

## A high-contrast, black and white collage of 11 portraits of famous actors, arranged in a grid-like fashion. The portraits are of various sizes and orientations, creating a dynamic and visually busy composition. The actors depicted include older men, women of various ages, and a young man, all with distinct facial features and expressions.

# Issue Five

## September 1995

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Issue Five September 1995

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**Cover Design** by David Robinson, from the covers of *Sky Pirates*, *Invasion of the Cat People*, *The Menagerie*, *System Shock*, *The Sorcerer's Apprentice* and *Vension Lullaby*.

**Thanks** Paul Cornell (again), Kate Orman (again), Jill Verity, Sgloomi Po, and Steve Traylen.

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## Editorial

Okay, you might be wondering "Why A5 size paper?". The answer is not, as you may be suspecting, just to annoy anyone who is trying to collect Broadsword, but rather in keeping with the traditional Broadsword feel of change. We had been planning to do an A5 issue for a while now, just never got around to it.

Corrections of issue four, as far as I know there is only one, Sanctuary was spelt incorrectly. Oh well.

Issue Six is **deliberately** being delayed, the reason is simple. Issue Six is our Transit special and we want to get *The Also People* review in. So issue Six will be some time in December instead of November. (All things going well issue Seven will be in January).

About the Transit special, this will be the first special that Broadsword will have done (there may be more, one day), if you have anything to say about Transit then please send it to us. We need lots of stuff, artwork, reviews, why you hate Transit, why you love Transit, &c.

Lately it seems that the rumours about the new production of Doctor Who have become stronger, almost solid (if such a thing can be said about rumours). Apparently Doctor Who will be back of the screen by March next year. So I've been giving this subject more thought.

Personally I gave up waiting for the so-called inevitable return of Doctor Who to the small screen and instead concerning myself with what we have (this may explain why I'm involved with Broadsword).

As editor of a *fanzine* (I hate that word) that focus on the books I have to consider what would happen to the books if the series was once again being produced. The answer is I don't know, I don't think it ➤

# SWITCH

in  
on  
off

September 1995

**onanism:** An onanism refers to something which has been overly described or explored beyond context.

**mcintee-ism:** gun.

**sansculleti:** An Italian swear word meaning, "How can someone take so much space to park a car!" The opposite meaning is also a sanscolleti, such as in the following example

Example: When companion X walked into the TARDIS, she immediately thought how can so much space take so little room. All she could say was 'Sanscolleti!'

**stoned:** an extreme form of frockism, where by you are fully aware of how ridiculous the ridiculous situation you are in is. It is always accompanied by an extreme mad-denying euphoria. To experience the full extent of being stoned requires you to be trapped in a circular room thing with no means of obvious and attainable escape for

24 hours with the noted biographer, tap dancer, &c. ... Dave Stone, of which 20 of the 24 hours will be spent discussing the intricacies and beauty and sheer audacity of the intestines of a marmoset pretend move thing during certain bowel movements, and for the remaining four hours spent using an amusingly shaped pointy stick thing discussing the literary techniques on the-use-of-hyphen-things-and-the-importance-on-the-use-of\*.

**turner:** totally inappropriate.

Example: "And now Doctor, as you wont let us rule the universe, we are going to destroy it!!!" said the three super-beings in monotone.

"Now that's just turner." replied the Doctor.

Another example would be the use of the husks in Ghost Light.

\*notes.

➤ matters. The books are on the whole really, really good. I don't see why just because Doctor Who would be back on the air they would stop producing the books.

Actually if Doctor Who does come back to TV then it is going to have a lot to live up to, not only will the production as a whole need to be better than season 26, the stories will need to be as intelligent as the NA and MA. I don't think Doctor Who fans are going to be satisfied with pathetic special effects and simple one plot stories any more.

If it does manage to do all this then we will have a bloody go show, however if it doesn't then ...

David Robinson



# T R A V E L W I T H O U T D E S T I N A T I O N

## Prelude: The Left-Handed Hummingbird



It was very dark down this end of the house. Jacqui moved slowly, one hand pushed against the wall, the other protectively covering her swollen belly. She had taken off her shoes, to try and move more quietly, but all she'd managed to do was make her feet cold.

There was a collective shout of laughter from somewhere upstairs. The soldiers were enjoying their

Christmas Eve party. Jacqui had gone to a lot of trouble to make sure they had a good time, smuggling bottles of booze into the house in paper bags, holding them tight so they wouldn't clink. The Lieutenant hadn't suspected a thing.

The last time she'd been down to the pub she'd made a break for it, slipping away from the soldiers and into the women's loo with some crazy plan of climbing out the window. There wasn't a window, anyway, as it turned out; even if there was, she and the baby probably wouldn't have fitted through together.

In the end the uniforms came in and got her, looking faintly embarrassed as they stomped into the ladies' in their big tough boots.

There were still guards on all the doors and the gate, but the inside of the house was dead quiet. Only the party sounds and snores from

some of the rooms punctuated the winter silence.

Jacqui's fingers slid over the handle of the door.

She reached into the pocket of her overalls and took out a single key, deftly removed from the Lieutenant's master set this afternoon after lunch. When she said she wanted to help with the cleaning, they'd thought she was just bored, waiting around for her turn for the tests. But she knew from being in prison that cleaners can get in anywhere. Anywhere they like.

She pushed open the door and said, 'I heard you screaming.'

Until now, she'd only glimpsed the inside of the room. She knew there was a bed, and something that went beep. Now she saw that the low electronic sound came from an EEG machine, trailing long wires like the tentacles of an octopus, reaching out to the dark figure in the bed.

The man turned to look at her, and she could see the curve of his face reflecting the green light of the EEG screen, his eyes startlingly clear in the darkness. Jacqui felt the heat start up in her face. 'Well,' she said. 'I didn't hear you.' She put both of her hands on her belly.

He didn't say anything, just looked at her. How come he was so quiet? How long'd he been here, a week, two weeks? Jacqui edged into the room. It was even colder inside. 'When I first came here,' she went on, the words spilling out of her in a stage whisper, ➤

➤ 'they thought I was the psychic. But it's not me. It's the kid.' She grinned suddenly. 'I picked out his daddy specially, he was working at a petrol station, he had the most beautiful skin. Deep deep brown, and smooth as an apple. I chose him because I wanted my baby to have that skin. But the kid got something more. A little extra. You know?'

The grin slid off her face under his cloudy stare. 'Can you understand me?' No answer. Maybe they'd put drugs in the food. She'd seen the metal trays they carried in to him, making sure they closed the door before anyone could get a look inside. 'You can trust me. They won't let me go either.'

She hesitated, squatted with difficulty beside his bed. 'So. Junior, he heard you screaming. He woke me up the first time. I could hear him having nightmares, down there... you know?' No answer. 'It's just... all those soldiers who brought you here, and the locked room, and all the guards. The Lieutenant won't let anyone near you. You must be something pretty special, right? A space alien,' and her voice dropped into a conspiratorial whisper. 'That's what the soldiers say. A real live space alien.'

Why wouldn't he answer? She patted her stomach for the comforting feel of the firm curve of flesh, wanting to explain. 'I dream what the baby dreams. He sends me messages. Usually it's just darkness and warmth, lovely. This time it was pyramids, and flowers, and a blazing blue sky... and someone with a smile like a stab of light and hair whiter than sand... impossible things, things he's never seen. Is that where you come from? Or is it somewhere you've visited?'

She realised her voice had fallen into a sing-song, the lilting aimlessness of voices around a campfire, while guitars and joints were passed from hand to hand, pungent smoke drifting up to the stars.

Maybe he didn't have any friends either, no-one who would come looking for him, to take him away. How long would it be before Jacqui was back outside, under the stars? Maybe they'd never let her go. Maybe they'd keep her baby. And what would they do with their space alien? What would they do with him? She tried to imagine the place he came from, the places he might have been, rocking through the sky in his UFO like a magic carpet ride...

'Get out,' said the man.

She was so startled by his voice that it was a moment before she realised the EEG machine was moving, making horrible scratching noises as its needles trailed across the paper. A moment later, Junior kicked, a sharp movement deep inside her.

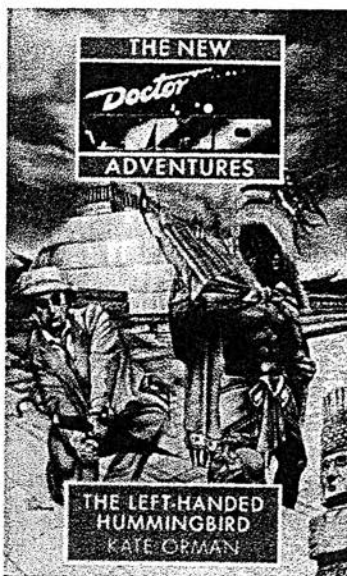
'Go,' he said, and his hands had pulled free of the covers of the bed and she saw light glinting on the handcuffs tangled between his wrists.

It hadn't occurred to her that the reason he was locked away might be that he was dangerous.

Jacqui felt Junior kicking and kicking at her womb, and she climbed unsteadily to her feet and stumbled across the cold floor, pushed back by the force of his voice as he screamed at her, 'Get out, get away, get out, get out, GET OUT!'

Oh God! Junior was screaming!

The lights came slamming on around her, and there





➤ were soldiers and men and women in white coats running in. But Jacqui didn't hear it, Jacqui didn't see it, she heard and saw what Junior was hearing and seeing, a great wind exploding out of nothing, a great gush of blue flame -

- exploding, flooding into the baby, too much for it to hold, too much oh God stop it's too much it's much too much oh God stop -

- screaming -

- pyramids that oozed and rained human blood -

- a terrible face painted blue and black, laughing and laughing, white hair floating around the warrior's head as he let loose his battle cry -

- they stepped over Jacqui, stepped around the hippie curled on the floor in the hallway, taking no notice of her. The door to the little cell slammed shut, cutting off the electric sound of the EEG and the sudden raw cry of anguish that rose above it. Cutting off Jacqui, curled on the floor around the dead child in her belly, eyes and mouth wide and empty, screaming in silence.

Kate Orman

Kate informs us that this is the original version of the Prelude. Gary Russell, then editor of Doctor Who Magazine, wisely had her re-write the ending to show that the Doctor doesn't deliberately kill the poor baby! In the shuffle, the last paragraph was accidentally left out.

This version of the Prelude has also been published in Sonic Screwdrivers.



## Return of the Living Dad

My fourth New Adventure, *Return of the Living Dad*, has just been commissioned.

Paul Cornell and I co-wrote the original plot during his last Australian visit, though it's changed a great deal since then.

See if you can work out what it's about from the title. ☺

(Which reminds me - you might have heard of this book already as "Big Trouble in Little Chalfont".)

Kate Orman

## Interview with Nigel Robinson

This brief mail interview with Nigel Robinson was conducted back in 1994 for *About Time* by Kate Orman.

I'd originally submitted the idea for *Birthingright* as a Doctor / Ace / Benny story, when Peter Darvill-Evans rang me to say that he liked the story a lot. However, he felt that the Doctor's role in the book could be improved upon; at the same time, David Banks had submitted *Iceberg*, in which Ace and Benny apparently played very minor roles. Peter suggested David take out Ace and Benny, and that I rethink *Birthingright*, removing the Doctor completely, and linking it somewhat to *Iceberg*.

Of course, I realised that Peter was barking mad, but, much to my surprise, the book worked, which means he wasn't quite so daft as I thought. *Birthingright* gave me a great opportunity to investigate the manipulative, calculating side of the Doctor - something I've always been interested in. It was also a lot of fun writing for Benny.

The Edwardian period interested me too: that time just before the First World War was an era of incredible change, where the old traditions mixed very uncomfortably with the new. The motor car and the telephone and the aeroplane had just appeared on the technological scene; on the other hand, people still believed in imps and demons. It's an ideal setting for a tale which mixes "magic" with science fiction.

In 1911 the British Empire still believed it was the greatest power the world had ever known; it took the slaughter of the First World War to force them to change their minds. The British of 1911 were very much like the Charri, in fact: they arrogantly believed themselves to be the noblest power in the Universe, and they certainly

achieved some great things. But just as they had to call on the help of the USA in 1917, so the Charri had to rely on a mere mammal such as Muldwych for their survival. Don't get me wrong - *Birthingright* is in no way a metaphor for the destruction of the British Empire, but there are parallels between the Charri and whichever human race might at any time rule the waves.

I had a total of two brief phone calls with David, who basically wanted to know what I was planning on doing with the TARDIS. Other than that we each went our own way, although there are a

couple of minor cross-references between the two books.

I'm fairly disciplined in that I try and write a certain number of pages each day. Something like *Birthingright* starts out very, very slowly indeed, with the first fifty pages being the slowest. It's during those pages that you're actually discovering the tone of the book, and getting to know your characters.

I start out with very detailed plot synopses, but in those first fifty or so pages, things usually change dramatically from the basic synopsis. After that, and once I feel comfortable with the

story, things start to gather momentum, and it's a struggle just to keep up with the ideas and the stories which spring into my mind. I might start off working as little as three hours a day; towards the end, a daily shift of twelve or more hours is not uncommon.

Once I'd decided that *Birthingright* was set in 1911's London, and that I wanted to show how every single one of the Doctor's actions has effects and after-effects on everyone around him, Margaret Waterfield became a crucial character



➤ in the book. She became the symbol of all those people whose lives have been affected by the Doctor, for good or ill, directly or indirectly. If nothing else, she provides a home for Benny who, without her, would have been at a total loss in the early twentieth century.

But more than anything, Margaret reminds us of how the Doc manipulates everything - not for any malevolent purposes but out of sheer necessity. My favourite scene is probably the one in the crematorium where Benny wonders just how far in advance the Doctor had ordered Margaret's funeral flowers. That's one of the disconcerting parts of the Doctor's personality - because he journeys in the past and the future he knows when those close to him are going to die. And he's powerless to prevent it. He had the freedom to travel through time, and yet perversely that freedom also restricts his actions. He might be a Time Lord, but he's also a slave to Time.

I also realised that we never hear of the fuss caused when the Doc's companions vanish off the face of the Earth, either for a couple of years like Ian and Barbara, or forever like Victoria, or Peri. If nothing else, *Birthright* explains how Victoria could vanish completely from the nineteenth century, and not have the local constabulary register her and her father as missing persons and try and track them down!

The inclusion of other continuity references were there for people to spot if they wanted to, and also to add to my conception of the Doc as a Puppet Master. None of them, however, was planned in advance: they all came about during the actual writing.

For instance, I have the Doctor saving the life of drunkard Ernie Wright from a Charrl. It's certainly a convenient way of introducing the concept of Springheel Jack and the 1911 setting, and that's the main reason for its inclusion. But it's also there because the Doctor, with his foreknowledge, realises that, if Ernie is executed as a murderer, he will never have any sons. And if he has no sons then his grand-daughter Barbara Wright

will never be born, and thus the Doctor's own timestream will be dramatically altered.

Similarly with Charlie Jackson, who might just be an ancestor of Ben's; it's in the Doctor's own interest that Ben is born, and so it's fortunate that Benny rescues Charlie from what would probably be an early death in poverty by giving his mother enough money to set up her own business as a seamstress and be able to provide for her family.

I hope the continuity references worked. I think they served a purpose in the book, but I'm totally against using continuity just for the sake of it. Continuity references should always make a point, and they should never spoil the story for someone who might not be that clued up on Who. But they're also an extra treat for the hardened fan.

During my time at Target there was never enough time to do as much editing as I would have liked. I was responsible not just for the Who books, but also the children's list, the non-fiction list, and a sizeable proportion of the adult fiction titles. This was despite my protests to the then Managing Director that Who was essentially a full-time job. In fact, the sales of Who books, along with WH Allen's softish-porn "anonymous" range, formed the bedrock of the company!

We were literally on a treadmill, publishing one novelisation a month, and if I had my way the novelisations would have been much longer. There are also a couple which I wouldn't have allowed to have been published in the state they were! I won't mention any titles but you may be able to guess which ones they are!

Because I was something of an expert on Doctor Who, after having written the Quiz Books, I spent a lot of time correcting continuity references. People like Terrance Dicks knew the show backwards of course, but first-time writers often needed a little bit of guidance.

To name a few: Vic Pemberton had the TARDIS landing on a cliff in his original manu-



# c y b e r W o o d s

In issue two of Broadsword I mentioned the work of Steve Traylen who puts together rankings for New and Missing Adventures. People of rec.arts.drwho give their ratings out of ten for each book they have read. Simple but always interesting. Steve Traylen is located at [straylen@geology.wisc.edu](mailto:straylen@geology.wisc.edu)

The list reads rank, book title, percentage, number of votes.

## The New Adventures

1	Human Nature	93.4%	31
2	Original Sin	89.9%	23
3	Set Piece	87.0%	42
4	Exodus	85.2%	79
5	Hummer	84.4%	80
6	No Future	82.7%	65
7	Conundrum	82.1%	74
8	Love & War	82.0%	77
9	All-Consuming Fire	81.8%	51
10	Zamper	80.0%	8
11	Revelation	77.7%	69
12	Sanctuary	74.6%	27
13	Nightshade	73.7%	75
14	Lucifer Rising	72.7%	66
15	The Highest Science	72.5%	72
16	Theatre of War	72.2%	52
17	White Darkness	71.7%	60
18	Birthright	71.5%	66
19	St. Anthony's Fire	71.5%	41
20	Falls the Shadow	71.1%	42
21	First Frontier	68.7%	47
22	Warlock	68.5%	27
23	Blood Harvest	68.3%	53
24	Blood Heat	67.6%	75
25	Tragedy Day	67.1%	58
26	Sky Pirates!	66.7%	14
27	The Dimension Riders	64.1%	68
28	Legacy	62.7%	59
29	Infinite Requiem	60.5%	28

30	Iceberg	59.0%	65
31	Parasite	58.2%	27
32	Time's Crucible	57.2%	71
33	Warhead	56.8%	66
34	Witch Mark	55.5%	66
35	Strange England	53.8%	41
36	Genesys	52.6%	72
37	Deceit	52.1%	67
38	Shadowmind	53.1%	54
39	Transit	48.3%	61
40	Apocalypse	41.9%	66
41	The Pit	25.3%	58

## The Missing Adventures

1	The Romance of Crime	90.2%	28
2	Goth Opera	82.8%	48
3	The Sorcerer's Apprentice	81.8%	16
4	Dancing the Code	78.3%	18
5	The Crystal Bucephalus	77.0%	33
6	System Shock	76.9%	14
7	Venusian Lullaby	74.5%	29
8	State of Change	70.8%	27
9	Time of Your Life	62.2%	22
10	The Menagerie	61.2%	14
11	Invasion of the Cat People	55.6%	9
12	The Ghosts of N-Space	53.2%	17
13	Evolution	49.3%	32

This list was last updated 2 October 95

September 1995

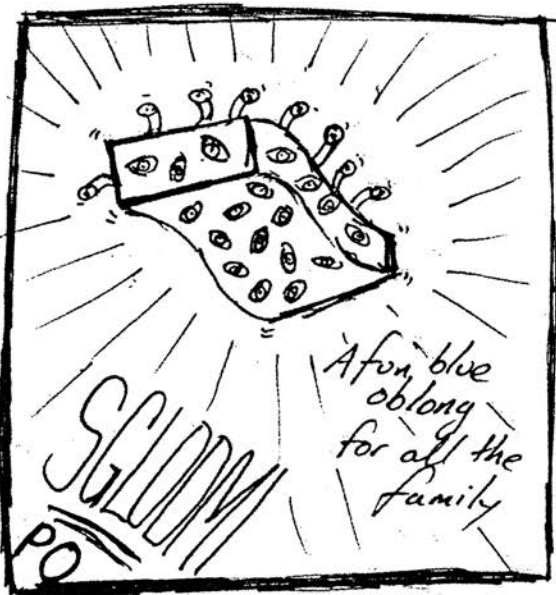
# The 1995 Sgloomi Po Awards.

In Broadsword issues 5, 6 and 7, we welcome you to vote in the 1995 Sgloomi Po Awards.

There are 11 categories for some lucky authors to have their novels win. Whilst there are many different categories they'll be vying for the Golden Sgloomi Po (which is of a blue appearance).

The novels under consideration are those released in 1995. Both New and Missing Adventures are eligible for the categories.

As a reminder the novels are;



## New Adventures

Warlock  
Set Piece  
Infinite Requiem  
Sanctury  
Human Nature  
Original Sin  
Sky Pirates!  
Zamper  
Toy Soldiers  
Head Games  
The Also People

Death and Diplomacy or Shakedown  
(there's a bit of confusion as to what is going to be released, anyway you wouldn't have read it at this stage)

Considering the delay in distribution the voting is open until 20th March 1996.

It isn't necessary to have read all of the novels.

It isn't necessary to vote for all the categories.

The voting is open to any one, readers of Broadsword, friends of readers of Broadsword, friends of friends, people from rec.arts.drwho, or elsewhere on the net, &c. You can only vote once for each category.

## Missing Adventures

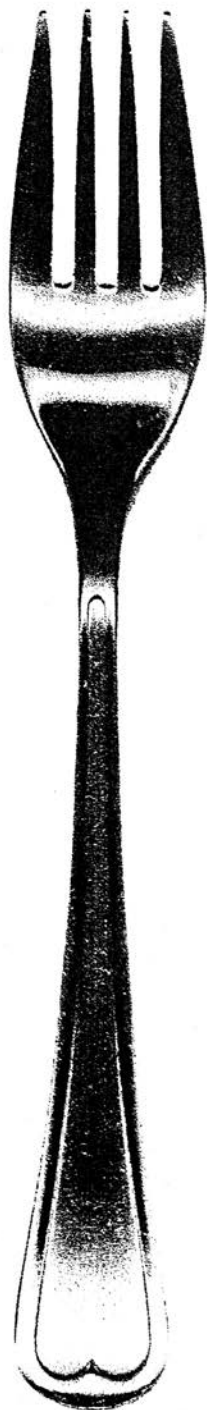
The Romance of Crime  
The Ghosts of N-Space  
Time of Your Life  
Dancing the Code  
The Menagerie  
System Shock  
The Sorcerer's Apprentice  
Invasion of the Cat People  
Managra  
Millennial Rites  
The Empire of Glass  
Lords of the Storm

The categories of the 1995 Sgloomi Po's are:

1. The Sgloomi Po for the best character in a novel.
2. The Sgloomi Po for the novel that surprised you by turning out to be really good.
3. The Sgloomi Po for the best returning character.
4. The Sgloomi Po for the best line in a novel.
5. The Sgloomi Po for the most unbelievable explanation given in a novel.
6. The Sgloomi Po for the novel with the best cover. (Awarded to the artist).
7. The Sgloomi Po for the best novel written by an Australian author. (Whilst this is a forgone conclusion, we have to be fair).
8. The Sgloomi Po for the best use of an inanimate object.
9. The Silver Sgloomi Po for the New Adventure you would like to see win a Silver Sgloomi Po.
10. The Silver Sgloomi Po for the Missing Adventure you would like to see win a Silver Sgloomi Po.
11. The Golden Sgloomi Po for the novel you wish you had written.

A voting form will be included with the next issue of Broadsword, but you don't have to wait for it if you don't want to.

A postmodernist caption  
would not be postmodernist



September 1995

# Time Paradox's and Alternative Universes be gone.

Over the past few years I have had a problem with science fiction. In essence my difficulty with science fiction reduces to credibility in science fiction. Specifically this difficulty is about scientific ideas in science fiction.

To clarify is science fiction more science than fiction, or more fiction than science?

Science fiction has had a great tradition of presenting interesting and unusual scientific theories. Taking from what some argue to be the first science fiction novel, *Frankenstein*, the idea of human nature is discussed, a concept that is still being discussed, see *Human Nature*. But there's also Asimov's robots, Virtual Reality and Cyberspace from William Gibson, or Doctor Who, or Star Trek (this depends on who you are talking to). Science fiction has looked at the universe, macro and micro worlds, evolution, DNA, biology, technology, human psyche, the paranormal, &c., Whether or not these ideas have come to fruition, science fiction has created entertaining and sometimes given insight on scientific problems and concepts.

But what about the other perspective, should science fiction following from science?

There are clearly certain boundaries of science that fiction can not cross, but sometimes done to many times. For example, sound in space, or the classic, 'reverse the polarity of the neutron flow'.

Then there are scientific ideas that require specific knowledge the field where only scientists and students of that field would find hard to believe. I never liked psychoanalysis or behavioural theory. Or recently in *Original Sin*, and *Sky Pirates!*, both novels made statements against genetic theories of behaviour. It's not that Andy or Dave were wrong, but perhaps hasty in deciding against the idea.

There are also those scientific ideas on the fringe of science, meta scientific, that either re-

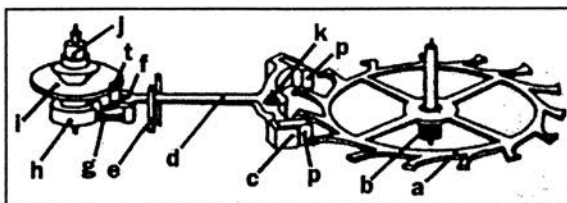


Figure 1

duces to philosophical problems, such as in quantum mechanics, human free will and determinism. One example came up recently in *System Shock*, I do not readily accept artificial intelligences that purport to follow human intelligence. Whilst I believe that the mind is brain, there is more than that, and here is where it gets fuzzy and meta scientific, some sort of Gestalt jump from simple neurological function and complex systems to human consciousness.

Now the reason for this article, an article in New Scientist (12/9/95) reports of the successes of 'an international team of physicists' who have now solved the problem of time paradoxes. Travelling back in time, killing a parent and hence preventing your birth, and hence your existence. Quite simply it wouldn't happen, well at least with a wormhole time machine.

It follows from a law in nature, I love to summarise as: nature is lazy. For example, light travels the distance that requires the least time to travel between two points, as this requires the least amount of energy. Using billiard balls travelling through wormholes, and through time, only non paradoxical time loops require the least energy.

Well we can all rest easy, we're not going to pop out of existence. But you can see that the question now falls to science fiction writers, do you follow from this 'discovery'?

Before concluding, reading this article reminded me of my problem with alternative universes. Think of the case where an alternative universe is created according to a decision I made, ➤

➤ say (oh cliché) writing this article. The traditional thought has been there will be one universe where I did, and another universe where I didn't (grumble).

Is a universe going to spring up where I do not write this article. No because where is the energy going to come from to create an almost identical universe. Nature does what requires the least energy.

Take the example from *Blood Heat*, an alternate universe springs up where the third Doctor dies, Silurians rule the Earth. Not possible because that would require so much energy to create it. The case should be a universe where the Doctor lives OR a universe where he dies, NOT both.

But the question still stands should science fiction follow science? Not for me to answer, but something to think about.

Richard Prekodravac

➤ Continues from page 8

script of *Fury from the Deep*, until I pointed out that it actually materialised on the sea; Glyn Jones in his sample chapters (which I asked every new writer to submit) called the character of Vicki "Tanni" (her name in the original scripts); and Peter Ling swore blind for weeks that Zoe had long blonde hair till I sent him a video of *The Mind Robber* (to apologise he took me out for lunch - a very nice man indeed). And of course just about every writer from the Hartnell era called You-Know-Who "Doctor Who"!

I also had an amicable row over the phone with Jon Pertwee about the colour of his hair in *Ambassadors of Death* (he won).

Probably the manuscripts which needed the least editing were Ian Marter's. *The Rescue*, for instance, was left "unfinished" at the time of his death. But apart from my adding a couple of scenes here and there, and tidying up a few lines, there was very little work for me to do on his books. He did have a tendency to see how much he could get away with however: I cut an entire scene from the first chapter of *The Rescue* where he was more or less discussing the delights of fellatio, and I often had to tone down the blood and guts in some of his other novels (I also insisted he change the end of *Harry Sullivan's War* [originally called *War of Nerves*] to ensure that our hero survived).

I'm hoping to do another *New and/or Missing Adventure* and am working in a couple of ideas

at the moment. I'm particularly keen on stories set in the past - given that the TARDIS is a time-machine, I feel that few writers take advantage of the fact that it can go backwards, as well as forwards in time.

I'm also doing a series of teenage horror books for Boxtree Books in the UK, and have just finished *First Contact*, a teenage science fiction for Point Books in the UK. I can't see myself ever leaving *Who*, at least not by choice. To be totally cliché and unoriginal it's just like a big family with all the traumas, joys and disasters every family has.

The Tolkien Quiz Book was indirectly responsible for my writing *Who* books. I'd just graduated from University and had a year off with nothing to do (OK, this being the early 80s there weren't any jobs around). An old friend of mine from sixth-form, Linda Wilson, was a fan of the Tolkien books as was I. Like me she was also a bit of a piss artist, and we spent long summer afternoons in pubs testing each other's knowledge on Tolkien's work. We had the bright idea of putting the questions down on paper and sending the completed manuscript to Star Books at WH Allen. They bought the idea.

Of course, WH Allen just happen to publish *Doctor Who* books as well. Linda hated *Who*, so I just said to them: "Hey, I'm really into *Doctor Who* and I think you should have a quiz book on the show..."

The rest, as they might say, is history.



# Epilogue: Passing Thoughts

## Sky Pirates!

Dave Stone



Well this is different. Every aspect of this book has the feeling of new and original ideas, it positively oozes with them. From the Wanderers to the System, the all-powerful super-being to the TARDIS, everything is either completely new or looked at from a new angle.

Even the characterisation of Bernice has a wonderfully wicked side to it, that just isn't show in the other books. Most of all this book does wonders with the Doctor, switching between dark, manipulating and dangerous to just wanting to play the spoons and sing (until they prevailed on him to stop it).

The writing is something again, little details manage to come across without being obvious. The system, for example, is never described, yet you have a "feeling" of the system, you don't know exactly what it looks like but you do know how it feels to see it, after that your mind fills in the blanks and you find a full image of the systems in your head and your not to sure were it came from.

Yet with all this detail Dave very deliberately leaves large bits of explanation out, he lets you work out what is going in much the same way the Doctor lets his companions work out what is going on. Yet the absence of these explanation is not a deficiency, I was left feeling that if they had been present, I would suffer a mental

breakdown from the amount of information I would have to have read.

A fine example of what Dave's writing is like is provided on, of all things, the back cover. The bit that normally reads;

"Full-length original novels based on the longest running science-fiction television series of all time, the BBC's Doctor Who. The New Adventures take the TARDIS into previously unexplored realms of space and time."

Now, I'm sure that everyone know this paragraph rather well, Dave replaces the whole thing with the following;

"Stories deeper, wider, firmer, plumper, perkier, yellower, crispier and with more incredibly bad jokes than you can shake a stick at, the New Adventures take the TARDIS into previously unexplored realms of taste and stupidity."

David Robinson

## Zamper

Gareth Roberts

Short and simple at only 250 pages, this is an uncomplicated story especially compared to the NA of late, however the size is strangely appropriate for the story. The story is not your generally over complicated trap laid by the Doctor way back before his first regeneration.

The story is casual, nothing big or of a universal proportion, simply a rather successful business that is suffering from a loss in production.



# Epilogue: Passing Thoughts

- The Chelonian's make a wonderful reappearance, they are different to from the Chelonians in *The Highest Science*, and offer so much more to this particular alien species. Lending them a higher chance of reappearing in future novels.

Cwej and Forrester get a bit of time to realize what they think of each other. There's is a strange relationship, and they start to realize this.

I wasn't that impressed with the enemy, I could see what Gareth was trying to do, but I don't think it worked. Instead the enemy (whom I not going to name so as to not ruin the story) comes over as obnoxious.

Other than that, this book has the feel of some of the TV series Doctor Who, with a limited cast of characters. It still pulls off a nice story.

David Robinson

## The Menagerie Martin Day

*The Menagerie*, a claustrophobic town, fearful, dirty and dark. The smell is overwhelmingly putrefying and nauseous. The people are constantly harassed, and purposely ignorant. Their lives are controlled whether from the overbearing knights, or polluted by the menacing furnace, but they're not entirely innocent or honest.

Martin's description of the town, the smell, and the lives of the people are powerful. You

are hit with the putrefying smell, you feel closed in, and dirty, and cheated, and frightened. Its dank, its grey, and I loved it.

The themes of madness, science and belief are integrated superbly throughout the book. *The Menagerie* is by far the best story to understand the concept of madness. Usually you'll find some power crave 'madman' saying "I'm not mad, you are!" and we're all suppose to be scared. Martin uses this 'madman' in a finally satisfying and credible way. Martin understands the importance of perception and questioning the idea of what normal means.

The situation is nothing like you'd find in a second Doctor story, and the companions bear some resemblance to the show, but this is great. The situation is unpleasant, foul, dirty, depressing, confronting and bold. You should expect that they behave differently to a situation they haven't come across. Jamie and Zoe are confronted with this world, and are forced to deal with it.

The Doctor on the other hand isn't taken aback by the situation. He appears at times dark, but that's with a seventh Doctor perspective, who's character is in part an extension from the second Doctor. This is why at time's the second Doctor's speeches in *The Menagerie* read as the seventh.

What is wonderful about *The Menagerie* is that it is the first of what seems to be a run of really good Missing Adventures. Having also read *System Shock* and *Invasion of the Cat-People*, and from David's account *The Sorcerer's Apprentice*, it is in partial debt to *The Menagerie* and these other Missing Adventures that I'm finally looking forward to future books in the series. *Managra*, *Millennial Rites*, *Empire of Glass*, *Lords of the Storm*, ...

Richard Prekodravac



# Epilogue: Passing Thoughts

## System Shock Justin Richards

Issue Five



When I saw the cover for this book I thought "Yuk"! Not nice, but as I started to read and found out about the Voracians I realised it was very well done. As with Justin Richards' other book *Theatre of War* it was a very easy and enjoyable story. A little confusing to start

with before all the characters were sorted out but after that it settled down nicely - with some nice gutsy fiendish aliens, that are well described.

The MA authors have a more challenging job of having to keep the feel of the Television series but writing for today's audience. Justin wrote a marvellous alternative to the inevitable air conditioning ducts for Sarah to climb through, most amusing. The only out of character part for Sarah, I felt, was the gunning down of a Voracian, but otherwise it was a good tense little scene.

The suspense builds up nicely throughout the book, especially towards the end with the Doctor dashing about under attack from various machines through the house. Most ingenious!

It was good to see Harry again, albeit somewhat aged, but still very much in character.

I'm not a computer person, I don't have a PC (shock, horror) or any of the paraphernalia that goes with it, so I felt this story might not be my cup of tea but the plot was so intriguing and Justin's ideas so outrageous, that

I was swept along with the fun of it all. And anyway I wasn't too worried as I knew it would all work out OK in the end... or does it? ELSE p.309!

My rating for the story 9/10.

So now I'm halfway through *Sky Pirates* ... wow ...

Jill Verity

## The Sorcerer's Apprentice Christopher Bulis

This book is a lot of fun, it's up there with *The Romance of Crime* and *The Crystal Bucephalus*. If the MA continue on with this quality of writing then they will have reached the level that the NAs are at now.

The Doctor, Susan, Ian and Barbara are wonderful. In a world where creatures of mythology chase people through a forest is a common day occurrence they find themselves having to make sure that they don't start taking these things for granted. The story illustrates each of the main characters strengths and weaknesses, their ability to work together despite being separated. It also explains a lot of the thinking behind the characters, things which I had always found strange, suddenly all those stupid things that Ian does in each story don't seem so stupid.

The story is a journey. It's not so important where they are going, but what they



# Epilogue: Passing Thoughts

➤ find out along the way, especially about each other and themselves.

It fits in wonderfully with the First Doctor, yet succeeds in adding so much more to the characters.

David Robinson

## Invasion of the Cat-People Gary Russell



Wow what a cliff-hanger! The closing scene of chapter (episode) three shows just how good *Invasion of the Cat-People* is. And I have no idea where it will lead.

What I found most striking in the first three chapters was Ben and Polly. I felt a sympathy and a sad-

ness as they took a look at the society and culture of 1994. It can be very disturbing to have my culture evaluated by someone my age but from the mid 1960's. When Ben and Polly look at the biography of River Phoenix this really is unsettling. I'm not a dedicated fan of River, but I identify him as a fine actor of my 'generation' which is why the scene is powerful.

From the rest of the novel those thoughts and feelings continue, it's a realisation that our culture is unwelcoming and alienating to both Polly and Ben. It goes beyond the idea of things changing, and beyond a coldness to people from the 1960's (if possible), it is a realisation that our culture is cold and unwelcoming to its own people.

As I mentioned in *The Menagerie* review, this *Missing Adventure* is an excellent novel. The Euterpians are an interesting alien race, they're both evil and good, manipulative and mysterious, although a little distant and cold.

The Cat-People deserve a return in the *Missing* or *New Adventures*. The political and authority structures of the Cat-People are interesting, and future stories are worth doing something with this.

Gary's main strength are his characters. They're always interesting and strong. So we apathies with their problems, sympathies when they die, horrified when they're horrifying. Acknowledging this I think it's worth rereading *Legacy*, to see it not as piece of fanboy fiction but a story of characters on a stage. Of course it's definitely worth reading *Invasion of the Cat-People*, and you know it was a lot of fun too.

By the way Leichhardt is spelt with two h's!!! (minor but annoying).

Richard Prekodravac

## Stuff about reviews

We really like it when people send us reviews because it means we don't have to do all the work.

So send in you reviews, but please, just a few points.

Don't judge the book based solely on the cover. Doing so has very little to do with the book, we don't mind if you don't mention the cover at all.

Don't give away the story. People want to know what you thought of it and whether it is worth reading, not what happened, (That's what the book is for). In other words no spoilers.

Please don't give the book a rating, we will include it, but we don't like it. A rating is giving a value to your opinion, it is still subjective but implying objectivity. To really know what this rating means people would need to know what sort of a person you are, and what rating you gave every other book in the series.

Other than that go wild.

# Happy Endings

The cover shows a wedding photo, a group of people standing outside St. Christopher's church (Ref: cover of Revelation.)

## Back Row (from left to right).

A unicorn (standing at the end of the row).

The Doctor (holding the unicorn's mane).

Muldwyche (a happy old man in druid's robes with long grey hair streaked with red).

Kadiatu (a young black woman in mirrorshades and sun dress, with an owl perched on her shoulder).

William Blake (the poet, staring at the Ice Warriors in awe).

An Ice Warrior (carrying a casket of gold).

Lord Savarr (an Ice Lord in red ceremonial robes).

An Ice Warrior (carrying a casket of gold).

The Master Of The Land Of Fiction (a scrawny long-haired kid in glasses in a heavy metal t-shirt advertising the band Dresden).

Lisa Deranne (Jan Chapell from Shake-down, complete with jacket and silver trousers).

Braxiatel (An imposing, clean-shaven, tall and trim man in a light suit and glasses).

The Doctor (again, having run round the back of the crowd before the camera turned that far).

Sgloomi Po (a fun blue oblong creature, with lots of eyes, leaping about like a puppy).

## Middle Row (from left to right).

A Silurian in a tuxedo.

Danny Pain (a thin middle-aged musician with cropped hair in a crumpled tuxedo, carries his guitar. Ref: cover of No Future, if that's any help...)

Ruby Duvall (as on the cover of Iceberg, but in a casual top and jeans.)

Hamlet Macbeth (Graeme Crowden out of A Very Peculiar Practice, in panama hat and colonial shirt. He and Ruby are work partners.)

The Brigadier (in dress uniform, but very old indeed.)

Doris (his wife, now much older also. Ref: Battlefield.)

Sherlock Holmes (in top hat and tuxedo. Ref: cover of All Consuming Fire, the Rathbone version, but don't make him obviously Holmes).

Doctor Watson (in tuxedo. Looking enviously at the bridegroom.)

Maire (a long-haired Traveller woman in dreadlocks, and a long dress, but with a Dalek gun hanging from her belt.)

A Silurian in a tuxedo.

## Front Row (from left to right).

Keri (a short-human sized gerbil in a light blue bridesmaid's dress, clutching a bouquet.)

Cwej (Ref: cover of Original Sin, but in a tuxedo.)

Benny (Ref: cover of Love And War, but in a light blue wedding dress and Doc Martens, clutching a bouquet.)

Jason (Kenneth Branagh with designer stubble, in a tuxedo. Arm in arm with Benny.)

The Reverend Annie Trelaw (A jolly female vicar, looking thoroughly shell-shocked.)

Forrester (Ref: the cover of Original Sin, in a tuxedo).

Dorothee (Or Ace as she used to be called, now thirtysomething, in the same light blue bridesmaid's dress as Keri, her hair up in French braids. Looking enviously at Benny, clutching a bouquet.)

The TARDIS stands near the church, a Just Married notice and a string of tin cans trailing from it. It's a lovely day.

Paul Cornell

Paul also tells us that the cover artist for Happy Endings will be Alistair Pearson if he'll do it, however Paul isn't sure yet.



# Who was Ace?

This is the conclusion to the 'Who was Ace?' article that started in the previous issue of *Broadsword*.

Who was Ace? More specifically what is the 'set piece', the always missing piece that would complete the jigsaw puzzle.

What does the missing piece represent?

David: I think the missing piece is Dorothy, the part of herself that she has always refused to let other people know about. She doesn't even like being called Dorothy, her memories of being Dorothy are painful to her. This whole part of her that she had kept hidden, her family, her childhood, her past, and that is the missing piece. It is only when she fully embraces it that she becomes complete.

Richard: I think that there isn't a missing piece, I think that the whole jigsaw puzzle is actually there, what was actually happening was that Ace, her life, masks a piece and prevents that picture from being completed. You have to remember what the jigsaw puzzle is, it's a picture of a normal family, at the beach, whenever she redid the puzzle, and when thinking over her life, there's always a piece missing. She doesn't want that 'normal' family. As long as Ace (prior to Set Piece) exists, that picture can never be completed.

David: Are you saying that by completing the picture, and therefore no longer being Ace, Ace would be fitting into a normal life? Which is very much at odds with what happens in Set Piece.

Richard: No, because it's at this stage that she understands only two possibilities, the 'normal' family which had hurt her so much, and a rebellious 'kicking until everything is kicked out' Ace. She has to learn that this is not true, and she does.

Why isn't it good enough for Ace to be as she is? Why does she have to accept Dorothy? Why can't she just be Ace?

David: Ace has three very distinct parts of her life which she has neatly labelled for us. Dorothy: all that came before she started to rebel. Ace: the rebellious youngster who became the cool fighter. Dorothée: what she finally becomes.

It is only with hindsight that any comparisons can be made: is Dorothée better than Ace and so on. The question is irrelevant.

Each of these parts of her life are complete, because that was what she had at the time, the only thing to compare herself with is her goals and ideals (which I'll come back to). While she was Ace there was no problem with being Ace, but when she went beyond that she could never just be Ace, that would no longer be sufficient.

She doesn't *have* to accept Dorothy, but without doing so she is denying a part of herself, although complete as far as Ace was concerned she was also lacking.

As for her ideals, it is those that she is rebelling against. She believes that she must one day fit into the role of a 'normal' family.

Richard: I feel that Ace is an independent person with faults and problems. She doesn't have to accept Dorothy. But David what is wrong with rejecting the past?

David: Quite a lot. It means that you are rejecting part of yourself.

Richard: Yeah, but she recognises that, it's a part that she doesn't like so why should she dwell on it, shouldn't she better herself from that. Isn't that Ace?

➤ Does Ace have independence? Can she be independent and still travel with the Doctor, or can she only be independent once she leaves him?

David: Ace's independence is a facade, it's fake.

I think she doesn't get her independence until she accepts the part of her that is Dorothy, the missing piece if you will. Until then she was always holding on to this idea of being independent, but it wasn't genuine, it was only because she needed to be independent.

You can't be independent unless you choose to be, Ace was stuck in situations that demanded her to behave in a pseudo-independent fashion. It is only until she leaves in Set Piece which was her choice that she achieves independence.

Richard: Yes Ace has to behave independently because she was left in situations that requires her to do so. But that does not mean she is not independent. She resents any one helping her. Ace is independent because she does not rely on any one, including separating herself from her past. Her independence comes from rejecting Dorothy.

Why does Ace change in Set Piece.

David: She has enough time in Egypt to think about her relationship with the Doctor and travelling in the TARDIS.

She comes to the conclusion that she needs a change, infact she has been wanting a change in her life for some time. She isn't sure at that stage what she does want from life.

When she meets up with the Doctor in France she very quickly realizes that this is exactly what she needs to do, defend the time rift, get involved in the womens movement and not settle down.

She has found a place where she fits in and can feel useful, make a change, not just the Doctor's hand luggage.

Richard: In Egypt she's stuck again but its different this time, she accepts that she's cut off from the Doctor, she becomes a waitress, and she accepts this as well. She has changed, and her change is realising that she has to get on with her life, even if it is ordinary. She realises that she doesn't have to travel with the Doctor to prevent her from that 'normal' family life, but that she can be something other than this and Ace.

