



BROADSWORD

The Dying Days

The situation stayed the same for a few months. As the author of *Cold Fusion*, I was in the front line at this point. My light-hearted science fiction romp, which was already far too complicated for its own good, might also have to bear the burden of being the last Missing Adventure. As we learnt more and more about the TV movie, it became clear that *Doctor Who* was going to have a great future. But what about Virgin, the people who, along with Marvel UK, had kept the torch burning for six years as BBC executive after BBC executive queued up to announce that the concept had no life or money left in it? Would Virgin reap their reward? The signals were decided mixed - one day everything would look rosy, the next it looked as though no-one would be publishing Who books after May 97. I attended Manopticon at this time, and shamelessly joined Paul Cornell in cornering Phillip Segal and pitching

Most of the authors were now committed to books earlier in the year, and a few of the others (Andy Lane among them) would be writing non-fiction. Although I hadn't seen the movie, I knew that there was a story I wanted to tell. Back in 1993, while I was waiting to hear from Virgin about *Just War*, I had toyed with the idea of a First Contact story featuring an Ice Warrior attack on contemporary Earth. At that stage it had been a Pertwee MA called *Cold War*, and I'd only got as far as writing the first couple of hundred words. A

The movie was released and shown, and it was clear that there was a new surge of interest in the programme - *A History of the Universe, The Sands of Time* and *Happy Endings* all sold very well indeed (*A History of the Universe* was number 4 in the HMV Book chart the week it was released although I suspect that has more to do with advance orders than actual sales). *Doctor Who* was on the front of every magazine. I loved the movie, every minute of it, even the ending. Rebecca was a little more sceptical - where were the monsters? Why set so much in the TARDIS? Why such an atypical story when the idea was to introduce the concept of the show to the American audience? Her main objection was with McGann himself - where was the 'steel' of the other Doctors, the ability to stand his ground as the monsters advanced towards him, the resolve to save lives whatever the cost? With the last NA she had a unique chance to oversee a 'second pilot'. I began pitching *Cold War* to her, submitting a two-page plot synopsis, and we discussed how we could make this book 'special', using the loss of licence to make it an 'event'. There was one other proposal under consideration as the McGann New Adventure - I don't know anything about it, or how far it got, although I can make a fair guess as to the identity of the author. For whatever reason, Rebecca chose my book, which was going under the provisional titles *Virginity Lost, Licence Revoked, Murder Eight and Morte D'Octor*. A second plot synopsis beefed up the story, but this was still only three sides of A4 long - it didn't matter, we both had a very good idea of what the book would be 'like' (and, just as

J U S T W A R

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I think that the TV series was a little wary of a WWII story - even Fenric barely mentions the Germans. In a book, you can be more 'realistic', you can engage the subject using a little more complexity. It's difficult to imagine

F C O L D
U S I O N

What can you tell us about how your *Cold Fusion* theories fit into *Lungharrow*?

O B F U S C A T E



photography Barbara Robinson © 1997

The edifice of Pauline Hanson loomed at the people who lined Oxford Street at the 1997 Sydney Gay and Lesbian Mardi Gras.

This Mardi Gras, saw as they say a return to the political side of the parade, with Hanson and education Vanstone as prime targets.

But why?

Why are people so outraged at Ms Hanson's politics?

Does anyone know what was actually said? Or is it as satorised by The D-Generation's *Frontline*, a product of the mainstream media and talkback hosts? That what people equally support or rally against is a practice by the media organisation in obfuscation.

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THE PLOT OF THE R.S.

plotter's

The Plotters
by Gareth Roberts
reviewed by David Robinson

r e v i e w s

One of the most fascinating things about the *Missing Adventures* is the capturing of the feel of the period they are set in. Why, because that is exactly what the *Missing Adventures* try to do. It's not that they shouldn't, but its interesting to read it either way.

The Plotters fits in well with it's period of Doctor Who that the next time your in the ABC shop you look to see if they released the video. Yet despite the feel of being an old black and white Hartnell episode the book has a story complex enough to engage the reader.

The perspectives of the Doctor, Ian, Barbara and Vicki provide a *modern day* view point on the events as they unfold, as each character realises that history is more complicated than the popular view of history. The reader also comes to a similar

realisation. The story revolves around the Gunpowder Plot of 1605, this is no secret, it almost says as much on the cover blurb. I found it fascinating because I don't know anything about the Gunpowder yet the book seems to take that into account. By giving us a wide complex variety of perspectives we can understand the full textured history.

One very noticeable aspect of this novel is the city of London, or rather the way the story deals with the city. Imagine the size of London, even in 1605 it was huge, and you put four people in it, they split up (well, it is a First Doctor story), the rest is not what you would expect.

The Doctor and Vicki are entangled in the court of King James, Ian and Barbara are just wanting to see a play, but somehow things aren't that simple. As the plot gets more twisted the chance of the travellers getting back together becomes even more remote.

Gareth uses of story telling is intriguing; it creates the feel of a William Hartnell story. For example as with any novel the author has the benefit to simply tell the reader what a character is thinking. For television this can't be done, so the technique that is normally employed for TV is to have the character talk to someone, or even to themselves (all those scenes where the Doctor mutters something to himself). Gareth actually has such scenes in his book, despite them being unnecessary for the medium, the result of this, and other tricks, is an overwhelming feeling that your enjoying a visual experience rather a textual one.

Like a lot of *Doctor Who* stories, it takes a little while to get into the think of the story. Give it a chance, it's on the same pedestal as *Transit*, *Hummer*, *Sky Pirates!*, *The Also People*, *Venusian Lullaby*, *The Romance of Crime* and all the other really good *New* and *Missing Adventures*.

