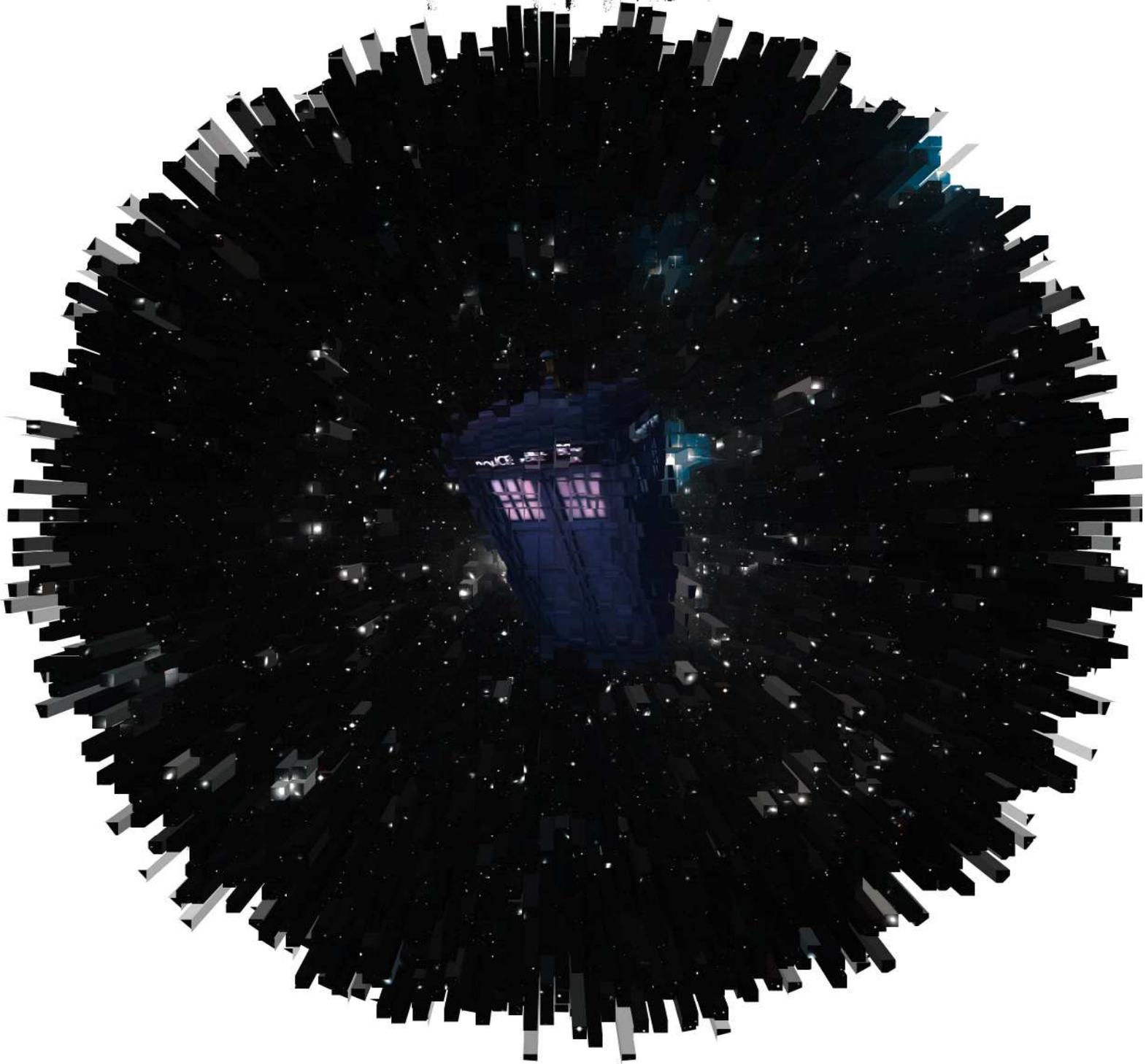


THE
DOCTOR WHO
PROJECT

SEASON 37



Author Biographies and Interviews

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LYNN CLARK

Author of "The Wanderer"

AUTHOR BIOGRAPHY



Lynn lives in Lima (pronounced like the bean, and not the capitol of Peru) Ohio, a nice place really once you get past the snow. She was born in Jacksonville, Florida... which doesn't have snow, although there was one time it did actually snow on Christmas Eve, and no one knew how to handle it and the entire city shut down...

She was introduced to *Doctor Who* through *Starlog Magazine* and those Americanized Target novelizations when she was in middle school, but didn't actually see her first episode until college, when she accidentally found *The Brain of Morbius* on her local PBS station. Needless to say, she was hooked from that moment. One of her favourite *Who* memories comes from meeting Peter Davison at a local convention, and having him compliment her on her t-shirt, which had his face and Anthony Ainley's rather strategically placed on her chest. He said he didn't think either of them had ever looked so good...

Lynn works for a call center, and she has the audacity to actually love her job. She loves to read and write, but mostly write; most of her fiction is on fanfiction.net, under the pen name "milady dragon". Currently she is in a *Torchwood* phase, still busily being in denial over *Children of Earth*. One of her stories, an alternate universe *House MD*, *Tomorrow People*, and *Bones* crossover was nominated for an award in the LiveJournal House/Cameron fiction awards, although she didn't win. It just means she'll keep on trying.

AUTHOR INTERVIEW

HOW AND WHEN DID YOU GET INTERESTED IN DOCTOR WHO?

I first saw an interview with Tom Baker in *Starlog* magazine, back in the late 70's. But I didn't see my first episode until 1983, when I accidentally caught the "film" version of *Brain of Morbius* on PBS. I mean, come on...a brain in a fishbowl? What's not to love?

WHAT IS IT ABOUT DOCTOR WHO THAT APPEALS TO YOU?

I loved the fact that it was pretty much different from what I'd ever seen before. It wasn't your usual show, where everything winds up in an hour. You actually had more time for story and it was almost like watching a stage play. Plus the writers didn't seem to be talking down to their audience. It was refreshing.

HOW AND WHEN DID YOU GET INTERESTED IN WRITING?

I have to blame *Star Wars*. My very first story was called *Darth Vader's Revenge* ...and my step-mother will sometimes remind me of it, so it must have made an impression somehow! But I didn't really take it all that seriously until high school, when I took creative writing. I remember the first story I ever did, a science fiction story that my teacher actually marked down for being too "science fiction". I never really figured out what she meant by that. I think at that point I wanted to continue to write, just to spite her. But it really turned into something I love to do.

DO YOU HAVE A FAVOURITE DOCTOR WHO STORY, AND IF SO, WHY?

I would have to say *Genesis of the Daleks*. I know this makes me seem like a lemming and following general opinion, but it was really my first favourite story. I enjoyed watching the Doctor trying to decide if he should blow up with Daleks' incubators, and thinking what a terrible decision it would be to have to make, knowing that you're changing history but not knowing if it's actually for the better. It was powerful to watch. (And I won't admit that I had a major Harry Sullivan crush...no, I won't admit that at all...)

WHAT IS IT ABOUT WRITING THAT APPEALS TO YOU?

It's a great outlet for me. I've been blessed (or cursed depending on your point of view) with an imagination that just won't quit. If I didn't write, I'd probably be insane by now.

DO YOU HAVE A FAVOURITE DOCTOR WHO AUTHOR AND IF SO, WHY?

It's a toss-up between Paul Cornell and Kate Orman. I can't decide which one. I remember my first Paul Cornell experience, which was the Seventh Doctor novel *Human Nature* and I was just blown away by it. I was actually disappointed that they remade it for the new series, because even with Mr. Cornell writing it I knew it wouldn't match up to the original. But, then there's Kate Orman...who made me realize that, yes, a woman could write fantastic Who and get away with it. I still pull out *The Left-Handed Hummingbird* once a year and re-read it.

DO YOU HAVE A FAVOURITE NON-DOCTOR WHO AUTHOR AND IF SO WHY?

I adore Guy Gavriel Kay. He wrote the absolutely sublime *Tigana*, which I've worn out two copies of in the years since I've discovered it. It was the first fantasy I actually thought was better than *Lord of the Rings* which is saying a lot...although Kay was instrumental in helping Christopher Tolkien compile *The Silmarillion* so that might be why.

HOW AND WHEN DID YOU BECOME INVOLVED IN THE DOCTOR WHO PROJECT?

I got involved with *The Tomorrow People Project*, which unfortunately didn't get off the ground. I went to visit TDWP website to see some background on the people responsible, and was impressed. Several months later I received an email about the upcoming season, and jumped at the chance to work on it.

WHAT WAS IT THAT ATTRACTED YOU TO THE PROJECT?

I truly love the fact that these stories have nothing to do with the new series, that they are an alternate universe of something that I have such fond memories for.

WHERE DID YOU GET THE INSPIRATION FROM FOR YOUR STORY?

Honestly, I just went to bed one night and it came to me. I actually got up out of bed, brainstormed a few ideas, and then went back to bed. A couple of days later I had the proposal pretty much worked out.

HOW DID YOU FIND WRITING FOR A NON-TELEVISION DOCTOR? DID YOU FIND IT A CHALLENGE?

It's a bit of a challenge, but that's a good thing. Television Who is very visual, and you suck up that sort of thing like a sponge. To work on something that doesn't have that visual element is actually a pretty huge high. It's like letting your imagination play with a new set of toys but you have certain rules to follow, to keep you from getting completely crazy and carried away.

WHAT HAS YOUR EXPERIENCE BEEN LIKE WRITING FOR TDWP? DO YOU THINK YOU'D CONTRIBUTE TO FUTURE SEASONS?

I've learned a lot from this. It's actually only the second time I've had to work to a deadline, and I figured out just how daunting yet exciting it is. I'd love to write another story sometime. Heck, I'd probably do potentially embarrassing things in order to get another chance!

CAN YOU TELL US WHERE AND/OR WHEN YOUR STORY IS SET? WHY DID YOU CHOOSE THIS?

My story has two different settings: London in the year 2031, and the planet Sparana Prime. I think I chose another planet because – and this really bothers me about the new series – is that too much of it is Earth-based. When you can go anywhere in space/time, why go back to one little planet? You travel! It's fun! Shake that earth-dirt off your shoes and have a grand adventure! And who doesn't want to do just that?

WHAT DO YOU HOPE YOUR STORY ADDS TO THE MYTHOS OF TDWP?

I really hope that it gives a good jumping off point for the new companions, that from my story you get a good idea of who they are and what their motivations are. If I can accomplish that, then I'll be very happy.

CAN YOU TELL US ANY DETAILS ABOUT YOUR STORY?

Basically, it's the story of two people who get into situations they never thought happen to them. Throw in a time travelling alien, a nasty bounty hunter, a royal heir and a bit of intrigue and you have the backbone of it.

WHAT WAS YOUR BIGGEST CHALLENGE IN WRITING YOUR STORY?

I think it was being satisfied with what I was writing. There were times when I'd be completely unsatisfied with what I was doing, and then I'd wonder just what I'd gotten myself in to. Finally I took a deep breath, told me to get over myself, and wrote what my gut was telling me to.

WHAT DO YOU THINK MAKES A GOOD STORY, OR A GOOD DOCTOR WHO STORY?

I love the characters, and how they work. Really, if you don't have good characterization, then it's pretty impossible to get people to trust in what you're writing. This goes for any type of story, whether mainstream or Who.

WHAT DO YOU THINK MAKES TDWP DIFFERENT TO OTHER DOCTOR WHO FANFIC SERIES?

It's because people care. There are so many stories out there, but the authors don't take the time to care about what they're writing.

WITH SO MANY FANFIC SERIES IN EXISTENCE TODAY, DO YOU THINK THERE'S STILL A MARKET FOR TDWP ADVENTURES?

Absolutely. No question about it. There's always a place for good storytelling.

WHAT WOULD YOU LIKE TO SEE TDWP ACCOMPLISH IN THE FUTURE?

It's fantastic what's gone on so far. I'd love to see the series continue on far into the future.

ANY POINTERS OR ADVICE FOR BUDDING FAN FICTION WRITERS?

Just to write. You can never learn if you don't actually start writing. And don't be afraid to ask for help or feedback. Having someone in your corner is the best thing imaginable.

OVERALL, HOW HAS YOUR EXPERIENCE BEEN WITH CONTRIBUTING/WRITING FOR TDWP?

I've adored it. It's been fantastic yet at the same time nerve-wracking. I'd do it again in a heartbeat.

ANDREW MCCOY

Author of "Noises"

AUTHOR BIOGRAPHY



Andy was born in the early 70s and brought up on the stories of Tom Baker. In his early years he became interested in *Doctor Who* and *Sherlock Holmes*. When he played as a child his dressing gown would double for either the Fourth Doctor's outfit or the costume of Basil Rathbone.

In 1997 he helped to set up a local *Doctor Who* group in Warwickshire, England where he met like-minded people who shared his belief that *City of Death* was the greatest *Doctor Who* story ever made. Some actually didn't share that belief but Andy is convinced they will one day see the light. Besides the *Doctor Who* related events the group has regularly endured England football tournaments and one day hope to watch them win something.

Andy is married to Maya who somehow manages to tolerate his hobbies of *Doctor Who*, football and making homebrew beer.

AUTHOR INTERVIEW

HOW AND WHEN DID YOU GET INTERESTED IN DOCTOR WHO?

My earliest memory of *Doctor Who* would be watching *Robot* on transmission. The plot was a complete mystery to me but that wonderful image of the giant robot made a major impression on

my four-year-old mind. After that you couldn't stop me jumping around the living room in my dressing gown pretending to be Tom Baker.

WHAT IS IT ABOUT DOCTOR WHO THAT APPEALS TO YOU?

Imagination and fun. On the one hand it's a show that can take you anywhere, any time and do anything but at the end of the day I want to go away from watching the show with a smile on my face.

HOW AND WHEN DID YOU GET INTERESTED IN WRITING?

It was going to conventions that got me interested in writing. I would sit and listen to people like Paul Cornell, Chris Boucher, and Terrance Dicks and be in absolute wonder as they explained how they came up with their ideas and stories and that made me want to do the same. Later I found out it wasn't as romantic or as easy as they'd made it sound and it actually required lots of hard work.

DO YOU HAVE A FAVOURITE DOCTOR WHO STORY, AND IF SO, WHY?

Has to be *City of Death*. Its fun, it's exciting, it's got great dialogue and Julian Glover is in it. What more could you want? What's that I hear you say? John Cleese and great model work? Yeah, got that too. The Fourth Doctor was always my favourite and he's on absolute top form in this story. Tom Baker and Lalla Ward make an irresistible couple as they swagger through Paris. 1979 might be a table wine but this story's champagne.

WHAT IS IT ABOUT WRITING THAT APPEALS TO YOU?

Creating something from nothing. Building a story up from a simple idea, rewriting it and trying to make it as good as it can be. Trying to write something that moves the reader or makes them think. Getting the reader from A to Z without losing them along the way.

DO YOU HAVE A FAVOURITE DOCTOR WHO AUTHOR AND IF SO, WHY?

My favourite Doctor Who writer would be Russell T Davies. I was a fan of his before he got the Doctor Who gig so it was a double whammy when the show came back and he was in charge. What I like about him is that he makes you reconsider what Doctor Who is and what it can be. Over the last five years he's given us some of the best Doctor Who moments ever.

DO YOU HAVE A FAVOURITE NON-DOCTOR WHO AUTHOR AND IF SO WHY?

My favourite non-Doctor Who writer would be Charlie Kaufman. Great imagination combined with great emotion. *Eternal Sunshine of the Spotless Mind* and *Being John Malkovich* are two of my favourite films.

HOW AND WHEN DID YOU BECOME INVOLVED IN THE DOCTOR WHO PROJECT? WHAT WAS IT THAT ATTRACTED YOU TO THE PROJECT?

It was a couple of years ago that I answered an advert for new writers on the old Outpost Gallifrey forum. I pitched a couple of ideas but these got rejected then I came up with the idea for *Noise* and it seemed to fit season 37 really well.

I was attracted to the project because it had a long history behind it and seemed like a project that was professionally run and where the people who were running it took it seriously.

WHERE DID YOU GET THE INSPIRATION FROM FOR YOUR STORY?

I started out thinking about basic fears, which brought me to the idea that silence can be a bit creepy. Then I built it up from there. I'd been on honeymoon in Thailand the year before and had visited some Buddhist temples so that was fresh in my mind when it came to some parts of the story. And the final piece of the jigsaw was to write a good old style 'base under siege' story.

HOW DID YOU FIND WRITING FOR A NON-TELEVISION DOCTOR? DID YOU FIND IT A CHALLENGE?

It was a challenge. Maybe because I tend to write scripts more than prose so my dialogue tends to be quite snappy. Combined with having Tennant's Doctor in my head meant I was struggling to find the voice for the TDWP Doctor. However I'm a big fan of Basil Rathbone's Sherlock Holmes so I just had to shift gear in my mind and then I was okay.

WHAT HAS YOUR EXPERIENCE BEEN LIKE WRITING FOR TDWP? DO YOU THINK YOU'D CONTRIBUTE TO FUTURE SEASONS?

It's been good fun. The writers' chats were a good laugh and it's a shame we didn't do more of them. Writing the story was a lot more hard work than I thought it was going to be. I would quite like to write for future seasons though at present I have one or two things of my own that I'd like to get done before I do so but I think I would be up for the challenge of doing another story.

CAN YOU TELL US WHERE AND/OR WHEN YOUR STORY IS SET? WHY DID YOU CHOOSE THIS?

My story is set in the future, on a base, on an isolated planet at the edge of the universe. I wanted somewhere that could be cut off easily from civilisation.

WHAT DO YOU HOPE YOUR STORY ADDS TO THE MYTHOS OF TDWP?

Not sure really. I just hope it's a good, solid, enjoyable slab of *Doctor Who*. It's the first full story after their introductions for the new companions so I hope I've given them some space for the audience to get to know them better. And perhaps a new monster in TDWP that could maybe return?

CAN YOU TELL US ANY DETAILS ABOUT YOUR STORY?

The Doctor picks up a distress signal from a base on an alien world. They find themselves on a deserted base, cut off from the TARDIS but they soon find out they are not alone.

WHAT WAS YOUR BIGGEST CHALLENGE IN WRITING YOUR STORY?

Joining the dots. I knew how I wanted the story to start and what the ending was going to be. The battle was getting everyone from A to Z and that really meant getting the first few pages right because if things weren't in the right place then it would fall apart later.

WHAT DO YOU THINK MAKES A GOOD STORY, OR A GOOD DOCTOR WHO STORY?

Someone once said, *'I'd rather be confused for ten pages than bored for one'*. It might sound obvious but a good story is one that doesn't bore the audience. If the person reading it thinks they'd rather be cleaning the fridge than reading your story then something's gone wrong somewhere.

WHAT DO YOU THINK MAKES TDWP DIFFERENT TO OTHER DOCTOR WHO FANFIC SERIES?

The professional approach to making the stories makes TDWP different. As a writer you have to pitch your idea to the editors and convince them it's worth doing. You get given proper deadlines to

write to and you're also required to collaborate with others. All of which makes it feel much more of a proper writing experience rather than just a hobby.

WITH SO MANY FANFIC SERIES IN EXISTENCE TODAY, DO YOU THINK THERE'S STILL A MARKET FOR TDWP ADVENTURES?

I'm sure there is a market for fanfic. Doctor Who has a tradition of firing the imagination and just like the classic series created writers in the form of Moffat, Gatiss and Davies then no doubt they will inspire future writers who if not writing professional, will be writing for fan produced fiction.

WHAT WOULD YOU LIKE TO SEE TDWP ACCOMPLISH IN THE FUTURE?

I'd like to see it go all the way through to the thirteenth incarnation and right through to a final end for the Doctor. Easy for me to say as I don't have to edit all the stories. -)

ANY POINTERS OR ADVICE FOR BUDDING FAN FICTION WRITERS?

Enjoy it, persevere and write what you want to write.

OVERALL, HOW HAS YOUR EXPERIENCE BEEN WITH CONTRIBUTING/WRITING FOR TDWP?

It's been an enjoyable and rewarding experience. It's given me an opportunity to write in short story format, which is something I don't normally do. So that's been good experience. Also TDWP had allowed me to write a story for my favourite TV show and that's been great fun.

SIMON BIRKS

Author of "Keepsakes"

AUTHOR BIOGRAPHY



Simon has written since an early age. Over the years he's written all sorts of things, including plays, short stories, novels and most recently, short film manuscripts. In fact his latest full length play is being put on in Arundel, West Sussex this coming summer, which will combine writing with his other passion, acting, as he is also playing the male lead. In between writing, acting and fatherhood, Simon tries to hold down a steady job in IT. Simon lives in Worthing, West Sussex, England, and has three fantastic children.

AUTHOR INTERVIEW

HOW AND WHEN DID YOU GET INTERESTED IN WRITING?

I initially became interested in writing when I was 11, after coming in the top places of the school poetry competition! I wrote poetry for a number of years, and then, at the tender age of 23, I started stage acting so began to write plays too. Nowadays I write anything and everything and thoroughly enjoy it.

DO YOU HAVE A FAVOURITE DOCTOR WHO STORY, AND IF SO, WHY?

Not really. There are ones I remember more than others, but that was mainly because they frightened me more as a child! I can't have watched it much in the eighties, but obviously watch the new series, now with my own scared children.

WHAT IS IT ABOUT WRITING THAT APPEALS TO YOU?

I can't not write. It's my passion. There's not one thing that appeals, it's just a pleasurable compulsion.

DO YOU HAVE A FAVOURITE DOCTOR WHO AUTHOR AND IF SO, WHY?

No, I don't.

DO YOU HAVE A FAVOURITE NON-DOCTOR WHO AUTHOR AND IF SO WHY?

I read a lot of Terry Pratchett, so he'd be my top author.

YOU LAST CONTRIBUTED "THE GOYELLERCANTH" TO SEASON 36. WERE YOU HAPPY WITH HOW THE STORY TURNED OUT?

I was very happy with the story. It had to be written quickly as someone had dropped out, and I was pleased with the way it fitted together. It wasn't without its rewrites of course, after realising my tampering with the space/time continuum was flawed in some way.

WHAT WAS IT ABOUT YOUR PAST ASSOCIATION WITH TDWP THAT INSPIRED YOU TO CONTRIBUTE A STORY TO THIS SEASON?

I was originally writing my first story for this season, so it's all a bit round the wrong way. I was pleased with last season's story, and by giving myself a deadline, it meant that I finished the piece of work instead of it sitting idle on my hard disk. I also enjoy the amount of back-story TDWP give me to play with.

HOW DO YOU FEEL ABOUT THE CHANGE IN THE TARDIS LINE-UP THIS SEASON COMPARED TO THAT OF YOUR PREVIOUS STORY?

It was good to have the companions this season. I liked giving them a few healthy lines of banter. I enjoy writing direct speech, so it's nice to be able to inject their personalities into the story.

WERE YOU REQUIRED TO INCLUDE ANY SPECIAL ELEMENTS IN YOUR STORY AT THE REQUEST OF THE EDITORS, OR WERE YOU BASICALLY LEFT ALONE AND TO GET ON WITH WRITING THE STORY?

Apart from the presence of the Great Intelligence, I was pretty much left alone to come up with the story.

WHICH OF ALL YOUR TDWP STORIES TO DATE ARE YOU THE MOST PROUD OF?

I think this years, *Keepsakes* is more readable, so it'll have to be this one.

WHERE DID YOU GET THE INSPIRATION FROM FOR YOUR STORY?

As with most stories, I just start writing and see where it takes me. After the first couple of chapters, I put together a plan which I work from loosely, as the writing always takes me places I never dreamed of!

WHAT HAS YOUR EXPERIENCE BEEN LIKE WRITING FOR TDWP? DO YOU THINK YOU'D CONTRIBUTE TO FUTURE SEASONS?

I've enjoyed writing for TDWP, and would love to have the opportunity to write for future seasons.

CAN YOU TELL US WHERE AND/OR WHEN YOUR STORY IS SET? WHY DID YOU CHOOSE THIS?

The story is set in the present day (see story for explanation of 'present day'), on a planet called Earth (again, see story for an explanation).

WHAT DO YOU HOPE YOUR STORY ADDS TO THE MYTHOS OF TDWP?

I hope it builds a stronger understanding of the companions, and it adds an interesting element regarding the Doctor's childhood.

CAN YOU TELL US ANY DETAILS ABOUT YOUR STORY?

The Doctor becomes ill, and it's up to the companions to try and save the day. Oh, and there's a big windmill.

WHAT WAS YOUR BIGGEST CHALLENGE IN WRITING YOUR STORY?

As with all timey-wimey things, it's getting it all to make sense in some way.

WHAT DO YOU THINK MAKES A GOOD STORY, OR A GOOD DOCTOR WHO STORY?

I believe a good *Doctor Who* story makes use of the Time Lord aspect of the Doctor.

WHAT DO YOU THINK MAKES TDWP DIFFERENT TO OTHER DOCTOR WHO FANFIC SERIES?

I've not written for any other *Doctor Who* fan fiction.

WITH SO MANY FANFIC SERIES IN EXISTENCE TODAY, DO YOU THINK THERE'S STILL A MARKET FOR TDWP ADVENTURES?

I don't know. I just write and hope someone likes it.

WHAT WOULD YOU LIKE TO SEE TDWP ACCOMPLISH IN THE FUTURE?

They seem to have a good series going on.

ANY POINTERS OR ADVICE FOR BUDDING FAN FICTION WRITERS?

Get a great story, think about the characters and what they'd say, and make it exciting. I'd rather a story was short and exciting, then long and not exciting.

OVERALL, HOW HAS YOUR EXPERIENCE BEEN WITH CONTRIBUTING/WRITING FOR TDWP?

My experience has been a pleasant one so far. The TDWP team do a good job in creating the series, and, for one, I'm just really pleased they do it.

CHARLES HEATHCOTE

Author of "The Clockmaker's Daughter"

AUTHOR BIOGRAPHY

Charles Heathcote was born and lives in Macclesfield, Cheshire, with his family and a pair of temperamental goldfish who think that it is acceptable to keep him awake at all hours of the morning by throwing gravel at the bowl. He has been writing stories for years and creating them for a lot longer. *The Clockmaker's Daughter* is Charles first story submission to The Doctor Who Project.

AUTHOR INTERVIEW

HOW AND WHEN DID YOU GET INTERESTED IN DOCTOR WHO?

I think it was 2004. They used to show the Classic Series on UK Gold and I turned it on to see *The Pirate Planet*. Just seeing Tom Baker gallivanting about was enough to have me hooked. Although I didn't end up seeing any more of the series after that until Logopolis.

WHAT IS IT ABOUT DOCTOR WHO THAT APPEALS TO YOU?

I actually don't know. I just remember seeing the characters and being immediately interested in it. I think the appeal may have been to do with him being able to travel through time; the series incorporates many different genres and writing styles and is always enjoyable.

HOW AND WHEN DID YOU GET INTERESTED IN WRITING?

I've been interested in writing since I was four. My mum used to get me to make up stories with her, instead of actually reading them to me. I think my love of books helped me to get into writing. I remember being eight and whilst everyone else was saying they wanted to be a footballer or a pop-singer/model and I was the only person in the whole room to say writer. However, at the time I was writing stories about a talking fox so...

DO YOU HAVE A FAVOURITE DOCTOR WHO STORY, AND IF SO, WHY?

No, I don't really have a favourite because they're all filled with a great variety that each one ends up adding more, overall.

WHAT IS IT ABOUT WRITING THAT APPEALS TO YOU?

I like the fact that you, as a writer, get to create a world, and even if you're setting your tale in a place that already exists, there's still that element of enjoyment to actually adding more to the image for your readers. I think that when you've enjoyed writing something and then someone else reads it and enjoys it, too, is really all you can ask for.

DO YOU HAVE A FAVOURITE DOCTOR WHO AUTHOR AND IF SO, WHY?

Once again, not really. When I'm choosing something to read, it's not really an author that I'm looking for – it's the style that the tale has been written that will help me decide whether or not I like it. But I don't think that I've ever really had a favourite.

DO YOU HAVE A FAVOURITE NON-DOCTOR WHO AUTHOR AND IF SO WHY?

Nope. I just don't pick favourites. I've read so many different genres and I do have a favourite sub-genre, but I don't really favour one author more than another.

HOW AND WHEN DID YOU BECOME INVOLVED IN THE DOCTOR WHO PROJECT?

April 2009. I visit Gallifrey Base fairly regularly – a *Doctor Who* forum – and Bob had posted something asking whether anyone wanted to contribute to *The Doctor Who Project* for Season 37. I'd been working on my story for years and had a synopsis and *The Doctor Who Project* just seemed perfect to send a synopsis to.

WHAT WAS IT THAT ATTRACTED YOU TO THE PROJECT?

Would you believe that I don't know? Seriously, I think that it was the past stories, I'd read a lot of them and was a fan, and I think it was just an extension of liking *Doctor Who* that attracted me. Perhaps.

WHERE DID YOU GET THE INSPIRATION FROM FOR YOUR STORY?

A few years ago I wrote the first chapter of a novel set in the future, only everything had been taken over by creatures who the characters didn't even know the name of. The characters lived on ships because there was nowhere but the sea left for them to go. All they needed was something as simple as a pocket watch to help them save the planet and this was in the hands of a clockmaker's daughter, hence the title.

HOW DID YOU FIND WRITING FOR A NON-TELEVISION DOCTOR? DID YOU FIND IT A CHALLENGE?

I thought it was a bit of a challenge because you've never actually seen the TDWP Doctor in action. I mean you can read about him, but you've also got to realise that the Doctor on television usually always has certain mannerisms and ways to deal with things. Having not written before, I didn't want to come in and completely destroy anything other writers had spent so long to work on.

WHAT HAS YOUR EXPERIENCE BEEN LIKE WRITING FOR TDWP? DO YOU THINK YOU'D CONTRIBUTE TO FUTURE SEASONS?

If the opportunity arose and any future plot that I had worked well for TDWP then definitely. It really tests you as a writer and I highly recommend it.

CAN YOU TELL US WHERE AND/OR WHEN YOUR STORY IS SET? WHY DID YOU CHOOSE THIS?

France – the Renaissance period. It was really strange to pick somewhere that I knew nothing about, which is why I probably chose to make everything drab, dismal and militant. I wanted it to be somewhere where the Doctor might have got some art and a friend of mine had been to France at the time – it just seemed to fit.

WHAT DO YOU HOPE YOUR STORY ADDS TO THE MYTHOS OF TDWP?

My only hope for this story is for people to enjoy it. I guess I also hope that it slots in nicely with the rest of the series.

CAN YOU TELL US ANY DETAILS ABOUT YOUR STORY?

There's a clock and a young girl and some very mean people.

WHAT WAS YOUR BIGGEST CHALLENGE IN WRITING YOUR STORY?

I think that sticking to the deadline was my main problem. Working with Jodie van de Wetering really helped because she was able to help me along the way and really seemed to understand what the story was about. Also, I could go to her with queries, which was really helpful. So she really smoothed things out for me and wrote a hefty amount of the tale in a short amount of time which was unexpected but I was very thankful for.

WHAT DO YOU THINK MAKES A GOOD STORY, OR A GOOD DOCTOR WHO STORY?

As I've said plenty of times before. If an audience or reader enjoys the story then that's all you can ask for. Certainly there's got to be that aspect of allure that only Doctor Who has, so that the fans can come in and be amazed.

WHAT DO YOU THINK MAKES TDWP DIFFERENT TO OTHER DOCTOR WHO FANFIC SERIES?

The interaction between writers and the "leaders" of TDWP. Most other fanfic series I have written for have been, okay take your story, write it and then send it to me when you're done. With TDWP everyone is involved in helping you make sure that your tale runs along the same thread, and they're inviting to you when you have any problems with writing. They also know what it is to write and the back-up a writer needs.

WITH SO MANY FANFIC SERIES IN EXISTENCE TODAY, DO YOU THINK THERE'S STILL A MARKET FOR TDWP ADVENTURES?

TDWP is unique and I think that it's really sculpted a lot of other fanfics. TDWP definitely still has appeal and is definitely marketable to readers.

WHAT WOULD YOU LIKE TO SEE TDWP ACCOMPLISH IN THE FUTURE?

I think it would be amazing if it became more well-known than it already is. To gain more recognition for its achievements would be brilliant.

ANY POINTERS OR ADVICE FOR BUDDING FAN FICTION WRITERS?

If there's something that you like and feel an urge to write for then do it. If you just think about it, it's likely that it'll never get done and then you'll feel angry with yourself.

OVERALL, HOW HAS YOUR EXPERIENCE BEEN WITH CONTRIBUTING/WRITING FOR TDWP?

Difficult, however it also taught me a lot about deadlines and pushed me further than most fanfics. It's also been one of the most excellent experiences I've had.

JODIE VAN DE WETERING

Co-author of "The Clockmaker's Daughter"

AUTHOR BIOGRAPHY



The year is 1990, and the place a crowded classroom in tropical Queensland, Australia. It's an unlikely place to begin a love affair with *Doctor Who*. It's nearly three in the afternoon, tipping 35 degrees Celsius and so humid you nearly need to cut a slice of air and wring the moisture out before you can breathe it. Kids are passing notes and colouring in their fingernails with Sharpies. Nobody is paying much attention to the grainy video of *The Power of One*, which the teacher is showing because he's given up on trying to get anyone to read the book. Someone in the class, incredibly, is reading. Jodie van de Wetering has nicked a copy of *The Ribos Operation* from the grade eights' book box, and started reading it to escape the sheer tedium of the class. By the end of the book, she's hooked. A few months later she'd devoured every *Doctor Who* book in the school library and the town library, and soon she was writing her own. Jodie van de Wetering is now old enough to have an early mid-life crisis, although it appears to have taken the form of buying 1,200 Lego blocks and painting her bathroom purple. She lives mainly on pasta, tinned soup and cereal, and has thrown out all the clothes she no longer fits into, instead of hanging onto it in case it happens to be fashionable when she loses weight. (Which will be never.)

AUTHOR INTERVIEW

HOW AND WHEN DID YOU GET INTERESTED IN WRITING?

I honestly can't remember a time I wasn't writing. I've always loved words and language, and putting words together in pleasing ways is the only real skill I have. From the time I was able to hold a big, chunky pencil with a scratchy eraser on the end I was writing; epic tales (so I thought at the time) resonating with the deep eternal human drama of love, loss, betrayal and fandom. Oh yes, I was churning out self-indulgent fan fiction from a very young age. The Chipmunks were involved.

DO YOU HAVE A FAVOURITE DOCTOR WHO STORY, AND IF SO, WHY?

I'm an eighties child, an unrepentant Sylvester Girl, and am very, very fond of *Ghost Light* despite its complete incomprehensibility. I love the look and feel of it, that soaring, gothic quality. And there's Ace in white tie, for which I forgive the less than totally convincing alien insect heads.

From the new series, the one that springs to mind is another wonderfully gothic piece; the *Silence In The Library/Forest Of The Dead* two-parter. It's clever, witty, literate, beautifully written and perfectly acted. The 'baddie', as a tiny, creeping thing which could be anywhere and anyone pushes my horror buttons so much more than a big slavering monster-thing with a big gun running about making a lot of noise and mess. Donna took a while to grow on me but I love her to bits in this one. And I don't suppose I'm alone in loving the little glimpses into the Doctor's future-history.

Plus, I've had a bit of a soft spot for David Tennant ever since *Takin' Over The Asylum*, and he's now the actor I consider Really The Doctor and probably always will. I'm so sorry, Sylv. It's not you, it's me.

WHAT IS IT ABOUT WRITING THAT APPEALS TO YOU?

It's all I'm good at. Seriously! It's the only thing which comes naturally to me, the only medium in which I can actually make reality do what I want it to and create something which makes sense and maybe even pleases other people.

DO YOU HAVE A FAVOURITE DOCTOR WHO AUTHOR AND IF SO, WHY?

Kate Orman. Not only was she the first woman and the first Aussie to become part of the New Adventures stable, but I just genuinely love her work. There's something visceral and human and deeply emotional about it. It's strange that Orman's style should appeal to me, considering I'm autistic and don't really 'get' a lot of interpersonal shenanigans, let alone enjoy reading about them. Usually when a story starts to wander down those lines it loses me, because I don't really relate or feel comfortable with it. But with Kate's writing, I do 'get' it, and I suppose that's some sort of compliment.

DO YOU HAVE A FAVOURITE NON-DOCTOR WHO AUTHOR AND IF SO WHY?

It changes regularly, but at the moment it's probably Angela Carter because I've been re-reading some of her work lately. She writes the most wonderfully Paul Magrs-like surreal, witty, clever stuff. I scooped *Nights At The Circus* out of a bargain bin in a news agency in a northern Queensland mining town a few years ago, purely because its title reminded me of an old Marx Brothers' film I adore. I now adore the book, too.

YOU LAST CONTRIBUTED DOES IT MATTER TO SEASON 34. WERE YOU HAPPY WITH HOW THE STORY TURNED OUT?

Does It Matter was an odd sort of story. It grew out of absolutely nowhere in a fit of deep desperation and despair; practically writing itself in four hours flat, three days after the deadline had passed.

Actually, there's a rather embarrassing story behind it: *Does It Matter* actually bears no relation at all to the story I pitched for that season, which involved a funfair, chloroform and an old urban myth about the Plague. That story was written in due course and sent along a few days before it was due, which I've never done before or since in the history of TDWP. Just one slight problem... it featured the wrong Doctor/Companion combo.

After dying of mortified horror when Bob gently pointed out the enormity of my cock-up, I realised it was going to be easier to write a whole new story than re-work the funfair piece for a completely different Doctor. Hence, *Does It Matter* was born.

WHAT WAS IT ABOUT YOUR PAST ASSOCIATION WITH TDWP THAT INSPIRED YOU TO CONTRIBUTE A STORY TO THIS SEASON?

I genuinely love collaborating with TDWP, although I don't do it as often as I'd like because I really am the slowest writer in the known world and my work life can eat into my writing time quite deeply.

Also, I'm not by nature a 'joiner'. I'd rather post my poetry on an obscure blog and bury my writing deeply on fanfiction.net where nobody will ever see it than actually seek out a community, especially one which actually takes it quite seriously and produces something of real quality. But I do love being a part, albeit a peripheral one, of TDWP.

HOW DO YOU FEEL ABOUT THE CHANGE IN THE TARDIS LINE-UP THIS SEASON COMPARED TO THAT OF YOUR PREVIOUS STORY?

From a purely practical point of view, it's harder to give three main characters interesting, meaningful things to do than it is one or two. Plus, I'm much less confident writing interaction between Tom and Valentina than I was with the Doctor and Silver. I don't do normal people so well.

WERE YOU REQUIRED TO INCLUDE ANY SPECIAL ELEMENTS IN YOUR STORY AT THE REQUEST OF THE EDITORS, OR WERE YOU BASICALLY LEFT ALONE AND TO GET ON WITH WRITING THE STORY?

Nothing in this one is mine - the whole idea is Charles', all I contributed were a few sections of prose based on his outline. Even in there, I managed to take some liberties, though...

WHICH OF ALL YOUR TDWP STORIES TO DATE ARE YOU THE MOST PROUD OF?

Probably *Red Spot*. It's a pukka science fiction story with some decent speculative science in it, plus it actually makes some sort of logical sense, which my stories don't always do! I think I nailed the characters (our Eighth Doctor and Tamara) fairly well, too.

It's probably the one I can actually re-read without cringing or desperately wanting to destroy all extant copies.

WHERE DID YOU GET THE INSPIRATION FROM FOR YOUR STORY?

You'll have to ask Charles about inspiration for the overall story, but there were some weird little bits of inspiration in the sections I contributed. I do a fair bit of artsy fartsy crafty stuff, and have a big

glass vase full of buttons, beads and random shiny things that might come in handy one day. One item is a clear plastic doodad shaped to look like cut crystal. It doesn't, of course, it looks dead manky, and I've no idea what it's even supposed to be because it's just a small section that's broken off some long forgotten piece of tat. But it's pointy and pretty, and looks like it could have once topped an ornate stopper on a decorative flask, and so it somehow became the inspiration for the perfume bottle which first alerts the Doctor to the temporal disruption. That'll make sense when you read it, honest!

WHAT HAS YOUR EXPERIENCE BEEN LIKE WRITING FOR TDWP? DO YOU THINK YOU'D CONTRIBUTE TO FUTURE SEASONS?

I have a tendency to focus too much on my own story and forget about details like making it fit with the rest of the season, communicating with the editors and the other authors, and delivering on time and word-count. I also have a serious lack of decent ideas, which is why most of what I've done recently is co-authoring based on the other person's good solid concept, because my own ideas tend to be bullocks.

Having said all that, I'm quite happy to hang around contributing what I can as long as they'll have me!

CAN YOU TELL US WHERE AND/OR WHEN YOUR STORY IS SET? WHY DID YOU CHOOSE THIS?

You'll have to pick Charles' brain on this one...

WHAT DO YOU HOPE YOUR STORY ADDS TO THE MYTHOS OF TDWP?

There's some rather interesting Secret Time Lord Business in here. It's interesting how the different strands of Doctor Who - the new official series, the New Adventures, TDWP, DWM's comic strip, Big Finish - have all plotted their own course, but certain themes pop up again and again. They're just too good to not use. Time Lord shenanigans are one of those.

CAN YOU TELL US ANY DETAILS ABOUT YOUR STORY?

No, I'm going to whistle innocently and sidle away... **tweet tweet warble warble**

WHAT WAS YOUR BIGGEST CHALLENGE IN WRITING YOUR STORY?

It wasn't an era or a culture I was familiar with, and even though I kept the historical detail to a minimum in my bits I was still a bit neurotic about cocking it up. I think I got away with it, but I'm braced for irate complaints from people who know more about France than I do...

WHAT DO YOU THINK MAKES A GOOD STORY, OR A GOOD DOCTOR WHO STORY?

What makes good Who is what makes all good storytelling - a story which makes enough sense to hang together, happening to characters you care about, told in a way that makes you laugh a few times and feel thoroughly miserable at least once, and with an ending that doesn't make you want to throw yourself under a lorry.

WHAT DO YOU THINK MAKES TDWP DIFFERENT TO OTHER DOCTOR WHO FANFIC SERIES?

It's taken jolly seriously. You don't just tool up with a half-cocked story that either lasts two pages or rambles on for forty chapters, where the companion's name is an anagram of yours, and get in. You have to submit a proposal with an outline, get it approved, write the story, have it edited - there's a real system of quality control which one doesn't always see with fanfic.

WITH SO MANY FANFIC SERIES IN EXISTENCE TODAY, DO YOU THINK THERE'S STILL A MARKET FOR TDWP ADVENTURES?

Are people still downloading them? Are we having fun writing them and putting them together? If so, then sure, why not?

WHAT WOULD YOU LIKE TO SEE TDWP ACCOMPLISH IN THE FUTURE?

I'd quite like to see a Doctor based on *Top Gear's* James May, but that may just be me...

ANY POINTERS OR ADVICE FOR BUDDING FAN FICTION WRITERS?

As writers, words are our tools. Learn to use them well and respect them. Grammar and spelling aren't just an inconvenience, they're essential if you want anyone to actually read, enjoy and make sense of your story. This is especially true for fan fiction - nobody is going to read your story unless they really want to, it's never going to be required reading for school or their job*, so make it easy for them with correct spelling and grammar, text that doesn't disappear off the edge of the page, and no hot pink text on a turquoise background.

Read what other people are writing. You'll pick up tips (if only What Not To Do) and get a sense for what's been done a dozen times already.

I personally always find it quite amusing when, in those long winded disclaimers that precede some fan fiction, the author says things like "Doctor Who belongs to the BBC, this other show belongs to someone else, some other character belongs to someone else again, and I've used them all without permission. But the minor character at the bottom of page six is MINE and MINE ALONE and NOBODY ELSE CAN USE THEM FOR ANYTHING EVER EVER EVER!!!!111!" Sheesh. I personally use the 'share alike' creative commons licence for most of my own work. It seems only fair, since I nick so much inspiration from others' material.

**unless they're a copyright lawyer, in which case spelling might be the least of your worries.*

OVERALL, HOW HAS YOUR EXPERIENCE BEEN WITH CONTRIBUTING/WRITING FOR TDWP?

It's been fab, and long may it continue.

MISHA LAUENSTEIN

Author of "The Plastic People"

AUTHOR BIOGRAPHY



Misha is much better now. He's stopped worrying about it, and is just happy that the whole mess is behind him. No sense dwelling on it. Not his fault, really, so why on Earth did they... Anyway, it's all water under the bridge. Don't even think about it. There's nothing you can do now. Shouldn't have happened in the first place. But never mind. Bastards. Look at them. Laughing. As if nothing had happened. Look away. Look away. Focus on the future. Relaxing. Breathing slowly. Calm. Serene. Planning. Plotting.

AUTHOR INTERVIEW

HOW AND WHEN DID YOU GET INTERESTED IN WRITING?

When I joined the local Vancouver Doctor Who fan group *The Time Meddlers*, I was interested in writing fan fiction for their fanzine, so I started submitting stories.

DO YOU HAVE A FAVOURITE DOCTOR WHO STORY, AND IF SO, WHY?

I still like *City of Death* the best, partly because of the Douglas Adams humour, and some of my favourite cliff-hangers.

WHAT IS IT ABOUT WRITING THAT APPEALS TO YOU?

The part I like best is telling a story. I actually find it difficult to remember to describe characters and locations when I'm trying to get the plot moving. Also, I like it when I come up with a good surprise or twist.

DO YOU HAVE A FAVOURITE DOCTOR WHO AUTHOR AND IF SO, WHY?

It's been a while since I've read any fiction, but I liked Gareth Roberts' *New Adventures*.

DO YOU HAVE A FAVOURITE NON-DOCTOR WHO AUTHOR AND IF SO WHY?

I can't tell you that, because then you'll be able to hack into my on-line bank account. Are you going to ask me for the name of my childhood pet next?

YOU LAST CONTRIBUTED "OGOPOGO" TO SEASON 35. WERE YOU HAPPY WITH HOW THE STORY TURNED OUT?

I am reasonably happy with it. I remember that I was trying to juggle too many characters at one point, and perhaps the monsters did not feature as big of a threat as they could have. Sometimes when you get towards the end of a story, you're trying to wrap it up quickly because of the deadline.

WHAT WAS IT ABOUT YOUR PAST ASSOCIATION WITH TDWP THAT INSPIRED YOU TO CONTRIBUTE A STORY TO THIS SEASON?

It's always nice to see my ideas in print.

HOW DO YOU FEEL ABOUT THE CHANGE IN THE TARDIS LINE-UP THIS SEASON COMPARED TO THAT OF YOUR PREVIOUS STORY?

My favourite companion of ours was Tamara Scott, and I always feel a bit annoyed that I have to write for someone else. ☺ Maybe I can figure out a way to include her in an upcoming story.

WERE YOU REQUIRED TO INCLUDE ANY SPECIAL ELEMENTS IN YOUR STORY AT THE REQUEST OF THE EDITORS, OR WERE YOU BASICALLY LEFT ALONE AND TO GET ON WITH WRITING THE STORY?

There is an over-arching theme this season, so I had to mention that and make sure that I did not contradict what any of the other writers are doing. Originally it took place in a museum in London, and then Bob asked me to set it in Vancouver, and since I walk past the Art Gallery every morning on the way to work, I was inspired to move it there, and really tried to depict the location accurately, sometimes changing some of my scenes when I walked around the building the next morning and realized that, for example, the railings on the roof are not made of metal after all.

WHICH OF ALL YOUR TDWP STORIES TO DATE ARE YOU THE MOST PROUD OF?

I believe it was one of the early ones for Tamara, in which I really felt I gave the interaction between Tamara and the Doctor a very John Steed and Emma Peel feel. I'll leave it to the reader to decide which of them is Steed and which is Peel.

WHERE DID YOU GET THE INSPIRATION FROM FOR YOUR STORY?

I got an idea while thinking about how to incorporate the season's arc storyline. It occurred to me that the Autons might be controllable by someone other than the Nestene consciousness if they knew how to do it. That allowed me to include a bit of the season arc in my story. Once I set on the idea of using the Autons, I started writing a story similar to Night at the Museum in which all of these museum displays are actually Autons. And then suddenly I thought about the Body Worlds exhibit with the Plastinated Bodies and I knew immediately that this was a great new twist on the Auton/Nestene storyline, and could give the potential for some really horrific scenes. After I pitched it, Sam and Bob asked me to make it more horrifying and gruesome, so I put in the grossest, creepiest things I could think of.

WHAT HAS YOUR EXPERIENCE BEEN LIKE WRITING FOR TDWP? DO YOU THINK YOU'D CONTRIBUTE TO FUTURE SEASONS?

I really enjoy it. Of course I would like to contribute more in the future.

CAN YOU TELL US WHERE AND/OR WHEN YOUR STORY IS SET? WHY DID YOU CHOOSE THIS?

Vancouver Art Gallery. Vancouver, Canada. January 2010, just a few weeks before the start of the Olympics. Chose the present day because every time I checked out the building there was more and more Olympic stuff being built around it.

WHAT DO YOU HOPE YOUR STORY ADDS TO THE MYTHOS OF TDWP?

I hope the trauma from my story has a very detrimental effect on the Doctor.

CAN YOU TELL US ANY DETAILS ABOUT YOUR STORY?

Nestene (not a spoiler, it shows up in the opening sentence). Plastinated Bodies coming to life. A regular Auton or two make a cameo. Introduction of a new companion. A very challenging enemy for the TARDIS crew to battle. Physically, mentally and emotionally exhausting.

WHAT WAS YOUR BIGGEST CHALLENGE IN WRITING YOUR STORY?

Finding new ways to kill Plastinated Bodies. 😊

WHAT DO YOU THINK MAKES A GOOD STORY, OR A GOOD DOCTOR WHO STORY?

Far-out situations that you wouldn't see in other stories. I love returning enemies, no matter what the critics say. And, of course, there should always be a twin, robot-double, clone, shape-shifting duplicate or alternate-universe version of one or more of the TARDIS crew. 😊

WHAT DO YOU THINK MAKES TDWP DIFFERENT TO OTHER DOCTOR WHO FANFIC SERIES?

The only other FANFIC series I am aware of is the Big Finish Productions. 😊 I think we're all doing many of the same things: using old characters, season-long arcs, trying new twists on an old story, and still trying to make sure it "feels like Doctor Who".

WITH SO MANY FANFIC SERIES IN EXISTENCE TODAY, DO YOU THINK THERE'S STILL A MARKET FOR TDWP ADVENTURES?

I am not familiar with the others. In fact, I'm about two years behind in reading the Doctor Who Project! I still don't know how Tamara Scott left the TARDIS!

WHAT WOULD YOU LIKE TO SEE TDWP ACCOMPLISH IN THE FUTURE?

Keep doing seasons as they have been doing. The season-long arc is a good idea. I will be interested to see if it hangs together.

ANY POINTERS OR ADVICE FOR BUDDING FAN FICTION WRITERS?

Just start writing.

OVERALL, HOW HAS YOUR EXPERIENCE BEEN WITH CONTRIBUTING/WRITING FOR TDWP?

The editors have been very, very, very, very understanding about missed deadlines. 😊

JEZ STRICKLEY

Author of "Temporal Rendition"

AUTHOR BIOGRAPHY

Jez Strickley lives in Trieste, Italy, where he has been teaching a mishmash of history and geography for the last six years. Born on the Isle of Wight, Jez flies back to the UK whenever time permits, and knows his way around Britain's economy-airline hub, otherwise known as Stansted Airport, far too well. Fandom came late for this Whovian. In spite of growing up with the series in the 1980s, and turning his teenage bedroom into a shrine to all things Doctor Who, it wasn't until finding Whotopia and later TDWP in 2006 that he began committing his thoughts to paper.

AUTHOR INTERVIEW

HOW AND WHEN DID YOU GET INTERESTED IN WRITING?

As a youngster I always enjoyed writing fiction, but after leaving school it took a backseat until I started using storytelling as a teaching tool in my lessons. It wasn't so very long afterwards that I found TDWP and began reviewing some of the stories. Whilst reviewing I began thinking about writing an adventure of my own.

DO YOU HAVE A FAVOURITE DOCTOR WHO STORY, AND IF SO, WHY?

It's hard to narrow it down to a single story, although I'd probably say *City of Death* because it was the one which first hooked me, closely followed by *Logopolis* – the Fourth Doctor's exit was an utter shock and I've been a fan ever since.

WHAT IS IT ABOUT WRITING THAT APPEALS TO YOU?

I find it a hugely satisfying process. It requires using imagination to build plots and find answers and resolutions, and there are very few other exercises which challenge our creative faculty quite so well.

DO YOU HAVE A FAVOURITE DOCTOR WHO AUTHOR AND IF SO, WHY?

Terrance Dicks, by a country mile. His Target novelizations introduced me to the world of *Who* at a time when books (and a handful of audio pieces) were the only window onto the series between seasons.

DO YOU HAVE A FAVOURITE NON-DOCTOR WHO AUTHOR AND IF SO WHY?

Hmm, again, it's hard to say. I've recently got into Kurt Vonnegut; I think his *Breakfast of Champions* is fantastic. I also enjoy William Golding and Isaac Asimov. I tend to like fiction which is quirky or has a good twist in the tale.

YOU LAST CONTRIBUTED "THE WAX MUSEUM" and "QUESTIONS" TO SEASON 36. WERE YOU HAPPY WITH HOW THE STORY TURNED OUT?

I'm not sure that any author can be completely happy with his or her efforts. In the main I was happy with *The Wax Museum*. It was my first fan-fiction attempt and I tried to keep things simple. In retrospect I think I could have done a much better job of fleshing out some of the characters, but on

the whole I was satisfied. *Questions* was really fun. First and foremost it was a collaborative effort with Bob [Furnell] leading the way and me filling in here and there. It was great to bounce ideas around and I hope we'll be working together again the future.

WHAT WAS IT ABOUT YOUR PAST ASSOCIATION WITH TDWP THAT INSPIRED YOU TO CONTRIBUTE A STORY TO THIS SEASON?

I've always found Bob and Sam [Warner] hugely supportive and that's what encouraged me to write again. Also, the plotline for *Temporal Rendition* had been floating around in my head since well before *The Wax Museum* so I thought it was high time I got it down on paper.

HOW DO YOU FEEL ABOUT THE CHANGE IN THE TARDIS LINE-UP THIS SEASON COMPARED TO THAT OF YOUR PREVIOUS STORY?

I've found writing for two companions a lot of fun. It's interesting to try and get under their skin and present different elements of the story through their perspectives. Plus, it's been a good contrast to the Season 36 stories which saw the Doctor travelling solo. The idea of having two companions, à la Ben and Polly is a neat idea and I hope that Val, with her missing brother issue, and Tom, with his computer-hacker background, will give the Project a good few storylines for some time to come.

WERE YOU REQUIRED TO INCLUDE ANY SPECIAL ELEMENTS IN YOUR STORY AT THE REQUEST OF THE EDITORS, OR WERE YOU BASICALLY LEFT ALONE AND TO GET ON WITH WRITING THE STORY?

Aside from the odd scene loosely associated with previous Great Intelligence stories (as part of the S37 Great Intelligence story arc) I was more or less allowed to get on with it. It was interesting to see where Yeti or metal spheres could be woven into the plot, albeit subtly, and I chose to use an element from *Questions* (the adventure which launches the Great Intelligence story arc) to give some Project-based continuity.

WHICH OF ALL YOUR TDWP STORIES TO DATE ARE YOU THE MOST PROUD OF?

That's very hard to say. I think in the end I'd have to go with *Temporal Rendition* as it involved a good deal more planning and thought.

WHERE DID YOU GET THE INSPIRATION FROM FOR YOUR STORY?

It began to shape up after I started looking into the controversy surrounding the use of rendition post 9/11. Gavin Hood's thriller *Rendition* (2007) is a good introduction to the topic. Using Gallifrey's Celestial Intervention Agency in the place of certain real-life organisations was a fairly obvious starting point. The rest developed from there.

WHAT HAS YOUR EXPERIENCE BEEN LIKE WRITING FOR TDWP? DO YOU THINK YOU'D CONTRIBUTE TO FUTURE SEASONS?

I've always felt at home writing for the Project. Getting involved as a reviewer helped a lot because it gave me the chance to get to grips with what had gone before and the sort of styles on offer. I feel proud to be a part of the team and I can't think of another fan-fiction series I'd prefer to write for.

CAN YOU TELL US WHERE AND/OR WHEN YOUR STORY IS SET? WHY DID YOU CHOOSE THIS?

It's set in the thirty-fifth century on the planet Terra Zentrum. I wanted a futuristic, extra-terrestrial location as I think it's good to have the Doctor take a break from Earth-based adventures from time to time.

WHAT DO YOU HOPE YOUR STORY ADDS TO THE MYTHOS OF TDWP?

The inclusion of another unsavoury Time Lord, and more questioning of Gallifreyan ethics are the two elements which I hope will be handy additions to the Project's history.

CAN YOU TELL US ANY DETAILS ABOUT YOUR STORY?

It draws upon certain real-life issues facing present-day governments in regard to just how far to go in curtailing – or even rescinding – certain basic human rights for the sake of security. It's a very old chestnut, I admit, but I hope that putting it into a sci-fi context involving the protection of time will lend it a fresh feel.

WHAT WAS YOUR BIGGEST CHALLENGE IN WRITING YOUR STORY?

Unlike my first story, where I already had in mind a beginning, middle and end, this time around it was all rather vague and, quite frankly, trying to get all the pieces to fit together was a nightmare. I certainly burnt a good deal of the midnight oil getting the plot into some sort of shape.

WHAT DO YOU THINK MAKES A GOOD STORY, OR A GOOD DOCTOR WHO STORY?

Most good stories have several key ingredients in common, such as an engaging opening, good pacing and a satisfying finish. Simple to point out, of course, but not so simple to pull off. In terms of good Who I think it's well worth taking a gander at those stories which are regarded as classics and then considering what it is about them that makes them great. A strong plotline with a great finish is the crucial in my view.

WHAT DO YOU THINK MAKES TDWP DIFFERENT TO OTHER DOCTOR WHO FANFIC SERIES?

First up it's a high-quality publication in terms of original storylines and product presentation. It has a hugely supportive editing team and, at bottom, it takes fan fiction seriously – which is perhaps its greatest strength.

WITH SO MANY FANFIC SERIES IN EXISTENCE TODAY, DO YOU THINK THERE'S STILL A MARKET FOR TDWP ADVENTURES?

For sure. Why wouldn't there be a place for a series which annually publishes very good quality storytelling? It takes fan writing seriously, and it also provides a first step on the road to professional writing.

WHAT WOULD YOU LIKE TO SEE TDWP ACCOMPLISH IN THE FUTURE?

Recognition by way of a piece in Doctor Who Magazine – that would be a dream come true.

ANY POINTERS OR ADVICE FOR BUDDING FAN FICTION WRITERS?

Get in touch with Bob and Sam at TDWP and present an idea – that's the first step to getting a story launched. Try and be persistent. But also be realistic – remember Rome wasn't built in a day.

OVERALL, HOW HAS YOUR EXPERIENCE BEEN WITH CONTRIBUTING/WRITING FOR TDWP?

A pleasure, a mental workout plotting-wise and a major challenge in terms of juggling work, home and the Project simultaneously. But above all, a pleasure.

DAN TESSIER

Author of "City of The Dragon"

AUTHOR BIOGRAPHY



Daniel Tessier was born in Sussex, England in 1984, on the very same day as the broadcast of Part One of Planet of Fire. Sadly, he was in no position to appreciate Nicola Bryant in a bikini until years later, having discovered Doctor Who in his teens and rapidly becoming addicted to the novels and videos. Now, with the show back on TV where it belongs and VHS all but extinct, he is no less obsessed with the Time Lord.

City of the Dragon is his second contribution to the world of TDWP, following *Monkey Cups* for the Brief Encounters range. Some of his other Doctor Who fiction can be found on *The History of the Doctor* website at www.doctorwhoreviews.co.uk, along with his regular review articles. He is also the author of *Auld Land Syne*, a story featured in the Shelf Life anthology, a work to raise funds for the British Heart Foundation in memory of author Craig Hinton.

AUTHOR INTERVIEW

HOW AND WHEN DID YOU GET INTERESTED IN DOCTOR WHO?

I vaguely recall watching the final year or two of McCoy stories when I was four or five, and I always enjoyed the perennial repeats of the Dalek movies, but it was only really with the repeat showing of

the TV Movie on Doctor Who Night that I got into the show. A lot of fans dislike that film, and it's certainly flawed, but had enough of the Who magic to reel me in. I started looking for old videos, and quickly discovered the BBC novels and then the audios and DWM. Before long, I was hooked.

WHAT IS IT ABOUT DOCTOR WHO THAT APPEALS TO YOU?

It's clichéd, I know, but the idea of being able to travel anywhere or any when is a huge part of the appeal for me - even if the Doctor does spend half his time on late 20th and early 21st century Earth. Then there's the character of the Doctor himself, who's pretty much a joy to watch, in all his many incarnations. Add in monsters, spaceships, time travel shenanigans and plenty of humour, and you've got a winning combination.

HOW AND WHEN DID YOU GET INTERESTED IN WRITING?

I used to love writing stories at school, right from early childhood to GCSE English lessons, but after that I focussed on the sciences. Writing came up again a little later, I guess as an outlet for my more creative side. Plus, Doctor Who has clearly inspired me, or maybe brainwashed me - it's what I write about more often than not!

DO YOU HAVE A FAVOURITE DOCTOR WHO STORY, AND IF SO, WHY?

Terribly unoriginal, but it's got to be *City of Death*. It's witty, well-structured (for a Doctor Who story), and has excellent writing and direction matched with a regular cast on the top of their game and a guest cast to die for. Not bad considering that it was hastily written filler material.

WHAT IS IT ABOUT WRITING THAT APPEALS TO YOU?

Trying to get my stranger ideas down in some kind of coherent form? The finger exercise? I'm not sure. Perhaps it helps me work through my emotions - writing can be very cathartic when you have a lot on your mind.

DO YOU HAVE A FAVOURITE DOCTOR WHO AUTHOR AND IF SO, WHY?

It's very hard to choose... Lance Parkin, Mark Gatiss and Paul Cornell frequently come out with some fantastic works. Lawrence Miles is a great writer, even if he has gone hugely anti and ranty these days. On the classic series, the best writers were probably Douglas Adams and Robert Holmes; Dennis Spooner was very good too.

DO YOU HAVE A FAVOURITE NON-DOCTOR WHO AUTHOR AND IF SO WHY?

Outside of Who... again, too many to choose a definite favourite, but some favourites include Terry Pratchett, Robert Rankin, Bill Bryson, Stephen Baxter, Haruki Murakami, and Neil Gaiman. Clearly it's humour and fantasy that appeal to me. Of course, Neil Gaiman is writing an episode of Doctor Who now. This makes me very happy.

HOW AND WHEN DID YOU BECOME INVOLVED IN THE DOCTOR WHO PROJECT? WHAT WAS IT THAT ATTRACTED YOU TO THE PROJECT?

I was invited to submit by the team a few years ago, after they'd seen some of my other fanfic. I came up with a really fun idea, got an outline together, and was asked to write the story. Unfortunately, real life stuff got in the way and I had to drop out. I was determined to give it shot though, and submitted this, and my Brief Encounters story, once I was back in the swing of things.

WHERE DID YOU GET THE INSPIRATION FROM FOR YOUR STORY?

I've long had a great love of mythology, and I also love to travel. I visited South-East Asia a couple of years ago. You can tell it made an impression - my *Brief Encounters* story is set in Borneo, and this one is in Singapore. Combine the setting and the local mythology (well, Chinese mythology, but there are plenty of Chinese-descended Singaporeans), and I came up with this idea.

HOW DID YOU FIND WRITING FOR A NON-TELEVISION DOCTOR? DID YOU FIND IT A CHALLENGE?

It was challenging, because I couldn't fall back on my usual tactic of trying to replicate the characters, and actors, mannerisms. Perhaps that's why I write so much fanfic and so little original work! Still, I'm familiar with Basil Rathbone, so it was good fun to imagine how he might play the Doctor. Also, the Doctor is always essentially the Doctor - you don't want him to become too generic, but it's possible to stick between pretty clear guidelines. I found it harder to write for two companions that I'd never read before.

WHAT HAS YOUR EXPERIENCE BEEN LIKE WRITING FOR TDWP? DO YOU THINK YOU'D CONTRIBUTE TO FUTURE SEASONS?

I've very much enjoyed writing for TDWP, and I feel that it can only have helped my writing ability. I have a couple of ideas for other stories - I'd love to have a chance to use them.

CAN YOU TELL US WHERE AND/OR WHEN YOUR STORY IS SET? WHY DID YOU CHOOSE THIS?

I set the story in Singapore, in Tom and Val's own time. The time setting was to allow some pretty sophisticated technology, and also allow it to comfortably lead into the finale. Visiting Singapore, I was struck by how it was such a mix of ancient cultures - Chinese, Malay, and Indian - but also how it was such a focus on cutting edge technology. Arriving there from Thailand was like jumping forward a century or two! I have to confess, I never actually got far into Little India, and I kind of ran out of time. So that part of the story is based more on guidebooks than experience. The other settings - the hotels, the plaza, the museum and the gardens - are all from my fragile memory, so probably not terribly accurate either.

Also, Singapore is actually the City of the Lion, but Dragon fit the story better. I almost called it *The Qulin Game*, but thought better of it.

WHAT DO YOU HOPE YOUR STORY ADDS TO THE MYTHOS OF TDWP?

Well, I was mostly worried about writing an enjoyable story! However, my story does provide the TDWP Ninth Doctor's penultimate adventure, and sees a few hints to his upcoming regeneration, which I hope provides something for the ongoing story.

CAN YOU TELL US ANY DETAILS ABOUT YOUR STORY?

It's basically the Doctor, Tom and Val trying to have a day off and enjoy Singapore. Val goes to a museum to study mythical beasts, Tom goes to a technology fair and the Doctor chills out and enjoys the atmosphere. Each of them becomes embroiled in a separate adventure, although these are all linked, or become linked. There's a mythical dragon-like monster, an amoral company producing androids and artificial intelligences, and a destructive attack on the city itself.

WHAT WAS YOUR BIGGEST CHALLENGE IN WRITING YOUR STORY?

Meeting the deadlines! Really, I totally failed to meet any deadline throughout the whole process. Bob and Sam must have the patience of saints.

WHAT DO YOU THINK MAKES A GOOD STORY, OR A GOOD DOCTOR WHO STORY?

That's a hard question to answer, because it's so subjective. I guess anything that entertains the reader has done its job as a story, but that'll vary from reader to reader, so I can only write things that I think are fun to read. When it comes to Doctor Who, again there's quite a bit of subjective opinion and variety to consider, but generally a fun, reasonably clever adventure with a well-defined threat is important - but there are plenty of exceptions to any and all of those criteria.

WHAT DO YOU THINK MAKES TDWP DIFFERENT TO OTHER DOCTOR WHO FANFIC SERIES?

It's quality. I've only read a handful of stories so far, although I'm making progress there, and there's are some very good works. While I think anyone who fancies writing some fanfic should have a go, there's a lot of rubbish and a lot more mediocre stuff out there. The consistency of quality is, I think, the main reason that the series has lasted so long.

WITH SO MANY FANFIC SERIES IN EXISTENCE TODAY, DO YOU THINK THERE'S STILL A MARKET FOR TDWP ADVENTURES?

Absolutely. As I said, it's the quality that sets TDWP apart from so much of its competition. It's also rewarding to stick with an ongoing series.

WHAT WOULD YOU LIKE TO SEE TDWP ACCOMPLISH IN THE FUTURE?

I'm very much looking forward to seeing how the new Doctor may develop one day. Also, a series like this provides an opportunity to try new things that perhaps the TV show and its spin-offs are unlikely to try. There's great scope for experimentation.

ANY POINTERS OR ADVICE FOR BUDDING FAN FICTION WRITERS?

Just go for it, enjoy the process and if something good comes of it, then great. If it's rubbish, try again and again, and you're sure to improve.

OVERALL, HOW HAS YOUR EXPERIENCE BEEN WITH CONTRIBUTING/WRITING FOR TDWP?

I've enjoyed it very much, and hope to contribute again someday.

ARNOLD T. BLUMBERG

Author of *"Where Best Friends Are Made"*

AUTHOR BIOGRAPHY



Dr. Arnold T. Blumberg is Curator of Geppi's Entertainment Museum (www.geppismuseum.com) in Baltimore, Maryland and author of *Pop Culture with Character: A Look Inside Geppi's Entertainment Museum*. He has authored or co-authored books on Big Little Books (*The Big BIG LITTLE BOOK Book: An Overstreet Photo-Journal Guide*) comic book grading (*The Overstreet Comic Book Grading Guide*), and zombie movies (*Zombieman: 80 Movies to Die For*). He has also written for IGN.com, IFmagazine.com, Cinescape, and many other entertainment magazines and websites.

But of course, *Doctor Who* fans know him best as the co-author of the *Howe's Transcendental Toybox* series of *Who* merchandise guides from Telos Publishing, as the designer of many other Telos books including *The Target Book* and *It Lives Again*, and as the author of "Stolen Days" in *Short Trips: How the Doctor Changed My Life* and "Mardi Gras Massacre" (with zombies!) in *Short Trips: Indefinable Magic*. For The Doctor Who Project, Arnold wrote the Season 32 story "The Soul Men," the Season 35 story "Doctor Who and the Curse of the Jade Skull," and provided the story premise for the Season 33 story "Freedom Fighter" (written by Jodie van de Wetering).

Dr. Blumberg has appeared as a lecturer and moderator for a variety of media-related panels and events. He holds a Masters in Publications Design from the University of Baltimore, a Doctorate in Communications Design from the same institution, and teaches a course in comic book literature at the University of Maryland.

He is currently working on several new book and comic projects; including a guide to Italian thrillers called *Giallomania* (do you sense a pattern?). His blog is at www.apanelwithnoborders.com. He's also on Facebook and Twitter where all the cool kids are hanging out these days.

AUTHOR INTERVIEW

HOW AND WHEN DID YOU GET INTERESTED IN WRITING?

I can't remember not being interested in writing. I used to write my own stories as a kid whenever I saw a movie or TV show I liked, or read a book or comic that I enjoyed. Off I'd go to the paper or the typewriter and start making up my own. I'm not saying they were all that good, but at least I was doing something. 😊

DO YOU HAVE A FAVOURITE DOCTOR WHO STORY, AND IF SO, WHY?

Well, that changes depending on my mood. Do I want to watch a new series episode, a Pertwee-era story, something with Davison? I'll give you three. Pertwee: *The Daemons*. Davison: *Castrovalva*. New Series: *Utopia/Sound of Drums/Last of the Time Lords*.

WHAT IS IT ABOUT WRITING THAT APPEALS TO YOU?

The idea that someone out there somewhere will read something I've written and just enjoy the ride. Of course, getting paid for writing isn't a bad thing either when you can manage it.

DO YOU HAVE A FAVOURITE DOCTOR WHO AUTHOR AND IF SO, WHY?

Craig Hinton. He inspired me, he honoured me with something that was almost friendship though we didn't know each other that well and only met in person a couple times, and I put a little – or not-so-little – nod to him in every Doctor Who story I write. Keep an eye out for the Hinton-esque touches in this new one. 😊

DO YOU HAVE A FAVOURITE NON-DOCTOR WHO AUTHOR AND IF SO WHY?

Sadly I don't get a chance to read many novels these days so my choices would be based on my reading from years and years ago. I guess Ray Bradbury and Isaac Asimov would be two of them.

YOU LAST CONTRIBUTED "DOCTOR WHO and THE CURSE OF THE JADE SKULL" TO SEASON 35. WERE YOU HAPPY WITH HOW THE STORY TURNED OUT?

Absolutely, and what I particularly enjoyed was collaborating with two co-authors when necessity required that we bring in some help to finish the story on time. I think the result was a much richer and very nicely constructed adventure... with zombies!

WHAT WAS IT ABOUT YOUR PAST ASSOCIATION WITH TDWP THAT INSPIRED YOU TO CONTRIBUTE A STORY TO THIS SEASON?

I can't really remember if I strong-armed my way in or if Bob asked first, but having written two previous stories as well as a companion (*Silver*) and story premise (*Freedom Fighter*), I figured all that was left was to take a crack at a big, epic, regeneration finale. Probably the closest I'll ever get to doing this for real!

HOW DO YOU FEEL ABOUT THE CHANGE IN THE TARDIS LINE-UP THIS SEASON COMPARED TO THAT OF YOUR PREVIOUS STORY?

I'm still writing as we speak so I'll let you know when I'm done!

WERE YOU REQUIRED TO INCLUDE ANY SPECIAL ELEMENTS IN YOUR STORY AT THE REQUEST OF THE EDITORS, OR WERE YOU BASICALLY LEFT ALONE AND TO GET ON WITH WRITING THE STORY?

There weren't any concrete demands except that the Big Bad had to be a specific entity whose influence is felt throughout the whole season. I also tried to tip my hat to the preceding story in my opening and led into the next story with my conclusion. Anything to keep things neat and make everyone's job easier.

WHICH OF ALL YOUR TDWP STORIES TO DATE ARE YOU THE MOST PROUD OF?

Again, still writing. Might be this one when I'm done.

WHERE DID YOU GET THE INSPIRATION FROM FOR YOUR STORY?

Russell T. Davies and all that that implies. Read it and see!

WHAT HAS YOUR EXPERIENCE BEEN LIKE WRITING FOR TDWP? DO YOU THINK YOU'D CONTRIBUTE TO FUTURE SEASONS?

It's been great fun except that I never make any of Bob's deadlines. Having now done a regeneration story, I think this might be a good farewell for now... but never say never.

CAN YOU TELL US WHERE AND/OR WHEN YOUR STORY IS SET? WHY DID YOU CHOOSE THIS?

It's mostly set in late November 2011. The next-year contemporary setting is tied up in my decision to make this a tribute to some of the epic series finales we've seen in the new series, and since I was beginning to write this as the RTD era was coming to an end on television, you might see more than a few echoes of that in this story.

WHAT DO YOU HOPE YOUR STORY ADDS TO THE MYTHOS OF TDWP?

A Build-A-Bear-like store franchise that kills people.

CAN YOU TELL US ANY DETAILS ABOUT YOUR STORY?

I just did! Oh well, it's 2011, there's a hot new toy craze and they look strangely familiar. Almost like one of the Doctor's oldest enemies. Time is running out for this Doctor, and it's almost like another reality is bleeding into the ol' Project, because I could swear I hear Murray Gold music booming through every page.

WHAT WAS YOUR BIGGEST CHALLENGE IN WRITING YOUR STORY?

Finishing it. Still haven't managed that yet.

WHAT DO YOU THINK MAKES A GOOD STORY, OR A GOOD DOCTOR WHO STORY?

Besides Daleks in every color of the rainbow? It's hard to quantify it, but at the heart of every good Doctor Who story is our hero, a brilliant, quirky, lovable, compassionate, courageous Time Lord that loves the Earth and humanity and will fight to the end of his life and beyond to champion the underdog. And explosions.

WHAT DO YOU THINK MAKES TDWP DIFFERENT TO OTHER DOCTOR WHO FANFIC SERIES?

They have cookies.

WITH SO MANY FANFIC SERIES IN EXISTENCE TODAY, DO YOU THINK THERE'S STILL A MARKET FOR TDWP ADVENTURES?

I'm sure it's a small niche in fandom, but they know that. Sure there's always a place for people to have fun, tell their own stories and share them with friends and fellow fans. It's part of what makes Doctor Who so magical for everyone.

WHAT WOULD YOU LIKE TO SEE TDWP ACCOMPLISH IN THE FUTURE?

When Bob takes over the TV show, he'll hire me as story editor.

ANY POINTERS OR ADVICE FOR BUDDING FAN FICTION WRITERS?

That would be a whole article! But as someone that started to make the leap from fan fiction to some professionally published fiction, the best thing I can tell you is what everyone else always says: Keep writing. Write as often as possible. Take every opportunity that comes along, from contests and competitions to writing groups and round robins and everything else you can find. Keep telling stories and honing your skills.

OVERALL, HOW HAS YOUR EXPERIENCE BEEN WITH CONTRIBUTING/WRITING FOR TDWP?

It's been great fun, blowing deadlines aside, and it's helped me to make the first steps into professional fiction writing, so I'm very grateful to the Project folks. Thanks guys!

DUNCAN JOHNSON

Author of the Season 37 Summer Special: "Pendragon"

AUTHOR BIOGRAPHY



Duncan Johnson lives and works in the West Midlands and continues to try to figure out a way to make this writing lark pay. *Pendragon* is his sixth story for TDWP. Having killed off the original TDWP Doctor in Season 33's *The End*, he hopes that he's gone some way to making amends with the introduction of this new version.

AUTHOR INTERVIEW

HOW AND WHEN DID YOU GET INTERESTED IN WRITING?

I don't know, to be honest. I can't remember a time when I haven't been making up stories. I remember scribbling stuff down on the backs of junk mail letters during time spent at my grandparents' house or recording stories onto cassette tape for an encouraging teacher to listen to and I haven't really stopped since.

DO YOU HAVE A FAVOURITE DOCTOR WHO STORY, AND IF SO, WHY?

Far too many to list. As *Doctor Who* fans we're blessed with so much quality material and in so many different mediums. Three stories do spring to mind, though. *The Girl in the Fireplace*, from the new TV series, which is exactly the kind of *Doctor Who* story I wish I could write. *Delta and the Bannerman*, from the classic series, which isn't terribly fashionable to like, but which is my ultimate *Doctor Who* guilty pleasure if I just want something unashamedly fun to watch, and *Wormwood*, from the DWM comic strip, for a jaw-dropping, didn't see that one coming, cliff-hanger. Having said all that, if you ask me the same question tomorrow then I'll probably mention three completely different stories...

WHAT IS IT ABOUT WRITING THAT APPEALS TO YOU?

Very difficult question. Writing encompasses so many different things and I think the nature of the appeal changes over time, at least it has for me. When I started out, it was all about escapism, going to strange worlds I couldn't otherwise visit, having adventures that didn't seem to be part of the school curriculum. As I get older, however, I find myself more attracted to the relatable ideas rather than the weird and the wonderful and the downright bizarre. I found the most interesting part about writing *Nine Days* (the last story I wrote for TDWP) was not the Tudor trappings, fun though it was to immerse myself in that period of history, but the timeless parent-child dynamics between the characters. Writing has become less about exploring strange new worlds as about using those worlds as backdrops against which to explore universal issues like love, loss and family. (That all sounds terribly pretentious doesn't it. I should have just said I do it so I can blow stuff up.)

DO YOU HAVE A FAVOURITE DOCTOR WHO AUTHOR AND IF SO, WHY?

What is it with the difficult questions this year? Do I say Robert Holmes for *The Talons of Weng-Chiang* and *The Caves of Androzani*? Steven Moffat for *The Girl in the Fireplace* and *Blink*? What about Russell T. Davies for bringing the series back to TV and for creating Donna Noble? Or, going further back, those writers who came up with the original idea in the first place (though it's difficult - nay, impossible - to narrow that down to a single figure)? I could mention John Gordon, partly because I should get a TDWP mention in here somewhere, but mainly because I think he's brilliant and the best writer TDWP have got (in my humble opinion) even if I've read *Tomb of Shadows* three times and still don't think I get everything he's packed in there. But, if I have to pick someone, I think it's going to have to be Kate Orman, who wrote so many of my favourite novels for Virgin Publishing and BBC Books. I grew up in that period in the 90s when Doctor Who was off air and so my main way in to the world of Doctor Who was via the novels. Like them or loathe them, those books are the primary reason I wanted to write for Doctor Who and Kate Orman's work inspired me more than most. So now you know who to blame.

DO YOU HAVE A FAVOURITE NON-DOCTOR WHO AUTHOR AND IF SO WHY?

Enough with the 'favourite' questions already. Do people really have just the one author they like? Authors whose work has inspired me include, but are not limited to, Haruki Murakami, a Japanese writer who has an extraordinary ability to blend the seemingly mundane and ordinary with the fantastical, Neil Gaiman, for much the same reason (and because this may be the last year I get to refer to him as a "non-Doctor Who author"), comics writer Grant Morrison, for the weirdness, David Simon for *The Wire* (need I say more?).

YOU LAST CONTRIBUTED NINE DAYS TO SEASON 35. WERE YOU HAPPY WITH HOW THE STORY TURNED OUT?

I'm never completely happy with anything I write - there's always room for improvement - but that said, I think the finished version is really quite affecting and I'm really pleased with that.

WHAT WAS IT ABOUT YOUR PAST ASSOCIATION WITH TDWP THAT INSPIRED YOU TO CONTRIBUTE A STORY TO THIS SEASON?

Bob asked me. I'd been taking a break from Doctor Who to concentrate on other, non-fanfic, projects so I don't think I would have voluntarily submitted a pitch for this season, but Bob asked me if I'd be interested in writing the very first adventure for the TDWP Tenth Doctor and that's the kind of opportunity I couldn't really say no to, could I?

HOW DO YOU FEEL ABOUT THE CHANGE IN THE TARDIS LINE-UP THIS SEASON COMPARED TO THAT OF YOUR PREVIOUS STORY?

Are we talking about companions or Doctors or both? I've been fortunate enough to write for all of the TDWP companions (so far), from Tamara, Grae and Taryn, through Silver (and Mortimer) to the new team of Val and Tom, and they've all been great to get to know. Silver was perfect for *Nine Days* since she had enough experience travelling with the Doctor to convincingly act as the voice of reason within the story. It's difficult, however, for me to picture Silver in *Pendragon*. The story is built around Val and Tom, their uncertainty over what's happening to the Doctor and their sense of being out of their depth without him. Silver had grown and matured to the point where she would have been, if anything, too competent for the story I wanted to tell so, brilliant though she is, I'm glad I got some new faces to work with.

The biggest change, though, was writing for a new Doctor. In a short space of time, I've tried to make him distinctive and different from his predecessors, both in TDWP and on TV. I've also got, in the back of my mind, the knowledge that a certain Matt Smith will be portraying a brand new Doctor in adventures masterminded by Steven Moffatt so, obviously, there's no pressure to make sure my approach doesn't look like a very pale imitation. I'd love to tell you more about the new Doctor, but we're in spoiler territory again so I'll simply say that I haven't been this excited about writing Doctor Who in ages.

WERE YOU REQUIRED TO INCLUDE ANY SPECIAL ELEMENTS IN YOUR STORY AT THE REQUEST OF THE EDITORS, OR WERE YOU BASICALLY LEFT ALONE AND TO GET ON WITH WRITING THE STORY?

As the very first adventure to feature the TDWP 10th Doctor, obviously there were some specific requirements I was asked to take into account, not least in the portrayal of the new Doctor. This interview is due to be published before *Pendragon* so I'm reluctant to say what those requirements were for fear of spoilers, but I will say that, while they could just have enforced certain things on me, it's been very much a collaborative process and I feel very lucky that the editors have allowed me to put my own stamp on this new incarnation of the Doctor.

WHICH OF ALL YOUR TDWP STORIES TO DATE ARE YOU THE MOST PROUD OF?

Nine Days. It's built around a very simple idea, but one that works and works better than I could ever have dared hope.

WHERE DID YOU GET THE INSPIRATION FROM FOR YOUR STORY?

A few years back, Bob posted some suggestions of things he'd like to see in TDWP, one of which was a King Arthur story. I submitted a pitch, but it was rejected on account of being too similar to something else that was planned. Back in the present, Bob approaches me to write what was then going to be the 2010 Christmas Special to introduce the new Doctor and I dusted down my old King Arthur pitch as a possible idea I could rework. It was one of about five or six ideas I considered, but it was the only one that seemed to have all the criteria I was looking for in both a new Doctor story and a Christmas Special. It needed to be big, it needed to be an event, but it also needed an emotional heart. Whether it succeeds I'll leave for you to decide.

WHAT HAS YOUR EXPERIENCE BEEN LIKE WRITING FOR TDWP? DO YOU THINK YOU'D CONTRIBUTE TO FUTURE SEASONS?

In no particular order, exhilarating, frustrating, exhausting, inspiring, challenging and stressful. More often than not, though, it's simply been a blast and it's given me the opportunity to do what I love to do in the company and with the support of some really great people. Would I contribute to future

seasons? I am so excited about the possibilities the new Doctor opens up I can't tell you and I would love to write for him again, but at the end of the day it's not entirely up to me, is it? It depends on whether or not they'll have me back.

CAN YOU TELL US WHERE AND/OR WHEN YOUR STORY IS SET? WHY DID YOU CHOOSE THIS?

It's set in the sixth century AD, the time when, assuming he even existed, the historic Arthur might have lived. I did consider other time periods, but there was something intriguing about Britain in the time between the Romans and the Saxons when it isn't quite sure what it's going to become and it seemed thematically appropriate for a new Doctor finding his feet.

Regarding location, I was originally planning to locate Camelot in Cornwall, but as I gradually incorporated more and more Welsh myths and legends, Camelot began to creep north so in the finished version, Camelot is in an unspecified location somewhere on the south-west coast of Britain.

WHAT DO YOU HOPE YOUR STORY ADDS TO THE MYTHOS OF TDWP?

Two words: New Doctor.

CAN YOU TELL US ANY DETAILS ABOUT YOUR STORY?

What can I say without being overly spoilerish? It begins in the aftermath of the Doctor's regeneration and sees the TARDIS crew arrive in Camelot where they meet Arthur and Lancelot and a number of other familiar faces. I've tried to include the kind of things you might expect from a story based on Arthurian legend - romance and heroism, monsters and a quest for the Grail - but I've also (I hope) thrown one or two surprises in there too.

WHAT WAS YOUR BIGGEST CHALLENGE IN WRITING YOUR STORY?

About halfway through writing, I was hit by a really bad cold that completely floored me and I had to take a break from the story to recover. Bob and Sam were really great about extending my deadlines, but it was incredibly frustrating to have all of these ideas buzzing around my head and yet not be able to summon up the energy to do anything with them. And then, when I did feel well enough to continue, there was the self-doubt as to whether or not I could pick up seamlessly from where I'd left off or if I'd lost all momentum.

The other thing I found difficult was setting aside some of my ideas. The finished story as it stands is quite a bit longer than I'd planned, but if I'd included everything that I wanted to it would easily have been half as long again, if not more. Dagonet and Beorhtraed both had their roles severely reduced, Galahad got cut altogether and there's a whole chunk of back-story that you're never going to get to read, but I simply had to bite the bullet and accept that there just wasn't room for it all.

WHAT DO YOU THINK MAKES A GOOD STORY, OR A GOOD DOCTOR WHO STORY?

It's all about the emotions. It's about making the reader/viewer/listener feel something. It can be the best plotted story imaginable, packed full of original ideas and clever twists, but if the person experiencing it doesn't care about what's happening then the story is a failure. The ability to deliver emotionally can elevate an otherwise mediocre plot (just look at a lot of Hollywood fare), but a great plot can't compensate for a lack of emotional resonance. Of course, if you can combine both emotions and a cracking plot then you move from simply having a good story to something great.

WHAT DO YOU THINK MAKES TDWP DIFFERENT TO OTHER DOCTOR WHO FANFIC SERIES?

I'm not sure I can answer this question because the truth is I don't read that much fanfic so I don't really know what else is out there. I think the strengths of TDWP include the quality of its writers, the fact that there's a selection process for each season and only the best stories are accepted, the professionalism and dedication of its editors, the fact that every single story gets thoroughly edited and redrafted prior to publication, that talent of the artists (I've yet to see the cover for *Pendragon*, but having written that it better be brilliant) and, last but by no means least, Bob Furnell himself, without whom TDWP would be half the series it is. In short, TDWP is the complete package, which I suspect is unusual among fanfic series, but I'm not sure I could go out on a limb and claim that it was unique.

WITH SO MANY FANFIC SERIES IN EXISTENCE TODAY, DO YOU THINK THERE'S STILL A MARKET FOR TDWP ADVENTURES?

Season 37 marks the eleventh season of TDWP adventures. To have lasted as long as it has it must be something right. I think as long as it continues to publish top quality stories and Bob's still there to mastermind the whole thing, there's no reason TDWP couldn't run for another eleven seasons. I'll start working on my pitch for Season 48 now...

WHAT WOULD YOU LIKE TO SEE TDWP ACCOMPLISH IN THE FUTURE?

I want to see it continue to take risks and to publish the kind of stories that can't be found in the modern TV series. As a specific, personal example, I don't think *Nine Days* could have been done on TV. The powers that be would have insisted on the inclusion of the Slitheen or some other monster and maybe it wouldn't ruin it, but it certainly would be a different experience. I hope that, in amongst the more traditional tales, TDWP remains a place that encourages writers like me to experiment.

ANY POINTERS OR ADVICE FOR BUDDING FAN FICTION WRITERS?

I'm not sure I'm qualified to give advice. I've been writing for as long as I can remember and yet still feel like there's loads still to learn. I guess the key thing is to write, write and write some more. Get your work out there, get feedback, learn from it and write even better next time.

OVERALL, HOW HAS YOUR EXPERIENCE BEEN WITH CONTRIBUTING/WRITING FOR TDWP?

In the words of Christopher Eccleston: Fantastic!

BOB FURNELL & SAMANTHA WARNER INTERVIEW



Jez Strickley sits down and chats with TDWP's Range Editor Bob Furnell and Editor Samantha Warner in this exclusive new interview

HOW DID YOU FIRST GET INVOLVED IN TDWP?

Samantha Warner: A few years ago I happened across the website and loved what I saw. I wrote to Bob to tell him so and begged him for the stories from Season 27. He wrote back thanking me and explained that that season had been lost. A few months later I saw a posting on the site that they were looking for an editor, so I tossed my name in (never thinking I would be picked) and have been the editor for *TDWP* for the past three seasons.

Bob Furnell: LOL. Well... I was one of the originators of the project way back in 1998 and was the one who came up with the original idea of doing a collection of original *Doctor Who* stories. The inspiration for *The Doctor Who Project* came from some of the online fan written virtual seasons for shows like *Lois & Clark* and *seaQuest DSV* that I had been reading online in 1998. I had enjoyed some of the stories and felt if fans of those shows could continue their favourite show, why couldn't it be done for *Doctor Who*? Remember, this was at the time when it seemed as if the show would never return to production. I was involved in *TASC – Telefantasy Appreciation Society of Canada* – at the time and suggested the idea to the club executive and everyone seemed quite receptive to it, and it was from here that *TDWP* developed.

WHAT SORT OF STORIES DO YOU LOOK FOR WHEN A NEW SEASON IS BEING PLANNED?

Samantha: Definitely new ideas, new enemies and things that will keep even the most hardened “old school fan” interested.

Bob: I like to see stories where the author has come up with new ideas, or twists on a classic idea like the base-under-siege type story. I prefer the author to be as original as he or she can be and not submit something that's the same old tired idea.

AS EDITORS WHAT IS YOUR PET HATE WHEN LOOKING OVER (A) SUBMISSIONS AND (B) DRAFTS?

Samantha: My only real pet peeve is when I'm about to edit a draft and it's not in the proper format. If a person has a good sized story, it takes twice as long to edit because I first have to spend time putting it in the right font and size, then making sure they've followed the indent format as well as using the proper quotation marks. If this is done when the story is handed in, it usually won't take more than an hour or two to edit. If not, then it may be the better part of a day. So writers, be nice to your editors and format. 😊

Bob: LOL, well I have to agree with Sam here. I'm sort of anal when it comes to formatting and it really bugs me when a writer doesn't submit a story or an outline in the proper format. The lack of punctuation, proper paragraph or sentence formatting, proper use of quotation marks and bad spelling really turns me off. I also hate it when writers forget to put question marks at the end of a sentence when a question is being asked. One thing that I noticed this year, and while it didn't make me mad, but did take me by a bit of a surprise was while reading over the early drafts of stories was the use of the word 'gotten'. Huh? There's no such word and for me, its use, reflects really poor grammar, poor writing.

DO YOU HAVE A FAVORITE TV DOCTOR WHO STORY AND IF SO, WHY?

Samantha: I really don't have a favourite story. I have some that I can watch over and over, but there isn't one that stands out above the rest. I have a favourite of each Doctor, but not an overall.

Bob: Umm... do we have four or five pages to tell you all my favourites? If I have to narrow it down to a few ultimate favourites, it would include *The Caves of Androzani*, *Masque of Mandragora*, *Genesis of The Daleks*, *The Leisure Hive*, *The Stones of Blood*, *The Androids of Tara*, *Tomb of the Cybermen*, *Inferno*, *The Daemons*, *The Curse of Fenric* – so many, many more. I have to admit that I'm really much more of a classic series fan. Sadly, I don't think there's been one episode in the new series that has come close to being a classic like any of the aforementioned.

DO YOU HAVE A FAVORITE TDWP STORY AND IF SO, WHY?

Samantha: I'd honestly have to say that my favourite TDWP story is Duncan Johnson's *Nine Days*. I love the Tudor era and this story slides perfectly into the time period.

Bob: Hmm... that's a tough one because I think every single story we've published has been great. Each one has something special about it. I don't know if I could narrow it down to one or two. Maybe by saying that it's a bit of cop-out, but I don't think so. It's kind of like saying, which of your three children is your favourite. I really enjoyed the forthcoming 2010 Summer Special, *Pendragon* by Duncan Johnson. I think readers will very much enjoy that one. I've been really impressed with several of John-Gordon Swogger's stories over the years, but I think every one of our writers have brought something special to each of their stories. Hmm... like I said, I don't think I could narrow it down to just one or two.

HAVE YOU EVER HAD TO PULL A STORY BECAUSE IT HAD A SIMILAR STORYLINE OR CHARACTER TO THAT FEATURED IN A TELEVISED EPISODE OF THE SERIES?

Samantha: I don't remember that happening during my tenure; however I can remember an occasion where a DW story did resemble something that had happened in a TDWP AFTER our story had debuted.

Bob: Not at all. We've had stories where it featured a certain type of story plot and then a TV episode, book or audio came out with a similar plot, but I think in instances where this has happened you just laugh and realize great minds think alike. We've never pulled a story for that reason, but we have pulled stories from publication for other reasons.

HAVE YOU ANY ADVICE FOR BUDDING FANFIC WRITERS?

Samantha: Try and try and try and be prepared to take your lashes with grace.

Bob: Write. Write every chance you get. The more you write, the better you will get. As the saying goes, '*practice makes perfect*'. Take a few writing classes, and even read a few books on the subject just to learn something about the mechanics of writing. But what I've always been told, and have learned over the years, is that the more you write, over time, the better you will become.

AS WELL AS EDITING YOU'VE EACH WRITTEN FOR TDWP. HOW DID YOU FIND PUTTING PEN TO PAPER? WERE YOU MORE CRITICAL OF YOUR OWN WORK?

Samantha: I feel like I was harder on myself than my editors were, but I also found myself self-editing along the way. I would write a few pages and then go back and re-read them and turned editor, highlighting things in red to be changed later.

Bob: Well... to be honest, I really find writing hard in some instances as I have never considered myself a strong, or particularly good, fiction writer. I have to admit I'm very critical of myself. Writing something like an article for a fanzine or a procedural manual for work, I find much easier to write. Maybe it's because I've written more of that kind of material over the years, but I find writing fiction definitely harder. I really have to be in the mood, and really feel inspired, but when I do, I find the ideas come quickly and easily. Don't get me wrong, I enjoy writing fiction, and I should do more of it, but I really do have to be motivated to do it.

WHAT MAKES A GOOD STORY? HAVE YOU EVER ENCOUNTERED ANY ABSOLUTE SHOCKERS?

Samantha: What makes a good story is, like I've said, the writer's ability to keep interest. You may have the best idea, but if you can't express it in such a way that keeps the reader wanting to turn the page, it won't be read and you'll wind up being remembered for the wrong reason.

Bob: I have to agree with Sam on this one.

WHAT DO YOU THINK ABOUT OTHER DOCTOR WHO FANFIC VENTURES?

Samantha: To be honest, outside of individual pieces, I've never really read any other group ventures.

Bob: I'm like Sam. I've not read full series, just individual stories here and there. Some have been great, some have been so-so, and some have been not so great. One series I think is brilliant is the *Trenchcoat/Ninth Aspect* series from the late 1990s edited by James Bow. This project featured numerous wonderful stories and it's also Canadian produced as well. I purchased a copy of the 500-plus page farewell project a few years back and was blown away by how well written and original many of the project's stories were. It was a sad day when James decided to end the project.

HOW DO YOU FIND WORKING TOGETHER?

Samantha: Bob is a great Senior Editor. He's coordinated, passionate and gives me a wide range. I know my job and I can get it done without feeling like someone is breathing down my neck, but I also know that if I need help, Bob's there in a heartbeat.

Bob: Sam's great to work with. She's easy to get along with and I enjoy working with her. She's honest in her opinions – if she doesn't like something she tells you, but when she does tell you, Sam always provides a logical and reasoned explanation why. She's a great editor and does her job well. *Sam, the \$50 is in the mail. ;-)*

IF YOU COULD WAVE A MAGIC WAND AND CHANGE ANYTHING ABOUT TDWP WHAT WOULD IT BE AND WHY?

Samantha: I really can't think if anything in particular that I'd want to change other than some issues we've had with writers in the past.

Bob: Hmm... I have to think about that one. I'm not sure. The only thing that immediately comes to mind is in hindsight, I suppose I'd make the very first season of stories – Season 27 – much stronger than they were. In looking back at some of the stories, they're rather... how does one say this tactfully... weak – some of them could have benefited from another edit or two and additional time spent crafting better stories. But at the same time saying that is a bit unfair to say because it was so long ago. Over eleven years ago. Writing and publishing fan fiction was a new experience to those of us involved in *TDWP* back then. We really didn't know anything about it. But we learned as we went along and each season of stories got progressively stronger. For example, if you compare the stories of Season 27 and Season 28, even in the space of one year, when reading the stories of Season 28 it's quite evident that those stories are much stronger and much better written. We learned as we published and over the course of time we learned what worked, what didn't, and what constituted strong, well written stories.

WHAT ARE YOUR PLANS FOR TDWP POST-SEASON 37?

Samantha: I think Bob can explain this one best.

Bob: We have a few things planned... actually I have a bit of an exclusive for you as this hasn't been discussed outside of the immediate *TDWP* editorial board. Once Season 37 is finished and the Summer Special is published, *TDWP* will be taking a bit of a break. We've been publishing stories for over eleven years now and we all agreed that it was time to relax a bit and take some time off. With this in mind I felt it was best if the project didn't plan another full season of stories for a while, so there won't be a new season in 2011.

However, having said that, with the Summer Special published in July 2010, there'll be a five month break and in mid-December the 2010 Christmas Special will be released. Both the Summer Special and the Christmas Specials are being written by Duncan Johnson. Following on from the Christmas Special *TDWP* will be taking another short break, but what has been planned for 2011 is a series of specials published throughout the year. The exact number hasn't been decided upon at this point but I can reveal that there'll be at least two specials in 2011 with the possibility of up to four specials. The writers for the specials haven't been picked yet, but we'll likely start taking story submissions for the specials sometime in the coming months. But after 2011, nothing has been planned at this point in time.

IT SOUNDS LIKE TDWP IS DOING SOMETHING SIMILAR TO WHAT THE CURRENT TV SERIES DID BETWEEN SERIES FOUR AND SERIES FIVE?

Bob: Yes, it is similar. What had originally been planned was that after the 2010 Summer Special that was going to be it. Nothing was planned from July 2010 onwards and we weren't going to make any kind of announcement regarding the rest. I strongly felt that after eleven years all of us needed to take a bit of a break, but the more I thought about the original plan, something in the back of my mind kept nagging at me. The break was going to happen. That was for sure. But one day while bouncing email's back and forth between a few people, something was said, and I can't recall if it was something Jez said in one of his email's or if it was something Sam said, or it might have been one of this year's writers, but something someone said got my mind stirring. I began thinking about finding a way to, as they say, have our cake and eat it too; a way to take a rest but still publish. And that's when I started to think that what the television series did between Season 30 and Season 31 might possibly work for *TDWP* as well.

Then, one day when discussing the Summer Special with Duncan Johnson, the writer of the special, we got discussing the character of the new *TDWP* doctor. Duncan mentioned that he really wanted another opportunity to write for the Tenth Doctor. He thought it was a shame that we were only going to publish the one story featuring him and then that was going to be it. That got me to thinking even more and I thought, "*Why can't we do both? Why can't we take a break and still publish the odd story?*" And that's where the idea of publishing a couple of specials in 2011 came from.

WERE YOU HAPPY WITH HOW SEASON 37 PANNED OUT?

Samantha: Yes, I think the season has come together well.

Bob: Yes quite so. Overall I think it's a strong season of stories, and judging by the feedback we've had so far on places like the Gallifrey Base forum, readers seem to be reacting quite favourably.

TDWP TENDS TO AVOID RECYCLING OLD NASTIES. HOWEVER, AFTER THE RECENT RETURN OF THE AUTONS AND THE GREAT INTELLIGENCE, WILL YOU BE LOOKING TOWARDS THE DALEKS OR THE CYBERMEN ANYTIME SOON? NEITHER HAS BEEN SEEN IN TDWP FOR SOMETIME...

Samantha: To be honest, because of the overexposure that both of these villains have received in the newest *DW* series, I'd rather them stay in the shadows for a while yet. I'd rather our writers come up with some new villains.

Bob: It's funny you mention this Jez, as over the past few months I've been working on the TDWP Series Bible, and when looking at the TDWP canon as a whole we've really not featured the classic monsters/villains like the Cybermen, or the Daleks, or the Autons or others that often. If I recall correctly, I think over some eleven years of publishing stories I think we've had something like three Dalek stories, and maybe three or four Cybermen stories. Season 37 does feature a story arc over the course of the season involving the Great Intelligence, the Autons also appear in the season – and a few years back John-Gordon wrote a Sontaran story, and the Silurians appeared in the very first story we ever published. So when you look at it this way, we've not really featured those monsters that much. Having said that, we do have a Cyberman story coming up later this year, so hopefully readers will be excited to hear that.

WHAT'S YOUR FAVOURITE TV/TDWP MONSTER/VILLAIN?

Samantha: The monsters that I appreciate (and creep me out) are things that start off as innocent, inanimate objects and then become malevolent creatures; the 'Weeping Angels' from the TV series and, from the TDWP, the animated Bodiez from Misha Lauenstein's *The Plastic People*.

Bob: I've always had a soft spot for the Cybermen and Silurians myself. Daleks don't do much for me and I think they've been over used in the new TV series so much so that they've become a bit of a joke. I'm not a big fan of the new series Cybermen either. As for TDWP monsters/villains I liked the Therianthropes, and their leader Cinnamon from *Moonlight*; the Section 13 Cult that appeared intermittently throughout Seasons 28 to 34; Brahmahl – a Section 13 agent – who was devious, creepy and whose agenda was downright nasty was a great villain; Professor Icarus Phaide from *Cradle of Death* was a great villain; and I found the character of the Shadow in Arnold Blumberg's *The Curse of the Jade Skull* rather creepy. The Soul Men were also a really scary bunch too. The Fungus in *Genevieve* was a great monster as were the Grabbers in *Freedom Fighter*.

WHAT MAKES A GOOD COMPANION? WHO'S YOUR FAVOURITE ON TV AND IN TDWP UNIVERSE?

Samantha: What makes a good companion is being able to be a good sounding board for the Doctor to bounce his brilliance off of, while still being able to rope the Doctor in when he gets to be a bit too high and mighty. My favourite companion is Sarah Jane. She was funny and intelligent but could really knock the Doctor down a peg.

Bob: That's a tough one. I'd have to say a character that the audience can identify with, that is more than just a cipher and whose function is more than just makes the Doctor look good. I think the companion has to be believable and one that seems like a real person; someone who you'd like to have as a friend in real life if they existed. As for television companions, my favourites have been the second Romana, Sarah Jane Smith, Ace and Donna from the new series; and for TDWP well, being slightly biased, Tamara Scott, Grae, Silver and Mortimer. Plus I'm really starting to like the Doctor's newest companions Tom and Val a lot. I think there's a lot of potential there for these two characters and I hope our readers will too.

WHO'S YOUR FAVOURITE DOCTOR – BOTH TV AND TDWP – AND WHY?

Samantha: My favourite Doctor is Peter Davison. I like the softer edge that he had while still being able to, on occasion, turn on the anger when it was necessary. As for the TDWP, I'd have to say our current Doctor. I like the sort of old world gentlemen attitude that he has.

Bob: My favourite TV Doctor is Paul McGann. He was perfect for the role and he nailed the part the minute he first appeared in the *TVM*. It's a shame he didn't get to play the part on television more as I think he would have been the best Doctor of all of them. My favourite *TDWP* Doctor is our eighth – Jeremy Banks-Walker – as he was the first *TDWP* Doctor.

DO YOU HAVE ANY PLANS OR PROJECTS BEYOND *TDWP* YOU CAN TELL US ABOUT?

Samantha: I plan to continue my work with both *TDWP* and *Whotopia* as well as an upcoming project that Bob has in the works.

Bob: It'll be time to take a little rest but not for long as I have several other projects in the pipeline that I'd like to try and get off the ground. One is another fiction series – it's a totally original idea and not based on any television series past or present. Another is a new fanzine.

Thanks Bob and Samantha.

Interviewed by Jez Strickley, © 2010

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