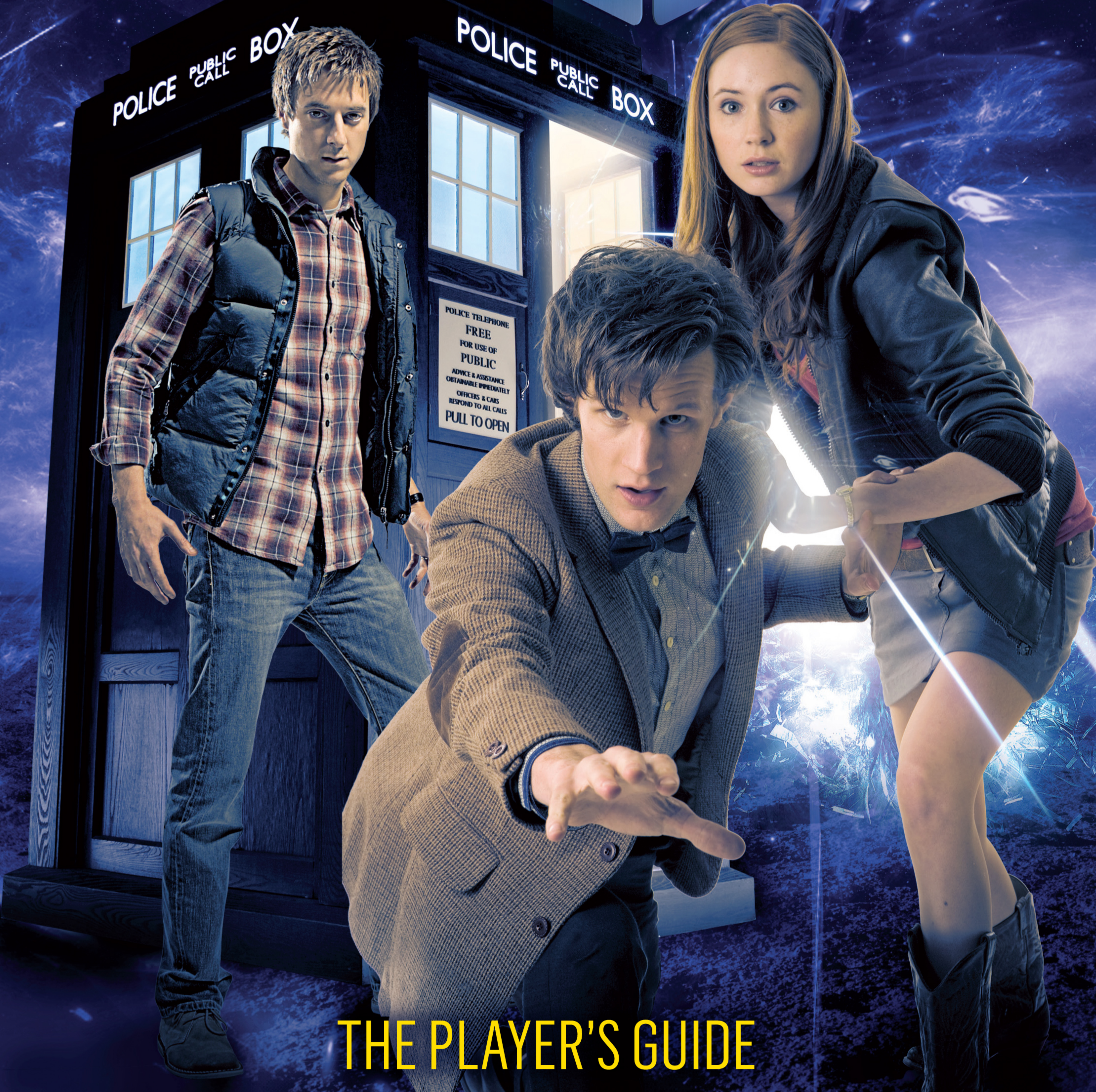


DOCTOR WHO



THE PLAYER'S GUIDE

GAME DESIGN: David F. Chapman

11TH DOCTOR EDITION REVISION: Nathaniel Torson and David F. Chapman

WRITERS: David F. Chapman, Nathaniel Torson, Andrew Peregrine, Jacqueline Rayner, Nick Huggins, Gareth-Michael Skarka, Steve Darlington, Darren Pearse, Mark Lawford, Robin Farndon, Derek Johnston and Charles Meigh

LINE DEVELOPERS: David F. Chapman, Dominic McDowall-Thomas and Gareth Hanrahan

GRAPHIC DESIGN: Nathaniel Torson and Lee Binding

ADDITIONAL DESIGN: Debra Chapman, Dominic McDowall-Thomas

LAYOUT: Nathaniel Torson

EDITORS: Dominic McDowall-Thomas, David F. Chapman and Nathaniel Torson

PRODUCTION: Dominic McDowall-Thomas

PROOFING: Angus Abranson, David F. Chapman, Andrew Peregrine and Richard Ford

PLAYTESTERS

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DEDICATION

In memory of Amy Dobson, who would have been the first person to text me after each new episode.

SPECIAL THANKS

Lee Binding, the Cubicle 7 pitch team (Angus Abranson, Chris Birch, David F Chapman, Fred Hicks and Dominic McDowall-Thomas) and the BBC Team (Georgie Britton, Kate Bush, Richard Hollis, Edward Russell and David Wilson-Nunn).

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1: COME WITH ME... WHEREVER. YOU. LIKE.



DICING WITH DANGER

I like having adventures. They're not real ones, they're in games. People are always telling me games are a waste of time. But I know someone who saved a world – a real world – because he played games. Also, that someone (his name was Rory) married the most beautiful girl in the universe, so that was quite good too. You know, for someone who played games.

This is what happened. Rory, the beautiful girl and their friend the Doctor were investigating a series of daring thefts from all across the galaxy. An enormous diamond the size of my dad's shed. A pyramid. Some weird-shaped religious idol. Other stuff too.

Anyway, they turned the wrong way in space or something, and their time machine (it's called the TARDIS) landed inside a dungeon. The dungeon corridors were ten-feet wide. Or just over three metres if you insist.

Suddenly a man came running towards them, and behind the man they could see what looked like a giant cube of jelly! It was ten-feet by ten-feet by ten-feet and filled the corridor completely! 'Help, help!' the man shouted as he spotted the time travellers. 'Our whole underground city is being overrun by these cubiform killers!' The Doctor darted forward to try to save him, but he was far too late. As they watched, the wobbly cube bore down on the terrified man, and he was sucked inside with a hideous sluuurp! The three time-travellers could only gaze on in horror as the jelly began to digest its unhappy meal.

'Ugh,' said Amy (that's the beautiful girl).

'Er, should we run, maybe?' suggested Rory. Because now the gelatinous monster was heading towards them!

They ran back into the TARDIS. Amy pulled the doors shut just as the jelly oozed over the time machine. For a few moments the scanner showed nothing but transparent gunk, and then the Doctor hit the dematerialisation switch and they were on their way again.

'But what about all the poor people being attacked by jellies?' said Rory. 'Aren't we going to help them?'

'Don't forget those "poor people" live in an underground dungeon city,' said Amy. 'So chances are, they're a bit weird.'

The Doctor frowned at her. 'I need to find out more about those monsters,' he said, pressing some buttons. A holographic representation of a cube appeared, spinning its three-dimensions in the air. It joined other holograms: a tetrahedron, a diamond-shape, a dodecahedron, an icosahedron...

'Hang on,' said Amy, 'That can't be right. Those images were supposed to be of all the stolen objects, but that's not a pyramid, it's only got four faces. Pyramids have got square bottoms. I have been to Ancient Egypt, remember?'

'Aha, but the stolen pyramid wasn't Egyptian, it was Martian,' the Doctor told her. 'Much more lax with their definitions – four faces, five, six, not a problem as far as pyramids go.'

Rory's brow was furrowed. 'These look really familiar,' he said, staring at the holograms.

'Yes, you saw them this morning,' said the Doctor, 'all except the cube. Well done, have a biscuit.'

'No, it's something else...'

The Doctor sighed. 'So they're nearly all regular polyhedra, does that make you happy?'

'Mmm,' said Rory, 'but they're all... they're all dice!'

Amy gave him a withering glance. 'Six sides, spotty – not seeing it.'



'Well, you can play games with only six-sided dice,' Rory said, 'but the more traditional roleplaying games usually have D4s, like that pyramid, D8s, like that diamond...'

'I met a dragon in a dungeon once,' put in the Doctor. 'Stuck there, too big to fit through the door, poor thing, must have arrived as an egg, hatched out, found some gold to sit on, a few adventurers to eat – I said I'd find it a new home. Dropped it off somewhere in Scotland, Loch Ness area... wonder whatever happened to it?'

'You just made that up,' said Amy. The Doctor grinned at her.

'Er, yes, can we get back to my discovery now?' asked Rory.

'It's not a discovery,' said Amy. 'You've not invented penicillin. You've just spotted a similarity between the stolen objects and dice from your weirdy childhood games.'

'They're not weirdy. Just because you didn't like me playing them and you hid all my rule books –'

'I did not!'

'Oh, right, so when they disappeared, they just fell through a space-time hole, did they? And anyway, it's not a similarity, they're exactly the same! Just bigger. A lot bigger.'

'What, dice for giants?' Amy was laughing, but the Doctor wasn't. 'That's brilliant!' he said. 'I'll just overlay the locations of the stolen objects on to a galactic map... There!'

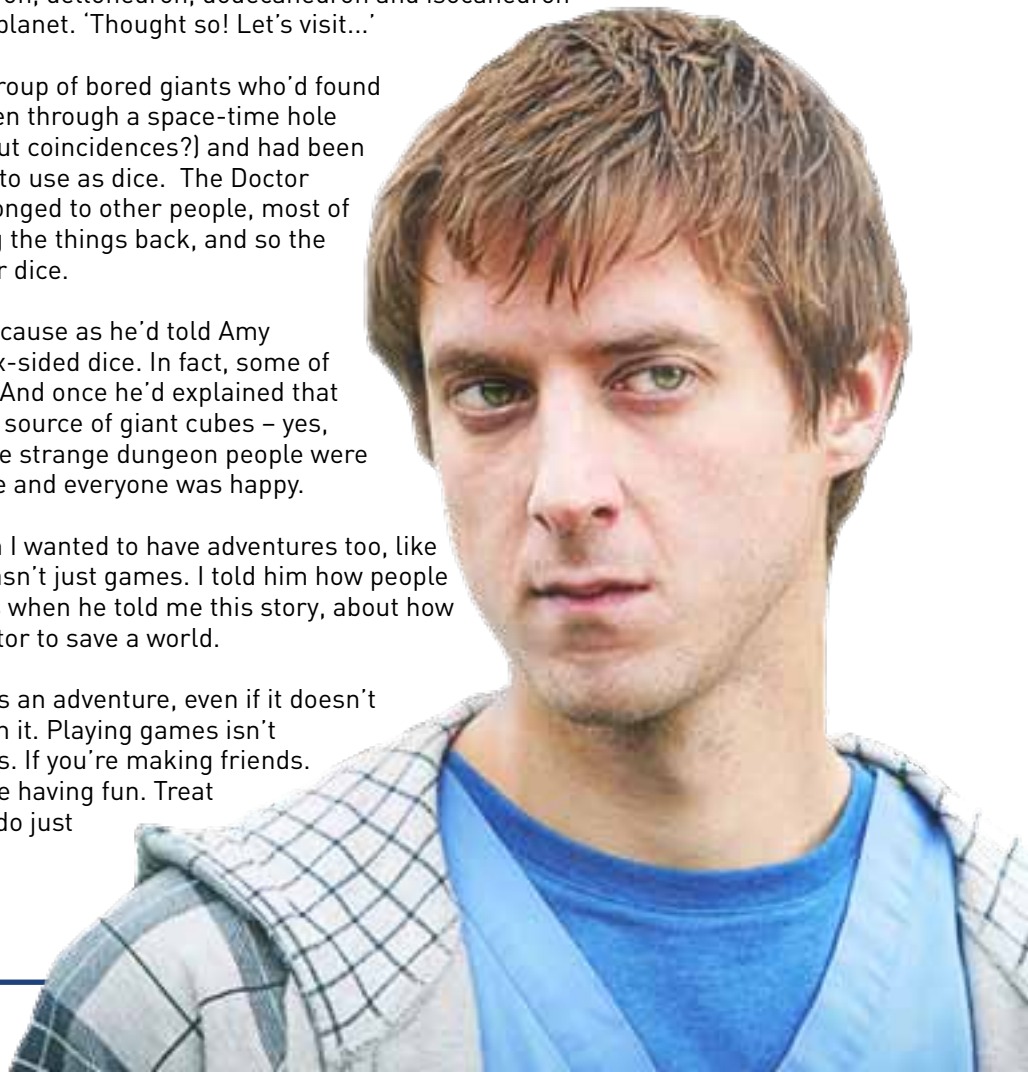
The tetrahedral pyramid, the octahedron, deltohedron, dodecahedron and isocahedron were circling around the hologram of a planet. 'Thought so! Let's visit...'

And when they arrived, they found a group of bored giants who'd found a set of gaming rule books that had fallen through a space-time hole (well, where would adventures be without coincidences?) and had been scouring the galaxy for suitable objects to use as dice. The Doctor pointed out that their 'dice' actually belonged to other people, most of whom were pretty anxious about getting the things back, and so the giants reluctantly agreed to give up their dice.

Which is when Rory saved a world. Because as he'd told Amy earlier, you can play games with only six-sided dice. In fact, some of the best games only use six-sided dice. And once he'd explained that to the giants, he offered to show them a source of giant cubes – yes, that's right, the monstrous jellies! So the strange dungeon people were safe, the giants had a new interest in life and everyone was happy.

When I met Rory, I told him how much I wanted to have adventures too, like he was having. How much I wished it wasn't just games. I told him how people said games were a waste of time. That's when he told me this story, about how playing games helped him help the Doctor to save a world.

But the other thing he said is that life's an adventure, even if it doesn't have monsters or aliens or time travel in it. Playing games isn't wasting your life if you're learning things. If you're making friends. If you're using your imagination. If you're having fun. Treat life as an adventure, he said, and you'll do just fine.





IMAGINE THAT YOU COULD GO ANYWHERE...

...Not just a nice trip to Barcelona on your summer holiday, imagine you could go anywhere. This world or countless others, encountering strange alien races, new cultures or hostile environments. Now imagine you could travel to any time. See the pyramids and the Sphinx (back when she had a nose!), discover who (or what) really built Stonehenge, meet the first Emperor of Japan, or travel into the far future as humanity spreads to the stars. Where would you go?

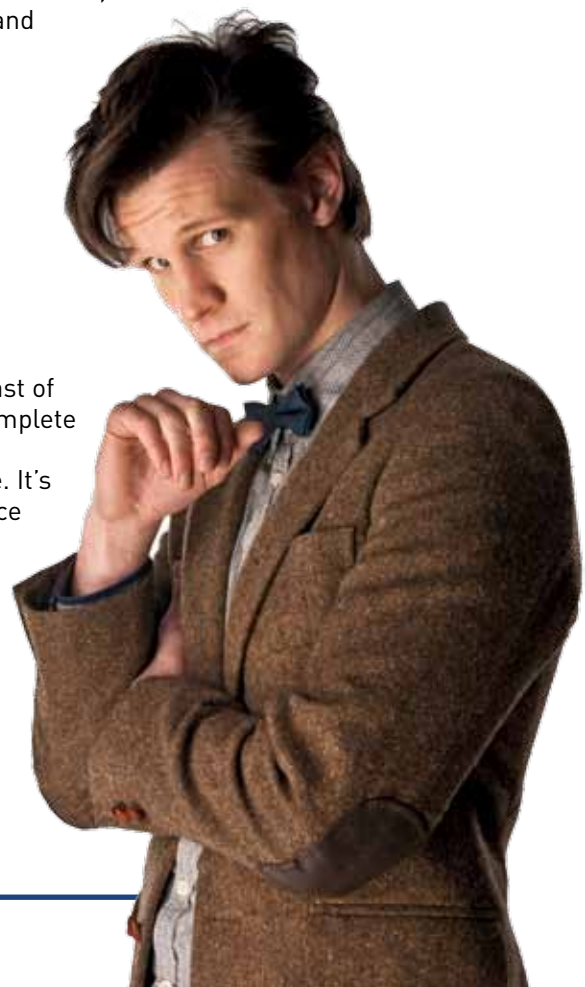
All of time and space, everything that ever happened or ever will, the choice is up to you. The only thing you need is the power of imagination and a key to the TARDIS. It's not going to be easy. It'll probably be dangerous. The universe is a hostile place, full of Daleks, Vampires, Sontarans and worse. There will be fear, heartbreak and excitement, but it'll also be amazing.

The Doctor has this tendency to assume you know what he's talking about, but we don't want to lose you on the way, so we'll take a second to explain everything. **Doctor Who: Adventures in Time and Space** is made up of two elements: the first is Doctor Who, the second is Roleplaying.

WHO IS THE DOCTOR?

We imagine that you are already familiar with the Doctor – the last of the Time Lords. He looks human, but has two hearts and is a complete genius. He travels through time and space in his ship called the TARDIS, which stands for Time And Relative Dimension In Space. It's complicated, but from the outside it looks like an old 1960's police public callbox. Inside it is vast and alive.

The Doctor travels the galaxy and history, doing good, stopping villainous aliens and showing the wonders of time and space to various companions who join him on his adventures. The Doctor's travels are usually more than a little dangerous, but he can replace his body when it is mortally wounded and has done so 10 times!



You don't need to know anything about the adventures the Doctor has had over his 900 years of travelling through time and space to play this game. Similarly, even if you're aware of the Doctor's adventures it doesn't mean that you'll have experienced roleplaying before. If you're familiar with roleplaying games, you may want to skip ahead, however if you've come to this new you may be wondering how you actually play.

WHAT IS ROLEPLAYING?

Roleplaying games are shared storytelling. You play the part of your character, but you don't need to dress up and leap about (well, not if you don't want to). You get together with a group of friends and create your own Doctor Who adventure, taking the heroes to any location in the universe, at any time. The action takes place in your imaginations, and the story is told through your interaction. You're in control and you can do anything, go anywhere, be anything. All that limits you is the power of your mind... and if you're a Time Lord, that's a lot of power!

Let's show you the basics of how this "roleplaying" thing works. It's not as scary as it sounds, and once you get started we're sure you'll have many years of exciting adventures ahead of you. The first element you need to know about is Characters.

THE CHARACTERS

Each player creates a character, an alternative persona that they will play as in the game. During the course of the game, you make this character's decisions, speak for them, and describe their actions. Each character has a character sheet that describes what they are like, what they are good at and other details. If you like, you can play the Doctor, or any of his companions that have accompanied him during his adventures (you'll find ready-made character sheets for them in the box this book came in).

You might take on another role, perhaps one you've seen in a movie or read in a book, or you could just get creative and make up a character of your own. In this case, you choose the character's strengths and weaknesses, abilities and limitations, and – in particular – personality. They can look like anyone, dress in anything you choose, they can even be you.

You could decide to have a game with or without the Doctor in it. Perhaps a UNIT Task Force operating alone somewhere in the world, or maybe one of the Doctor's previous companions continuing their struggle to protect the Earth from alien invaders. Anything is possible.

With us so far? Good. So we've established that the players all adopt the roles of their characters. But one of the players is different - they're going to be the Gamemaster.



THE GAMEMASTER

All the players and their characters are important, but one of you is in charge, the one who makes it all work. That key player is called the Gamemaster. The Gamemaster starts the story by deciding the plot for the adventure, sets the scene by describing to the other players what is going on, interprets the outcomes of the players' actions and has the final decision on how the rules of the game are applied. The Gamemaster is so important that he gets a whole book to himself that goes into more detail about the rules and all the nasties that characters may face in the course of their adventures.

The Gamemaster speaks for the other people in the story, anyone else that the characters meet in their adventures. They can be helpful, informative or just witnesses to the events. As they don't have a player (other than the Gamemaster) they're usually called Non-Player Characters, or NPCs. NPCs could be helpful friends of one of the player characters, like Jeff, affiliated organizations

like UNIT, or random strangers, like the nosey policeman wondering why there's a 1960's Police Call Box on his beat. They can help, hinder or just be a great source of information.

If the Gamemaster-controlled characters are out for universal domination or worse, they are called Villains. These include the aliens, critters, and other nasties. They are the evil that pervades the universe, trying to dominate, destroy or corrupt the peace loving civilizations, and their schemes usually result in some much needed intervention from our time-travelling heroes.



GAME SESSIONS

Game sessions in the ***Doctor Who: Adventures in Time and Space*** can take anywhere from a couple hours to an entire weekend (depends on how into it you get!). There is no formal start or end – that's up to the Gamemaster and players to decide. Also, in roleplaying, there are no winners or losers. The objective is to create a story, engage in some spontaneous and often hilarious conversations, and have a good time with friends. And no, no electronics of any kind are necessary. It's a social activity and doesn't involve computers. It has even been shown to aid team building, social interaction and problem solving skills!

It all sounds a little chaotic, but it is far more logical than it seems. The game is divided into Adventures, resolved in one or more gaming sessions that play out just like the Doctor's adventures you're familiar with but the dialogue and action are all created purely by the interaction between the players' characters and the Gamemaster.

THE BASICS

The example of play on the next page will give you some idea of how play might proceed in the game. You talk, describe your actions and, any time you want to do something that you may or may not succeed at, you need to roll some dice.

When you roll some dice, you also add some numbers from your character sheet that define how good you are at certain things. To succeed, you have to beat a number defined by the Gamemaster. The harder the thing you are trying to do, the higher the number. If you beat the number you succeed and can perform the task, whether it's jumping a gap, winning an argument or dodging a gun blast. If you don't beat the number, you fail to accomplish the task. This could have severe effects on your character and change the course of the game, but it makes for an interesting story! Either way, rolling dice and adding some numbers is about all you'll have to do when it comes to rules. So you're going to need some dice.

You should find a handful of six-sided dice (known in the gaming world as D6's) inside the game box, though if you need more you can pick up dice in many different colours and styles from hobby game stores, some department stores and bookstores, places where they sell those fantasy tabletop wargames or in any copy of Risk, Cluedo or Monopoly you might have lying about the house.

Besides dice, you need something to keep track of Story Points. Again, we've thought of everything and provided some handy counters for you to keep track of the fast and furious exchanges of Story Points that'll occur during the average game. If you need more, you can photocopy the counter sheet or use poker chips, markers, tiddlywinks or even jellybabies. Further story point counters will also be available in future supplements. These Story Points could save your character's life at some point, so it's vital to keep track of how many you have. We'll explain Story Points in **Chapter Three: Geronimo!!!**

You'll also need some pencils, paper, an eraser or two and you're good to go. Have fun, and don't forget your sonic screwdriver!



EXAMPLE OF PLAY

Four people are starting their first game. Emma-Jane is playing Amy, Georgie is Rory and Adam is the Doctor. Matt is our Gamemaster.

Matt: So, you're in the TARDIS talking about where to go next, having just encountered the Saturnynians in Venice, when your conversation is interrupted by a familiar grinding sound as the time-rotor comes to a halt.

Georgie: So, we've landed somewhere. Rory's going to ask if the Doctor knows where we are.

Matt: You can do it yourself if you like.

Georgie: Okay. (She puts on her best Rory voice) "So, do you know where we are?"

The others laugh, it's a pretty good impression, but you don't need to do the voices. Just imagine who is doing the talking.

Adam: I dunno, Matt? Does the Doctor know where we are?

Matt checks the adventure he's planned, but decides he wants the location to be a surprise for the group.

Matt: No, the readouts are all over the place. They don't seem to give any indication as to where you are.

Adam (as the Doctor): "I can't seem to get a fix on our location. No matter, let's just go and see shall we?" The Doctor strides confidently over to the door of the console room.

Emma-Jane (as Amy): "What if it's not safe?"

Adam (as the Doctor): "When is it ever 'not safe'?"

Georgie (as Rory): "Er, like, all the time!"

Emma-Jane (as Amy): "Well, that's what we're here for! To fight the nasties and make the universe safe for everyone. Let's go." Amy goes over to the Doctor and joins him at the door.

Matt: Good. You two get to the door, just as the TARDIS lurches to one side and everyone struggles to maintain their balance. So, here's your first test. To avoid falling to the floor, I need you to look up your Coordination and your Athletics skill. Add them together, and roll a couple of dice and add that on as well. The higher the better.

Adam: The Doctor has a Coordination of 4, and an Athletics of 3. So that's 7. I rolled 7, which gives me 14. How's that?

Georgie: Rory's got 3, and an Athletics of 2. I rolled a 2, so that's 3+2+2 which is 7. Not as good as the Doctor.

Emma-Jane: Amy has a Coordination of 4, but 3 in Athletics. I rolled a 8, so that's 15.

Matt: Excellent. Well, you really needed to roll over 12 to keep your feet, so the Doctor and Amy cling on to the railings in the TARDIS as it lurches to one side. Rory's not so lucky, and falls, rolling into the console. It hurts a little, but not enough to worry about.

Georgie (as Rory): "What was that?"

Adam: I'll open the door, see if that gives us any clues.

Emma-Jane: Amy will be right behind the door, ready to slam it shut in case anything nasty is trying to get in.

Adam (as the Doctor): "Don't worry, the TARDIS' forcefields will keep anything out that we don't want in here. Remember, hordes of Genghis Kahn and all that." That is true, isn't it, Matt?

Matt: Sure. You open the door and see that the TARDIS has arrived on the deck of a ship. It's night, and in the middle of a severe storm. The crew seem to be ignoring the police box, worrying more about the safety of the ship and the waves that keep crashing over the bow.

Adam: What sort of ship is it?

Matt: It's pretty old. One of those old sailing ships.

Adam: I'm heading out onto the deck. (As the Doctor) "Let's see if we can't help these sailors!"

Emma-Jane (as Amy): "It'll be just our luck that they're pirates or something."

Georgie (as Rory): "Here we go again!"



HOW TO USE THIS BOOK

As the 'Read this first' sheet says, this book is the one to start with. You'll already have noticed there's a lot of information here. To make it a little easier, here's what you need to look for.

This book will provide you, as a player, with all the information you'll need to play the game, create new characters, as well as some guidance to help make each game the best experience possible.

We've already mentioned one of the players will be the Gamemaster. In the box you'll have found the Gamemaster's Guide. It goes into more detail than this book, and provides the Gamemaster with additional information on time travel and how to create new Adventures. This information is vital to the Gamemaster, so we've put all of this information into a separate volume that they can keep hold of while the players use this one.

Also in the box, you'll have found a load of character sheets. Some give details on characters you'll be familiar with from the Doctor's adventures and some are new, almost complete characters that we call 'Archetypes'.

These characters can be used straight away so you don't need to create your own. You just need to supply some background and a name, or you can customise them to suit your own design. You can find more about characters in **Chapter Two: Are You From Another Planet?**

If that wasn't enough, you'll find everything else you need to play: dice, Story Point tokens, equipment cards and an Adventures Book that provides a few adventures the Gamemaster can run for you. However (and here's the important bit), so you don't get too lost with all this text, we've made all the type look different if something special is going on.

TEXT

This book looks different depending on what's going on. When the words change their look, something important just happened. The text you are reading now is standard text. It covers rules and general explanations. In addition to Text you also have a variety of side boxes:

ADVICE

As you go through the rules, you will occasionally see these round panels. They contain useful hints & tips and general play advice.

These bits of info aren't mandatory, they're just friendly pointers to help you get the most out of your game experience...

SUPPLEMENTAL INFO

Optional rules, further detail on existing rules and in play examples are all covered in Supplemental Info boxes. These boxes vary in appearance, some have pictures, some are wider and some are thinner, but all of them provide more detail for the game.

DATA TABLE

These boxes provide tabular data to use with certain rules and often are used for random result generators, like the one below, where you roll a die and consult the table to get a result.

ROLL	RESULT
1 - 2	Result 1
3 - 4	Result 2
5 - 6	Result 3





MEASUREMENTS AND LANGUAGE

The metric system is predominant in much of the world, though the U.S. (and Torchwood) still uses the old Imperial system. As Doctor Who is quintessentially British, we'll be using the metric system. Any adventures set in America or in the years before 1970 might require you to convert to Imperial, however. Rough conversions may be found by halving miles to get kilometres, equating metres with yards, doubling pounds to get kilograms, and so on. It's not 100% accurate, but it keeps things simple.

Being British, there may be the odd word or spelling here and there that may stand out in some of the many other countries familiar with the Doctor's adventures. Most of the time, this won't be too jarring, but you'll probably notice a few extra 'u's and fewer 'z's.

PAGE REFERENCES

As **Doctor Who: Adventures in Time and Space** is a series of books, you may have to refer to another book rather than the one you're holding. If the text tells you to "see pg.27", then it's letting you know that additional information can be found on that page within the book you're currently holding. If it says "see pg.27 of **The Gamemaster's Guide**", then the page can be found in that particular book.

THE DOCTOR'S UNIVERSE

There's a slim chance that you may be unaware of the living legend that is the Doctor. He has thwarted many alien invasions and has saved the universe many times without waiting around for thanks or recognition. Before getting into the details of the rules, it's a good idea to familiarise yourself with the Doctor, his time machine, his companions, and his enemies.

THE DOCTOR

Just who is the Doctor? The Doctor may look human, but he certainly isn't. He's over 900 years old, and from a planet called Gallifrey. He has two hearts, is incredibly intelligent (as well as being mildly telepathic) and can 'cheat death' by regenerating into a completely new body. The Doctor is the last of his race, last of the Time Lords. He was on the front lines of the last great Time War against the Daleks, where both races appeared to have perished.

TIME LORDS

The Time Lords were an ancient civilisation that mastered the art of travelling through time and space long before humanity had even discovered fire. They harnessed the power of a black hole and created time-ships called TARDISes that allowed them to travel anywhere or anywhen in the universe (except into their own planet's past or future). They became judgmental guardians of the universe and this superiority complex led

to their downfall when they tried to remove the militaristic Daleks from history and the Daleks fought back.

THE TARDIS

The Doctor didn't see eye to eye with the Time Lords and fled Gallifrey early in his life, taking one of their precious TARDISes for his own. TARDIS stands for Time And Relative Dimension In Space, and its interior and exterior exist in different dimensions with the relatively small outside housing a vast interior. The Doctor's TARDIS is an old Type 40 and its Chameleon Circuit – the device that allows it to blend into its surroundings – has become stuck in the shape of an old 1960s Police Call Box. The TARDIS is a living thing with a mind of its own – and it can be particularly temperamental at times...

THE DOCTOR'S COMPANIONS

Travelling the whole of time and space can be lonely, especially when you're the last of your race. The Doctor likes to share the wonders of the universe with someone, and he has developed a real affection for the peoples of Earth. He brings others aboard the TARDIS to share his adventures, and help him see the universe with a renewed sense of wonder. These companions come and go, have adventures, help to save the universe many times over and, eventually, they leave. Whether this is through choice or under other circumstances, the Doctor is once again left to his lonely existence until he can find someone new to share his adventures with again.

THE DOCTOR'S ENEMIES

The universe is full of wonder and excitement, but there are also many alien races and people who wish to usurp, to dominate and control it for their own ends. The Doctor is usually there to stop them, and over the hundreds of years he has been travelling, he's accumulated many enemies. The militaristic Daleks in their heavy armour casing, the Cybermen and their desire to make everyone like them, the Sontarans bred for a war that has raged for tens of thousands of years, and countless more. They try to dominate, destroy or plunder the universe, and the Doctor stops them, time and again.

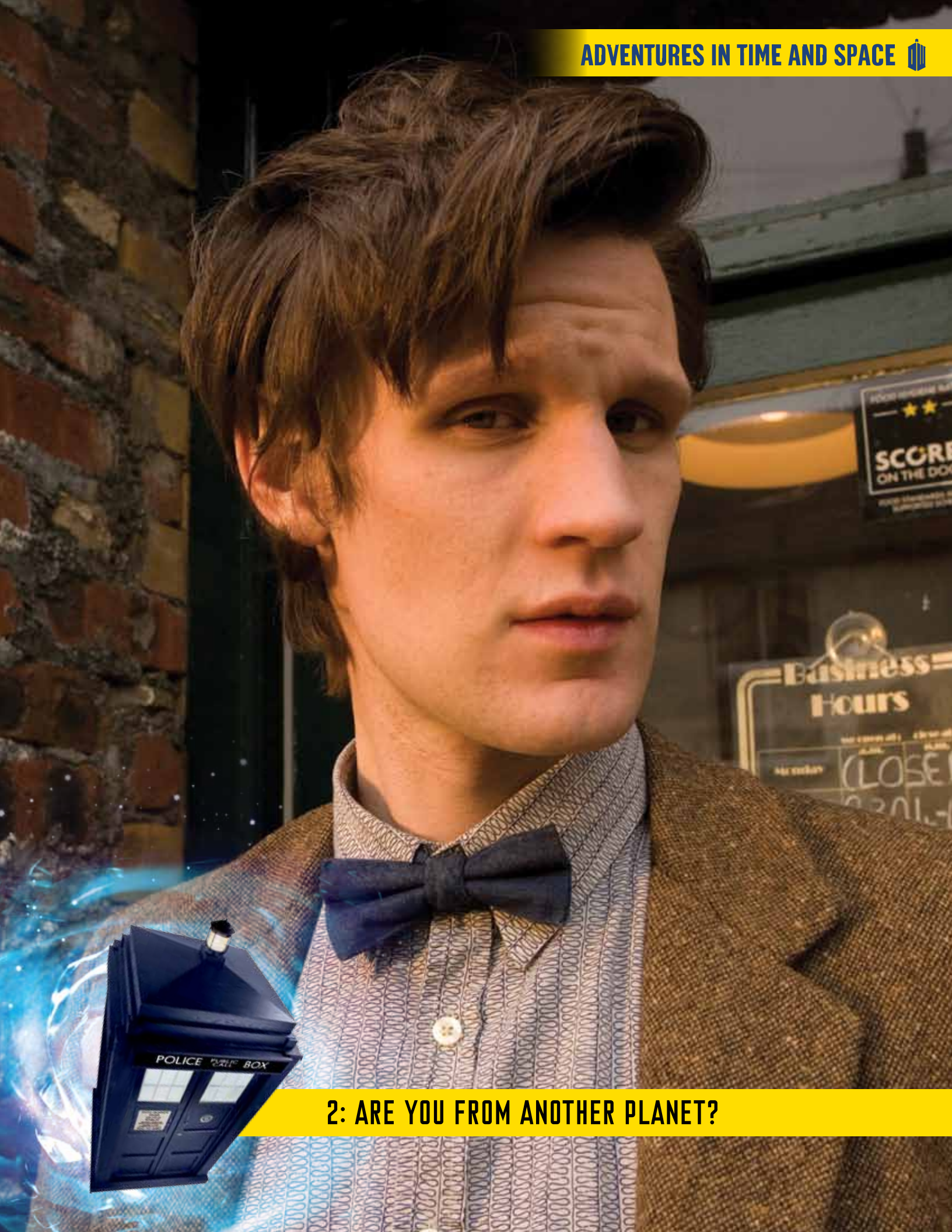
The constant battles with these races often come with a price – the Daleks and the Time Lords waged a Time War that resulted in the destruction of both races, with the Doctor the only survivor. Or so he thought. Members of the Doctor's race have returned, like his old nemesis the Master, and even the Time Lord High Council once tried to escape their fate. It may be that there are others out there, as well...

900 YEARS OF ADVENTURE

Doctor Who: Adventures in Time and Space is going to concentrate on the Doctor's most recent adventures, from his regeneration into his Eleventh incarnation and onwards. We'll cover his earlier incarnations and adventures in future supplements so, for now, you don't need to know about the high council of Gallifrey, who Rassilon or Omega were, or anything about jellybabies.

However, the rules for the game are simple enough that if you really want to play during these past adventures there's nothing stopping you!





2: ARE YOU FROM ANOTHER PLANET?



This chapter will provide everything you need to know about creating a character that you can play in ***Doctor Who: Adventures in Time and Space***. If you don't want to go through the process of creating a new character, you can simply play as the Doctor and some of his companions, or even use some of the pre-prepared characters we've provided for you in the box. Before you leap ahead and use them, though, you'll need to know what all the numbers mean, so it may be worth reading on. This chapter will allow you to play exciting new companions, or even your own Time Lord for very different adventures. The only limitation is your imagination, and whatever characters will work best for your Gamemaster.

CHARACTERS

Working out what sort of character you'll play and what will work in the game is possibly the most important decision you'll make. The characters are vital to the story and the more interesting the characters are, the better the story will be. Don't worry though, we'll go through it all stage by stage, it's not as daunting as it sounds.

The Gamemaster should guide the players through the character creation

process. She should start by giving you an idea of what sort of companions are suitable and what type of story she's planning. This may be as simple as 'the game is the Doctor and his new companions, set after the Doctor leaves Amelia but before he returns to first meet Amy.' Or it could be as restricted or different as 'the game is about Churchill's special science operatives working in London at the time of the Second World War. I need all human characters, no time travellers and no aliens are allowed.' As long as you don't choose something too unbalancing or conflicting, like trying to play The Master or a human-sympathetic Dalek, you'll be fine. Working with the Gamemaster is important here, to create the coolest characters you can for the most exciting game you can make.

WHO CAN YOU PLAY?

This is where roleplaying games really come into their own – you can play anybody you like. The options are endless, but there are probably going to be a few choices you'll need to make initially about what sort of game you're going to play. Is it going to be the Doctor and Amy, a new companion, or something else entirely? Here are some suggestions.



THE DOCTOR AND COMPANIONS

In this option, you and your fellow gamers take on the roles of the Doctor and the companions we're familiar with, whether this is Amy, Rory or River Song. The characters have their own sheets already prepared (see the sheets provided in the box) and the Gamemaster just photocopies the character sheets and hands them out. Make sure the Gamemaster runs through the explanation of the numbers so you know what they all mean.

This is certainly the easiest option as everyone knows the characters, assuming you're familiar with the Doctor's adventures. It's quick – you'll be up and playing faster than you can say 'Did I mention it also travels in time?' On the downside, the options are a little limited. The question of 'who plays the Doctor' will arise (see the sidebox to the right), though if you're lucky everyone will be happy with their characters and there won't be too much fuss.

THE DOCTOR AND NEW COMPANIONS

The Doctor has travelled with many, many passengers in the TARDIS and there have been a few instances when the Doctor has travelled alone. In many cases, the Doctor has said good-bye to one companion or dropped them off on a visit home (or to go on their honeymoon), and then picks up someone else who stays on for a few adventures, like Kazran and Abigail.

In this option, the Doctor has the character sheet we've provided (which you can adjust for any of his earlier incarnations), and the other players take the part of new characters. As long as the Gamemaster approves, you can try anything. The Doctor's companions in the past have been very varied to say the least – a highlander, an air stewardess, a shop assistant, a journalist, a school teacher, a robot, a doctor, a librarian and a primitive. Above all, most (though not all of them) have their hearts in the right place and are on the side of good.

You can create them from scratch or you can use one of the ready-made Archetypes, the partially filled in character sheets that can be found in the box. These are pre-generated companions that can be customised or used just as they are, thrown into the adventure almost instantly. Just pencil in a background and a name, and you're good to go, or you can tweak the numbers a little to better suit your game. Just check out the meaning of the terms and numbers and you're ready to travel the stars.

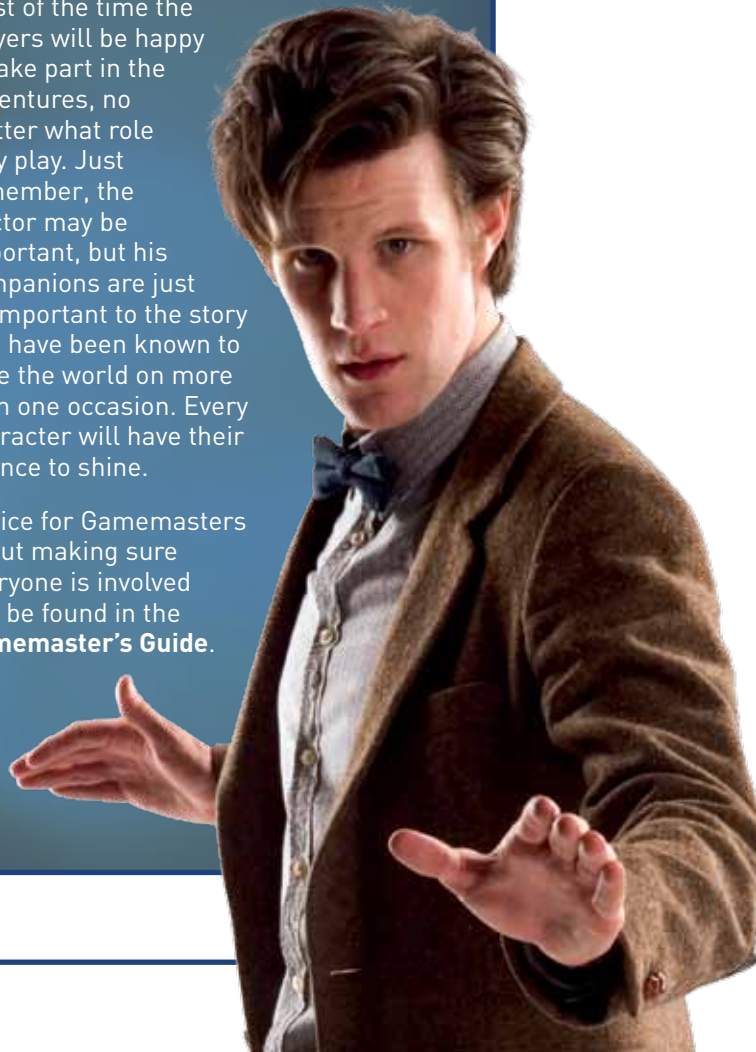
WHO PLAYS THE DOCTOR?

There may be a time when the players argue over who gets to play everyone's favourite Time Lord. The final call should always be with the Gamemaster, and short of bribing her with chocolate, the decision should be based on who could bring the most fun and excitement to the role of the Doctor and who could play him well. Will the player be able to take control of desperate situations? Will they be able to talk down a mass of advancing Cybermen?

If you are still unhappy with who gets to play the Doctor, it could be that everyone takes their turn, shifting to the next player with every adventure. Or you could change players with regeneration – after all, the Doctor's appearance and personality changes dramatically during the regeneration process, so it's only fitting that a different player takes the part.

Most of the time the players will be happy to take part in the adventures, no matter what role they play. Just remember, the Doctor may be important, but his companions are just as important to the story and have been known to save the world on more than one occasion. Every character will have their chance to shine.

Advice for Gamemasters about making sure everyone is involved can be found in the **Gamemaster's Guide**.





NO TIME LORD AT ALL

It's not entirely necessary for the Doctor to actually appear in the game, after all UNIT and Sarah Jane Smith have proven that they can defend the Earth without the Doctor's help. Sure, they mention him from time to time, after all, an encounter with the Doctor is a life changing event, but he's not the focus of the story – and he doesn't have to be in yours either.

The characters could be rogue Time Agents, members of UNIT, alien explorers or plucky humans, robots or colonists, rebels or soldiers, the possibilities are endless in the vast universe. If you want the game to travel to different worlds, they'll need access to a ship or possibly just hopping from place to place with a Transmat. You could start with all human characters from present day Earth who are scooped up by an alien ship. They could bumble from one adventure to another in the depths of space without transport of their own, catching a ride where they can. Anything you can imagine is possible.

If you want time travel, you'll need access to some means of travelling the Vortex, be it a TARDIS or a recovered Vortex Manipulator or other time travel device. None of these need be out of the reach of the characters, as long as it makes a great story.

CREATING A CHARACTER

Characters are defined by Attributes, Skills and Traits. Attributes are what your character is like – how strong they are, how clever they are, how perceptive, and so on. Skills are what your character knows – can they drive a car, hack into computers, bluff or fight their way out of a situation? Finally, Traits detail your character's strengths and weaknesses. Are they ambidextrous? Good at fixing things? Fast healers? Near-sighted? Curious to a fault?

Attributes and Skills have numerical ratings, the higher the rating the better they are at something. You are given a number of points to purchase your Attributes, Skills and Traits, but these points are limited, so you may have to think it through a little before assigning numbers. You'll have to decide if the character is stronger than they are smart, wittier than they are agile, and what their particular areas of expertise are. For example, Amy may be brave, willing to leap into action with the Doctor without a thought of the danger or consequences, but she's not as smart as the Doctor. In fact, her specialities may just be creating stories and being a kiss-a-gram, but that never stopped her from trying to save the world.

Points and scores are just part of it. Most of what makes your character special is you, the player. How you play them, the voice you give them, the decisions you make for them – all of this shapes the character into a three dimensional person with a history and a personality.

WHO ARE THEY?

First of all, it's best to think about what the character is like. Meddling investigator, curious scientist, or something else entirely? This will not only define what the character is capable of doing, but also where you spend the points to build them. Are they a companion? A civilian or soldier, heroic or just a normal average guy or girl? Luckily, everyone is created equal in this game. We'll take it one stage at a time, and guide you through, though I'm sure after a couple of characters you'll breeze through it.

This method of character creation works the same for everyone from Amy to Rory, or even River Song. Everyone starts with a number of



points to spend in the various areas – Attributes, Skills and Traits. You're also assigned a number of Story Points, make a note of these as they'll come in handy later.

Creating someone with a special ability like Captain Jack Harkness and his knack for surviving fatal injuries, is done in the same way initially, but additional rules for creating these special characters can be found in the **Gamemaster's Guide**.

HOW DO THEY FIT IN?

An important element to consider is your character's role in the 'team'. The Doctor may be able to do almost anything – he's smart, quick and charismatic – but he needs his companions for a reason. They ground him, because sometimes he doesn't know when to stop. His companions also provide him with knowledge of his 'second home' – Earth. They also provide basic companionship. Being the last of your kind is a lonely place to be and his companions help keep him active, happy and enthusiastic, rather than slipping into aimless, depressed wandering.

So what does your character bring? Are they a specialist in a particular field? A doctor, a soldier, or a computer genius? Think of your team as a complete person and maybe assign each character a part – the brains, the heart, the muscles or the soul. Each person has their own strengths, together they are a whole who support each other. Bear this in mind when you are creating your character, and discuss with the other players what kind of role each will play in the group.

More information on group dynamics, and how a player party is composed, can be found in the **Gamemaster's Guide**.

ATTRIBUTES

Attributes give you an indication as to what your character is capable of. How strong they are, how smart, how charming, how clever, all these are defined by Attributes ranked from one to six.

Using the Character Points you have been given, you purchase the Attributes for the character, limited to a maximum of six in each. Six is the human maximum, and no character may have an attribute above six (unless they're something seriously special or alien), and it is very rare for a character to start with an Attribute at six. At the other extreme, you must put at least one point into each attribute. You can't have an Attribute of zero – when Attributes reach zero due to injury or other effects, the character becomes incapacitated – so you can't start in that state!

You could put more points into the character's Strength, and less into their Ingenuity, meaning that they're more of an athlete. On the other hand, you could put more into Ingenuity and Awareness, and less into Coordination, making your character a slightly clumsy brain-box! Or you could make all of

CHARACTER CREATION POINTS

CHARACTER POINTS: 24

Character Points are used to purchase Attributes and Traits. We recommend you spend 18 points on Attributes, and save 6 for Traits. You'll gain additional Character Points by taking some Bad Traits. If you have any Character Points left over, you can convert them into Skill Points.

SKILL POINTS: 18

Skill Points are used purely to purchase Skills. You can get extra Skill Points from any leftover Character Points.

STORY POINTS: 12

You don't spend these during character creation, although purchasing particularly powerful abilities and Traits, like being a Time Lord or having the gift of immortality, can reduce this starting total.



QUICK ATTRIBUTE ASSIGNMENT

If you're unsure how to begin assigning your points, you could use this method to quickly distribute 18 points, leaving 6 for Traits.

First of all, imagine what your character is going to be like. Are they stronger than they are smart, more determined than they are observant? Have a look at the six Attributes and pick one that they are most known for and put a 4 in it.

Now, think of the area where your character is weakest. Are they a little weak when it comes to physical strength, or do they crumble in the face of terror or mind-control? Whichever Attribute you choose as your weakness, give it a 2.

Assume your remaining attributes are all average and put a 3 in them. Easy-peasy!

SHAKE IT UP!

So now you have the numbers next to your Attributes, you can shift 'em about a bit. You can increase an Attribute by a point, but it'll mean you'll have to decrease one to compensate. If you lose track, just add 'em up, you should have 18 points in there altogether. If you want more points for Traits, reduce your Attributes even further.

the Attributes the same, making them equally good (or bad) at everything, though that may not be very realistic – nobody is equally good at everything.

These Character Points will also be used to purchase Traits later (and you may gain some extra Character Points from getting a Bad Trait if you choose), so you may not want to spend them all at once. We'd recommend that you spend 18 of your Character Points on your Attributes and save 6 for later, for buying cool Traits. If you don't spend them, or if you gain more points later on, you can always "top up" your Attributes then.

AWARENESS

Travelling the universe is a dangerous occupation, and you've really got to be aware of your surroundings. Whether it is spotting the object that has been disguised with a perception filter, or the Dalek that's just turning into the corridor, both are examples of using Awareness.

Awareness takes into account anything that uses the five basic senses (sight, hearing, touch, smell or taste) as well as other, more alien senses. It also takes into account that indefinable 'sixth sense' or 'gut feeling' that allows a living being to know when something is 'just not right,' no matter what their other senses are telling them. Characters use their awareness when looking for clues, to warn them of danger as well as to judge the quality of a fine Arcturan wine.

Characters with an Awareness of 1 are usually oblivious to the goings on around them. Their friends frequently have to stop them from stepping out into busy traffic, and they usually miss important clues or signs. Awareness 2 is still lower than average, but this could be that they are often preoccupied or easily distracted. Awareness 3 is your average person, fairly aware of their surroundings, likely to spot some hidden clues, notice the approaching enemy or hear the strange happenings going on in the flat upstairs.

A character with Awareness of 4 is above average, quick to notice when there is something wrong, whereas an Awareness of 5 is someone very perceptive, able to tell instinctively when something is amiss. Awareness 6 is the human maximum, and is incredibly rare. People with Awareness 6 notice the most miniscule details and can often read people's intentions just by body language or vocal inflections.

COORDINATION

Coordination is a combination of physical dexterity and hand-eye coordination (hence the name). Characters with a higher Coordination can twirl batons, juggle, are pretty good at aiming weapons, and are great at paintball or laser-tag, while those with low coordination tend to drop things and trip over their own feet. You may not think it, but playing your average video game will need good Coordination just as much as the healthier options like basketball or football. This doesn't mean the video gaming couch-potato isn't lacking in the other Attributes though!



Coordination of 1 is a lot lower than your average person. They may have very poor control over their bodily movements, possibly due to being ungainly or from a very slow reaction time. Coordination 2 is still less than average, they're sometimes clumsy, not brilliant shots and don't get the best scores on video games. A rating of 3 in Coordination is human average, meaning they're able and coordinated.

Coordination of 4 is above average, with some athletic ability or good reflexes and hand-eye coordination. A Coordination 5 shows instinctive reactions, superior reflexes and best suited to professions where such abilities are key, such as pilots or racing drivers. Coordination 6 is the human maximum, some of the quickest and most agile people on Earth. Coordination of 7 or more is for special characters or aliens, meaning they move or aim with pinpoint accuracy.

INGENUITY

The Doctor is all about brains over brawn, he can think (and usually talk) his way out of any situation. Knowledge is power, quite literally in some cases.

Ingenuity is a measure of how smart a character is. It includes basic reasoning ability, lateral thinking and overall intellectual capability coupled with general knowledge and practical experience. It doesn't cover specific knowledge (that's what skills are for) or aptitudes (that's what Traits are for), merely the flexibility of a mind and the background knowledge one gathers as part of their genetics and culture.

A character with an Ingenuity of 1 may not necessarily be stupid, they may be from a primitive culture that doesn't respect reasoning or learning instead, but it takes them a lot longer than your average person to work things out (if ever). An Ingenuity 2 character is intellectually incurious, possibly a bit thick, and is unlikely to have completed much in the way of education. They may even come from a low-tech society.

Ingenuity 3 is the human average. They understand mortgages and current affairs and have a good general education, the basics of computers and technology and can come up with solutions to simple problems that get in their way.

Ingenuity 4 is above average. You're talking University graduates, or citizens from an advanced technological culture, with a flexible mind that can adapt itself to many circumstances or are capable of deducing whodunnit from a few clues, possibly due to some natural talent.

Ingenuity 5 is well above average for a human, having a keen and penetrating mind that is full of useful general wisdom gained through a pursuit of knowledge, hard earned practical experience and a natural gift towards applying their brains in novel ways. Ingenuity 6 is the human maximum and means one of the quickest minds on the planet, with truly open minds and able to make incredible leaps of reason. An Ingenuity above this is only for superhuman or alien characters, and remarkable minds such as the Doctor.





PRESENCE

Some characters are impressive because of their actions, others are charming and highly charismatic by nature, still others are intimidating and a rare few are all of those at once. This attribute measures the personal gravitas of a character, the way their personal presence takes up a space much larger (or smaller) than that which they physically occupy and how others relate to that presence. Characters with a low Presence are repugnant or easily ignored, whereas characters with a high Presence can charm, carouse and persuade their way out of almost any trouble.

Presence 1 is the lowest humanly possible, lower than this is purely for the most bestial monsters of the galaxy. At level 1, the character can be socially inept, or just plain rude (usually unintentionally). People can find it hard to get along with them or may ignore them entirely. Presence 2 is less than likable, and it may be that the character is arrogant, selfish or just a little creepy (like Francesco Calvierri). Presence 3 is the human average, meaning generally likeable and easy to get on with but not necessarily a strong leader.

A Presence 4 character is charming and commanding, people pay attention to them and take notice of what they're saying. Presence 5 is someone who can charm or boss their way through almost anything, whereas Presence 6 characters are regarded with awe. Above 6 is for alien or superhuman characters whose commanding and charismatic presence can influence thoughts or even control minds.

RESOLVE

A measure of a character's determination and willpower, Resolve is used whenever your personal convictions and will to carry on are sorely tested. It is used to overcome your more selfish instincts, like fear or personal needs or desires, and to do what must be done in spite of them. This determination can help you to push on in the face of death or resist the influence or control of an alien entity.

Resolve 1 characters are fairly weak-willed, lazy and easily persuaded, crumbling quickly in the face of terror and adversity. Resolve 2 is a little less than your average human, failing to keep their New Year's Resolution beyond mid-January, and quick to succumb to mind control. Resolve 3 is human average, moderately strong willed, able to control themselves, though they'll freeze under gunfire just like any normal person would.

Resolve 4 shows a strength of will above your average person, enduring hardships and willing to face injury or death for their personal convictions and beliefs. A Resolve of 5 is even more determined and resolute, at the peak of personal discipline and control, showing much stronger willpower than most people. Resolve 6 is the human maximum, the most unbreakable of humans. Above this is strictly for the most iron willed and unstoppable of aliens or superhuman characters.

STRENGTH

The Strength Attribute is a measure of your character's muscular strength as well as their overall physical endurance and toughness. Stronger characters, like athletes, farm hands and soldiers, are able to lift heavy objects or people, and can carry all that scientific equipment a lot further before having to take a rest. They can also take more of a pounding and endure harsh environments for longer.

Strength is also used to determine physical damage inflicted on others. The stronger the character is, the more damage they will do when they throw a punch. Every level of Strength relates to one point of damage inflicted from a punch or kick. More information on fighting and damage can be found in **Chapter Three: Geronimo!!!**



On average, a character can comfortably lift and carry around 15Kgs for every level of Strength they have without too much of a strain, but in dire circumstances (and for short periods of time) they can lift twice this amount. So a character with Strength 3 can comfortably carry around 45Kgs, or lift 90Kgs for a short period. In times of great stress, and with a suitable roll (see **Chapter Three: Geronimo!!!**), characters may lift even more than this.

Strength 1 is an elderly or weak character who does little physical activity and has difficulty opening a packet of crisps, whereas a Strength of 2 is a bit weaker than average and a bit out of shape, getting winded just running for the bus. Strength 3 is average for a human, able to hold their own in a fight, open jam jar lids, and carry someone on a stretcher for a good distance.

Strength 4 is stronger than your average human, and Strength 5 covers the toughest athletes, sportsmen and women. Strength 6 is the human maximum, capable of picking people up and throwing them over their heads. This sort of Strength is usually seen in professional weightlifters or bodybuilders. Above this are powerful aliens like the Cybermen, who can lift

many times their weight and carry on for ages without rest.

UNDER-BUYING ATTRIBUTES

The twenty-four Character points you have to play with when it comes to assigning Attributes will still create an above average companion – after all, they may appear to have average lives but come into their own when the Earth or themselves are in danger.

Your average person on the street will have Attributes ranging from 2-3, with 3 being the normal. If you'd prefer a character that is really normal, and not slightly above-average like the Doctor's usual companions, you can opt to save more of the points for later, and spend them on Traits.

Careful purchasing of Attributes and using your points in creative ways will reflect what your character is like. For example, playing a slightly older character than your average companion, you could spend less on the physical Attributes like Strength and Coordination, increase Ingenuity and save points for more Skills.

CHARACTER CREATION EXAMPLE - ATTRIBUTES

Miles ponders over the sort of character he'd like to play. He would like his character to be smart, nimble and quick, both in moves and thinking. He decides this is what people will think of first when describing his character. Smart is the key here, so he decides that Ingenuity is going to be the most important Attribute, and puts 4 next to it on the character sheet.

He decides then that all that time becoming smart has meant his character isn't particularly physically strong so he puts 2 into Strength. That leaves Awareness, Coordination, Presence and Resolve, so he puts 3s into all of those. It's still not quite how he'd like, so he bumps Ingenuity up again to 5, but he has to take a point off of something else if he wants to keep 6 Character Points back for Traits. He figures that all that studying has left him a little lacking in his Presence, so drops that by a point.

Miles still wants to increase his character's Coordination (he did want them to be nimble) so raises that to 4, and has to drop his Resolve to 2.

His final attribute levels are: Awareness 3, Coordination 4, Ingenuity 5, Presence 2, Resolve 2, Strength 2. He's not very strong, but what he lacks in brawn, he certainly makes up for in brains and moves. Having only spent 18 Character Points, he now has 6 points leftover which he plans to spend on Traits...



TRAITS

Everyone is different and everyone has their own talents, hang-ups and abilities. In ***Doctor Who: Adventures in Time and Space*** we'll call these Traits. Traits can be good or bad, but help define the character's uniqueness. Are they brave, pretty or particularly good with gadgets? Are they cruel at times, boring or likely to trip over their own feet? All of these can be Traits.

For example, being able to calculate the square root of Pi is a Good Trait (though don't try it at parties), whereas having an irrational fear of reptiles is a Bad Trait (especially if you come across any Silurians).

When the characters are in a situation where a Trait may come into play, it can aid them (or hinder) in what they're doing. Knowing when a Trait comes into play is a tricky one, but basically if you think that the situation could involve a Trait, mention it to the Gamemaster, even if it's a Bad Trait and will make things harder for the character.

For example, when the Doctor is piloting the TARDIS, he uses his Ingenuity and the Technology Skill. The Vortex Trait means that he's familiar with using the TARDIS and piloting the time streams in general, and the Doctor's player mentions this. It's a Good Trait, so it'll make things easier for the Doctor, giving him a bonus to his dice rolls.

Some Good Traits are very powerful and require the expenditure of a Story Point (or more) to 'activate'. Actively playing in character and using your Bad Traits during the game to make it more dramatic might actually earn you a Story Point or two to use in a vital encounter.

Sometimes, a Trait can affect gameplay without you having to roll any dice. Some Traits simply help or hinder the character all of the time. For example, Phobia can hinder your actions if you face the object of your fears, or Code of Conduct can limit your choices in any given situation, just as Tough can save your life in a fight without any dice needing to be rolled. The Trait's description will give you an idea of how each of the specific Traits work, but if you and the Gamemaster think the Trait is apt to the situation, then it comes into play.

BUYING TRAITS

Traits are purchased with Character Points, like Attributes. If you've already spent all your Character Points, don't worry. If you want to lower an Attribute and use the Character Point for a Trait, feel free. Or you can always take a Bad Trait that'll give you an extra Character Point to play with to buy a Good Trait.

Traits come in different sizes too. Let's face it, being able to recite the alphabet backwards isn't going to be as useful as being able to regenerate your wounds. To reflect this, we've split the Traits into three types.

Minor Traits

These cost a single Character Point to purchase (or provide you with a point if they're Bad).

Major Traits

These cost two Character Points to purchase, (or provide two points if they're bad for your character).

Special Traits

The big guns of the Traits world, they cover the ability to do superhuman things and cost Character Points and sometimes some of your Story Points as well... yes, they're that expensive! Some Special Traits are for aliens, not really for your average character, so they're only covered in the **Gamemaster's Guide**. The Gamemaster has final say on what Special Traits are appropriate for their campaign, and you should get their approval before taking any.





EARNING CHARACTER POINTS WITH BAD TRAITS

Giving yourself a Bad Trait will give you more points that can either be spent on your Attributes, or even spent on your Skills if you think the character is lacking in any area.

Taking a lot of Bad Traits may give you lots of points to spend elsewhere, but it can be very limiting to a character. We'd suggest that the Gamemaster limits the number of Bad Traits to 6 points per character. Some of the Special Traits cost so many points that they require some Bad Traits to even begin to be able to purchase them, however, so be prepared to be flexible.

PURCHASING TRAITS MORE THAN ONCE

Traits can only be purchased once, unless the Gamemaster approves or the Trait in question can relate to multiple things. You cannot purchase a Trait twice otherwise. You can, for example, have a phobia of rats and spiders (two different Phobia Traits, but woe betide them when they meet an alien that looks a bit of both) but you can't purchase Tough twice.

As a guide, Traits that can be purchased multiple times are marked with an asterisk (*), but multiple purchases must be approved by the Gamemaster.

OPPOSING TRAITS

Opposing Traits shouldn't be purchased as they simply cancel each other out. You cannot be both Technically Adept and Inept and you cannot be Distinctive and have Face in the Crowd. These combinations make no sense.

Some opposing Traits may be purchased if the Gamemaster allows – for example, you could have both Lucky and Unlucky, meaning that your luck is extreme in both cases. Brave can be purchased with Phobia, as you can be brave in the face of everything except the thing you're secretly scared of. If you can rationalise it, and it makes sense, and the Gamemaster approves, you can purchase almost any Trait you wish. Specific opposing Traits will be pointed out in the Trait description.

LIST OF TRAITS

Below is a list of Traits that can be purchased. Each Trait describes its effects upon the character or how it can be used, along with the Trait's value (whether it is a Minor or Major Trait), either Good or Bad.

The list is by no means exhaustive. If you have an idea for a new Trait that's not covered here, feel free to talk it over with the Gamemaster. Together, you will decide upon the Trait's value (Minor or Major, Good or Bad) and define any features, working to create something cool and interesting. Use the existing Traits as a guide.

Traits should effectively follow you through time and space – ones that are relative to your own planet or time zone may only be worthwhile if the characters intend to repeatedly return home. For example, creating Traits such as Wealthy or Famous are all well and good if you're going to stay on Earth, but the moment you leave these Traits become worthless.

We've split the following list into Good Traits (first), then Bad Traits, and finally Special Traits.

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GOOD TRAITS

ANIMAL FRIENDSHIP (MINOR GOOD)

Some people just have a natural affinity for animals – creatures seem to like them for no apparent reason. Maybe they just smell friendly or give off the right signals, but animals are put at ease and may even go against their training to greet their new friend.

Effect: This Trait gives a character a +2 modifier to Presence and Convince Skill rolls when dealing with animals. With a 'Fantastic' result, the animal, even a trained guard dog, may adopt the character as their new master!

ATTRACTIVE (MINOR GOOD)

For every horrible beastie the Doctor encounters, there's a pretty face. Of course, a lot of this is subjective, and can depend upon personal taste or even species! After all, Chantho was kinda pretty for a big bug lady, even to us humans, so imagine how pretty she would be to another of the Malmooth on Malcassairo. This is a Good Trait, which means the character is attractive and pleasant on the eye.

Effect: The character will get a +2 bonus to any roll that involves their stunning good looks, from charming their way past guards to convincing reluctant bureaucrats to cut a bit of red tape or divulge sensitive information.

Note: Can't be taken with Unattractive Bad Trait.

BOFFIN (MAJOR GOOD)

Boffin, a term that originated in WWII, describes those who constantly tinker and experiment with equipment and technology to create fantastic devices. Having the Boffin Trait means that you're a genius when it comes to tweaking with electronics and machinery to cobble together the most useful gadgets and gizmos.

Effect: This Trait allows your character to create Gadgets through the fine art of 'Jiggery-Pokery'. Your average Joe can improvise ordinary items out of spare parts but only a Boffin can take unrelated bits of electronics and machinery to create truly unique and miraculous devices that can detect alien technology, make WWII Spitfires space-worthy or allow you to see invisible creatures and identify their species and origin. More details on creating Gadgets can be found in the Jiggery-Pokery rules on pg.77 of the **Gamemaster's Guide**.

Note: Cannot be taken with the Technically Inept Bad Trait.



BRAVE (MINOR GOOD)

Facing the invading monsters, bloodthirsty aliens and many other threats that companions encounter will mean that the characters must be fairly courageous to get involved with the Doctor in the first place. However, some people are more fearless, and can stare down a snarling Saturnynian Vampire without flinching, or shout at the Daleks without worrying about the imminent reprisal.

Effect: The Brave Trait provides a +2 bonus to any Resolve roll where your character needs to show their courage.

Note: Cannot be taken with the Cowardly Bad Trait, though individual Phobia Bad Traits can still be purchased.

CHARMING (MINOR GOOD)

Amy could probably charm her way through an entire adventure, just by smiling at the people she meets. Some people are just naturally charming like that, which is very handy if you need to get people to do something for you, let you into places you aren't supposed to go or schmooze your way out of tricky situations.

Effect: When your character is trying to charm their way through an encounter, they receive a +2 bonus to their roll. Very handy for talking your way out of being killed, but not always suitable for every social situation. Adding this bonus, as with all Traits, is at the Gamemaster's discretion.

EMPATHIC (MINOR GOOD)

People naturally hide their true emotions unless they are really upset or stressed, and it takes training or a natural gift to be able to read the tiny signals that give away what they're really thinking or feeling. Some people have an empathy with how others are feeling and can use this gift to aid them when trying to get information or to calm someone down.

Effect: Your character receives a +2 bonus on rolls to empathise or read another person as when using a Presence and Convince roll to reassure someone who's panicking in the middle of a battle, or an Awareness and Ingenuity roll to try to read another's actions and speech to see if they're lying.

**FACE IN THE CROWD (MINOR GOOD)**

Some people are so unremarkable in manner and appearance, or are so comfortable in foreign places and with alien cultures that they can just fade into the background. As long as they're not dressing like a clown or doing something that'll attract attention, no one will take any particular notice of them.

Effect: +2 to any Subterfuge Skill roll to sneak about and not get noticed. In normal situations, people tend to leave you to go about what you're doing.

Note: When trying to 'blend in' and not be noticed, the Trait provides a bonus of +2 to your roll.

FAST HEALING (MAJOR/SPECIAL GOOD)

The ability to recover quickly from an injury is bound to be useful in your daily attempts to fend off alien invasion. Some people simply recover quicker than others, halting the bleeding quickly and managing to carry on. Some very special individuals can heal major injuries, even regrowing limbs, within moments! This doesn't make them immortal (they can still be killed if they receive too much damage) but if they survive, the injuries they sustain heal themselves at a remarkable rate.

Effect: As a Major Trait, the character is still human-like in their ability to heal, they can't regrow lost limbs or compete in athletic events



with a gunshot wound, for instance. They're just a little bit tougher and bounce back a bit faster than most, regaining 1 Attribute point per hour of rest, although the Gamemaster may decide that certain serious injuries, like broken bones, have to heal at the normal rate.

As a Special Good Trait (costing 6 Character Points and 6 Story Points), the character has an alien metabolism, is infused with healing nanobots or has some other method of healing extremely quickly, recovering Attribute Points at 1 point per minute! They can even mend broken bones, gunshot wounds or even regrow lost body parts with alarming speed. Having a character recover this quickly is certainly not natural, and the reason behind it should be discussed with the Gamemaster before you are allowed to purchase this Trait.

FRIENDS (MINOR/MAJOR GOOD)

Your character has people they can call upon for information or help. These could be actual friends who can help out in some way (maybe they have some political pull, are well respected in the community or know somebody who is), contacts within an institution (someone who works in UNIT, at Jodrell Bank or even in The White House), an acquaintance who can supply information (a dodgy guy who keeps finding out things that the public aren't meant to know) or something like that.

Friends can be either a Minor or a Major Trait, depending upon how informative or helpful the friend(s) in question are, but the Trait will not replace investigating something yourself. After all, where's the fun if you get other people to do all the sneaking around and research for you? Friends are, however, a way to quickly gather background information that might take a long while to discover, or gather info while your character is busy doing something else. This can also be an excellent source of fresh and new adventures as the friend tips them off to unusual happenings.

Effect: A Minor Friend is a fairly reliable source of minor information or limited aid, like an old school buddy, a local policeman or a friend who works in the local newspaper or council office who hears things as they're reported and can steer the character in the direction of strange events. Their contact may be putting themselves at risk to get the information to the character, but it's unlikely to be discovered.

As a Major Trait, the person is more reliable, has more accurate information and can provide major resources or aid, like Winston Churchill, UNIT or the Queen of England (from Elizabeth I to Elizabeth 10). It should be noted that away from their home planet, unless their Friends are time and space travellers, this Trait cannot be used where the friends cannot help them.



HYPNOSIS (MINOR/MAJOR/SPECIAL GOOD)

The Doctor has been known in the past to use a bit of hypnotism to calm a savage beast, and to help people to remember things by putting them in a calm and relaxed state. Hypnosis as a Minor Good Trait allows your character to put people into a mild hypnotic state. We're not talking mind control here, just basic hypnotic techniques, a tone of voice, a calm way of talking, that can calm people down and possibly get them to do what you want. As a Major Good Trait, Hypnosis turns into proper mind control with certain limitations. As a Special Trait, victims become mere puppets dancing on the strings being pulled by the Hypnotist.

Effect: The Minor Trait gives a +2 bonus to any social interaction to either calm someone down, or to get them to do what you'd like. This depends upon the situation of course: there should be few distractions (a battlefield is a totally inappropriate place, for instance), and the target and the hypnotist should be able to hear and see each other, unless there is some advanced or alien technology involved. The target can resist (see 'Being Possessed', pg.75).

The Major Trait works the same way, but if the character succeeds in hypnotizing the subject, that subject can be made to do anything not intrinsically against their nature. If ordered to do such a thing, the target may make another roll with a +3 bonus to resist in order to snap out of their hypnotic state. If they fail this second test, they will comply with the hypnotist. No matter what, they cannot be hypnotised into killing themselves – the survival instinct is too strong.

The Special version of this Trait costs 3 points and effectively allows the character to possess another person through complete and total mind-control or the hypnotist actually leaving their body to inhabit the victim. This level is reserved for alien or special characters and not usually for normal player characters. (see 'Being Possessed', pg.75).

INDOMITABLE (MAJOR GOOD)

This is how the Doctor once described the human race, but in this particular case, your character has determination and an iron will beyond even that. They have that special something that grounds them and reassures them of who they are, protecting

their minds against mental invasion or hypnotic control.

Effect: The Indomitable Trait gives your character a +4 bonus to any rolls to resist becoming possessed, hypnotised, psychically controlled or similar. This Trait can also be used to avoid being ordered about or convinced to abandon a certain course of action. River Song is a perfect example of this, and the Doctor is often exasperated by his inability to shift her opinion once she's made up her mind.

**KEEN SENSES (MINOR/MAJOR GOOD)**

Your character is very aware of their surroundings. Whether they have a keen eye for detail and noticing when something is wrong, or a nose for a particular scent, they are particularly perceptive and this is always a good thing when tracking or encountering alien intruders.

Effect: As a Minor Trait you should specify which of the character's senses is particularly keen. In this case, any roll involving the use of that one sense, whether it is sight, hearing, smell, touch, taste or that elusive sixth sense, receives a +2 bonus to Awareness. Only one sense can be chosen, more than one, and it's the Major Trait. As a Major Trait, the +2 bonus applies in any instance when using Awareness to notice or spot something, no matter what sense is being used.

Note: Cannot be taken with any sense affected by the Impaired Senses Bad Trait.



LUCKY (MINOR GOOD)

Lady Luck is on the character's side and fortune constantly smiles on them. Traffic lights seem to change just in time for them to speed through the junction, there always seems to be a soft landing spot when they fall and a game of 'eeny-meeny-miney-moe' will help them pick the right switch to avert catastrophe more often than common sense should allow. Every day is a lucky day!

Effect: Your character is Lucky! Simple as that. If you roll two '1's on your dice, 'snake-eyes' as they call 'em in Vegas, you're probably going to fail. At least normally. Characters with the Lucky Trait get a second chance when double '1's are rolled, and you can re-roll both dice, trying for something better. If you get double '1's again, well, your luck obviously doesn't run that far and you must keep the second result.

OWED FAVOUR* (MINOR/MAJOR GOOD)

Someone out there owes the character a favour. It can be anything from a sum of money, repayment for introducing them to their future wife, or a deep debt of gratitude incurred while saving their life. Whatever it was, they're not going to forget it, and if they're available during the character's own moment of need, they can be called upon to help out in a dire situation.

Effect: A Minor Trait is equal to a small favour – a small amount of money (up to £1,000), or an introduction to someone relatively useful or important. A Major Trait means a larger favour: more money (over £10,000); the use of valuable resources; an important contact or a life-saving act.

If you ask for a favour greater than the one that incurred the original debt, the person might walk off afterwards saying "we're quits, don't call on me again", and you lose this Trait. If you ask for a favour that is particularly big, you might not only lose this Trait, but end up owing a favour in return (see the Owes Favour Bad Trait)!

PHOTOGRAPHIC MEMORY (MAJOR GOOD)

With just a few seconds of concentration, your character can commit something to memory to be instantly recalled when needed. People with this Trait rarely have problems passing exams, and can remember exact lines from books.

Effect: The Photographic Memory Trait can be used in a couple of different ways. If your character knows they're going to have to remember something at a later time, such as the combination to a lock or the instructions to program a computer, they can spend a moment to take the information in and commit it to memory. If they want to recall the information, they can without having to roll, but they must have declared that they've taken the time to concentrate and remember it at the time.

Similarly, if they want to remember something that they haven't actively committed to memory, there's a chance it may be stored in there somewhere along with last week's shopping list or what time that film is on they wanted to watch. To recall something vital that they may have glanced at or possibly missed altogether, you can spend a Story Point to remember.

Note: Cannot be taken with the Forgetful Trait.

PSYCHIC TRAINING (MINOR GOOD)

Don't you just hate it when you wave your Psychic Paper at someone and they don't see anything? This Trait makes the character more aware of psychic attack, trickery or memory alteration and allows them to put up some basic defences to protect themselves, like imagining a plain white wall or repeating a Beatles tune in their head.

Effect: This Minor Trait gives the character a +2 bonus to Resolve rolls when resisting hypnosis, psychic attack or deception. It doesn't always work, but it is strong enough to resist a low level telepathic field such as that of Psychic Paper.

QUICK REFLEXES (MINOR GOOD)

The character is fast to act when things happen, reacting to situations almost instinctively. It doesn't mean they cannot be surprised – if they don't know something's coming they can't react to it – but when things get hairy, they're often the first to take action.

Effects: In a conflict situation, when they haven't been taken completely by surprise, the character is assumed to always go first when acting at the same time as others. They won't always go first in a Round, but if two or more people are acting in a single phase (such as Talkers, Runners, etc.), the person with Quick Reflexes goes first. If

more than one person in a phase has the Quick Reflexes Trait, the character with the higher relative Attribute goes first. For more information on Conflicts, Actions and Rounds, see pg.64.

Note: Cannot be taken with the Slow Reflexes Bad Trait.

RESOURCEFUL POCKETS (MINOR GOOD)

The Doctor has said that he has pockets like the TARDIS, and he does seem to carry some strange things around in there. Sometimes people just have that knack of accumulating things – nothing terribly important or bulky, but little things that can be useful when you have to jury-rig something together at a time of peril. If you have the Resourceful Pockets Trait there's a chance, albeit a slim one, that you may have something useful in them that could get you out of a sticky situation. Remember, Resourceful Pockets doesn't necessarily mean 'Pockets' – you could have an excellent utility belt, and who knows what can be found in a handbag.

Effect: You can either spend a Story Point and find the thing you need or roll a couple of dice. If you get a 'double', for example rolling two '1's or two '3's, then you find something helpful, anything within reason, from a cricket ball to a clockwork mouse (but not a canoe), in your pocket. Of course it may not be exactly what you were expecting, but it may be useful in some way.

RUN FOR YOUR LIFE! (MINOR GOOD)

There are many times when the opposing forces are too numerous or just too powerful to take down at the present time, and the best thing one can do is to flee for their lives and regroup to plan a new angle of attack. The character with this Trait obviously has this running thing down to a fine art and when danger is behind them there is that extra motivation to simply scarper!

Effect: The character is better at running away from danger, usually due to all the

practice they've had! When in a chase situation (see pg.60 in the **Gamemaster's Guide**), they receive a +1 bonus to their Speed when fleeing (not pursuing).

SCREAMER! (MINOR GOOD)

In the face of terror, the character can emit an ear-piercing scream that will penetrate miles of corridor and closed doors to alert others to danger. It can also cause the source of their terror to pause momentarily to savour its victim's fear, marvel at the character's lung power or, more likely, to cover its ears. Unfortunately, Screamers don't get this good at screaming without a lot of practice and that usually indicates a propensity to scare quite easily.

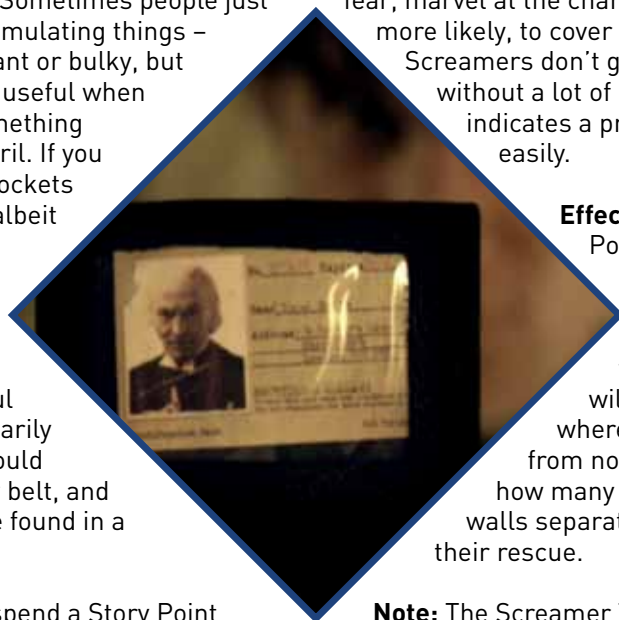
Effect: By spending a Story Point, the screamer can stun anything or anyone else in the room for one action, hopefully giving their companions (who will automatically know where the scream is coming from no matter how far away or how many closed bulkheads or solid walls separate them) time to come to their rescue.

Note: The Screamer Trait cannot be taken with Brave and the character will never receive any bonuses when trying to resist getting scared (see 'Getting Scared' on pg.74).

SENSE OF DIRECTION (MINOR GOOD)

There are some who instinctively know the easiest way to get from one place to the next. It may be a labyrinthine maze of streets and identical houses, but characters with the Sense of Direction Trait rarely seem to get lost, or can usually recover the trail quickly when they do.

Effect: This Trait gives your character a +2 bonus to any roll (usually Awareness and Ingenuity) to regain their direction when lost, or to simply work out how to get from A to B when reading a map, knowing which way is up while spinning in zero gravity or racing through miles of oddly similar corridors.



TECHNICALLY ADEPT (MINOR GOOD)

The character has an innate connection with technology. Machines seem to talk to them and they can often diagnose problems or repair faults in short order and with minimal effort. Those with the Boffin Trait as well (see pg.23) are tinkerer's par excellence who excel at the creation of useful items out of random bits of technology at a moment's notice.

Effect: This Trait provides a +2 to any Technology roll to fix a broken or faulty device, and to use complex gadgets or equipment. The bonus also applies to any gadget-creating jiggy-pokery.

Note: Cannot be taken with the Technically Inept Bad Trait.

TIME TRAVELLER* (MINOR/MAJOR GOOD)

The character is experienced with the technology and society of time periods different from their own. The Time Traveller Trait reflects how much actual travelling in time the character has done. You'll have to define your character's home Technology Level (see pg.85) when you create them, and interacting with the technology from periods outside of their experience will be penalized based on how far removed the period is from an era familiar to the character.

This Trait can also be used as a rough indicator of how much background Artron Radiation the character has picked up from travelling the Vortex. While this isn't actually harmful, some alien races have been known to target individuals that have high Artron levels to fuel or activate some technology.

Effect: Select the Technology Level the character is familiar with (you are automatically familiar with your home Tech Level as a default). Lower Technology Levels to your home level are Minor Good Traits, whereas more advanced Technology Levels are Major Good Traits. Technology Levels do not come into play all of the time, after all a gun is a gun and a socket wrench is a socket wrench, but there are times when technology is so primitive that it requires skills lost to modern civilizations or is so advanced that the character may not recognize the gun or socket-wrench for what it is!

The Gamemaster may award this Trait during play if you become particularly familiar with a

certain Tech Level. More information on Tech Levels can be found on pg.85.

TOUGH (MINOR GOOD)

Not everyone can take a punch on the nose and brush it off as if nothing had happened. Few people can take getting shot or starved, tortured or wounded in the course of their everyday lives. However, people with the Tough Trait are used to the rigours of adventuring and can shrug off discomfort and damage that would stop most other folks in their tracks.

Effect: If wounded during the course of the adventure, this Trait reduces the amount of damage the character would normally deduct from their Attributes by 2. This is after any other effects, such as armour, are taken into account.

Example: *Father Octavian has encountered many enemies in his duties as Cleric, which has made him more resilient. He fails during a Conflict with a Cyberman, but not badly enough to kill him. He'd normally be told to knock 4 points off of one or more of his Attributes to reflect his injury, but his Tough Trait reduces the damage by 2. Now he only has to take 2 points off his Attributes. A wound all the same, but not as bad as it could have been.*

VOICE OF AUTHORITY (MINOR GOOD TRAIT)

The character has the air of command about them, possibly picked up from a position as a figure of authority like a military commander or police officer, or an aura of intelligence or experience that inspires others to trust their judgment. Thanks to this, people will pay more attention to them when they talk. This is especially handy when the character is trying to order about or gain the trust of complete strangers and can be vital when they need to quickly clear an area because of some approaching danger.

Effect: This Trait provides a +2 bonus to Presence and Convince rolls to try to get people to do as the character likes or to gain their trust. The Gamemaster may modify this to suit the situation.





BAD TRAITS

ADVERSARY* (MINOR/MAJOR BAD)

You're liable to make a lot of enemies when you're trying to stop the evils of the universe from getting their own way. Sometimes, these enemies make a point of disrupting your plans, even plotting for weeks to capture or kill you and your allies. The Adversary Trait means that the character has made an enemy in the past who is actively trying to hinder them whenever possible. The key word here is 'actively'. The Daleks, for example, have actually gone to great lengths to initiate conflict with the Doctor in the past, chasing him through time and space, laying traps left, right and centre, and even luring him to WWII England to trick him into aiding in the rebirth of their race!

Effect: Adversary can be a Minor or Major Bad Trait depending on the power of the enemy and the frequency of their interference. For example, the Doctor scuppered the plans of Signora Rosanna Calvierri and the Saturnynian Vampires but they haven't resurfaced. If another colony of the vampires heard of the fate of their Venetian counterparts and decided to try to track down the Doctor for revenge, they'd count as a Minor Adversary Trait. They're not too powerful, unlikely to appear every campaign, but may appear as recurring villains.

The Daleks, however, would count as a Major Adversary. They may not spend their every waking moment seeking to destroy the Doctor, but he is their greatest enemy and he factors into many of their plans. On top of this they are a fantastically powerful and advanced species who keep coming back from the brink of total destruction to plague him again and again.

AMNESIA (MINOR/MAJOR BAD)

Memory is a fragile thing that can easily be manipulated or lost entirely. The Amnesia Trait means that some or even all of the character's memories are missing and the character has 'holes' in their past. This could be deliberate, caused by technology or psychic powers, or accidental, due to mental or physical damage. The memories may still be in the character's mind, but inaccessible to them until the right triggers are activated or blocks are removed, or they may be gone forever.

Effect: As a Minor Bad Trait, the character has lost a particular portion of their memory, possibly a very specific set of information has been removed or there are days, weeks or even years of missing time which they cannot remember. The Major version of this Trait is equivalent to total Amnesia and the character has no memory of their past, or who they really are beyond a point in the recent past.

At the Gamemaster's discretion, events, sights, sounds or even smells can trigger memories of their lost time, and this is a great source of adventure ideas as the character uncovers more and more of their 'lost time' over many adventures. Of course, this adds to the work the Gamemaster has to do, coming up with the character's lost memories, so the Amnesia Trait should be approved by the Gamemaster before purchase.

The Gamemaster might also award the Amnesia Trait to a character as the result of some story based event, causing them to 'forget' a certain Trait, Skill or ability until the Amnesia Trait is lost. The Doctor, for instance, once had a block placed on his memory of dematerialization theory to prevent him from properly using his TARDIS,



stranding him on Earth for many years. In game terms, this might mean that he lost the Vortex Trait until his memory was restored.

ARGUMENTATIVE (MINOR BAD)

Some people just think they're right all the time, even when they're not. Some even provoke an argument just for argument's sake. Characters with the Argumentative Trait are like this and will argue their point of view with anyone, from teammates to the leader of an invading alien fleet, even if it puts their life in danger. However, they don't start arguments all the time – that would make the character (and you!) impossible to be around, but when someone contradicts their opinion or knowledge, they will actively try to correct them.

Effect: Argumentative is a Minor Trait, so it shouldn't get in the way too much of their normal behaviour. However, they will find it difficult to hold their tongue when their opinion or knowledge is contradicted and if this situation arises during a critical moment, the Gamemaster might reward the character with a Story Point for playing in character. If the argument might end in a fight, the character may try to back down to save themselves (and the others in their group), but they will have to make an Ingenuity and Resolve roll, with a -2 modifier.

BY THE BOOK (MINOR BAD)

I'm sorry, I can't let you do that. Protocol clearly states that you must follow the correct procedure when you are opening a dialogue with a potentially hostile species. I really shouldn't let you do that at all. Look, if you want to go that way and ignore the signs, then be my guest. I, however, will be following the arrows to the nearest escape hatch while putting on my lifejacket

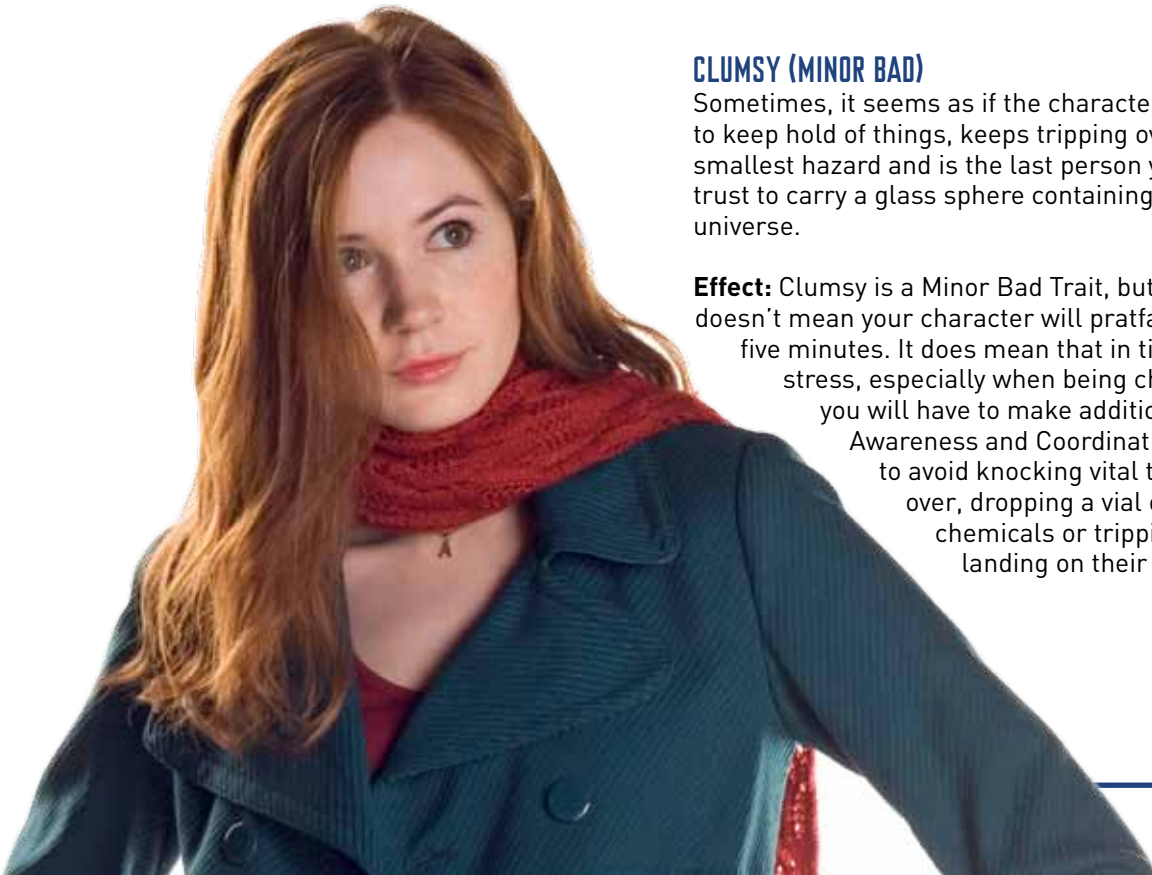
Effect: The character will follow instructions, advice, or correct procedure to the letter, without deviation, like soldiers with intensive military training who follow the orders of the commanding officer without question. This doesn't mean that they are mindless drones, but it does mean that it may take some serious convincing to get them to go against their training or orders.

If someone tries to convince them otherwise, their natural instinct is to resist such radical notions with an Ingenuity and Resolve roll, and the By The Book Trait gives them a +2 bonus to the roll, even if the resulting success hinders their teammates and places them in danger (which is why this is a Bad Trait). On the plus side, however, this bonus also applies when trying to resist Hypnosis or Possession if the mental control is trying to get them to do something they'd normally refuse to do.

CLUMSY (MINOR BAD)

Sometimes, it seems as if the character is unable to keep hold of things, keeps tripping over the smallest hazard and is the last person you'd trust to carry a glass sphere containing a pocket universe.

Effect: Clumsy is a Minor Bad Trait, but it doesn't mean your character will pratfall every five minutes. It does mean that in times of stress, especially when being chased, you will have to make additional Awareness and Coordination rolls to avoid knocking vital things over, dropping a vial of toxic chemicals or tripping up and landing on their face.



CODE OF CONDUCT (MINOR/MAJOR BAD)

The Code of Conduct Trait means that the character adheres to a strict moral standing or self-imposed set of rules which they follow at all times. Depending upon whether it's a Minor or Major Trait, this code can be a set of loose guidelines or a deep-seated way of life. The Doctor has a strict, Major Code of Conduct, as he believes all life is precious and would even offer his hand of forgiveness and help to a Dalek.

While this is listed as a Bad Trait, it doesn't mean that having a Code is Bad; just that it can restrict your actions and limit your choices. Being good is often the harder option, but it means you're a better person for it.

Effect: A Minor Code of Conduct means that the character should try to do good at most times, and is unwilling to harm another being unless it is absolutely necessary and for the greater good.

As a Major Trait, the character has a very specific and rigid code that limits their actions dramatically (like the Bushido Code of the Samurai). Breaking it may be very costly, resulting in the loss of Story Points or possibly even damaging their Resolve, Presence or Ingenuity due to mental anguish over their moral failure! You should discuss the character's unique Code of Conduct with the Gamemaster when you take the Major level of this Trait.

COWARDLY (MINOR BAD)

There are those who can never seem to get accustomed to the sight of slaver bug-eyed monsters and the constant personal danger that a traveller in time and space is sure to find themselves in on a regular basis. When confronted by danger or threats, the character with this Trait shows a distinct lack of courage and will usually avoid dangerous situations unless it means that staying where they are is even more life-threatening!

Effect: The character suffers a -2 penalty to any roll when they need to resist running away screaming (See "Getting Scared" on pg.74) or to take any action that places them in harm's way.

Note: Cannot be taken with the Brave Good Trait.



DARK SECRET (MINOR/MAJOR BAD)

Your character has a skeleton in the closet which, if revealed, could change the way people think about them. It could be something mundane, such as a criminal record that they're trying to gloss over after turning their back on a life of crime. Or it could be something more extreme, such as being the result of some strange genetic experiment of the Daleks!

It's probably best to discuss what the Dark Secret actually is in private with the Gamemaster before you start creating your character with your friends, just so you really do have a secret to keep from the other players! The player will certainly want to avoid recording the details on their character sheet, to keep the other players from finding them out...

Effect: Dark Secret can be either a Minor or a Major Bad Trait, depending upon the severity of the reaction should the secret be revealed. Something that would change the way people think about you is a Minor Trait. For example, having a criminal record would usually be a Minor Trait. If people found out about it, they may not like you any more, or certainly act more cautiously around you.



If a more hostile reaction would result, not necessarily from your companions but certainly from others, it would be a Major Trait. If you're an escaped criminal, as River Song is in many of her encounters with the Doctor, that would be a Major Trait. If people discovered your secret you could be arrested and imprisoned again, or shot at by the law enforcement agency. Your companions may be sympathetic, knowing you've changed your ways, but it doesn't stop the Judoon or the local police from hunting you once you've been discovered. Remember, for it to warrant being a Major Bad Trait, the secret should still have some ramifications if you are away from your home planet.

DEPENDENCY (MINOR/MAJOR BAD)

The character is dependent upon something to function normally or survive. Maybe they require bodily fluids like a Saturnynian, psychic feedback like Prisoner 0, or even the emotional support of others, like Vincent Van Gogh. The level of the Trait determines how desperate they will get to acquire the source of their dependency, and how bad the effects will be if they can't get it. Players should be careful not to take such a high level of Dependency that their character becomes too difficult to play.

Effect: As a Minor Bad Trait, the character can go for extended periods without their dependency getting in the way, and it will never physically cause them harm if they don't get their regular fix, but the Gamemaster may decide at any time that they must feed their dependency or suffer a

-2 penalty to all of their actions until they do.

As a Major Trait, the character is unable to survive without the source of their dependency. It could be that they need something like blood, or moisture to keep them alive, or require the psychic presence of others of their kind to function normally. If they go without their need for a specific period of time (defined by the Gamemaster and the player) they suffer a -2 penalty to every action and take 1 point of damage.

DISTINCTIVE (MINOR BAD)

There is something very striking or obvious about your character that makes them stand out in the crowd. Whether they are just very tall, very short, have coloured hair or are just generally striking in the way they dress and act, they get noticed and people seem to remember them. They're not going to provoke people pointing and staring, but they'll certainly be remembered and recognised if encountered again.

Effect: This Trait works in a couple of ways. If a roll is required to 'blend in' or go unnoticed in a crowd, the character will receive a -2 penalty to their roll. On the flip side, if another character or NPC is asked to describe or remember the distinctive character, they will receive a +2 bonus to remember or recognise them after their initial encounter.

Note: Cannot be taken with the Face in the Crowd Trait.



ECCENTRIC (MINOR/MAJOR BAD)

Certain people behave rather oddly. The Doctor, for instance, acts in ways that often baffle his companions and throws his opponents off their game. His behaviour is unpredictable and often contrary to what most folks would consider normal, hopping about demanding attention like an excited schoolboy one moment, and then seconds later facing down the greatest horrors of the universe with a dark and imposing manner one would never expect from a rail thin young man with the fashion sense of a university don and the hair of an idiot.

The character with this Trait behaves in a similar manner, with behaviour that makes them stand out when interacting with others. Minor Eccentric behaviour would include a combination of facial ticks or mannerisms (squinting when thinking), acting in odd ways during times of stress (being extremely pleased about being attacked by vampires), out of place reactions to everyday events (getting worked up over an empty duck pond), or talking to one's self when others are in the room.

Major Eccentric behaviour includes mannerisms, reactions and demeanor that almost everyone else considers extremely abnormal or borderline crazy. The Doctor's behaviour often falls within this range of Eccentricity, but it is really reserved for Non-player characters and villains, like the Dream Lord, whose extremely eccentric behaviour mark them out as something unique and dangerous.

Effect: The specifics of the character's Eccentric Trait should be discussed with the Gamemaster at character creation. Just how does this behaviour manifest? Are they aloof, a loner, irrational, tangential, a natural clown, a sour-puss? Do they rub their hands together greedily in an unconscious manner when they are about to get something they want? Do they have absolutely no concept of personal space or privacy and act confused when this offends others? Do they do all of the above and randomly laugh for no good reason as well on top of that?

Once their odd behaviour is defined, the Gamemaster and the player will decide how this behaviour is triggered. Is it when they're stressed, cross, happy, jealous, or tired? It is then down to the player to act in character when the situation arises.

Failing to do so will mean the Gamemaster will not reward the player with Story Points for good roleplaying.

FORGETFULL (MINOR BAD)

The character's memory is less than reliable. It usually isn't too drastic if you don't remember everything on the shopping list when you're standing in the supermarket, but if you've got to remember which wire to cut to defuse a bomb, or the precise words used to take the curse off an ancient tome, there's a good chance you're going to forget and it could be a disaster.

Effect: When your character needs to remember something vital, an Ingenuity and Resolve roll is required with a -2 penalty. If the information is particularly complicated, such as an entire Shakespearean monologue, the Gamemaster may increase the penalty.

Note: Cannot be taken with the Photographic Memory Trait.

IMPAIRED SENSES* (MINOR/MAJOR BAD)

The Impaired Senses Trait means that one of the character's senses is not performing at its best and it is less sensitive than the average person's. When selecting this Trait, the player should choose which sense is affected.

Effect: The player should discuss with the Gamemaster and choose which sense is affected, as well as the severity of the impairment.

Minor Impaired Senses would include a damaged sense, like being colourblind or nearsighted or partially deaf in one or both ears. Without some sort of corrective device, like glasses or a hearing aid, Awareness rolls using these senses suffer a -2 penalty.

A Major version of this Trait would be the equivalent of losing a sense that impacts everyday actions, as with blindness or deafness. This may make it difficult for them to get involved in major action scenes and is best suited for NPCs, or experienced players.

Note: Cannot be taken with Keen Senses, unless the Keen Sense is Minor and in a Sense that isn't Impaired.





IMPULSIVE (MINOR BAD)

"Why worry, it'll be fine, let's go!" Impulsive people do not think things through very well before acting and are likely to leap before they look. It doesn't mean they have a death wish, far from it, it's just that they do things on a whim and sometimes come to regret it.

Effect: There are no penalties or modifiers for this Trait, but you should remember the impulsive nature of your character and bring it into play when possible. It doesn't force the character to take unnecessary risks, but they will leap into a situation before they have all of the facts, thinking they're doing good. Playing up to the Trait should be rewarded by the Gamemaster if the resulting action moves the plot forward or makes the game more interesting for everyone. At times, the Gamemaster may even decide to make it a dramatic struggle, with the character trying to resist their impulsiveness with an Ingenuity and Resolve roll at a -2 penalty.

INSATIABLE CURIOSITY (MINOR BAD)

The character is a bit of a nosy parker and is driven to know the unknown, even when it might be best to leave well enough alone. What was that down that hole? Where does that corridor go, and what are those aliens up to? Insatiable curiosity drives the character to find out no matter how ill-advised the attempt might be.

Effect: The character will feel the desire to look deeper into anything that sparks their curiosity and must do so unless they can make an Ingenuity and Resolve roll at -2. It may put your life at risk, but it doesn't make you suicidal, so while you may have to resist going down that mysterious corridor or eavesdropping on a Dalek conversation in the next room, you don't have to resist silly things like walking into the room to ask the Daleks their master plan with only a Jammie Dodger and your poker face to protect you (unless you have the Eccentric and Impulsive Traits as well, in which case you just might).

Playing in character with this Trait should be rewarded by the Gamemaster with Story Points when appropriate.

Note: Cannot be taken with the Unadventurous Bad Trait. If the character gains the Unadventurous Trait later (see pg.38), then they lose their Insatiable Curiosity Trait as well.



OBLIGATION (MINOR/MAJOR BAD)

The character has a duty to a group or organisation and responsibilities to uphold. They might be a member of UNIT, a Time Agent or a high ranking bishop in the 51st century Church, but whatever their position, they have an obligation to fulfill.

Effect: As a Minor Trait, the character belongs to a 'normal' organisation. They will not betray their allies and other members, and would be willing to risk a lot for what they believe in.

As a Major Trait, the organisation is more important than the character. They are always 'on call' and may not have time for a personal life. They'd be willing to lay down their life for the organisation, and penalties for disobedience or betrayal are severe.

In either case, the Gamemaster should determine the penalty the character suffers for betraying their obligation, typically through the loss of Story Points or, in the case of a Major Obligation, having those to whom they are obligated becoming an enemy (see the Adversary Trait on pg.30).

OBSESSION (MINOR/MAJOR BAD)

Someone, something or some goal, weighs on the character's mind day in and day out, sometimes to an unhealthy degree. They might have a preoccupation with some minor activity, like doing everything in threes or keeping track of the time, or questing for something very specific like the love of a particular woman, revenge against a particular enemy or the secret of eternal youth. Or they might be obsessed with gathering wealth or power in general.

Effect: As a Minor Trait, the character has a simple obsession, like a preoccupation with knowing the time at regular intervals or fancying some other person from afar and trying to win their affections. It doesn't creep into every part of their lives, but it's always there and there are times when they must make an Ingenuity + Resolve roll at a -2 to resist doing something to move them closer to their goal.

As a Major Trait, the character is crazed with their obsession, and almost every action or plan is designed to get them closer to achieving their aim. They might be obsessed with bringing their race back from the dead, forcing another being to love them, or dominating every life form in the galaxy (a popular choice for alien conquerors). This level is not suitable for player characters.

OUTCAST (MINOR BAD)

The character has done something that has led to a group, race or planet shunning them or viewing them with fear, dread or loathing. It could be that they've offended their beliefs, or committed a crime, or even just made such a fool of themselves that these people regard them with complete disdain.

Effect: The player should discuss with the Gamemaster what the character has done and who regards them with such dislike or dismissal. Anyone that would react negatively to their presence should make an Awareness and Ingenuity roll initially to recognise them. If the character is recognised, they'll suffer a -2 penalty on all social rolls (such as trying to Convince or to even share their knowledge).

If they've done something extremely severe, they might also take the Dark Secret Bad Trait.



OWES FAVOUR* (MINOR/MAJOR BAD)

Someone out there once did the character a favour. They might have lent them a large sum of money, hooked them up with a great job or maybe even saved their life. Whatever it was, they're not going to forget it, and at some point, that marker is going to come due.

Effect: A Minor Favour is something relatively small: a small amount of money (up to £1,000), an introduction to someone important that will further business prospects or romance, etc. A Major Favour is more important: a large amount of money (over £10,000), or something that may require the character to put their freedom or even their life on the line to aid the being to whom they owe the favour.

If the Gamemaster decides, the favour can be called in, possibly leading to another adventure. If the favour is bigger than the initial debt, the character can call it quits and this Trait may be lost, or they could end up being owed a favour in return (see the Owed A Favour Good Trait)!

PHOBIA* (MINOR BAD)

Some people just don't like spiders. For others, it's cats, heights, flying, llamas or cheese. Having a Phobia Trait means that there is something (that you will define, usually with the Gamemaster's help) that the character has an irrational fear of. A Phobia ignores the Brave Trait: the character can be brave and courageous most of the time but crumble in the face of their

biggest fear! Phobias can sometimes be gained during the course of an adventure if the character encounters something particularly scary that'll leave a lasting impression like giant rats or cosmic clowns from Ringling 3.

Effect: The character receives a -2 penalty on any attempt to approach the subject of the phobia, or stay calm (see 'Getting Scared' on pg.74) within the vicinity of it. The Brave Trait does not help when a phobia takes effect!

SELFISH (MINOR BAD)

"But what is in it for me?" It's all about me. Me, me, me, me, me. Your character may go along with the rest of the group, helping civilisations out of trouble and rescuing people in danger, but at the back of their mind is always the thought that they may be able to get something out of it: a reward of some sort, technological knowledge, information about the future that they can exploit, or possibly a connection to someone important who will now owe them a favour. The character puts their own wants, needs and well-being above all others most of the time.

Effect: This Trait doesn't interfere too much with the way the character acts – they'll help and join in as usual – but there may be times when they sneak off to see what they can plunder or gain. The Gamemaster may consider this worth extra Story Points if it moves the adventure in an interesting direction at the character's expense.



SLOW REFLEXES (MINOR/MAJOR BAD)

A character with this Trait is constantly surprised by the events unfolding around them, as they try to take in all the information and work out what is the best course of action. They rarely seem to get a word in edgewise in conversation, are usually the last to react to an unfolding situation and (for those with the Major version of this trait) will often find themselves being shot at, arrested or otherwise accosted before they even know what is going on or can say a word in their defence!

Effect: As a Minor Bad Trait, the character will always go after everyone else in the same action phase (see pg.64). So if they're Talking, everyone else who is also Talking will say their piece before they can utter a word.

As a Major Bad Trait they always go last in an Action Round (see pg.64), regardless of the type of action they are taking. So if they're trying to talk down an alien menace, even those who are Fighting will get to take their actions, potentially gunning the character down before they can utter a word!

Note: Cannot be taken with the Quick Reflexes Good Trait.

TECHNICALLY INEPT (MINOR BAD)

Technology is difficult for the character to grasp. Using advanced technology is frustrating and annoying to them, and while they can attempt to repair a technological device, the mass of wires and welding is just completely confusing and they hardly know where to start. In some cases it might even seem like all forms of technology hate the character, glitching and sometimes malfunctioning in their presence.

Effect: The character suffers a -2 penalty to any attempt to fix electrical or computer equipment. In addition, the Gamemaster might decide that an electronic device being used by the character will fail at an inopportune moment.

Note: Cannot be taken with the Boffin or Technically Adept Traits.

**UNADVENTUROUS (MINOR/MAJOR BAD)**

The idea of exploring or seeing the world or the universe just doesn't seem to appeal. Why spend money travelling across the world when you don't have anything to show for your expense afterwards except some trinkets and fading photographs? Sometimes, it's just laziness, fatigue or some bad experiences, but either way the excitement and thrill of travelling or experiencing the new just isn't there, or has faded.

Effect: It is rare for a player character to start the game with this. It is usually gained during play due to repetitive injuries, being captured too many times, or just growing tired of the relentless danger. If the Gamemaster thinks the character is always getting captured or injured, the character may gain Unadventurous as a Minor Bad Trait. The player can try to buy this off with good roleplaying (see pg. 71 of the **Gamemaster's Guide**), but in the meantime, the excitement and thrill of travelling has faded to the point where the character no longer looks forward to, and sometimes dreads, the experiences a life of adventure brings.

This can grow to a Major Trait if the character continues to have bad experiences. Again, the player may try to fuel the character's interest, and buy off the Trait, but it'll soon become obvious that the character is really starting to get fed up with adventuring. The Gamemaster may apply a -2 penalty to rolls during the game – not every roll, but certainly those where a level of enthusiasm is needed.



There is a danger the character will get so fed up with the constant peril, danger and repeated injuries, that they demand to be returned home (or to a place and time where they are moderately happy) and leave the group, usually for good. They may return for a guest appearance, but the player should create a new character to continue play (see 'Dying or Leaving the TARDIS' on pg.78).

Note: Cannot be taken with the Insatiable Curiosity Bad Trait.

UNATTRACTIVE (MINOR BAD)

For every stunningly attractive individual, there is at least one who is the polar opposite. Not necessarily ugly or hideous, but odd enough that it tends to hinder them in social situations.

Effect: This Trait gives a -2 penalty on any roll that involves the character's less-than-good looks. On rare occasions, their appearance (especially if it is due to scarring) can provide a +2 bonus to intimidate someone. Unattractiveness is subjective, so the Gamemaster decides when the Trait comes into effect.

Note: Cannot be taken with the Attractive Trait.

UNLUCKY (MINOR GOOD)

Lady Luck is not a lady to the character and they are cursed with bad timing. Traffic lights seem to turn red at their approach, they always seem to miss the soft landing spot when they fall and a 50/50 chance of pushing the right button to stop an auto destruct sequence always seems to end up with you pushing the button that speeds it up instead. Every day is a comedy of errors in one way or another!

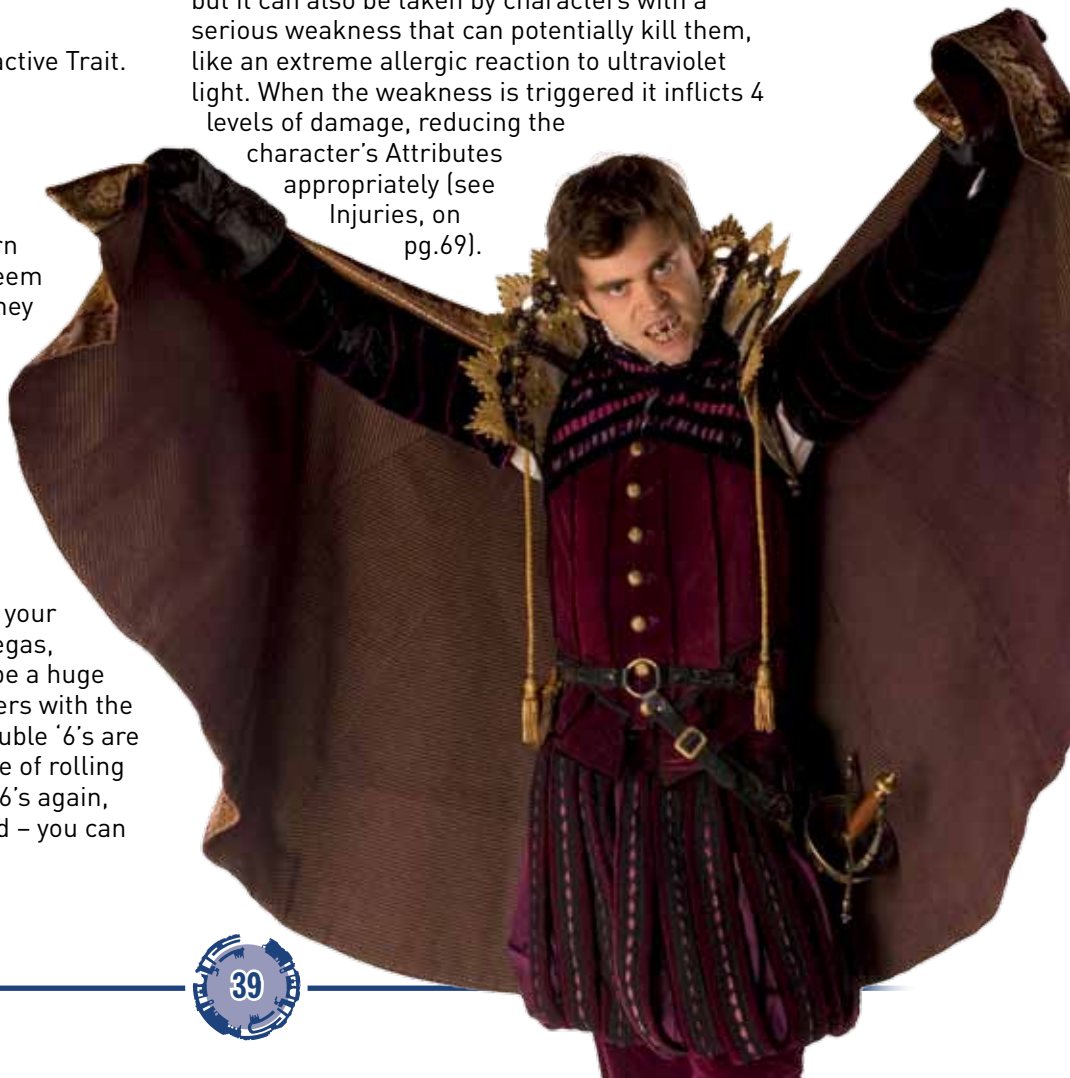
Effect: This character is unlucky! Simple as that. If you roll two '6's on your dice, 'box-cars' as they call 'em in Vegas, you'd normally cheer as this would be a huge success. At least, normally. Characters with the Unlucky Trait have to reroll when double '6's are rolled, increasing the random chance of rolling something worse. If you get double '6's again, well, your unlucky streak isn't so bad – you can keep that result.

WEAKNESS (MINOR/MAJOR GOOD)

The character has an Achilles Heel (possibly literally) that can be exploited by their enemies to harm or corrupt them. This could be anything from an allergy like hay fever or wasp stings (not so good when fighting giant wasps!), to being weak willed and susceptible to mind control.

Effect: The GM and the player should agree on an appropriate weakness, which may be physical, mental or even social, like a trick knee, a need to gloat or a loved one that can be threatened. As a minor Trait the character takes a -2 to rolls when the Gamemaster decides the character's weakness is acting, or being used, against them. In the case of a substance like pollen or stings, the character will suffer a -2 penalty to all actions while they're suffering its effects. An allergy to wasp stings, for instance, might result in a -2 modifier to all the character's actions over an 8 hour period after they are stung.

A Major Weakness is best suited for villains and aliens who need a definite exploitable weakness that gives the characters a chance against them, but it can also be taken by characters with a serious weakness that can potentially kill them, like an extreme allergic reaction to ultraviolet light. When the weakness is triggered it inflicts 4 levels of damage, reducing the character's Attributes appropriately (see Injuries, on pg.69).



SPECIAL TRAITS

ALIEN (SPECIAL GOOD)

The universe isn't centred around humanity, whatever humans themselves might think, and there is an almost infinite variety of weird and wonderful life forms out amongst the stars. The character is one of those life forms.

Effect: Alien is a 'Gateway' Trait, opening a selection of additional Traits that are normally unavailable to mere humans and allowing Attributes over level 6. It costs just 2 Character Points to purchase, but the Gamemaster must approve its purchase by player characters.

The Alien Trait means that the character is from another planet. Initially, they are of human appearance and look pretty much the same as everyone else on Earth, although certain Alien Traits, when taken, will make it harder for them to pass as a member of homo sapiens. As a downside, if their alien nature is discovered, the character may suffer severe consequences (such as being captured by the government and experimented upon). More information on creating aliens and alien characters, and additional alien Traits can be found in Chapter Five of the **Gamemaster's Guide**.

PRACTICALLY HUMAN

The humanoid form is a hard design to beat and there are many aliens in the universe whose appearance is indistinguishable from that of the average Earthman. As such, an alien character with no special alien abilities and a human appearance has no need to purchase the Alien Trait.



ALIEN APPEARANCE (MINOR/MAJOR BAD)

Not everyone looks human (who technically look like Time Lords, since Time Lords came first). While many aliens look perfectly human or can pass for human with a bit of makeup and some low lighting, the character with this Trait has an obviously alien feature or features. This Trait could also be taken by a human whose physical form has been altered, possibly by mutation or medical experimentation.

Effect: Alien Appearance is a Bad Trait that can be either 2 Points or 4 Points. The more severe the Alien Appearance Trait, the more 'alien' the character looks.

As a 2 point Bad Trait, Alien Appearance means the character is basically humanoid but with a distinctive alien feature, like pointed ears, a tail, slit pupils, etc. In most cases, when they encounter people who are used to aliens there will be nothing out of the ordinary, however when meeting the inhabitants of more primitive cultures who may not have met aliens before, social rolls will all suffer a -2 penalty (that is if they don't just run away!).

As a 4 point Bad Trait, the 'alien-ness' of the character is more extreme. They may have tentacles instead of limbs, a face like a squid, or all the features of a humanoid cat – they could look like anything! Again, on advanced planets that are used to aliens, this isn't a problem, but if they meet less experienced peoples they will suffer a -4 penalty on social rolls (or possibly even become the target of a scared mob of locals who assume the alien is a monster that needs destroying!).





CLAIRVOYANCE (SPECIAL GOOD)

Prerequisite: *Psychic*

A true clairvoyant has the ability to see distant locations through intense concentration as if they were actually there. In the past, this talent was found in tribal 'seers' and visionaries, but even modern civilizations can recognize the value of such powers: during the Cold War this ability was known as 'Remote Viewing' and used by teams of intelligence psychics tried to spy on distant countries to uncover secret bases and weapons.

Effect: The character can see into other locations without actually being there or having to rely on technology. It will cost a Story Point to activate this ability and the range is limited to the character's Resolve: the higher their Resolve, the further they can see (see the table at right). Often these 'visions' will be flashes or mere glimpses into another place, but with practice, concentration and a high Resolve, the experience can be prolonged and immersive.

Clairvoyance uses the character's innate abilities, rather than a Skill, so Awareness and Resolve are used to view distant locations. People at the spied location with the Psychic Training Trait (see pg.27) can sense they are being watched or observed and may try to resist. Clairvoyance costs 2 points.

CLAIRVOYANCE RANGE & DURATION

RESOLVE	RANGE	DURATION
1	Up to 5m away.	The briefest flash
2	Up to 10m away	A few seconds
3	Up to 200m	30 Seconds
4	Up to 1Km	A minute
5	10Km	3 Minutes
6	100Km	5 Minutes
7	500Km	10 Minutes
8	1,000Km	20 Minutes
9+	Anywhere on the planet!	30 Minutes

CYBORG (SPECIAL GOOD)

On some high-tech worlds, machinery may be used to replace parts of the body. Your character is just such a mix of flesh and machine. Not all societies are so accepting of this practice, however, and the character could be subject to discrimination in certain parts of the galaxy, where cyborgs are regarded as second class citizens.

Effect: The Cyborg Trait allows the character to have a permanent Gadget (which must be purchased separately) that will not run out of power or get lost (see pg.76 of the **Gamemaster's Guide**). This Trait costs 1 to 3 Character Points. For 1 point, the cybernetic parts of the character are obvious and almost impossible to hide. For 2 points, they are obvious but possibly concealable. For 3 points, the cybernetic elements are completely disguised under plastic, but fairly realistic looking, skin.

Major cybernetic overhauls, such as a Cyberman's, are not really suitable for a character in the game, except at the Gamemaster's discretion.

Note: Cyborg cannot be taken with the Robot Trait.



EXPERIENCED* (SPECIAL GOOD)

As the character creation rules are suited to companions and normal heroes, you may find that it can be tricky to create a character as experienced or as powerful as River Song, but this Trait makes it possible.

Effect: This Trait costs 3 Story Points and Gamemaster approval to purchase (reducing the character's maximum Story Point total by 3) and provides the character with an additional 2 Character Points and 2 Skill Points to use at character creation (which is the only time it may be taken). This Trait can be purchased multiple times, although no character can be reduced to zero Story Points because of it. That's far too dangerous!

FAST HEALING (SPECIAL GOOD)

See the Fast Healing Good Trait (pg.24)



FEAR FACTOR* (SPECIAL GOOD)

The Fear Factor Trait is designed for monsters, and those truly scary individuals who can send people running in terror. They don't have to be ugly or monstrous – people cowered at the Master's feet in fear of their lives – but sometimes all it takes is an alien with row upon row of dagger like teeth to send people packing.

Effect: Fear Factor is a Special Trait and is only suitable for villains. It costs 1 point, but can be purchased multiple times. Each purchase of the Fear Factor Trait adds +2 to any roll when actively trying to strike fear into people's hearts. See 'Getting Scared' on pg.74.

FEEL THE TURN OF THE UNIVERSE (SPECIAL GOOD)

Not many people experience the clarity and the wonder that comes from viewing the whole of time and space through the Untempered Schism. Knowing you're just a small part in the vast, almost endless universe of planets and possibilities can drive some people mad, but those who see and understand the complex nature of the connections in the web of time can often sense when things are just not right.

Effect: This is a Special Good Trait, costing 1 point to purchase. It gives the character an innate ability to sense when something is amiss or unnatural in the flow of space-time with a successful Awareness and Ingenuity roll at a +2 bonus. On a successful roll, they'll know something isn't right and have a vague idea of what needs correcting. The more successful the roll, the clearer the problem and a potential solution will be.

This Trait is not available to companions, and is normally only allowed for Time Lord characters (see pg.47). However, a rare few aliens may possess this Trait, and even some humans may gain this Trait as a result of being exposed to the Vortex or in some other unusual manner or special situation (like madness, in the case of Vincent Van Gogh), which is why it is listed separately. Ask the Gamemaster for permission before taking it.

HYPNOSIS (SPECIAL GOOD)

See Hypnosis Good Trait (pg.26)

IMMORTAL (MAJOR/SPECIAL GOOD)

Prerequisite: Alien

There are beings in the universe that are old beyond reckoning, for whom the turning of the ages has no physical consequence. Some are so tied to existence that they cannot even be permanently harmed, healing major wounds and even reforming from complete physical destruction to watch the eons slowly pass away.

Effect: There are two types of Immortal being. The first never ages and will never die of natural causes. They simply continue on. While it's rare for them to die from a disease, it is possible, and they can still be killed through violence or accident and permanent injuries will follow them through the eons.



Immortality at this level is a Major Good Alien Trait costing 2 points, and while it doesn't really affect the actual game (as they can still be killed through violence), there is the possibility that the character may well have already lived a very long time before joining the other characters in their adventures. The Gamemaster may allow them to recall something from their past if it suits the story, or something from their history could resurface, provoking a whole new adventure. If they have lived 'ages', then they should also purchase the Time Traveller Trait for the past eras in which they were alive and active.

The second type of Immortal cannot be killed in any way. They may or may not 'age', but even if they do, their longevity is so epic that their ageing is hardly noticeable. They can be shot, electrocuted, drowned, fried or chopped into bits, but they just don't seem to die. They may fall down and look dead, but their body will eventually repair itself and they will be up and active again. If killed during the course of an adventure, the character looks dead and is unable to be revived.

Without the Fast Healing Trait, the character will heal at a normal rate (usually 1 level of Attribute per day of rest). When they have healed all of the damage they have taken, and returned to their full health, they will wake and be fine. If the damage is really severe, the Gamemaster may keep track of how far into the 'negative' the character's Attributes go, and they will have to heal all of these before they can recover. Any extreme damage, such as loss of limb, may lead to further Bad Traits without the Fast Healing Trait, but even those injuries will eventually repair themselves over time. This level of immortality is a Special Good Trait, costs 5 Character Points, and reduces the character's maximum Story Points by 4.

Like the Major version of this Trait, the character may have already lived a very long time at the start of the game and may need to take the Time Traveller Trait to represent their past experiences. In either case, GM approval is required in order to take this Trait at all.

Note: You must have purchased the Alien Trait before selecting Immortal, though in rare circumstances Immortality may be granted to humans at the Gamemaster's discretion.



INEXPERIENCED* (SPECIAL BAD)

The character creation rules here are very suited to companions and normal heroes. You may find, however, that it doesn't allow for very inexperienced or younger characters. Mandy Tanner of the Starship UK is a good example of this. She is years away from finishing her primary education, has the underdeveloped body of the average pre-teen and, while undeniably brave and intelligent, has experienced little outside of her home and school routine over her 12 short years. This Trait allows you to create a character like Mandy, but with an edge that will help them to survive their adventures despite their shortcomings.

Effect: When taking this Trait the character spends 2 Character Points and 2 Skill Points, and in return, their maximum Story Point total is increased by 3. This Trait can be purchased additional times for less and less experienced characters, though this will have to be approved by the Gamemaster.

This is a Bad Trait because the character must use their experience to 'buy off' every level of this Trait before they are free to purchase any other advancements (see pg.71 of the **Gamemaster's Guide**).



LAST OF MY KIND (MINOR BAD)

Prerequisite: Alien

There were others. But now there aren't. The character is the last member of their species alive and carries the burden of knowing that there is no one else like them, and an entire race dies with them.

Effect: As the last of their kind, the character often gets moody and depressed, and they need the companionship of others to lighten the heavy weight of survivor's guilt that burdens their minds. When the character travels alone, the depression of knowing that they are completely alone in the universe imposes a -2 penalty on their every action unless their life is being threatened (as in combat). The Gamemaster may impose this penalty even when they travel with others if they're reminded of their situation by racial artefacts, the anniversary of their homeworld's destruction, being identified as the Last of Their Kind, etc...

PRECOGNITION (SPECIAL GOOD)

Prerequisite: Psychic

Some people have the ability to see into the future using only their mind. In many civilisations, they become the town 'seers', while in others, they are outcast from society due to their strange abilities. Most of the time, these abilities manifest as visions or incomplete fragments of a potential future seen as a strange and abstract dream. The future is usually in flux, ever changing, except for certain fixed points in history, so the visions of the future are usually fairly vague to reflect the potential for the events to change.

Effect: This Trait costs 1 point to purchase. When it is appropriate to the story, the Gamemaster will give the character flashes of information that may help or encourage them to pursue a particular course of action to aid the adventure. If the player wants the character to actively try to sense what is to come, they should spend a Story Point, and the Gamemaster will supply as much useful information as they think is necessary without ruining the story.

PSYCHIC (SPECIAL GOOD)

To be able to enter and plumb the depths of another being's mind is a powerful ability. The character is not only able to discern the thoughts of others and try to access information hidden deep within the target's subconscious. They are also more resistant to psychic intrusions into their own mind as well.

Effect: This Trait costs 2 points to purchase (or 1 point if the character already has the Psychic Training Trait). The Gamemaster must approve the purchase of this Trait.

When trying to see into another beings mind, the character may make a Resolve and Awareness roll. The target must be within visual range (with the naked eye) and the Trait provides the character with a +4 bonus on the roll. The target, if they are unwilling, can resist such a mental intrusion with a Resolve and Ingenuity roll. Both sides can spend Story Points if they're concentrating intently.

Characters with the Psychic Trait are also highly resistant to mental probing and possession themselves and may take a +4 bonus on any roll opposing such attempts.



ROBOT (SPECIAL GOOD)

Instead of flesh and bone the character is made of plastic and/or steel, instead of a nervous system they have wires and electrically motivated fibre bundles, and instead of an organic brain their mind is made of complex circuitry and a powerful computer. Most robots, despite their great intelligence, are slaves to their creators, but some develop a form of cybernetic sentience and free themselves from the shackles of their programming to pursue their own interests.

Effect: Robot is a Special Trait that costs 2 points. For that price, the robot is obviously an inorganic machine being, that is, they look like a robot. For 4 points, however, you can create a robot that is convincingly human from the outside and most people will assume you are human unless you're injured or display inhuman abilities.

As a Robot you can raise your Attributes over level 6 and can purchase Gadget Traits, such as Forcefield and Scan (see pg.78 of *The Gamemaster's Guide*), to represent technological abilities or equipment built into the robot character's body.

Robots normally learn over time, and can increase their mental Skills using experience just as a human, however physical Skills and Attributes will require some form of 'upgrading' to take into account increased physical ability.

Being a Robot means that the character will not age or die of 'natural' causes, although various

parts or their power supply may eventually need replacing. When a robot takes a physical injury, it loses Attributes just like a person, though it will not heal itself over time – a suitably skilled technician (including the robot character itself, if it has the requisite skills) will need to conduct repairs using Ingenuity and Technology. On a successful roll, a number of Attribute Points equal to the level of success will be repaired. A robot character can be 'killed' and repaired, returning to full operational level, though if the damage is severe enough (such as being disintegrated or dropped into a furnace or molten metal) the robot is unlikely to be salvageable.

Note: Cannot be taken with the Alien or Cyborg Trait.

TELEKINESIS (SPECIAL GOOD)

Prerequisite: Psychic

Telekinesis, sometimes called psychokinesis, is the power to move something with thought alone. Just concentrating on an object can make it move, float, bend or break. This power is usually limited to line-of-sight and if the character cannot see the object (because it is too far away or in another room) they cannot concentrate enough on it to lift or manipulate it (although, see the Clairvoyance Trait on pg.41 for a way around this).

Effect: Telekinesis costs 2 points to purchase, and may only be taken with the approval of the Gamemaster.

The Telekinesis Trait allows a character to use their Resolve in place of their Strength for physically lifting an object. For example, if the character has Resolve 1, they can lift something with their Telekinesis as if they were physically lifting it with a Strength of 1. In addition, you may attempt to use other skills remotely with your Telekinesis, replacing whatever Attribute you would normally use with Resolve instead. So if you are trying to pick a lock with this power, you would roll Resolve and Subterfuge. If you were throwing a cricket ball, you would use Resolve and Marksman. And if you were driving a car with your mind, you would use Resolve and Transport.

Regardless of how it is used, the character must be able to sense the object in some way, through their physical senses or even another psychic ability like Clairvoyance.



TELEPATHIC RANGE

RESOLVE

RANGE

1	Touch Only
2	Line of Sight
3	Adjacent Room
4	Adjacent Building
5	Within the same city / area
6	Within the same country
7	Anywhere on the same planet
8	Within the planet's system
9+	Across the Universe!

TELEPATHY (SPECIAL GOOD)

Prerequisite: *Psychic*

Telepathy is the ability to communicate with others through the power of the mind. Telepaths can project their thoughts directly into someone else's head, sometimes over great distances, and the recipient will hear the message as though the telepath were speaking to them directly. Very handy if you need to call for help!

Effect: Telepathy costs 1 point and approval from the Gamemaster to purchase. The distance over which the character can communicate depends upon their Resolve (see the table to the left).

To contact another person, the Telepath makes an Ingenuity and Resolve roll to establish communication. If the target doesn't want to be contacted, they can resist with a similar roll. Once a link has been established, they can hold a mental conversation as long as they are not distracted or under duress. The moment they are distracted (for example being surprised by a loud noise or a sudden attack) the link is lost and the character will have to try again at a calmer moment when they can concentrate.

TIME AGENT (SPECIAL GOOD)

Time Agents are the special operatives of the Time Agency, a shadowy group performing undercover espionage work involving time travel. Little is known of them, only that their operations span the entire universe and all of time. They are usually equipped with Vortex Manipulators, and 'bounce' through time to their assignments. The character currently works for the Agency or has recently left their service.

Effect: A Time Agent character will have familiarity with 51st Century technology (TL8), gains the Vortex Trait, and will (usually) have a Vortex Manipulator which allows them to communicate, time travel and interact with computer technology (although whether or not the Vortex travel function has been disabled is up to the Gamemaster).

The Time Agent Trait costs 2 Character Points and 2 Story Points to purchase. Gamemaster approval is also necessary. Time Agents tend to have their memory wiped after particularly secretive missions, and the Amnesia Trait might be a good purchase to offset the cost of this Trait.



TIME LORD (SPECIAL GOOD)

The Time Lords of Gallifrey were one of the first and most powerful civilizations in the universe. They're gone now, their homeworld reduced to rocks and dust and their accomplishments and deeds reduced to the stuff of myth and legend, to echo down the corridors of eternity. You are the last of their kind...

Effect: The rarest and the most special of all Special Traits is 'Time Lord'. Only two Time Lords are known to have survived the Time War, so you'll probably only use this trait when playing the Doctor. Close discussion between the player and Gamemaster is essential before even attempting to play a Time Lord character.

The Time Lord Trait gives the character all of the abilities of a Time Lord – they can regenerate, they automatically gain the Code of Conduct, Feel the Turn of the Universe and Vortex Traits, and gain 2 levels of the Ingenuity Attribute (even if this takes the Attribute above 6). They also gain a Major Gadget at no extra cost. The Gamemaster will decide if they have access to a TARDIS or not.

Time Lords also have a couple of Bad Traits – they can be eccentric, aloof, have superiority complexes, or they could be just plain crazy. Staring into the Untempered Schism can do that to you! Time Lords are usually mildly Telepathic as well, and players may wish to purchase Psychic and Telepathy Traits for their Time Lord character.

This Special Trait costs 2 Character Points, and reduces the character's maximum Story Points by 4. For full rules on playing a Time Lord character, their abilities, regeneration and TARDISes, see **Chapter Four: Wibbly-Wobbly Timey-Wimey** in the **Gamemaster's Guide**.

Note: Although Time Lords are, indeed, alien to humans, you need not purchase the Alien Trait to take Time Lord. They were here first, after all...

TIME LORD, EXPERIENCED* (SPECIAL GOOD)

Prerequisite: *Time Lord*

The older Time Lord has experienced a great deal in their many centuries of life. They have also used up a few bodies here and there as well, but the vast repertoire of skills and knowledge they attained in the process has made it all worthwhile.

Effect: Each time this Trait is purchased, the character becomes an older (and hopefully wiser) Time Lord. The player can choose any additional number of years to add to their age, between 100 and 200 years. If you'd prefer to choose this randomly, roll two dice and multiply the result by 10, and add 80 (2D6x10 +80). This will produce a figure between 100 and 200.

The Time Lord also uses up one of their regenerations. The player should decide how and when this happened, creating a suitably interesting and exciting background for the events that led up to the regeneration. If the Gamemaster prefers, each regeneration could be handled using the regeneration rules in **Chapter Four: Wibbly-Wobbly Timey-Wimey** of the **Gamemaster's Guide** (see pg.95).

In return, the character gains 4 additional Skill Points, and an additional Time Traveller Trait for a different time period.

Experienced Time Lord costs 1 Character Point to purchase. The benefits of this Trait are cumulative and it can be taken more than once, aging the character and reducing the character's regenerations further with each purchase.



VORTEX (SPECIAL/ ALIEN GOOD)

The Space-Time Vortex is a whirling maelstrom that requires great knowledge and skill to navigate. The character may or may not possess a TARDIS, Vortex Manipulator or other time travel device, but they have experience as a time pilot and are very familiar with Vortex travel.

Effect: A character with the Vortex Trait is experienced with time vessels, Vortex manipulation devices and the physics of time travel. As a result, they may add +2 to any roll that involves passage through the Space-Time Vortex. Characters with this Trait are also the only characters allowed to pilot a TARDIS, a machine so complex that even the simplest space-time transition requires tremendous skill and experience.

Vortex is a Special Trait, costing 1 point and requiring Gamemaster approval to purchase. An additional 'level' of Vortex is available to characters with the Alien Trait, and costs 8 points. This high level of Vortex means the character can time travel without the need of a ship or device, literally stepping into and out of the Vortex. This requires an Ingenuity and Resolve Roll and the expenditure of two Story Points for each use. The more successful the roll, the more accurate the 'jump' through time.

SKILLS

You've defined what the character is like with their Attributes and Traits, now we need to define what they actually know. Skills are accumulated knowledge, the abilities they can use in their journeys and adventures to protect them and to defeat the villains who would threaten humanity.

We're going to keep things simple and stick to a list of twelve Skills. If you're just itching to have a Skill that is not on the list, first of all think whether one of the Skills listed below covers it already. Want a super cool computer hacker? No problem, they have a good Technology Skill. Adventuring archaeologist? They'd probably have a high Knowledge to cover that history, maybe some Athletics to take the active nature into account. You don't need to be too specific, but if you feel that you want a specific Skill that isn't covered by these broad Skills listed, you can work with the Gamemaster to create one.

The numbers are fairly similar to Attributes. A Skill of 1 indicates a character with some basic knowledge in the area, who has just started to learn the subject or has a little experience in the field. A character with a skill of 2 or 3 has become quite confident. If it's an academic Skill, they may have a good qualification in it (maybe some A-levels or a certificate or two), or they've gained a reputation at being reliable in that area.

CHARACTER CREATION EXAMPLE - TRAITS

Continuing our character example, Miles has 6 Character Points left to spend on Traits after purchasing his Attributes. He wants to enhance his smarts even further and decides to purchase the Boffin Major Trait (for 2 Points) and Technically Adept, a Minor Trait (for 1 Point).

He also thinks that having the Photographic Memory Major Trait (2 points) and Resourceful Pockets (1 point) would be very handy. He'd also like the Lucky Minor Trait but he's already spent his 6. He can gain another point by opting to take a Minor Bad Trait, however, and opts to take the Cowardly Minor Bad Trait so he has the points to be Lucky as well.

That gives him:

Boffin (Major 2 points)

Lucky (Minor 1 Point)

Photographic Memory (Major 2 Points)

Resourceful Pockets (Minor 1 point)

Technically Adept (Minor 1 Point)

Cowardly (Minor Bad -1 point)

... for a total of $(2 + 1 + 2 + 1 + 1 - 1 =) 6$ Character points.

If Miles wants, he can still opt to take another Bad Trait or two to give him extra points to either increase his Attributes or to spend on Skills.



A skill of 4 or 5 is really showing some expertise, and the character may have a degree, some commendations, and is a go-to person in their field. At 6 or more, you're talking real experts in the field. They are doctors or masters in their field (but not **the** Doctor or **the** Master – they have Skills even higher than that).

ASSIGNING SKILL POINTS

Just as you did with the Attributes, you have a number of points to divide up between the Skills. You don't have to allocate points to every Skill; after all, most people aren't good at everything. Pick one or two Skills that reflect the character's occupation or pastimes and put three or even four points into those, and pick a Skill or two that you'll think will be handy for the coming adventures and put a couple of points in them. The remaining points can be distributed as you see fit, bearing the concept of the character in mind.

SPARE CHARACTER POINTS

If you've come to the end of character creation, and discovered you have Character Points to spare, deciding that higher Attributes or additional Traits do not fit the character in mind, you can spend the remaining Character Points you have on Skills, just as if they were Skill Points.

While the character can advance and have Skills above 5, it is rare for a starting character to have a Skill above that. During character creation, no Skill can be above level 5 unless this has been discussed in detail with the Gamemaster and authorised.

If you want to play, for example, a university professor or a limping medical diagnostician you may be allowed to put more than 5 points in a Skill, but then it should only be in the Skill that reflects the character's profession. Besides, you don't want to pile all those points into one place and become too much of a specialist to be of any use, do you?

THE SKILL LIST

Below is a list of the twelve skills along with descriptions of the areas they cover and how they are used (for details on actual Skill rolls, see **Chapter Three: Geronimo!!!**) Within each Skill there are suggestions for how they are used, as well as a list of possible Areas of Expertise, if they are being used. Remember, this is not exhaustive and the Gamemaster and players should feel free to add Areas of Expertise (or even whole Skills) if it best suits the game.

AREAS OF EXPERTISE

The Doctor and his companions have a wide range of abilities and skills, seemingly able to deal with anything the story throws at them. **Doctor Who: Adventures in Time and Space** has tried to reflect this by keeping the number of different Skills to a minimum. However, adding a bit of specialisation to a character can make them more individual and vital to the team. 'Areas of Expertise' are a great way to add this level of detail.

Each Skill covers a wide area, but just because you know Science, it doesn't mean you're an expert in biology, chemistry and astrophysics. As you learn a skill, you get to a level where you may focus your studies or interests, getting better at one particular facet of it. This is an Area of Expertise.

When you have a Skill at level 3 or above, you can opt to select an Area of Expertise where you excel. At character creation this just costs you a single Skill Point.

For each Skill, there are many Areas of Expertise. Each Skill description gives you some suggested Areas of Expertise, though this list isn't exhaustive.

You can have more than one Area of Expertise for each Skill, but each one must be purchased separately. At character creation this costs just one Skill Point, but remember the Skill must be at level 3 or above.

If you are called upon to use a Skill and the Gamemaster decides that your Area of Expertise specifically applies to the task at hand, you gain a +2 bonus to your roll. If your Expertise doesn't cover the task at hand, the Gamemaster will allow you to use the Skill as normal without the bonus.

For example, Miles' character is particularly good at working with Computers, with Technology 3 and an Area of Expertise in Computers. Whenever he rolls to use a computer, he adds his Technology Skill of 3 to the roll as well as a +2 bonus for his Area of Expertise, giving him an effective skill of 5. If, however, he is using his Technology skill for any other purpose besides operating a computer, fixing a malfunctioning warp engine for instance, he only adds his base skill of 3 to the roll.

Areas of Expertise can be discarded or ignored if the Gamemaster decides the game would run quicker or simpler without them.

ATHLETICS

The character is used to using their body for a variety of athletic tasks. At low levels, they may just like to run, bicycle or participate in a weekend game of footie. At the higher levels, they could be a professional athlete, soldier or adventuring archaeologist.

Athletics is used in the game if the character has to run away from charging Judoon, hold their breath underwater and swim into the secret alien base, or to jump over a chasm of lava. The Athletics Skill is also used when riding horses or other living beasts.



Almost any physical act the character has to perform can be covered by Athletics, but there are some exceptions. Dodging a blow is an Athletics roll, but blocking a punch would use the Fighting Skill (paired with Coordination). As a basic rule of thumb, if it's physical, use Athletics. If it's combat, use the Fighting Skill.

Areas of Expertise: Running, Jumping, Riding, Climbing, Parachuting, Swimming, Sports.

CONVINCE

As you may have guessed, Convince is all about getting people to do what you want. You can use this Skill to sway people to your way of thinking, to prove to strangers that you're not a threat or to delay the villain from commencing the attack on Earth long enough to let your companions foil their plan.

A high level of Convince can mean you're a convincing liar, or just the most commanding military leader. The best used-car salesperson in the world would have high levels of the Convince Skill as would leading politicians.

Convince is usually paired with, and resisted by, Presence or Resolve. Most of the time, Convince rolls are contested (see pg.63). After all, you're trying to change someone's mind.

Areas of Expertise: Fast Talk, Bluff, Leadership, Seduction, Interrogation, Charm, Lie, Talk Down.

ROLE-PLAY VS. ROLL-PLAY

Convince is used for many types of social interaction, from convincing someone that the lies you are telling are the truth, to convincing them you are a sincere and trustworthy person. Many social interactions will rely on the Convince Skill, but it shouldn't be as simple as rolling dice and getting what you want.

You should act out the dialogue, the amusing lines and the attempts at bluffing. If your lines at the game table are good enough, the Gamemaster may even apply bonuses to the roll or reward you with Story Points!



CRAFT

Craft is an all-encompassing Skill that covers all manner of creative activities. Boat building, metalworking, knitting a good scarf, playing the guitar or singing, whatever the artistic talent, the Craft Skill covers it.

This Talent is very broad and benefits a great deal from the use of Areas of Expertise. A blacksmith, for example, may have a Craft 5 due to his mastery of metalworking, but that doesn't necessarily make him a virtuoso musician, cunning architect and witty knitter, as well.

Areas of Expertise: Painting, Farming, Woodwork, Dancing, Papier-mâché Doctors.

FIGHTING

It may not be the Doctor's chosen form of resistance, but sometimes there may be no other way out of a situation than to fight. This Skill covers all forms of close combat. Whether you're using fists, feet, swords, axes or cat claws, Fighting is used, typically with Strength, to land blows or block them.

Any combat that involves attacking from range (from guns to the trusty bow and arrow) uses the Marksman Skill. This Skill is purely for when it gets up close and personal.

Areas of Expertise: Unarmed Combat, Parry, Block, Sword, Club.

KNOWLEDGE

The Doctor has proven that his knowledge of the universe can defeat the most powerful of villainous dictators. Of course, not every character has that level of brain power, but the Knowledge Skill is a good guide for just how much they do know.

This is a broad and almost all-encompassing Skill that covers almost anything that can be known (outside of those skills already listed in this section) but typically covers purely academic fields, such as law, sociology, psychology, archaeology, history, literature, or languages. It is most often paired with the Ingenuity Attribute as a result.

The Knowledge Skill can also include alien areas of knowledge, such as alien cultures, the history of alien worlds and times. Alien Areas of Expertise are not typically suitable for beginning characters, especially contemporary companions. The Gamemaster may allow alien Areas of Expertise, however, if it suits the character's background.

Areas of Expertise: History (choose an area), Law, Psychology, Language (select a specific language), Literature, Sociology, Alien Cultures, Earthonomics.

COMMON KNOWLEDGE

Keeping things simple, and having a lower number of Skills, does mean that some of them, especially Craft, Knowledge, Medicine and Science, require a little bit of adjudication on behalf of the Gamemaster.

For example, if the character is a lawyer, their Knowledge Skill should have an Area of Expertise that refers to their knowledge of all things legal. An archaeologist's Areas of Expertise, on the other hand, will reflect their years of education in history, geology and archaeology.

If your character is trying to use their Skill for something that is obviously not their field, a quantum physicist trying to perform a medical procedure for example, the roll should incur some penalty to reflect this.

Think of how far removed the actual knowledge they have is from the knowledge they want to use. If it's fairly similar to something they'd know, whether they have the Area of Expertise or not, then a penalty of around -1 or -2 would be apt. If it's something they'd know nothing about, then the penalty could be as high as -4, the usual penalty for being unskilled (see pg.59). Of course, if it's something really technical, the Gamemaster might just rule that it is impossible for them to do.

Another element to take into account is the character's home era. The average person from 21st Century London is unlikely to have the skills to survive in the palaeolithic era, and will likely be confused by 51st Century technology.

Your character sheet has a space to note the planet, time period and technology level of the character's origin and trying to use your skills outside of that frame of reference can sometimes be difficult.

More information on Technology Levels can be found on pg.85 in **Chapter Three: Geronimo!!!**

MARKSMAN

It's a dangerous universe out there, and the time might come when the characters are forced to take up arms against alien invaders. The Doctor rarely uses guns, preferring to outwit or out-think his opponents, but his companions have resorted to firearms from time to time.

The Marksman Skill is used for any weapon that fires a projectile at a target that is outside of close combat range. Everything from bows, to thrown rocks to knives to guns. Even starship weapons systems use the Marksman Skill.

For weapons that require physical aiming, such as a gun, use Coordination with the Marksman Skill. For other, more technical weaponry, such as artillery, use Ingenuity with Marksman, to reflect the more intellectual approach to operating the weapon.

For a list of sample Marksman weapons see pg.73.

Areas of Expertise: Bows, Pistols, Rifles, Machine Guns, Energy Weapons, Thrown Weapons, Ship Weapon Systems, Artillery.

MEDICINE

Injuries are bound to happen when trying to save the universe, so it is always useful to have someone aboard the TARDIS who has a little medical knowledge.

The Medicine Skill, at low levels, reflects the character's ability to perform basic first aid, CPR or to stabilise wounds. At higher levels, the character may be a medical student, a nurse, a Doctor or, with Medicine at 5 or better, a fully qualified surgeon.

Medicine is usually paired with Ingenuity, except in cases where the medical procedure is particularly tricky or requires delicate work, in which case Coordination should be used instead. Usually, the level of success dictates how many levels of injury are healed – Success 1, Good 2, Fantastic 3. More information on healing, injury and damage can be found in **Chapter Three: Geronimo!!!**

Areas of Expertise: Disease, Wounds, Poisons, Surgery, Forensics, Veterinary Medicine, Alternative Remedies.

**SCIENCE**

The Doctor frequently bewilders his friends and foes alike with his vast scientific knowledge. The Science Skill helps you to understand what he's talking about instead of just standing there with him looking at you like you drooled all over your shirt. It measures just how knowledgeable a character is when it comes to physics, chemistry, biology, quantum physics, and all the other stuff that makes the universe go round.

Most of the time, Science is paired with Ingenuity, but other attributes can come into play. Resolve + Science (Zoology) could be used to tame a wild animal, for instance.

There's a little crossover with the Medicine and Technology Skills, but if the task requires less repairing either people or gadgets, and more applied theory and wild pseudoscientific leaps, then Science is going to be the Skill of choice.

Areas of Expertise: Mathematics, Physics, Chemistry, Biology, Astrophysics.

SUBTERFUGE

In the course of saving the world, you can be forgiven for breaking and entering into a villain's lair, employing a bit of stealth to avoid being spotted by patrolling guards, and opening a safe to read the classified files within. In all of the cases above, Subterfuge is your key Skill.



Subterfuge is usually paired with Coordination. If the task is of a more intellectual nature, Ingenuity can be used, especially for tasks like safecracking or creating a disguise.

Areas of Expertise: Sneaking, Lockpicking, Sleight of Hand, Pickpocketing, Safecracking, Camouflage, Disguise.

SURVIVAL

The universe is a harsh place, and many a companion has been stranded in a hostile environment, waiting for the Doctor to come and rescue them before they freeze, roast or suffocate to death.

Basic Survival Skill helps a character to stay alive in harsh or exposed environments. It can help you identify safe foods, dangerous flora and fauna, find water, build a shelter and start a fire. By taking an Area of Expertise the character becomes knowledgeable on surviving dangers posed by very specific environments, like desert sand storms, deep water decompression sickness or exposure to space.

Areas of Expertise: Space, Desert, Swamp, Mountain, Icescape, Underwater, Wilderness.

TECHNOLOGY

Some people are a whiz with electronics, can program a computer on the fly, and some can even mix technologies together to create uniquely useful machines. Technology as a Skill represents the character's know-how when it comes to all of these things.

Whether it is hacking into the Torchwood computers, mixing odd parts of existing tech together to make a 'timey-wimey detector', programming a virus to thwart the alien fleet or just fixing the microwave, Technology, paired with Ingenuity, is the Skill to use.

Fixing things on the TARDIS can only be done by someone with the Vortex Trait (see pg.48), just trying without it may make things worse, and creating Gadgets can only be done with the Boffin Trait (see pg.23) unless you want a technological disaster on your hands!

Areas of Expertise: Computers, Electronics, Gadgetry, Hacking, Repair, TARDIS.

TRANSPORT

Sometimes, you need to get from A to B, and you won't have access to the TARDIS. Transport covers the ability to drive cars, ride motorcycles, fly hover vans or pilot an aircraft or starship.

The only method of transport that isn't covered by the Transport Skill is riding an animal, such as a horse. Riding is a very physical action, so the Athletics Skill is used. If you are steering the horses pulling a carriage, then Transport is used as you're not riding the animal directly.

Like other broad Skills, knowing how to drive a car doesn't mean you can pilot a 747, but many vehicles are similar enough to give you a good place to start. Steering wheel, accelerator, what more do you need? If the technology is very complex or requires a particular expertise (like a starship), however, you might need an Area of Expertise to use this skill without major penalties.

Areas of Expertise: Cars, Trucks, Helicopters, Aircraft, Spaceships, Motorcycles.

CHARACTER CREATION EXAMPLE - SKILLS

Miles has 18 points to put into Skills. He's already decided that his character is more nimble and brainy than strong, so he decides that Athletics 2 will be handy for dodging those aliens and Knowledge 3, Science 4, and Technology 3 will make him quite knowledgeable.

That's 13 points spent so far, leaving 5 to spread throughout the other Skills. Miles decides to spend two of these points on a couple of Areas of Expertise and rounds out his list with a couple of useful non-combat options. His final skill set:

Athletics 2, Convince 1, Fighting 1, Knowledge 3, Science 4 (Physics +2), Subterfuge 1, Technology 3 (Computers +2) Transport 1

That equals 16 points, +2 for the two Areas of Expertise, for 18 total. He's certainly the brains of the outfit, and can wiggle himself out of a jam, but he's no fighter.

STORY POINTS

Story Points are going to be very important. We'll cover how Story Points are actually used in **Chapter Three: Geronimo!!!** (see pg.78) but for now all you need to know is how many the characters have. We've already mentioned Story Points and their allocation at the beginning of character creation (see pg.15) so you already know that most characters should start with 12.

However, some of the Special Traits are so major that they effect the very story of the game, and will actually adjust the maximum Story Points a character can keep between adventures!

Whatever the characters have left to start the game with, the players should mark it into the box on their character sheets (though use a pencil, just like all of the other numbers, as Story Points may change from adventure to adventure). Before you start to play each session, each player takes a number of tokens equal to this figure so they can keep track of the rapid increases and decreases you'll come to expect during the course of the game, without having to keep rubbing the number out and writing a new one in every five minutes.

FINISHING TOUCHES

There are lots of little touches that finish the character off and make them more than just a string of numbers. There are some places on the character sheet to keep track of some of these, or you may wish to go into greater detail and write up something more in depth.

NAME

Each character needs a name! Most of the Doctor's companions have normal and everyday names. If you can't think of something immediately, try flicking randomly through a phonebook, or one of those baby-name books you can find. Maybe use a friend's name, and switch the surname to something new, or pick a couple of actors from TV or movies and change their names around. Above all, you should like it enough to use it for a long time, and it shouldn't be immediately funny.

Even alien characters shouldn't be called something silly that'll disrupt the

game. No one should be called 'Squid-roon' or 'Duckbar' (all names suggested by real players in the past). Your character is going to have to live with that name, and so will you while you're playing them. The more sensible and the more normal the better. Though that doesn't mean the Doctor hasn't travelled with strangely named characters in the past – after all, how many people do you know called Perpugilliam or Vislor? Just make sure it doesn't upset the tone of the game.

APPEARANCE

What do they look like? You could have a very distinctive idea of what your character looks like, or imagine a particular actor playing their part. If you're feeling artistic, you could even draw a sketch so everyone knows how the character looks. Think about how tall they are, what their build is, hair colour, or any distinguishing features they have (sideburns, big ears, ginger hair, something like that).

BACKGROUND

Just who are they? You won't have to write a huge essay or draught up a family tree, but it's often good to have a basic idea of who they are, what they do, and where they're from. You can get a pretty good idea of who a character is just by writing a simple paragraph about them.

For example – she's a kiss-a-gram in the small village of Leadworth, she's 21 and about to be married to her fiancé Rory Williams. She lives alone in a house that has too many rooms, and has a very vivid imagination after encountering the Doctor at the age of 7, which resulted in many years worth of therapy.

That pretty much sums up Amy Pond after her first encounter with the



Doctor and the Multiform “Prisoner Zero”, and this information gives the Gamemaster ideas to spice up the average adventure and make it more personal.

Of course, you could go into even more detail than this if you’d like, but details and personal background develop as the game progresses, so you really only need a basic concept to start with.

HOME TIME PERIOD AND TECHNOLOGY LEVELS

This can be a very important element when travelling through time. You’ll see there is a space on the character sheet to define the character’s home time period. This is so the Gamemaster can work out if a character using technology in an adventure that they’d be unfamiliar with. Have a look at the Tech Level table below and see where the character is from.

Most characters are from level 5 – modern day Earth. River Song from the 51st Century, so she’d have a home time period as ‘51st Century, Tech Level 8’. The Doctor is a Time Lord, so he has ‘Gallifrey, Tech Level 10’. Amy and Rory are from modern Earth, so they’d have ‘21st Century Earth, Tech Level 5’.

More information on Technology Levels and how they affect your character can be found in **Chapter Three: Geronimo!!!** (see pg.85).

PERSONAL GOALS

Each character has a goal, and we’re not talking football here. You should give some thought to what your character is like and come up with something that they’d like to achieve. Most of the Doctor’s companions don’t really care for money or fame, but if that’s something your character would have at the forefront of their minds during the adventure, then you should pencil it in. It could be anything – to explore, to find the love of their life, to further humanity, to advance the course of science, to boldly go where no one has gone before... you get the idea.

If you cannot think of something straight away, then leave it blank and you can add something as you get to know the character. It *is* important though – when your character is actively pursuing their Goal, the Gamemaster will reward you when they achieve it with either Story Points or something even cooler. It’s down to the Gamemaster though.

For example, Rory’s a nurse, and his job is to help people. He’s taken this literally, and tries to help people whether they’re human or alien. If Rory puts himself at risk to actively save someone, not only will he get Story Points for his selfless act, but he may receive additional Story Points or even an increase in a Skill, Trait or Attribute at the end of the adventure to reflect him accomplishing his Goal.

TECHNOLOGY LEVELS

- 1 Primitive: Stone Age
- 2 Metalworking: Bronze to Middle Age
- 3 Renaissance: 15-17th Century Earth
- 4 Industrial: 18-20th Century Earth
- 5 Space Faring: 21st century Earth. Colonisation of the Solar System.
- 6 Star Faring: 22nd -30th Century Earth. FTL Travel. Transmats.
- 7 Advanced Interstellar Empire: 31st-49th Century Earth. No Time Travel.
- 8 Time Faring - 51st Century Earth
- 9 Advanced Time Faring - The Daleks
- 10 Time Lord
- 11 Ancient Time Lord - The Dark Times, Rassilon and Omega.
- 12 Beyond Comprehension - Abilities available only to the Eternals.

EQUIPMENT AND PERSONAL ITEMS

The Doctor and his companions rarely adventure to gain things. They travel to experience the adventure, the excitement and to make the universe a better place. It is rare that someone is accepted into the TARDIS if they're only in it to make money and collect some valuable treasures on the way. Of course, the Doctor can make mistakes in judgment.

All characters should have the basics. Have a think about what you carry about with you when you go out – phone, purse or wallet, a little cash, makeup, mirror, notebook, bottle of pop, MP3 player and that's about it. It's unlikely you'll be starting the game with climbing gear, mapping tools, nightvision goggles, torch or guns. If you're really prepared like Donna, you may have a car-boot full of clothes, but that's about it. Any weird and bizarre equipment you need to suit the environment might already be somewhere in the TARDIS in the wardrobe or another of the myriad rooms.

If you're planning on starting with any unusual item of equipment you should talk it over with the Gamemaster and see if it is acceptable. If it's going to be too useful or unbalancing, the Gamemaster may consider it a Gadget (like the Sonic Screwdriver) and there are special rules for purchasing or creating those (see pg.76 of the **Gamemaster's Guide**).

SAY 'WHEEEEEEE..!'

If you've followed all of this, you should have a character ready to step into the TARDIS! If the Gamemaster is ready, you can go right ahead and jump into your first adventure and learn how things work as you go. That is, after all, what most of the Doctor's companions do!

If you have time, however, it wouldn't hurt to pick up the basics before your first game. Luckily, we're coming to that bit in the next chapter so, if you're ready, get yourself a nice cup of tea and settle down – it's time to learn the rules.





3: GERONIMO!!!



In this chapter we get down to the rules of the game. Everything you need to know is in here. How your character can run, jump, swing from ropes, or dive for cover, or how to talk down an alien with a gun, out-smart an evil mastermind or drive a car, it's in here.

After all, this is a game of Doctor Who and games need to have rules – without them it would be chaos. This chapter covers all of the rules you need to play the game as a player. This chapter is also presented in the **Gamemaster's Guide** though that version goes into more detail to help the game run smoothly. You should find that the rules are simple enough that you'll pick them up in a matter of minutes, but if you're stuck with anything, ask the Gamemaster for help.

PLAYING THE GAME

The Gamemaster introduces the adventure, and the rest is done through conversation. The players describe what their Characters are doing, and the Gamemaster allows the plot to develop and describes how events progress and the actions of any additional people or villains. Check out the example of play on pg.7 for how this can go.

Most of the time if you want your character to do something, they can do it with very little worry. If they want to talk, walk, eat or read something, that doesn't require any rules. If you want your Character to do something that may or may not be successful, that's when the numbers and the dice come into play.

THE BASIC RULE

Doctor Who: Adventures in Time and Space uses the same basic rule for all of the actions. Whether it is fighting, out-talking, researching, creating some pseudoscientific device or piloting the TARDIS, it's all the same basic rule:

ATTRIBUTE + SKILL (+TRAIT) + TWO SIX SIDED DICE = RESULT
(TRY TO MATCH OR BEAT THE DIFFICULTY OF THE TASK)



Attribute

Select the most appropriate Attribute for what the Character is trying to do. Trying to lift something? Then Strength is the one they need. Trying to remember something important or invent a device that is crucial to saving the group? They need to use Ingenuity. Trying to thread a needle, walk along a narrow beam or aim a sonic disruptor? They all require some sort of dexterity so Coordination is the Attribute for that task.

Skill

Next find the Skill best suited for the task. Are they running for their lives? Having some Athletics Skill would mean they could run faster and for longer. What if they're trying to cobble together household electrical items to make a timey-wimey detector? It would be hard to do such a task without some knowledge in Technology, so that would be the Skill to use. Sometimes there's no suitable Skill to use, so they'll have to use a second Attribute instead.

Trait

Do you think a Trait would come into play? If so, have a look at the Trait description and see if it applies any modifiers to the roll. For example, a character jumping a gap between two buildings will use Strength and Athletics to throw themselves over the distance, but the Gamemaster may decide that the Brave Trait may add a bonus to the jump – as you'd have to be pretty brave to attempt such a feat. If you think one of the character's Traits would come into action, then take it into account, even if it's a penalty. People who play up their character's weaknesses aid storytelling and make the game more interesting and the Gamemaster should reward this with Story Points.

Dice

There's always an element of chance in these things – it keeps us on our toes. Roll two six-sided dice, add them together and remember the number.

The Result

Add the value of the Attribute you've selected, the Skill you have and any adjustments from Traits, and the dice roll. If the total is equal to or higher than the Difficulty of the task (as chosen by the Gamemaster), then they've succeeded! If it is lower, then they've failed. It's as simple as that.

THE BASIC RULE – EXAMPLE

Trapped in 21st century Colchester by a mysterious force, the Doctor has to build a scanner for detecting alien technology without using any advanced technology of his own.

This task is obviously going to require a bit of genius to design, so *Ingenuity* is the appropriate Attribute here. It will also require a good deal of mechanical skill to put the machine together, so *Technology* is our go to Skill.

The player also notices that the Doctor has the *Technically Adept* Trait and this gives him a +2 to rolls to fix or build machinery. This, when combined with an *Ingenuity* of 9 and a *Technology* Skill of 5, gives him a whopping score of 16 right out of the gate!

Finally, he rolls 2 dice and gets a score of 7. Adding this to the total from his Attribute, Skill and Trait Bonus gives him a final total of 23. This beats the set Difficulty of 18, so the Doctor succeeds in building his machine. Now he just needs to keep it hidden from his flatmate...

UNSKILLED ATTEMPTS

Usually, attempting to do something without the relevant Skill results in failure. You wouldn't try to fix the wiring inside a computer if you didn't know what you were doing, and you wouldn't try to perform surgery without medical training. However, in desperate times, the Gamemaster may allow the character to try despite being untrained.

Even without a Skill you use the same formula as before. Of course, without a Skill to add in there, the result is going to be lower, which reflects their lack of training, and in most cases, trying to do something without any Skill could actually make things worse.

Any time the character tries to do something that they have absolutely no Skill in, their roll suffers a -4 penalty. If the character has a Skill that could help a little, but isn't completely related, the Gamemaster could impose a smaller penalty of -2, instead.

HOW A ROLL WORKS

So, now you know how to make a roll, what do you need to roll for – what do the numbers mean?

INTENT

First of all the player needs to decide exactly what it is they want their character to do and describe it as best as they can. This helps the Gamemaster to decide how difficult the task is so they can assign a Difficulty. This will also help in deciding how well the character did and whether they achieved what you wanted to do!

For example, the player could say “Amy tries to hide from the approaching Cybermen, ducking for cover behind the smouldering remains of a car.” This tells the Gamemaster what they want to do, how they’re intending to do it, and how difficult it is. Both the player and the Gamemaster can then consider what will happen if they succeed or fail.

DIFFICULTY

Some tasks are going to be more difficult than others. After all, reprogramming an alien computer is going to be much harder than replacing the batteries in a TV remote control!

Whenever the characters have to do something that requires a roll, the Gamemaster will set a Difficulty. This is the number the player will have to beat to succeed at their task. The average human Attribute is 3, the average Skill is 2-3, and the average die roll is 7, so an average person should be able to accomplish something with a Difficulty of 12 more often than not.

HOW WELL HAVE YOU DONE?

The numbers themselves aren’t all that important and the game shouldn’t lose its flow by talking numbers and statistics. The point is to further the story by resolving conflicts and tests of skill or chance. However, there are times when comparing the Result with the Difficulty can help better define the outcome.

Have a look at how far above (or below) the Difficulty the Result is. The wider the difference, the better (or worse) the result. Think about what the character’s Intent was as this will help you to determine the result of success or failure.

DAMAGE

You’ll have noticed that the Success Tables also mention damage and how it is affected depending upon how well or how badly you’ve rolled. Basically, all weapons or forms of injury have a fixed damage. This number is modified depending on the roll (either how well you shot at someone, or how badly you dodged the harm). Halving, or multiplying the damage by 1.5 (one and a half times), may result in half or quarter numbers – always round down to the nearest whole number, unless the number is zero (0). Damage has been done in some form, so the lowest it can be is one (1). We’ll discuss damage and conflict later (see pg.70).

USING STORY POINTS

Didn’t do as well as hoped? Don’t worry, all is not lost. If you imagine all the Levels of Success as a ladder, you can shift the result up at the rate of one Story Point per ‘rung’, turning a mere Success into a Good or even Fantastic result!

Failed miserably at a task that was vital? You can also spend Story Points to recover from a particularly bad result at a cost of one Story Point per ‘rung’. You can only shift a failed result up as high as a ‘Success,’ however. You can’t spend loads to do really, really well. More on spending Story Points to affect the outcome of a roll can be found on pg.78.

Of course, if a player is low on Story Points and it suits the story, they can do the reverse, turning a Success into a Failure to regain Story Points. The Gamemaster has final say, and doing this too often should be discouraged, but it can stir things up a little and can be a good way to build up Story Points in times of need. More on awarding and spending Story Points can be found on pg.78.

COOPERATION

Sometimes a task is so tricky or complicated, the characters are going to have to call in some help. Many hands make light work and all that. In such cases, one character will take the lead and make the roll. For every additional character with a suitable Skill that helps, add +2 to the leader’s roll. The Gamemaster may put a limit on how many people can help in any given circumstance, and which Skills are suitable to assist.





LEVELS OF SUCCESS/FAILURE

ROLL	RESULT	DID YOU SUCCEED?	DAMAGE
9+ ABOVE	Fantastic!	Yes AND good things happen.	x1.5
4-8 ABOVE	Good	Yes.	x1
0-3 ABOVE	Success	Yes, BUT it's not all good.	x1/2
1-3 BELOW	Failure	No, BUT it's not all bad.	x1/2
4-8 BELOW	Bad	No.	x1
9+ BELOW	Disastrous!	No AND bad things happen.	x1.5

SUCCESS

This means that the character accomplished their task BUT not as well as they might have hoped or with some problem they might not have foreseen. They manage to shutdown a Sontaran cloning machine but not before it creates a few Sontaran soldiers, for instance, or the Gadget they were building will only work once before malfunctioning.

GOOD SUCCESS

This is a complete Success with no complications. The cloning machine is shut down. The Gadget is built successfully and on schedule.

FANTASTIC SUCCESS

The task is completed AND with better than expected results. The Sontaran Cloning machine is not only shut down, but releases a gas that disables all the already active Sontarans in the area long enough to give the characters time to come up with a plan. The Gadget not only works, but covers an area twice as large or is finished in half the time.

FAILURE

This means that the character failed in their task BUT not so badly that they can't escape the results or try again later. The cloning machine is not shut down, but the newly emerged Sontaran soldiers are initially disoriented enough that the characters can escape, for instance, or the Gadget doesn't work, but the fault is correctable and the character can try again without having to start from scratch.

BAD FAILURE

The attempt is a complete failure. The newly emerged Sontaran clones act to capture or kill the characters immediately. The Gadget won't work and the character must go back to the drawing board and start all over again.

DISASTROUS FAILURE

The attempt is an utter failure AND endangers the characters or sets them back a great deal. The character gets the cloning machine stuck into high gear, causing it to spit out an army of Sontaran warriors. The Gadget backfires, has the opposite effect or the enemy enact their plans before it is ready.

GIVE ME TIME. AND A CRAYON...

Another way to deal with an incredibly hard task is to work at it over a period of time. The Gamemaster determines how long it will take for the character to complete the task. At the end of that time, make the roll as normal to see if you succeed. If the character spends longer than necessary, taking their time and being extra careful, they are more likely to succeed. Taking twice as long adds a +2 bonus to the roll, three times as long adds +4, and so on up to a maximum bonus of +10.

Example: The Doctor is experimenting with a mix of chemicals that will hopefully eat through Dalekanium. The Gamemaster knows the Doctor is brilliant, but it's going to take a while to get this right. The Gamemaster says "It's going to take at least an hour of mixing and trying formulas before you come close to a solution." The Doctor's player isn't in a rush, and this is vital to the success of the players, so he decides to spend two hours on the experiment, netting a +2 bonus on his Ingenuity and Science roll at the end of this time.

The opposite can be said if the character is rushing something. Trying to do things quickly can result in fumbling hands! Halving the time it would normally take to do something means the roll receives a -2 penalty, and so on, just like taking extra time.

Gadgets can sometimes be a different matter – Gadget creation and full Gadget rules are covered in detail in the **Gamemaster's Guide**.

OPTIONAL RULE: THE DRAMA DIE

If calculating Levels of Success slows your game down, the Gamemaster may decide to discard them and just stick with a simple success or fail. Alternately, if they still want a detailed result without the maths, they may have you roll a Drama Die to generate the Level of Success.

A Drama Die is a single differently coloured die that you add to all of your rolls. The normal dice determine your success or failure as normal. The Drama Die determines your level of success as shown below:

1	Success	Failure
2-5	Good	Bad
6	Fantastic	Disastrous

While a bit more random, the Drama Die is quick to read and can give a character levels of success that might normally be out their reach.

HOW A ROLL WORKS – EXAMPLE

Amy looks at the computer terminal, hoping that she can retrieve vital information. The Doctor usually does all the technical stuff, but he's busy working on something else, so Amy decides she's going to have a go. She presses some buttons, and tries to log into the system. She rolls two dice, adds her Ingenuity to her Technology Skill, adds them together and only gets an 8 total. The Gamemaster has determined that the computer is very advanced and she needed to get a score of 15 or more to hack into the security system. As this is 7 less than the Difficulty, a Bad result, the Gamemaster decides that Amy's meddling results in a complete security lockdown on all of the computers, setting off alarms.

The Doctor rushes in to see what Amy has done. He opens the back of the computer and looks in. He adds his Ingenuity to his Technology Skill, adding the dice roll and a bonus from using the Sonic Screwdriver, resulting in a whopping 25! This is far more than the 15 Difficulty he'd assigned to it. In fact, it's 10 over, a Fantastic result. The Doctor reaches in to the back of the computer, pulls a couple of wires out and zaps the ends together with the Sonic. Not only does the computer screen spark into life, but it also cancels the security alert and allows access to the secure files.





CONFLICT: CONTESTED ROLLS

Rolling dice and adding some numbers together to beat a set difficulty is all well and good, but what if you're actively opposing someone or something else? Luckily, this is just as easy as a normal task, only the Difficulty is determined by the opponent as they try to stop whatever you're doing.

Most of the time, Conflicts are between the players' characters and antagonists controlled by the Gamemaster, so the Gamemaster will state what the bad guys are trying to do and make a roll on behalf of them first – this will be what the characters will have to try to beat, just like the Difficulty of a normal task. In effect, they are setting the Difficulty of the player's roll by making things difficult to succeed against them.

Don't worry if this sounds confusing, we'll take you through how it works stage by stage.

INTENT

This works just as before. The player says what they want to do, and the Gamemaster determines what the non-player character is doing to prevent it – looming to attack, opening fire, dodging, etc.

WHAT ARE YOU USING?

Next stage is seeing which Attribute and Skill fits the intent of the action and if any Traits come into play. Both sides work out what they'd need to roll, relating to their planned action. This is done in just the same way as any other task.

ROLL THE DICE

The Gamemaster determines how well the antagonists do using the normal rules. The Gamemaster then uses the antagonist's result as the Difficulty for the player's roll. If the player fails, then evil prevails and the antagonists take their action. If the player succeeds, their intended actions go ahead, with the Gamemaster determining the final result. This is how it is done for any Conflict, from fighting to arguing, all contested rolls work in exactly the same way.

COMPLICATIONS

The Gamemaster might sometimes give a penalty or bonus to a roll if there are external factors that would affect the task. For example, conditions such as rain, darkness or being hurried could make things more difficult.

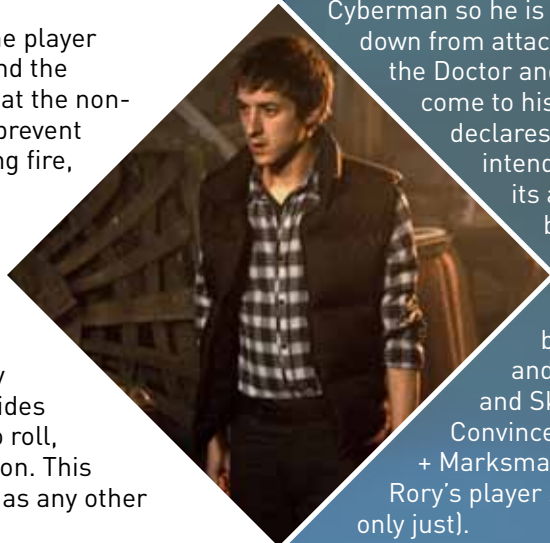
SIMPLE CONFLICT - EXAMPLE

Rory is aboard an American battleship in the middle of World War II. The ship had been used in bizarre temporal research as part of the Philadelphia Experiment, and the ship was momentarily transported through the Void into another dimension. It has returned, only the crew have been turned into Cybermen, and the ship is heading back to harbour in 1943. Rory has been spotted while trying to sabotage the ship's engines and the Gamemaster asks him what he intends to do.

Rory's player knows that he can't fight the Cyberman so he is going to try to talk it down from attacking, hopefully giving the Doctor and Amy a chance to come to his aid. The Gamemaster declares that the Cyberman intends to shoot at Rory with its arm mounted particle beam.

Rory's player and the Gamemaster both roll their dice and add the Attributes and Skills: Ingenuity and Convince for Rory, Coordination + Marksmanship for the Cyberman. Rory's player scores the highest (but only just).

Rory's player decides the outcome of this Conflict and decides that the Cyberman believes Rory to be a good specimen for upgrading, and doesn't shoot. The Gamemaster sees that Rory only got a Success, so the 'yes, but' means that the Cyberman keeps its gun levelled at him and marches him off to the upgrade centre at gunpoint. Rory will need to think of a way out en route, but for now, at least he's alive.



EXTENDED CONFLICT

Resolving smaller tasks with just one dice roll is all well and good, but if the situation is more intense or involved, such as a chase or fight scene, you may wish to break the action down into a series of rolls. Not only does this add tension, but it also allows you to create more involved and exciting action scenes as the tables turn quickly with a good or bad roll.

ACTION ROUNDS

The events in an Extended Conflict are broken down into Action Rounds. Basically this means that everyone gets a turn, and by the end of an Action Round you'll have gone 'round the table and everyone will have had their go. Hence the name. You can try to do more than one Action in a Round, but that's harder than it sounds. We'll cover that a little later.

INTENT

Just as in a normal Conflict, you all decide what you will try to do. You could discuss your plan amongst yourselves in detail, or it could be as simple as running while shouting, "You go that way, I'll cut them off!"

WHO GOES FIRST?

Now you know what everyone wants to do on both sides, the big question is who gets to go first and who does what? Each character will get to act once in an order determined by the type of action they plan to take.

Talkers

"No, no, no... wait!" Talking, or shouting, has proved to be very important in the Doctor's adventures, words being far more powerful (and usually quicker to use) than weapons. The place can be exploding or you could be held at gunpoint, but before anyone starts shooting or tying you up, you get to say your piece.

Movers

"When I say run, run! RUN!" Running is a frequent option, and often when facing an alien threat people start a Round running. They could be running away from something or just running into the location, but they're on the move so they go next. Even if you're sneaking into the

secret base as quietly as possible, trying to avoid security cameras, you're moving from one place to the next, so you're next in the pecking order.

Doers

"I've just got to reverse the polarity of this circuit, and we'll be fine!" It can be as intricate as rewiring a circuit, or it could be as simple as opening a door. If you're not running or talking to the enemy, you're probably planning on doing something that'll help the situation.

Fighters

"Open Fire! All Weapons!!" Finally, the people who choose to fight or shoot take their turn.

EXTENDED CONFLICT: COMPLICATIONS

ACTING SIMULTANEOUSLY

What if two people are trying to do the same thing at the same time? If two or more people are intending to Fight, or to Run, then the characters go in order of the highest Attribute used. For example, if two people plan on shooting at each other, the one with the highest Coordination goes first. If they both have the same Attribute, then the highest Skill goes first. If the characters are alike in every way, their actions are simultaneous!

CHANGING ACTIONS MID-ROUND

If you had something planned for later in the round but want to switch your action for one from an earlier segment, you can 'jump-in' and do so immediately at a -2 penalty.

For example, River is planning on shooting at Klortho the Vile, but Klortho has activated a forcefield in the Doing phase, so it's probably pointless shooting him now as the gun will have little effect. River's player decides to run away instead but the Moving Phase has already gone! River's player jumps in and the Gamemaster lets River run before any further Doing or Fighting takes place.





CHARACTERS ROLL AND PERFORM THEIR ACTIONS

When it's their turn to go in the Action Round, it's time for the characters to do their thing. In many cases, their opponent will resist the intended action in some way, whether this is arguing, bluffing, punching, shooting or trying to mentally control someone. Other times it will be a simple roll against the Difficulty of their action, if they are doing something with no resistance, such as running, fixing a computer or defusing a bomb or if the target is completely unaware of the first attack.

If someone resists the character's actions, there will be a 'Reaction' to determine how hard it is for the player to act.

REACTIONS – RESISTING THE ROLL

Instead of both sides rolling their own action, and the most successful one determining the outcome of the Conflict, the Extended Conflict breaks things down even further. Each person tries to take their action and is resisted by the target of their action using a suitable Skill.

To determine the Difficulty of the character's roll, you first look at the person they're acting against, giving them a chance to react and to defend themselves against the action.

Example: General Staal takes aim and declares that he intends to shoot a UNIT soldier, named Doug. To determine the Difficulty of Staal's roll, Doug 'resists' the attack by diving for cover behind some boxes. Staal can hit him, but Doug is running and diving for the boxes to try and make it difficult. Doug's player makes a Coordination and Athletics roll, getting a total of 12. Staal needs to roll over 12 to hit Doug with his rifle.

TAKING MORE THAN ONE ACTION A ROUND.

You only get one action in a Round, whether it's running, talking, doing or fighting, but that doesn't mean that you won't be targeted by more than one Conflict. Resisting is technically a Reaction, but you can't do more than one thing at a time without things getting difficult. You get your action as normal, but every other different action you take in the sequence, such as shooting or shouting, receives a -2 penalty. This penalty is cumulative as well, so each additional action after that gets another -2 on top!

REACTIONS



ACTION

REACTION

Arguing

Ingenuity + Convince

Convincing

Resolve + Convince

Intimidating

Resolve + Convince

Combat

Awareness + Coordination or Fighting

Sneaking

Awareness + Awareness

Hacking

Awareness or Coordination + Technology

Example: River is running away from a host of Sontaran Troopers, and she's hoping to hack into the ship's computer with her scan-pad to close the door behind her. Her first action is going to be running to the door as her 'Move' action. She then starts hacking into the computer as a 'Doing' action. As she's already acted this sequence this action receives a -2 penalty. If she wants to do anything else (like dodging Sontaran fire) it'll be at a -4 penalty.

MAKING MORE THAN ONE REACTION IN A ROUND.

You can make more than one Reaction roll in a Round, but in many cases you don't actually need to. Once you're leaping around and dodging, you're harder to hit for everyone who's shooting

at you – you don't need to try to dodge every single shot. If you have to react to anything in a Round, roll as normal (with any necessary penalties). That reaction roll counts for every attempt against you in that Round. Using the same roll for multiple resistances only works with reactions, not with actions.

The Doctor is being shot at by three Silurians while he's trying to adjust the settings on his Sonic Screwdriver to knock out their guns. The 'Doing' comes first, so setting the Sonic is rolled as normal.

Then comes the fighting. The Doctor's Sonic isn't going to be ready to use until next Round so the three Silurians open fire. He's going to dodge, jumping for cover. The Doctor's already acted this time (adjusting the Sonic) so his dodging is at -2. He only needs to roll once, and that result sets the target for all three of the Silurians trying to hit him.

If the Silurian's leader was trying to command him to surrender earlier in the Round, 'Talkers' come first, so he would resist that before trying to adjust the Sonic. His resistance against being talked into surrendering would be normal (and would count against any other attempts to talk him out of what he's doing). Setting the Sonic would be next in the Round, with a -2 penalty. Then the dodge would come last at a -4.

DO IT ALL AGAIN...

When you've worked your way through the talkers, runners, doers and fighters, you start the process again. Return to the Intent phase when you're discussing what your characters are all going to do – then run through another Action Round. This continues until the Conflict is resolved and you progress on to the rest of the adventure (or you run away!).

LOSING A CONFLICT

Losing can mean many things depending upon what sort of Conflict our heroes were engaged in. Physical conflicts, such as fighting or combat, will result in physical injury or even death. Mental Conflicts, such as a battle of wills, attempts at mind control and the like, may result in losing control of your actions, unconsciousness or on rare occasions, death. Social Conflicts can

EXTENDED CONFLICT SUMMARY

Sounds too complicated? Don't worry, just take it one stage at a time:

1. ESTABLISH THE SCENE

Where is everyone and what is the environment like?

2. ESTABLISH INTENT

What is everyone (including the NPCs) planning to do?

3. TAKE ACTIONS

Everyone gets their Action (including the NPCs), in order of what they're planning on doing:

a) **Talkers** – any people who are just going to speak? Now's their time to talk.

b) **Runners** – people who are just moving? Here's when they go!

c) **Doers** – non-combat actions. Need to fix something, or do something, now's the time to act!

d) **Fighters** – combat actions go last.

Remember, actions directed at another character can be resisted as they occur.

4. DO IT ALL AGAIN

If the Conflict isn't resolved, go back to Step 2 and decide what everyone is going to do next.

result in losing prestige, respect or the trust of others.

In many cases, losing a Conflict will result in the temporary reduction of one or more of your character's Attributes. The Gamemaster will discuss this with you to determine exactly what happens and what the outcome of the Conflict is, allowing you to make a failure interesting to heighten the action of the adventure. How severe this reduction is, or even the very survival of your character, will depend upon how badly your





'SCAN REVEALS NOTHING!'

A problem of breaking Conflicts into shorter Rounds, especially combat where this will get used the most, is that you can sometimes get into a rut, repeating the same action over and over again. Besides being a colossal bore storywise, any intelligent enemy would eventually figure a way to counter such predictable tactics.

If you use the same tactic or action against the enemy for three rounds in a single scene, the Gamemaster could start giving the enemy a cumulative +1 bonus to resistance for that and every additional round that you use the same tactic or action again. So mix it up a little!

Example: The Doctor is holding the Daleks at bay with a biscuit by Convincing them that it is a TARDIS self-destruct. The third time he does this, they get a +1 to resist his Convince attempts, and an additional +1 for every round after that (up to +4, which is equal to their Ingenuity) until the Strategist Dalek sees past the ruse.

'Alright, its a Jammy Dodger! But I was promised tea!'

character lost in the Conflict. In most cases, you'll need to see how badly you were defeated, whether this is a Failure, a Bad or, even worse, a Disastrous result. We'll go through the various types of Conflict below and discuss how to handle losing.

EXTENDED CONFLICT – EXAMPLE

Rory and Amy are trying to get into the Calvierri school for the betterment of young ladies by convincing the guard at the gate that she's a suitable candidate for the school. The Gamemaster decides to test Amy's convincing skills and splits the Conflict into a series of Rounds.

Amy decides that a plain and straightforward approach is the best bet, so she opens by greeting the guard with a "Signor, I am considering attending the school as I'm obviously in need of betterment. Do you think I could have a look around, see if the school's for me?"

She is using Presence and Convince while he resists with Ingenuity and Resolve. He rolls and gets 11, Amy rolls and tries to beat it, luckily getting 15. A Good Result. Her Presence is 3 so she does that in "damage" taken off of a suitable Attribute of the guard. In this case, it is his Resolve to resist her request that is damaged.

The Gamemaster starts a new Round. Amy's player decides that she's going to try to charm her way past the guard. The Gamemaster decides that the guard is having none of that and is going to try to force her and Rory to leave. They're both "Talking" so they both go at roughly the same time, however Amy's Presence is higher than the guard so she goes first.

Amy tries to be charming. "Look, if you just let me in, I'll only be a couple of minutes, and then when you've finished your shift we could have a drink together, my way of saying thank you." Using her Presence and Convince, the guard resists her roll with his reduced Resolve and Ingenuity. He rolls a 6, and Amy rolls 9, a Success. He takes another point of damage, reducing his Resolve to 0 and the Gamemaster decides that this will mean that he's lost his will to resist, halting the Conflict there.

The guard blushes a little, opens the gates and lets Amy inside. but as she only scored a normal Success, he stops Rory. "Just you. Your brother will have to stay out here..."

MAKING LOSING EXCITING

Of course, failing isn't always bad. It can, with some imagination, actually make things more exciting and more interesting. After all, how many great stories come from trying to right previous mistakes?

Making it more dramatic and exciting makes the adventure more interesting for everyone, and the Gamemaster will often reward players who go with their downturn of fortune by rewarding them with Story Points. If a player is running low on Story Points, and if the Gamemaster agrees, the player can opt to adjust a successful roll to a Failure (or worse) to advance the plot, make things interesting and earn Story Points (just like the reverse of spending Story Points to improve a roll). Of course, the Gamemaster has final say on how many Story Points, if any, he is willing to give.

For example, imagine Rory has managed to escape from a group of pursuing Autons, losing them in a towerblock. He was hoping to find help, but all of his escape routes are blocked by the animated plastic creatures, he is out of Story Points and he has no idea where to find Amy and the Doctor anyways. His player rolls to sneak past some Autons guarding one of the street level exits and succeeds, but instead of wandering around aimlessly in a city overrun by the creatures, decides to reduce his result to a Failure, moving the plot along by alerting the Autons to his presence, but giving him time to get out of the way of their weapons fire.

The Gamemaster rewards the player with a Story Point for reducing his Success to a Failure and then works the new event into the story. Rory trips over on the stairs and alerts the Autons, who turn and fire. The sound in turn alerts a UNIT squad who are escorting the other characters to safety. The UNIT troops run to assist, overwhelming the Autons, and reuniting all of the characters.



LOSING A PHYSICAL CONFLICT

It's bound to happen sometime. The universe is a dangerous place and people get hurt. Whether this is just tripping over when being chased by a pack of Saturnynian brides or getting shot by a Cyberman's particle gun, getting hurt isn't fun and doesn't do a character any good.

Most of the time, such injuries can be prevented with the careful expenditure of Story Points. See, we told you they'd be useful! (See pg.78 for more on Story Points).

Sometimes the injury is so small that there's no heavy paperwork involved. The Gamemaster may just remember your injury and say that you may be walking slower due to that twisted ankle, or that you can't reach that item on the top shelf 'cause of the pain in your arm.

If injuries are severe enough, you may find that one or more of the character's Attributes are reduced. Which Attribute is down to the actual source of injury. It should be logical to the story and to the event – for example, falling a distance and failing to land safely may result in a loss of Coordination or possibly Strength from a leg injury. Getting shot could mean you'd lose Strength, Coordination (if it's in a limb), or Resolve. In most cases, the Gamemaster will dictate which Attributes are affected.





LEVELS OF INJURY

All sources of injury, whether they are weapons, falls, poisons, or worse, will have a value attached to them. This is usually a number, or in some cases the letter 'S' or 'L'.

Numerical Values

Most sources of injury will have a number next to them. This indicates how many points your Attributes will lose due to the injury. The Gamemaster will discuss this with the player to suit the story and the source of the injury. After all, not all sources are the same. Getting hit by a bow and arrow will deplete physical Attributes, whereas being hypnotised or drugged will lower mental Attributes. We'll cover the various sources of injury later and give you guidelines for how this works.

Most numerical damage is presented in this format: **N/N/N**. This represents the damage taken at each level of Success, in the case of an attack, or Failure in the case of an accident. The bold number is the Good/Bad result and is considered to be the average amount of damage taken, while the Fantastic/Disastrous result represents an extremely damaging result which multiplies the damage by 1.5. The ordinary Success/Failure represents a graze or lucky break that reduces the average damage by half (rounded down to a minimum of 1).

In cases where the Gamemaster wants to speed up the game, say in a mass battle between UNIT and Autons, He'll probably just use the Good/Bad result for all damage (listed under the 'Basic' column of the Weapons table on pg.73).

Stun (S)

A Stun result knocks the target unconscious. If the Gamemaster allows, they may be able to perform one last heroic act, such as shout a warning into the radio, press the button that opens the doors, or something else quick and simple. How long they're unconscious will depend upon how badly they've been injured. Normal Stun lasts for around 15mins per level of success or failure (depending on the cause). The Gamemaster may change these times to suit the source of the stun, or whatever best fits the story.

Besides being stunned, the poor victim is unharmed and will eventually wake with a headache or feeling a little nauseous.

Lethal (L)

Dalek death-rays, Cybermen particle cannons or Judoon blasters, they all have one thing in common: just one Zap and it's disintegration in a red flash or glowing blue skeleton time (or something even more grisly) and then you're dead. Weapons flagged as lethal are just that. You really shouldn't go face to face with a Dalek. Non-weapon, but equally fatal sources of damage, like being crushed by boulders in an avalanche, might be tagged Lethal as well.

On an ordinary Success or Failure, the character escapes instant death and the 'L' should be treated as a number, albeit a high and suitably dangerous one (which is usually given), otherwise Story Points are your only chance for survival. If you haven't any of these it may be that your character's number is up. The Gamemaster will discuss this with you though it may be worth taking a look at 'Dying or Leaving the TARDIS' on pg.78.

Against non-living or relatively massive targets, like buildings, vehicles or dinosaurs, Lethal damage should be treated as having a rating of **4/9/13**.



FIGHTING DAMAGE

When it comes to close, physical combat, it's all about how strong you are. Getting hit by Amy is certainly going to hurt, but not as much as being punched by a Sontaran Trooper. Basically, the damage for a punch or kick is the character's Strength Attribute. If the character has a Strength of 3, they will do 3 points of damage on a Good Roll (and 1 on a Success and 4 on a Fantastic). If they have a Strength of 5, they do 5 points of damage on a Good result (2 on a Success and 7 on a Fantastic).

If they are using a weapon, the damage is increased depending upon what sort of weapon it is that they're swinging around. Follow this simple checklist, and for every 'yes' add +2 to the character's Strength.

1. Is it sharp?

Does it have a cutting edge, sharp points or something equally nasty designed to puncture or slash the target?

2. Is it heavy?

Does the average user need two hands to lift it?

3. Is it dangerous?

Does it do damage with just a touch, like a Sycorax whip or chainsaw?

So if it's something like a sword, it's the character's Strength +2. If it's a big sword, like the Sycorax's, and you really need to use it two-handed then it's both heavy and sharp so it's Strength +4. If it's something really nasty like a chainsaw, it's sharp, dangerous, and heavy, so it gets the full +6 to Strength.

If you're throwing a weapon (such as a knife or rock) at someone, you also use Fighting Damage. The stronger you are, the more force you can put behind the throw doing more damage. If the object is being propelled by something else, such as a catapult, or gunpowder, you'll be doing Marksman Damage, instead.

MARKSMAN DAMAGE

Shooting something is a different case. It's not about how strong you are – it's about how much damage the ammo does, as in most cases, a bullet or a laser will do the same amount of damage, whoever fires it. See the table on pg.73 for a selection of Marksman weapons.

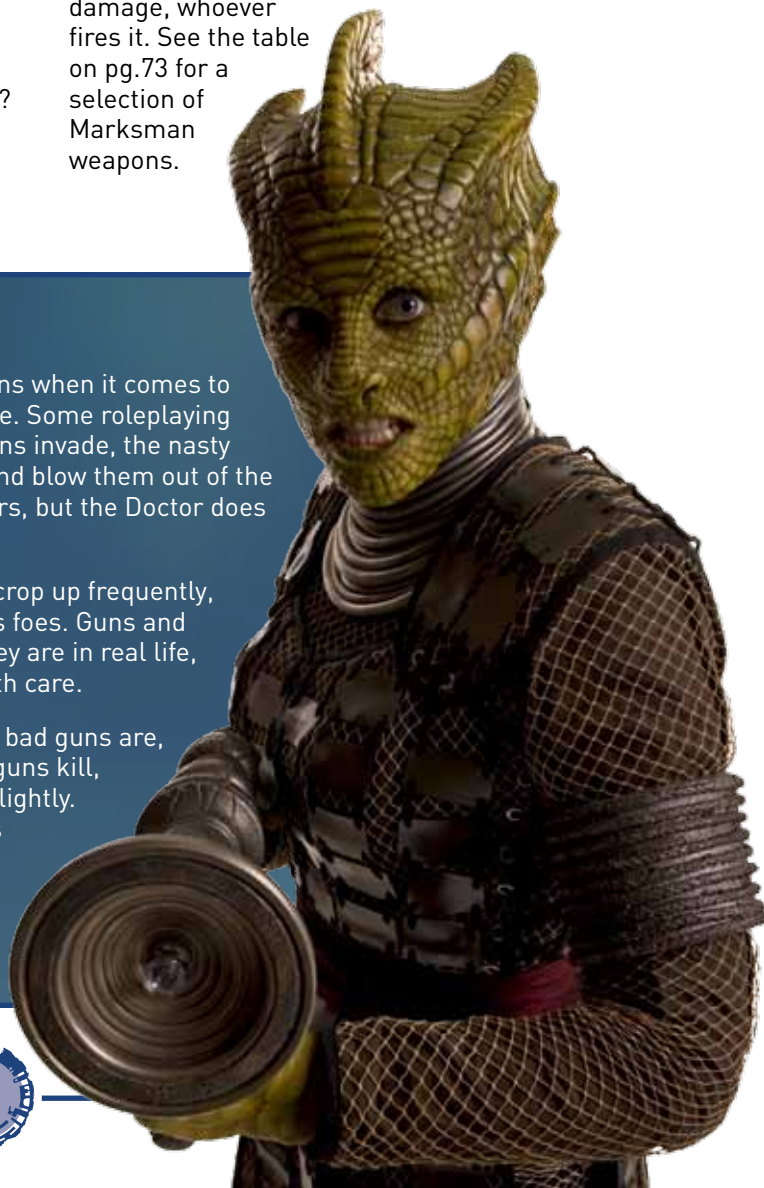
GUNS ARE BAD

Time to address one of the familiar questions when it comes to most roleplaying games – guns and violence. Some roleplaying games are all about killing things - the aliens invade, the nasty monsters threaten the peace, you tool up and blow them out of the galaxy. Well, that may work for UNIT soldiers, but the Doctor does things a little bit different.

Guns will come into play and 'combat' will crop up frequently, but the Doctor hardly ever aims a gun at his foes. Guns and other weapons should be treated just as they are in real life, as something to be feared and regarded with care.

We're not going to preach to you about how bad guns are, it's a simple fact that guns are dangerous, guns kill, and guns shouldn't be pointed at someone lightly.

The bad guys will frequently resort to guns and violence, but there are many ways to stop them from pulling the trigger, and plenty of other things your character can do instead of using guns.



AVOIDING COMBAT

Characters should avoid combat as a rule, as the Doctor rarely resorts to violence and always tries to find some other way to defeat his enemies. Sure, the villains may resort to firepower, but it is unlikely that you'll have too many fights per adventure.

Sometimes, however, you have to fight fire with fire. Luckily, combat runs the same as any other conflict, and isn't just about shooting at each other. Just because the aliens are pointing guns at you doesn't mean you have to point a gun back. The Doctor uses his greatest weapons – his brains and his mouth, because he's incredibly smart and he can certainly talk. Here are a few ways to avoid physical confrontation.

Plan Ahead

The best way to avoid a getting into a gunfight is to make sure the situation doesn't come to that. Simply avoid the fight. There are many ways of doing this, especially if your character isn't a gun loving soldier. If you're a scientist or good with technology, you could come up with a great way to make the enemy's weaponry ineffective. Remember when the Doctor boarded the Dalek Emperor's ship to rescue Rose? Walking around a Dalek ship is going to get you killed. Knowing what they were up against, Captain Jack modified the Slitheen tribophysical waveform macro-kinetic extrapolator to create a forcefield that surrounded the TARDIS allowing the Doctor to talk to the Daleks without worrying about being exterminated before he could speak. You could create a gadget to jam frequencies, to temporarily blind the opponent or something similar.

Hide and Sneak

Another way to avoid conflict is to not be seen. There's nothing quite as exciting as sneaking around an alien installation trying not to be discovered. It's tense, and provides great dramatic opportunities as you sneak from room to room, avoiding the patrols, sensor arrays and guards. Knowing that you have to go into a heavily fortified location doesn't mean you have to 'tool up' and go in all guns blazing with a team of UNIT commandos at your side. That's not what the Doctor would do. It doesn't mean you can't do this, however it may be safer to find a way to sneak in, get what you need, and try to sneak out before you are discovered rather than risk casualties on both sides from a frontal attack.



IT'S A KNOCKOUT!

Often, you're not aiming to cause permanent damage in a fight and you'd be happy to just knock the enemy out for a little while so you can get away or get past them.

If this is the case then you can 'strike to subdue', and the damage inflicted will reduce the target's Resolve only. When it reaches zero the target is Stunned (see pg.69). Damage taken from being knocked out is restored when the character wakes, although they may have a headache and a few bad bruises to remind them of you.

This does not, of course, work with weapons that are sharp or are dangerous.

Talking down

"Hold it. Before you shoot, before you do something you may regret, listen to me..." The Doctor has done this on many occasions, talking a hostile foe down from the brink of opening fire. Whether it is purely to distract the enemy, or to convince them of the error of their ways, it is handled in just the same way as any other Conflict resolution.

If you've been discovered sneaking in, and your gadgets are ineffective, there's one thing you can always rely upon – you can always try to talk your way out of the situation. As you'll have seen in the Extended Conflict section (see pg.64), 'Talkers' go before 'Fighters', so before the guns start firing you can always try to convince them of a better solution rather than pulling the trigger.

If successful, the character's speech is convincing enough to halt the enemy before

they fire, even if it is just for a moment. How successful they are in the roll dictates how well they do talking down, whether it is a brief respite giving them chance to think of something else, or getting the enemy to lower their weapons. It may be that this is the lesser of two evils, allowing the character to be captured rather than being killed – after all, you can always try to escape later, not something you can do if you’ve been exterminated.

Distraction

It may be that instead of getting them to stop shooting at you, you could try to distract the enemy long enough for you to make your escape. This could be as simple as pointing at someone else and telling them they have the wrong guy (though this just gets someone else into trouble, not something the Doctor would do) to blinding the opponents momentarily – or something else that allows you to get away.

Example: The Doctor has arrived aboard the Dalek mothership hovering above the Earth just as Bracewell’s enhanced Spitfires are launching to attack. Unarmed, he faces the Daleks of the new paradigm as they emerge from the Progenitor Chamber. The Doctor is doomed, facing five, new and stronger Daleks, without any protection. He uses his Presence and Convince to try to trick the Daleks into not exterminating him, convincing them that a Jammy Dodger biscuit is the detonator to a device that would destroy not only himself and the TARDIS, but also all of the Daleks and the Progenitor Device. The Daleks hold from shooting, giving the Doctor time to try to discover what has been going on and what has happened with the arrival of new types of Dalek.

Take the Guns out of the equation

Of course, if there are no guns, there’s nothing to worry about. Weapons are pretty dangerous so if you can make them ineffective then the enemy is going to have to think of something else to do rather than shoot at you. Unfortunately, the Doctor has discovered that it is often the other way around – bullets are rarely effective against the creatures that are encountered. Create forcefields, use perception filters (if they can’t see you they won’t need their guns), or draw the enemy somewhere that gunfire attracts the wrong sort of attention... like the police or possibly the military.

Call the Police

As Rory once asked, why not just go to the police? Sure, it’s not much of an option on an alien world, but on present day Earth the sound of gunfire is bound to alert the authorities. This can be handy if you’re unarmed and about to be attacked by gun-wielding aliens. Not so good if you’re the ones doing the shooting. If the situation is bad enough, you may end up having to answer to a higher authority, possibly UNIT.



Surrender

He who turns and runs away may get shot in the back! It may be easier in some circumstances to give in and let yourself be captured. You can always work out a plan to escape later, or even plan in advance for such an eventuality.

Dive For Cover

Hiding behind things is probably the safest bet when the fists are flying and the death rays are turning folks an electric shade of blue. The larger the cover, the easier it is to duck behind it to avoid attacks.

After the attacker rolls to hit, the Gamemaster will determine what part of the target is hit. If that bit of the target is behind the cover, the Protection Rating of that cover is subtracted from the damage before it is applied to the character (Lethal Damage counts as 4/9/13 in this case). Some types of cover can only take so much damage for you before they are destroyed and useless. If the cover takes its Damage Rating in damage, there is little left of it to protect you.

Rory dives for cover from a Cyberman behind a brick wall, but the Cyberman gets a Fantastic Success on his attack roll. The Gamemaster determines that the shot hits Rory in the head,



which is now hidden behind the wall. The damage is reduced by 10 points from 12 to 2. Rory is nicked by bits of exploding brick and his ears are ringing, but he is otherwise unharmed.

Body Armour works in much the same way as cover, reducing the amount of damage taken. Armour is typically much lighter than the average brick wall, however, and only protects against bullets or other physical weapons.

Lasers or other high energy weapons (anything with an **L** rating) will cut right through body armour, although protective forcefields defend against everything.

Run for your life!

When faced with unstoppable numbers, and an unbeatable force, sometimes the best thing you can do is just run away. At least it gives you a second chance at defeating the villains. Running away is probably the easiest of options, though if the enemy is persistent it can lead to a dramatic chase (see Pursuit on pg.61 of the **Gamemaster's Guide**) or having to dodge weapon-fire while running (see 'Dive for Cover' on pg.72).

Shooting back... sort of.

Desperate times call for desperate measures, and while the Doctor hardly ever takes up arms against any living thing, his companions have frequently needed to return fire on the encroaching aliens. This is certainly the case when it comes to UNIT.

Even if the character is forced to resort to firearms, they don't have to shoot to kill. They can, instead, lay down a covering or 'suppressive' fire at the enemy. This means they're not really aiming at them, just in their general direction. It is unlikely that they'll hit anyone, but the weight of fire will have the enemy diving for cover. Targets must resist with a Strength + Resolve roll or be forced to use their next action to seek cover.

OTHER SOURCES OF INJURY

Aliens, villains and physical conflict are not the only way to get hurt in this dangerous universe. What happens if a character accidentally falls or if they're cornered by fire in a trap set by the evil villain? Resolving other sources of injury is covered on pg.54 of the **Gamemaster's Guide**.

MARKSMAN WEAPONS

WEAPON	BASIC	S / G / F
Arrow	3	1 / 3 / 4
Crossbow Bolt	4	2 / 4 / 6
Flintlock	5	2 / 5 / 7
9mm Pistol	5	2 / 5 / 7
Rifle	6	3 / 6 / 9
Shotgun	6	3 / 6 / 9
Assault Rifle	7	3 / 7 / 10
Sniper Rifle	7	3 / 7 / 10
Machine Gun	8	4 / 8 / 12
Lasers	L	4 / L / L

COVER & ARMOUR

COVER TYPE	PROTECTION	DAMAGE
Wood	1	5
Brick	10	50
Concrete	15	75
Steel	30	150

ARMOUR TYPE PROTECTION

Leather	1
Full Metal Plate	4
Kevlar Vest	6
Bomb Squad Suit	8

LOSING A MENTAL CONFLICT

It's not just physical threats that can harm our heroes. There are many terrors out there that can sap the will or invade the mind. In most of these cases, this will be conducted just as any other Conflict. It can be as simple as failure resulting in being mentally controlled, scared or possessed, or worse. In more detailed mental Conflicts, characters take 'damage' from the encounter, just like a physical Conflict. The only difference is the damage inflicted is temporary.

Mental damage is inflicted just like physical damage, but using Ingenuity or Resolve instead of the Strength Attribute. The Gamemaster may apply bonuses if weapons are used such as a MITRE headset or other mind-bending equipment. Damage is usually taken from the character's Resolve until it reaches zero, and the character has lost their will to resist, leaving them open to possession or mind control or knocking them unconscious. This 'damage' is restored quickly afterwards, though the effects of losing all one's Resolve may sometimes earn the character Bad Traits if the effects are severe enough.



GETTING SCARED

It is not hard to get scared when facing the unspeakable horrors of the universe. There are times, especially for the Doctor's companions, that there is little you can do except stand and scream! Probably shouldn't have gone off wandering down that dark woodland path alone, hmm?

Sometimes it's not just the innocent villager who gets terrified out of their wits. Many of the aliens the characters will encounter are just plain terrifying, and it'll be a brave individual who doesn't drop everything and stand there in quaking fear.

Facing something scary is simply another conflict. If the alien is particularly scary, it will have the Fear Factor Trait to modify its Resolve and Presence. The character facing it will have to beat these with their own Resolve and Ingenuity, modified by any suitable Trait like 'Brave'. Remember, the Fear Factor Trait doesn't come into effect unless the creature is actively scaring the character.

If the character wins, they may be scared but they're able to continue as normal. However, if they fail against the creature, the character can do very little other than stand there and scream. Failing by a lot, a Bad or Disastrous result, and the character may faint, run away or suffer from horrible nightmares for months.



Example: Amy is walking through the dark caves under Uther Pendragon's castle, wondering where the Doctor has sneaked off to. As she turns a corner, she sees a hideous winged creature, possibly something that spawned the legends of dragons, only this one is much scarier and uglier. She makes a Resolve and Ingenuity roll against the monster's Resolve and Presence. As the monster doesn't know that Amy is there, its Fear Factor bonus doesn't come into play. She succeeds and prepares herself to sneak across the corridor and away.

The monster spots her, and turns. It roars at her, and she stands in abject terror. She needs to make the roll again, as it has seen her and is actively scaring her, getting the bonus from its Fear Factor! Amy gets a Failure on her roll and can do nothing but stand there screaming!

Once the character is scared, they will remain so until the creature has left, they are a safe distance away from it or another person can use a Talking action to try and convince them to overcome their fear (by making a Presence + Convince roll against the creature's Resolve + Presence + Fear Factor). If there are no friends around to help, they may spend a Story Point each round to retake their Resolve + Ingenuity test to try and overcome their fear.

BEING POSSESSED

There are many alien beings in the universe who can take over the character, controlling their every action and thought. Defending yourself against an alien presence that is trying to control your mind is a normal Conflict, with the alien's Resolve + Convince against the character's Resolve + Convince or Ingenuity. Any applicable Traits can modify the Attributes of each side. If the character wins, he retains his control and sanity. If the character fails they can opt to spend Story Points to retain control. If they're out of Story Points, the alien will take control, and the Gamemaster will dictate what they wish to do.

There may be moments when the character can retain control for a couple of seconds – stopping themselves from pulling that trigger, trying to tell the others what the alien's evil plans are or how to defeat it. It's not easy, but the Gamemaster may allow you to do this if it develops the story.

How to shake the thrall of the alien? It's going to cost Story Points, but if you're already possessed it probably means you've already run out of Story Points, so you're going to have to get them from your friends. They can donate Story Points – a rousing speech of support, a meaningful dialogue to remind you of who you are – anything that might bring you back to your senses may help.



LOSING A SOCIAL CONFLICT

Sometimes you simply lose an argument. Losing doesn't mean that you suffer physical damage, but you may lose face or respect in the eyes of others, or just fail to persuade the opponents to your way of thinking.

Imagine the Conflict is a fistfight, only using brains and words instead of brute strength and fists. The Conflict runs as combat, only the players use suitable oratory or mental skills instead of Fighting and Marksman. They can dodge, just like a fight, using their Skills. They will also take 'Damage' just as if they've been punched!

This is temporary 'damage', and it reduces the character's Attributes (usually Resolve or Presence) for the duration of the combat, just like actually getting hurt. When the character's Attributes get low, they react in just the same way as being injured but their injuries are to their pride, thoughts and social standing. They can turn and run away, or they can fight until their Attributes reach zero – at which point they have lost and will be completely convinced, persuaded or humiliated by their opponent. The 'Damage' to their Attributes is then restored, but a severe humiliation or loss will result in a change in the way people act around them. Major 'Damage' like this can result in gaining Bad Traits.

The actual amount of damage done is based on the character's Ingenuity (if a battle of wits) or Presence (if charm or charisma is involved). Just like a physical fight, every level of the Attribute is a level of 'Damage' they can inflict in a social Conflict.

Example: Amy and Nasreen are charged with the task of representing the whole of humanity when trying to bargain with the Silurian leader Eldane to end the conflict and exchange hostages. Both sides enter an Extended Social Conflict using their Presence and Convince against their opponent's Resolve and Convince. The terms would be argued backwards and forwards, with each side reducing the other's Presence or Resolve until one is reduced to zero. At this point, the debate calms and everyone's Attributes are restored as they reach a decision – the loser agreeing to the terms.

HEALING

Most of the time, injuries or reduced Attributes will be restored to normal in between adventures. Time passes, you get better and recover from your wounds.

Some wounds are severe, and if the character has lost a lot of Attribute points, the Gamemaster may give them a Bad Trait. For example, losing a lot of Resolve due to being scared at a particular moment, trapped in the enemy ship in the dark with aliens crawling around, the Gamemaster may let them recover their Resolve between adventures, but the experience was so traumatic that they have developed the Phobia (Darkness) Trait. This most certainly will happen if an Attribute is reduced to zero.

If medical aid is at hand and you need to get back into the action as quickly as possible, a trained doctor or medic (someone with the Medicine Skill) can try to patch you up. A successful Medicine roll will 'heal' a physical injury, restoring a number of Attribute levels equal to the level of success. The Gamemaster may apply modifiers if the injuries are severe or when treating someone with an unfamiliar biological make up.

This sort of medical assistance can only be done once for each injury. That is, if you are injured from a fall, reducing your Coordination by 1, someone can try to patch you up and restore that missing level. If they fail, it cannot be attempted again until the character sustains another injury. However, if you receive another 2 points of injury and your resident medic gets a Fantastic result, you will have all 3 points of injury restored.

Without medical aid, or after aid is given, natural healing is at a rate of 1 level of Attribute per day of full rest – that is, nothing more strenuous than making a cup of tea.

Normally, when one adventure ends, any injuries are healed and Attributes are restored to the normal level. However, there are exceptions – if the Gamemaster is planning a two or three part story, where very little time passes between, injuries will be kept, or only partially healed at the Gamemaster's discretion.



MULTIPLE INJURIES AND REDUCED ATTRIBUTES

There could be a time when the character has lost a lot of points. When an Attribute reaches zero, the character is unable to do anything related to that Attribute and there may be other detrimental effects as well.

Zero Awareness

One or more of the character's senses have been temporarily impaired, leaving them unable to move around on their own or they're so dazed that they can't interact properly with their environment. They will be totally unaware of what is going on around them and may be unable to communicate.

Zero Coordination

The character will be flailing around as if they'd had one too many at the local pub. They'll keep falling over or tripping over the slightest thing, over reaching for items, knocking everything over. Probably best just to sit down and hope to recover.

Zero Ingenuity

This is not one that'll drop that often, but when it does it will mean the character is so tired or confused that they're unable to think sensibly or come up with any ideas. They may do foolish things, like blindly following foolhardy orders or believe what people say unquestioningly.

Zero Presence

The character will probably be unconscious, unable to talk or communicate until revived by medical means or given time to recover. If remaining conscious, they will refuse or be unable to communicate with anyone, shunning contact with others, as they seem threatening.

Zero Resolve

The Character gives up completely, admits defeat and will sit around not really wanting to do anything. They become open to suggestion and likely to do anything they're told. If inundated with suggestions or orders they may react badly to the overwhelming instructions, striking out at everyone nearby.

Zero Strength

The character collapses to the floor, unable to even stand. They will have to be carried and will probably not have enough strength to defend or help themselves in any way.

Hitting zero in an Attribute is pretty bad, and it's possible that your character will develop a Bad Trait to reflect the lasting effects. Reach zero in more than one Attribute and things get serious. If three or more Attributes reach zero, not only will the character be almost unable to do anything, they're so badly injured that there is a good chance that they'll die.



DYING OR LEAVING THE TARDIS

Without Story Points to save you, taking too much damage can be fatal and a single unlucky hit from a 'Lethal' class weapon will put an end to the character's adventures. If that seems harsh, you can just have the character be knocked unconscious and captured, or you can allow another character to spend Story Points on their behalf, pushing them out of harm's way.

However, if the character suffers multiple injuries and three or more of their Attributes have been reduced to zero, there's also a good chance they may be killed. If this is the case, the Gamemaster can offer the player a deal – the character gains the Unadventurous Bad Trait in return for a Story Point that'll heal some of the character's health (see **"Healthy recovery in next to no time..."** on pg.80). The character will be unconscious and likely captured, but at least they'll be alive.

The Unadventurous Trait reflects the character's dislike of constantly being injured on their travels. They will continue, but their enthusiasm wanes. If this happens again, the Unadventurous Trait can be increased from a Minor to a Major Bad Trait as the constant threat to their lives takes a further toll on their adventuring spirit. If the Unadventurous Trait grows higher than a Major Trait, the character has had enough and will leave. They will ask to be returned home, or will settle somewhere they can be happy, and leave the game. The player should then create a new character.

Although Companions can die, more often they leave the TARDIS through their own choice or circumstances that the Gamemaster develops with the player to 'write them out'. It doesn't mean they won't return briefly in the future, but their return will be limited. If the original character died in a suitably heroic way, the player's new character may receive additional Story Points at character creation, or other bonuses, to reward such a great sacrifice in the name of a good story.

STORY POINTS

You've heard the term Story Points used many times so far, and each player should already have some marked down on their character sheet. Before everyone starts playing, the Gamemaster will hand out a number of tokens to each player equal to their Story Points. That way, when they spend a Story Point, they simply hand the token back to the Gamemaster rather than having to rub out numbers constantly on the character sheet until you can see through it. If the Gamemaster rewards the players for good play or aiding the story, he'll hand some back to you. Simple as that. But what do they do and how are they used?

Story Points are used to change events in a player's favour. There may be times when you hardly have to use them, or in the heat of a climactic battle with superior enemy forces, you may find that Story Points are changing hands faster than the vinegar in a chip shop. It's not just the players that have Story Points – some villains have a number of Story Points that the Gamemaster can use to keep them alive longer, or so they can escape to plot another master plan that the players will have to thwart. They didn't get to their position of power only to be foiled by a player and a few strategic Story Points. They have Story Points of their own to allow them to provide a bit of a challenge at least!

SPENDING STORY POINTS

Story Points can be spent to bend the laws of reality so that characters succeed where they normally would fail, or survive where they normally would have been killed. See, we told you they'd be useful didn't we? Of course, it's not all spend spend spend! Players can gain Story Points through good play, by acting in character and keeping the game progressing smoothly, ensuring everyone has fun. And it's not just characters who have these Story Points. Vital items of equipment or scientific devices have points that aid in the adventure.

Story Points can be used in many different ways. The Gamemaster will advise if it's a good



or bad time to use them and, as always, the Gamemaster will have final say. The Gamemaster may also limit the number of Story Points used in any particular adventure or session. Below we've presented some uses for Story Points, explaining how they work in the game.

"You know how I sometimes have really brilliant ideas? Sorry..."

The characters should be able to follow clues from one place to the next during the story, gradually leading them to the villains and the culmination of the plot. However, there can be times when the characters miss a clue, get stumped and simply do not know what to do next. If the players are really stuck and don't know where to go or what to do next, they can opt to spend a Story Point and the Gamemaster can give them a subtle clue or some event occurs that nudges the players in the right direction.

"Hold on tight. This is going to be a tricky one!"

If the character knows beforehand that the outcome of a particular roll is vital to their success, that the fate of the universe may revolve around that one roll, then it may be that the player will want to spend a Story Point to add a little to the roll. The character steels themselves for the task, and takes a deep breath. In game terms, the character spends a Story Point and can add an additional two six-sided dice to the roll. This isn't a guaranteed success, after all you could roll two '1's, but there is a chance you could succeed phenomenally well. The player will have to judge if the task is worth spending a valuable Story Point.

If the Gamemaster agrees, for a particularly vital action that may affect everything in the game, the player may spend more than one Story Point to add an extra six sided die for each additional Point spent. So if you spend 3 Story Points, you get the two extra dice from the first Point, and another two from the second two Points, meaning you'd roll four extra dice on top of the two you'd normally roll! It must be a desperate action that requires that many dice! This is an optional rule and could result in some very high rolls.

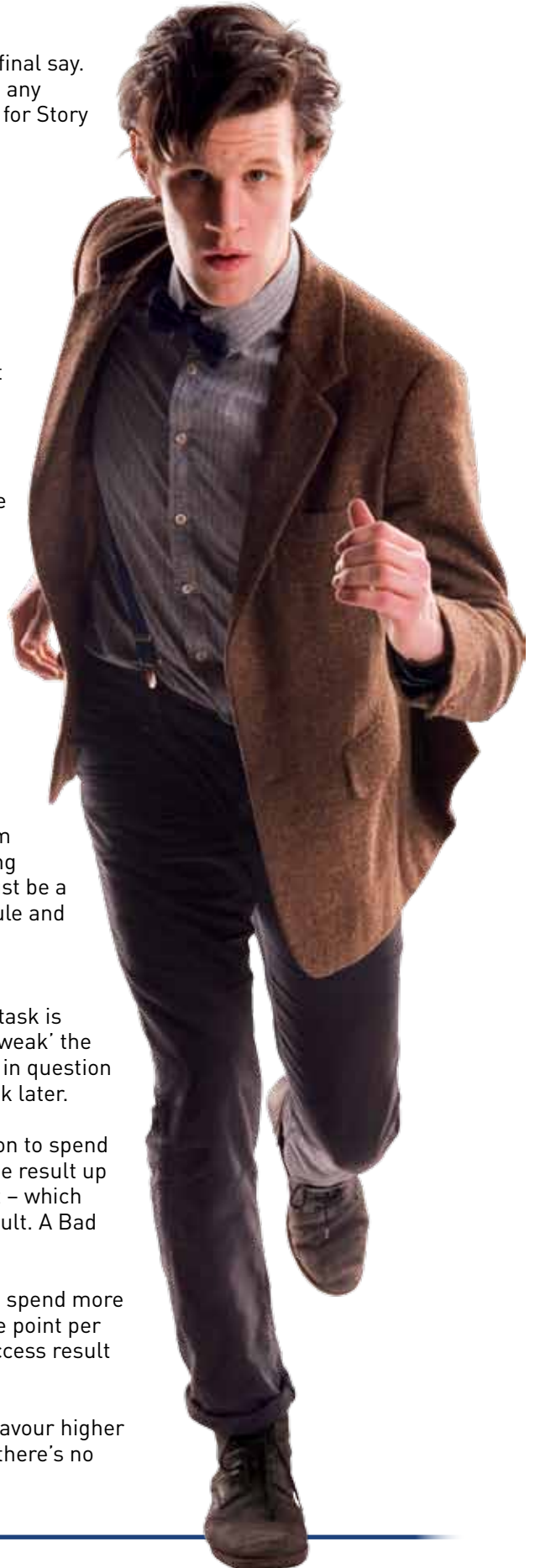
"No TARDIS, no screwdriver and 2 minutes to spare..."

Failing at something can be disastrous. Worse, it can be fatal if the task is life threatening. Luckily, if you fail at a roll, you have the option to 'tweak' the result a little and succeed. This must be done straight after the roll in question – there's no jumping back in time to fix something an hour or a week later.

As soon as you know you've failed at something you have the option to spend Story Points to improve the result. A single Story Point will bump the result up one level in the character's favour. For example, a Disastrous result – which can often be fatal in a Conflict – can be bumped up one to a Bad result. A Bad becomes a Failure, a Failure becomes a Success result, and so on.

If it's a truly essential roll and you simply have to make it, you can spend more than one Story Point at a time to succeed from a disastrous fail. One point per bump in levels means that you can move from a Disastrous to a Success result with three Story Points.

The only limit in doing this is that you cannot bump a roll in your favour higher than a Success result. After all, you would have failed normally, so there's no



spending five Story Points to get a Fantastic result. Reality can bend a little, but you can't bend it that far. It'd break!

Of course, you can end up spending more points than planned. Villains have Story Points as well, and it may be that a pivotal Conflict becomes a match between who can spend the most Story Points to win. Spending Story Points to succeed where you would have failed doesn't mean that the villain cannot spend some of their Story Points to ensure your failure remains!

"Healthy recovery in next to no time..."

The rule above usually means that a character will only really receive an injury when they have run out of Story Points and cannot avoid taking damage (by spending points to bump the results as above). However, characters may opt to accept the injury, possibly to gain Story Points for making things dramatically exciting (see 'Gaining Story Points' on pg.83).

Injuries are usually ignored from one adventure to the next, unless the Gamemaster decides that the injury is particularly severe or long term (which can sometimes involve gaining a Bad Trait). The Gamemaster may allow players to 'buy off' injuries for Story Points at suitably quiet moments or if the character needs that extra boost before the climax, when they get their second wind. This can be particularly handy in two- or three-part adventures where the characters have little time to recover.

Every Story Point spent in this way restores half (round up this time, we'll be generous) of the Attribute levels that have been lost due to injury or losing a Conflict.

For example, if the character has taken a couple of hits and lost 5 levels of Attributes from these injuries, they could spend a Story Point and recover 3 of them (2.5 rounded up). The player can decide which Attributes are restored, but it should be rationalised with a suitable explanation (second wind, grim determination, five minutes sat down, nice cup of tea, etc).

"Is that how it works, Doctor?"

With a bit of instruction, even a totally unskilled character can be of use in almost any situation. This is limited to very basic things, like pressing the right sequence of buttons, cutting the right series of wires at the right time or using the Sonic Screwdriver to open doors, but as long as they've been shown exactly what to do, they can spend a Story Point and use the Skill rating of the person who instructed them, ignoring the unskilled penalties, and adding their own attribute rating as normal. This will last for one specific scene only, and the character cannot get a result higher than a Success on any roll.



Example: The Doctor needs to rush off and work on the ship's engines while the SS Nakamura spins out of control into an asteroid field. He tells Amy that she needs to keep pressing a sequence of buttons that'll keep rotating the remaining 25% of the ship's shields to the right quadrant to protect the ship from the asteroids. She hasn't a clue what she's doing, but after a quick lesson it looks a bit like a strange old video game. Her Skill, after spending a Story Point, is equal to the Doctor's when rolling to put the shields in the right place. Amy cannot get higher than a Success on the rolls, but it should be enough to protect the ship while the Doctor sorts it out.

"Do you know what this phone is full of?"

In the game, some objects and devices are so intrinsic to the story and characters that they are known as Gadgets (note the capital there, it's important). They have Story Points that extend their usefulness beyond their basic functions (represented by their Gadget Traits) and allow them to be used in extraordinary ways. The Sonic Screwdriver, for example, can open doors but it has also been used for many, many other tasks outside of just 'sonic-ing and entering,' including boosting signals and causing widespread electronic mayhem.

A Gadget's Story Points can be spent to increase its effectiveness in some way, like plugging the Sonic Screwdriver into a microwave oven to boost the range of its Transmit Trait, or to use it in some completely non-standard manner through Jiggery-Pokery (see pg.77), like hooking a Gravity Bubble generator up to a Spitfire to make it space-worthy.

These can be topped up by the character, or by the Gamemaster whenever he thinks it serves the plot.

The Gamemaster may even reward the device with additional points if the device is temporarily destroyed, lost or otherwise removed from play after such an extraordinary use. In our Spitfire example, for instance, the conversion of multiple planes might require more Story Points than the Gravity Generator has available, so the Gamemaster awards extra Story Points along with the caveat that none of the Spitfires will survive the battle with the Dalek ship.

This can also be a handy way of transferring Story Points from one character to another in times of need, by simply giving them the useful item to aid them. For example, when the Doctor gave Rory the Sonic Screwdriver to open the Pandorica.

Wild superscience devices can be created as well with a little 'jiggery-pokery'. Devices can do fantastic things or just aid the story, such as an Alien Tech Scanner using the Non-Technological Technology of the Lamestene. These items have Story Points that are from the person who creates them, as if the item's creator is investing points into the device.

Further information on creating superscience devices and 'jiggery-pokery' is on pg.77.

"I could do with a ridiculous miracle..."

This is where things get a little radical. Story Points can be used to bend the plot and manipulate the story in times of need. The 'unlikelyness' of what could happen determines how many Story Points it costs. It could be anything: the major villain takes one look at Amy, falls madly in love and spares the life of Rory for her; a squad of UNIT soldiers appear to fight off an alien gribble just as it's about to eat the Doctor; Rory the Auton needs a miracle to save Amy and the Doctor appears out of nowhere wearing a fez and holding a mop.

The possibilities are endless. However, the Gamemaster will have to approve and determine what it will cost in Story Points. He may even change the details a bit to better fit the storyline. Instead of the villain falling for Amy, for instance, the Gamemaster might decide that his chief guard will instead as it is more likely and less upsetting to the plot. In fact, it may lead to a whole new plot twist!

"You need to start trusting me..."

It's getting near the end of the adventure, things are getting desperate and you're out of Story Points. You know you've got a frantic dash across an open courtyard while Sontarans are shooting at you, and it's going to be almost suicidal without some Story Points. Luckily, the Doctor has loads – he's done some really daring and astounding things so far, and put himself in terrible danger to help the hopeless. If only you had some of his Story Points...

That's no problem. Characters can donate Story Points to each other to help through a particularly major moment. This can be done in many ways, a dramatic and rousing speech, a word of encouragement or even a kiss. If it's dramatic, moving, rousing and encouraging, and the other player is willing to share their Story Points to keep you going, then this should be encouraged.

"I have a Thing. It's like a plan, but with more greyness..."

Sometimes the Doctor does something absolutely remarkable, and even his companions have been known to do the impossible. In this game, everything is possible, but it comes with a high price. For example, the Doctor manages to get out of the Pandorica by popping back in time to give Rory the Sonic Screwdriver and free him from the Pandorica so that he can pop back in time to give him the Sonic Screwdriver to free him. How could this be possible? More importantly, how can you do this in the game? Read on...

In preparation for the coming game, the Gamemaster chats with the Doctor's player about dealing with the fact that the end of the last session saw Rory turned into an Auton, Amy dead at his hands, and the Doctor trapped in the Pandorica and helpless to stop every star in the universe from going supernova. The Gamemaster gives the Doctor a whole heap of extra Story Points with which to save the universe, with the understanding that the Doctor will have to make a massive sacrifice in the end to complete the task.

The Doctor Player accepts the Story Points and uses them to create the paradox above, recover River's Vortex Manipulator, save Amy, and rescue River from the TARDIS. After putting all the clues together and making a few rolls, the Gamemaster slips him a note telling him what he has to do to save the universe: sacrifice himself to fly the Pandorica into the inferno of the exploding TARDIS. Knowing he'll probably need a few more Story Points to ensure his modification of the Pandorica works, he allows himself to be grazed by Dalek gunfire and then, after regaining consciousness, goes to work on it.



Luckily, he makes the Jiggery-Pokery roll and manages to fly the Pandorica into the heart of the explosion without any need to spend further Story Points. As his timeline slowly unravels, he imparts these remaining Story Points onto Amy by trying to get her to remember him (see the entry above).

Now it's Amy's turn. Her player spends a Story Point so that she can remember the Doctor's words to her. Then she attempts to bring him back from the void by remembering him back into existence, a virtually impossible task requiring a Fantastic Success. Using every point she has left, including all those given to her by the Doctor, she rolls a load of dice and succeeds! The Doctor exists to fight another day!

Hopefully, this example gives you a general idea of how all this works, without going into too much detail with numbers and points and such. Basically, if you do something suitably dramatic, brave or selfless, that makes a great story, the Gamemaster will award you extra Story Points that can be used to do dramatic and cool things that make a great story fantastic.

GAINING STORY POINTS

The Gamemaster awards Story Points for many reasons. Often, just completing a set task will be enough to get the player a couple, though more will be awarded for making the adventure dramatic, exciting and playing 'in character'. Good roleplaying is essential, and the Gamemaster will reward this. Good roleplaying and achieving your goals (both the ones in the story and your Personal Goal (see pg.55) will not only result in gaining Story Points, but may lead to improving Skills, Traits or even Attributes!

Making the story dramatic doesn't mean that you should be acting foolishly or recklessly, unless that is part of your character's personality and nature. Showing ingenuity, bravery and above all making the adventure (and the game as a whole) fun will be rewarded.

Have a look at a few of these examples to see how players can gain Story Points for doing something dramatic.

"This is what I do and, yeah, it's dangerous..."
Heroes do heroic things, like risking their lives for their friends or putting themselves in danger

to save an entire planet of innocent victims. Most of the time, the characters will be heroic in every adventure, but every now and then they will be placed in a situation where they can choose to save themselves and escape or put their own lives at risk for the sake of others. Putting the safety of innocents and their friends before themselves is what makes the characters special. Choosing to act heroically at the appropriate moment deserves reward. If the Gamemaster decides it is fitting and the character isn't acting foolishly or out of character, he will award 1-3 Story Points for their bravery.

"A trap the Doctor couldn't resist!"

Sometimes it suits the plot better to just give in and get captured, rather than force another fight. The Doctor will usually allow himself to be captured rather than resist violently. After all, you can always plot your escape later if it means that you prevent a fight where innocent people could be hurt or killed.

Giving up and getting captured, if it suits the storyline and doesn't cause major problems for the Gamemaster (it shouldn't do), will mean the character will gain one or two Story Points to use later – usually to help execute their escape!



"Bow ties are cool..."

Bad Traits are there for many reasons – they make the character more interesting, give them some foibles that spice them up a bit and provide restrictions to their abilities and behaviour. A character with the Distinctive Trait, for instance, will act and/or dress in ways that make them stick out ("I wear a Fez now! Fezzes are cool!") and one with the Insatiable Curiosity Trait will more than likely investigate a mystery, even when common sense might tell them to do otherwise.

If you play to your weaknesses and remain in character, throwing in some moments every now and then that show your limitations, you will receive a Story Point (sometimes two if it is a Major Bad Trait and excellent timing for the plot). Examples include accidentally dropping something vital down a lift shaft due to your Clumsy Bad Trait, wading into a situation without checking first due to your Impulsiveness, or refusing to kill a mortal enemy because of your Code of Conduct.

LOSING STORY POINTS

"Annihilate? No! No violence..."

Killing is wrong. Simple as that. The Doctor will not allow it and knows that killing is almost always the worst possible solution to any problem. Even when you have to kill from mercy or necessity, it leaves a bitter aftertaste and people are noticeably changed from the experience. Even during his time with UNIT, he preferred risking his own life trying to negotiate with hostile species like the Silurians over meeting them with lethal force (unlike the Brigadier who lamented the resistance of alien life forms to bullets).

There will be times when you have to defend yourself, or times when you have to leave people behind, but the Gamemaster will know when you're doing the right thing.

However, killing in cold blood – deliberately – against unarmed opponents, is very wrong. If the Gamemaster feels that your character has killed someone or something unnecessarily, you will lose ALL of your Story Points. If it is done in a particularly cold-hearted way, the Gamemaster may even deduct half of all of the other players' Story Points too, *if* they were in a position to stop you and didn't.

MAXIMUM STORY POINTS

When the characters were created they were given a Story Point total – this is their maximum number of Story Points between adventures. In most cases this is 12, though if the character has purchased some Special Traits this figure can change. As the adventure progresses, the character can hold more Story Points than this, though usually this is building up to a big expenditure at the story's climax. When the adventure is over, the characters usually heal all their wounds, and if their Story Points are above their maximum, they are reduced back to 12 (or whatever their maximum is). If they have less than that, the Gamemaster will just replenish what he thinks is fitting depending upon how well they play.

BOYS AND THEIR TOYS

Basically, there are two kinds of item in ***Doctor Who: Adventures in Time and Space*** – Equipment and Gadgets.

Equipment refers to normal items that you use, such as tools, torches and so on.

Gadgets are something special, they do cool things and can be the focus of whole adventures.

EQUIPMENT

Equipment is the everyday sort of item you see around you. Nothing too important – a can opener, a map, a torch or a gun. They may be useful but, aside from doing their job as a tool, they have no extra abilities and do not give the user any additional skill.



For example, if Rory's trying to open the side of a computer terminal on a spaceship, he takes out his trusty screwdriver (a normal one, none of these fancy sonic or laser things) and has a go at opening it. Normally, his player wouldn't need to make a roll, but if there's something that makes it tricky (it's dark, or the bad guys are beating down the doors and time is of the essence), the Gamemaster may ask for a Coordination and Technology roll. The screwdriver itself doesn't affect the roll – but it would make the task much harder if he didn't have it!

The only things to look out for are vehicles (not a tremendously common thing in the Doctor's adventures) and equipment from outside of your time and technological experience. This is why each character has their place of origin and Technology Level they are accustomed to marked on their sheet.

TECHNOLOGY LEVELS

There are times during the game that characters may encounter technology from outside of their home time period. This could be flintlock pistols, crystal computers, space ships or Bakelite radios. To help space- (and time-) faring species avoid any technological or cultural mistakes, such as arriving in the Palaeolithic Era and accidentally leaving a TV remote control behind, planets and places are labelled with a Technology Level. As noted many times in the Doctor's adventures, Earth in the 20th-21st Century is a Level 5 planet (see the table on pg.86).

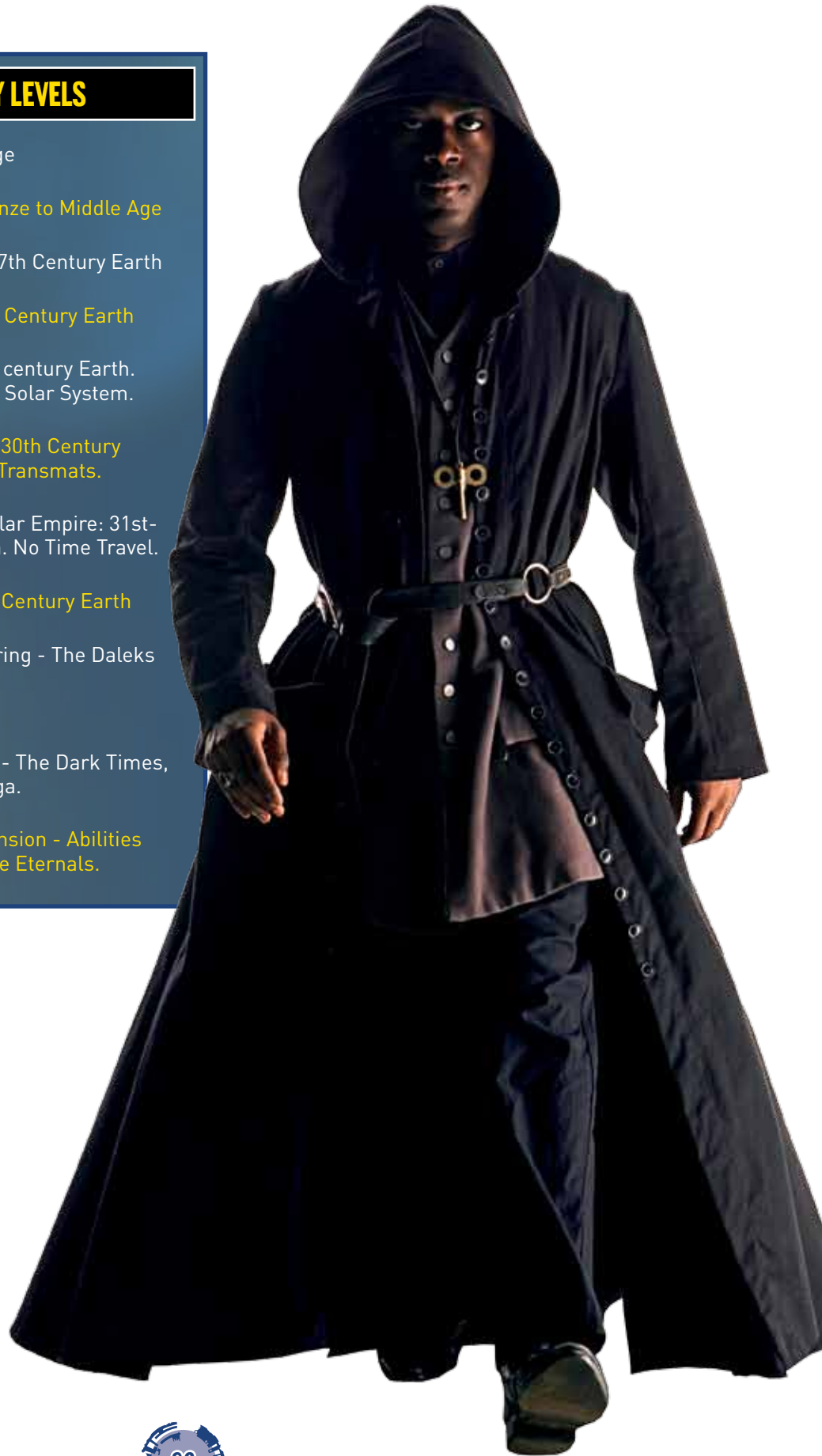
If a character uses technology from outside of their home Tech Level, they incur a penalty to the roll. Every level the technology is more advanced than the character imposes a cumulative -2 penalty. Every level the technology is below the character means a -1 penalty (it is easier to use items from your past than it is your future).

Example: Amy is trying to get the TARDIS to work without the Doctor around. The Gamemaster normally wouldn't allow such an action as she doesn't have the Vortex Trait, but she just wants to move it to another part of the building to rescue the Doctor, not to time travel. Amy is from 21st Century Earth (Tech Level 5), whereas the TARDIS is Tech Level 10. That's 5 levels above her experience, so that'll be 5×-2 penalties = -10. It's unlikely that she's going to be able to get it to work, at least not how she wants it to.



TECHNOLOGY LEVELS

- 1 Primitive: Stone Age
- 2 Metalworking: Bronze to Middle Age
- 3 Renaissance: 15-17th Century Earth
- 4 Industrial: 18-20th Century Earth
- 5 Space Faring: 21st century Earth. Colonisation of the Solar System.
- 6 Star Faring: 22nd -30th Century Earth. FTL Travel. Transmats.
- 7 Advanced Interstellar Empire: 31st-49th Century Earth. No Time Travel.
- 8 Time Faring - 51st Century Earth
- 9 Advanced Time Faring - The Daleks
- 10 Time Lord
- 11 Ancient Time Lord - The Dark Times, Rassilon and Omega.
- 12 Beyond Comprehension - Abilities available only to the Eternals.





4: I'LL BE A STORY IN YOUR HEAD...



HOW TO PLAY A ROLEPLAYING GAME

After reading through the first three chapters of this book, you'll hopefully have a good idea of what this roleplaying thing is all about and what a game entails. However, we know that this may be new to a lot of people, so we've dedicated a chapter in this book to show you how a game should work, and what you can do as a player to make the game more fun.

YOUR FIRST GAME

The first game you play may be a little awkward, but don't let it put you off. It's only your first game and it'll take a few goes to get used to how to 'do' things, whether this is how the rules work for performing a task, or just interacting with the other characters. After a few rolls, and a couple of scenes, you'll soon pick it up and we think that after a few games you'll be so confident you probably won't have to look in these books very often unless something tricky occurs.

HINTS AND TIPS

As we're seasoned gamers, we've seen just about everything you can imagine when it comes to roleplaying games, so we've compiled a few hints and guidelines that may help.

HELP EACH OTHER

Unlike most games that you may be familiar with, there are no winners or losers in ***Doctor Who: Adventures in Time and Space***. In fact, there are no winners or losers in any roleplaying game, it's all about having fun and telling a great story. With no winners, it means there's no competitive streak coming into play between the players, so they should actually help each other to achieve their goals.

Characters should help each other just as they would do in the actual situation. But it doesn't have to stop there – you can always extend this help to other players, rather than just other characters. If your character is in a different location, and not playing an active part at that moment, there's nothing stopping you from helping if one of the players is stuck or unsure what to do.



It may depend upon the situation, of course. If you're going to be helpful, try to think of what the other player's character is like and the situation they're in. Don't just say, "My character is locked in the third cell on the left," if the other player is searching the facility to rescue you. If a player acts on information that their character wouldn't know, there's a special word for it – it's called 'Metagaming'. Metagaming is a no-no.

It destroys the suspension of disbelief and can ruin the feel of a game. We'll cover that in a moment.

Instead, you could help by aiding the other players in coming up with great and imaginative actions that make great storytelling, ensuring the game rattles along at a great pace.

RULES ARE MEANT TO BE BROKEN

Don't let the rules slow things down. Everything in the game can be accomplished with the same basic rule, from folding an origami bird to rewiring the TARDIS. Most of the time, the Gamemaster will help you with these rules and how to use them, but don't worry too much about following everything to the letter. The rules are there to ensure everything runs smoothly, but if you pause in the middle of a desperate chase to look something up, you're going to lose the flow and the suspension of disbelief.

Simply put, don't worry about it. Run with it, and remember, the Gamemaster is here to help and to keep things running smooth.

DON'T CHEAT

On the other hand however, you shouldn't cheat. Cheating kinda takes the fun out of the game. If it's a really crucial moment, and your character is looking like they're gonna get fried by the Judoon as they march into the place, it's not really your place to cheat. Characters die, they get fed up and leave, and you move on – you get a new character who may be even better than your last, you never know. If you think you're going to get killed, go out fighting or doing something suitably heroic.

Become the stuff of legend. If you do something memorable and the odds were really against you, the Gamemaster will reward you with Story Points or other cool stuff for your next character.

It doesn't mean that cheating doesn't go on in the game, but this is purely up to the Gamemaster. If a situation is dire, or if you're about to uncover the villain's plot way too early in the story, the Gamemaster may fudge some rolls. He won't tell you about it but any cheating done this way is for the benefit of the whole game. Having your characters killed too early because you've done something silly, or ruining the villain's plot, will spoil the game for everyone, so there may be some bending of the rules a little. It comes with the territory. It won't happen often, and the Gamemaster has the final say, but they're the only ones who should be 'cheating'.

METAGAMING

Metagaming is a fancy word for your character doing something based on information they wouldn't have. There's a difference between what you know as a player, and what your character knows.

Sometimes this can be from information that's important to the plot. For example, if you as a player have overheard where the villains have taken your fellow time traveller, you may be tempted to act upon this information and say, "I know – they've taken Amy to holding cell 7 in the main mothership". You have to remember, if your character has no way of knowing this, they shouldn't be acting upon the information. It should be part of the adventure where the characters investigate to try and uncover their location, and how to attempt a rescue.

The other way you may be tempted to Metagame, and almost as bad as the previous example, is having your character know something purely because of the rules. If, for example, Amy is cornered by a Sontaran Trooper in the stables of a ranch in the Wild West, she wouldn't know about the Sontaran's probic vent and the effects of striking it. Amy's player may know about the Sontaran's weakness but Amy herself has never encountered a Sontaran before, at least not face to face.

Again, knowing how strong an enemy is from reading the rule books shouldn't influence your character's actions – if you do, it's a great excuse for the Gamemaster to make the villains even more powerful than you were expecting!



PUT THE 'CHARACTER' IN CHARACTER

There's a difference between your character being just a bunch of numbers and statistics on a sheet of paper, and them actually being a 'character'. There are a few ways of doing this, and it doesn't take too much work.

First of all, think of who your character is. Imagine you're writing a book. We've already suggested back when you put the 'finishing touches' to your character that you think about who they are and what they do, what their family is like, etc. You can take this a step further and come up with some interesting back-story.

Amy was a little girl who lost her parents and lived with her aunt in a very big house with a mysterious crack in the wall. One day she met the 'Raggedy Doctor' and her entire life changed and she became the 'little girl who waited,' an irresistible mystery to the Doctor. Little details like that may seem unimportant when you're first creating your character, but the Gamemaster may take these facts away with them and write something into a future adventure that may relate to your character's history. In Amy's case, her mysterious background became the focal point for a trap for the Doctor and the end of the universe.

Another way to add depth to your character is to actually talk for your character in the game. It doesn't mean you have to put on an accent or anything, though you can if you like. Rather than saying "My character asks them where they were when the body was found," you could act as your character and say "Where were you when the body was found?" It'll help.

Of course, you may not want to put on an accent, but you can change the way you speak to be more like the character. If getting into character means doing odd things, go for it if it helps. If you feel more in character if you actually had a Sonic Screwdriver when you're using it in the game, feel free to wave a prop one around at the appropriate moment. It all adds to the tone of the game and keeps it fun and exciting.

GET INVOLVED

One of the great traps of roleplaying games is to slip out of the game and start chatting about what was on TV the other night. You're with your friends, so there are bound to be moments of conversation during the game like this. However, if you're not involved in the game, you're losing out.

Roleplaying games are interactive, and the more you put into the game, the better it'll be. Keep a pencil and paper handy, and make notes if you need to. Most of us do – it makes it better if you can say "Mr. Smiggins, the

groundsman, was found killed by a monstrous creature” and you can actually remember his name from earlier, rather than just saying “That guy we met earlier with the accent and the hat... er... what was his name again?” This is especially so if you can’t remember the names of the other players’ characters!

You’ll find that there are scenes when your character isn’t doing anything, when the action focuses on other members of TARDIS crew. There are a couple of ways of looking at this – you could read this book and switch off from listening, thinking “If my character isn’t there, I wouldn’t know all this is going on, so I shouldn’t ruin it!” That’s fine, but we don’t want you to sit and get bored if there’s a particularly long scene that you’re not involved in. The other way is to listen to what is going on. As long as you’re not acting on any of the information, and you get back ‘into character’ when you’re involved again, there’s no problem with paying attention to what other characters are doing, or even offering assistance (see above).

Of course, the ultimate way to get involved is to make sure you turn up to the game. There’s nothing more frustrating than preparing a great and exciting adventure and then not have players show up because they’re too busy playing on their games console. It’s okay if you’re only intending on turning up when you can, if you have commitments, but the Gamemaster may assign you interesting supporting characters rather than a major character that continues from adventure to adventure. You could end up playing someone like Jeff Angelo one game, Professor Bracewell the following game, or even Vincent Van Gogh the next – characters who don’t really continue from one story to the next, but can play a part (small or important) in the overall plot. Story Points would continue from one character to the next, depending upon how well you played, but it means you get to stretch yourself and play loads of different people!

DON'T BE AWKWARD

Sometimes, you can have a great idea for a character, and it just doesn’t fit in with the rest of the game. Imagine you have a game planned – the characters are a group of friends who all hang out together. They’re average older student types who sit around in gloomy bars and wonder why their lives are so grey. They’re going to get caught up in a great plot where aliens are invading and brainwashing kids through their MP3 players, turning them into dangerous killers.

The players all generate their characters, work out their backgrounds, and then one of them says “My character is eight years old, she’s a psychic who can break things with her mind and she’s escaped from a children’s home where they were experimenting on her abilities.” Great idea for a character, but as the rest of the group are all sulky students, they’re not going to hang around with an 8-year old. It’d be like the player saying, “my character is a survivor of the battle of Canary Wharf, he was partially cybered when the Cybermen tried converting him, but they all got sucked into the Void. He’s a good guy now, though he looks about 80% Cyberman.” Interesting choice for a character, but he’s going to be a little obvious



when they're walking about or trying to sneak into places.

Try to come up with a character that works with the other players, and everyone can get on with. It'll make it more fun for everyone involved. The Gamemaster's Guide has further suggestions for what they call 'Group Dynamics', and how all the characters will make up a great team.



DON'T HOG IT!

Just because you're playing the Doctor, doesn't mean you have to be the centre of attention. Let the other characters (and players) have their chance to shine. We're going to help the Gamemaster (in their book) to ensure that everyone has their chance to be cool, be the key element in the story, and to prove their worth, so don't try to be the focus of the story when it's obviously not your turn.

For example, when River Song was trapped in the TARDIS, trapped in a time loop as the TARDIS exploded, the other characters took centre stage as they tried to resolve what was happening. When the Doctor was imprisoned in the Pandorica, even he had to take a back seat as Rory and Amy were left to try to free them both.

Everyone will have their turn.

WHAT WOULD THE DOCTOR DO?

The greatest bit of advice for any player of *Doctor Who: Adventures in Time and Space* is to ask yourself this question.

RECURRING THEMES

There are a few recurring themes that make Doctor Who adventures different from your average adventure serial and are important to the atmosphere of the game.

SENSE OF ADVENTURE

All of the characters in the TARDIS have this sense of adventure – a desire to see the universe and to experience the sheer wonder of it all.

It may seem hard to imagine, but here's a way of looking at it – have a think about the world you're living in. We're not just talking about the game here, we mean the really real world. Think of yourself, sitting reading this book, then imagine your home, the street you're in, the town or city.

Keep thinking further out, the countryside around the city, the county you're in, the country. Imagine how small you are if people in a space station were looking down on you from orbit.

Now imagine how small the planet Earth is compared to the other planets in our system. Then imagine how small our solar system is compared to the rest of the galaxy, and that's just a fraction of the universe out there.

Instead of thinking how small you are, imagine how big the universe is. It's all out there – sights you'd never dream. Places where ice burns and sofas can talk. How cool would that be to see?

It's this drive to see new stuff that keeps the characters going. The Doctor has been around for hundreds and hundreds of years, but he keeps travelling, because he has the whole universe and the whole of time to explore. That's an awful lot to see.

The whole of time. Now that's an amazing thought too. Imagine you could see the birth of the planet, or its destruction. The Doctor has witnessed both! You could see the dawn of man, what actually killed off the dinosaurs, or the rise of the Roman Empire. Visit the old west, feudal Japan or find out who started the Great Fire of London. Or see the first human colonists launch into space, the first cities on the moon or Mars.



THE GOOD, THE BAD AND THE UGLY

Most of the people who travel with the Doctor are inherently good, facing the evils in the universe. Of course, this evil comes in many shapes and forms, but their actions usually declare their evil intentions, and it is clear early on that they are up to no good.

The Doctor usually takes the 'moral high ground' by always protecting, and refusing to take, life. When it comes to his companions, they are under his watchful eye and encouraged to do the same. Even when they're not in the Doctor's presence, characters are inherently good and those who aren't are quickly grounded where they can do little harm.

Villains usually have a purpose that threatens the stability of the universe, or attacks anything that is 'different' to them. The prime examples are the Daleks and the Cybermen. Daleks, if you look back far enough, were originally a race called the Kaleds, battling the Thals on Skaro. The Kaleds looked human, but every shred of humanity was removed as the creatures mutated into the hateful aliens that we're familiar with. Anything that wasn't Dalek was inferior and weak, and considered unworthy of living – fit only for 'extermination'. The same can be said of the Cybermen, they again were once human, but have 'upgraded' like the Daleks. Anything that isn't Cyberman is either converted into a Cyberman or 'deleted' as being unfit.

Most villains want to corrupt or mutate humanity for some purpose while others want to rule as mankind's master. Some, however just want to watch humanity burn...

CURIOUSER AND CURIOUSER

Another recurring theme is the sense of mystery – investigating the unexplained, the desire to find out more and to learn. This can be as simple as just learning something new to broaden your horizons a bit, but usually this investigation is down to good old-fashioned detective-work. The characters find out something and rather than leaving it for 'someone else to sort out', they get involved, look into the mystery, and try to uncover the villain's plots.

A good story involves a great mystery that needs to be solved. Why is there a crack in Amelia Pond's wall? Where are her parents? Why are people so afraid of the Smiler Booths? Why are Daleks pretending to be human allies? What is happening in the flat upstairs? Where did that strange stain on the ceiling come from? Why are those patches of grass a strange colour? What is happening to the bodies in the graveyard? Why do people keep disappearing? All these are great questions that'll get you into the action.



THE 'INDOMITABLE' HUMAN RACE

Humanity survives, and seems to be one of the most enduring species in the universe. From their primitive upbringings, humanity may spend a few millennia as downloads or other forms, but eventually they return to the same basic form – right until the end of the universe.

A recurring theme is what it means to be human, just as the villains are usually no longer human and are trying to destroy or corrupt it. You may be travelling the universe through time and space, but there are times when the basics of humanity – family, children, partnership – seem to be even more important than being able to do all these wondrous things. The Doctor can live for centuries, travel anywhere in history and space, but the chance of marriage, children, and a normal life seems to be something remarkable and out of reach.

On the one hand, having a normal life doesn't seem to be all that exciting. Going to work, going home, eating chips, all sound horribly mundane after seeing the wonders of the universe, but to the Doctor this mundanity must seem like a holiday from the constant peril and danger he finds himself in. Only someone with his endurance can keep travelling through all these dangers, and it's no wonder that his companions often need to leave the TARDIS and return to some form of normality, even if only for a short while.

Despite their mundanity, humanity as a whole has this persistent spirit. A drive to keep going through all adversity. This spirit and their innate humanity is so strong that it will last to the end of the universe itself. The human race is amazing, and you should never forget that.

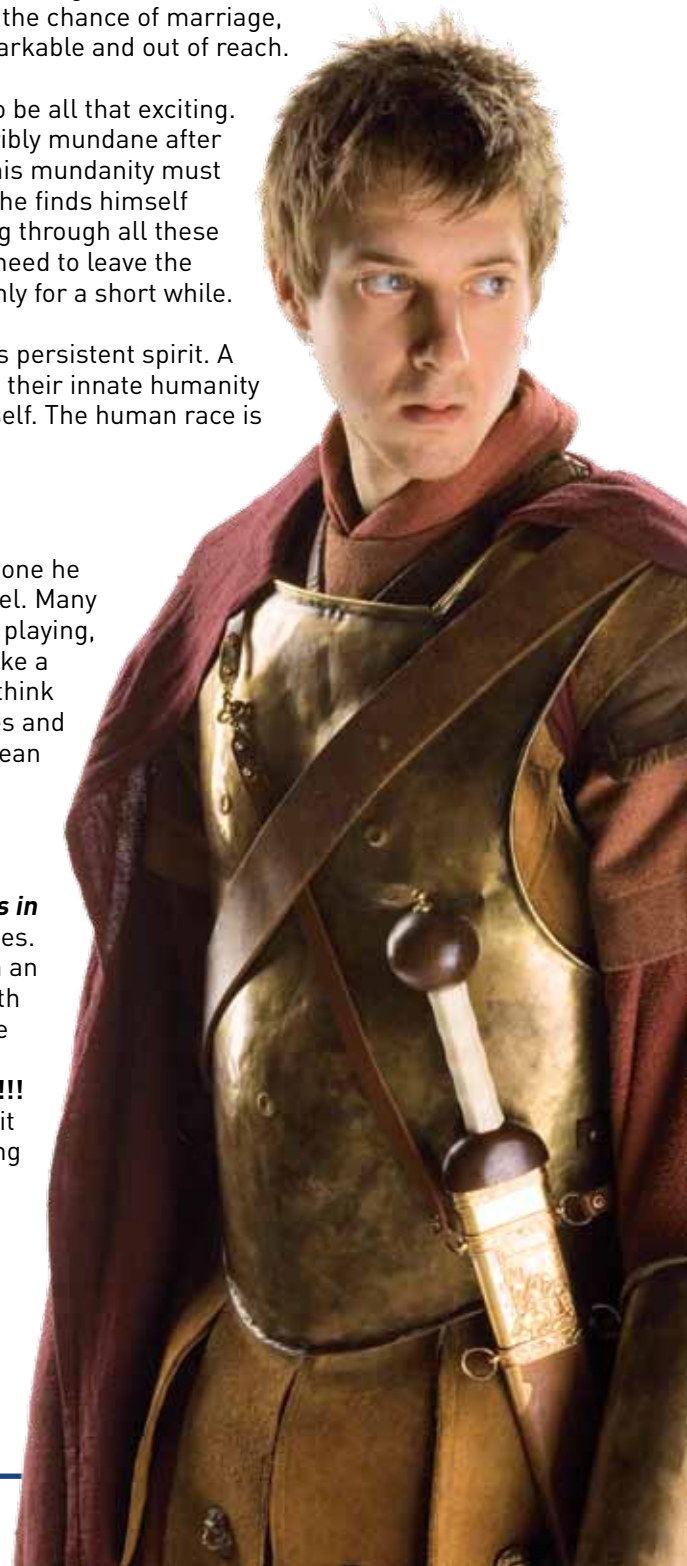
MAKING A DIFFERENCE

The Doctor touches many lives in his travels, and every one he encounters is changed in some way on an individual level. Many of those people's lives have changed completely. When playing, don't think purely of self-gain. Think of how you can make a difference. You may have landed on an alien world, but think of its inhabitants. They have every right to be themselves and to live free lives. Just because they're aliens, doesn't mean they don't deserve to be saved from hostile forces.

PACIFISM

This is certainly an area where ***Doctor Who: Adventures in Time and Space*** is different from other roleplaying games. Many games thrive on combat and violence – faced with an invading species? Blast 'em out of the sky, charge in with guns a blazing and send 'em packing! Well, that may be the way the 51st Century Church works, but it's not the way the Doctor does things! **Chapter Three: Geronimo!!!** gives you some alternatives to fighting (see pg.71), and it may be that you'll have to get used to the idea of allowing yourself to be captured or running away, rather than trying to face down an enemy force with violence.

It may be hard to find, and it may not always be readily accepted, but there is always an alternative – and even the villains have to be given the chance to surrender.



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