

Броадсворд

Issue X





Eternity Weeps
Jim Mortimore



Burning Heart
Dave Stone

NA News

Ben Aaronovitch's *So Vile A Sin*, may be released before May next year. The manuscript was lost after his hard drive crashed. Dave Stone also experienced a hard drive crash while writing *Ship of Fools*, fortunately he made back-up copies.

In Jim Mortimore's *Eternity Weeps* Liz Shaw, Benny and Jason make a return, the novel focuses on the search for Noah's Ark. It will also be the first New Adventure without the Doctor Who logo, nor will it be published under the Doctor Who Books imprint.

In Lance Parkin's *The Dying Days* the eighth Doctor will be joined by the Brigadier and Bernice. They will team up against the Ice Warriors.



Upcoming Books

JAN. 97

Eternity Weeps by Jim Mortimore (NA)

Burning Heart (6th) by Dave Stone (MA)

FEB. 97

The Room With No Doors by Kate Orman (NA)

A Device of Death (4th) by Christopher Bulis (MA)

MAR. 97

Lungbarrow by Marc Platt (NA)

The Dark Path (2nd) by David A McIntee (MA)

APR. 97

The Dying Days by Lance Parkin (NA)

The Well-Mannered War (4th) by Gareth Roberts (MA)

MAY 97

Oh No It Isn't! by Paul Cornell (BA)

Decalog 4 edited by Andy Lane & Justin Richards

JUNE 97

Dragon's Wrath by Justin Richards (BA)

The Eight Doctors by Terrance Dicks (BBC8)

Devil Goblins From Neptune by Martin Day & Keith Topping (BBC3)

JUL. 97

Beyond The Sun by Matthew Jones (BA)

Vampire Science by Jonathan Blum and Kate Orman (BBC8)

AUG. 97

Ship Of Fools by Dave Stone (BA)

War of the Daleks by John Peel (BBC8)

SEP. 97

Genocide by Paul Leonard (BBC8)

OCT. 97

The Bodysnatches by Mark Morris (BBC8)

MA News

The Dark Path will explore the background of the Master, and how he came to be the Doctor's greatest foe.

BBC Books News

The Eight Doctors, it will also see the return of the Master and will introduce the new companion Samantha Jones [see article "New Companion - Samantha Jones" for details].

December ranks

THE NEW ADVENTURES

1. Human Nature 89.0%
2. Just War 87.8%
3. The Also People 87.2%
4. Original Sin 86.5%
5. Return of the Living Dad 85.2%

The newcomer *Damaged Goods* came in at 6th place with 84.8%

THE MISSING ADVENTURES

1. The English Way of Death 81.7%
2. The Sands of Time 81.4%
3. The Romance of Crime 80.7%
4. Twilight of the Gods 79.8%
5. Goth Opera 79.0%

Ranks are from the Internet newsgroup 'rec.arts.drwho'.



The Room With No Doors
Kate Orman



A Device of Death
Christopher Bulis

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Cat's Cradle: Witch Mark

BY DAVID ROBINSON

Perhaps the luke warm feeling that *Witch Mark* receives is because it is the conclusion to a trilogy that never existed. But what of the book by itself? Why do *Time's Crucible* and *Warhead* get treated as individual books? What is wrong with *Witch Mark*? Is it simply that it followed two excellent books and it didn't quite make the grade?

It is futile to discuss *Witch Mark* without mentioning the role it played in the *Cat's Cradle* series. *Time's Crucible* introduced the ideas, the TARDIS was attacked by some unexplained alien creature, the silver cat appears for the first time, the TARDIS is put back together again, but the cracks are still there, things aren't back to how they were. *Warhead* saw the TARDIS do almost nothing, the occasional trip to New York, but mostly she spent the time in the basement of the house in Kent, the cat roamed around the grounds and that was about it. *Witch Mark* had the TARDIS's

ailing health as a more noticeable element of the book, but not a part of the story. The condition of the time machine did not impinge on the story in any way. In the final scene the TARDIS is restored to her good old self again and has the (necessary) seed of doubt included so that things can (and will) go wrong in the future. But this scene did not require the story of *Witch Mark* to take place before hand. Infact it seems like it was just tacked on at the end.

The *Cat's Cradle* series was really just three books in sequence with a few joining bits chucked in at the last minute. However *Witch Mark* seems to have got the blame for the failure of the *Cat's Cradle* books. This is ashame, and quite unfair, *Witch Mark*

is not a bad book.

The theme of *Witch Mark* is prejudice and particularly racism, it doesn't deal with these themes from the obvious "Here is a problem and here is what the Doctor thinks about it", but rather by using the concept of racism between different species of mythology. The

Doctor gets to do his "I don't like it either, but we can't interfere with their beliefs" speech. While Ace adds her personal perspective by comparing the situation with what happened to Manaisha. This different approach is seldom noticed and often ignored.

In the end *Witch Mark* has too many distractions for the themes and ideas to come through strongly. *Witch Mark* was forgotten because it didn't stand out as either good or bad. Perhaps being forgotten is worse

than hated.



New Companion - Samantha Jones

Excerpts from the official BBC guidelines on Sam (provided by Jon Blum):

SAMANTHA JONES - SAM for short - is about 17.

Thin and wiry, she has close-cropped blonde hair. She wears the usual clothes of a teenager in the Coal Hill School of 1997, and uses the local accent and racy slang of her fellow-pupils.

For all her cherished street-cred image, SAM is of middle-class origins, though she does her best to conceal it.

Her father is a doctor and her mother is a social worker. Both parents chose to work in the inner-city area of Coal Hill with all its problems. Both were taken aback when Sam insisted on going to the Coal Hill comprehensive, instead of the private school they had planned for her.

SAM sees herself as a natural rebel. Her main problem is the fact that her parents are so understanding, liberal and tolerant that they don't provide much to rebel against. Moreover, both are so busy with demanding jobs and various good causes that SAM, as an only child, actually gets very little of their time and attention. To survive emotionally, she has become capable, self-sufficient and independent.

SAMANTHA JONES is an idealist and a crusader - everything from Ban the Bomb to Save the Whale - impeccably politically correct and a shade self-righteous. She is bossy, brave to the point of recklessness, and tends to make snap judgements and act on them. SAM always knows what's right, and what's best for everyone.

When SAM first meets the DOCTOR, he is

confused and amnesiac. She sees him as an engaging eccentric who needs looking after.

By the end of the first adventure the DOCTOR is himself again. During their travels together SAM gradually becomes aware of who and what he is. She finds the knowledge awe-inspiring - but she would never let the DOCTOR know it, and continues to treat him with a lively disrespect.

The DOCTOR sees SAM as a sort of enjoyable irritant. He finds her energy, optimism and know-it-all enthusiasm amusing, stimulating and sometimes maddening.

Although the DOCTOR in his current incarnation is an exceptionally attractive young man, and SAM is on the brink of becoming a beautiful young woman, this aspect of things is kept below the surface. Despite the relative closeness of their apparent ages, the relationship stays on the level of big brother/younger sister or even father/daughter.

Beneath her outward assurance SAM is still very young - to the DOCTOR, incredibly young.

If SAM ever wishes the DOCTOR would notice her a little more, this is something she keeps very much to herself. But she does her best to keep him out of the clutches of any intergalactic seductresses they may encounter - purely for his own good, of course.

Jon Blum, co-author of *Vampire Science* added:

As you might have gathered by now, we were quite fond of this character... when she was called

"Ace". :-) Paul Leonard, Mark Morris, Kate and I have been discussing how to make Sam a distinctive character in her own right. It helps that we're a few decades closer to youth culture than Terrance is - we know a bit more about what trends to draw on.

Sam's been influenced by both Traveller and cyberpunk culture, and the developing fusion between the two. Of course, Sam's middle-class nature has kept her at some remove from them. She's never been a Traveller... well, not until now... and she's had the experience of being practically the only person at a rave who wasn't tripping out. Similarly, while she's committed to her causes and has even done a few fairly radical things, she's done nothing truly life-threatening... yet. Now with the Doctor she's learning how to be a *real* rebel - someone who's willing to fight for what she believes in even when it could cost her her life.

Sam's much less driven by anger than Ace was, and generally more sophisticated and polished - she prefers to act older than her age, which makes a bit of a contrast with the Doctor who acts so much younger than his.

Oh, and her idol and role model is Lisa Simpson. :-)

Making Sam work is going to be quite a challenge - there are bits in the guidelines which could easily come across as abrasive, shallow, or just plain silly. But we're making a point of avoiding these pitfalls, and we really like the character who's growing out of this. I hope we can pull it off. We'd love to hear any comments, ideas, et cetera...

GodEngine

BY CRAIG HINTON

reviewed by Richard Prekodravac

This is Craig Hinton's first time into the New Adventure arena. *GodEngine* follows from his previous Missing Adventures *The Crystal Bucephalus* and *Millenial Rites*, both of which have shaped Craig's record perhaps characterised as a hit and miss affair.

Millenial Rites had set the standard as to what an excellent Missing Adventure could achieve. Whilst Gareth Roberts' *The Romance of Crime* and *The English Way of Death* are infinitely popular by the MA followers, Craig's *Millenial Rites* was a success on many levels. It was had an intricate and clever plot, it achieved what was thought an impossibility, a Mel story and it looked at the delicate thorn of Doctor Who, the Valeyard.

But of course this is a review for *GodEngine*.

Craig's first novel *The Crystal Bucephalus* had unlike his later novel, received mixed reviews. Whether it was first time author's curse or the uncertainty of the future of what the early MAs were predicting, some people had honestly enjoyed *The Crystal Bucephalus*, whilst others had thoroughly disliked it.

But of course this is a review for *GodEngine*.

GodEngine is the first New Adventure from Craig Hinton. It is his first attempt at dealing with the established novel based continuity, his first attempt at writing with the established novel based characters of Chris and Roz, and his first attempt at writing with the evolved novel based seventh Doctor. What we clearly see with *GodEngine* is that it 'hits' as an enjoyable novel, but it 'misses' when it comes to that of the main characters, Chris and Roz.

This is as they say is a Quest story. The TARDIS has been de-

stroyed, Chris has disappeared, and the Doctor and Roz are left stranded on the surface of the inhospitable red planet, they have no choice but to travel to Mar's North Pole in search of the cause of strange phenomena, and they are constantly aware of the Dalek fleet watching over them. Following them are a group of Indigenous Martians on a pilgrimage to the North. Their journey is akin to Chaucer's *Canterbury Tales*, they have to come to terms with each other's views, their warrior past and their future as a race. However their past isn't as easy to shake off, particularly when it lies in the North waiting for them with the *GodEngine*.



GodEngine is fascinating on various levels, a solid history of the Ice Warriors is presented in the NA universe, their philosophy, culture and purpose are explored bridging gaps between *Transit*, *Legacy* and the televised stories. Craig through his descriptions of Martian architecture allows us to enjoy the grandness of the Ice Warriors as an honourable and proud culture, rich in history which at last is beginning to be explored.

What I had enjoyed most about *GodEngine* was its claustrophobic atmosphere, it literally is felt that death is hanging above the Martian skies ready to exterminate all life. There is a degree of hesitant expectancy, we are reminded that these people on Charon are about to die, or that the Mars colonies are about to be invaded, and knowing that on nearby Earth the Daleks have already established themselves.

The main problem for *GodEngine* is how Craig approached the characterisation of Roz and Chris who as the novel progress become dull and uninteresting. Everything they experience of

Martian culture, architecture and technology is recalled in terms of what Bernice had either thought, said or did. Whilst this is a good way to introduce concepts and ideas of Martian life we never find out about what are Chris and Roz's own impressions and ideas about what they're experience and feeling. What are they thinking, how are they understanding this. They're not allowed to be themselves only reflections of Bernice.

I suppose the reason why this happened could only be answered in as far as looking at Craig's history as an Missing Adventure author. The Missing Adventures have a TV based continuity, the New Adventures because of where they have developed are emphatically more difficult to grab a hold of. It requires a lot of work and experience on the behalf of the author to reaffirm the characters from previous novels, to make their novel a part of the New Adventure continuity.

If you have either read or about to read *GodEngine* I ask you to considered the points raised in this review, understand and appreciate Martian culture and ideologies, and the presence of the Daleks. This is a novel if you want pure escapism.

Broadsword

New Adventures • Missing Adventures

Sep - Oct 1996

Interviews Issue

- Dave Stone
- Paul Leonard
- Martin Day
- Jon Blum

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Virgin Worlds Writer's Guidelines

Thanks to Ian McIntire for providing the Virgin Guidelines:

"Some time around the summer of 1997 Virgin Publishing Ltd intends to launch an imprint of stand-alone, author-led imaginative fiction. Its aims will be to build the careers of young authors and to provide a showcase for fresh British talent.

It has always been our policy as a company to accept and read unsolicited submissions from previously unpublished authors. We intend to continue that tradition with Virgin Worlds. We can't promise to commission anyone, and we may take some time to get back to you, but if you send a submission which conforms to these guidelines then it will be given fair reading.

What we don't want:

- Epic sub-Tolkienesque fantasy sagas.
- Cyberspace as a theme rather than a background detail.
- Dystopias - there's almost nothing to say about them that hasn't already been said in hundreds of eighties books and films. Eighties preoccupations in general aren't acceptable; Nineties preoccupations are only a little more so. Think *new*.

• Slasher Horror

Generally, we'd like books that are post-millennial rather than millennial. And we don't want new takes on old ideas or even on fairly new ideas. We won't spend much time considering anything like *The Sword of Shannara*, for instance; *Neuromancer* has been plagiarised to death. If you can come up with a sufficiently innovative approach to any of the above then we'll consider it - but it had better be nothing short of a masterpiece.

What we do want:

- Mainstream fantasy, SF and psychological horror - but of a fresh and original variety.
- What's sometimes called slipstream material: Magical realism, techno-thrillers, etc. If Ian Banks had brought us *The Wasp Factory* (chance would be a fine thing) we like to think we'd have published it. Likewise, *Mr Vertigo*, *A Clockwork Orange*, *Lanark*, *Slaughterhouse Five*, anything by Phillip K. Dick, maybe even *Trainspotting*. We would have loved *Consider Phlebas*. Anything whose take on reality is just a little slanted from the norm.

• Length between 85 and 130 thou-

sand words.

The bottom line is that we want to publish what you want to write - as long as it's very good indeed. It's impossible to over-emphasise the importance of quality: when launching a new imprint there's only one chance to impress, and we need to kick off with one or more supernovae within the fiction galaxy. Books that are merely readable, fun and well written won't be good enough. Virgin Worlds is a terrific brand name - but after the launch, it will only be as good as the books we've published under it.

It's worth bearing in mind that in Virgin's fiction department the editors have certain preferences. We think that the Virgin Worlds name suggests innovation, freshness and adventure, and we'll tend to look for those attributes in book proposals. We prefer character-driven stories to novels based on plots or abstract ideas. We like to publish books that are readable, and plenty of page-turning quality; therefore we tend to be wary of writing that is pretentious, complex or experimental. None of these warnings should be taken as an inflexible rule; but if you want us to consider a novel that contains little excitement, uses well-known story devices within a traditional genre, was conceived to explicate a theory, and is written in a particularly dense style, then it's going to have to be something very special indeed.

What to do..."

The majority of the rest of the document is extremely similar to Virgin's Doctor Who Guidelines. Like the N/MAs, they require a writing sample of about 10,000 words, and a detailed synopsis of the rest of the plot. The "Setting out your submission" section of the guidelines ("House Style," "Presentation," etc.) is identical to the N/MA guidelines.

They do, however, close with the following:

"Even if your book is very good indeed we probably won't be able to commission it immediately or even soon. So take your time, and when you're sure you've got something magnificent to share with the world - share it with us."

He's back ... and it's bloody about time!

Doctor Who - The Novel of The Film

BY GARY RUSSELL

reviewed by David Robinson

Imagine if you will, taking the movie, adding almost no insight to the characters, motives or emotions and printing the thing as a book. No need you can buy it at your local book store.

Okay, so there are some *small* elements to the book that make it slightly more interesting than that.

The book offers almost no additional information, it seems to rely on the reader having seen the telemovie in order to be able to visualize the scenes. There are some occasions where the narrative goes into great detail about the setting, for example the first time inside the TARDIS. But on the whole to have any impression of what Grace house looks like, or the ISTA, or the hospital, you are better off to watch the movie.

The characterization is a transparently thin attempt to make the book feel like it isn't a script. Every now and again Grace thinks "Why am I doing this?" and then she leaves it at that, never bothering to resolve the issues, or even acknowledge them. The only character that gains anything from

the novelisation is the Master, but again the additions are cosmetic going into details about the deterioration of the Master's new body.

The book benefits greatly from having seen the movie first, it adds almost nothing to the story, characters, plot, themes or anything else. It is obvious that the book was written to be a piece of merchandise rather than any noble sense of literature. There are only two reasons for reading the thing:

- 1) Because it is Doctor Who
 - 2) To have a good laugh
- Enjoy.



Killing Ground

BY STEVE LYONS

Reviewed by Andrew Kaplan

In the bigger picture of the Virgin range, I've found Steve Lyons' novels to be uneven. Loved *Conundrum* and *Time of Your Life*. Had mixed feelings about *Head Games*. Now he brings us his second Missing Adventure, *Killing Ground*, featuring the sixth Doctor and his companion, Grant Markham, introduced in the last quarter or so of *Time of Your Life*. I'm not sure whether Lyons has chosen to set his books between *Trial of a Time Lord* and the arrival of Mel because he's a particular fan of Colin Baker's Doctor, or because it gives him the creative freedom to create his own original companion, one unfettered by the bounds of continuity, either in the TV series or in the New Adventures. I suspect the latter.

In general, Virgin has tended to steer clear of the big-ticket monsters, but this year, they're out in force. This month alone, we get the Ice Warriors in *GodEngine* and the Cybermen in this book. Featured on the cover, no less. So, do they have a place here, or are they being used simply for their marquee value? Well, fans of the Cybermen should be pleased. Like David Banks' *Iceberg*, this novel is tied heavily into the Cyber-history Banks created in his book, *Cyberman*, down to explaining why we see the Revenge-styled Cybermen on the cover, and not the more recent — and slicker-looking — post-Earthshock boys.

Since my general attitude towards such things is, "Continuity is your problem," the references were nice, but didn't make or break the story. So what makes this necessarily a Cyberman story? Lyons places a large emphasis on the process by which the Cyber-race proliferates. Focusing on the nasty, ghoulish, cannibalistic systems by which new Cybermen are "born" raises the silver giants from cool tough guys to genuinely creepy monsters. Hey, I love the Cybermen, but this is the first

time they've given me the wim-wams like this.

Lyons does a nice job developing the character of Archivist Hegalia, a historian from the Banks' *Cyberman* book, portraying her as an academic who has gotten way too close to her subject. Thanks to her twisted obsessions, we get one of the most chilling sequences in the whole book, one that will forever change the way we look at the Cybermen. In his first full-length story, Grant Markham acquits himself as a clever and resourceful companion, instead of the hopeless dweeb the Doctor had him pegged for at the end of *Time of Your Life* — the idea being that if Grant wasn't anything like Mel or his other companions, he could change the course of his life and not become the Valeyard. The other characters, colonists on Grant's home world of Agora, all possess clearly defined personalities and all contribute to the story in some way or another, but rarely take centre stage.

Neither does the Doctor, unfortunately. Although he saves the day in the end, he spends most of the book as a supporting character. It's not all bad, though. Lyons does manage to portray the quirky, bombastic personality of the sixth Doctor pretty much the way he appeared on the screen. You can hear Colin Baker delivering his lines. And he provides a logical response to the way the Doctor constantly foils the Cybermen's plans on every occasion.

The plot is simple and straightforward, and would have fit in nicely with the televised sixth Doctor's adventures. You know the drill: Planet oppressed by external forces, rebel force determined but inadequate, Doctor and companion show up, get separated, one joins the rebels, one ends up captured by the enemy, and the Doctor saves the day in the end. Nobody should need a spoiler warning for this pattern. If you hated the sixth Doctor on TV, you'll

probably have problems with this novel. Unless you really want to be spooked by the Cybermen. For me, it fulfils all the requirements of a Doctor Who novel: It's true to the source, it's fun, and it doesn't make your head ache when you read it.

BBC Guidelines

June 1997 will see the launch of a series of completely original stories about one of the most popular sci-fi character of all time - Doctor Who.

Starting next June, two brand new novels will be released every other month; one starring the eighth Doctor, the other featuring a storyline with one of the other Doctors. The first book to launch this catalogue will be *The Eight Doctors* by Terrance Dicks, who commented, 'I am very pleased to have been invited to write the first story. I'm looking forward to it and hope it's going to be a great success.' A compelling story, *The Eight Doctors* finds the newly regenerated Doctor booby-trapped by the Master so that his memory is erased and he has to retrace his steps through time and space - where he meets seven strangely familiar figures.

Other titles featuring the eighth Doctor are from such well known authors as Kate Orman, Paul Leonard and Jonathan Blum and new to writing *Doctor Who* novels (but with a brilliant track record) Mark Morris, described by Clive Barker as 'one of the finest horror writers at work today'.

The new monthly range featuring one of the earlier Doctors begins with *The Devil Goblins from Neptune* by Martin Day and Keith Topping. Featuring Doctor number 3, it sees the Doctor, Liz and the Brigadier desperately trying to stave off an alien invasion, despite unhelpful intervention from the CIA.

Other titles featuring the earlier Doctor will include *Murder Games* by Steve Lyons (Doctor No 2), *The Ultimate Treasure* (Doctor No 5 and Peri) by Christopher Bulis and *Illegal Alien* (Doctor No 7 and Ace) by Mike Tucker and Robert Perry.



PARADE WINTER DEFINITION

Six Weeks Before

BY RICHARD PREKODRAVAC

He thought about method, technique and style. Execution must be quick. He struck the match, lit his cigarette. The flame burnt itself out.

Ashes fell to the bottom of his beer glass.

The glow of the jukebox was a ghostly pale against her face. Her fingers blurred into some rhythm, in tune with what was pumping through the jukebox. It was something about undying love, the sort of crap most people just devour without realising why. She felt her skin tingle against her blue satin shirt, as sweat trickled down the small of her back. She ran a hand through her black hair, and closed her eyes. She looked for something deeper in the shallow tune.

He looked at the crowd suspiciously when he moved through the neon plastered and buzzing entrance of the bar, with it's Parisian stock Piaffe belting the wet and thick air. He wished he could rip off his shirt then and there, his shirt felt like it was suffocating his skin. He was hoping for a cool breeze something cool to touch over his skin across his chest around his neck. He felt a bead of sweat trickle down his chest.

There was the couple to the left. He didn't know why they were here. Tourists don't belong here. There were two men at the bar, the bartender and a woman at the jukebox on the right. His gun was tucked into the waist of his pants, it was cool metal against his skin, the barrel running down the length of his crotch.

Just like Han Solo he thought.

What the bartender saw was so fast it pushed into the surreal. "The fucking black guy walked into the bar headed straight for me and pointed his fucking gun to my head. Fucking Christ. The woman at the jukebox took out her gun, the bitch shot the jukebox. One of the guys at the bar took out his fucking gun. Walked over to the couple - shot the guy. The woman screamed. The bitch walked over and slapped her with her gun. The other guy at the bar was still staring into his beer smoking his cigarette looked so fucking drugged out of his mind he didn't fucking care or didn't fucking know."

The Parisian police collected the mottled statement from the bartender. The two men they had arrested were down at the station. The bodies were photographed. Two people missing.

He looked at the crowd suspiciously

when he entered the bar. There was a couple, male/female sitting in a booth to the left. Two men at the bar, one was Marc the other some drunk. The Bartender: Karenin at the jukebox on the right. Anton took out his gun.

"Right. Die. Now."

The bartender dropped the glass he had held in his hand.

Karenin took out her gun next and shot the jukebox crashing it into silence.

Marc jumped off his bar stool taking out his gun moved quickly, pointing his gun at the couple in the booth. He shot the guy. One. The woman screamed. Marc skipped her with his gun.

The guy at the bar was sitting motionless, staring into his empty glass. He was staring into his beer. The empty glass. And then he turned around on his stool to look at ...

Just like Han Solo, Marc had thought as he scraped off blood from his shoe against the back of a chair. He concentrated on the face of the woman who was crying beside the man. What the hell was she doing? What was the thrill of having someone you cared for have his head explode across your face? What thrill would have with the same gun, the same man with the same gun pointed at your head. He saw the nape of her neck sweat with blood. What would it be like to die? He turned around to see Anton jump over the bar to search for the cash. He searched the cash register, throwing the empty tray across the room. It landed next to the jukebox, a broken red light was flashing as if dying.

Marc looked back at the woman, thinking about how she would look like trapped in an alley or with her face down in the mud. Perhaps he thought he'd be doing her favour as he saw her sitting against a warm bath slicing into her wrists.

Marc heard glass at the bar being smashed, he turned to see Anton trashing the bottles of vodka, whisky and gin, a shower of glass and alcohol fell to the floor. He thought about what it would be like to feel a shower of glass and water, the water washing the blood from his body as the glass cut deep into him.

Anton took one of the bottles of Vodka quaffed its contents down his throat and threw it to the floor. He checked under the counter for anything of value, as he stood up he caught the reflection of the drunk in the bar's mirror, the sound of the crashing glass faded. Everything had become silent except at that moment he heard a coin roll across the counter. Anton saw the drunk again in the mirror. And saw him he turn around on his stool.

Anton saw the drunk turn around on his stool. he lifted his head his face was full of shadows. his eyes green were staring into his - green eyes speaking.

do you know what you are doing do you think this will change what happened to you in the forest tied to the tree stripped humiliated raped how you felt your self was broken your strength robbed your masculine self destroyed is this what brings you here why your life has become this do you think that this will give you answers

Marc looked at Karenin making sure everything was going fine. Anton had gone into the back rooms. The woman was quiet she probably didn't know what was really happening around her. Karenin walked over to the guy who was staring into his beer. She placed a hand on his shoulder. Marc turned to see placing her hand on the guy's shoulder. He saw it a thousand times.

Marc saw the guy turn around on his stool. he lifted his head his face was full of shadows. his eyes grey were staring into his - grey eyes speaking.

you know you wont get away with it do you even know why you're doing this do you know why you are here can you imagine what you have done do you know how this will finish what will happen in ten years to you to her her child her husband is dead will you kill her will you kill the child she is carrying do you know where you come from how you got to be who you are do you know who you are

Marc placed his gun to her head.

Karenin lifted her hand off the guy and turned around to see the woman collapsing onto the. Marc held his gun at the bodies expecting them to jump at him. Marc fired twice into their bodies. Anton rushed out to see what was going on. Karenin looked at the bartender, the bodies, at Marc at Anton at the guy.

Karenin saw the guy turn around on his stool. he lifted his head his face was full of shadows. his eyes blue were staring into hers - blue eyes crying.

I know you. I know who you are and where and how and why you are here. I know what will happen to you. You are coming with me.

"The other guy at the bar was still staring into his beer smoking his cigarette looked so fucking drugged out of his mind he didn't fucking care or didn't fucking know. And then he was gone"

The Parisian police collected the mottled statement from the bartender. The two men they had arrested were down at the station. The bodies were photographed. Two people missing. On the wall burnt into the brick work was a symbol. Twin spirals twisting into the other within one circle.

I know you. I know who you are and where and how and why you are here. I know what will happen to you. You are coming with me. This isn't over.

Warchild

BY STEVE LEAHY

London is in the grip of an "alien" invasion. The authorities are having difficulty keeping a lid on the situation, and have resorted to press-ganging anyone passing through Heathrow who possesses useful skills. Meanwhile, as Creed Mellveen presides over the breakdown of his marriage, others seek to control his children's destiny. With all this happening, the Doctor merely potters about his house in Kent...

Warchild is all about consequences; the fallout from the events in *Warlock* finally begins to catch up with Justine, Creed and, more importantly, the Doctor. Once again, the Doctor appears to have already planned out events, only to be taken by surprise by Jack's return. The Doctor is forced to face the fact that he was *directly* responsible for Vincent becoming one of the very tyrants he was once used to overthrow. No matter how much the Doctor might have denied responsibility, the lack of the usual "after the event" speech denouncing the fallen tyrant effectively conveys what mere words could not; the Doctor has been affected more deeply than maybe even he realises.

In many ways, *Warchild* is the simplest of the three books; the plot is minimal, and spans only a few days of real time. What it lacks in depth, however, is more than compensated for by the strong characterisation and the high quality of the writing; no one-dimensional, *Warlock*-style stereotypes here. The use of Creed's reminiscences to fill in the events between *Warlock* and *Warchild* was well handled, although they were not always consistent with the events as originally portrayed in *Warlock*. Vincent's role was well concealed, although obvious on the second reading; full marks to Cartmel for providing enough clues for the attentive reader to reach the correct conclusion, and not merely providing a "Jessica Fletcher" style revelation.

This isn't to say *Warchild* is perfect; indeed, the high quality of the writing only serves to throw the problems into sharp relief. The role of the Agency was never revealed, except for Vincent's subversion of it. What were Roz and Benny doing in Budapest, except to provide an excuse for additional characterisation of Jessica as they returned?

The Doctor's claim that Justine took warlock while pregnant (page 306) isn't creditable, given the non-occurrence of such an event in *Warlock* coupled with her concerns about the effects of alcohol on the fetus (*Warlock*, page 268).

Once again, Cartmel shows how uncomfortable he is handling more than one companion; Benny and Chris fade into the background, leaving Roz to bask in the author's attention. The characterisation of Chris was totally unbelievable, even given the nature of his undercover role.

The Cartmel Master Plan

Ever since the untimely end of the original TV series, there has been much speculation about the Cartmel "master plan" for *Doctor Who*. Although its existence has often been denied, is there any evidence of it in Cartmel's trilogy?

The answer is both yes and no. Yes, in that the "trends" Cartmel developed in his all too brief tenure as script editor are readily apparent: the Doctor *is* an alien, and shouldn't be expected to adhere to human moral codes; the Doctor's companions are highly capable individuals, able to operate independently of the Doctor with minimal instruction (no screaming dolly-birds here); the Doctor seems to spend half his time correcting his earlier mistakes.

No, in that many of the components theorised to exist in the master plan are absent; no revelations about the Doctor's past, nor about Ancient Gallifrey. But should absence of evidence be taken as evidence of absence? Only time will tell...



The Room With No Doors

BACK COVER BLURB

"Dear Doctor," wrote Chris, "I give up."

Swordplay, samurai, demons, magic, aliens, adventure, excitement... Who needs them?

The Doctor and Chris travel to sixteen-century Japan, a country gripped by civil war as feudal lords vie for control. Anything could tip the balance of power. So when a god falls out of the sky, everyone wants it.

As villagers are healed and crops grow far too fast, the Doctor and Chris try to find the secret of the miracles - before the two rival armies can start a war over who owns the god.

Chris soon finds himself alone - except for an alien slaver, a time-travelling Victorian inventor, a gang of demons, an old friend with suspicious motives, a village full of innocent bystanders, and several thousand samurai.

Without the Doctor, someone has to take up the challenge of adventure and stop the god from falling into the wrong hands. Someone has to be a hero - but Chris isn't sure he wants to be a hero any more.

KATE ORMAN lives in Sydney, Australia. The Doctor has somehow survived her four previous New Adventures.

(For the author's biog, Kate suggested, "This is Kate Orman's fifth New Adventure, and boy, are her arms tired!")



Christmas on a Rational Planet

BY LAWRENCE MILES

reviewed by David Phillip Golding

Perhaps Lawrence Miles had a list of introductions for his first novel...

"Introducing the present: introduce all the shadow organisations who have, over the years, quietly taken an interest in freaks and aliens and the supernatural. Introducing the future: introduce all the dreams deep in Chris Cwej's unconscious and the choices he will make to get there. Introducing the past: introduce another ancient superpower from Gallifrey's dark times; introduce more speculation about the Doctor..."

Lawrence has a story to tell about these concerns, and he tells it with a vivid eye for detail that characterises the best authors in the NA range. From the first page this novel pulled me into an amazing world where Roz is trapped in eighteenth-century America, Chris wanders the TARDIS, and something moves in the cracks of people's minds.

At first I thought I was looking at a very complicated plot, but this perception was incorrect. The plot is very simple: a tale of an incursion into this world by said superpower one Christmas. The complication is provided by the wild telling of this tale. Lawrence is obviously fascinated by the concerns listed above, and he delves into them with vigour, pulling up reams of history, deconstruction and reinterpretations of known facts, and characters' reactions to these concerns. The regulars are well characterised and fascinating new characters are portrayed. I could overflow this review with superlatives and not do the book justice. It requires reading to reveal all the small facets that Lawrence has to show.

The primary theme of the novel is similar to 'Sky Pirates!': an examination of how we cope with the world. Lawrence's conclusion is not



'humour' but 'superstition'. Little superstitions, such as the meaning of words. That "reverse the polarity of the neutron flow" and such have actual scientific meaning and aren't just magical incantations.

I think I should stop reviewing my very favourite books: I tend to repeat myself: "the concerns of this book sound hackneyed, cliché, yet the execution is anything but". An excellent continuation of the Psi Powers series. But it did leave me worried about Chris...

The Scales of Injustice

BY GARY RUSSELL

review by Alex McHugh

Being a fan who really liked the Silurians and who even loves Warriors of the Deep (well besides the Myrka) I was hoping I would really like Scales. I have enjoyed all of Gary's previous novels, especially his previous NA, Invasion of the Cat People. Doctor Who and the Silurians has always held some very strong memories for me, it stands out vividly against a childhood of constant Who watching as being a highlight. I still enjoy it when I watch it on video.

So even though I was hoping to enjoy it, Scales had a lot to live up to for me, previously the Earth Reptiles have been well fleshed out in many NA and it is quite hard to step back to perceiving them thru the Unit perspective.

Thankfully Gary does manage to treat them well, he has an interesting plot which actually fleshes out the background of the Earth Reptiles

quite well without affecting continuity greatly. This is one of a growing trend in the MA where it fits in between another MA and a TV story, in this case it follows the excellent Eye of the Giant so yet again Gary has another challenge to meet. To top off the challenge list, this story also forms a leaving story for Liz, a character who seems to have become well respected by fans over the years.

It is surprising that with so many challenges to face Gary really did quite well. I was pleasantly surprised whilst reading this story how much I enjoyed it. The characterisation of all the characters was good, although I felt that maybe Gary went a bit overboard with the Brigadier and his shaky relationship with his first wife.

The story really felt like an early UNIT story, maybe it's the way Gary structures his novels, more like a television story than most, complete



with a breakdown into episodes. This is a six parter, and it really does feel like it, there are even great cliffhangers at the end of each episode.

Compared to last years Pertwee MA offerings this years are far ahead, it is amazing how much better the writers have got in a year, with novels like this it is becoming apparent the NA have competition in the market finally. It's not the best MA ever but it's pretty damn good.

Return of the Living Dad

BY KATE ORMAN

review by Richard Prekodravac

A cafe' full of people, some standing, some sitting. The camera is moving down a set of wooden stairs, held unsteadily on someone's shoulder. 'Okay!' Joel says. 'Introductions. First this is Admiral Summerfield.'

Knowledge. Knowledge about ourselves. Knowledge about others. Knowledge about our relationships, what we make of our world and how we see reality depends on our knowledge of our world. Do we do things because we believe (read know) we had a rotten childhood. Do we behave in a certain way because of our knowledge of our partner or friend or parent either to make them happy or the expectations that they have or the expectations we think they have. Do we push forward our own causes based on what we know even if we are thoroughly wrong. Does what we look at, think about or feel about another person depend on what we know about them. It is through Kate Orman's *Return of the Living Dad* that we see six people try to answer those questions, do we really know what we think we know. I suppose to briefly summarise, *Return of the Living Dad* is a post-modernist exploration into the nature of the subjective reality of knowledge. It's not surprising that Kate Orman would be in the thick of this post-modernist milieu or mildew depending on which side of the philosophical-social-cultural side of the fence you sit on.

Think about Bernice's life, her entire life is based on her not knowing what happened to her father. Her attitude to spacefleet and her wit and humour in the face as despair, all partially due to what she thought she knew about her dad's disappearance

Isaac's life on Earth is drawn in a similar vein. His alien rescue service is based on who he thinks the Doctor is. His beliefs and his

view of reality is driven by this version of the Doctor's role on Earth.

Both Chris and Roz have had similar views of each other, first as adjudicators, second as friends, both finding strength in each other. Their roles in society and the ideas of about their relationships are based on adjudicator detachment, preventing them to know how they feel about each other or letting themselves know what they feel.

Return of the Living Dad is Kate Orman's (you can count them still on one hand) fourth New Adventure following *Sleepy*, *Set Piece* and *The Left-Handed Hummingbird*, and as the fourth book it represents the next step in Kate's evolution as an author.



Her strengths are improved and her weaknesses begin to disappear, both stylistically and thematically.

In *Hummer* we got a sharply written and humanistic story, with *Set Piece* Kate developed upon that by adding emotionality. Ace's stern cold-faced exterior denied her, Bernice or the Doctor to explore her feelings, but with *Set Piece* Ace had shredded her emotionless self allowing Kate to explore a fully integrated person. In *Sleepy* we saw a great deal of confidence of Kate as a writer, this coming through as a novel that had a gentle but sagely quality. In *Return of the Living Dad* the next step was to integrate humour and nostalgia. There a lovely sense of reflection, perhaps it's Kate indulging in her past, but she also gives her readers a chance to remember the early 1980's. Which somehow makes me think of a lilac coloured Torvil and Dean, and Charles and Di souvenir plates. Perhaps it's 80's guadiness which decided their 90s fate.

Personally I would have to say that *Return* is the weakest of her novels. Jason is sadly bland throughout the bulk of the novel, partially due to his absence, but probably because the novel does have six main charac-

ters to explore, without detracting from the development of minor characters which are always a strength in Kate's novels.

A second problem with *Return* is that at times the writing reads a little sloppy, although this is something that only happens at the beginning of the book..

They'd scoured the countryside. They'd counted the hologram projectors. Ia Jaresht was out there somewhere, alone, with a thin layer of illusion between her and humanity.

Isaac had assembled the rest of the guests in the Pyramid. Rather than make the aliens wear their hologram projectors, Isaac had Joel set up a single hologram inside the shop doorway, making it look as though the place was empty.

It's dull and uninteresting, it seems like it's fast-food writing, quickly written, sloppily put together and digested unwillingly. Which is a pity because the last two thirds of the novel is written well, in traditional Orman style which is of course, to take her writing into a new direction with each novel.

Return of the Living Dad as said before represents a step in what is either a conscious or unconscious evolution of themes. In *Hummer* the book was about awakening; *Set Piece* was about self-awareness; *Sleepy* about communication and *Return* about knowledge. Think of it in terms of human development, the first thing we do is be born, we come into the world, we get information about the environment and what bits are it and what bits are me. The first concept we develop is self-awareness the next step is awareness of the world, this is done through communication, and particularly in *Sleepy* new ways of understanding the world. From communication we gain knowledge, we learn and experience the environment through communication. The next step would be understanding.

Well Kate said she didn't have this planned but I'm told that *The Room with No Doors* is about understanding. (More about this in issue fourteen).