

# Broadway

## issue four



# july 1995

In *Original Sin* we meet two new companions, Chris Cwej and Roz Forrester. They make an interesting team, at the most basic level they are complete opposites.

"Cwej is an eager, trusting, brave but inexperienced police officer. Forrester is his senior, a seasoned, cynical pro." (p. 22) *Doctor Who* Guidelines for Prospective Authors.

However this vast difference actually

### Cwej and Forrester

works to complement each others abilities, they work as a team, although Forrester probably wouldn't admit it. That is the sort of person that Forrester is, she keeps her feelings locked up, and is very critical of anyone or anything that tries to get in.

Cwej is, on the other hand, more open, or rather doesn't come across as being closed. He doesn't mind taking Benny and

the Doctor at face value and very readily accepts their story.

It seems that in most situations these two will have their own opinions and ideas which often leads to 'loud' conversations. The strange thing about their screaming match is that it is often resolved after they tell each their own thoughts and come to a decision they can agree upon.

David Robinson

## Editorial

(2)

Ratings are they useful, do they serve a purpose in a review? Consider what a review is, an opinion of the reviewer. It is never and could never be an objective statement about 'how good' a book is.

What does that mean 'how good a book is'? You can say that a book is more good than bad, or more bad than good, that is, some sort of comparative judgement. But if you say 'how good' or 'how bad', and this is what you get from a rating, the idea is nonsensical. This notion is suggesting some degree of 'goodness', or a deviation from some point. But what point?, what deviation?, what degree? Any attempt to define what you mean by 'how good', becomes vague and allusive. In any case this definition will be a pragmatic one. Yet somehow a rating is hoped to capture 'how good'.

Assume a rating system is introduced, does a score represent anything?

What is it that you're measuring? A rating is an arbitrary construct of some intangible feeling of an opinion, about some quality of a book.

A rating is suggesting some sort of scale, what are its extremes? What do these extremes represent? How often have you said 'this is the best book I have read', and then only six months later proclaim another book to be the best book you have read.

Although if you did have a rating scale established, you could only say that these two books were of equal quality. But will that really satisfy your feelings on this second book, is there something about it which just makes it a bit better than the first book. As soon as you do that then the rating scale becomes trivial.

How is this rating arrived at. The quality of the book? I doubt it, aren't you also asking about 'how good' the plot, the themes and how they were discussed and portrayed, the writer's style, the characterisation, originality, &c.. How do you measure originality, and hope to combine this with a score for plot. But don't you also give some weighting to some aspects over others. For me personally, the most important aspect of the book is the writer's style, far more important than the plot. If I really liked the writer's style, and I thought the plot was mediocre, I would 'rate' the novel highly.

This leads to another point. A rating only benefits the reader of that rating. The rating was based on the opinion of the reviewer, constructed from the reviewer's idea of scale. But none of this matters if the reader has their own idea of scale. The value of the rating is dependant on the reader. The meaning of a rating becomes lost.

Richard Prekodravac

Issue four July (August) 1995 Editor Richard Prekodravac  
Deadline for all contributions for issue five, 14th September 1995.

### Subscriptions:

\$1 per issue, \$5.50 for 6 (1 year).

All contributions and subscriptions can be sent to:

153 Wardell Rd

Dulwich Hill NSW 2203

or navaz@geko.com.au

All eMail or SSAE will be replied to.

Cover Design by Richard Prekodravac, based on *Original Sin* cover by Tony Masero, photograph on pg 2 from *The Daily Telegraph Mirror* (Kenneth Branagh and Emma Thompson). Thanks: Paul Cornell, Lance Parkin, Kate Orman,

Mark Stevens, Andy Bodle, and Sarah Groenewegen for the scrumptious review in DE.  
Issue Four © Broadsword 1995



Bernice Summerfield (right) and fiancé Jason Cane.

## Australian Decalog

It has been mooted by several people that there should be an Australian Decalog. Of course it is hard to find who are the strong authors in Australia. We are looking for those authors.

With this as an aim we are asking for any one interested to submit a story, according to the guide lines listed below. Of the responses received the authors for the Australian Decalog will be chosen.

The judges have yet to be decided upon, but there will be multiple judges as it is a belief that different stories will appeal to different persons.

The other aspect of this process is to include all submissions as contributions to a fanzine to showcase the talents of every author, not just those selected for Australian Decalog. This fanzine will be released sometime during 1996. Each author will be contacted when their story is to be published.

This fanzine will make an important contribution to fandom writing. It will not only display the talents of authors, but such a fanzine will help to develop the writing skills of all its readers, and slowly improve the quality of writing coming from Australia.

### Australian Decalog submissions.

1. All short stories are to deal with Doctor Who. This has been deliberately left undefined as every person in fandom has their own view of what Doctor Who is (Yes - not just yours). Any aspect of Doctor Who is acceptable.
2. Short stories are to be about 2000 - 3000 words in length.
3. All entries should be typed (As this prevents misinterpretation by the judges and so doesn't disadvantage you).
4. Closing date for submissions is 12th January 1996.
5. Announcement of authors for Australian Decalog will be made by the end of February 1996.

All inquiries and submissions must include a SASE, and can be sent to

Australian Decalog  
153 Wardell Rd  
Dulwich Hill  
NSW 2203

or eMail to:  
Australian Decalog  
navaz@geko.com.au

The interview with Sarah Groenewegen did not survive, the audio was inaudible. Oh well at least we can spell Leichhardt, and know that Koori Aborigines do not come from Far North Queensland. See *Invasion of the Cat People* for more inaccuracies.



*cartmelian*: a deep, dark, brooding and mysterious expression.

Examples: 1. A cartmelian gaze. 2. ...cartmelian shadows crept over the Doctor's face. 3. Bernice saw the cartmelian grin on the Doctor's face.

*chirac*: arrogantly stupid

# SWITCH

in  
on  
off

Example: The burning the flag of The Netherlands to protest

against the resumption of nuclear testing by the French, is a brilliant display of dutch burning.

*mangising*: when food products are subject to being science fiction technology.

(3)

Examples: 1. "Doctor, who is Davros?" said companion X. 'He is the creator of the Daleks, and extremely chirac.' 2. The President of France is incredibly chirac.

*companion X*: an extremely useful plot device. When a novel has been plotted for say three companions, and one leaves before you can submit your idea, companion x is invoked. This companion is said to have joined in a previous adventure, and of course 99% of the time will die in the novel.

Examples: 1. In Doctor Who history, Susan and Mel. 2. In Star Trek it's that guy on the transporter pad who you have never seen before and you know is going to die.

*dutch burning*: a dramatic statement (usually of protest) that causes mostly embarrassment to one self.

Example: At the July Tavern, Neil Hogan turned his prawn cutlet into Voyager, Kate Orman turned a piece of broccoli into the Crystalline Entity. These acts are examples of people mangising. The most famous example of mangising were the Daleks.

Origin: Mangare is the Italian word for food.

Corrections to words which appeared in last issue.

*ormanizing*: To put characters in a work of fiction through physical and emotional hell. Originally defined by Robert Ulrich

*panarchy*: a political unit or state where everyone has power.

## T H E c y b e r W O O D S

A very strange name for an article about a very strange place.

If you would indulge my whim to expand the metaphor, the cyberwoods are very big, very dark, mostly uncharted, it is all too easy for the unfamiliar (and sometimes the familiar) traveller to get lost. Now, you may be wondering how you could get lost in a place that doesn't "really" exist. There are two interpretations of lost on the Internet, one is simply not being able to find what you're looking for, the other is a phenomenon known as a "time-sink".

Let us deal with them in reverse order because the latter is more interesting.

Time-sink. Anyone with a good computer game will have experienced this to a mild degree, it is when you sit down at your computer with every intention of only using it for thirty minutes,

then the next time you look at the clock two and a half hours have gone. While on the Internet this phenomenon is extremely powerful and you should be aware of it, on the other hand if you do find it happening to you it most likely means that what you look at on the net is indeed interesting, which means you are not falling prey to the second kind on lost.

The inability to find things seems, at least on first glance, to be the design principle of the Internet. There is no good solution to the problem yet, there have been a lot of attempts but most died out. There are a large number of "Internet Catalogues" on the net, none of these are complete, and they are never fully up to date, but they do serve as a starting point. Finding stuff simply takes practise and curiosity.

Perhaps you are wondering what the Internet has to do with Doctor Who. Directly nothing, indirectly a lot.

There is a lot of information about Doctor Who on the net, stories, reviews, pictures, sounds, episode guides &c. And there is more all the time.

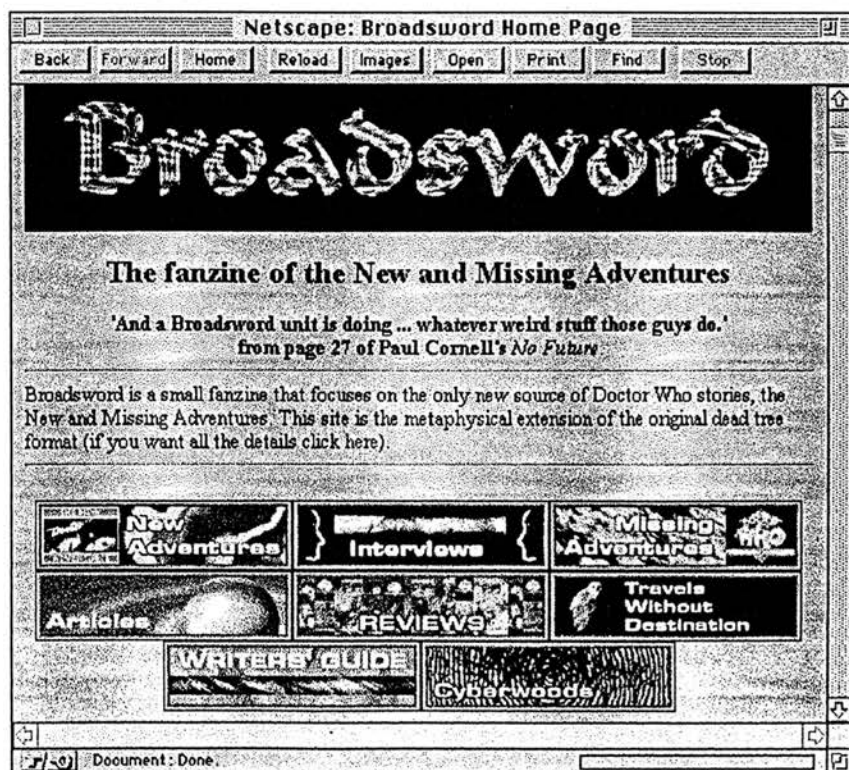
This brings us nicely along to the plug.

The Broadword web page. Now, if you don't know what a web page is, don't worry, if you haven't got access to the net, don't worry about that either. The web page is free, not covered by your subscription, and available for anyone (not just Broadword readers).

The main attraction of the page is the Writers' Guide, we have (with Virgin's permission) a copy of the June 1995 Writers' Guide on the web, for all to see. There will of course be other things, articles from Broadword, reviews, debates, retros, interviews, &c. Also eventually a synopsis of each book (that may not be for a while, at the moment only *Infinite Requiem* has been done).

All this and more (I've always wanted to say that) can be found at: <http://modjadjj.anu.edu.au/steve/broadword>

David Robinson.





## LOVE and WAR

[4]

There are elements that strike out in *Love and War*. Perhaps the most striking has Ace holding a gun to Phaedrus's head

(leader of the Vacuum church). The Doctor asks her later if she would have shot him, Ace says no of course not. It's curious from the new Ace perspective how different and similar she is.

Would new Ace have shot him. Most likely yes. She's different from the new soldier Ace. But her reasons, her ideology remains the same even though it is something she considerably questions and ponders upon in *No Future*.

I think the best description of Ace comes from *Love and War* (p. 56):

"...Let's see Dorothy. Warrior chemist, Dalek killer, she who loved not wisely but well. The woman who never ran away, never betrayed anyone, never deserted a friend. She has sacrificed herself, stood up and shouted out against the world. She kicked and kicked and kicked"

"- Until everything she hated was kicked out!"

The warrior chemist remains with Ace, depicted in *Hummer's* warrior; a Dalek killer, but Ace becomes a killer but not just of Daleks.

If you were to compare *No Future* to *Love and War*, both Aces contrast each other almost exactly. She ran away, she betrayed someone, and she deserted a friend.

But I suppose (grudgingly acknowledge) the key aspect of *Love and War* is her leaving the Doctor. It's the last time we see old Ace. But I'm not sure, after reading all of Ace's adventures if there really is something different between old and new Ace. It's easy to point out her soldier behaviour, but that's not all of Ace.

There are so many aspects of her that she questions throughout the rest of her adventures. There's her Dorothy part which isn't answered until *Set Piece*. Whether she can ever trust the Doctor. Her understanding of justice and



## DECEIT

injustice. But also her coming to terms with her feelings, especially her hopes usually turning into disappointment.

Ace three years after she had left the TARDIS. Yes she has changed, but take a look at your self three years ago and if you haven't changed perhaps you should ask 'Why not?'.

But what did she change into?

Ace the fighting machine. Ace the emotionless. Ace the survivor. Ace the self controlled. Ace the angry. Ace the passionate. Ace the friend of the Doctor.

But had she changed all that much?

In *Deceit* when Bernice finally meets up with Ace she remarks:

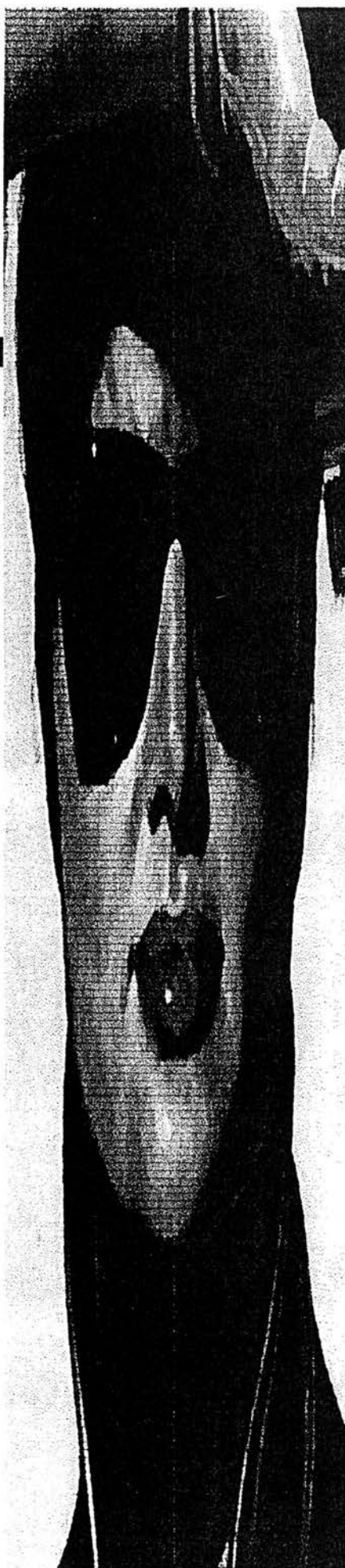
"On Heaven, Bernice had found Ace easy to read. Every thought, and feeling that had entered Ace's mind had appeared simultaneously on her face.

And now ... Ace's face was no less expressive. A friendly, conspiratorial smile for Bernice, a sympathetic glance for Defries, a half-angry, half-amused growl for Daak. It's not that the expressions aren't spontaneous or genuine, Bernice said to herself, it's just that they're edited. Ace is thinking and feeling as much as ever, but she's controlling the output of signals. We all do it. Why shouldn't she? It's a change, that's all. Why do people have to become more difficult?" (p. 268).

She has adapted well to the society that she was in and enjoys the comfort of belonging. Finding a place where she could survive, the IMC took her on and paid her.

She has healed a lot since she left the Doctor, but not as much as she thinks she has. She no longer needs the Doctor. Just when she has learnt to deal with life without the Doctor she begins to miss him.

She is confused, now she has to come to terms with becoming the 'independent Ace' and also needing the Doctor. Very much different to Ace who started travelling with the Doctor.





# 3

## LUCIFER RISING

In Lucifer she is still confused, if not more so.

She has conflicting loyalties, should she work with the Doctor, the man who killed Jan, or should she work for IMC, the people that had given her something of a life in the future.

Ace starts off with the Doctor, then changes side to IMC, and in the end makes a decision:

"Kill!" Legion's body stretched and altered as it pulled itself further into the moment, blossoming into a shaggy, many-eyed mass supported on three spindly limbs.

'Not for you, Legion,' Ace said quietly, and threw the gun to the Doctor. 'And not for you either, Professor. I make my own choices from now on.'" (p. 311).

that Ace attempts to kill him. But are Ace's attempts to kill the Doctor an indication of her personality? Is she so dark, so bad that she has become one of the Doctor's enemies?

In Hummer Ace confronts the Doctor on two occasions. The first scene is she holds her gun at the Doctor's face, the second scene has Ace stabbing the Doctor. But is this Ace - or is this the influence of Huitzilin?

I had always thought that this was Ace who had confronted and attempted to kill the Doctor.

I wasn't sure, so I asked Kate: "Ace stabs the Doctor because of Huitzilin; she was already carrying a lot of hostility to the Time Lord, and Huitzilin just had to amplify that..."

From Hummer directly:

"I could tell at once that it wasn't her. She doesn't walk like that & her eyes were Blue." (p.214). I suppose it was also a literary technique Kate employed, we don't see Ace stabbing the Doctor.

was just as bad as the enemy, but also on the Doctor's side (not that you could say the Doctor was clearly good). Ace's life questioned the black and white notion of good and bad.

"...Sometimes I think of putting a gun to my mouth ... there was a time I saw myself as a symbol against all that. I saw my life as an example, that if there was me, then there was justice..." (No Future, p. 50)

The final aspect of the two books is the way Ace comes to terms with her identity. It really is about Ace being confident in affirming that Ace is a soldier, not only to herself but in her friendship with the Doctor.

"It's not the suit' she said. 'It's me I can't pretend I'm something I'm not. Even when I take off the armour and weapons, I'm still wearing them.'" (Hummer, p.260-61).

(5)

It is at this point that Ace finally decides whose side she is on, her own. Now she can begin that slow and sometimes painful process of working out who she is.

In the scene where the Doctor, Benny and Ace blend together, they see Jan again, and Ace realises that her love for Jan was rushed, foolhardy, more a youthful lust than anything else. The scars don't go away, they just become less painful.

Paul touches on this in No Future.

"She'd been controlled of course, but where had the impulse come from? ... he'd asked Ace to kill him ... he was certain that, somewhere inside her, Ace remembered his request." (p.13-14)

So even though Ace was not someone who would kill the Doctor, part of those feelings were her own.

Some of the main ideas coming from No Future, are Ace's struggle with her feelings, her ideas of justice, and her friendship with the Doctor.

Her thoughts are confusing, caused by the Doctor's manipulation of those thoughts, and feelings.

"I used to believe in some kind of justice, that everything was going to work out even in the end. Good and evil, right? ... But then he started to do crap things, messed up my head." (p.226-227)

This is something I also got from Hummer, that she was so dark, so bad, that she

The Doctor's not sure about this until the end of No Future where he accepts Ace, (p. 269) 'The warrior ... becomes the healer.'



Who was Ace is concluded in issue five, with a look at Set Piece.

Articles on Deceit and Lucifer Rising by David Robinson;

Love and War, Hummer, and No Future by Richard Prekodravac.

# 4

## the LEFT-HANDED HUMMINGBIRD and NO FUTURE

Both books complement each other so well, both concentrate on the Doctor's and Ace's relationship. Their 'friendship' has become so intense and confrontational,

**"I love the idea that he's now building up anti-NA correspondents who feel the same way he does, ... but the central fact remains, he's only read 8 NAs (most NA critics have read fewer,...)."**

**paul cornell replying to a posting called Books - a bit crap?**



## Discussion: Do fans of Doctor Who make good writers?

**Richard:** Fans have always admired the show - they have always wanted to direct it, produce it, write for it, to get involved in the production of the program. Now that there is an opportunity for the fans to write the stories we are asking questions like:

Has anything good come from it? Has anything bad come from it?

We are then conveniently interrupted by a waiter, Col. Mustard gets a coconut tea, Prof. Plum gets a mineral water, and Richard gets a Freezy (lemonade). Col. Mustard then suggests that we could do a Tony Martin / Mick Molloy and ask passers by. Richard suggests that someone would want more pirate stories, Prof. Plum and Col. Mustard both attempt a thick Greek accent. "Science Fiction at the present time... Doctor is good man ...he help underdog." Back to the discussion.

**Richard:** A lot of fans know the series very well, the problem with that is a lot of things are left open for interpretation. It seems that fans have this uncontrollable urge to tie up loose ends, coupled with the belief that their own interpretation is the correct one.

**Col. Mustard:** We could have a prob-

**Col. Mustard:** Is there a situation where the fans writing it could try to push a certain ideological line?

**Richard:** *Warlock* did. I read a discussion where there was a concern the portrayal of the animal testers in *Warlock* were psychopathic, they all had some mental disorder. They said No, not all animal testers are this way.

So it was biased in that manner. Although I think the point of such a strongly biased portrayal was to have people discuss the ethics of vivisection.

Sometimes you read characters that the author has written with certain philosophies. Yeah sure characters can have these beliefs, but it's just so obvious that they are just pushing a certain line.

**Col. Mustard:** So you could have problems with philosophical, ideological, religious, things being pushed.

**Richard:** Perhaps, but I think what you find is that the main writers tend not to, they do talk about ideology and philosophy, but intelligently and not from a certain angle. I think that leads to another thing, you do have the grouping of the writers, Paul, Kate, (sorry for singling you guys out) they are all in this group.

## NEXT ISSUE

An Interview with Nigel Robinson conducted by Kate Orman

The original prelude to *The Left Handed Hummingbird* by Kate Orman

The conclusion of *Who was Ace: Set Piece*

And of course, Dave Stone's **Sky Pirates!**

'...like a fart in a maraca factory.'



cepts?

**Richard:** That's a strange thing - Paul's book is actually the fourth book in a series of books that he wrote, but they're only really minor points that link some ideas Paul has of the Doctor. So really no, in answer to your question.

**Col. Mustard:** Here's a hypothetical one, I assume that the majority of Doctor Who fans are male.

**Richard:** Yes, except for the United States.

lem here because they have obviously been fans for a long time, so they have built up an idea as to what the Doctor is like. This could mean that they might want the Doctor to be a lot like themselves, and so create a Doctor, who has their characteristics and may be totally unlike the Doctor. But, what is the Doctor like?

**David:** Because you don't have someone in the active role of script editor, you don't have a control over what the Doctor's personality is like.

**Richard:** ... and a lot of the Doctor is controlled by the actor, who is obviously not in the books.

**Col. Mustard:** ... and of course you do have people who like and dislike certain Doctors, so you might get very few people writing for a certain Doctor.

**David:** Just say the sixth!

**Col. Mustard:** I suppose you would have problems that different preferences give rise to. But is that a problem, does it matter that there isn't an equal number of stories?

**Richard:** That also leads to people idealising this Doctor, forgetting his bad characteristics, and just putting forward his good ones.



**Col. Mustard:** What's the group?

**David:** You have this collection of the particularly good writers, who usually turn out to be long time fans of the show.

**Richard:** They know each other, they discuss ideas, exchange ideas.

**David:** It probably helps to balance out their stories a little bit.

**Richard:** I think that one of the concerns are, are you going to get something new and different because people are grouping together? As the writers get to know each other more and more, perhaps their ideas become similar.

**Col. Mustard:** They reinforce each other's ideas.

**David:** What about the fact that there are very few new writers coming into the NA? Three new people in over a year.

**Col. Mustard:** Does the lack of new writers mean a dearth of ideas? Or has it so far?

**Richard:** Paul's fifth book *Human Nature*, is undoubtedly the best NA and is the most unique Doctor Who story, because it has the Doctor being a human and falls in love.

**Col. Mustard:** But are they all along the same line, reworking the same con-

**Col. Mustard:** Hypothetically you could end up with a situation where the Doctor is being imbued with a lot of traits associated with masculinity, or a lack of femininity.

**Richard:** I don't think those issues actually come up. Because it is the old "I am not human, so I can not have these qualities".

**David:** We are passing book 40 in the series and Kate is still the only woman to have been published, two books in fact with a third coming up.

**Col. Mustard:** Are there any problems you can see with the overwhelmingly majority of stories being written by men, and more specifically men from the Anglo-Saxon culture?

**Richard:** Every single damn story is set in England.

**David:** Well every second story.

**Richard:** I think it becomes obvious when Kate writes because she writes with some sort of compassion that the male authors can't seem to get across.

I think that because of Kate's writing the other authors reading her books are thinking "well yeah I can include this". At least I hope that is what they are thinking. I felt



Virgin Rejects is about the rejected submissions received by prospective authors of the New and Missing Adventures. Some have made it, but most are still trying.

As we received contributions from the Virgin Rejects we found that the comments from the editors to be very helpful, constructive and in most cases encouraging for those writers. Because of this, Virgin Rejects will become a regular column. It will primarily be a source of help to those interested in writing submissions.

This column should highlight the errors of those who have gone before so that you can avoid committing them.

This issue will look at what Mark Stevens has sent. Mark lives over in the UK. So far he has sent two submissions, both rejected, but he came close with his second.

Below are abbreviated versions of letters sent to Mark, the guys at Virgin are thorough and do provide comments that are useful. I've abbreviated each letter to highlight some of the important comments.

Submission: CONTACT (NA)

Submitted: December 1992

Rejected: April 1993

This is what Mark learnt:

Unfortunately, the synopsis of CONTACT is simply not excit-

ing enough for the New Adventures. The plot is rather too simple & non linear. - Gareth Roberts.

Submission: MAELSTROM (NA)

Submitted: July 1993

Rejected: October 1994

I'm ... not at all keen on the use of the Time Lords ... The central character in Doctor Who books is a Time Lord who travels in time, but they shouldn't be about Time Lords or time. These are merely devices for getting the Doctor to interesting places in which to have an adventure.

Generally the plot is rather too complex — although I'd rather have this than the opposite. But there are so many characters and places involved that it's hard for the reader to care very much about any one of them. And stories in which it turns out that everything has been set up to trap the Doctor are usually rather unsatisfactory; although the Doctor should be at the centre of the plot, he should not be its focus. Generally, there's an element of weirdness for weirdness's sake about the whole thing. The trick is to make the oddness comprehensible to the readers by relating it to things in their own experience. - Rebecca Levene

Mark Stevens

***"Rejection slips are always painful, but a writer's response should be to mourn briefly, hurl the thing in the filing, and get straightback to their next submission."***

**kate orman**

(7)

that when reading *Infinite Requiem*. Thinking back I felt that *No Future* seemed slightly different from Paul's previous books.

**Col. Mustard:** Are there any cultural problems?

**Richard:** I think that comes from the idea that Doctor Who may become American now, so you're getting through these novels that the Doctor is a British type of person, but also saying at the same time that he is alien, he doesn't have human qualities.

Before you used to get the Doctor saying 'I wonder why I like Earth so much?' but now you get 'I wonder why I like England so much?'.

**Col. Mustard:** How does that narrow it then?

**Richard:** When Kate writes about the Aztecs, or as in *Infinite Requiem* we had a Hindu festival, it was in England but it didn't have that British culture, that questions this British cultural dominance of

NA. Why aren't you doing stories with the Australian Aborigines, or the American Indians, Asian or African cultures?

**Col. Mustard:** Most fans are either Australian, British and American, and most stories are set in those cultures, or related to those cultures.

If there were Asian fans would there be more Asian stories?

**David:** Quite possibly. Perhaps the problem is that the fans don't like to do the research into other cultures, they just write about what they know.

**Col. Mustard:** There's another problem, a lot of the fans mightn't be writers, they might just be interested in something. They mightn't have knowledge or experience of research.

So therefore they are just interested in writing the story rather than making it a well researched and well written book as well.

**Richard:** Yes, but they wouldn't get through. Those books don't get published.

**David:** *Exodus* got through

**Richard:** There were some that did get through, *Nightshade* and *The Pit*.

**David:** The bad books were at the beginning of the series. There haven't been any terrible books recently, it seems that the editorial staff worked out what worked well.

**Richard:** You do get bad books in the MA.

**David:** Well they're still starting, getting into the feel of it.

**Col. Mustard:** So you can't be sure that a bad book won't get through. Well let me ask you guys a question, in writing stories yourselves have there been problems that you have both come up against as a result of you being fans?

**None of your business, but the book I write will have lots of fork lift trucks.**

Recorded and transcribed by David Robinson.

Post hoc post-it notes by the editor.



## SANCTURY

DAVID A. McINTEE

Well, okay, I know that a lot of people knock Mr McIntee as only writing "gun" stories, some have said the his stories are in fact the very definition of gun, but...

David tells a very nice story, oh, actually it's not nice at all, it is violent (I'm sure a lot of the "traditional fans" will enjoy that), it is full of attitudes that are abrasive (I'm sure a lot of the "traditional fans" won't like that), it has love, honour, death, spying, double dealing, murder, religion, backstabbing, hate, forgiveness, daring escapes, hope, well lots of other good stuff, and that's before the Doctor has to use the sonic screwdriver to get out of trouble.

Let us go back to the bit about abrasive attitudes, the book deals very well with the way the Church thinks, the way they justify burning people alive. The Church, of course, don't see anything wrong with it and so that is the way we see it, through their eyes. But fear not, there are other beliefs in there to balance the story, Sir Guy de Carnac for example, or if that's not good enough, Benny.

Benny and Guy's growing admiration for each other makes a

**"...because it's a third of the way through, and I really ought to put the first big plot point in. Of course, there's the rub...no plot!"**

**paul cornell on HAPPY ENDINGS.**

## HUMAN NATURE

PAUL CORNELL

'This adventure was going to require a serious frock' (p.10).

Dualism, that annoying philosophical and psychological problem that won't go away. Perhaps from my perspective this is really a question of self. A dual identity or equal parts of a single identity? Personally I believe that both mind and body are identical, and the division comes from a poor perception of mind. But dualism and identity only raises more questions. My first question is: Are questions of who am I, human nature?

In *Human Nature* the enigmatic author Paul Cornell writes

an astoundingly brilliant, complex and intriguing story, which I believe makes *Human Nature* the best New Adventure of the series.

The scenario is brilliant, the history teacher Dr. John Smith is an extraordinarily simple character living as a human, experiencing an ordinary life. This character is wonderfully human, his life has nothing to do with the Doctor, any science fiction element is put aside as Smith falls in love.

But with that Paul is able to create new questions of self (as only science fiction can), perhaps the most fascinating question is Dr. John Smith's dilemma, "should I sacrifice my life for the Doctor."

With this in mind Bernice is not put aside as I minor character as she appears in so many novels,

pleasant change from people getting cut into small bits that you don't want to think about. Even an aging Time Lord without human emotions can clearly see that they are very much in love, even if they can't see it themselves.

David has the ability to describe every part of a scene, not to the magnifying glass level of *Warlock*, but instead at a slightly different level.

"Meltwater bubbled in the dented iron of an old helmet, chunks of rabbit-flesh bobbing to the surface. A rough and scratched hand added a few small dead twigs to the cooking fire, which whipped around in constant danger of being blown out, despite being built in the lee of a fallen tree-trunk in a copse. Draping an old cloak over a branch as an impromptu windbreak, a tall man, hair flapping heavily around his shoulders, walked out to the edge of the small copse and looked downslope, his arms folded and his legs braced against an icy rock." (p. 7).

It gives a very deep feel to the book on whole and succeeds in producing a feeling of sympathy for things that happened close to a thousand years ago.

David Robinson



perhaps always overshadowed by Ace. Bernice doesn't have the Doctor for support, so she must go 'adventuring' with her own abilities. This shows a Bernice who is strong, capable and intelligent. But with Bernice there is always that intelligent wit, which provides for a very funny novel.

But here we are again at dualism. There is also a disturbingly dark element to *Human Nature*. There is a sense of a sick psychopathy, manifested in the forms of schoolboy Hutchinson, and Aubertides, Greeneye and Aphasia. Timothy's cruel hanging, and Hutchinson's psychopathic behaviour (remorselessness) remains as a haunting image.



Another aspect which makes *Human Nature* fascinating is alluded to on the back cover, '...this is the final book in the cycle of stories which began with *Timewyrm: Revelation*.' This threw me when I read it, I basically felt that I had missed something obvious. As the story progresses the themes of *Revelation*, *Love and War*, and *No Future*, re-emerge and are integrated within the narrative.

This illustrates not only the complexity, but also the maturity of Paul's work. Perhaps you gain a great sense of achievement that the New Adventures have definitely affirmed themselves as a competent, strong, intelligent and most importantly independent from the old series.

Richard Prekodravac



# ORIGINAL SIN

## ANDY LANE

Let us start with the bit that everyone wants to know about, the two new companions, Christopher Rodonanté Cwej and Roslyn Sarah Forrester, are introduced in this book. I believe that this is the first time that the Doctor's Police Box has been used by police officers.

Before I started reading *Original Sin* I thought about Andy's previous solo book *All-Consuming Fire*. *All-Consuming Fire* was very different to all the NAs before it, it had a very Victorian feel to it and at the same time was transcribed directly from two peoples diaries. *Original Sin* is more of a traditional NA (whatever the hell that means). It is a great book, it has all the old plot devices at work, you know the ones, split the Doctor and companion up, lose the TARDIS, blame Doctor and companion for a murder that they know nothing about. These plot devices may be old, but the way they are used in this story is new and refreshing.

I confess there is an "all-powerful super-villain", but when you find out who he is you begin to wonder just how many coffees Andy had before writing this thing. I must insist that you do not flick through the book to find out who the villain is because it will ruin the surprise (like Richard did).

It is absolutely jam pack full of subtle references to other Doctor Who stories (NA, MA and original series). But somehow this doesn't detract from the story, it gives it a sense of belonging, the feeling that this is a Doctor Who story.

This book is an epic, there are huge distances, insurmountable odds, the total destruction of society as they [people of the 30th century] know it.

However at the same time there is a story at a very personal level. Forrester faces several difficulties, as she comes to terms with her previous partner's sudden death. Where as Cwej, her new partner, serves as a continuous reminder of Roz's pain.

David Robinson



*Time Of Your*  
the unknown and  
of *Doctor Who*,  
*Trial of A Time*

TIME OF YOUR LIFE  
STEVE LYONS

*Life*, takes us into  
mysterious period  
the period between  
Lord and the

McCoy era. This is the strange period where the Doctor is about to pick up Mcl, and is to regenerate. *Time of Your Life* is conscious of this and part of the narrative of TOYL is an adjustment from sixth Doctor to seventh Doctor. The Doctor is on the lookout for Mel, and aware of the 'determined' future of the Valeyard.

Steve Lyons' TOYL is not about the Valeyard, but instead about nothing important. There are dull points about television, but who cares. It just serves as Steve's gripe about the TV series,

overemphasised by an excruciating portrayal of a group of pathetic fanboys as they attempt to save their axed (and probably deservedly so) science fiction show. I kept wondering if it was possible for Steve Lyons to write outside worlds of fiction, *Conundrum* - land of fiction, TOYL - a television station.

Steve Lyons is successful in capturing a Doctor turning into

the dark and planning Doctor of the McCoy years. At one point the Doctor says that he must start planning more carefully. It was scenes like this that gave an indication to Steve's talent, that was superfluously displayed in *Conundrum*.

A new companion is introduced: Grant Markham, but we really don't know much about him, he's your ordinary fanboy. We'll have to see if the character is developed further in subsequent novels, which I think is important if TOYL is going to have any credibility.

But I wouldn't easily dismiss this MA, I think it's worth reading the novel to get an understanding of where this part of *Doctor Who* is going. Unfortunately TOYL is not done well for this part of *Doctor Who*.

Richard Prekodravac

Having read Paul book (*Venusian* previous MA to feature Doctor (*The Ghosts of N-space*) I approached *Dancing the Code* expecting far more than I got.

DANCING THE CODE  
PAUL LEONARD

Leonard's other  
*Lullaby*) and the  
ture the Third

Perhaps this book demonstrates that alien invasions of Earth are no longer believable, because there have been far too many of them.

Perhaps it demonstrates that Third Doctor MAs don't work unless Liz is the companion.

The book starts off with a very normal looking war set in the Arab nation of Kebiria, its just a bunch of people killing a bunch of other people, without the alien infestation mentioned on the back cover. Infact its not until about half way through the book that the aliensturn up, and then the book quickly progresses up the scale of ridiculous plot twists to UNIT HQ in England being attacked by aliens that had been, naturally, on Earth for millions of years.

The old line 'reverse the polarity of...' makes its seemingly compulsory appearance, but the line is getting thin. One feels that the Third Doctor can't finish a story without saying it, or that the writers can't come up with any other way out of their plots. Perhaps some of the MA authors have confused "in the style of" with "exact copy of".

The story was interesting, it has a very different kind of alien, with no real intelligence of their own. There was very little done



with the characters, except for the Brigadier. Although any real mental anguish is trivialised by an overemphasise of what could have been an interesting personal struggle. All this left an impression that Paul could have done a little better.

David Robinson.



(9)

**Extract From 'Practical Archaeology For Beginners' by  
Prof. B. S. Summerfield PhD, FGAS. (First Draft). Editor:  
Paul Cornell**

In the last chapter we dealt with the histories, cultures and societies of all major spacefaring races. In this, and the next two chapters, I propose to deal with a much wider subject.

### **Packing Your Bag**

The serious archaeologist requires three categories of thing in their bag.

- 1: Tools, texts and equipment.
- 2: Practicalities. Toothbrush, etc.
- 3: Fun things.

In this chapter, I shall deal with the necessary tools, texts and...(Note: get back to that.)

### **Fun Things**

One bottle Irish.  
One bottle Scotch (in case we get fed up with Irish).  
One packet condoms (although mine keep on going past their use-by date without being used, and thus end up on students' heads in bars, and I once picked up an Ice Warrior brand by mis-

take (Note: mention use of such as hot air balloon), it's better to be safe than sorry.)

Bread for toast.

Toaster.

Generator to plug toaster into.

Gravity unit to carry generator.

(Or, actually, just a loaf and some flints would probably do...)

Good book, for when the crew you've hired are all busy brushing little bits of pottery and nothing exciting's going to happen for hours. I like Jane Austen, myself. Well, that is to say, I didn't like her when I met her, because she kept on trying to set me up for bon mots and had one of those looks. With that sort of personality plus a crinoline, you couldn't fit more than one Jane Austen in a lift. Should you wish to. But I like her books. (Note: bit of editing?)

A frock of some kind. Some would say that this is a luxury, but wherever you are, there may be a dance. (Note: Isn't that a good title for the autobiography?)

Don't pack mugs without jokes on. Because you will tire of them. (What time is it? Goodness, all this theory, and the opportunity for practical experience is passing me by. New chapter tomorrow...)

Paul Cornell

Long ago in an English season. (© Paul Cornell 1995)

## **[ JUST WAR ] LANCE PARKIN**

**FEBRUARY 1996**

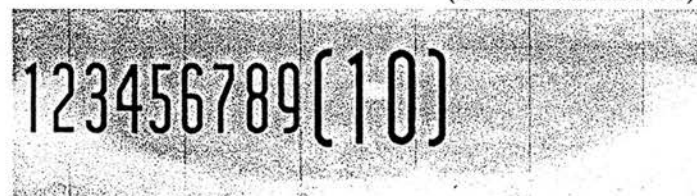
'Tomorrow belongs to us, not you. If you were really from the future, Miss Summerfield, you would be a Nazi.'

March 1941: Britain's darkest hour. The Nazis occupy British soil and British citizens are being deported to European concentration camps. Six thousand people a month are dying in air raids on London. The United States shows no sign of entering the war.

According to the Doctor, this isn't a parallel universe, it isn't an alternate timeline, and everything is running according to schedule. But now something, somewhere has gone wrong. The Nazis are building a secret weapon, one that will have a decisive effect on the outcome of the war. Chris thinks that it's a UFO, while Roz believes that the Luftwaffe have developed the largest bomber ever built. Only Benny may have seen the mysterious craft - but she's disappeared off the face of the Earth.

I've still got to come up with a biog for the back cover: 'Lance Parkin is a rather dull postgraduate student The words 'seems', 'actually' and 'though' turn up too often in his prose' just doesn't have the right ring to it...

(© Lance Parkin 1995)



## **[ SLEEPY ] KATE ORMAN**

**APRIL 1996**

'Stay the hell out of my head,' Forrester hissed.  
'Just stay away from me.'

She turned on her heel and stalked out of the room.

Cwej put his head in his hands.

The new Earth colony on Yemaya 4 is a very ordinary place. The colonists spend their time farming, building homes, trying to get married.

By the time the Doctor and his companions arrive, a virus is sweeping through the population, unleashing the colonists' latent psychic powers. When first the Doctor and then Chris Cwej fall prey to the virus, they discover that telepathy is not the only gift it carries.

The Doctor plays a dangerous game with the troopers of the Dione-Kisumu Company, come to reclaim their stolen biotechnology - or to sterilize the colony. Cwej is unable to resist the call of an ancient place of sacrifice, while Forrester and Benny journey back in time to the virus' origins - and uncover a desperate bid for immortality.

Whose are the memories hidden in the virus? What is the significance of the alien temple hidden in the jungle? Will Byerley and Cinnabar survive to tie the knot - and what will Roz Forrester wear to the wedding?

Kate Orman is (drums fingers) still the only New Adventure writer who isn't (a) male and (b) British. Her previous books, *The Left-Handed Hummingbird* and *Set Piece*, also have pyramids in them.

(This is a draft blurb for Sleepy © Kate Orman 1995)