

Broadwords

Issue Two

March 1995

THE CAT IN THE HAT TALKS BACK

A BREW OF COFFEE SITS IN MY CUP NEXT TO THE KEYBOARD. A COPY OF HUMMER ISN'T FAR AWAY, THE NOTICEABLE GAP OF SET PIECE HANGS OVERHEAD. I JUST HAVE TO TURN OFF THE RADIO TO LISTEN TO THE PRERECORDED INTERVIEW WITH KATE ORMAN.

PAUSE.

KATE SEEMS TO ME AN INTERESTING CHARACTER, (OR SHOULD THAT BE PERSON). THE ONLY CONTACT WITH HER UNTIL NOW WAS THROUGH DATA EXTRACT, BOG OFF, AND HUMMER, SO WITH HER AS ONLY A WRITER OF ARTICLES, LETTERS AND NA SHE APPEARS MORE AS A CHARACTER RATHER THAN A PERSON. SHE LIKES TRANSIT WHICH MEANS SHE MUST BE A GREAT PERSON (CHARACTER) TO KNOW.

NEITHER DAVID OR I HAD ANY IDEA WHAT SHE LOOKED LIKE. EXCEPT FOR BOG OFF ISSUE 100 WHERE THERE'S A PICTURE OF HER.

LOOKING.

IT'S A BLACK AND WHITE PICTURE. WELL SHE HAS RED HAIR, WHICH MEANS IF BONNIE LANGFORD CAN'T COME BACK, KATE WILL HAVE TO STEP IN AS MEL. I WONDER IF SHE CAN SCREAM?

BUT IF SHE WERE TO BE A COMPANION SHE WOULD,... WELL I DON'T KNOW.

Richard: I read recently that you started what finally became *Hummer* about eight years ago. Eight years ago *Doctor Who* was a very different series, what did you have in mind when you started *Hummer*? What could *Hummer* have been?

AN INTERVIEW WITH KATE ORMAN

Kate: What kind of triggered it was, I was always very interested by the Aztecs but I knew nothing about them, and there was the central idea of the Left-Handed Hummingbird. And I remember, in fact when I was thinking of this, I was into very bad poetry based on television series, I used to do this a lot. I was looking at the Sixth Doctor and his coat and the fact that Colin was left handed and I thought there's a connection! Which is actually pretty nonsensical.

So I didn't end up doing that, but the idea that he was this sort of nasty Aztec god and he was the Doctor with these sort of strange shared, meaningless characteristics that kind of stayed because in the final version of *Hummer* you get the Doctor and this guy blurring together and kind of becoming one another.

So there was all that, and I wrote various scenes, I had Peri being taken over by Aztecs and trying to kill the Doctor with Aztec swords and, just rubbish really. And there were sacrifice scenes on top of buildings and just weird scenes or ideas. I didn't really write it, but I ended up actually writing a very strange version which is the equivalent of chapter 14. It was a Seventh Doctor story by then with old Ace, it's just the little section set on the Titanic. That was a Jason Towers' *Pirate Planet* fanzine and it was actually full of bizarre gaffs like Huitzilil, who was call Huitzilopochtli in the short story, he was supposed to be intangible but he kept picking things up. Jason published it and wrote to me and said; 'You know Kate this story doesn't make any sense, one day you're going to have to rewrite it so it all hangs together'. So it kind of developed over the years from this kind of basic stupid idea and then I really got into the Seventh Doctor and changed it.

Richard: In *Hummer* you seem to tell a lot of the story from the personal perspective's of Ace, the Doctor and Benny. Are these your personal perspective's on

things? Benny says that people think history is made up of battles and...

Kate: Oh, the line about photocopying? That was actually something I had been reading about, especially in women's history they tend to, you know how history tends to be, well it is, it's battles and conquests and disasters.

You never hear of the under side of history which is more about [as a plate of food is put on the table] waiters and sewing and cooking and domestic life and all the stuff that the women were doing gets left out. So I was introduced to that concept while looking at books on women's history working in the library. And I thought you know it's true you never hear about that.

I'm really obsessive with the details. In *Hummer* you get all the stuff about what the Aztecs eat. In *Set Piece* there is so much detail about what the Egyptians eat. It was really embarrassing when I was reading it out to the writers' circle they were laughing every time anybody ate something they were going; 'More food in this book'.

I think I'm much more present in *Christián*, I used to get the panic attacks that he suffers from, so I was able to describe them in, what I hope was recognisable detail, so somebody else who had the same problem would go; 'Yeah I recognise that'. It's not exactly the author surrogate because we're quite different in a lot of other ways.

I think I'm probably more like Bernice than I am like Ace, it was at times hard to get a grip on her [Ace], and you kind of want to make her sympathetic but she has got to be so aggressive and particularly in that book, so nasty.

Bernice is the only person who is still human at the end of the book. She's still trying to crack jokes and care about things and both Ace and the Doctor have got more and more nasty and dark as it has gone on.

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THE HEALER AND THE WARRIOR

... Ce Xochitl said, polite surprise in his voice. 'I have never before seen a warrior who was a woman - or a doctor who was not a woman. You must have come from further away than I thought.' (pg. 59, *The Left-Handed Hummingbird*)

Kate Orman's novel, *The Left-Handed Hummingbird*, offers an excellent insight into the relationship of the healer and the warrior. The Doctor and Ace seem to have a bizarre relationship, that is bordering on the psychotic. They're both "dark and nasty", they're both quite inhuman.

Ce Xochitl's words describes this relationship in a precise manner. They are as far removed from the Aztec society as they are far removed from even us.

I wonder if Ace's change is very much the Doctor's manipulation. Since *The Curse of Fenric*, and *Love and War* Ace has become a representation of the Doctor's darker side. There is a definite Frankenstein theme underlying their relationship. In *The Left-Handed Hummingbird* the Doctor looks darkly at Ace:

"Bloodthirstiness.

He had seen it in the face of his companion as she whirled in the uncertain torchlight, her Aztec weapon dripping with the precious liquid. Ace the fighter, and more: Ace the killer.

He had searched her eyes for a flicker of the Blue horror, expecting to find that influence again, soaked up into her mind like coloured ink into a white carnation. But he hadn't found it. The Ace who had

wielded the sword, pulled the trigger, was his Ace." (pg. 80)

But for the Doctor to consider her as "his Ace" he has become an extremely selfish and egotistical person. It seems so horrific that the Doctor can become this base.

But Ace is "his Ace". As if Ace was dragged by the Doctor to his level, inhuman and dark.

But the novel transforms the Doctor into a darker being. As the Doctor turns into the god Huitzopotchli. "The healer becomes the warrior." We have Ace as a dark killer, but the Doctor becoming a darker god.

The relationship of the healer and the warrior becomes far more complex. The Doctor, asking Ace to prevent his transformation, the 'warrior becoming the healer' with death as its cure.

"She spoke steadily, keeping the gun aimed at his face. 'And now you're telling me you can't control it? You're ready to give up? Ready to die? Are you ready to die? Are you?'"

She pulled the trigger.

The Doctor flinched.

The gun went click.

He flinched.

'Nah,' said Ace. 'Didn't think so.' She stowed the flechette pistol and walked out.

Beautiful." (pg. 192)

And when Ace does attempt to kill the Doctor, stabbing him, the blade turns on the Doctor's rib. The lasting impression, the scar over his heart.

Richard Prekodravac

THE CYBERWOODS

Just like NA are changing *Doctor Who*, the Internet is changing the way we all communicate, inform, and socialise.

On the Internet, there is a lot of stuff about *Doctor Who*. One of the best places is the *Doctor Who* newsgroup rec.arts.drwho. Here information gets passed on, and debates kick up great responses.

Recently there has been a debate on Political Correctness in *Doctor Who*, that caused a great interest.

The Lofficers pass on information from Amblin about the new series. NA get a good look in.

David Robinson (navaz@geko.com.au) asked what the release rates for NA and MA were like around the world. David hoped to find out what had been released in Britain. Instead he got responses from Canberra,

(slightly behind Sydney), USA, and Canada. Of course the answer to that question is no *Set Piece*.

Steve Traylen from Wisconsin (straylen@geology.wisc.edu) runs a monthly poll for the NA and MA. The results are calculated as percentages, based on a score out of ten. Scores are sent by the users of rec.arts.drwho

For example *Set Piece* scored 96.7% based on 6 scores, where as *The Pit* scored 25.3% based on 38 scores.

The March results show *Set Piece* in first place, with *Hummer* second. *The Pit* came last.

Other things of interest are a list of NA and MA releases, for example:

The planned December NA will be *Banishment of the Daleks*.

Richard Prekodravac

EDITORIAL

Welcome to Issue Two of Broadsword.

The interview with Kate was rather a lot longer than we had planned for, and so without really asking anybody first, Broadsword has expanded.

We had wanted to have a review for *Cracker*, but the video machine didn't work (or something). The reason was because one of the episodes, *The Mad Women In The Attic*, was written by Jim Mortimore, and we thought it would be interesting to include other material by the authors of NA and MA to provide a comparison to their *Doctor Who* work. *Cracker* is a continuing series screening on Thursdays, Channel 7 at 9:30 PM (Sydney programming).

Conventions used in Broadsword: NA and MA, you would by now have noticed that we don't write "The New Adventures", or "MA's", or "the NA", the reason is that it just gets far too complex trying to work out which one is appropriate. So just read NA or MA as would fit in the article, we know what we mean, and you know what we mean, so there shouldn't be a problem.

If you have seen both our ads for the first and second issue in DE you might be wondering why in the first ad we offered \$5.50 for six issues and in the second ad we offered \$4.50 for five issues. We had at that point decided to do a total of six issues, and so the number that you could subscribe for got less and less with each issue. We have now changed our minds about that, we are now going to continue Broadsword until... well just until.

Next issue we hope to start a series of interviews with people who haven't yet had a NA or MA published but are likely to get one done very soon.

The short story in this issue was not done by a non *Doctor Who* fan, it is surprisingly difficult to find non *Doctor Who* fans that are willing to write a story and know enough about the series to make it interesting. But rather the story was written by myself, a long time ago. It was written way back before NA started, however I think it is still relevant with the upcoming *Set Piece* (don't quote me on that, I haven't read *Set Piece* yet).

The graphic/poster was done for us by *Herætics*, who also did the story in Issue One. Which reminds me, I must apologise for the misspelling of *Herætics* in Issue One.

David Robinson

Richard: In *Hummer* you seem to take delight in mentioning small cultural elements like *Star Trek* twice, *Back to the Future*, Hard Rock Cafe (Svartos) ...

Kate: There are about six *Aliens* quotes in that book, I'm really embarrassed by that ...

Richard: *Indiana Jones* ...

Kate: Oh, there's heaps!!! Have you read *Set Piece*, have you got hold of it?

David: No not yet, we can't seem to find it.

Kate: There is so much *Temple of Doom* in that book its very very silly.

Richard: I was reminded of Australian writers like Henry Lawson who filled their stories with a lot a Australian iconography. Do you think although they're smaller elements, they're very important to a novel?

Kate: This is where I'm hugely influenced by Paul Cornell or Andrew Cartmel who give you this incredible sense of being there. Because they obsess over details, you know the names of pop songs, what people are wearing, you get this real sense of place, you are really there, these things are really happening.

Now try and get that for an ancient civilisation, you've got to give people the sense they really are in ancient Egypt, and exactly what people would wear on their feet, and what their beds are made of, to place it. But of course if you screw up the details in ancient Mexico most of your readers aren't going to notice so it's much easier than trying to get Birmingham right or something.

Those other references, Dave McIntee is much, much worse than I am, he's got the first *Quantum Leap* reference in the NA. I'm really jealous, because I wanted to put a *Quantum Leap* reference in and he's done it, but he got it wrong. Somebody says sceptically of the UFO thing; 'Oh that's just like something out of *Future Boy*', and I'm going; 'no no no, the show is called 'Captain Galaxy' David, it's not *Future Boy* that's the name of the *Quantum Leap* episode'.

Partly because it's such a buzz for science fiction fans reading it to go; 'There it is', and also because yeah, people really do watch *Star Trek* in the real world, and they're not going to be watching *Doctor Who* in the *Doctor Who* universe. I want to put a *Star Trek* fan in the next book.

Oh I can't put it in the next one because it's not set on Earth, maybe the

one after that. I would just like to have somebody who's a fan, and I wouldn't make a big deal of it, they're just there and they've got the t-shirts and, they've got the videos working.

Richard: Chapter 14 starts off at 'let's pause the video tape for a moment'. Are you making a statement on NA verses TV Who, by writing that, you're equating TV, video and then... as if the story itself is on video?

Kate: That's, you know, I didn't actually think of that. Well there you are, you have done something where the author's intention isn't there. I think you could actually look at that and say yeah OK here's this comment, lets pretend we're watching a television show because it's not really different. I like it I think I'll adopt that interpretation, I'm really try to say this is real *Doctor Who*.

I think it's because I'm so much thinking that I'm watching it and you kind of mentally direct the scenes. I'm very obsessive about working out where people are standing in relation to one another and what they're wearing.

I think I'm very visual, you've got to remember to cover all five senses when you're writing, but because it's television you seem to always be thinking of what you would see on the screen. I want Alan Wareing to come and direct *The Left-Handed Humming Bird*.

Richard: How did you manage to get Ace's last story? Did Peter Darvill-Evans ring up and say would you like to do Ace's last story, or did you have an idea that was just so fantastic that ...

Kate: That's the one. No when I was vacationing in Britain in September before last, there was a dinner party where all the NA authors went, anyway, there were all these people, it was really fascinating and we just wondered about taking to one another. *Goth Opera* and *Blood Harvest* were born that night, Paul and Terrance just walked around for hours, it was so much fun to watch and all these ideas were being kicked around.

Pete says; 'Look we've got to get rid of Ace, even though I invented her, people aren't responding to her really well you guys have to think of a way to do it'.

And everybody is going; 'I'd kill her', 'I'd marry her', 'I'm going to kill her', 'I'll blow her up', 'Daleks will kill her', 'The Doctor will kill her'.

Pete's going; 'No we have to get the continuity with the end of *The Curse of Fenric* novelisation'.

We're going; 'Oh Peter can't we kill

her'.

He's going; 'No you have to do this', it would have been obvious to kill Ace off, so I was the person who thought of a way of doing it, and I actually said to Rebecca; 'Oh how about this', and she said; 'Yeah all right'.

I also said to her that night; 'Gosh. You must have so many submissions set in ancient Egypt' and she said; 'No we haven't had any', so I said; 'Oh well I better do one then', so that's where that idea came from.

Richard: *Set Piece* seems to be the most eagerly awaited NA ...

Kate: That's because everybody hates Ace. They want to see her shredded.

Richard: I was wondering if you took pleasure in this and sort of tried to get fuck in as many times as possible [Kate laughs] or as many sex scenes as possible or as many different drugs as much as possible, to get some nerdy fan say; 'Ooh that's not *Doctor Who*'?

Kate: Well that's the point of the whole thing really, it was Cornell who said; 'The aim of it is to piss off the fanboys, which is always worth doing'.

In fact, there's no drugs or sex in *Set Piece*, there's just enormous quantities of violence, which is the thing that's always thrown me. People can accept enormous quantities of blood and horror, but you put in a sex scene and wham, you're the Antichrist, it's terrible.

No *Warlock* has pretty much done drugs, or rather everybody in *Warlock* have done so many drugs, that there are now no more that we can do. We have to wait until Cartmel dies and smoke his ashes, its like that. All the drugs in the world were done in *Warlock*, so that's passe, we've done that.

I'm desperate to put a really incredible sex scene in the third book, I just want to put a huge chapter long sex scene, because I've never written a sex scene. I just think it would be really cool, because this is a thing that Kate Orman doesn't do in her books. So I'll do that.

What's in *Set Piece* that will piss everybody off? I don't know, several things that I can't tell you actually, they're huge plot spoilers.

I have to say I didn't put the drugs in *Hummer* intentionally to annoy people, but I was rather pleased when they were annoyed because it meant they were paying attention. To get a response out of people is such a buzz, even if it's a negative response. But a lot of people would say; 'I had trouble with this but I'm not

saying that you're a bad person'. I got a lot of eMail like that, you know, 'I felt very uncomfortable with the Doctor doing it but I still thought it was really cool', and that's the best kind of feedback, where they disagree with you rather than saying: 'Look I think you should be killed frankly, you should never write for NA again', I got a little bit like that.

Richard: Did you have any expectation yourself about *Set Piece*?

Kate: I thought it was going to be a catastrophe, it was so hard to write. With *Hummer* I had all this material and I'd worked out the plot carefully before I started.

With *Set Piece* I just started wading in to it and I didn't do my home work, I didn't work it out properly first and I really really struggled. I rang up Ben Aaronovitch really nervous, I got him out of the shower actually, really really nervously say: 'Look um Virgin said I should call you to talk about Kadiatu'. He was so helpful and I just have this notebook full of things that he told me about, you know, the Cartmelian Masterplan.

The only problem was I really screwed up Kadiatu I was saying she thinks this, he was explaining things from *Transit* that I hadn't fully understood, and had given me background. I've got this character wrong what am I going to get her to do in the last third of the book won't really work, I'll have to do something else. I was really nervous and people who know me will tell you that for months I was complaining, that I was so worried about this book and I was moaning about it all the time, I was working on weekends and I was really panicking about it. So I thought it would be terrible.

I think what happened is that I put so much bloody work in to it that I turned it around I mean I really worked my arse off and I think that was what redeemed it. Craig Hinton eMailed me to say he really liked it and I just thought: 'Thank god' if the *DWM* reviewer likes it you're away.

Richard: How much can you read into a NA? There was a line you put in *Hummer* where the Doctor had a scar over his heart where Ace had turned the blade in. Is this actually talking more about the Doctor's relationship with Ace rather than just that piece of information?

Kate: It's pretty symbolic isn't it, it's really beautiful that Paul picked that up use it again in *No Future*, where she stabs him again and he says: 'arch, the old wound'. So it kind of works well as a metaphor. That whole Aztec heart thing is so much fun because in mid western

poetry the heart has always been used as the centre of the emotions. Having it cut out by somebody is about the worst thing you could kind of envisage emotionally. So yeah, I guess so, it's quite an obvious symbol. I like to think he still has that scar and always will for the rest of his incarnation. She doesn't kill him in, well actually I won't tell you about that, *Set Piece* goes bloody close.

Richard: The MA seem to have a strict format in the way they are written, and supposed to fit in. Do you think that introducing some of the "objectionable" elements from the NA are appropriate for MA?

Kate: Not given the format that has been established for them, I mean they're meant to be pastiche of the show as it was on telly. I think that objectionable stuff you can still do quite a bit of, because there was that material always in the series, there was always politics, there was always social commentary and there was always tonnes and tonnes of violence and horror, I mean of course, fans don't mind that.

If you are trying to strictly capture the feel of the series, I mean you have got to write Troughton as a children's book almost, so no you couldn't do it if that is what you're strictly trying to do.

I'm keen to see people just try and budge the envelope a little bit. Like do a Hartnell-cyberpunk, well that's not pushing the envelope a little bit, that's actually ridiculous.

I'd love to see that kind of experimentation but I just don't think that's what the MA are about and that's why its great that we still have the NA we can still try on new things and keep it up to date, whereas with MA we are very much looking backwards. It's a totally different approach.

Richard: Do you think there needs to be more continuity among the NA [Kate laughs]. The Doctor seems to be a different person in each of the novels. In the beginning you had, if you compare the *Genesis* Doctor to the *Exodus* Doctor, he seemed completely different?

Kate: The main problem is that it is really difficult for us to read one another's manuscripts. Paul's very good about it, he read all the manuscripts in the alternative universe cycle first. Yeah, there are some big continuity goofs, you feel like it would be really nice to smooth it out.

As for the Doctor's character I think it's actually a strength of the Seventh Doctor in that he is such a variable char-

acter and its good for the audience. If they don't care for the manipulative one then you can use a lighter one like in Gareth's books or a *Witchmark* type Doctor. The thing is it would be good if you could get a little bit of all the different facets of his personality in the same book. So in some ways it's quite a good thing, but in other ways you think we need to get together and we need to talk more and plan more and say: 'What are you guys doing in your book we'll try and tie it together'. The NA authors who are mates do that anyway, they talk to one another and swap stuff so you'll get ties and common themes running.

Richard: To date you're the only Australian to have a NA published and also the only woman. Do you think that you are the token woman, or token Australian, or token non-British of the authors of the NA series?

Kate: Token would kind of imply that they got me in just because they thought: 'Well we better have a women', but no it was definitely merit guys. The problem is that there are hardly any female *Doctor Who* fans.

Ness Bishop in the UK is such an obvious person to write a NA she did a story for *Decalog*, but I don't quite know what happened there, whether she just never submitted one or what?

I think Sarah Groenewegen will get one eventually, there are lots and lots of Australians. More will happen. The series is settling down a bit now, it's getting more like a stable of writers and since they started with so many men,

HAVE YOU EVER NOTICED THAT IN THE BEGINNING OF *LEGACY* GARY RUSSELL WROTE A LITTLE INTRODUCTION, IN WHICH HE THANKS SEVERAL PEOPLE INCLUDING 'KATE ORMAN FOR COMING TO ENGLAND AND JUST BEING A FIERY PAKHER'. I THINK THAT GARY BASED THE CHARACTER OF KERI (THE PAKHER JOURNALIST) ON KATE.

IN THE INTERVIEW, WE TOOK OUT ALL THE "UMS" AND "ARS" BUT WE LEFT IN THE "YEAHS". HAVE YOU EVER NOTICED THAT KERI ENDS ALL HER SENTENCES WITH YEAH...

I COULD BE WRONG, YOU DECIDE.

FILLING THE GAPS.

At the beginning of *Goth Opera* Peter Darvill-Evans wrote a perface explaining the concept of MA.

He wrote;

"Each Missing Adventure will slot seamlessly into a gap between television stories, and we will attempt to ensure that the Missing Adventures have the flavour of the television stories in which they are embedded."

We are currently at a splitting of Doctor Who fandom, some people believe that MA is simply the pathetic art of pastiche, while others believe that MA relieves the pressure on NA (no more Forth Doctor stories in the Seventh Doctor's body), some don't care what the MA are so long as nobody makes them read one, and others think that now with MA around they don't have to pretend to like NA anymore.

It is true that the frame work of MA is limited, the story must fit in as a true story of the era. But does that mean that they are less of an art or any less difficult to write?

Is writing something as bad as *The Horns of Nimón* easy to do? Terrance Dicks seems to have proved that it is, by writing *Shakedown*. But then he has had a lot of experience writing stories of this calibre.

GREAT EXPECTATIONS

Broadsword, was to be the fanzine that dealt with only NA and MA. There are people out there who like the books.

The Editors were to be people who knew a lot about the series. But one editor confesses that he hasn't read all of them.

You'd probably think one or two books that's okay. This editor hadn't read any NA since *No Future*, except for *Blood Harvest*, because he thought he should at least read the first MA. Pathetic?

So I thought I've got two months to read these books.

The Pit, *Shadowmind*, *Tragedy Day*, *Legacy*, *Theatre of War*, *All-Consuming Fire*, *Strange England*, *First Frontier*, *St Anthony's Fire*, *Falls the Shadow*.

Do you see my problem, in *Data Extract*, Sarah wrote, read whatever page in *First Frontier*, and see why the Groenewegens are taking over your minds. What did she mean?

Two weeks till the second issue, I've read *Warlock* and *State of Change*, David said I had to. But, I still have yet to read the books I thought I'd read.

And around the corner *Set Piece*, Ace's

NA have great room for experimentation, while MA will satisfy the people who are stuck somewhere prior to *The Caves of Androzani*.

But what happens if the MA fill in the gaps. Granted, there are 157 gaps to fill in, and that would take some time (NA are only up to 34, being *Warlock*). However the MA are constricting themselves needlessly. All because the writers (mostly fans) want explanations for everything and are using MA as an opportunity to explain all the mysteries about the Doctor rather than create more.

Although an excellent story, *Venusian Lullaby* is a perfect example of this. The story answers one of those questions that float around a fans head; 'How does the Doctor know a Venusian lullaby?'

So how long is it before we find out what the Doctor's real name is? Will they be able to resist? Do we really want them to?

Yes, we don't want to know everything. That would spoil most the fun. Sure they can use MA to explain where Mel came from, but they could also use MA to explain why the Doctor left Gallifrey in the first place.

MA don't need to explain everything, they would get on just fine if each of the stories had something new, never before seen in *Doctor Who*.

Just because they fit in between stories doesn't mean that they can't be original.

David Robinson

last story: I haven't read all her other stories. I thought that I wouldn't get as much from *Set Piece* if I knew I had to read her other stories. Two weeks?

Now in two weeks, do stories blur? Would the worst story pass as the best novel in literature history? What completely irrelevant points would I think to be the most important? Here goes.

Tragedy Day. I had to read Gareth's book first. *The Highest Science* was great, so for *Tragedy Day* I have to place high expectations on it.

It's a great book, the dance floor of Destruction, is really cool. But, it's got the three-beings-who-are-so-powerful that get defeated by a dance floor. Why not five beings? Why always three? Is there something wrong with six? Too crowded?

The Pit. Now look I have to read it. Oh it's great, it's got a special thing that was of-course constructed earlier so that the person who knows everything can pass through deadly red stuff. Yeah sure! This is the worst plot device anyone can use. And a really big exploding castle that Bernice somehow survives. The. Worst. Thing. Arc. Neil's. Short. Sentences. It.

BROADSWORD

So, where did Broadsword come from?

It all started as two friends deciding that they wanted to do something for *Doctor Who*.

So there were a lot of ideas, a twenty page magazine seemed to survive longer than the other ideas.

This was back in 1989. We kept trying, but never seemed to have it ready in time (or in fact ready at all). So we lowered our goals, what about a four page magazine.

Great, by then it was 1994 (we had, of course, wanted to do something for the 30th anniversary, but we missed that as well). It seemed we were the only ones who liked NA? The only NA that people seemed to have read was *Transit* (and they did that just to rubbish it, which I still don't understand, how can anyone not like *Transit*?). It was also the only NA people wrote about, there was a definite lack of material about NA (and later on MA).

So Broadsword was designed to be exclusively NA and MA. The name we lifted from Paul Cornell's book *No Future*. The name of the UNIT division required to replace the Doctor. We thought it was appropriate, we still do.

So Broadsword came into existence, the first issue was actually six pages rather than the planned four, and this issue is eight pages. The next issue is looking like being a bit larger again, maybe.

David Robinson

Is. Everywhere. It. Is. Bloody. Annoying.

Shadowmind. Have you noticed that *Shadowmind* and *The Pit* have the same colour box on the front cover. There are 244 pages, and the ISBN is 0 426 20394 1. The Doctor said that he'll be going on a holiday. I think that book will be interesting. Oh that's *Birthright*, *Iceberg*. The realisation that I had read these two books back in 1993 comes flooding back.

Legacy. Here's another confession. I've only seen six Pertwee stories. What the hell are these things in *Legacy*? Which story were the Pakhars introduced? David said there wasn't a Pakhar story. I said, Oh okay. Bloody fanboys.

Where did the Time Lords go?

Theatre of War. This book is really good. Bernice finally gets to do some archaeology. The ending is really satisfying, questions unanswered, that's good. I can't think of anything funny to say. I hope the other things were funny?

All-Consuming Fire. I'm up to page 78.

I promise, issue three I'll read the other books by then.

Richard Prekodravac

TRAVELS WITHOUT DESTINATION

DREAMS OR MEMORIES

Dorothy awoke with a start. She sat rigid and still in her bed. Listening. Listening to the darkness. Listening to her heart beat swiftly and the sound made by the power transformer somewhere outside.

She didn't know what had woken her. Her imagination fed her fears. She heard noises that she knew weren't real. It sounded like a full on battle.

Memories long ago and long to come filled her thoughts.

She saw time break... old friends... Manisha... Manisha's... Manisha's flat... burnt out... empty... love... hate... fear... pain... hunger... and the cold of death.

She knew that she wasn't going to be able to sleep again tonight.

She got out of her bunk and walked slowly, swaying with the floor, down the long corridor. All the people in the corridors, men, the military or something, running around, all very busy, amongst the red lights, flashing red lights.

She felt alone, amongst so many people yet alone, almost abandoned.

The noise of an explosion echoed through her head.

Another shell landed close.

Utterly alone.

"Not again!" she screamed falling to her knees.

She slowly got up and continued walking.

She walked on, seemingly forever, ending up in the galley. The cook was nowhere to be seen.

She was thirsty.

A cup of hot chocolate was waiting for her.

She accepted its invitation and they

went up stairs together.

She lent on the railing and looked at the vast foreverness of the ocean. The other boats looked so very small in comparison with the ocean and it's lack of an ending.

And again she felt alone, abandoned and forgotten.

The feeling grew stronger, more intense.

She sipped her chocolate as the noises of the battle echoed in her head.

The noises were so vivid, so real.

"Dorothy," came a deep unknown voice from the half shadows behind her.

It could have been the cook looking for his chocolate. Who ever he was, he knew her. Maybe.

"Dorothy, is that you?" said the figure.

The figure stepped closer.

"Dorothy."

She could see him now. She got the feeling she had seen him before but couldn't remember where. An old photo, at home maybe. It was a long time ago.

"Dorothy, why aren't you asleep?"

She said nothing.

"Ace."

A deep, unconscious memory stirred.

"Ace. Are you all right?"

Ace blinked.

She was lying under a tree.

The sun came through the tree canopy.

She shielded her eyes as they adjusted to the brightness.

"Why I do believe we've been here all the time."

"Well I have," said the familiar voice of the Doctor.

He noticed a single bead of sweat running down her brow.

She looked at him, "Just day dreaming

Professor."

"Yes," he said and reached down to help her up.

She grabbed his hand.

The Doctor noticed how very cold she was and how very fast her heart was beating.

"Are you sure your all right?" he asked causally.

"Completely..." she looked into his eyes yet did not see them "...and utterly... alone. Loved ones nearby, that I've never known. Places I've never been, yet remember. Hot chocolate... cold water... a fleet of ships... the past... lots of sailors... lots of pain... and death, Cold, Terrifying, Meaningless DEATH."

Ace blinked.

"Yes," he said trying to coax her on.

She stared at him blankly.

He could see she didn't remember any of it, not consciously. He recognised that this was the one of the first symptoms.

"I think we should go," he said.

They set off, arm in arm, to the TARDIS.

It was time again. He had been through this so many times before. But that didn't make it any easier.

He would always miss those that had gone.

His thoughts were of her, she was growing weary. It was too late for her, she had seen to much. But he knew it was too soon, if he could just show her some of the things he had seen. He knew he could never do that.

A single line of poetry was spinning around in his head.

'Parting is such sweet sorrow.'

David Robinson



WARLOCK - ANDREW CARTMEL

Just how to approach a review for *Warlock*? It has taken me three weeks to fathom. It is hard book to review. There, that's the first thing I can say about it.

If you're about to read *Warlock*, throw away all your preconceptions, all your prejudices, and be prepared to redefine what you mean by a *Doctor Who* story/novel.

If you have been enjoying NA, you already know that each novel is very much its author. The author brings into their novel, their own style, characterisations and plot twists. It is a good indication of how they see "What is *Doctor Who*?". That's a good philosophy to have for NA.

Warlock tests to see if you really believe in that.

Aspect One: There isn't a grand plot, with twists, and hidden agendas (well there is one, but...). We don't see the story lines that go: this is how the universe began/ it's all my fault/ a Gallifreyan conspiracy/ my most dangerous enemy.

There is a story, the plot is humble and simple. A NA doesn't have to be an overly complicated story, on the proviso;

Aspect Two: What it is. *Warlock* is a novel where the author has taken great detail in his writing to execute descriptions of events, emotions and thoughts. Andrew Cartmel doesn't hesitate to tell the story from any perspective. And this is not just an account of events, but emotive descriptions and intellectual descriptions of what the character is experiencing.

It is a story which is essentially a collection of the thoughts, and of the emotions of the individuals within the novel.

Warlock is an immeasurably enjoyable read, for any reader who takes pleasure from the way a story is written. I think immeasurable is the right word for *Warlock*?

Richard Prekodravac

STATE OF CHANGE - CHRISTOPHER BULL

It is 1:00 am, Monday morning. I'm in a Sydney pool hall. It has what you'd expect, cigarette smoke, music coming out from a jukebox, dim lighting, the sea of green felt. What no one in the pool hall would expect: someone reading a *Doctor Who* novel.

I had come to the pool hall after some persuasion. Normally I wouldn't hesitate, but not when you're fifteen pages from finishing the novel.

What had captivated me? My thoughts ask this question:

Was it a sly hand by Christopher to begin with a quote from *Julius Caesar*? Apart from the subject matter, the children of Cleopatra, to Julius Caesar and Mark Antony, I felt there was more when I read this book.

The story deals with a complicated and intriguing plot, that reminded me of similar threads through Shakespeare's play itself. This is a herculean (meaning strong) story. An admirable sequel to *Julius Caesar* (barring Antony's defeat), it is dramatic, commanding and kingly. Dramatic in reference to the performance of a well presented play.

To illustrate this quality, I enjoyed the scenes involving the rumour spreading support for Ptomey. This is as victorious and inspiring as in *Henry V*, when then King moves through his troops to rally support for the impossible battle.

This book has the emotional fluxes that you can get from a live performance. This means the characters appear to be real people, rather than fictional players.

Ptomey seems like the tragic hero who has to overcome his personal failures, and moral conflicts. I can easily imagine a great soliloquy spoken, by an actor on the stage.

Whilst the Doctor and Peri are solid characters, we learn nothing new about them. I think MA writers should expand and develop the characters beyond what is already known of them. Especially Peri and the Sixth Doctor since the number of their stories are lacking.

The writing captures the feelings of a drama, that one gets from seeing this performed as a play. Excellent visualisation and strong characterisation. But the small incidental elements, that is the technobabble, is tedious and tiring.

Here is a point that should be looked at. Whilst many science fiction stories do need to go into technobabble to explain phenomena, there is a point where some of it is believable, and everything else is pathetic. Many of the NA succeed eg the

effects of drug use in *Warlock* and *Hummer*. In *State of Change* it fails.

The other area of an MA is to ask if it fits in with the season. Everyone can say what type of story a story is. *Vengeance* had Orwellian 1984 threads, *Revelation* had black humour central to its story. *State of Change* is completely different. But it seems reasonable that this story could have been there. This is incredibly refreshing.

A different type of story can be done as a *Missing Adventure*.

Richard Prekodravac

THE ROMANCE OF CRIME - GARETH ROBERTS

Consider for a moment *The Highest Science* and *Tragedy Day*, both of these NA were written by Gareth Roberts and although there are underlying common points to the plot of these books, they are far from your mind as you try to work out what is going to happen next. One of the things I most enjoy about reading is not being able to see where the story is about to go, I like not knowing how the book is going to end until I get to the end. On the other hand the developments must be linked, logical, it must make sense. Gareth successfully balances these two very difficult concepts in *The Romance of Crime*, perhaps even a little better than he did in his other books.

The vast difference between this MA and his two NA could be said to result from the difference between NA and MA alone, however I think there is more than just that. The book does successfully deal with the Doctor and Romana (although it does go a little overboard with K9), it captures the humour that was generated by putting the Doctor and Romana in the same room, it also does a wonderful job with the villains (or rather criminals in this case).

The novel has all those fantastic elements of crime, with criminals who are used to the good life and have class, but no morals. There is a lot of double dealing and backstabbing going on, no body trusts anybody else, allies or enemies alike.

The Doctor manages to get some great lines, like;

"He felt the familiar tugging sensation of transmat travel and the warble of the disassemblers. He shrugged his shoulders. 'Oh, that this too solid flesh would melt...'

And was gone."

A good read and a lot of fun.

David Robinson

"THAT THE NEW ADVENTURES HAVE THE RIGHT TO REGENERATE THE DOCTOR?"

So what will the next Doctor be like? Will he have a larger nose, carry a bag of jelly babies, still have the umbrella, transcendently dimensional pockets?

When will the Doctor next regenerate, why, what possible reason could they come up with this time?

Perhaps more important will we see him in NA?

Representing the Affirmative side: David Robinson.

Representing the Negative side: Richard Prekodravac.

First speaker for the Affirmative.

Now that the BBC are doing absolutely nothing about *Doctor Who*, why should they have the right to decide what happens to the future of the series? I don't think they should. They have just left *Doctor Who* to die, sure, there was going to be a movie, and there was going to be a new production, the rumours change each year, almost every male actor has been named as "The next Doctor". Face it, it is never, if ever, going to happen.

There is only one source of new *Doctor Who*, NA, surely that alone gives them the right to regenerate the Doctor, should they is a separate question and it's answer is even harder. In the show, the regeneration was a necessity when each of the actors left, there is no necessary reason that a book series would regenerate the main character (except to increase sales), so if they were to do it the reason, both in the book and in the press, would have to be bloody fantastic.

First speaker for the Negative.

The main argument for the negative rests on this: *Doctor Who* is unique among other TV/science fiction series, in that the main character can be replaced by a different actor without any problem. The regeneration idea is one of the greatest plot devices in science fiction.

The regeneration has always been one of the most important aspect of the *Doctor Who* mythos. Well considering this is what separates, the first doctor, to the second, to the... etc.

But I think that because of it's importance, its division between Doctors, including future regenerations, fans just want to know who comes next, what will the next Doctor be like?

The regeneration has become so essential to *Doctor Who*, that it becomes, not a reason for change of actor, but an uncontrollable hunger to see what comes next.

"Okay that was nice, what's next, come on. Next!"

But what about NA? Because here there is no change in actor. The reason for regeneration isn't the same as previous regenerations.

There must first be a new reason for regeneration. And frankly there is no reason.

Second speaker for the Affirmative.

The question is not if they should regenerate the Doctor but rather that they have the right to. Because they have the right doesn't mean that they must or will use it.

Surely people realise that the mystery of what the next Doctor might look like is much more interesting than finding out what he is like.

There are other problems, if NA do regenerate the doctor then do all the Seventh Doctor NA suddenly become MA, or do they have to start a whole new series?

But NA do have the right, for NA are new *Doctor Who*.

Second speaker for the Negative.

My esteemed opposition would have you to believe that the sole reason why NA have a right to regenerate is simply because all other parties, The British Broadcasting Corporation, would be of our main concern here, has forfeited their right because they have, in their own interests, have not made attempts to produce new episodes of *Doctor Who*. I say that this simple reason is a fraud. Responsibility by default is not accountable. They merely attend to this issue because as they have admitted to themselves that the reason for a regeneration would have to be of the greatest of reasons, immutable from the most stringent of criticisms and difficult to achieve.

Third speaker for the Affirmative.

Interesting. It is true that I agree that to regenerate the Doctor requires, as I said before, 'a bloody fantastic' reason. But that is not the point.

According to a legal point of view the BBC still hold all rights (and therefore control) of *Doctor Who*. But that is not the point either.

The right to regenerate the Doctor must surely fall to whoever it is that is currently producing new material, but not for that reason alone. Virgin have clearly shown that they do not consider *Doctor Who* as 'a children's series' but rather for a broad readership, they have demonstrated that they are very capable of producing *Doctor Who* in a modern, intelligent, enjoyable and serious fashion. And that earns them the right to regenerate the Doctor.

Third speaker for the Negative.

To ask if they the right to, or if they should are related issues. As previous reasons for regeneration, has been on the basis: the change of actor. The basis for the BBC's right to regenerate was limited to this. Hence Colin Baker's/Sixth Doctor's regeneration was invalid.

The reason for regeneration, precedes the question about right. If the first question is not adequately answered, then the second question can not be asked.

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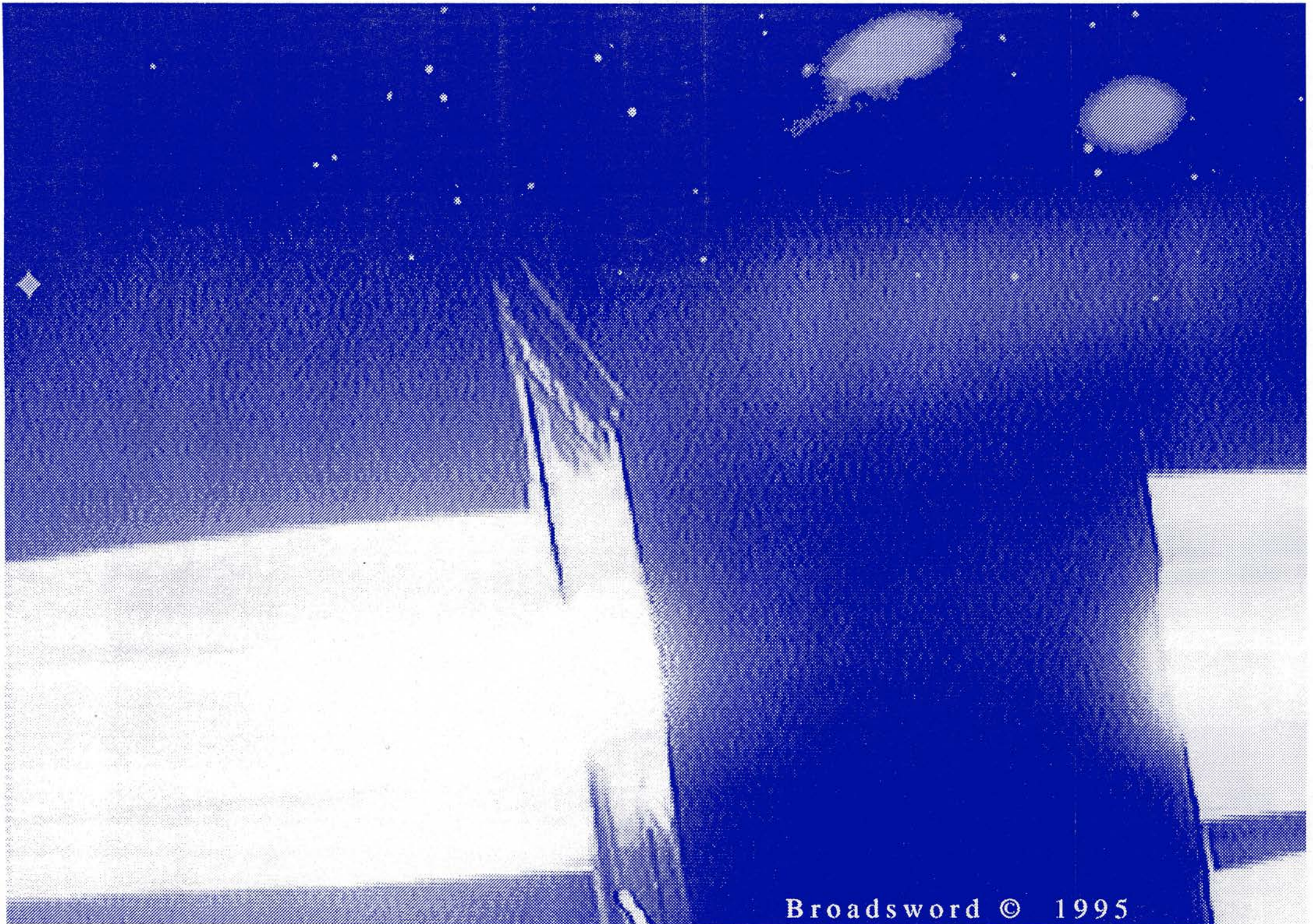
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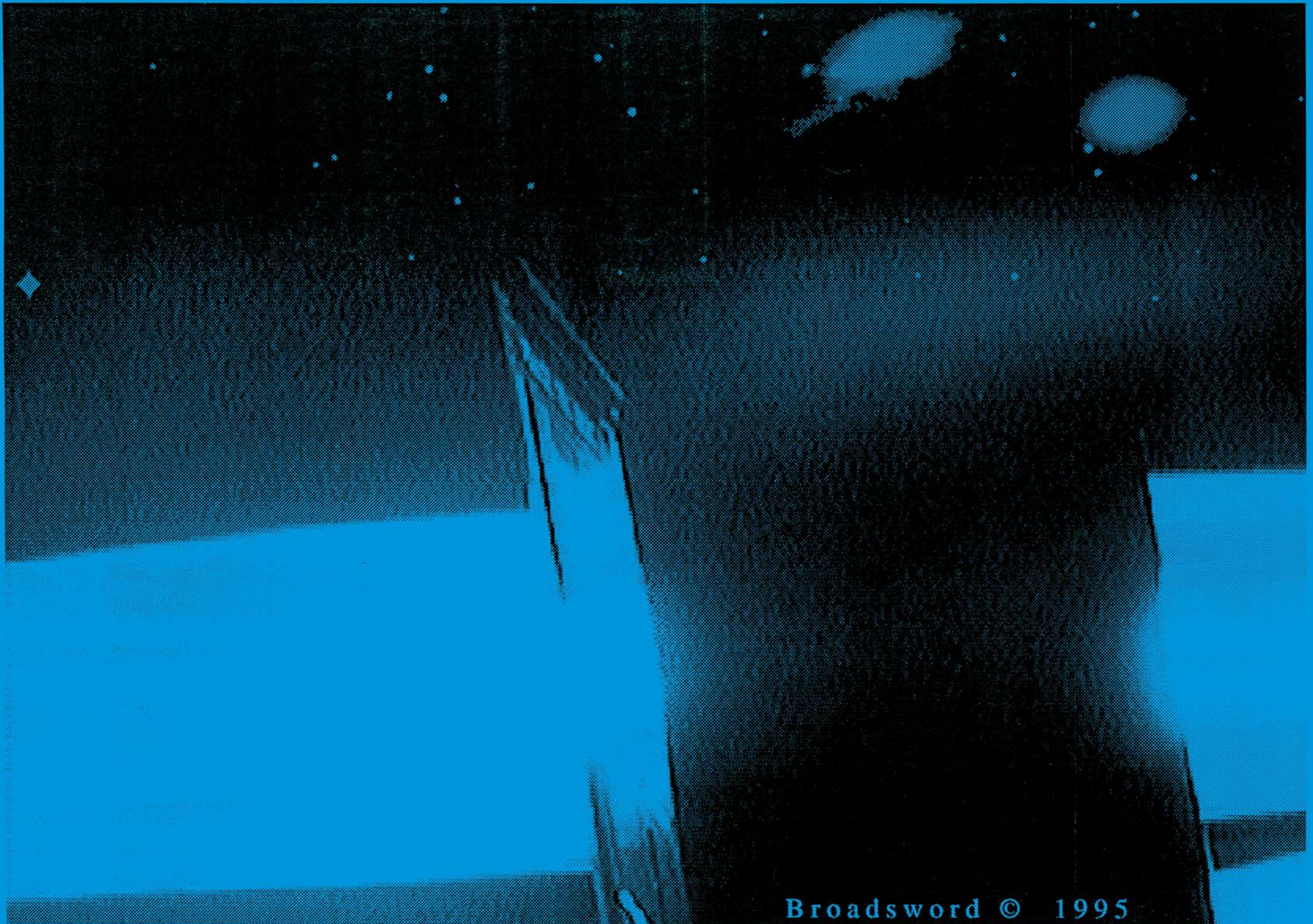
Fandom fundamentalism.

Who was Ace?

Issue Two Broadsword © 1995



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