

Broadsworld

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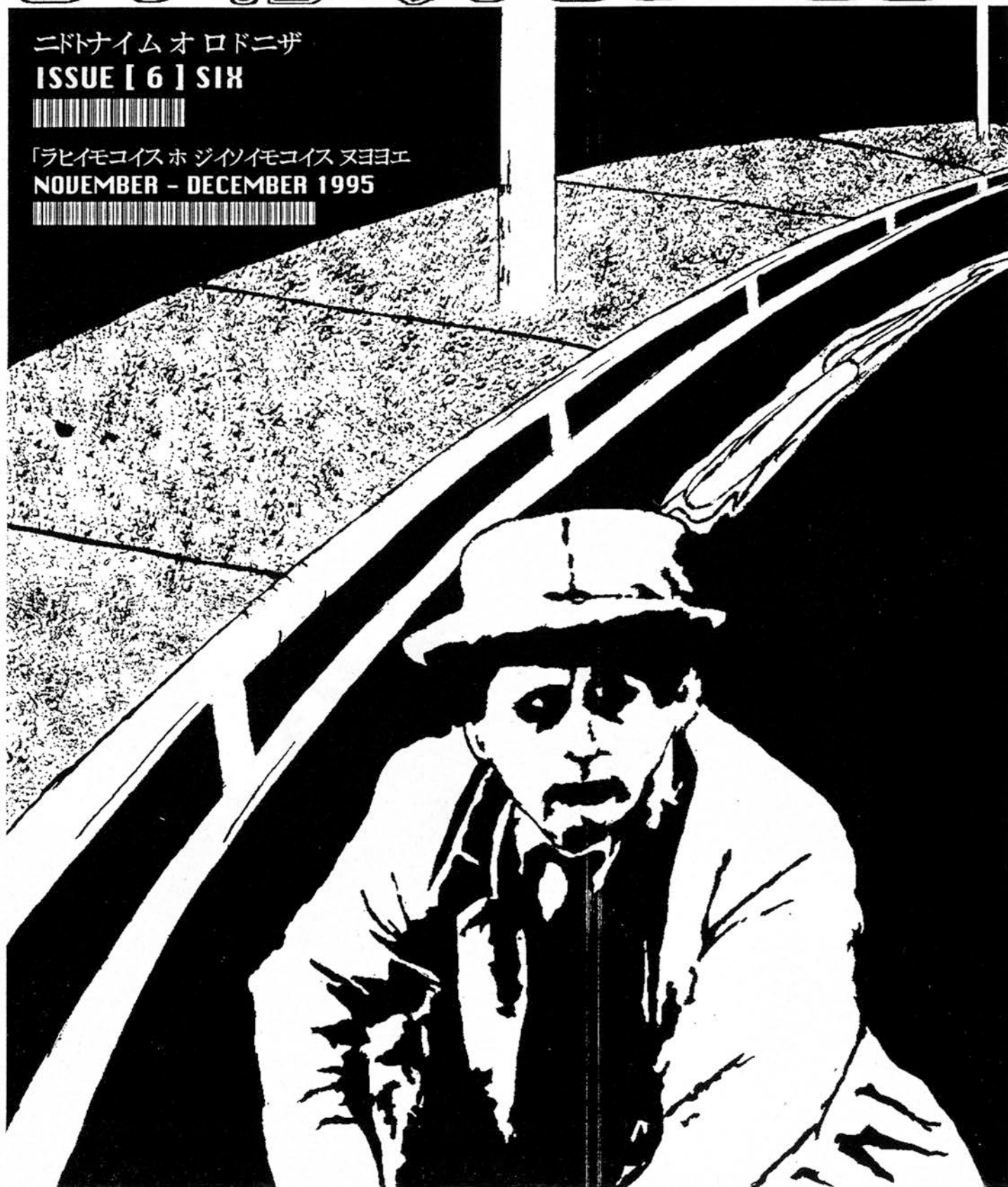
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ISSUE [6] SIX

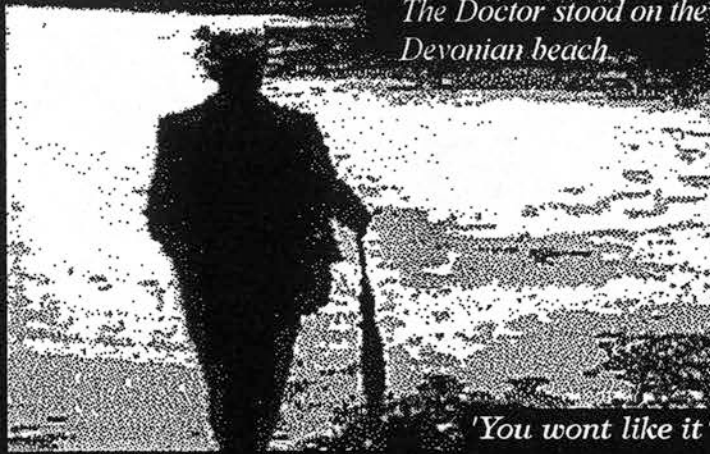


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NOVEMBER - DECEMBER 1995



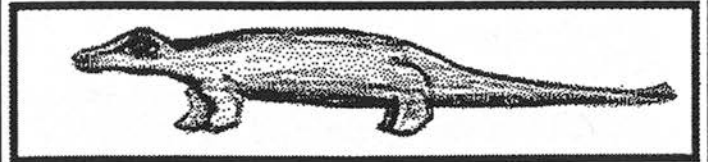
PROLOGUE



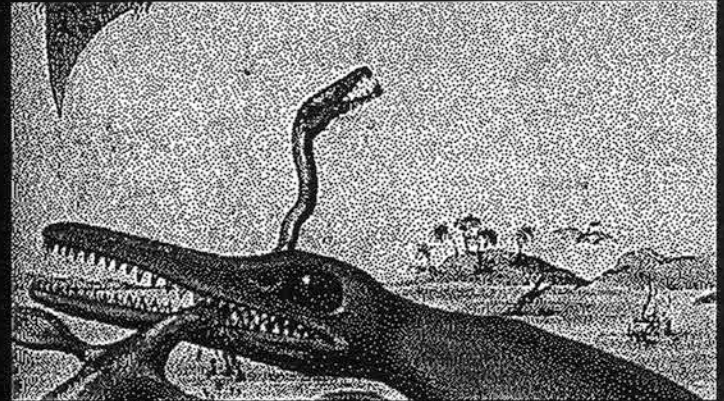
*The Doctor stood on the
Devonian beach.*

'You won't like it'

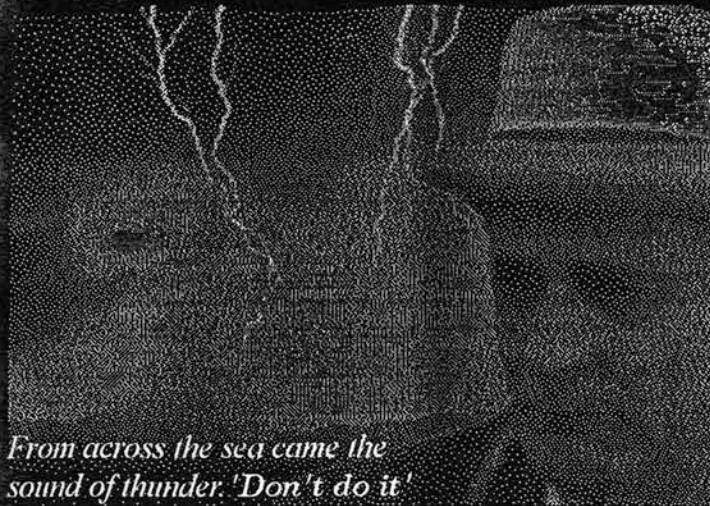
*'You're making a
big mistake'*



*Tableau two: In which an
Ichthyostega becomes the first
true amphibian.*



*'I know it's crowded in there ...
I know it's a fish eat fish ocean ...'*



*From across the sea came the
sound of thunder. 'Don't do it!'*

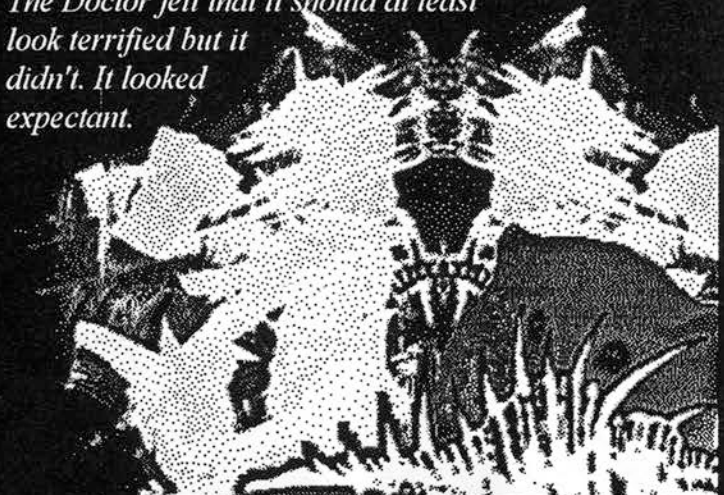


... a sudden scream in the stratosphere ...



'I lost a good friend'

*The Doctor felt that it should at least
look terrified but it
didn't. It looked
expectant.*



'Not that you care'

By CHARLES DARWIN, M.A.,

THE ORIGIN OF SPECIES



Breasts sprouted, the cranium ballooned backwards, the forehead lifted. Intelligence flared ...



She raised the stick which became a club, a sword, a gun, a hydrogen bomb.



'Please' The stick came down ...



ジゴチガチCONTROVERSY



AGAINST

At first glance, *Transit* looks like a great New Adventure. Written by Ben Aaronovitch, the book says on the backcover that it's about 'the ultimate in mass transit systems, a network of interstitial tunnels that bind the planets of the solar system together', and that something is very wrong with the system. The book's impressive front cover shows us an underground railway platform obviously modelled from the London Underground system. Unfortunately the front cover was the last impressive thing I found with this book. It was disappointing in so many ways.

The reader is left wondering who the author thinks his audience is. There is swearing in the dialogue throughout the book, and the sexual encounters in the story made me wonder if the author was either acting out an adolescent fantasy, or desperately trying to appeal to a teenage audience. Take this gem, describing the character Zamina.

'The bitter nuts helped keep her awake and take the semen taste out of her mouth.'

POSITIVE

Transit reveals itself as slick fast paced and powerful. It kicks hard and it moves fast. It's hip and intelligent and confronts with a harsh reality. Sex. Death.

Transit is not just words and does not just tell a story and it does not depict a society. It is a society created not just represented. The people aren't characters for a story but are part of something beyond the confines of a novel, they're not lifelike but living.

The society is seen with grabs of dialogue and description. In the centre of a consumerist environment of Kwik Curry Mig coffee machines and Solar Cola there are also ideas and beliefs that go with that consumerism, such as the change of societal values Eastern culture with African technology. Earth does not pander to Western beliefs *Transit* is a reminder that our own culture and beliefs are inconstant and obsolete. A Doctor Who story that does not pander to British loyalties.

Bernice Summerfield with her Home Counties accent and Emma Thompson complexion is hit with this changed society. Perhaps reader identification with the companion is painfully similar confronted with Ben's Doctor Who as readers we are confronted with a harsh possession of Cyberpunk Earth.

Consider Bernice's first line after stepping out of the TARDIS 'Maybe time travel fucks

One wouldn't be the slightest bit prudish to be of the opinion that this is *not* Doctor Who, William Hartnell would be spinning in his grave at the thought of this ever being acceptable for *Who*. It was also disappointing to read about the Doctor being drunk, even if he was only harmlessly singing happy birthday to the universe.

Overall, character development is not good. The Doctor's companion, Bernice Summerfield, was introduced in the previous New Adventure, *Love and War* by Paul Cornell. This is the first book with her as a fully fledged companion. One would expect to get some sort of insight into her character. Unfortunately, however, Benny spends just about the whole story possessed by an alien intelligence.

The workers on the transit system who pop up from time to time are mostly two dimensional. We never get to know them. There's Credit Card, Old Sam, Dogface, Lambada, and Blondie who we might have got to know if he wasn't just having sex with Kadiatu.

Kadiatu Lethbridge-Stewart is about the only character we do get to know. She's a

with your mind ...' Perhaps the most intelligent line a companion has ever said after a trip in the TARDIS possessing a sophisticated Tarantino edge.

It's strangely bizarre that for the many criticisms people have with *Transit* those criticisms are wrong. *Transit* is destructively criticised for its lack of characterisation of Bernice. Unfortunately for those misinformed criticisms there is a great deal of characterisation. For the only time in the New Adventure series we are aware empathically of Bernice's emotional attitudes towards her dad.

'... the memories Bernice had of her father were always tinged with the golden light of late evening.'

This scene captures Bernice far better than even Virgin's Writers' Guide.

Kadiatu Lethbridge-Stewart poses as the Doctor's equal and not as a companion. She's the result of the Doctor's interference on Earth. She is dedicated to her own beliefs and reservedly intelligent. Her presence in the series sets up questions of the Doctor's involvement with Earth - recall the prelude and the possibility that she is an enemy/friend or competitor. She doesn't have Time Lord pretentiousness of previous adversaries.

The essential part of *Transit*'s society is created by it's people. Swearing, sex and prostitution. *Transit* is grey, dirty, a dystopic

Continued on page 12

dread lock haired girl, a descendent of the Brigadier, and is trying to build a time machine. She pretty much plays the role of companion in *Transit*.

In one part of *Transit*, a young couple "surf" through the system on a board (so much for being high-tech!). They meet with the forces of evil and are transformed into cake monsters. They and other cake monsters return later in the book, although it never explained what a cake monster actually is. (A second cousin of the Kandyman?)

I won't spoil the ending for you, only to say that the climax of the novel, involving the Doctor dealing with the entity involved in the murderous mayhem on the transit system, is disappointing.

Transit is everything Doctor Who should not be. At 262 pages, I found it laborious reading. It is hard to believe that it was penned by Ben Aaronovitch who also wrote the very impressive *Remembrance of the Daleks*.

Matthew Sadler

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JACKSONVILLE TRANSIONIAN

1 [DELETE WHERE APPLICABLE]

Should I rant on how wonderful the last year has been for the New and Missing Adventures? No, predictable? Or how greatly expectant we all are for Next Year's books, I think I've answered that. Should I say something else about *Transit*, or would you be Transited out already? Although there were a couple articles we had to take out including a short story with Kadiatu and aM!xitsa, and due to unnameable misfortunes an Interview with Ben Aaronovitch didn't come about.

[DELETE WHERE APPLICABLE]

It seems that people are already talking about *The Also People* as the best example of the New Adventure series. I've seen several people on the Internet doing this, and David has been trying to work out how to give it an 11 out of 10.

I'm particularly troubled by *The Also People* in a paranoid way. The book sets down the Doctor's and Kadiatu's relationship, Roz's relationship with Kadiatu, Bernice's relationship with Kadiatu, and *Why Earth is Special* question seems to be very close to being answered (although partially answered in *Head Games*), everything points to some plan that only a few people know about, all of which

was devised by Ben, probably five years ago.

With Ben's third book *So Vile a Sin* announced this paranoia seems to be justified if the book has Kadiatu, reintroduces Bernice, and Roz leaves. Ben what are you planning?

[DELETE WHERE APPLICABLE]

Transit is brilliant.

[DELETE WHERE APPLICABLE]

Don't forget Australian Decalog!!!!

[DELETE WHERE APPLICABLE]

Thanks to those for issue 6

Jill Verity, David Golding, Mathew Sadleir, Lance Parkin, Paul Scones, and RADW

[DELETE WHERE APPLICABLE]

The *thankyouverymuch* bit.

The subscribers and those at Galaxy and Minotaur, at least we know someone was interested.

Elizabeth Rogers, at the Melbourne Fringe Festival. To be the only Doctor Who fanzine in the Australian Fanzine Directory was unbelievable.

David Golding, Leo A Scott, Jill Verity, *HERMETICS* aka Prof. Plum, Mark Stevens, Uncle Halibut VIII, Mathew Sadler, Lance Parkin (good luck), Paul Cornell, Kate Orman for your contributions.

All the above and Nathan Bottomley, Neil Hogan and especially Sarah Groenewegen for your support.

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batmobiling: Putting up an emotional shield just as a relationship enters that intimate, vulnerable stage. Refers to the retractable armour covering the Batmobile (Gareth Branwyn, *Wired* 3.11).

Example: Bernice noticed that whenever she had asked the Doctor a personal question he would batmobile her by playing the spoons.

cyber noir: Used to describe dark trippy, weird "cyber" films like *Wild Palms*, *Tank Girl*, and *V.R. 5* (Gareth Branwyn, *Wired* 3.11).

Example: The Doctor noticed that when Bernice had hit him with a rolled up newspaper it had a cyber noir quality to it all.

davidsonism: The annoying habit of taking an item of clothing repeatedly on and off (like sunglasses).

Example: Bernice saw the Doctor davidsoning his hat at every person who had walked by. At least he wasn't playing the spoons she thought dangerously.

scarted: How the full experience of *Star Trek: Deep Space Nine* is better watching it on television than watching it on video.

Example: When the Doctor took out his spoons and started playing, Bernice thought that if this spoon experience was scarted then she could turn him off.

shaheen: An innocent mistake that causes a lot of unnecessary deaths.

Example: Bernice thought that spoon playing was the exact definition of shaheen.

Also fanzine editors who have helped us along the way, thanks for the swaps and/or help, Leo *Australian Whovian Fanzine*, Paul *Time/Space Visualiser*, Sian *Strange Matter*, Dean *Whoniverse*, David *Sonic Screwdriver* (I'll get that subscription out to you), Neil *Time Brains 2013*, and Kate *Data Extract*.

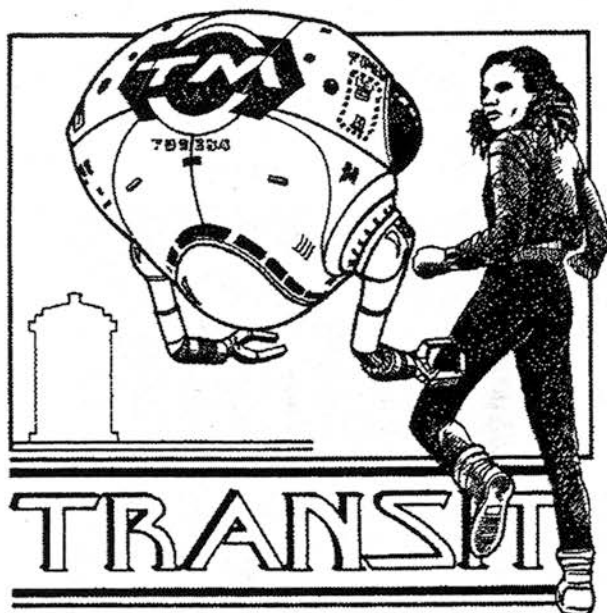
Super special thanks to Steve Leahey for the Broadword Web page <http://modjadji.anu.edu.au/steve/broadword>

Super duper special thanks to Rebecca, Andy, Peter and everyone at Virgin for putting up with us.

And brief appearances by Professor Plum and Colonel Mustard, "Was it a plot between them both or did Colonel Mustard do it alone?"

David says hi.

Richard Prekodravac



Graphic by Jill Verity



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TRANSIT: THE REVIEW



THIS REVIEW OF *TRANSIT* CAME FROM THE INTERNET AND IS REPRINTED WITH LOUISE'S PERMISSION.

Transit has proved to be both unpopular and controversial with fans. One of the major criticisms that has been leveled against it is the inclusion of mildly explicit and (debatable) casual sex. If you are going to be upset by such things appearing in a Doctor Who book then don't read *Transit*.

I must confess I disliked *Transit* the first time I read it simply because I didn't understand what was going on. I've no objection to getting more out of a book on a second read but I do object to not understanding the plot at all on a first read. I have since had the plot explained to me

and it is actually rather cunning. *Transit* is a lot more enjoyable if you take the time to read it carefully. It has a lot of style; the only drawback being that the style is inclined to obscure the content.

The style is Cyberpunk and comes with all the trappings of the genre (i.e. no lily white heroes, a depressing view of the future as a technological nightmare), even the writing style for all its faults is that of the genre. The Doctor here is Cartmel's Doctor, but for once there is no master plan; he is a step behind the enemy the whole way and improvising like mad (this may sound like a contradiction in terms but that's the way it comes across).

In conclusion I wouldn't put *Transit* in my top ten NAs but I wouldn't consign it to the scrap heap either.

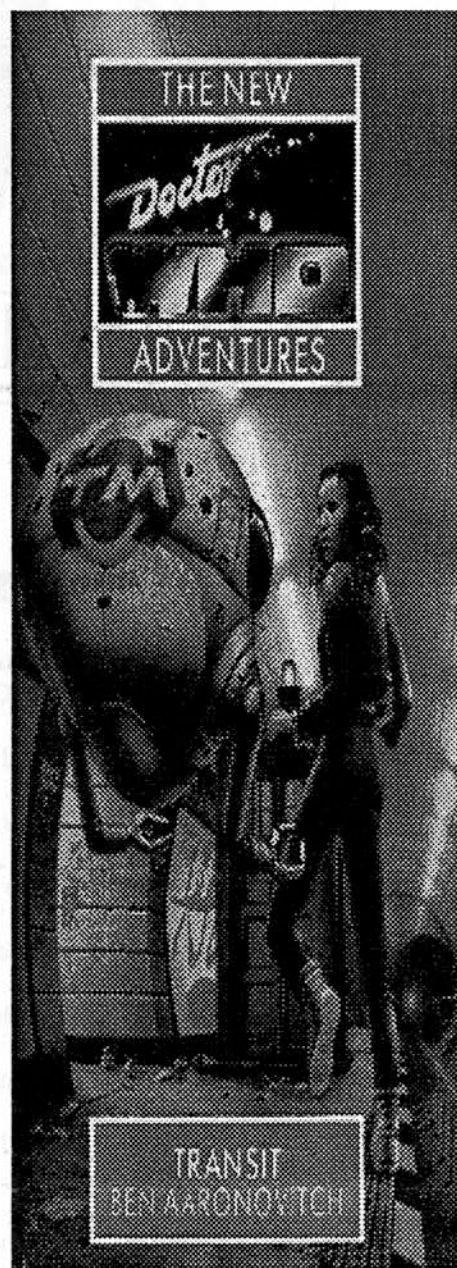
Louise Dennis

Yes, I enjoyed *Transit*. The thing that made it the most enjoyable was the timing. I was taking "Stars, Moons and Planets" at college at the time I was reading this. And even more coincidentally (or was it a Fortean Flicker?) we were studying Mars. I remember hearing about Olympus Mons and then reading about it in *Transit*, and that made the story seem real. I think that *Transit* and that introductory astronomy course are responsible for my new fascination with the stars. I can even (usually) spot Mars when it is out!

Trina L. Short
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What I liked best was *Il Dottore im Viaggio*. I can recall that the FAQ stated that Doctor Who has tried every style of entertainment except for the musical, and it is *Transit* that proves them wrong. If you don't remember what *Il Dottore im Viaggio* is, read *Transit* again.

Ian McIntire
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BRITISH ARROGANCE

One characteristic of Doctor Who that has remained the same since the very beginning is its "Britishness".

In *DWM* 226 there was an article called *Fluid Links: A Very British Who* by Matthew Jones that gave a good description of what "Britishness" in Doctor Who actually is. Here is what it had to say;

'...the series had on occasion appropriated non-Western images to convince the viewers that they are seeing alien beings ... the Sea Devils in *Warriors of the Deep* wore costumes that clearly reflected a distinctive samurai-style design'.

The article points out that the visions of the future are frequently similar to the colonial situation of Britain in the last century, with Earth at the center of the empire. With small colonies trying to break away from the empire, or planets with a "primitive" society which the Earth empire trying to crush. The Doctor is always against the Empire and protecting the small people.

In essence, as far as the future in Doctor Who is concerned, the Earth is like Britian. Anything non-British is alien to the Earth.

What is it that I really like about

Transit?

Transit has none of this. The "Britishness" that is so typical of so much Doctor Who simply is not present.

Instead *Transit* shows a future similar to the present, where business is in control and money is power. Africa is the dominate power, especially in the area of manufacturing complicated technologies. Japan is trying desperately to hold on to its history, using hand crafted neon signs instead of holograms and so on. Australia has suffered a famine and most the people have been moved to Mars. Britain is a small island of no significance to anyone at all. English is not the main language.

A strange and interesting future of cultural diversity to a large degree. I think this scares people. That the future wont be like things are now, it has always scared people in the past.

Could this be why so many people didn't like the book? They wouldn't admit it, the lack of the British cliché might be too subtle for people to notice, so they blame it on the word "fuck" or the inclusion of a sex scene, or the use of computer methaphors.

Doctor Who fans don't mind a completely alien world, as long as it's not the Earth.

David Robinson

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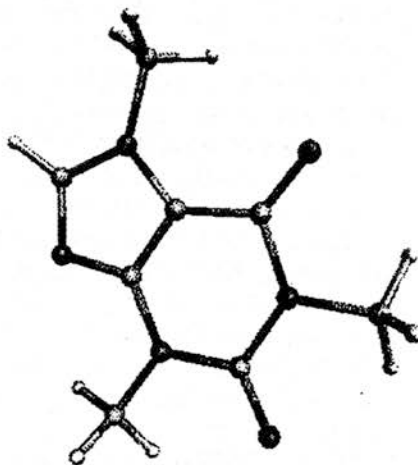
KATE/OBSSESSION/COFFEE

On Kate Orman's internet page she has a list of books and web sites references that she is using for reserch into her next book *The Return of the Living Dad*. Most of the Net referances are about coffee, as I like coffee myself I thought that I would have a look.

I have never seen so much info on coffee. The info ranges from a list of coffee terminology, to a quotes overheard in a coffee shop, to nicknames for coffee. I could swear that I could smell the coffee as I read the info.

For example some of the interesting coffee nicknames;

- Artificial sleep
- The Black horse
- Black juice from hell
- The Everlasting (the keep on going all night-coffee)
- Fourth cushion on the sofa of pleasure
- Go juice



An old friend (caffeine)

The Healing elixir
Insomnia in a cup
Lifeblood
Liquid death
Liquid life
Nap supressant
Nerve oil

The Timeless good (the whenever coffee)

The one that baffles me the most is "Fourth cushion on the sofa of pleasure", I still don't see how this could mean "coffee".

One of the other interesting bits was a list of quotes from people in coffee shops;

"You mean you have to roast coffee?"

"I'd like a cappuccino, but without the foam."

Customer brings up a cup of coffee purchased minutes ago...

"Could you decaffeinate this for me?"

"My coffee went cold, could you heat it up in the microwave for me?"

Another thing that I found completely amazing was that *apparently* the technique used to add the foam to a cappuccino changes the flavor of the coffee, to which my first reaction was "How many different ways can you put foam on coffee?". It turns out there are two, either spoon on the foam, or allow it to flow on top on the milk.

This snipet is just a small example of how indepth the information got, there was of course tones more but Broadsword isn't a coffee fanzine (it's just caffeine powered).

David Robinson

I'm quite indifferent towards *Transit*. My main problem with it (and Ben's novelization of *Remembrance*) was that the Doctor is portrayed so cynically. The scenes where the Doctor is "drunk", where the Doctor contrives a weighted scoring systems on the damage that gets done on his wake, companions getting the lower end of it, where Benny decides she may as well be a dog, are all so cynical and dark that I find it quite difficult to take. Kate Orman a couple of months ago attempted to valiantly defend the scenes I mentioned but, apologies to Kate, I didn't find it satisfactory. Looking over the book again I still find the cynical, dark (and in this case it really is dark, not the so-called dark that isn't really of other NAs) Doctor to be the main reason why I didn't like this book better.

However, there is a lot to like about this book. I think the style is quite daring and

that as an NA it's the boldest literary experiment done up to that point, and maybe even up till *Set Piece* (which I find more satisfying as a literary experiment on a number of levels, but that's another article). There are a lot of neat moments in this book, to be sure. The Doctor giving Old Sam the sword has lived with me for the three years since I gave the book a full read. It has great dialogue and characterization— I think Kaidatu is fantastic (Ben does a far better job with writing her than Kate does in *Set Piece*). And to be fair, the Doctor gets a couple of good moments (the Doctor's response to hearing Kaidatu and Blondie having sex — "It was the sound of children laughing") I also think that while the cold cynical nature of the world he's writing about does nothing for me, that he is able to create such a richly textured place is an important achievement and the first time an

NA has successfully achieved such a feat (mind you, I haven't read *Time's Crucible* yet...)

So, on balance, I'm really quite indifferent about *Transit*. It's a bold literary experiment, I would recommend it to people to read, but at the same time, for me, it's Doctor Who-related elements are so cynically portrayed that on a bad day it's not "like Who" and on good days I can see where it might be "like Who" (I mean, if the Doctor were ever to get drunk— as Kaidatu, thanks Kate, points out the Doctor can never do anything as simple as that— it would be like what Ben describes) but I really find myself resistant to the directions it's going in with the Doctor Who universe.

Graeme Burk
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WHEN LANCE PARKIN SENT US THIS ARTICLE IT WAS TITLED INTUA, WE DON'T KNOW WHAT THE TITLE MEANS SO WE KEPT IT.

In 1995 only three of the twenty-four New and Missing Adventures were written by authors new to the series, and all three had written for Virgin before. Next year, the situation is completely different: half of the New Adventures announced so far will be by newcomers. Anyone who has read stories by Russell T Davies or Matt Jones knows that they are in for a treat, and what I know of the NAs by Laurence Miles and Simon Butcher-Jones is also very promising. It's the best of both worlds: next year, not only will there be a new books by Cornell, Cartmel, Dave Stone and Aaronovitch (not to mention *two* by Kate Orman), all of whom are in top form, but there will also be fresh perspectives.

Sandwiched between Terrance Dick's best New Adventure yet and the culmination of

Who fan is at a hell of an advantage when he submits his NA because he *is* the audience. Everyone knows what's been done before, what he did and didn't like and what he would like to see in the future. I thought it was high time that a pure historical was done - it's a genre that was an important part of early-Who, and the New Adventures at the time were neglecting the past in favour of space opera. Nothing wrong with that, and it would help make my historical book all the more distinctive.

So, which period would it be set in? I narrowed it down to two, both suggested by friends: Mark Jones suggested the Gunpowder Plot, Michael Evans suggested the German occupation of the Channel Islands. Both had merit, but I thought that the latter had the edge, and began plotting the story.

This took about six weeks, and the story went through a number of permutations before settling down. When I had finished I set about writing the 15,000 word sample chapters that Virgin needed. I tried to

Roz got something else to do. Rebecca was a bit worried that an historical story might lack the "wow factor" that science fiction would - I needed to demonstrate that there was something in the book interesting enough to make up for the lack of robots and ray guns - *Sanctuary* had been accepted because it was about religious intolerance - what was mine *about*? At the end of the letter were the magic words 'I can't commission it as it stands, but would be happy to consider a revised version'.

Frantic redrafting ensued. Luckily, not too much had to change. The companions shifted around, new subplots appeared, I tightened up the themes of the book and set it in four days later on 23rd of December 1994. Just after Christmas I got a phone call from Rebecca. The new version was much-improved. She queried a couple of plot and motivation points, said that the ending was a bit weak and the story petered out a little, and suggested how to remedy it. She also suggested a way to rationalise the Doctor's involvement that in one stroke solved all



Andrew Cartmel's 'War-' trilogy is my own first novel, *Just War*. It makes me, I suppose, the first of the 'new crop' of NA authors, the first completely new face since Daniel O'Mahony stunned everyone with *Falls the Shadow*.

So, how did I do that?

It started a long time ago: 'Just War' will finally be published in mid-January 1996, but I began to work on it in autumn '93. I sent off for the Writers' Guide, received it by return of post and began to read it and make notes. A number of aspiring authors have written to me since, wanting to know what magical secret I possess that got my novel accepted - well, that's the secret: read the Writers' Guide. It tells you everything that Virgin are looking for, how to set out the manuscript, who to send it too, what they aren't looking for and not to use old monsters. It even helps you with punctuation and prose style.

One of the main pieces of advice is 'be aware of what the audience wants'. This bit was easy: I had read the NAs from the beginning, and had enjoyed them all - A

include action and more descriptive passages, to prove that I could handle the regular characters and create new ones. I also tried to establish the two main settings for the book, London and Guernsey, and what the Doctor, Benny and Ace were doing there. After a month or so, it was as ready as it would ever be, and I sent it off at the beginning of January 1994.

The next day I got an acknowledgements slip through the post and was told that Virgin would look at it when they got around to it. I was expecting this: I'd read interviews in which NA authors said they'd had to wait ages. I went off and carried on with what passes for my life.

Just before Christmas (yup, almost a whole year later), I got a long letter back from Rebecca Levene, the series editor. Essentially, she liked 'Just War', but there were a couple of problems ... as I read the letter, I realised that Rebecca understood my book a lot better than I did, and her comments were all spot-on. First of all, Ace was about to leave the series, so she couldn't be in the book - Rebecca suggested that Benny got Ace's bit, Chris got Benny's and

the niggling doubts I had. At the end of the phone call she commissioned the book and said she'd draw up a contract.

It took a while for the contract to work its way through the various departments at Virgin, and we used the time to bring me up to speed on the forthcoming books. *Just War* would be published in either December or January, depending on whether *Shakedown* was going to be a New or Missing Adventure. *Human Nature* and *Toy Soldiers* would both be set during the First World War, and so I'd need to read those (at one point the three books were going to be linked, but this fell by the wayside when it became clear that they were all very different), I'd need to read *Original Sin* to see what made Cwej and Forrester tick. The contract arrived on 26/1/95 and was back in the post within an hour.

I was very lucky. The final version of *Just War* is almost unchanged from the original plot summary - although the ending is a damn sight better. Once the writing was underway, Rebecca only asked for a handful

WHO KILLED THE BRIGADIER?



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It has been three years since *Transit*, yet many still utter the word as a slur. It had too much swearing, too much sex, and no one seemed to understand what it was about. In the controversy, no one discussed what made the novel remarkable.

We are presented with the Platt/Aaronovitch conception of the Doctor as opposed to Cartmel's 'distant mountain'. This Doctor is 'all things to all cultures', constantly improvises, plans for all contingencies. Far from the God conceived by others, this Doctor is a meddler with all his fingers in the plot.

Unlike the other NA writers, Aaronovitch has a truly holistic vision. Not a scene with the Doctor passes without us being reminded how special he is. In *Transit* you must not only watch for the broad strokes of the plot, but the details also. There are constant reminders of the impact the Doctor has had on the Earth, and explanations for his acceptance there.

Some claimed that the television series presented social problems, such as racism, while the NA were lurid escapism. Unable to see the trees for the forest *Transit* is a giant statement against racism. We are constantly immersed in a multicultural vision of the future. The Doctor himself rather than acting vanilla in the face of these peoples, adjusts himself to each one's point of view.

'All things to all cultures' is a neat catch-all explaining every turn of televised DW's 26 year history. And perhaps the reason why all us differing fans like it.

While the other NA toy with virtual reality scenes where metaphor becomes reality *Transit* shows that the metaphors don't stop with the virtual. Our thoughts are so much of what we are. We must be clever if we are to get anywhere.

The Doctor is pitted against an adversary as clever as himself, and must be very clever indeed. There can be no blunt 'I know what's going to happen' in Aaronovitch's



Ben Aaronovitch 'taken' from *More than 30 years in the TARDIS*.

novel: time paradoxes are trivialised and shown to be untrustworthy. The Doctor must escalate the scale of his plans as Fred encompasses the solar system. The jazz metaphor is elegantly appropriate, and an interesting take on how the Doctor thinks.

It is a dazzling novel when compared to the surfeit of Time's Champion NA, so lean and muscular. Give it a second read and you'll be rewarded. How can you think the hero's morals compromised when he hears sex as children laughing?

David P. Golding

NEXT ISSUE

In the next exciting issue of Broad-sword:

- We begin the first in the series of retro perspectives on the *Cat's Cradle* novels starting with Marc Platt's *Time's Crucible* (of course).

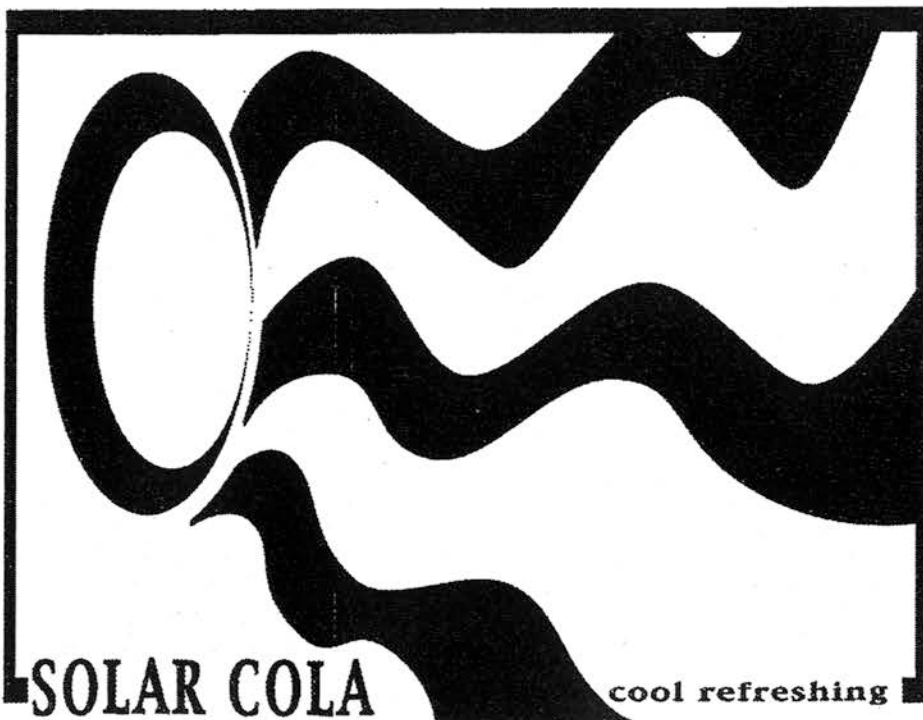
- Kate Orman's interview with Justin Richards author of *Theatre of War* and *System Shock*.

- We finally get around to mentioning the Decalogs.

- And the bagging of, I mean review of *Shakedown* (won't that be fun).

ISSUE SEVEN
JANUARY 1996

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TOY SOLDIERS PAUL LEONARD

Toy Soldiers is set between 1918-19 Earth, a period where anyone of dark skin was considered to be a "primitive" and at best a servant. As a result Roz finds herself on the receiving end of her own prejudices, she catches a small glimpse of her own soul, an experience she won't forget quickly.

This book has a strange combination of the planning Doctor and the bumbling Doctor. The book begins with the Doctor investigating an unusual situation, the children of the Earth are disappearing. He does know that something is happening, he just isn't sure what, so he sends the companions in to get more information. By the end however events are moving too fast for him to make any plans in advance, so it's down to improvisation.

This is an interesting aspect of the seventh Doctor, rather than the manipulative type we see him in the process of collecting the information that he would require to be able to plan something.

I found the book intense but not captivating, there is no giant plan that the Doctor had to destroy but rather a collection of connected events. As a result it didn't give the main characters much of a chance to show their abilities, with the exception of Roz. Chris is just his happy puppy dog self and Benny goes and gets herself possessed by an alien again.

The intensiveness is in the typical style of Paul Leonard, not content to simply tell you a story he makes sure that you get involved. He delivers the unknown in a fashion that makes it sound and feel familiar.

David Robinson

グイチシ ギチモイ ドカイエイリンラミ

Head Games is ostensibly a novel about growing up. To grow up you must first be young, so Steve Lyons has thrown in a swag of immature characters, childish things, then mixed well with the cold hard realities of the NA universe. Many have stated this is a novel to be enjoyed for it's character interaction, as the 'B plot' - the story of Detrios - is rather lame. I'd have to disagree. I didn't think the character interaction was any good either. Mr Lyons has committed the sin of betraying many of the established characters.

Roz and Chris are served with variable dimensions, sometimes coming across with remarkable believability, sometimes coming across as being cut from the same cloth as Mel. Benny's wit is served well, but none of her maturity. The Benny of *Love and War* wouldn't

have stupidly picked on Mel as Mr Lyons' version does (p 113). [One SPOILER. Ace is back. Not Dorothee, but Ace, little more cipher when she's not being a military object. And she (and we) has to learn what the butterfly effect means again.]

Yes, as the cover shows, Mel is back after being left with Glitz for a year. No change in Mel, which seems rather unlikely for someone who has lived with a remorseless murderer wanted in six galaxies. Furthermore, Mel has become rather more two-dimensional with that year, singing only one unreasonable tune for the entire novel. It is rather hard for the reader to share her point of view when she would rather the Doctor leave the universe to be destroyed.

The novel is filled with this - characters who should know better niggling at others to their detriment, or simply not caring to give their side of the story.

The Guilty Dark Doctor and Jason are at the heart of this. Jason you'll remember from Mr Lyons' previous NA, but you may not recognise him - as Jason has dropped many maturity notches from the self-confident individual of that novel. The Doctor we've seen before a...a...gazillion times. It all becomes rather self-serving and pointless. There is no feeling that the interactions in this novel are organic, but they've all been mulled over before. Nothing new is added here, and no resolution presented.

There are good things about this novel - Wolsey, Peter Darvill-Evans theory of 'why Earth is special', the Dalek Attack continuity reference. But they pale in comparison to the trite story and boring characters.

David P. Golding

ガクイヂリトラゼイラセリイ ゴイヂチスラミラヒニカソク

If you didn't like *Transit* then ONLY read part one of this review, if you did like *Transit* then read the whole review.

Part One

This could well be the first time that the TARDIS crew get to go on a holiday. Sure, they've tried to before, but they always get accused of a murder or some such thing and have to abandon their holiday and leave.

That doesn't mean that things turn out smoothly, they do end up the middle of a murder investigation, however they're conducting it rather than being the main suspects. The difference between this holiday and any of the others that they have attempted to take is that once all the fuss is over they don't make a mad run for the TARDIS, they stay around for a few weeks and enjoy their holiday.

The Also People throws you head first into a full, rich, and well thought out alien environment with the characteristic eye for





detail that is typical of Ben's writing. The world is so completely alien that it doesn't seem strange, from the technique to baking bread to punishment for a crime.

The characterisation of the Doctor, Benny, Roz and Chris is the finest examples of writing I've seen in the NA's. With scenes like the Doctor threatening to play the spoons and a discussion about toilets. Andy Lane himself was impressed at what Ben was able to do with the characters he created.

Part Two

I like *Transit*, and as hard as it is to admit, I think *The Also People* is even better. This book has the feeling of a completely independent story however the undertones suggest that it's the second part in something much bigger. If Cartmel's plans for the future of Doctor Who are impressive then Ben's are even more so.

David Robinson



You would suppose that with a name that sounded like it was given to the devil by superstitious peasants of the middle ages, a resounding solid and dark name, Managra the novel would be just that. It is even more. Vampires, dark forests, the infamous (nobody expects) Inquisition and Romantic figures such as Giovanni Casonova, Mary Shelley and mad, bad and dangerous Byron, create the story, the atmosphere and the ideas of Stephen Marley's *Managra*.

Stephen's prose is strong and poetic again creating the atmosphere of the 16 hundreds through to early 20th century Europe, it's thick with Gothic and Baroque life and death.

"The darkness visible began to retreat."

The main problem though with *Managra* is that there are so many characters that there is little time that can be afforded to get to know each character better, all the historical figures are distant and suspicious rather than friendly.

Whilst this may be true Stephen's character Miles Dashing is one of the best characters I have come across in Doctor Who. Miles is brave and heroic fool. His family honour is sacred to him, he is on a crusade to avenge their deaths. Unfortunately Miles is naively unaware that his family were evil and had been trying to kill him. Chandeliers fall to the ground just missing him.

We learn something of Sarah's childhood and her parents although important to the story, it stinks.

The Doctor is described dramatically:

"From head to toe, he was the essential bohemian, and his toothy grin exuded bonhomie."

Throughout *Managra* the Doctor is given an extra dimension to his character, an impression

of a profound and deep sadness whenever he stands motionless with a blank stare.

"Mary gave a slight shake of her head, 'I think, sometimes, he has bad dreams.'"

Richard Prekodravac

MILLENNIAL RITES CRAIG HINTON

There is much I want to mention about this book, however in order to keep it a surprise this review will be vague on some of the details. (No this does not mean that I didn't finish reading it.)

Because this is Mel's first MA it is not surprising that the story focuses heavily on computers and computer programming, of which Mel was always said to be an expert. Since none of the stories in the series ever used her expertise in any intelligent fashion it is only natural that the MA should right this wrong.

The computer aspect of the story kept getting on my nerves, for two reasons, one - I do know enough about computers to know that the level of computer terminology in the book is going to be way over the top for a lot of readers, two - there was no mention of a Macintosh. This second reason is strictly personal but I felt I had to mention it somewhere.

The first reason however could be a problem. If you had trouble with the computer bits in *Transit* then you have no chance of working this stuff out.

The Doctor is pining about becoming the Valeyard, although an interesting insight to the Doctor I think that the Valeyard references in MA's set after the Trial are being over done.

The characterisation of the Doctor is perfect, with his coat flapping in a dramatic breeze, there is a charmingly sinister nature to this Doctor.

David Robinson



This is the fourth book from the empire of Andy Lane. Having demonstrated immutably not only his competence as a writer but also his ability to write a damn fine story, Andy now turns to his first Missing Adventure. It is perhaps with some caution that I review this novel, and before I get into the review I'll reveal that it is a really good book

At first inspection whilst reading the novel it's a really bad book. The plot is shallow and pointless, the characterisation is appalling, Vicki and Steven are repetitively dull. I don't know how many things can remind Steven of his imprisonment on Mechanus but that list is quite extensive. The use of Galileo,

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society, no incredulous perfection and no horrifying evil. This is what I thought Doctor Who should be doing, leave it's simplistic 'good-bad' naive dichotomy and move into concepts that the cynical would understand: that we are consumerist sheep; life can be pretty shitty, cruel and unfair and that's just the way things are; 'Sex and death are pretty close'.

These are the things I enjoyed but other's criticised. When Gary Russell had reviewed *Transit* for *DWM* he said it was a bore, purile, and stupid. He says that Doctor Who has survived without it.

No it didn't, Doctor Who failed and died in 1989. It had become a laughable, silly and ridiculed series superseded in our culture by darker sci-fi, *The X-Files*, and Tarantino guile. It's unfortunate for Who fans to realise that *The Caves of Androzani* was 11 years ago, superseded by *Transit*.

Richard Prekodravac

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of changes - literally a matter of a word here or there. For me, the process has taken a while - over two years from first idea to seeing the book in W H Smith's - but has been smooth and very rewarding.

A first-time author can't write a Star Trek novel: you have to have had two previous novels published, the manuscript must be submitted by an agent, Paramount read every word, they and Pocket both have the right (ultimately) to edit your work without your approval and you are paid a flat fee for your efforts. Although they now have an established stable of writers and could get by quite happily operating a 'closed shop', Virgin still read every manuscript that is sent to them. On average one unsolicited manuscript arrives a day. Over half are sent straight back with a little pink slip: this isn't what we are looking for. Most of these are enthusiastic efforts, but the author hasn't read the Writers' Guide and as a result the manuscript is a mess and the story is far too reliant on continuity. Many more fall at the second hurdle: they are competent, well-presented and make sense, but there is something wrong: the story has been done before, it's too predictable or unoriginal, or it isn't pitched at quite the right level of complexity. These get a proper letter, explaining what was wrong, not the rejection slip most publishers would send you - a lot of the authors now writing for Virgin got these and followed the advice given, and got their second, third or fourth submission accepted. Some of us have been lucky enough to have their manuscript accepted straight away. Somewhere, a Doctor Who fan who's never written a book before is putting the finishing touches to his submission - and you'll be reading it in mid-to-late '97.

Lance Parkin

Continued from page 11

Shakespeare and Marlowe is trivial even though they play important roles, they seem to be included within the novel as characters in search of a plot. It all adds up to a cry that he should stick to the New Adventures. It just the sort of thing you wish you could forget about.

But thinking about the story within the broader context of the Hartnell stories, the novel isn't crap it's just very silly. For example for the Doctor to save the time line from being polluted, he puts himself and Vicki into a performance of Macbeth or Galileo's short conversation with a Sontaron.

As I said before Vicki and Steven seem repetitive and dull but I see that they may have been necessary to feel Vicki's loss and to show Steven changing through the novel.

Galileo is portrayed very amusingly, he's arrogant and shrewd and he's an excellent companion to the first Doctor. Although his character seems limited as does Shakespeare's, they seem to be characters from a novelisation of a Doctor Who story rather than a Missing Adventure.

All these things make the novel very hard to review because it fits in with the other ridiculous Hartnell situations. Can you say that it is bad because it is what it should be.

Richard Prekodravac



The feminist writer Ntozake Shange (who inspired the look of Kadiatu) Source Time/Space Visualiser 45



Broadsword

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
Shakedown

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



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.

Voting is open until 20th March 1996.

Please send yours votes to:

153 Wardell Rd

Dulwich Hill NSW 2203 (Australia)

or on the Internet to:

navaz@geko.com.au



The 1995 Sgloomi Po Awards Voting Form

1. The Sgloomi Po for the best character in a novel. (Which character in which 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. (Which line in which novel?)
5. The Sgloomi Po for the most unbelievable explanation given in a novel. (What explanation in which 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. (Which inanimate object in which novel?)
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.

Voting is open until 20th March 1996.

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