

THE

# DOCTOR WHO

PROJECT



SEASON 46

WRITER INTERVIEWS



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**DOCTOR WHO**  
PROJECT

**SEASON 46 AUTHOR INTERVIEWS**





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# HAMISH CRAWFORD

**How and when did you get interested in Doctor Who? What is it about Doctor Who that appeals to you?**

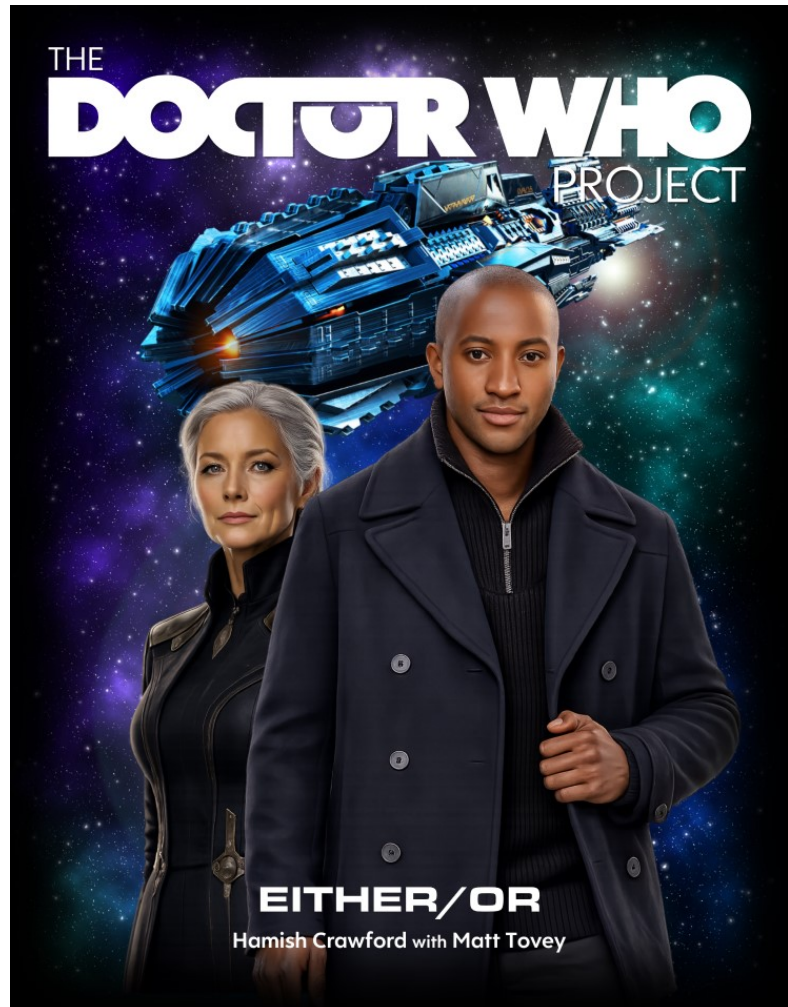
*Doctor Who* has been a lifelong passion for me. I was fortunate, growing up in Canada in the early 1990s, to have an oasis of the show—the individual episodes aired five days a week on a children’s channel called YTV, and then the PBS stations broadcast a complete serial sans cliffhangers on Saturday.

I believe the characters and the quirks of the series appealed most to me. The Doctor himself, particularly the Baker and Davison portrayals, embedded themselves in my psyche at a young age. Also, perhaps oddly (maybe I was an odd kid) I remembered and identified with the alien companions, (Romana, K9, Turlough) more than the supposed audience-identification human ones.

I think because I was most familiar with the 1980s serials, the monsters were not as essential a part of the show (although I found *The Seeds of*

*Doom* too terrifying on first viewing and the Mara had a particular effect on me, so much that I was surprised when I discovered it only appeared twice). The infinite TARDISEs in *Logopolis* lingered in my memory more than any monster. I think the strange atmosphere of the show (the only time I felt the same intense oddity was watching *Twin Peaks*), and its emphasis on intellect (compared with the action-packed cartoons, *Teenage Mutant Ninja Turtles* and the like, it shared space with on YTV), and honestly its Britishness were big factors. My parents are British, and I remember visiting the UK for the first time in 1993 finding it all uncannily familiar, even though I had never been, thanks to *Doctor Who*.

**How and when did you get interested in writing?**



Cover by Robert Carpenter

Writing is another lifelong passion. I would say the writers who inspired me were primarily comedy scriptwriters (for instance, *Blackadder* and *Red Dwarf*—both of which I was too young to watch so of course I loved). Aside from filling exercise books with crude drawings of Tom Baker and Daleks (I remember one effort probably inspired by *Destiny of the Daleks* and *City of Death*, with the Master thrown in), the first effort I took to ‘crack’ writing was *Star Trek: The Next Generation*, particularly since I got a fan club magazine that interviewed the writing staff and revealed they had an open-door submission policy. Screenwriting and plays are still a big interest of mine (I am working on a feature version of my web-series *Cleaning Squad*) although I have published the short story collection *A Madhouse, only with More Elegant Jackets* and *The Best and Wisest Man* (and hope to have another novel come out later this year or early 2027).

### **What is it about writing that appeals to you?**

I’m interested in the characters first and foremost, why they do what they do, their thought processes, and how they can be well-intentioned but still make mistakes. I think that childhood interest in *Blackadder* and *Red Dwarf* means I still approach most stories from the comedy angle—not necessarily jokes, but finding the absurd and poking fun wherever I can.

### **How and when did you become involved with The Doctor Who Project? Were you familiar with TDWP before you wrote for it?**

I first wrote for the *Temporal Logbook* anthologies in 2015, and I also wrote up entries on a couple of stories from previous seasons for the TDWP Bible, and I think I must have got a call for submissions after that. My first *Doctor Who Project* story was *Palimpsest*, which was part of the 2017 season (41?). Funnily enough, I think I had come across the *Project* many years ago as a teenager, searching the nascent internet for news of a follow-up to the Paul McGann TV Movie. I have dim memories of reading about the TDWP’s Eighth Doctor, and then I dipped into a few of the subsequent seasons when I came to write it.

### **What was it that attracted you to TDWP?**

I enjoy writing *Doctor Who* in all forms, and there is something about the elaborate sideways development of this continuity—by virtue of charting its own course since 1999, it has a distinct flavour and tone that really separates it from both TV versions. I was uncertain of the main characters, the Tenth Doctor and Hannah, when I wrote *Palimpsest*, but it has been fun getting to know and develop the Eleventh Doctor, Maggie, and the rest.

### **Where did you get the inspiration for your story?**

*Either/Or* and *Wolf on the Fold* mark Story 16 and 17 for TDWP (some of those are co-credits and rewrites of others’ original ideas, but that’s still an awful lot). It’s funny to recall that when Bob discussed winding up TDWP for good at the end of Season 45, I felt low on inspiration. But this season, introducing two new companions and giving the Eleventh Doctor some gaps in his life and some new ongoing mysteries to solve, invigorated the whole concept for me.

*Either/Or* is, I admit, not a particularly original premise, but the ‘Choose Your Own Adventure’ format gives it an interesting spin. My brother had found a Choose Your Own Adventure *Doctor Who* story from the 1980s in a second-hand bookshop (*Mission to Venus* by William Emms). I read through it and its twists and

turns were so absurd—depending what choices the reader makes you can end up on an evacuated present-day Earth, attacked by Dracula, and other improbable situations. It seemed a great thing we could pull off in print that could never work screen—always a good basis for a TDWP story.

*Wolf on the Fold* returns the second-rate vampire Count Wampyr (seen back in my Season 44 premiere *Horror of Count Wampyr*), messing around with Lord Byron, probability and coincidence, and the Gothic milieu that gave rise to Mary Shelley writing *Frankenstein*. Plus a bit of the Universal monster movie concept, pitting Wampyr against ... let's say, another old horror-movie (and TDWP) favourite. From a character point of view, both stories give us a look at the new companion, Xaul (created by Matt Tovey, who provided invaluable details of her world and was invaluable in giving feedback and story suggestions). In the 1980s, unlikeable companions (naming no names!) were tolerated by the Doctor, and I thought it would be interesting to have Maggie acknowledge that he may be too trusting, and too willing to take anyone along. Again, a character like Xaul—who would be a villain in most *Doctor Who* stories, and whose values run counter to the Doctor's in many ways—gives a boost to the whole premise.

Also, in my capacity as a (slightly too hands-on) assistant editor of TDWP, I have racked up additional credits on *The Disciples of Xyosis* by Peter Crew and *Coffee, Croissants, and Cosmic Chaos* by Bob Furnell. Obviously the inspiration for these stories came from the intriguing original ideas of Peter and Bob, and I just saw ways to add texture to their terrific premises. I think both finished stories turned out very well, and I hope Peter and Bob are also pleased with them. Standing back from the season as a whole, I am proud that Season 46 has a panoply of scenarios and time periods, and the general calibre is higher in my opinion than Season 45. I think this upward trend continues in Season 47—from what we've assembled so far it will be another great collection of stories.

### **How did you find writing for a non-televised, or alternate, Doctor? Did you find it a challenge?**

I have a slight advantage with the Eleventh Doctor in that I had a hand in co-creating him with Bob, plus I 'cast' him—the likeness of Winston Adderly is my friend and talented Calgary actor Tenaj Williams (who graciously agreed to don a fishing sweater and long green coat to pose in front of a TARDIS on a blazing hot day in September). Since I have been fortunate enough to work with Tenaj (he very generously agreed to participate in *Cleaning Squad*) and have also seen him on-stage in *King Lear* and on numerous TV shows (he can be seen in *Wynona Earp* and *Jann*, amongst others), I have a clear voice in my head. I think the alternate Doctors allow us to explore roads not taken with the TV counterpart—I'm proud to have cast a Black Doctor a whole year before the BBC Wales series did the same (though that was long overdue). I tend to enjoy bringing out the Doctor's doubts and vulnerabilities—I find the new-series versions, post-Eccleston, a little too cocksure and un-intellectual. You seldom feel they are thinking through their actions in the way I admire with Baker, Davison, McCoy et al. I prefer thinking heroes (the Picard over the Kirk) and so that's the primary element I like to bring out in the Doctor.

### **Can you tell us where and/or when your story is set? Why did you choose this and what do you hope your story adds to the world of TDWP?**

*Either/Or* takes place in two places and times: Xaul's home planet in the Huxley Union, a distant and repressive conquering alien empire, alternating with Maggie in 1999 Revelstoke, British Columbia. *Wolf on the Fold* is set in Switzerland in the early nineteenth century. That was obviously influenced by the historical connection with Byron and the Gothic ambience I aimed to capture. *The Disciples of Xyosis* is set in East London, 1978, and *Coffee, Croissants ...* sees the TARDIS land in Paris in the early twentieth century.

With this season, Bob Furnell expressed a wish to revisit some of the unique TDWP creations and antagonists. *Wolf* and *Disciples* both follow up on these familiar faces in unexpected ways. Again with my assistant editor cap on, I like to give each season a balance of past, present, and future stories, as per classic *Doctor Who*. I find many writers tend to neglect the past settings, and so I'm happy that we have an abundance of them in this run with the 1810s in *Wolf*, the 1970s in *Disciples*, and *belle époque* Paris in *Coffee*. (Plus alien planets in *Either/Or* and Luke's *In Steel We Trust* and Matt's *The Spaceship and the Witch*).

I think the branching narrative is a novel experiment for TDWP, one I think could be repeated and expanded on as it's a great gimmick to do in print. The other stories are atmospheric and exciting adventures, with nice character moments for the Doctor and friends. And longtime TDWP readers will hopefully be happy that I did mention Byron's previous TDWP appearance, in the exceedingly bizarre *The Covenant of Lord Byron's Bones*.

**What was your biggest challenge in writing your story?**

The branching narrative was a little tricky and I would have liked to explore more options (like William Emms with his *Dracula* on board a spaceship). *Wolf on the Fold* was easy by comparison, although I struggled in some places to give the characters enough to do, and with the nature of the threat. I found the same with *Horror of Counta Wampyr*—because the Count is a more recessive vampire, it's a challenge to push him to the forefront of the story.

**Do you have plans on contributing further adventures to TDWP?**

I have one Season 47 story in the bag, and a few other ideas for future seasons (Bob has some ideas for the future that are quite exciting!). However, I do tend to regard my writing as mostly providing the scaffolding of the season—so for instance with *Wolf on the Fold*, I wanted an extra story with Xaul to show the Doctor and Maggie getting used to her. In a perfect world, we would have six to ten stories from other writers, with a mix of new talents and old hands (and more women!), which I could focus on editing.

However, I enjoy writing *Doctor Who* and TDWP a great deal, so I will try to write stories as long as I have ideas. I just don't want readers to see my name on the cover and groan "Not him again!"

Because there were some real problems getting submissions in 2023 (Season 44), I ended up writing about half the stories that year, and I hope that won't happen again, for the readers' sake.

**Overall, how has your experience been with contributing/writing for TDWP?**

It continues to be an absolute pleasure. I appreciate the free hand Bob gives me and I love the collaborative nature—I hope other writers feel the same.

*Hamish was interviewed by Bob Furnell*

# MATT TOVEY

**How and when did you get interested in Doctor Who? What is it about Doctor Who that appeals to you?**

My interest in *Doctor Who* began shortly before the revival in 2005, when I watched *The Dalek Invasion of Earth (2150a.d.)*. I was instantly obsessed with the Daleks and spent the first four episodes of the revived series pining for their first appearance – an episode which I ironically then missed when it was broadcast!

It is the basic premise of the show that appeals to me most, and the freedom it has to be anything it wants, with the tone, setting and cast often changing wildly from one episode to the next. The ultimate escapism.

**How and when did you get interested in writing?**

From the age of about ten. I was an absolute menace at math's and science, hopeless, but discovered that English and in particular writing was something I not only enjoyed but was half decent at. My love for writing developed from there and is as strong today as ever it was.

**What is it about writing that appeals to you?**

I like to be able to take a break from real life and I find if there's anything troubling me, writing is a great way to park it temporarily and do something enjoyable. And the sense of accomplishment one feels upon completing a project cannot be overstated.

**How and when did you become involved with The Doctor Who Project? Were you familiar with TDWP before you wrote for it?**



Cover by Robert Carpenter

I became involved in 2020 during the height of the COVID-19 pandemic and saw Bob requesting stories on a Doctor Who Forum. I was familiar with it before that.

**What was it that attracted you to TDWP?**

I love writing and I love *Doctor Who* and therefore I couldn't not reach out! It's a superb project, and the team take the quality of each submission very seriously. It is no coincidence that it's lasted so long!

**Where did you get the inspiration for your story?**

I've always wanted to explore the period of time alluded to in *An Unearthly Child*, between the Doctor and Susan's departure from Gallifrey and their arriving on Earth. I am somewhat embarrassed to admit that the design of V-SOL14 is based on Diesel 10 from *Thomas and Friends*, who scared the life out of me as a kid!

**How did you find writing for a non-televised, or alternate, Doctor? Did you find it a challenge?**

With the helpful notes provided about the Doctor's character, as well as reading the work of my fellow writers and learning (always learning) I find writing for the Eleventh Doctor to be both natural and enjoyable.

**Can you tell us where and/or when your story is set? Why did you choose this and what do you hope your story adds to the world of TDWP?**

The story is set on the planet Orbis, otherwise known as X02 Spaceport, in two separate time zones. I was keen to introduce a world that was just similar enough to be familiar, but with notable differences to Earth.

**What was your biggest challenge in writing your story?**

Trying to bring Orbis to life on the page, which I hope to have achieved with the assistance of Bob and Hamish.

**Do you have plans on contributing further adventures to TDWP?**

If TDWP will have me, then certainly!

**Overall, how has your experience been with contributing/writing for TDWP?**

Really excellent. I have kept contributing on a regular basis because Bob, Hamish and the team are a joy to work with and take the quality of each submission very seriously, helping me to make each story as good as it possibly can be. They are full of praise for what does work, willing to call out what doesn't, and I always eagerly anticipate their thoughts on my first drafts and their thoughtful, detailed notes on how to improve. I'd recommend TDWP to any writer out there.

*Matt was interviewed by Bob & Hamish*

# LUKE MCCAFFERY-PARRY

**How and when did you get interested in Doctor Who? What is it about Doctor Who that appeals to you?**

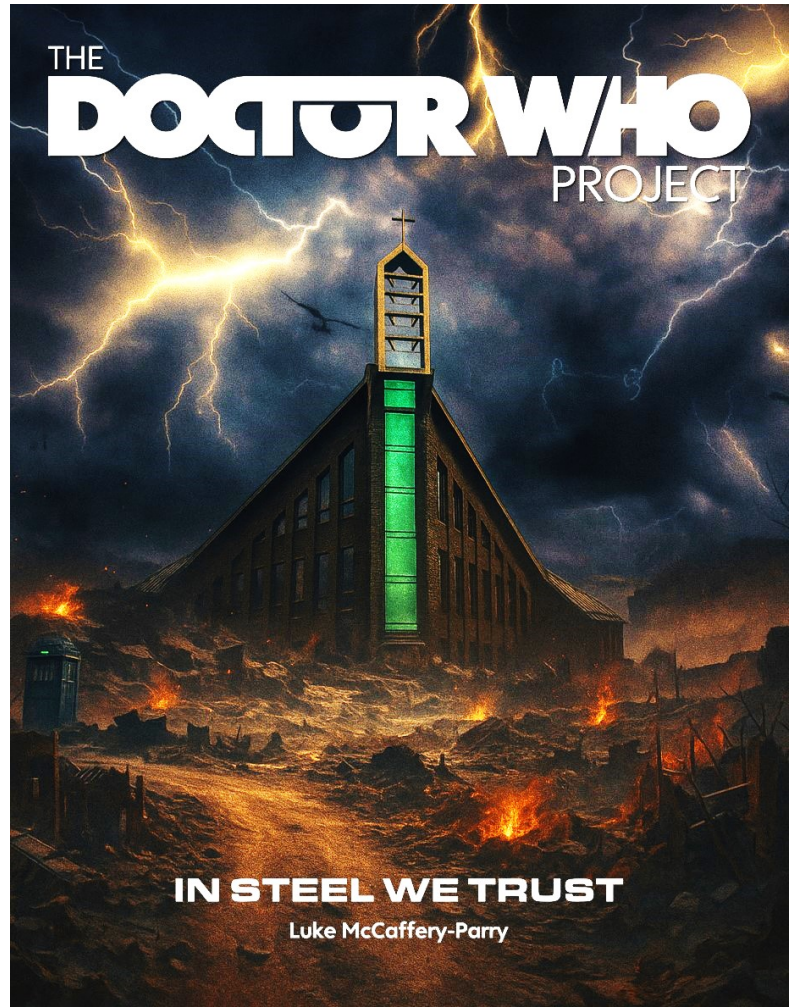
Bit of an eye-roller answer perhaps, but the Tenth Doctor, played by David Tennant, was really my Doctor. Christopher Eccleston was my introduction to the show when it returned in 2005, and I immediately loved it, but Tennant was the incarnation that truly cemented my love for *Doctor Who*.

I'd always been aware of the show growing up. My mum used to talk about hiding behind the sofa watching it, and being from Wrexham, I distinctly remember visiting the *Doctor Who* exhibition in Llangollen when I was younger. But it wasn't truly on my radar until the revival exploded onto BBC One in 2005. I was fifteen years old and completely fell in love with it. with it.

What appeals to me most about *Doctor Who* is its endless flexibility. It can be anything and everything while still feeling unmistakably like *Doctor Who*. It can be dark and frightening, then funny and romantic moments later. It can tell intimate historical stories one week and massive science-fiction epics the next. It's deeply sci-fi, but also wonderfully fairy-tale. I genuinely don't think there's another show quite like it.

**How and when did you get interested in writing?**

I've always written creatively, although whether I was particularly good at it when I was younger is probably up for debate!



Cover by Robert Carpenter

In Wales, every March 1st we celebrate St David's Day, and throughout primary school we'd usually have our own Eisteddfod celebrations. They're very centered around creativity, culture, and the arts, and I remember always wanting to write stories for them when I was younger.

Looking back, that was probably where my love of storytelling first really started.

### **What is it about writing that appeals to you?**

Again, I think it comes back to possibility. I love having the freedom to create worlds, characters, and situations, then explore how those choices affect everyone within them. I love world-building. I love character design. I love atmosphere. It's a melting pot of everything I enjoy creatively.

There's something incredibly satisfying about taking a single idea and watching it evolve into something much larger and more emotionally layered than you originally imagined.

### **How and when did you become involved with The Doctor Who Project? Were you familiar with TDWP before you wrote for it?**

This is where I'll be completely honest: I discovered *The Doctor Who Project* entirely by coincidence, albeit a very happy coincidence.

The story, originally titled *Ash & Steel*, actually began life in my head as a fan-fiction story for the revived series' Tenth Doctor and Donna Noble. Then everything aligned at just the right time and I pitched the idea to TDWP.

At that point, I knew virtually nothing about the Project's alternate timeline, lore, or incarnations. Oddly enough, I deliberately avoided diving too deeply into previous stories straight away. That probably sounds lazy or disrespectful, but I absolutely didn't mean it that way. I just didn't want to become so bogged down in continuity and trying to perfectly imitate a brand-new incarnation of the Doctor that I lost the core of the story I wanted to tell.

Instead, I focused on what felt emotionally truthful and familiar about *Doctor Who* itself: what would the Doctor do in this situation? How would a companion react? That approach actually helped me adapt to TDWP's universe far more naturally than I expected.

### **What was it that attracted you to TDWP?**

What immediately appealed to me was the creativity and ambition of the project. There's something really exciting about an alternate timeline where writers are free to explore completely new incarnations, companions, and ideas while still embracing the spirit of *Doctor Who*.

As someone who loves world-building and storytelling, it felt like a brilliant playground creatively.

### **Where did you get the inspiration for your story?**

I've loved *Doctor Who* for over twenty years now, so naturally I've spent a huge amount of time imagining ideas and concepts I'd love to explore if I were ever lucky enough to write for the show itself.

My fascination with the Cybermen really intensified during Series Two of the revival, which also pushed me toward discovering Classic *Doctor Who*. Back then, streaming didn't exist the way it does now. No iPlayer, no easy access archives. If you wanted Classic *Doctor Who*, you bought DVDs.

The very first Classic serial I bought was *The Invasion* from 1968. Partly because of the animated reconstructions of the missing episodes, but mostly because I found the Cybermen genuinely unsettling. I'm a huge horror fan, and one of my favourite films is John Carpenter's *Halloween*. There was something about the Cybermen that reminded me of Michael Myers: the blank expressionless face, the coldness, the "blackest eyes" quality to them.

As I learned more about the Cybermen's history, Mondas, Telos, the different designs and eras, I became fascinated by the idea of a Frankenstein-like Cyberman assembled from pieces of the species' entire history. A monster literally stitched together from *Doctor Who's* past.

And from there, the story snowballed. Why was it being rebuilt? Who was rebuilding it? Why were Cyber-parts from different timelines and eras all in one place? The more questions I asked myself, the more the story took shape.

**How did you find writing for a non-televised, or alternate, Doctor? Did you find it a challenge?**

Definitely, but in a really rewarding way.

As I mentioned, this story originally existed in my head as a Tenth Doctor story, so one of the biggest challenges was consciously moving away from David Tennant's voice and energy. I had to stop picturing the Converse trainers, the skinny suit, and the hair (seriously, brilliant hair)!

What helped was realising I didn't need to perfectly imitate an actor's performance. Instead, I focused on what makes the Doctor feel like the Doctor emotionally and morally. Once I let go of trying to write "David Tennant dialogue", the character started to feel far more natural within TDWP's universe.

In the end, embracing that change became one of the most enjoyable parts of the process.

**Can you tell us where and/or when your story is set? Why did you choose this and what do you hope your story adds to the world of TDWP?**

The story is set far in the future on Caldera, a planet-wide scrapyard and graveyard for the remnants of the Cyber Wars.

For me, the setting came naturally from the concept itself. If you had a "Frankenstein's monster" version of a Cyberman built from different eras and timelines, where would those parts logically come from? A junk world filled with abandoned Cyber-technology immediately felt visually and thematically right.

I also found myself thinking about the future in general. With the rapid advances in artificial intelligence and technology in real life, the future can sometimes feel a little bleak and impersonal, and I think some of that naturally bled into the story's atmosphere and themes.

Truthfully, I didn't necessarily set out trying to massively expand TDWP lore. If anything, it was more daunting trying to ensure the story fit comfortably within this already-established universe. However, the more I wrote about the androids and their place in society, the more interested I became in them, and I'd genuinely love to revisit those ideas in future stories if given the opportunity.

**What was your biggest challenge in writing your story?**

Honestly, the biggest challenge was letting go of my own preconceived version of the Doctor.

Because the story originally existed as a Tenth Doctor story in my head, I kept instinctively drifting back toward that specific voice and energy. Learning to embrace the version of the Doctor within TDWP, rather than the version I'd initially imagined, took some adjustment. But once I finally settled into it, it became incredibly rewarding. It forced me to think more carefully about the character and what truly defines the Doctor beyond any single actor or era.

**Do you have plans on contributing further adventures to TDWP?**

Absolutely.

I have far too many ideas rattling around in my head already, and I'd genuinely love the opportunity to contribute more stories to the TDWP universe in the future.

Writing *In Steel We Trust* opened the floodgates creatively, and there are so many concepts, monsters, and themes I'd love to explore further.

**Overall, how has your experience been with contributing/writing for TDWP?**

Honestly, it was everything I wanted it to be and more.

Bob and Hamish have both been incredibly welcoming, supportive, and helpful throughout the entire process. The feedback I received was always thoughtful, constructive, and clearly motivated by wanting to make both the story and the characters the best they could possibly be.

Most importantly though, it was just fun. I wrote the first draft within a couple of days once I'd been given the go-ahead because I was enjoying myself so much. There were definitely challenges along the way, but they were the best kind of creative challenges.

I thoroughly enjoyed the experience and sincerely hope I get the chance to do it again!

*Luke was interviewed by Bob & Hamish*

# BOB FURNELL

**How and when did you get interested in Doctor Who? What is it about Doctor Who that appeals to you?**

I've told this story dozens of times before but it was around 1981 when I was living in Edmonton. The cable service we had was carrying the PBS station KSPS Spokane-Washington, and they were screening *Doctor Who* six nights a week (7pm Monday-Friday, with a full story Saturdays at 11 pm). I caught bits and pieces of the show while channel surfing but I never really paid it any attention. It wasn't until one night the station was screening Tom Baker's debut story "Robot", and I ended up watching the next three episodes over the next three nights. I was hooked.

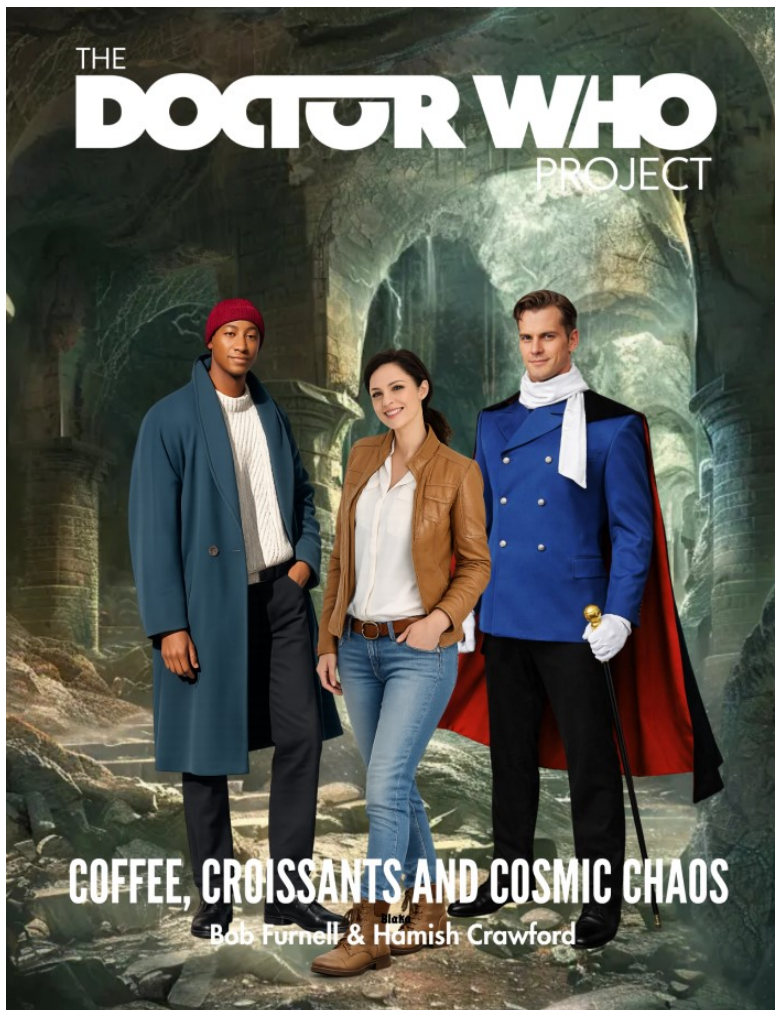
What interested me was that it was a British programme, the main character was this mysterious alien, kind of an oddball, who fought various baddies. It seemed different, unique, and it was something that grabbed my attention at the time.

**How and when did you get interested in writing?**

I've always enjoyed writing but I was never really encouraged to write when I was in school. It always seemed to be a chore. While my mind possessed many ideas, it was sometimes very difficult to put them in to words on paper. I found that my teachers more concerned about the mechanics than in encouraging you. I kind of gave up and didn't write for a long time. It wasn't until I was in the working world that I started writing again. I grew to enjoy it more and more, to the point where now I really love to write. I've always had quite an imagination and I love to create stories and do research for articles.

**What is it about writing that appeals to you?**

If I'm writing fiction, it's the writing enabling you to dream, create, and let your imagination soar. I love coming up with ideas and seeing how I can develop them.



Cover by Bob Furnell

**How and when did you become involved with The Doctor Who Project? Were you familiar with TDWP before you wrote for it?**

As one of the original founding members of *The Doctor Who Project* and serving as the projects' Range Editor, I've been involved since TDWP came into existence in 1998.

[*Editorial Note (HC)*: Bob co-wrote (with John Gordon Swogger and Misha Lauenstein) the very first TDWP story, "The Final Sunset" (1999) and he has gone on to pen "The Doctor's New Clothes" (1999), "Death of a Brigadier" (2001), "No Rest for the Wicked" (co-written with Mark Simpson and Misha Lauenstein, 2006), "Questions" (co-written with Jez Strickley, 2009), "Homeward" (co-written with Hamish Crawford, 2023), and "The Christmas Adventure" (2024). "Coffee, Croissants, and Cosmic Chaos" will be his eighth TDWP contribution.]

**What was it that attracted you to TDWP?**

Basically, TDWP is a continuation of the original 1963-89 TV series. We started with the McCoy Seventh Doctor and then regenerated him into our own Eighth Doctor played by fictitious British actor Jeremy Banks-Walker – to date we've regenerated the main character three times. You could say that TDWP exists as an alternate timeline ... instead of McGann, Eccleston, Tennant, Smith, Capaldi, Whittaker, Gatwa, we've gone McCoy, Banks-Walker, Anton Robbins, Laurent Meyer, and Winston Adderly.

[*Editorial Note (HC)*: With *The Doctor Who Project* racking up 22 seasons of stories (twenty regular runs, plus two sequences of specials in 2010/2011 and 2018/2019), the tenures of TDWP's Eighth to Eleventh Doctors compare with the on-screen Numbers Eight to Fifteen: Banks-Walker 1999-2006 (seven seasons, 27-33), Robbins 2007-2010 (four seasons, 34-37), Meyer 2010-2020 (five seasons, 38-42, plus the '10/'11 and '18/'19 Specials), and Adderly 2021- present (five seasons so far, from Season 43 to the present 46, with 47 due this autumn). It is a remarkable run of continuous fiction, with the only breaks in twenty-seven (!) years being: between Season 31 and 32 (September 2002 to May 2006); Season 40 (December 2014) and the 2016 Christmas Special "The Night Before Christmas"; and the nearly two-year gap between Season 45 (August 2024) and 46 (April 2026), bridged by the Christmas specials "The Christmas Adventure" and "Santa Claus is Coming to Betruvia Major". Though "Journey's End" (2008) by John Gordon Swogger, "Pendragon" (2010) by Duncan Johnson, "Final Reckoning" (2014) also by Swogger, and "The Last Doctor" (2024) by Hamish Crawford, have all, as their titles suggest, seemed to wrap up the saga for good, Bob has always demurred, and it has proved as regenerable as the good Doctor himself.]

**Where did you get the inspiration for your story?**

I'm a fan of the Arsène Lupin stories by Maurice LeBlanc as well as the animated television series *Night Hood*, which is based on these stories. I had originally started a different story, but I couldn't get it to work out and gave up on it. As I had promised to write something for the season, I really wanted to make good on that promise. It was one night lying in bed, trying to fall asleep, I started thinking about the Doctor meeting Arsène Lupin. How would the two get along? Would the Doctor trust Lupin and vice versa? And that's when I started to come up with ideas for a possible story.

**How did you find writing for a non-televised, or alternate, Doctor? Did you find it a challenge?**

Not really. In some ways each incarnation of the Doctor shares similar traits and you can kind of write the character generically, but you also have to incorporate the characterisation of the 'current' incarnation. With each incarnation of the TDWP Doctors, the editorial team at the time created a detailed character

outline for the Doctor. These outlines noted not only physical details (e.g. height, weight, eye/hair color, etc.) but also included information on certain character traits, quirks, dress and style, mannerisms and more, plus we also provided either a sketched or stock photo image for each Doctor. This was done so that the writers have some sort of visual guide to help them envisage what the Doctor actually looks like.

I'm sure the writing team on the actual TV series has the same problem coming up with a totally new and original version of the character. With there already being multiple versions of the Doctor, you don't want to create something that's already been done. You want as much of an original version as possible.

For example, when it had been decided that the TDWP Tenth Doctor was going to regenerate, the editorial team spent several weeks drafting a full character outline for the Eleventh Doctor. One of the ideas was to make this version a black man (the funny thing with this idea is that TDWP created a black male Doctor at least 4 to 5 months before it was announced that the new TV Doctor [Ncuti Gatwa] would also be black.

**[Editorial Note (HC):** In fact, the TDWP Eleventh Doctor's first story, "The 108 Year Hitch", was written in early 2021 and published that October, seven months before Gatwa's May 2022 unveiling, and over two years before his Fifteenth Doctor sprouted from the torso of the dying David Tennant halfway through "The Giggle".]

We also wanted to have this incarnation dress in something different than our previous Doctors, so it was decided that this Doctor would have sort of a fisherman's style, hence the woollen toque, the long balmacaan coat, work boots, and generally more casual look.

**Can you tell us where and/or when your story is set? Why did you choose this and what do you hope your story adds to the world of TDWP?**

"Coffee, Croissants, and Cosmic Chaos" is set in 1900s Paris. The Doctor and Maggie meet famed gentleman thief Arsène Lupin, and they experience an adventure above and below Paris to stop an alien signal from unleashing an ancient being over Paris. Basically, I hope those who read the story enjoy it.

**What was your biggest challenge in writing your story?**

Completing it and not being so hard on myself, or doubting my skill level. I'm really grateful of the assistance Hamish gave me in completing the story. The original draft was all over the place and Hamish really pulled the story together.

**Do you have plans on contributing further adventures to TDWP?**

Probably. I do have an idea I'm working on for season 47 but whether it makes the light of day is to be seen.

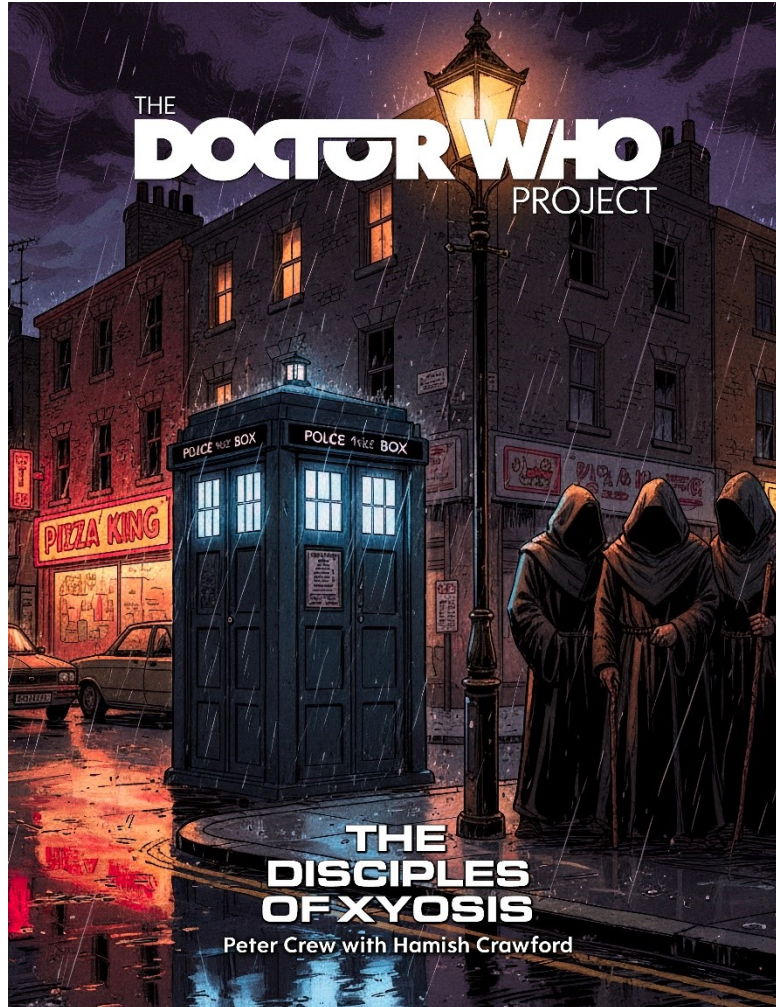
**Overall, how has your experience been with contributing/writing for TDWP?**

Overall, it's been fun but if I'm honest, while I like writing stories for TDWP, I've never considered myself a strong fiction writer. I've always felt that I'm a better article writer. I don't write often for TDWP as I tend to leave the writing to others I feel are more... shall I say, better, or more talented. I hope those who read my story enjoy it.

*Bob was interviewed by Hamish Crawford*

# PETER CREW

Please note Peter declined to be interviewed for this publication



Cover by Alex Lydiate

**THE DOCTOR WHO PROJECT  
SEASON 47  
COMING FALL 2026**







Join The Doctor Who Project's Hamish Crawford and Bob Furnell as they sit down and talk with Season 46 writers Luke McCaffery-Parry, Matt Tovey, Hamish Crawford and Bob Furnell.



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