

Broadsword



Issue Seven

January - February 1996



LETTER FROM THE EDITOR

DAVID ROBINSON

Beyond Survival - Redefining Doctor Who
THE catch phrase we used in our original ad is still a very good description of what Broadword is. It sums up the idea that *Doctor Who* has continued to grow and expand and change. Broadword has always tried to describe what it was that *Doctor Who* had become.

More and more frequently people have asked us for information about the NAs and MAs, for example "What's going to happen with the NAs once this new Fox series gets started? Will they then have Eight Doctor NAs, or will the series stop or what?". As much as we would love to know what Virgin is doing before they do, the fact is that we are not Virgin, okay!.

One of the projects that Broadword has embarked on recently is to create an Australian Doctor Who Fanzine Directory, to put it simply a book that would have a full page ad for each and every Doctor Who

Fanzine in Australia. The problem has been a lack of response, perhaps people aren't interested in such a resource.

We no longer have a set deadline for the next issue, largely because nobody sends us stuff anyway, and also because the issues rarely come out on time as it is. Instead we're going for the old fashioned system of "if you send it to us we'll stick it in" the next available issue.

With regards to when the issues are DUE out (and I know this one is really late), it basically comes down to when we get hold of the books that are to be reviewed, the issue should be out one week after the books arrive. So the March - April issue should be in the post one week after *Sleepy* and *The English Way of Death* arrive.

Finally the next issue of Broadword will have an interview with God Ben Aaronovitch in it (yeah!), and the issue will be edited by Steve Leahy via the Internet, both of which will be a lot of fun.



broadword *n.* 1. The mythical product of a procrastinator. *e.g.* Well I've got a couple of broadwords in the works, but I just don't have enough time at the moment. 2. a straight, broad, flat sword, usu. with a basket hilt.

ling *n.* 1. the sound of being hit in the face with a large fish. 2. any similar sound. *e.g.* Ace ran down the TARDIS corridors, her bare feet making a loud ling on the floor.

manuka *n.* 1. the feeling or sensation experienced when a new place reminds you of another. *e.g.* The manuka swept through Bernice as she was reminded

of Darlinghurst / Paddington / Glebe / Newtown / Leichhardt / Brighton Le Sands. 2. either of the New Zealand tea-trees, kahikatoa and kanuka, both valuable honey plants.

miehrvire *n.* 1. this is the word you use when you need a new word. *a.* 2. (vulgar) No true Earth equivalent. Implies: no weather, no change, no development, held in stasis, in limbo.

voyeur-ger *n.* anyone who tells other people that an event will happen when in reality it will not. *e.g.* those voyeur-gers at Channel Nine have done it again.

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 RETRO ON THE WAR TRILOGY
 EDITED BY STEVE LEAHY

THE NEW ADVENTURES -P-R-E-L-U-D-E-S-

HAPPY ENDINGS

PAUL CORNELL

THE Doctor, Chris, Roz, Benny and Jason sat around a small table, examining a sheaf of papers.

The Doctor tapped the manuscript into shape, satisfied, and placed it in the middle of the table. He folded his hands into a spire. 'Well?'

'Definitely,' Benny nodded. 'This time. This is the one.'

'That's what you said last time,' the Doctor reminded her.

'But last time that man was in the way.'

'What man?' Chris asked, perplexed.

'Terrance Dicks.'

'Shhh!' Jason leapt to his feet.

'What-?'

'You're taking the name of a deity in vain! On some of the planets I visited, there are gigantic sculptures of Terrance Dicks. They make human sacrifices to them.'

'Even the aliens?'

'That's what UFO abductions are about. Meat for Terrance. Do you know that the name Terrance is the most common one in the whole Milky Way? It's considered lucky. Benny, you cannot fault this man, you can-

not count on him not to get between us and this.'

'But he hasn't got a book out this year!' Roz protested.

'Yeah,' Jason sat down again. 'He's that good.'

'Well, I don't want to slight him, but I just thought I did particularly well in Human Nature,' Benny opined. 'I emoted. I lived that part.'

'The bloomer scenes are available on the Internet,' Jason grinned.

'And I thought we should have won the DWM poll,' Benny finished.

'Well, there was Set Piece...'

'And our book!' Roz looked at Benny accusingly. 'What about our book?'

'All right, all right...' The Doctor quietened his companions down.

'This time we've put everything but the kitchen sink in.'

'Cruk, not No Future again...' whispered Jason.

'This time, we've employed other writers to come in and help.'

'So no change there...'



'This time I've taken out three thousand separate subscriptions to DWM!'

The others slapped hands with him. 'Oh, well...' Jason sighed, leaning back with his hands behind his head. 'You should have said before. Now nothing can go wrong...'

Bernice woke with a start. She turned to the man sleeping beside her. 'Oh, darling, I just had the most outrageous dream.'

'Really?' said Terrance Dicks, picking up the pad that sat on his bedside table. 'Tell me all about it.'

VIRGIN REJECTS

DAVID GOLDING

WELL, whilst doing year 11, and being 16, I plotted fully and tapped out three chapters of an NA called *Resonances*, featuring Benny and Ace (II), though I guess it would have featured someone else eventually, 'cause I sent it off about the same time Kate was commissioned for *Set Piece*.

It took from a quarter to half a year to be returned (aargh, VCE is a blur on my memory). They didn't say very much: my synopsis was appalling (in my opinion), and they were unable to make any sense of it (it was very simple; I just didn't understand how to write a synopsis). Um, they were worried that I was writing a story with an-

other Time Lord, and also that the story had gobs of mystery (which burns me whenever I think of how uninteresting *Strange England* is). There was also a lot of emotional stuff happening to characters, which they thought bogged down the plot (aargh, *Falls the Shadow* is much more bogged in it).

However, they thought that my dialogue and characterisation was excellent. My writing style in general was okay with occasional flares of greatness (honestly). This is what they actually said, though I no longer have their rejection letter (well, at least, it's buried somewhere in my room, oooo-eeee-oooooh).

They were quite thoroughly surprised at the quality of my writing considering my age (which I had mentioned), and they encouraged me to keep writing. As I read all of that, my heart was somewhere north of my chest, and I was kinda' in shock for a while. Generally, I was very pleased. I've heard they go quite in-depth sometimes in their critique, but they didn't for me, but I didn't mind. I understood a lot of the flaws in my story just from the brief comments and advice they gave.

I'm currently writing another NA submission (as is every man and his dog it seems). So I definitely wasn't put off.



JUSTIN RICHARDS INTERVIEW

CONDUCTED BY KATE ORMAN



Theatre of War. Is this the Doctor Who book you have always wanted to write?

WELL, it's one of them. There are a few I've always wanted to write - either as books or initially as TV stories of course. The stories I've hankered after writing for longest all involve the Daleks - so not much chance of that! Just writing a *Doctor Who* book at all is a dream fulfilled - just as writing for a 'prestigious' fanzine, producing a fanzine, producing/editing *IN-VISION*, writing for *DWM*, etc. have all been fantasy milestones of a sort along the way!

How long have you been working on *IN-VISION*, and writing non-fiction Who articles generally?

Peter Anghelides and I suggested how JJB could improve *Space and Time*, and consequently got lumbered with defining the format for the follow-on and then editing it back at the beginning of 1986 (format finished by June, first issue the following January, I think). My first non-fiction Who which saw publication was a review of *Logopolis* in *Frontier Worlds* in March 1981. After that I had at least one article in every *FW* and I think became their most prolific contributor of both serious factual stuff and the silly stuff. There was also some fiction a one-pager about the Brigadier being sent to *The Village*, and a *Blake's Seven* story about visitors to Gauda Prime years later meeting Blake's ghost (written in league with Andy Lane, with whom I was at Warwick University at the time).

I later 'did' a fanzine called *Black and White Guardian* (*B.A.W.G.*) together with David Richardson (now assistant editor of *TV Zone*) which achieved some notoriety and pioneered contemporary set visit reports and alternative Whumour.

One of the 'zines I did a lot of stuff for was Gary Russell's *Shada* so he used me a lot when he first started at *DWM* (and less now!)

How did you come to write an NA?

I got to write an NA by writing a twenty-page outline (big print!) and 7000 word opening and then waiting till Peter Darvill-Evans called me about six months later. The original prose was the prologue and initial follow-up landing on Menaxus (without Benny, who was in the TARDIS and got caught up with the

Doctor and Ace in the beginning of the Hamlet stuff). The only changes were to move Benny, so as to fit with the ending of *Legacy* (into which Gary inserted some Braxiatel references for me) and to change the characters' names to make them more futuristic and less ordinary. This last thing was a bit odd as the human(oid) names in *Legacy* didn't match (Alec Charles Roberts - very futuristic) and also reverted to my originals in the *Programme Guide* just published! The other major change between outline and writing the real thing was the arrival of my baby son three weeks before I was commissioned. With only five months anyway (and a full time job, and *IN-VISION*, and...) this explains some of the more rushed sections!



Do you find writing prose similar to writing non-fiction?

In a way, I suppose I do. I used to work as a technical writer, many years ago, for a large computer company. Provided I got it straight in my head before I started, the writing was quite easy. The hard part was getting the ideas sorted in my brain. I find the same process is true for *IN-VISION* and for prose. I actually write quite fast (1000 words an hour) when I know what I'm writing. With fiction it's the ideas and images that take the time - getting them there like pictures in my head. Luckily I can do that anywhere - in fact, sitting in front of the machine is one of the worst places!

The result is that I find myself, for example, pushing the baby round town in his buggy

while half my mind is trying to work out how to deactivate an interstellar mine field. Then when I get the time the ideas get translated into prose on the keyboard. Doing the imaginative processing offline, as it were, is essential if you have to write 95000 words in five months while doing a full-time job and helping look after a 3-week old baby!

Can you remember the moment at which the idea of *Theatre of War* came to you? What inspired it?

Not really. The original idea was the image of the robots trapped between worlds in the play - rusting and ageing to death. Originally I saw them as Cybermen - with the tear-drop eye of the Invasion/Revenge type faces elongating into a rip through the metal as the figure cried itself to death. That was years (12?) ago. A strong image is where it starts, for me at least.

The mud and statues arose from some ideas Andy Lane and I had at University about 10 years ago.

The other image I had was of the Doctor behind a curtain hearing a passage from Hamlet being recited - and realising just as the knife came through at him what happened next! From this came the notion of a 3-D holo-play so in fact he wouldn't be harmed. Or would he? Everything else was added when I wrote a story to frame these images - the performance(s) and the archaeologists finding statues of themselves in the mud.

Basically, I wrote a very straightforward outline, in which everything was exactly how it seemed - Menaxus was an old civilization invaded by a race who used the Dream Machine as a weapon, and now it was activated again. Then I built up layers on top of this - added twists and clues and set pieces (ie. sequences I wanted to write - like the chase through the asteroids). To get back to the question, the thing, I think, which led me to that first image was a poem by Auden called 'As I Walked out one Evening' - it's about how Time gets to everything in the end, even love. Part of its power is that it's written in a fairly upbeat tempo, and seems quite jolly until Time gets in on the act. I used a couple of lines from it in Jorvik's speech - notably: "Time watches from the shadows, and coughs when you would kiss..."





THEATRE OF WAR RESPONSE



JUSTIN RICHARDS

The following is an extract from the internet news group 'rec.arts.drwho' where Justin Richards answered some questions people had about *Theatre of War*.

WELL, thanks to Matthew Newton, Don Smith and Jen Hadley for your comments on *Theatre of War*. Jen's and Matthew's don't really need a response, except to say, briefly, that

1. Yep, Peter Hinton is an amalgamation of Peter Anghelides and Craig Hinton. This is not what I'd call an in-joke, rather a struggle to find sensible names. Those of you who do any writing will know how difficult it can be to think up good names for characters! As a throwaway point of interest, most (many?) of the characters in *Theatre of War* owe their names to the index of the Times Atlas of Archaeology (or if you read the disjointed comments that pass as an interview in *TV Zone*, "a children's textbook on archaeology":-)).

2. I'm glad Jen spotted the "hot blood" reference - there are loads of similar touches which I hope are not intrusive but appeal to the people who do spot them without distracting others.

One of my main objectives in writing *Theatre of War* was to get people thinking about the book - about what it says, how it says it, and what is really going on (how much is planned, how much is coincidence)... There is no real answer to many of these questions. As I've said before, it's up to the reader to interpret the book how they want - to make it their own and put in their own ideas about, for example, what the leaf pattern turning up on the Doctor's scarf at the end of the book might mean.

As a reader who is pretty clued up on the book and has some insight into the bits that either got chucked out for space reasons (the book is 97,000 words as it is - and Virgin's maximum limit is 90,000) or never made it from my head into the text, I have my own ideas about the points Don raises - for my own satisfaction and to ensure the plot actually works. So, here's what I think (but make up your own minds!)

First, Braxiatel (and was never intended to be) the Doctor. I think he is another renegade Time Lord (cf K' Anpo, Azmael, etc), but not an incarnation of the Doctor. That said, they have been friends in the past but have had some falling out (see the facsimile letter from Braxiatel) - possibly as Braxiatel believes even more than the seventh Doctor that the end can justify the means and manipulating anybody and everybody is a Good Thing. This is why neither remembers what he did when he was the other one, if you follow.

The Doctor wrote *The Good Soldiers* in long-hand from Osterling's dictation and notes (as is

mentioned in the book) as Osterling had a muscle-wasting disease and couldn't write. Neither he nor the Doctor wanted to trust the 'art' of creating his great play to a computer dictation system. This has parallels with Hamlet in *City of Death*, though I don't see that's a problem - maybe the Doctor took a few weeks and went round writing famous plays! It also raises some interesting questions about machines and creativity. This question can be seen in relation to the Dream Machine itself presenting an interpretation of art, and to my using a word processor to write and rewrite my own stuff. Maybe it's all too easy - I no longer have to worry about spelling, the machine will check it for me. It would check my grammar if I let it, and soon it will even write the boring bits for me - already you can buy packages which let you pick characters and then build a plot round them to your specification. Or rather, of course, to the machine's! This ties in thematically with the extract about giving theatre back to the artists and creative people after the technologists had got bored with it and is a trend I see happening with human computer interfaces (see Brenda Laurel's "Computers as Theatre" if you're interested...).

But all this is a coincidence which helps the Doctor 'clean up' in *Theatre of War* - as the (second-hand) author of the play, he can rewrite it within the machine. He had no knowledge of the events of *Theatre of War* when he helped Osterling out with the writing. I think having him aware of the events as he wrote the play - or going back and writing it within the events of *Theatre of War* - might have been a bit complex and certainly would have used up valuable words I was short of. But I wish I'd thought of it!

The section where the Rippearian ship tries to stop them getting back to Heletia is unclear - mea culpa. With a bit more care on my part it should have been clear that as the plan is running five years late (as it went wrong in the Prologue), not all the Heletians appreciate what's going on. This all got a bit lost in the wash. I initially planned for Braxiatel to warn the ship off - but this played havoc with the speed of communications and raised some awkward questions about Braxiatel's authority which I didn't want to become apparent before the Curtain Call. So I never put that in. Sorry.

The reason that section is included at all is threefold: 1. To give Ace something to do - I was conscious that the book was getting too Benny-centric (though not as much as either the book which immediately preceded or the one which immediately followed it!).

2. To give the impression that there is actually a war going on and provide some insight into how it is being fought across space.

3. To lessen the abruptness of the switch of location from Menaxus to Heletia (which Don still mentions as being a bit of a wrench - I agree).

So there you go. It is of course extremely difficult to keep a novel (particularly of the New Adventures type) internally consistent, and I tried very hard to do so. Like Don and Matthew, I hate books where the reader can pick easy holes in the plot - I can forgive many faults of writing style, characterisation and every other literary sin IF the plot is consistent and gripping. If it isn't, the rest of the book - however good - takes a dive, I feel. I'm sure we can all think of books like that - some of them, dare I say it, in the New Adventures series!

Finally, Don, yes ideas come from other places. Though not all of them come from the 'obvious' sources people ascribe. The robot falling from the gantry was a neat image I had in my head - I hadn't made any connection with Silver Nemesis (though you can and maybe subconsciously I did make such a connection), but the robots were indeed meant to look like the Terminator. The reason for this is similar to the one for using the Nazi parallels: it's useful to pick up on readers' experience and existing knowledge. I can conjure up an image of the sort of robot I wanted by making you think of something similar more easily than I can describe a completely new robot you've never seen and get you to visualise it, and hold your attention while I do so. Equally, if you know something of the horrors of the Nazi regime and atrocities, it means I don't need to dwell on that so much and can spend the time addressing other aspects of the narrative.

On the whole, keeping track of all the plot and thematic threads in *Theatre of War* was both a nightmare and a lot of fun. I think the next one will be a little more straightforward - but still, I hope, with a strong plot which makes sense and allows for the exploration and interpretation of interesting ideas.

But the main thing is that we all enjoy it.

by Peter Wood



SHAKEDOWN

TERRANCE DICKS

REVIEWED BY DAVID ROBINSON

"He died a glorious death," said Vorn admiringly." p150

TERRANCE Dicks has bloody done it again! He's gone and written another mediocre book yet, simply because its by Terrance Dicks, lots of people are going to like it. Unfortunately that is the only reason that lots of people are going to like it.

Shakedown is both a prequel and a sequel to the video of the same name. Despite that the part of the story that matches the video only takes 43 of the 233 pages, the remaining pages almost add in a story for the Doctor, Chris and Roz. Benny's part in the story is given a much larger chunk of the book and it becomes very obvious what's going to happen at the end.

To his credit Terrance does try to make the Sontarons scary, and if he had done



something with their characters, their background and their feelings then it might have worked.

Some of the writing tricks that Terrance uses to keep the book going in places that it should have ended are just plain silly, like the way bad guys seem to

be completely indestructible.

The one good thing about this book is that it is extraordinarily funny because it is so extraordinarily bad.

"I have saved you twice, and you have killed me twice," said Steg. 'It ... hardly ... seems ... fair.'" p226

I can't shake the feeling that *Shakedown - The Novel* is a giant ad for *Shakedown - The Video*? I hope not.

JUST WAR

LANCE PARKIN

REVIEWED BY RICHARD PREKODRAVAC

AS a kid ANZAC day was not just another holiday but it was something about national pride and national identity, it symbolised a day where

we felt what everyone else felt. However as I got older and more cynical, cynical towards authority, religion, and social norms, ANZAC day had also joined that list.

Do we celebrate the glorification of war? Do we celebrate that nations have killed so many people? As more wars become a part of our identity, that idea of national self is marked with more powerful weapons.

This was how I approached *Just War* by Lance Parkin - confused. What does the title refer to? Is the book about a 'Justified' War or does it mean 'just another' war or does it mean a 'fair' war? What distinctions can be made, or are made between a remembrance or a glorification?

Just War is set in March 1941, the Doctor, Bernice, Chris, and Roz become involved in the events the Nazi occupation of the British Island of Guernsey and the mysterious object that has crashed there. The Doctor and companions have already begun their arduous task of solving this mystery. Benny's identity is challenged through a brutal interrogation. Chris's faith in justice is questioned, and Roz is confronted with Nazism, British class limits and her own South African origins.



There are even a couple of short scenes with the Doctor and Mel. Mel is far more interesting in *Just War* compared to her televised stories and in *Head Games* - I didn't cringe once - not only wondering why we

don't see more of her, but also wanting to see more of her. David Golding had said "Ah, *Just War* ... it's everything that *Head Games* should have been."

We never know what Lance wants us to believe and see, as is the complexity of the plot and the characters. War is portrayed as a complex phantom. War is neither glorified or denounced, Lance doesn't reserve the right to judge either way. Extending upon ideas from *The Curse of Fenric*, British bombs killing civilians not just the military, is paralleled with the Nazi agenda. This is looked at not only on a large scale of the bombing raids, but also through to Bernice's killing of a young Nazi soldier - for a greater good.

Lance's writing is new and fresh, it doesn't suffer from the pretentiousness of a new writer trying to impress. In many ways it's straightforward but only to be accurate in what he wants to say - the complexity of war Justified, fair, or otherwise.

LORDS OF THE STORM

DAVID A McINTEE

REVIEWED BY RICHARD PREKODRAVAC

WHAT you may expect from David McIntee, *Lords of the Storm* is exactly what you get. If you like his novels, then this is what is present. If however you despise his writing ability (read: lack of) then again this is what is present.

Lords of the Storm by Davo.

Lords of the Storm is a great book. The story is well paced, a great deal of fun, there are spaceships, space battles, heroes and villains. Davo's *Lords of the Storm* has the escapist's requirement fulfilled. Fighting, dying, and no sense or reality, important social issues or any of that stuff. Davo's done good.



Lords of the Storm by Mr McIntee.

This is the argument of the other camp. They will find *Lords of the Storm* consistent with the other books of Mr McIntee's library. *White Darkness*, *First Frontier* and *Sanctuary*. The argument is summarised as "Mr

McIntee is atrocious". Mr McIntee can not write, his writing style is very poor, his adjectives are tedious and simplistic. The reader will slowly slip into a deep chronic depression as each planet, moon, star and star system looks like some jewel, crystal or shiny plastic trinket.

Lords of the Storm by George Lucas.

Then there is the final issue of Mr McIntee's credulous crusade to quote or refer from a well known sci-fi movie or TV show. This time Mr McIntee has opted for all three of the *Star Wars* films, however *Lords of the Storm* isn't limited to the casual reference to a "bucket of bolts". Mr McIntee has developed his crusade further, in this we have poorly modified quotes and scenes. But for *Lords of the Storm* the plot depends on the three acts of the *Star Wars* films, almost scene for scene. This is not a failure to be amusing, and it's not just tiring and tedious, but this signifies a lack of creativity and a lack of ethics.

Lords of the Storm wasn't written by either Davo or Mr McIntee, nor by George Lucas, but by David Demidenko. It had to happen sooner or later.

DOWNTIME

MARC PLATT

REVIEWED BY DAVID ROBINSON

IN a single book Marc Platt has a sequel to *The Web of Fear*, we find out what happened to Victoria Waterfield after she left the TARDIS and we get to see a part of the Brigadier's life between *Mawdryn Undead* and *Battlefield*.

This is a *Doctor Who* book without the Doctor and it does a good job of it. As a rule I don't think that *Doctor Who* books work without the Doctor, this book is not an exception to the rule but it is a good try. Without a character in the middle knowing what's going on it seems disorganized. I found myself continuously hoping the Doctor would turn up on the next page and bop the bad guys on the head.

The book lacks a central character and tries to use the Brigadier as a replacement. The Brig's character seems to be depend more on his past and his future rather than



his beliefs. Marc Platt seems to be trying so hard to make the Brigadier fit in with what we already know of him that it doesn't leave much room for the character to develop.

The lack of the Doctor does have an upside, it provides a chance to see what people think of the Doctor when he's not around, talking behind his back as it were. The Brig ponders why he was never really treated as a companion while Victoria is coming to terms with living in the late 20th Century.

Although not captivating it does present a good story with a small group of solid characters rather than a bland story with a large number of insignificant characters. The story itself isn't important, what becomes increasingly important throughout the book is what the characters think and how they react to the situations that the story puts them in.

The other side to that is that there isn't much to the plot, having such a small plot spread over the whole book does become 'almost tedious'.



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- **DroppedStitch** - One of the more advanced features of DICKS-O-MATIC™, DroppedStitch interfaces with StereoTyper™ and PlotWeaver to ensure your novel contains one of those staples of Dicks' style, the van-

ishing character. DroppedStitch will provide your character with personality, motivation, and drive, before ensuring they inexplicably vanish from the novel around the half-way mark. Great for generating all those pesky Sontaran Generals and other author's mouthpieces.

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- **PlotHoler** - based upon the premise expressed in Steve Leahy's .sig ("Plot hole, n: A device which allows an author to avoid the difficult task of writing coherently..."). PlotHoler ensures that the task of writing coherently never befalls the author. The Ben Aaronovitch version ("Plot hole, n: A fissure created by your deadline arriving before Chapter Three") is also available as a plug-in.

- **EasyReader** - Removes all those long, complicated words and phrases from your finished novel, ensuring the style is consistent with that used in Dicks' novelizations of televised *Doctor Who* stories.

Here at CHRONIC HYSTERESIS we think DICKS-O-MATIC™ is the greatest thing since sliced bread, but we don't just expect you to take our word for it. Included in the DICKS-O-MATIC™ package is a copy of the New Adventure *Shakedown*, which was produced entirely by DICKS-O-MATIC™ 1.0.

And here are some totally unsolicited comments from established NA and MA authors:

"If only I'd had DICKS-O-MATIC™ when I was writing *The Hole*; it mightn't have been such a disaster." - N. Biroswick.

"DICKS-O-MATIC™ certainly assisted in the writing of *Realm of Silica*." - A. Track.

"I'm getting tired of actually writing my own books; when is ORMAN-O-MATIC being released?" - K. Andwoman.

And from our competitors:

"Microfloppy Dicks96 is due out before the year 2000." - W. Doors.

DALEKS DON'T LIKE FINGER BISCUITS

RICHARD PREKODRAVAC

TIME'S *Crucible* is one of those books. What it is and what it represents is as complex as the story itself. It's the first in the Cat's Cradle series. It's the first NA from the McCoy era writers. It looks at Gallifrey before Rassilon and the Time Lords. It looks at so many new ideas about the TARDIS, the cat, the Banshee Circuits and so on. It has a great time playing around with time. And makes casual unconfirmed but suspicious references to the Doctor's family.

Despite this profound moment of spiritual understanding, *Time's Crucible* reception however was lukewarm. Some rejected it, some praised it, the majority were far too confused to know what had just happened. In the tradition of *Doctor Who* fans (Daleks) that's enough to reject it or rather reject the author (Finger Biscuits).

It's a bizarre behaviour that when we look at a novel we tend to identify with the author rather than the book itself. 'This is a Terrance Dicks book', 'this is a Jim Mortimore book', 'this is a Gareth Roberts book', this is

Well this is a Marc Platt book. Marc is the second author who bypassed the script writer's club coming in from the outside. *Ghost Light* was one of those stories. Undoubtedly the best scripted story of *Doctor Who* television (that's another fanzine's discussion). In short a damn fine script, a damn fine story and incredibly complex leaving many confused. A trend?

What is a definite trend is the reception by fans of the first NAs from the McCoy writers. Ben Aaronovitch's *Transit* was cast down due to fits of rage and anger (see last issue). Andrew Cartmel's *Warhead* would have been one of the first at a fanboy's bonfire (see next issue). Although whilst *Time's Crucible* seems to just escape (burnt around the edges?), given a second chance it could have warmed a few cups of cocoa. My question is why did *Time's Crucible* escape this persecution?

Now for a bit of psychology.

Social Psychology, that branch of Psychology with the most socially inept psychologists, looks at this sort of stuff all the time.

The situation is this. It's Friday night and you're in a group of friends, perhaps watching a movie, so the place has a small crowd of people. Someone in the crowd falls over and it's quite clear that the person is having a heart attack. Everyone including yourself stop and look around to see what's going on and you hesitate in helping. You wait to see someone else help first. Unfortunately so does everyone else.

Social Psychologists don't know why, although we can hypothesise. However I can see this cautionary hesitation occur in other situations.

People hesitated on Platt but came through for Cartmel and Aaronovitch.

Why such an averse reaction I don't know. There is the group of highly intelligent and wise people who consider *Time's Crucible*, *Warhead*, and *Transit* to be some of the best NA. I suggest that such an extreme polarisation comes about due to either social, psychological or political factors. I don't know, perhaps Daleks don't like finger biscuits.



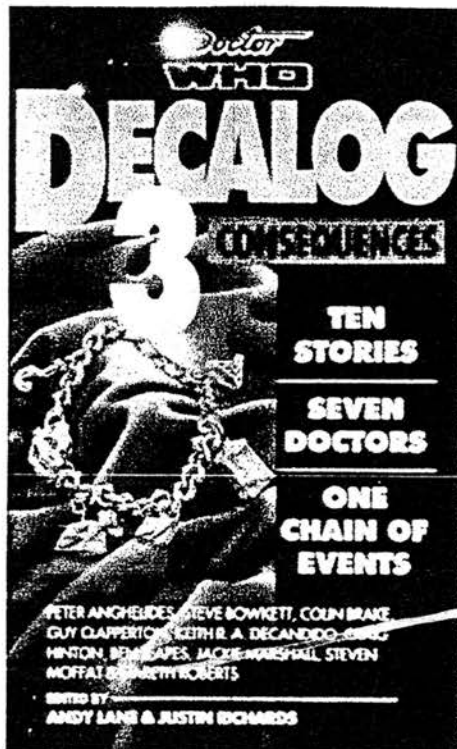
NEW ADVENTURE POETRY

INSPIRED BY *TIME'S CRUCIBLE*

TRINA L. SHORT © COPYRIGHT 1992

Dynamos erect with metallic anticipation
Hypertension in the walls waits for westerly waves of psychic energy
The morning air is stymied by the Banshee
The silver cat waits as the towers of tallow bend toward the epicenter
Physical surface waves oscillate the buildings
I see Time, its grim finger pointing to me
Is it Time? Have I died?
My ghost says, "Yes."
(My pulse says, "No." I hope my pulse doesn't lie.)
The silver cat comes closer - Banshee arrives
Now is still here. When will it be Later?
I have stolen the Future, but I don't recall -
Perhaps because it is only Now.
I am Wilby!
I, Wilby the Doctor!





TEN STORIES • SEVEN DOCTORS
ONE CHAIN OF EVENTS
Doctor Who - DECALOG 3
CONSEQUENCES
EDITED BY ANDY LANE
& JUSTIN RICHARDS

THE consequences of having the Doctor crashing around our universe can be colossal... The Doctor is a time traveller. Never forget that, because it is central to an understanding of what makes him so terribly dangerous. Most of us, in our tiny individual ways are involved in the writing of history. Only the Doctor is out there rewriting it."

But even the Doctor may not see the threads that bind the universe together. Perhaps, instead, he cuts right through them. Who knows what events he sets in motion without even realizing? Who knows what consequences might come back - or forward - to haunt him?

Ten completely new tales from the universe of *Doctor Who*. Seven Doctors' lives, inexorably linked in a breathtaking chain of consequences.

As always, the editors have assembled a dazzling array of writing talent, from award winning TV script writers to acclaimed New Adventure authors. And, as before, there are the usual contributions from talented new writers.

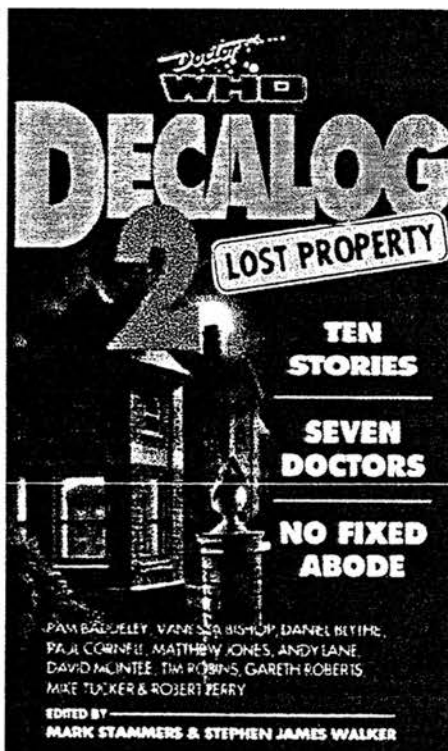
THE DECALOGS

DAVID ROBINSON

WHAT is a Decalog? A collection of ten stories, each story featuring one of the seven Doctors and in some small way all the stories are linked together. Sounds easy? It's not.

Why isn't it easy? Firstly the number of people involved in each book, secondly the strive that each story be different rather than only a continuation of the larger story, thirdly the need to balance both ten stories and one theme without one masking the other.

Finally the link between the ten stories. It is not a question of whether there should be a connection, what would be the point of an anthology without a link? The question is how to link them. This is a problem that the Decalogs are still experimenting with.



The first Decalog was very loose, it had ten objects from the Doctors jacket, and a story was told about each one. The problem was that each of the ten stories did not refer back to the story which linked it all together.

The second Decalog had a much vaguer although more graceful link, each story in some way related the Doctor to the concept of home. This allowed the writers to do almost anything but not stray from the subject.

The third Decalog will link the stories by each one being the cause of the next. This is a much stronger link, and each story is related to each other story in the book.

It seems that with Decalog 3 the series will have finally reached the balance of ten stories and one book. The only problem now is that the chain of events can't be reused, so I wonder what Decalog 4 will do.

AUSTRALIAN DECALOG

DAVID ROBINSON

THE Oz Decalog project has now finished phase one, the writers have been selected. We only received 28 submissions, from 20 different people.

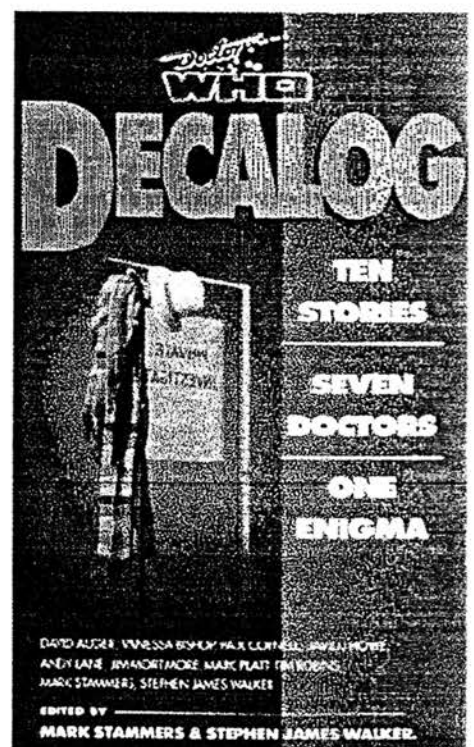
The writers for the Australian Decalog are:

Jon Andersen
Tony Cooke
Greg Dunn
Steve Leahy
David Golding
Sarah Groenewegen
Kate Orman
Richard Prekodravac
David Robinson
Grant Watson

I must point out that Virgin have not yet commissioned the Oz Decalog, and so whether the book goes ahead or not is yet to be seen.

Originally we were going to produce a fanzine that would showcase the submissions, giving people a chance to have short stories published. This, unfortunately, is not going ahead. The reason is simply that we did not receive enough submissions to support such a fanzine.

Further details on the project are not presently available, mostly because there are a lot of decisions that need to be made for the next stage, I'll let you all know what is going on when I have something definite.



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ISSUE ONE
January 1995
Editor, Layout: Richard Prekodravac
Graphic: McCoy



ISSUE TWO
March 1995
Editor, Layout: David Robinson
Graphic: Tardis - blurred



ISSUE THREE
May 1995
Cover: Ace. By David Robinson
Editor, Layout: Hermitics

ISSUE FOUR
July 1995
Cover: Doctor/Chris/Roz. By Richard Prekodravac
Editor, Layout: Richard Prekodravac
Editorial: Rating books



ISSUE FIVE
September 1995
Cover Doctor (1, 2, 4, 7), Susan, Barbara, Jamie, Polly, Ben, Voractyl. By David Robinson
Editor, Layout: David Robinson



ISSUE SIX - TRANSIT SPECIAL
November-December 1995
Cover: Doctor. Drawing by Hermitics
Editor: Richard Prekodravac, David Robinson
Editorial: The Also People and thanks.
Layout: Hermitics

