solutions turn out to be wrong. Her position as a novel-only character has been raised to the level of Ace and the Doctor who have the advantage of having life breathed into them by Sophie and Sylvester. Jim Mortimore has breathed life into Benny.

Just read the book.

Richard Prekodravac

Into the *cyber*Woods: The best place for New Adventures?

The New Adventures on the Internet.

This is the first debate style-article that will feature in Broadsword. This debate looks at the possibilities of having New and Missing Adventures on the Internet.

Positive

Do you ever dream when you look at the stars?

When you saw Star Wars wished you had the power of the force. Star Trek gave you an opportunity to explore, Doctor Who gave you time.

When I look up at the stars, I realise I'll never get to travel up there.

But I'm sitting at my computer, I can ask it to open or close the program I'm in, by simply using my voice. The Speech Recognition program will do this, I can ask it now to open my communications folder, and dial my account. Now I have access to a vast source of information.

The dream is becoming reality.

Can the simple reason for attempting to provide NA on the Internet, be satisfactory, for the sake of technological advance. Yes. The History of Science, indicates when science became an important aspect of society: this occurred when science was done for the sake of doing science.

There is a broader reason for providing NA in electronic form, in its way it does help push the uses of technology further. Utilising the new technology provides faster access for not only those interested in Doctor Who but for the casual surfer along the electronic waves.

Because everyone else is doing it, is not the reason, but because, everyone should be doing it.

The advantages of providing NA on the Internet, are perfect for a fan of Doctor Who. Each NA can be edited, at Virgin publishing on computer, and then be available to be accessed by computer users around the world. This would mean that anyone accessing a NA, will be able to read the story, before the book was printed.

Each NA would be provided at a cheaper price, as printing costs, shipping costs, and retail costs would not be added on.

Then with an Apple Computer, their speech recognition programs, can read the text to you. This could mean that if voices available for the computer was to be expanded to feature the voices of Sylvester

McCoy, or Jon Pertwee, or even a Dalek, any voice can easily read the story to you.

By Richard Prekodravac

Negative

The reason why I really dislike this idea is that the technology is not yet sophisticated enough to provide novels over any computer format in a *comfortable* and *elegant* manner.

The computer, for those not fortunate to have a Powerbook, is restricted only to one physical location. To read your novel, you must sit in your ergonomic chair with the monitor at eye level, the lighting in the room reduced to the right level for minimum eye strain, with one hand on the mouse in order to scroll down to the next page (Doesn't sound much like a book does it?). You can no longer read in bed or on the bus, on the lounge or down at the park or basically anywhere that isn't in front of your computer screen.

With novels on the computer, as the technology is at the moment, we would lose something that is unique to the experience of reading a good book. Also consid-

er the complications of actually accessing the novel on computer in the first place.

What about the "spectacular" cover art works? One would no longer be able to see those pictures of Ace being very 'un-Ace' like.

A more tangible problem is that the publisher would have a great deal of difficulty in making any money out of this venture for two reasons.

The first, it would take time to catch on, and during the initial period the publisher would not make any money at all, more likely to lose a lot of money.

The second, because of the ease at which information can be copied on a computer, one person could pay for the novel and then give copies to all her or his friends.

Neither of these facts are going to encourage anyone to fund this endeavour.

I can see that one day, possibly quite soon, the technology will exist that would give me the freedom that I don't want to give up, and I can see that the only way that will happen is if someone starts the process going first. However I personally am not prepared to compromise *anything* just for the sake to using a "new" technology.

By David Robinson

Replies to the opposing positions concludes this debate.

Positive Reply

It is always interesting that when someone takes the negative position, against change, that person will appeal to paranoia for support.

Comfort is a good point, but I think, that reading NA will be a unique experience. It is plainly obvious that it is unlike reading a book, because the computer is an entirely different medium. Multi-media will provide a new way of accessing NA.

With multi-media, cover art, will be developed further, other art can be included. Music can be added, a title sequence can be added, and contributions by fans on the Internet can perhaps animate some of the scenes from the Novels.

Great possibilities exist.

Richard Prekodravac

Negative Reply

It would seem that we are in agreement about the benefits of having NA on the Internet, however the difference lies as to when (it always comes back to time).

My opponent would have us believe that the sooner the better. However that depends totally on the quality of the final result that you want.

If you choose "now", NA you would have, but you would destroy everything they have established.

The final decision is, as always, yours. If you do want NA on the Internet, how are we going to get it started?

David Robinson