

DOCTOR WHO



THE GAMEMASTER'S GUIDE

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DEDICATION

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

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1: GOODBYE LEADWORTH, HELLO EVERYTHING!



Before we get too carried away with this larger book, first ask yourself, 'What is my role in the game?'

This book is aimed at the Gamemaster. This is the person who acts as storyteller, deciding the plot for the adventure, setting the scenes by describing to the other players what is going on and interpreting the outcomes of the players' actions. They also have the final decision on how the rules of the game are applied. **Chapter Six: Basically, I Rule** contains lots of advice on being the Gamemaster.

If you're going to play a character, and are not planning on running the game as the Gamemaster, you don't need to read this book (the **Player's Guide** explains these terms). There is nothing here that will spoil the game for you if you do read it, it just contains additional information you don't **need** to know (but don't read the **Adventures Book** – that would spoil the introductory adventure for you).

Chapters two and three of the **Gamemaster's Guide** and the **Player's Guide** are similar, so don't worry if you think you've read bits before. They cover the creation of characters and the actual rules of the game, so we thought it would be best if both the players and the Gamemaster could access the information at the same time. The **Gamemaster's Guide** does cover the information in a little more detail, and provides some extra options for more advanced games. The rules chapter, **Chapter Three: So Is This How It Works, Doctor?**, goes into more detail and offers additional advice for the Gamemaster to make running the game a fun and smooth experience.

THE BASICS

The example of a game in the **Player's Guide** introduces just about everything you'll need to know in **Doctor Who: Adventures in Time and Space**. Any time a character does something they may or may not succeed at, the player needs to roll some dice. You, as the Gamemaster, will determine how difficult these tasks are, or what the Villains try to do to stop them.

If they beat the number they succeed and can perform the task, whether it's jumping a gap, winning an argument or dodging a gun blast. If they don't beat the number, the characters have failed to accomplish the task. This could have severe effects and change the course of the game, but it makes for an interesting story. Either way, rolling dice and adding some numbers is as complex as it gets when it comes to rules. So you're going to need some dice.

You'll have no doubt seen the small cubes with dots or numbers on them that you have in copies of Monopoly, Risk or Ludo. Anyway, those cubes are six-sided dice (cause they have six sides), also known as D6s, so they don't get confused with other dice with different numbers of sides on them. You should find a handful of dice in this set, 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, and places where they sell those fantasy tabletop wargames.



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. 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: So Is This How It Works, Doctor?**

HOW TO USE THIS BOOK

This is the second book in the **Doctor Who: Adventures in Time and Space** box. You were probably directed to the **Player's Guide** initially, thanks to the 'Read This First' sheet. You'll already have noticed that we've presented you with a lot of information! To make it a little easier, here is what you need to look for.

The **Player's Guide** provides the players with all the information they'll need to play the game and create new characters, as well as some guidance to help make playing the game the best experience possible.

This book, the **Gamemaster's Guide**, is similar to the **Player's Guide**, though it skips some of the walk-through examples and basic descriptions and goes into a little more detail where you need it. This information is vital to the Gamemaster, and rather than have to keep passing one book between all of the players, the Gamemaster can keep hold of this one.

It also provides the Gamemaster with information on Time Travel (**Chapter Four**), Aliens (**Chapter Five**), how to be Gamemaster (**Chapter Six**) and a guide to preparing, running and designing adventures in space and time (**Chapter Seven**). There's a contents list on the back cover of the book, so that it's as easy as possible to find the right information when you need it.

SPOILERS!

Also in the box, you'll have found an **Adventures Book** which provides you with a selection of complete adventures and adventure ideas that can get you playing straight away. The players shouldn't be looking at this at all, as it'll spoil any planned surprises for them.

You might want to keep the **Gamemaster's Guide** out of the player's hands as well, to prevent them from learning too much about time travel and the various aliens and baddies they might meet on their journeys, especially if none of them are playing the Doctor. This will keep them guessing and make the game more exciting for those players who aren't as familiar with the programme!

USING MINIATURES

Some gamers like to use miniature figures to represent their character on a map or plan, just to keep track of where everyone is.



You don't need miniatures to play **Doctor Who: Adventures in Time and Space** but if you do wish to use minis, you can use just about anything, including gaming miniatures from other games, toys, counters, Micro-Universe figures, or even different coloured jellybabies.

Most of the drama will happen in your imagination but sometimes miniatures and maps can be useful tools in the game.



ALL OF TIME AND SPACE... WHERE DO YOU WANT TO START?

Matt is about to Gamemaster his new adventure and it's the first time the players have experienced the Doctor Who game, so he wants to make sure that not only is he very prepared for the exciting adventures to come, but also that the environment sets the right mood and presents a suitable and comfortable game-space for his players.

He's Gamemastered a couple of other games before and he's noticed that sitting around in the living room, on the comfy chairs, has led to the players becoming easily distracted from the game in the past. To keep the players interested and involved, he's decided that they should play around a large table in the dining room, though the kitchen table would have worked just fine.

He prepares the right number of chairs, and knowing that the adventure starts with the TARDIS landing on the deck of a pirate ship in a storm he dims the lights a little to give the feeling of a dark and gloomy storm. He puts his mp3 player into the dock and selects a playlist of movie scores and Doctor Who music to get the players in the right frame of mind. With a few drinks and nibbles, a few spare pencils, erasers and dice, the setting is ready for the players. He also ensures he has some little figures handy, just in case he needs to keep track of the characters' exact locations, so he grabs a few of the Doctor Who construction set figures, and a handful of old Micro Universe figures, as well as some spare paper to doodle maps or illustrations.

To be fully prepared for the game, especially with players new to the rules, he's going to run characters that they will find easy playing as they will be familiar with them from their adventures with the Doctor, so no need to generate new characters. The last thing he does before they arrive is to leave the "Read this First" booklet and The Player's Guide handy on the table.

When Georgie, Adam and Emma-Jane arrive they sit and have a chat for a few minutes, and Matt makes sure they're all settled with drinks and happy at the table before he begins.

Matt: *So, it's the first game of Doctor Who and we'll be playing with the characters you're all familiar with – the Doctor, Amy and Rory. So I guess the big question is, who wants to play the Doctor?*

Georgie: *Well I've only really played a couple of games before, so I don't think I'm up to playing such a major role.*

Adam: *You've picked it up pretty quickly, I think you'd do fine!*

Georgie: *It is a new game system, so I think I'd be happy just running around looking confused. I think I'd be good at that? Can I be Rory?*

Matt: *Rory doesn't always look confused! Remember, he stayed guarding the Pandorica through the centuries.*

Georgie: *I can do that! Well, something like that... So who's playing Amy and who's playing the Doctor?*

Emma-Jane: *Well, that's obvious isn't it? Adam should be the Doctor, as he can be a bit crazy sometimes, and I'll be Amy, 'cause I'm a girl.*

Matt: *It's doesn't have to be a male player for the Doctor, you know!*

Emma-Jane: *I know, it's fine. I'm good at shouting, so I'm going to love being Amy.*

Matt: *Excellent, as that's settled, I'm just going to introduce you to your character sheets and how the game works briefly – it's very quick and simple, and you'll pick it up in no time, but just so you know where to look on the character sheets...*

Matt then goes through the "Read this First" booklet with the players, looking at where things are on the character sheets, and the basics of rolling the dice. He then explains the Story Points briefly, and hands out the Story Point tokens to the players, and they're ready to begin...



2: I AM DEFINITELY A MADMAN WITH A BOX!



CHARACTERS

Deciding what types of characters may be played is one of the most important steps towards creating memorable adventures. The characters are vital to the story and the more interesting they are, the better your stories will be.

As Gamemaster, you should guide the players through the character creation process. Start by giving them an idea of what sort of companions are suitable and what type of story you're planning. This may be as simple as 'the game is centred around the Doctor and his new companions, set after the Daleks moved the Earth but before he regenerates into his Eleventh incarnation'. Or it could be as detailed and different as 'the game is about Torchwood 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'.

Some ideas for characters and stories can be found on pg.13 of the **Player's Guide**. If this is your first game, or you want to get started quickly, the easiest thing to do is play as the Doctor and his Companions, or any of the other ready-made characters provided in this set.

CREATING A CHARACTER

Characters are defined by Attributes, Skills and Traits. Attributes are what the character is like – how strong they are, how clever they are, how perceptive, and so on.

Skills are what the character knows – can they drive a car? Hack into computers? Know first aid, how to ski, how to fight or how to bluff their way out of a situation?

Finally, Traits detail what the character can do, or in some cases cannot do – are they ambidextrous? Do they have a particular knack for fixing things? Do they heal unnaturally quickly? Are they rich, famous, or have a family that keeps getting them into trouble?

Attributes and Skills have numerical ratings, the higher the rating the better the character is at something. Players are given a number of points to purchase Attributes, Skills and Traits, but these points are limited, so they have to think it through a little before assigning numbers. They'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.

WHO ARE THEY?

First of all, the player should 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 they spend the points to build them. Are they a companion? A civilian or soldier, heroic or just a normal average guy or girl?

Creating someone with a special ability, like Captain Jack Harkness and his knack for surviving, should be worked out closely with the player. As Gamemaster, you have to be sure that the character will fit into your game.

HOW DO THEY FIT IN?

An important element to consider is each 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 each character bring? Are they a specialist in a particular field? A doctor, a soldier, or a computer genius? Think of the team as a complete person and maybe assign each character a part – the brains, the heart, the muscles or the soul. The players should bear this in mind when they are creating characters, and they should discuss what kind of role each person will play in the group.

The types of characters and the group dynamic will depend on what you, as the Gamemaster, have in mind for the game. Here are some ideas:

The Doctor and Companions

This is really the default setting for the game. After all, it's what we've come to expect from the Doctor's adventures. The role of the Doctor is obvious, but what is the role of the companion? Usually, they're there to ground the Doctor, but each one usually brings something different to the mix.

Amy, for example, brought a new level of fun and adventure to the Doctor's life just when he was recovering from his latest regeneration, providing the Doctor not only with companionship but also a mystery that would follow them through time and space. Rory brought his everyman sensibilities and an ability to make the Doctor aware of the human cost of his adventures. River Song brings a hint of romance and a tempting glimpse into the Doctor's own personal future.

So what does your companion provide the Doctor? Just friendship? An intellectual foil to bounce radical ideas off of? Someone to steer him in the right directions, to remind him of right and wrong?

UNIT Squad

The Unified Intelligence Taskforce is the United Nation's first line of defence against alien invasion. As such, they have divisions worldwide with many different task forces and operations running to investigate, research, experiment and protect.

A UNIT squad could be a great base for a player character group. It could include scientific advisors, diplomatic negotiators, archaeologists and technicians, as well as the expected military firepower. Each member would be assigned due to their unique skill base, allowing them to complement each other and creating a good, balanced team concept to help get the players started. You could even equip them with experimental time travel or teleportation equipment like Project Indigo to get them moving around the universe, or through history. More information and guidance for running a UNIT campaign can be found in ***Defending The Earth***, the UNIT sourcebook.

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.

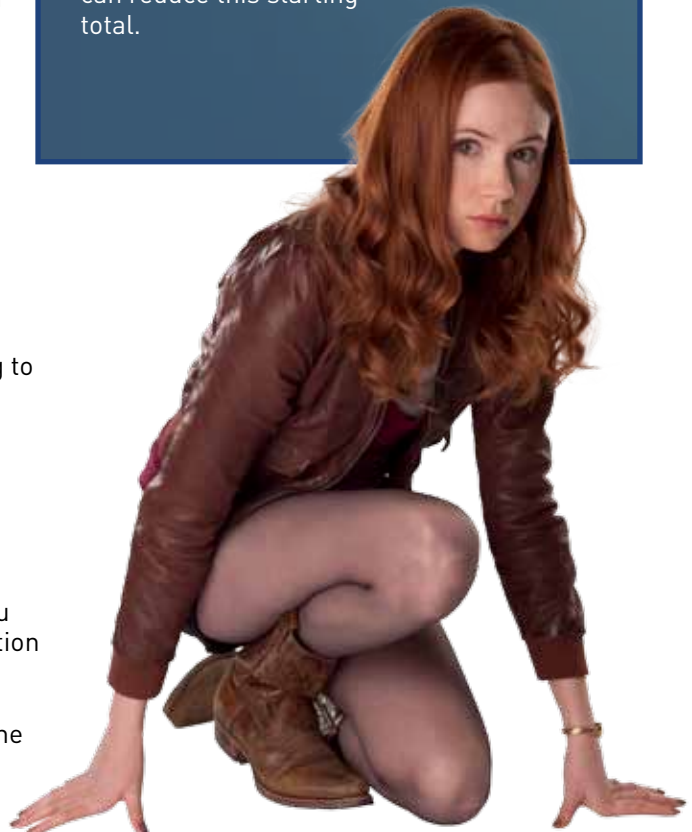


SKILL POINTS: 18

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.



ATTRIBUTES

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

Players use Character Points to purchase the Attributes of the character, from one to six points in each. Six is the human maximum, and no character may have an attribute above six (unless they're something seriously special or alien). 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!

These Character Points will also be used to purchase Traits later, so we'd recommend that players spend 18 of their Character Points on Attributes and save 6 for later, for buying cool Traits. If they don't spend them, or if they gain more points later on, they can always 'top up' their Attributes. The six attributes are:

AWARENESS

Awareness takes into account anything that uses the five senses (sight, hearing, touch, smell or taste), as well as the indefinable 'sixth sense' most beings possess. Used when looking for clues, or to notice hidden dangers.

Awareness 1 - Oblivious. Misses all but the most obvious clues.

Awareness 2 - Below Average. Attention easily distracted and usually misses important clues or signs.

Awareness 3 - Average Human. Fairly aware of their surroundings and likely to spot some hidden clues, hear the approaching enemy or sniff out the Slitheen in the adjacent room.

Awareness 4 - Above Average. Picks up on subtle clues and can read people fairly well.

Awareness 5 - Incredibly Perceptive. Aware of most everything around them. Can read others like a book. Gut feelings are rarely wrong.

Awareness 6 - Human Maximum, incredibly rare. Takes in everything around them subconsciously. Uncannily good at finding clues.

Awareness 7+ - Superhuman. Possessing advanced senses, including some unavailable to the average human.



SUPERHUMAN ATTRIBUTES

Superhuman or alien Attributes that go higher than 6 are handled in exactly the same way as normal Attributes, but they're not for your normal character. These are reserved for special characters,

Of course, aliens often have Attributes higher than the human norm, but they are treated in the same way. These characters are often stronger and more powerful than others and should only be created under the watchful eye of the Gamemaster.

Attributes above 6 cost the same (though it's going to be expensive to buy an Attribute that high) however you cannot purchase Attributes above level 6 without being enhanced or alien in some way, and you'll need to purchase a Trait to allow you to do this (see Traits, pg.11).



COORDINATION

Coordination is a combination of physical dexterity and hand-eye coordination (hence the name).

Coordination 1 - Maladroit. Poor control over bodily movements, unable to negotiate minor obstacles and slow to react.

Coordination 2 - Below Average. Clumsy and ungainly, prone to dropping things and tripping over their own feet.

Coordination 3 - Human Average. Able to walk and participate in at least one other activity at the same time.

Coordination 4 - Above Average. Good reflexes and/or excellent hand-eye coordination. Athletes.

Coordination 5 - Nimble. Instinctive reactions, superior reflexes and dead-eye accuracy. Surgeons and covert agents.

Coordination 6 - Human Maximum, the quickest and most agile people on Earth. Ninjas.

Coordination 7+ - Superhuman, Alien or artificially enhanced nervous systems.

INGENUITY

A measure of how smart a character is, including basic reasoning, lateral thinking, and overall intellectual capability coupled with general knowledge and practical experience. It doesn't cover specific knowledge or aptitudes, merely the flexibility of a mind, and background education.

Ingenuity 1 - Dim. May be extremely slow witted or from a primitive culture or background with little or no education or reason.

Ingenuity 2 - Slow. Lacking an interest in or disposition towards mental pursuits or from a culture in which knowledge is hard to come by.

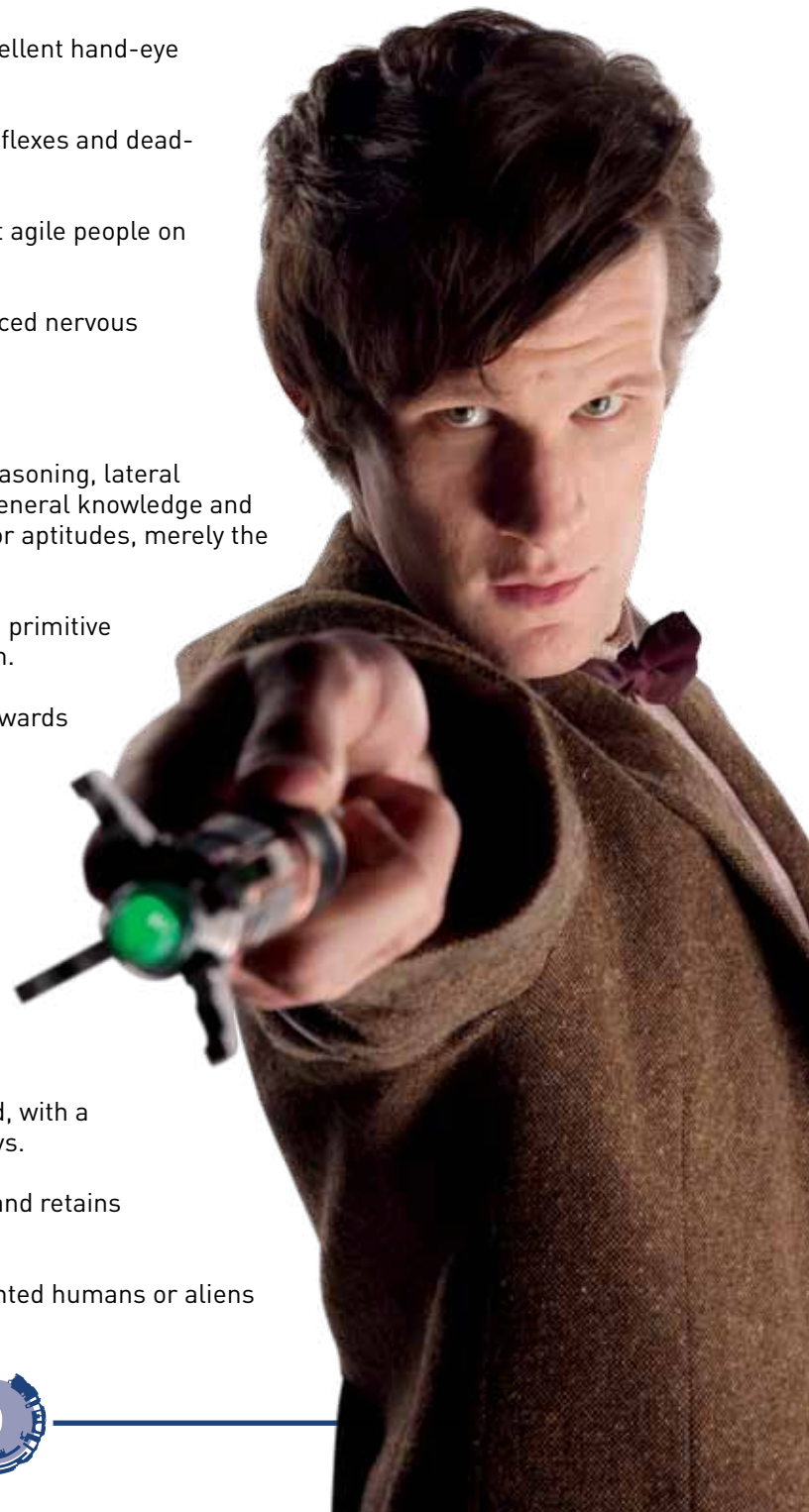
Ingenuity 3 - 21st Century Human average. Has average reasoning ability and a basic understanding of maths, sciences and history.

Ingenuity 4 - Smart. Intelligent and capable of advanced reasoning due to natural ability, university education, or life in an advanced technological society (TL 6+).

Ingenuity 5 - Brilliant. Well educated and/or well travelled, with a natural gift for using knowledge in novel and practical ways.

Ingenuity 6 - Human Genius. An open mind that absorbs and retains knowledge and is able to make incredible leaps of reason.

Ingenuity 7+ - Superhuman Intelligence. Mentally augmented humans or aliens with remarkable minds such as the Doctor.





PRESENCE

A measure of the character's force of personality, and how others react to them. This is less about attractiveness (that is a Trait, see pg.14) and more about the way the character presents themselves, consciously or unconsciously.

Presence 1 - Forgettable or Repellent. So unimpressive that others ignore them, or so rude and odious that others dislike and avoid them.

Presence 2 - Shy or Off-Putting, Socially inept, or has some personality defect (arrogance, creepiness, etc.) that just puts others off.

Presence 3 - Human Average. Generally likable and easy to get on with.

Presence 4 - Impressive. Get's people's attention.

Presence 5 - Silver-Tongued or Commanding. Someone who can charm or boss their way through almost anything.

Presence 6 - Awe-Inspiring. The most charismatic or commanding presence humanly possible. Churchill.

Presence 7+ - Alien Presence. A superhuman ability to bend wills, and influence thoughts.

RESOLVE

Resolve is a measure of the character's determination and willpower. It is used whenever your personal convictions or will to carry on are tested and to resist domination from others.

Resolve 1 - Weak as Water. Weak-willed, easily persuaded, and/or possibly lazy. Crumbles quickly in the face of terror and adversity.

Resolve 2 - Weak and/or Timid. Easily tempted or manipulated and not very brave.

Resolve 3 - Human Average. Moderately strong willed, able to control themselves and resist basic temptation or intimidation.

Resolve 4 - Disciplined and/or Brave. Can endure hardships and is willing to face familiar fears for personal beliefs and goals.

Resolve 5 - Virtuous. Flies in the face of danger and endures extreme hardships for beliefs and goals.

Resolve 6 - Paragon of Virtue. Morally immovable and able to resist almost any temptation or fear known to man.

Resolve 7+ - Alien Resolve. Superhuman focus, conviction and courage.



STRENGTH

This is a measure of muscular endurance and power. Strong characters are able to lift heavy objects and can carry all that scientific equipment a lot further before having to take a rest. On average, a character can comfortably lift around 15Kgs for every level of Strength they have. In dire circumstances (and for short periods of time) they can lift twice this amount. Some aliens can lift far more.

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: So Is This How It Works, Doctor?**

Strength 1 - Weakling. Gets winded answering the door.

Strength 2 - Below Average. Struggles changing a car tyre.

Strength 3 - Average Human. Able to open stuck jam jar lids, lift around half their body weight and carry it for a good distance, and throw a mean punch.

Strength 4 - Athletic. Strong and physically fit, able to carry roughly their own body weight over long distances and exert themselves for an hour.

Strength 5 - Top Athletes. Can lift up to double their own body weight and fully exert themselves for extended periods of 2 or more hours.

Strength 6 - Olympian. Capable of picking people up and throwing them over their heads and exerting themselves for 3 or more hours straight.

Strength 7+ - Superhuman. Reserved for artificially enhanced humans or powerful aliens. Each level above 6 roughly doubles the lifting ability and endurance of the previous level.

UNDER-BUYING ATTRIBUTES

If a player would prefer a character that is **really** normal, and not slightly above-average like the Doctor's usual companions, they can opt to save more of the points for later, and spend them on Traits.

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



TRAITS

Everyone is different and everyone has their own unique mix of mental and physical peculiarities. In **Doctor Who: Adventures in Time and Space** we call these Traits. Traits, both good and bad, help to further define a character. Are they brave, pretty or particularly cool with gadgets? Are they cruel at times, boring or likely to trip over their own feet? All of these can be Traits.

When the characters are in a situation where a Trait may come into play, it can aid or hinder their actions. If the player thinks that the situation could involve one of their Traits, they should mention it to the Gamemaster, even if it's a Bad Trait and will make things harder for the character. If it's in keeping with the character by bringing a Bad Trait into play, the player may be rewarded with Story Points (more on this later).

For example, when the Doctor is trying to reconfigure River's Vortex Manipulator so that he can travel back to Stonehenge, he adds his Ingenuity and the Technology Skill to the roll. In addition, the Vortex Trait means that he's familiar with using Time Travel Technology and piloting the time streams in general. It's a Good Trait, so it'll make things easier for the Doctor, giving him a bonus to his dice roll as well.

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 and 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 the player and the Gamemaster think the Trait applies to the situation, then it comes into play.

Some Good Traits are very powerful and require the expenditure of a Story Point (or more) to 'activate'. On the other hand, playing in character and using Bad Traits during the game to make it more dramatic and exciting, like recklessly running into the unknown because you have the Impulsive Trait, can often earn you Story Points.

BUYING TRAITS

Good Traits are purchased with Character Points, like Attributes. Bad Traits give extra Character Points to play with. Traits come in different sizes:

Minor Traits cost a single Character Point to purchase, or provide a point if they're Bad.

Major Traits cost two Character Points to purchase, or provide two points if they're bad.

Special Traits are the big guns of the Traits world, they cover the ability to do superhuman things. They cost Character Points and sometimes some of your Story Points as well. Yes, they're that expensive!

Some of these Special Traits are not really for your average character or companion, they're typically only used for aliens and alien characters, so they're only covered here in the **Gamemaster's Guide**. You will have final say on whether the player should have access to any of these Special Traits, and players should always consult with you before creating a character with them.

Traits can only be purchased once, unless the Gamemaster approves. In these rare cases, certain Traits can relate to multiple things. A character could, for example, have a phobia of both rats and spiders, two different Phobia Traits (but woe betide the character when they meet a rat-spider hybrid!). As a guide, Traits that can

be purchased multiple times are marked with an asterisk (*), but multiple purchases must be approved by the Gamemaster. We'd also suggest that the Gamemaster limits the number of Bad Traits to 6 points per character, although some of the Special Traits cost so many points that they require some Bad Traits to even begin to be able to purchase them.

Finally, opposing Traits shouldn't be purchased together as they will simply cancel each other out. You cannot be both Attractive and Unattractive (though this is fairly subjective), and you cannot be Distinctive and have Face in the Crowd. Some opposing Traits may be purchased if the Gamemaster allows – for example, a character could be both Lucky and Unlucky, meaning that their 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 the player can rationalise it sensibly, and the Gamemaster approves, they can purchase almost any Trait they wish. We'll point out some of these restrictions in the Trait's descriptive text.

LIST OF TRAITS

Below is a list of Traits that can be purchased or taken by the character. Each Trait describes its effects upon the character or how it can be used, along with the Trait's value (Minor, Major or Special), and whether it is Good or Bad. Some Traits also have a Prerequisite listed (like Alien or Psychic). In these cases, you may only take that particular Trait if you already have, or can take, the Prerequisite Trait as well.

The list is by no means exhaustive. If there's something new you wish to see, as the Gamemaster you have the power to create new Traits from scratch. You will have to assign the new Trait a value (Minor, Major or Special) and define any features, working with the players to create something cool and interesting. Use the existing Traits as a guide.

Traits should effectively follow the character through time and space. Ones that are relative to their own planet or time zone may only be worthwhile if your adventurers intend to repeatedly return home. Creating Traits such as Wealthy or Famous are fine if you're going to stay on Earth, but the moment you leave these Traits become worthless.



MASTER TRAIT LIST

GOOD TRAITS

ANIMAL FRIENDSHIP 14
 ATTRACTIVE 14
 BOFFIN 14
 BRAVE 14
 CHARMING 14
 EMPATHIC 15
 FACE IN THE CROWD 15
 FAST HEALING 15
 FRIENDS 15
 HYPNOSIS 15
 INDOMITABLE 15
 KEEN SENSES 15
 LUCKY 16
 OWED FAVOUR* 16
 PHOTOGRAPHIC MEMORY 16
 PSYCHIC TRAINING 16
 QUICK REFLEXES 16
 RESOURCEFUL POCKETS 16
 RUN FOR YOUR LIFE! 16
 SCREAMER! 16
 SENSE OF DIRECTION 16
 TECHNICALLY ADEPT 16
 TIME TRAVELLER* 17
 TOUGH 17
 VOICE OF AUTHORITY 17

BAD TRAITS

ADVERSARY* 17
 AMNESIA 17
 ARGUMENTATIVE 17
 BY THE BOOK 18
 CLUMSY 18
 CODE OF CONDUCT 18
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GOOD TRAITS

ANIMAL FRIENDSHIP (MINOR GOOD)

The character has a natural affinity with animals.

Effect: +2 modifier to any Presence and Convince Skill roll to calm an animal. With a 'Fantastic' result, the animal may adopt the character as their new master!

ATTRACTIVE (MINOR GOOD)

For a member of your species, you're a looker.

Effect: +2 bonus to any rolls that involve the character's stunning good looks.

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

BOFFIN (MAJOR GOOD)

The character is a genius with electronics and machinery.

Effect: This Trait allows the character to create Gadgets through the fine art of 'Jiggery-Pokery' - see pg.77.

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

BRAVE (MINOR GOOD)

The character is hardened to the terrors of the universe.

Effect: +2 bonus to any Resolve roll when the character needs to show courage.

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

CHARMING (MINOR GOOD)

There is something about the character that people just like...

Effect: +2 bonus to attempts to use their charm.



EMPATHIC (MINOR GOOD)

The character is in tune with how others are feeling.

Effect: +2 bonus on rolls to 'read' another person and act accordingly. It can be used to help you to reassure someone who's panicking in the middle of a battle, or 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, they just fade into the background.

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: Cannot be taken with the Distinctive Bad Trait.

FAST HEALING (MAJOR/SPECIAL GOOD)

The character recovers quickly from injury.

Effect: As a Major Trait, any Attribute Points lost due to injury are regained at 1 point per hour.

As a Special Good Trait (costing 6 Character Points and 6 Story Points) - Attribute Points are recovered at 1 point per minute.

FRIENDS (MINOR/MAJOR GOOD)

The character has people they can call upon for information or help.

Effect: A Minor Friend is a reliable source of minor information or limited aid, like an old school buddy or a local policeman.

A Major Friend is more reliable, has more accurate information and can provide major resources or aid, like UNIT or even Torchwood.

HYPNOSIS (MINOR/MAJOR/SPECIAL GOOD)

As a Minor Trait, the character can put people into a mild hypnotic state. As a Major Trait the character is a master 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. The target can resist (see 'Being Possessed', pg.57).

The Major Trait works the same way, only if the character succeeds in hypnotising the subject, they can be made to do anything unless it's something intrinsically against their nature [in which case the target can make another roll to resist with a +3 bonus].

The Special version of this Trait costs 3 points and effectively allows the character to possess another person (not for player characters).

INDOMITABLE (MAJOR GOOD)

The character has an iron will.

Effect: +4 bonus to any rolls to resist becoming possessed or hypnotised, psychically controlled or similar.

KEEN SENSES (MINOR/MAJOR GOOD)

The character is very aware of their surroundings.

Effect: +2 bonus to Awareness rolls. The Minor Trait gives you one good sense (chosen from sight, smell, hearing, etc.). The Major version gives you a +2 bonus to all of your senses.

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



LUCKY (MINOR GOOD)

Lady Luck is on your side.

Effect: When double '1's are rolled, you can re-roll both dice - once only!

OWED FAVOUR* (MINOR/MAJOR GOOD)

Someone out there owes you a favour.

Effect: A Minor Trait is equal to a small favour, like a small amount of money (up to £1,000), or an introduction. A Major Trait means a larger favour, a lot of money (over £10,000) or a life-saving act. If you ask a favour bigger than the debt, you might end up owing them a favour in return (see the Owes Favour Bad Trait)!

PHOTOGRAPHIC MEMORY (MAJOR GOOD)

The character can remember information and events with almost perfect recall.

Effect: The character can spend a moment to commit information to memory. The Gamemaster must repeat the information if the player asks for it. They can remember something that they haven't actively committed to memory by spending a Story Point.

Note: Cannot be taken with the Forgetful Bad Trait.

PSYCHIC TRAINING (MINOR GOOD)

The technique allows the operative to resist psychic manipulation or trickery.

Effect: +2 bonus to Resolve rolls when trying to resist psychic attack or deception.

QUICK REFLEXES (MINOR GOOD)

The character is fast to act when things happen, reacting to situations almost instinctively.

Effects: The character always goes first in their Action Round unless taken by surprise. If more than one person in an Action Round has the Quick Reflexes Trait, the character with the higher relative Attribute goes first.

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

RESOURCEFUL POCKETS (MINOR GOOD)

There's a chance that there's something useful in your pockets that could get you out of a sticky situation.

Effect: Either spend a Story Point and find the thing you need or roll two dice. If you get a 'double' then you find something helpful.

RUN FOR YOUR LIFE! (MINOR GOOD)

You've got this running thing down to a fine art...

Effect: When being chased (see pg.60), you receive a +1 bonus to your Speed to escape your pursuer.

SCREAMER! (MINOR GOOD)

The character has an ear splitting scream that can penetrate miles of corridor to alert others to danger and the screamer's location.

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) time to come to their rescue.

Note: The Screamer Trait cannot be taken with Brave and the character will not receive any bonuses when trying to resist getting scared (see 'Getting Scared' on pg.56).

SENSE OF DIRECTION (MINOR GOOD)

The character rarely seems to get lost and can usually recover the trail quickly when they do.

Effect: +2 bonus to any roll (usually Awareness and Ingenuity) to work out how to get from A to B or to regain their sense of direction when lost.

TECHNICALLY ADEPT (MINOR GOOD)

You have an innate connection to technology.

Effect: +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 jiggery-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, and can be used as a rough indicator of how much background Artron Radiation they have 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 you are familiar with. Lower Technology Levels to your home are Minor Good Traits, whereas more advanced Technology Levels are Major Good Traits. The Gamemaster may award this Trait during play if you become particularly familiar with a certain Tech Level.



TOUGH (MINOR GOOD)

The character is more damage-resistant.

Effect: Reduces the amount of damage that would be deducted from the character's Attributes by 2. This is after any other effects, such as armour, are taken into account.

VOICE OF AUTHORITY (MINOR GOOD TRAIT)

When you talk, people listen to you.

Effect: +2 bonus to Presence and Convince rolls to try to get people to do as you like or to gain their trust. The Gamemaster may modify this to suit the situation.

BAD TRAITS

ADVERSARY* (MINOR/MAJOR BAD)

The character has made an enemy in the past who is actively trying to hinder them whenever possible.

Effect: Adversary can be a Minor or a Major Bad Trait depending upon the power and frequency of their appearance.

AMNESIA (MINOR/MAJOR BAD)

Some, or even all, of the character's memories have gone.

Effect: As a Minor Bad Trait, the character has lost a portion of their memory (days, weeks or even years). 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.

Events, sights, sounds or even smells can trigger memories of their lost time, and this is a great source of adventure ideas for the Gamemaster – 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.

ARGUMENTATIVE (MINOR BAD)

The character will argue their point of view even if it puts their life in danger.

Effect: Argumentative is a Minor Trait, so it shouldn't dominate a character's normal behaviour. The Gamemaster will reward the 'playing in character' with Story Points. 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)

The character is a stickler for the rules.

Effect: The character will follow instructions, advice, or correct procedure to the letter. If someone tries to convince them to do otherwise, they resist with an Ingenuity and Resolve roll at a +2 bonus. This bonus also applies when trying to resist Hypnosis or Possession if the mental control is trying to get them to do something 'against regulations'.

WHOOPS!

A Gamemaster should encourage characters to play up their Bad Traits on their own by rewarding them with Story Points if doing so moves the story along. A 'Clumsy' character running from trouble might, for instance, twist their ankle and get captured if the player thinks this might earn a few extra Story Points to beat the baddies in the end! For more info see pg. 64...

CLUMSY (MINOR BAD)

The character is accident-prone.

Effect: In times of stress, especially when being chased, the character will have to make additional Awareness and Coordination rolls to avoid knocking vital things over, dropping the vial of toxic chemicals or tripping up and landing on their face.

CODE OF CONDUCT (MINOR/MAJOR BAD)

The character adheres to a strict self-imposed set of moral rules.

Effect: When taken as a Minor Trait, the character tries to do good at most times. Those with a Major Code of Conduct find their actions limited dramatically in certain situations by a very strict set of rules, like the Bushido code of the Samurai. Discuss the character's own unique Code of Conduct with the player as breaking it may be very costly, resulting in the loss of some or all of their Story Points!

COWARDLY (MINOR BAD)

When confronted by danger or threats, the character shows a distinct lack of courage.

Effect: -2 penalty to any roll when they need to resist running away screaming! (See "Getting Scared" on pg.56).

Note: Cannot be taken with the Brave Good Trait.

DARK SECRET (MINOR/MAJOR BAD)

There is a skeleton in the character's closet that might change the way others react to or treat them if it were to be revealed.

Effect: 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. If a more hostile reaction would result, not necessarily from your companions but certainly from others, it would be a Major Trait and the player might not want to record the details on their character sheet.

DEPENDENCY (MINOR/MAJOR BAD)

The character is dependent upon something to function normally or even survive. The level of the Trait determines how desperate they will get, and how bad the effects will be, if they can't get it.

Effect: As a Minor Bad Trait, the character can go for extended periods without their needs getting in the way, but the Gamemaster may decide at any time to require them to feed their dependency or suffer a -2 to all actions until they do.

As a Major Trait, if they go without it for any period of time (defined by the Gamemaster and the player) they suffer a -4 penalty to every action.





DISTINCTIVE (MINOR BAD)

Something about the character stands out in a crowd and makes them easy to recognise.

Effect: -2 penalty to rolls to blend in. Also, 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)

Your behaviour can be a little odd sometimes.

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?

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)

Your memory is less than reliable.

Effect: -2 penalty to an Ingenuity and Resolve roll if they need to remember something vital.

Note: Cannot be taken with the Photographic Memory Trait.

IMPAIRED SENSES* (MINOR/MAJOR BAD)

The character is lacking in one of their senses.

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 colour-blind 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, such as blindness or deafness. This may make it difficult for them to get involved in major action scenes and is best suited for NPCs, or very 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)

The character doesn't think things through before acting.

Effect: Playing up to the Trait should be rewarded by the Gamemaster if the situation and roleplaying is suitable. You could make it a dramatic struggle, trying to resist the urge to be impulsive (in which case, a -2 modifier is applied to Ingenuity and Resolve).

INSATIABLE CURIOSITY (MINOR BAD)

The character is a bit of a nosy parker and is driven to know the unknown.

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.

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.21), then they lose their Insatiable Curiosity Trait as well.

**LAST OF MY KIND (MINOR BAD)**

Prerequisite: *Alien*

The character is the last member of their species alive, there is no one else like them, and an entire race dies with them.

Effect: 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...

OBLIGATION (MINOR/MAJOR BAD)

The character has a duty to a group or organisation and responsibilities to uphold.

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 Bad Trait on pg.17).

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.

Effect: As a Minor Trait, the character has 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.



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 you a favour. At some point, that marker is going to come due.

Effect: A Minor Favour is something relatively small e.g. a small amount of money (up to £1,000), an introduction to someone important etc. A Major Favour is more important, like a large amount of money (over £10,000) or putting your freedom or even your life at risk to aid the being to whom you 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)

There is something that the character has an irrational fear of.

Effect: -2 penalty to any attempt to approach the subject of the phobia, or stay calm (see 'Getting Scared' on pg.56) within its vicinity. The Brave Trait doesn't help when a phobia takes effect!

SELFISH (MINOR BAD)

The character puts their own wants, needs and well-being above all others.

Effect: 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)

The character is slow to react.

Effect: As a Minor Bad Trait, the character always goes last in an Action Phase. As a Major Bad Trait, they always go last in a Round (see pg.45), regardless of the type of action they are taking.

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

TECHNICALLY INEPT (MINOR BAD)

Technology is difficult for the character to grasp. In some cases it might even seem like all forms of technology hate the character, glitching and sometimes malfunctioning in their presence.

Effect: -2 penalty to any attempt to fix electrical or computer equipment. If it is suitable to the story, an electronic device being used by the character can fuse or fail at an inopportune moment.

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

UNADVENTUROUS (MINOR/MAJOR BAD)

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.

Effect: It is rare to start the game with this Trait. It can be 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 'Growing from the experience' on pg.771), but in the meantime they are less certain about the wisdom of their adventuring lifestyle.





This can grow to a Major Trait if they continue 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 later, but the player should create a new character for regular play (see 'Dying or Leaving the TARDIS' on pg.59).

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

UNATTRACTIVE (MINOR BAD)

Not necessarily ugly or hideous, but odd enough that the character's looks tend to hinder them in social situations.

Effect: -2 penalty to any rolls that involve 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 Good Trait.

UNLUCKY (MINOR GOOD)

Lady Luck is not a lady to the character.

Effect: Reroll the dice whenever double '6's are rolled (once only, a second double '6' can be kept).

WEAKNESS* (MINOR/MAJOR BAD)

The character has an Achilles Heel (possibly literally) that can be exploited by their enemies.

Effect: The Gamemaster and the player should agree on an appropriate weakness, which may be physical, mental or even social, like a poor heart, 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.

A Major Weakness is best suited for villains and aliens who need a definite exploitable weakness that gives the characters a chance against them. When the weakness is triggered it inflicts 4 levels of damage, reducing the character's Attributes appropriately (see 'Levels of Injury' on pg.50).

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. You are one of those life forms.

PRACTICALLY HUMAN

The humanoid form is a hard design to beat and there are many aliens in the Doctor's universe whose appearance and abilities make them indistinguishable from the average earthmen. As such, an alien character with no special alien abilities has no need to purchase the Alien Trait.



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. As a downside, if they're discovered as being an Alien, they 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: Deadly Aliens. Aliens of Death.** (see pg.127).

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, you have an obviously alien appearance. 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*

The ability to see distant locations through intense concentration as if actually there.

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 away they can see (see table below). 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 psychic training 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+	Planetwide!	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 Gadgets, on pg.76). 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 Max Capricorn's or 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)

The character experienced a great deal before they joined the other characters on their travels.

Effect: Experienced costs 3 Story Points and Gamemaster approval to purchase (reducing the character's maximum Story Points by 3) and provides the character with an additional 2 Character Points and 2 Skill Points. This Trait can be purchased additional times, though no character can have zero Story Points.

FAST HEALING (SPECIAL GOOD)

See the Fast Healing Good Trait (pg.15)

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.56.

FEEL THE TURN OF THE UNIVERSE (SPECIAL GOOD)

The character has seen the whole of space and time stretched out before them and has become attuned to its flow.

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. They may not know exactly what it is, but they'll know something isn't right and have a vague idea of what needs correcting.

The character can sense disturbances in the flow of the universe something with a successful Awareness and Ingenuity roll at a +2 bonus. The more successful the roll, the clearer the problem and a potential solution will be.

HYPNOSIS (SPECIAL GOOD)

See Hypnosis Good Trait (pg.15)

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 be killed through violence or accident.

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 lacks the personal development that comes from long life or practical experience.

Effect: 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).

PRECOGNITION (SPECIAL GOOD)

Prerequisite: *Psychic*

Some people have the ability to see into the future using only their mind.

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, but is more resistant to mental intrusions on their own mind as well.

Effect: Psychic is a Special Good Trait, costing 2 points to purchase (or 1 point if the character already has the Psychic Training Trait). The Gamemaster should approve this Trait.



When trying to see into another being's 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 Gadgets on pg.76), 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 you will not age or die of 'natural' causes, although various parts or your 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.

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

The Telekinesis Trait allows a character to use their Resolve in place of their Strength for physically lifting objects. 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.

Characters must be able to sense the object in some way, through their physical senses or even another psychic ability like Clairvoyance.

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 on pg. 27).

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.

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!

TIME AGENT (SPECIAL GOOD)

Time Agents are 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 costs. 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 characters 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.**

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 (see pg.95).

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

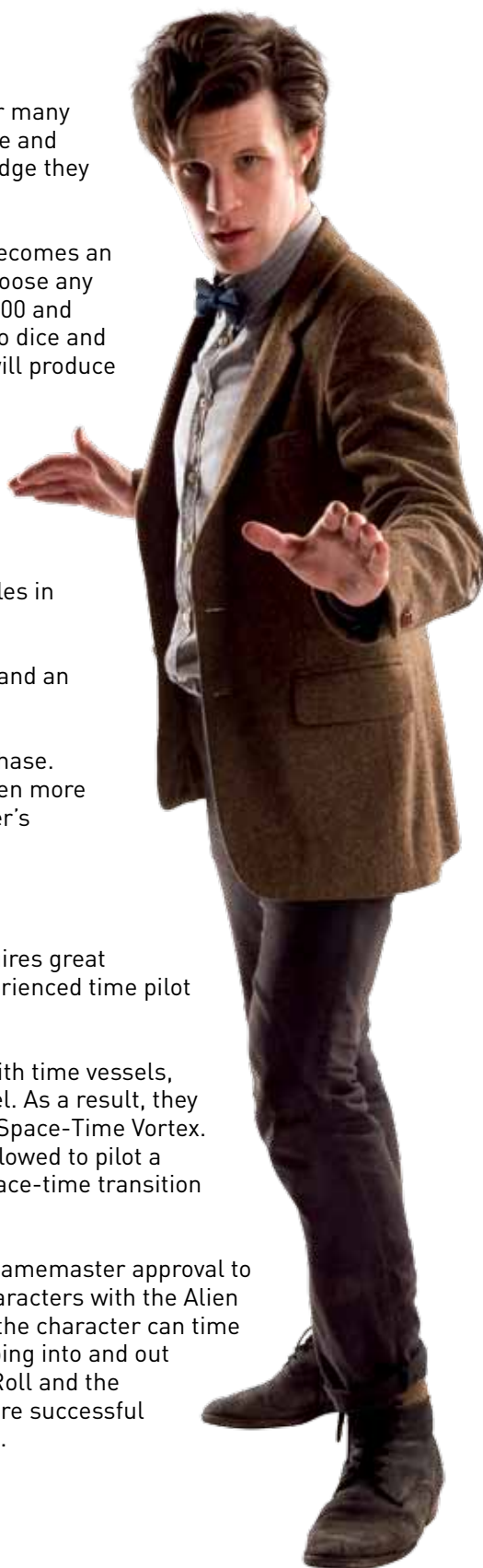
Experienced Time Lord costs 1 Character Point to purchase. The benefits of this Trait are cumulative and it can be taken more than once, aging the character and reducing the character's regenerations further with each purchase.

VORTEX (SPECIAL/ ALIEN GOOD)

The Space-Time Vortex is a whirling maelstrom that requires great knowledge and skill to navigate. The character is an experienced time pilot and is 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

Skills are specialised knowledge, the learned abilities characters can use in their travels to protect themselves and to defeat the villains who would threaten humanity.

Skills, like Attributes, are rated numerically. Unlike Attributes, however, there isn't a limit to how high a Skill can get for humans, though for most the range is the same: 1-6.

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.

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

Characters start with a limited number of points (initially 18) to divide up between Skills. They don't have to allocate points to every Skill; after all, most people aren't good at everything, but they should pick one or two Skills that reflect their occupation or pastimes and put 3 or even 4 points into those, then pick a Skill or two that they think will be handy for the coming adventures and put a couple of points into those, as well. The remaining points can be distributed as they see fit, keeping the concept of the character in mind.

Characters can have Skills above 5, but it is rare for a starting character to have a skill above that and Gamemaster approval is required for Skills of 7 or higher.

SPARE CHARACTER POINTS

Spare Character Points can be spent on Skills, just as if they were Skill Points.

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.

THE SKILL LIST

Below is a list of the twelve Skills. Within each Skill there are suggestions for how they are used, as well as a list of possible Areas of Expertise (see sidebar on pg.29) if they are being used. For details on actual Skill rolls, see pg.38 of **Chapter Three: So Is This How It Works, Doctor?**

If your players are just itching to have a Skill that is not on the list, first of all think whether one of the Skills or an Area of Expertise listed below covers it already. Want a super cool computer hacker, for instance? No problem, they just need a good Technology Skill with an Area of Expertise in Computers.

If you still feel that you need a specific Skill that isn't covered by these broad Skills listed, you can apply your Gamemastering skills and create it! Time is not the boss of you!

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 for 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.42). 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

Many social interactions will rely on your rating in Convince, but it shouldn't be as simple as rolling dice to get a result.

The Gamemaster should encourage players to act out the dialogue, the amusing lines and the attempts at bluffing. If their lines at the game table are good enough, the Gamemaster may apply bonuses to the roll or reward the players with Story Points.

The same can also be said, however, for being less than convincing, and penalties may be imposed if one's story is ridiculous.

Penalties should not be given for simply being unable to come up with cool and witty lines or being unable to fast talk their way out of a situation, however. Players shouldn't be punished for not being as quick witted as the Doctor!



CRAFT

Craft is an all-encompassing Skill that covers all manners 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: Building, Painting, Farming, Singing, Guitar, Woodwork, Metalwork, Dancing.

FIGHTING

It may not be the Doctor's chosen form of resistance, but sometimes there may be no 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 weapons that fire (like guns, disintegrators or even 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 vast knowledge 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 or the history of alien worlds and times. Alien Areas of Expertise are not typically suitable for beginning characters, especially contemporary companions unless the Gamemaster feels it fits within their specific background.

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

MARKSMAN

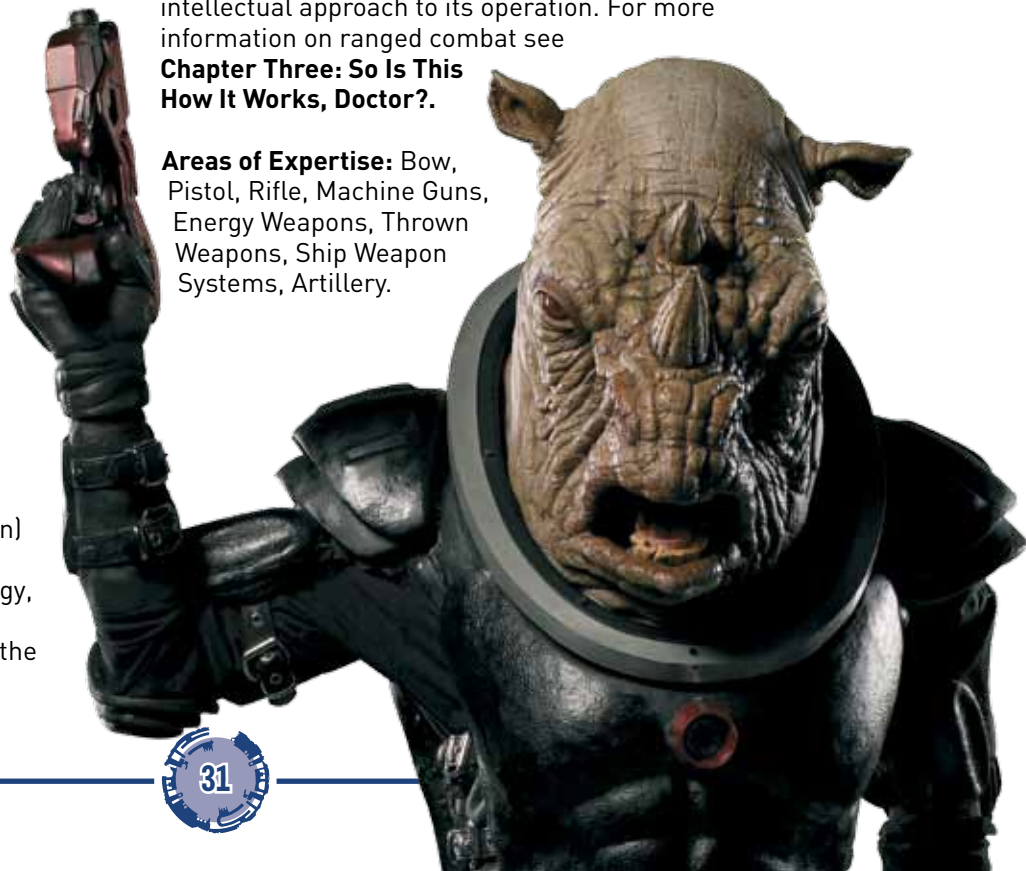
It's a dangerous universe out there, and the time might come when the characters are forced to take up arms against alien invaders. The Doctor rarely uses guns, preferring to outwit or out-think his opponents, but his companions have resorted to firearms from time to time.

The Marksman Skill is used for any weapon that fires a projectile or shoots 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 this Skill.

For weapons that require physical aim, like a gun, use Coordination with the Marksman Skill. More technical weaponry, like artillery, will use Ingenuity with Marksman to reflect the more intellectual approach to its operation. For more information on ranged combat see

Chapter Three: So Is This How It Works, Doctor?.

Areas of Expertise: Bow, Pistol, Rifle, 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: So Is This How It Works, Doctor?**.

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 will be paired with Ingenuity, which is only apt when you think of the ingenious scientific theories and inventions that it will be used to create!

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.

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.39 of **Chapter Three: Is This How It Works, Doctor?**). 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.74 in **Chapter Three: Is This How It Works, Doctor?**.



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 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.28) and creating Gadgets can only be done with the Boffin Trait (see pg.14).

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 huge penalties.

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

STORY POINTS

Story Points are going to be very important. We'll cover how Story Points are actually used in **Chapter Three: So Is This How It Works, Doctor?** (see pg.64) but for now all you need to know is how many points the characters have. We've already mentioned Story Points and their allocation at the beginning of character creation (see pg.7) so you know that most characters should start with 12.

However, some of the Special Traits are so powerful that they can actually reduce or increase the maximum number of 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.

As a Gamemaster, you'll see that some of the villains have Story Points as well, and these can be used in just the same way as the player's characters. This will mean that major villains are harder to defeat, and can spend Story Points to make their escape if the characters look to be victorious too early in the game.

FINISHING TOUCHES

By this point in the design process, the players will have the skeleton of a character, the mechanical bits that allow them to play the game. Now it is time to define the character in more personal terms and make them more than just a string of numbers.

Don't let your players skip this final important step! Get them to answer the following questions to the best of their ability....

NAME

Each character needs a name! You should intervene if the players are coming up with very silly names, as it can disrupt and upset the tone of the game.

APPEARANCE

What does the character look like? Think about how tall they are, what their build is, their hair colour, or any other distinguishing features they might have (sideburns, big ears, ginger hair, something like that).

BACKGROUND

Just who are they? Players shouldn'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.

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. Using this, the Gamemaster can work out the character's facility with the local technology. Most characters are from Level 5: modern day Earth

More information on Technology Levels and how they affect your character can be found in **Chapter Three: So Is This How It Works, Doctor?** (see pg.74).

PERSONAL GOALS

Each character has a goal, and we're not talking football here. You should give some thought over what your character is like and come up with something that they'd like to achieve. Most of the Doctor's companions aren't about money or fame, but if that's something the character would have at the forefront of their minds during the adventure, then the player 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 a player cannot think of something straight away, they can leave it blank and add something as they get to know the character. It is important though – when the character is actively pursuing their Goal, the Gamemaster will reward the player 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 takes this literally as a Goal, and tries to save people whether they're human or alien. If Rory goes out of his way 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 his accomplishing his Goal. Further advice on this can be found on pg.71.

EQUIPMENT AND PERSONAL ITEMS

The Doctor and his companions rarely adventure to gain **things**. They travel to experience the adventure, for 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

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. Colonization 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.

on the way. Of course, the Doctor can, and has, made mistakes in judgment.

All characters should have the things that they would ordinarily have with them, and 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 **Chapter Three: So Is This How It Works, Doctor?**).

NON-PLAYER CHARACTER CREATION – THE BOATSWAIN'S TALE

During their adventures, the players will encounter other beings that may help or hinder them. Game information for a range of opponents is contained in Chapter Five of this book, but not all those encountered will be enemies – some will be potential allies or, at least at first, neutral parties with an agenda of their own. You can think of these as Gamemaster Characters, or as they are more commonly known, Non-Player Characters.

You can prepare a Gamemaster Character in as much depth as necessary. If the character will only be encountered briefly, just make a few notes about their name, appearance and distinguishing features. If you need to know more about them, including game information, you can create them using the same process as for creating a player character. You can spend any number of points that you like, but remember that the aim is to make them fit the role they play in the adventure. Spending more points than are available to a beginning player character might create someone who is too powerful or could overshadow the player characters – if they are more powerful than the player characters then why couldn't they solve the adventure themselves? Most of the time (unless they're villains and have special powers) Gamemaster Characters are less powerful and have fewer points to spend.

Matt needs an interesting Gamemaster Character to draw the players into his adventure. The TARDIS is going to materialise on the deck of an abandoned pirate ship. With the crew gone, the players will need something to point them in the right direction and motivate them to tackle the alien threat. Matt decides that when the TARDIS crew search the ship, they'll find a solitary survivor who will have seen a little of what has happened before he hid from the aliens who took the rest of the crew.

Thinking of what the survivor should be like, Matt reads the list of Attributes. "Gilbert" the boatswain needs to be perceptive, agile and smart, but not necessarily strong or brave. He goes through the Attributes and assigns the following: Awareness: 3, Coordination 3, Ingenuity 2, Presence 2, Resolve 1, Strength 2.

GILBERT

AWARENESS	3	PRESENCE	2
COORDINATION	3	RESOLVE	1
INGENUITY	2	STRENGTH	2

SKILLS

Athletics 3, Craft 2, Survival 2,
Transport (Sailing Ships) 3

TRAITS

Keen Senses, Lucky, Run for Your Life!,
Cowardly

STORY POINTS: 6

Matt then chooses Traits that suit Gilbert. He picks out Keen Senses, Lucky and Run for Your Life! as Traits that seem apt, as Gilbert saw what was coming, was lucky to avoid being captured, and will need to keep up with the characters when the aliens start chasing them. He's also not very brave, obviously, so Matt gives the NPC the Cowardly Trait. As Matt allocates the Traits, the events of the adventure are starting to take shape as well.

This just leaves Skills. Gilbert would need Athletics, Craft, Survival and Transport, but very little else. Matt assigns some points, giving him: Athletics 3, Craft 2, Survival 2, and Transport (Sailing Ships) 3.

He just needs a handful of Story Points (around 6 to give him a good chance in the adventure) and he's ready to meet the Doctor! Totalling up the points spent to create Gilbert, it is obvious that he's not on the same level as the player characters, but that is how it should be - while he may have taken to the high seas, he's not experienced with travelling the universe and battling alien invasions!



3: SO IS THIS HOW IT WORKS, DOCTOR?



RUNNING A GAME

This chapter covers the rules in detail. Your players will have a version of this chapter in the Player's Guide but in this book we'll look at the rules more closely, and present options and advice for the Gamemaster. It can seem to be a lot to take in, but there's just one basic rule to remember – just rely on that and you won't feel like running away from Gamemastering!

As we've already discussed, every player has a Character to control with their details logged on their Character Sheets. 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, deciding on the actions of any non-player characters and describing how events progress as a result. Check out the example of play in **Chapter One: Come with me... Wherever. You. Like.** in the Player's Guide (pg.7) to see the game in action.

Most of the time, if the player wants his 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 the player wants their character to do something that may or may not be successful, that's when the numbers and the dice come into play. For example, if they want to throw rubbish into a bin from across the room, run down some stairs without tripping, mend a broken TV set or perform any other action that requires a level of skill or chance, it's time to roll those dice!

THE BASIC RULE

Doctor Who: Adventures in Time and Space uses the same basic rule for all actions. Whether it is fighting, convincing, researching, creating some pseudoscientific device or piloting the TARDIS, it all comes down to this:

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? Coordination is the Attribute you need.

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 you 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.

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,

WHICH SKILL OR ATTRIBUTE DO I USE?

In most cases, which Skill and Attribute to use are fairly obvious. However, in some cases, there may be two Attributes or Skills that could be used equally well.

For example, Rory is conducting surgery to remove an alien implant from the survivor of an invasion. He could use Ingenuity and Medicine (as it takes brains to know what to do), or Awareness and Medicine (as he needs to be able to spot the tiny implant) or Coordination and Medicine (as it is intricate work to try to remove the implant without injuring the patient and making it worse).

In this case, the player would choose whatever they're better at, or the Gamemaster would choose whichever is more apt. The Gamemaster in this instance decides that Coordination is the most relevant to the task as it is incredibly fine work, and an unsteady hand could cause permanent damage.

If two Skills or Attributes are relevant, the Gamemaster should keep the unused Skill or Attribute in mind when deciding the outcome of the roll. You'll see on the Success Tables (see pg.43) that the results can be interpreted in different ways depending upon the roll. If the Gamemaster chooses, he can bring the unused Attribute or Skill into the result.

Continuing the example, Rory uses his Coordination and Medicine and throws a great roll, getting a Fantastic result. The Gamemaster remembers that Awareness could have been used just as well, and says that because Rory did a great job of removing the implant he also spotted that the device has a symbol on it, a clue to the identity of the alien race.

The Gamemaster doesn't need to bear this in mind all of the time, but it may be a great way to inspire cool additions to the action and plot.

TASK RATINGS

TASK	DIFFICULTY	EXAMPLE
Very Easy	6	Running, using a microwave oven, hit an unsuspecting alien with a cricket bat.
Easy	9	Jumping a low fence on the run, using a smartphone, finding info on the internet.
Normal	12	Swimming in the sea, shooting at someone, not blinking in the presence of a Weeping Angel.
Tricky	15	Driving an articulated lorry, shooting at a moving target, nicking an address book off a 12 year old.
Hard	18	Lift twice your weight, hack into a meeting of scientific experts, create a Minor Gadget.
Difficult	21	Climb a Venetian bell-tower in the rain, fly a plane in extreme turbulence, create a Major Gadget.
Very Difficult	24	Charm your way into the White House, recite a Shakespearean speech, create a Special Gadget.
Improbable	27	Bypass Isomorphic controls, convince a bomb not to go off, create peace between Silurians and Humans.
Nearly Impossible	30	Parry bullets with a sword, fix the TARDIS Chameleon Circuit, reboot the universe.

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, but 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.50).

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 effect the outcome of a roll can be found on pg.66.

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.70.

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.

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.

Building Gadgets can sometimes be a different matter – see pg.76 for more information.

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.

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.



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.

This is how it is done for any Conflict, from fighting to arguing, all contested rolls work in exactly the same way.

COMPLICATIONS

If you wish to add more realism or detail into a Conflict, certain other factors may be taken into account. If the task at hand is tricky or complicated, the character is hurried, or there are environmental conditions such as rain or darkness, the Gamemaster can apply a modifier that seems suitable, although it makes for a speedier and smoother game if these modifiers are used sparingly and taken into account only if one side alone is affected by it. If both are equally affected (for example, the room is in complete darkness and neither side has a light or nightvision goggles), you don't need to worry about this sort of thing.

MULTIPLE OPPONENTS (SIMPLE CONFLICT)

Often in Conflicts, there will be more than one adversary actively opposing the characters. Instead of rolling separately for each individual opponent, the Gamemaster may use the Cooperation rules (see pg.41) for the adversaries to keep things fair.

The Gamemaster should choose one of the adversaries to function as the leader for the group. This leader will make the main roll against the characters, and they can modify their roll by +2 for each one of their 'troops' with the appropriate Skill in the normal manner. In the case of ranged combat, where a massive weight of fire can be brought to bear on a single target, there is no limitation on the number of participants who may add to the Leader's roll. Large fire-teams can be very dangerous, indeed, and no character should try to face off against multiple Daleks or Sontarans without something serious up their sleeves.

Large conflicts with multiple opponents, run much faster if you split the opposing forces into groups (one for each character) with one member of each group acting as the leader and using the rules above. For example, in an encounter with Amy, River and the Doctor, the Gamemaster could split a squad of 10 Sontarans into three groups, 3 against Amy, 3 against River and 4 against the Doctor, and then make one roll for each group instead of one for each Sontaran.

EXAMPLE COMPLICATIONS

Characters have the element of surprise, a clear-cut advantage or the Opposition is distracted or confused. +2

Nothing is affecting the situation, or is affecting all sides equally. +0

Poor lighting, in a mild hurry, target more than 20m away. -1

Characters surprised by enemy, trying to do two things at once, target is moving at running speed -2

Bad lighting (dark, no moonlight or streetlights) and opponent can see in the dark, panicked, trying to do three things at once. Trying to shoot at a specific part of the target (head, a hand, etc.). -4

Target more than 200m away or is a fast moving vehicle, trying to do four things at once -6

Fighting in pitch blackness against an opponent who can see or against a target out of sight, resisting when only having just woken up. -10



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.

SETTING THE SCENE

First, the Gamemaster 'sets the scene' for the players, describing the location as best they can so everyone knows where their characters physically are. If you have maps prepared, you can reveal these to the players, or draw a rough diagram so everyone can get a feel for the place. It's not essential, just as long as everyone knows where they are, what it looks like and what important environmental conditions exist (is it raining, misty, dark, slippery or freezing cold?).

For example, Rory has been taken prisoner by the Cybermen. They've dragged his unconscious body back towards the processing centre, and the Doctor and Amy are giving chase. They follow from a distance, watching them enter the building. They sneak in through the doors and look around. It's here that the Gamemaster sets the scene.

The Gamemaster says, "You enter the processing centre. Sprawled around you is a mass of dark and steaming machinery, whirring away and you can hear the distant cries of people being converted into yet more of the metal men. Its relatively dark, low-level spotlights are dotted around the corridors that squeeze between the machines. As doors open and close, amber and red warning lights flash, and sirens alert you to another batch of unsuitable candidates being incinerated. The steam of the machinery makes the place hot and sticky, but nothing can disguise the horror of what this place is for. About 100 metres ahead of you, you can see Rory being dragged along by two Cybermen. As you notice him, you see him regain consciousness and start to struggle."

The Gamemaster has set the scene, given a feel for the location and what is going on, and the tone of the encounter to come. The players can now decide what they're planning to do.

ACTION ROUNDS

Once the Gamemaster has set the scene, 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. 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. First thing to do is to decide what everyone's planning on doing for that Round.

INTENT

Just as in the normal Conflict, players decide what they will try to do. They may discuss their plan amongst themselves in detail, or simply run while shouting, "You go that way, I'll cut them off!" The Gamemaster decides what the adversaries will do this round as well.

'SCAN REVEALS NOTHING!'

A problem with breaking Conflicts into shorter Rounds, especially combat where this will get used the most, is that the players 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 the players have used the same tactic or action against the enemy for three rounds in a single scene, the Gamemaster should start giving the enemy a cumulative +1 bonus to resistance for that and every additional round that the characters use the same tactic or action again (to a maximum equal to the enemy's Ingenuity).

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!'

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 can only take one action at a time, and they'll get to act in the order below, which depends on the type of action they 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 get to 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 climbing a ladder. 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.

The Gamemaster goes through this list in order, and the players and villains take their turn when it's their part of the Action Round. For example, the Gamemaster roughly knows what the players have planned, so starts from the top. "Okay, any characters want to do any Talking this Round?" Any players intending on shouting at the villains to try to stop them hold up their hands. After those players have gone, the Gamemaster calls for the next lot: "Now that's done, anyone planning on just running around?" And so on.

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 a player had something planned for later in the round but wants to switch their action for one from an earlier segment, they 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 declares what she wants to do, and the Gamemaster lets River run before any further Doing or Fighting actions take place.

MITIGATING CIRCUMSTANCES

As with all of these rules, there's bound to be a time when things are different. For example, if you start an Action Round with you running already, you might swap the order of the Talkers and Movers. You're already running, so the Talkers aren't going to get a look in when it comes to shouting at you as you breeze past. As Gamemaster, you decide if special circumstances mean that people go in a different order.





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 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

On occasion, a character will want to defend themselves from an adversary's action. Rory using a broom to parry sword blows from Francesco the Saturnynian or the Doctor dodging Dalek weapons fire are good examples.

This works in the same way as any other Contested Roll (see pg.42), with the character taking an action and the Gamemaster using the resulting total as the base Difficulty for their Adversary's action. Reactions should only be allowed, however, if the character is aware of the opponent's impending action.

The table above has some sample actions and reactions. These represent only a small sample of possible combinations, however, and in certain specific situations the Gamemaster might use entirely different Attributes or Abilities. If the characters are attempting to sneak past a drowsy guard, for instance, the Gamemaster might force the guard to resist using Awareness + Resolve to represent his trying to stay awake.

TAKING MORE THAN ONE ACTION IN 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

For 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.

You can voluntarily do more than one thing in a sequence, but again, every action after the first is at a cumulative -2 to the roll!

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 for when you make the roll). That reaction roll counts for every attempt against you in that Round.

Let's say 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 against the three shots would be at -4.

Using the same roll for multiple resistances only works with reactions, not with actions.

DO IT ALL AGAIN...

When everyone has had their action, and you've worked your way through the talkers, runners, doers and fighters, you can 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 their actions, unconsciousness or on rare occasions, death. Social Conflicts can result in losing prestige, respect or even the trust of others.

In many cases, losing a Conflict will result in the temporary reduction of one or more of a character's Attributes. The Gamemaster will discuss this with the players to determine exactly

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.



what happens and what the outcome of the Conflict is, allowing them to make the failure interesting and heighten the action of the adventure.

How severe this reduction is will depend upon the strategic expenditure of Story Points, and how badly your 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 on the next few pages and discuss how to handle losing.

MAKING LOSING EXCITING

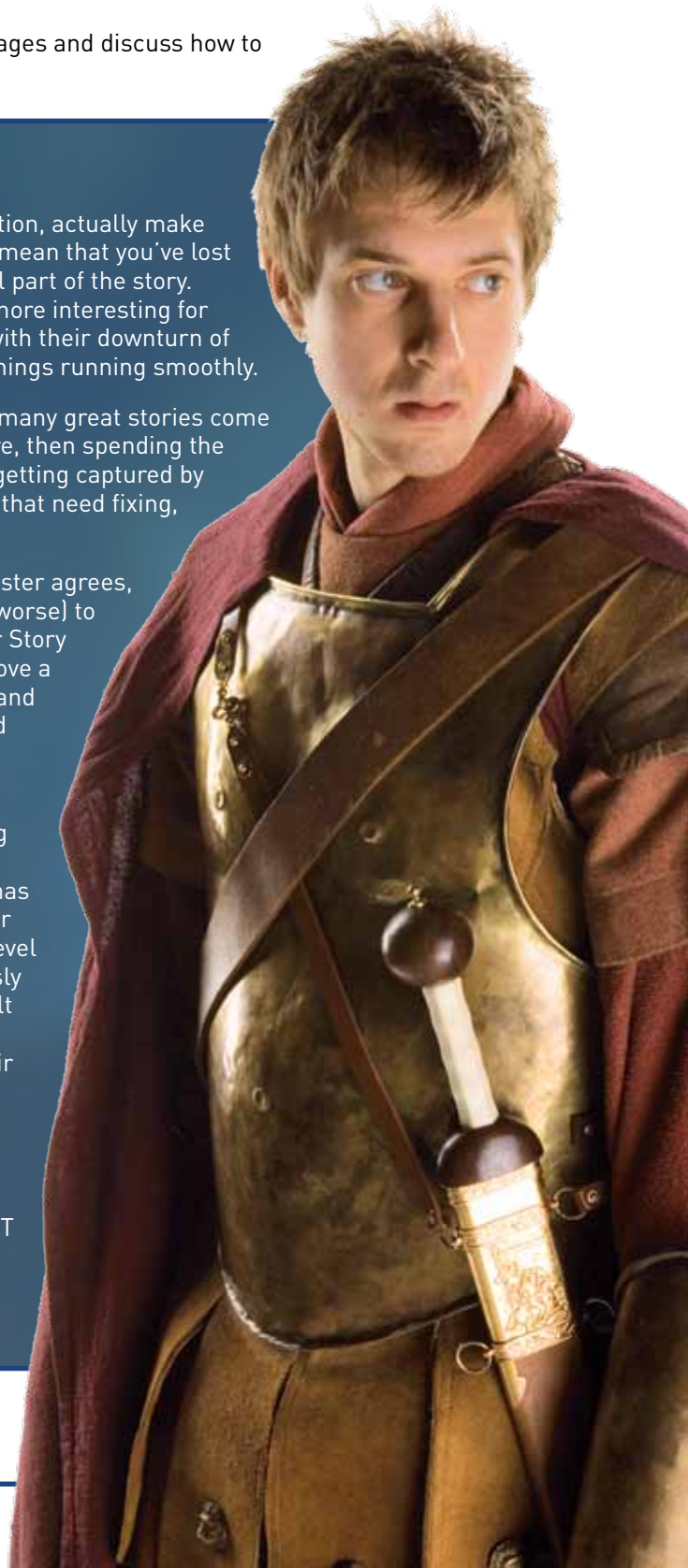
Of course, failing isn't always bad. It can, with some imagination, actually make things more exciting and more interesting. Failures will still mean that you've lost a Conflict, but it doesn't mean that you can't make this a cool part of the story. Making it more dramatic and exciting makes the adventure more interesting for everyone, and the Gamemaster will reward players who go with their downturn of fortune by awarding the character Story Points for keeping things running smoothly.

Losing can be really cool for the story as well. After all, how many great stories come from something going wrong at the beginning of an adventure, then spending the rest of the story trying to right the mistake? Whether this is getting captured by the villains, or setting in motion a chain of disastrous events that need fixing, it all makes for a great story.

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 give the player Story Points (just like the reverse of spending Story Points to improve a roll). Of course, the Gamemaster has final say on all of this, and gaining Story Points in this way should be done sparingly and when the adventure allows.

For example, 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.64 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.

LEVEL 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 of Attributes will be reduced by 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, it's best to just use the Good/Bad result for all damage (listed under the 'Basic' column of the Weapons table on pg.53).

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.



WHERE DOES IT HURT?

The Gamemaster usually determines which Attribute is affected, according to the source of the injury. If it's a severe injury, the Gamemaster may apply all of the damage to one Attribute, effectively incapacitating the character from using that Attribute until they can get medical attention. A less severe one (a Failure, rather than a Disastrous) may take a little off of multiple Attributes.

For example, if the character is grazed in the leg by an arrow for three points of damage, the Gamemaster might decide that a point should come off the character's Strength, due to their newly weakened physical state, from Coordination, as they're less able to move about, and finally, from Resolve, as the injury will affect the character's drive and determination.

As you can see, with a little imagination an injury can lead to great story effects and plot developments!

If you're still stuck, or the action doesn't easily indicate which attribute it affects or which part of the body is injured, you can roll randomly. Roll two dice and look on the table below.

ROLL	LOCATION	ATTRIBUTE
2 - 4	Leg	Coordination, Strength, Resolve
5 - 8	Body	Strength, Resolve
9 - 10	Arm	Coordination, Strength, Resolve
11 - 12	Head	Any

If the location doesn't work, or if the limb is behind cover, you can either roll again, or decide that the cover absorbs the damage.

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.59.

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?



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. 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 dangerous.

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 if it hits, whoever fires it.

DUCK AND 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 GM should determine what part of the target is hit using the Random Location Table (see pg.51). 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, for example, 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.

ARMOUR

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 it, although protective forcefields defend against everything.

Alien armour, such as Dalekanium and the forcefields that Daleks also employ, are detailed in the individual alien's write-up in **Chapter Five: Deadly Aliens. Aliens of Death.**



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 or the nasty monsters threaten the peace and you tool up and blow them out of the galaxy. Well, that may work for the Torchwood guys, but this is 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.

The Player’s Guide goes into more detail on how Players can avoid gunfights and think their way around armed confrontations and you should encourage this by including non-violent options for resolving situations. 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!

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
Cyber-Particle Gun	L	4 / L / L
Judoon Blaster	L	4 / L / L
Dalek Exterminator	L	4 / L / L

COVER & ARMOUR

ROLL	LOCATION
2 - 4	Leg
5 - 8	Body
9 - 10	Arm
11 - 12	Head

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



OTHER SOURCES OF INJURY

Swords and firearms are not the only way to get hurt in a dangerous universe. What happens if a character accidentally falls or if they're cornered by fire in a trap set by the evil villain?

Falls

Falling can result from failing at climbing something, failing to jump over a gap, or around obstacles. The distance fallen determines how much damage is taken from hitting the ground. If they've just fallen from tripping over something, they're not really going to take any damage – at least not physical damage. The Gamemaster may stun the character if they fail particularly badly and hit their head or something.

Falling damage is easy to calculate. For every metre your character falls, the value of the damage is 1. So if you fall five metres, the damage value is 5. This is the average value for a Bad Failure and is reduced by half if the result was a Failure or multiplied by 1.5 if you get a Disastrous Failure, as normal. The former could be from something breaking or softening your fall and latter could result from a really bad landing, probably on something jagged or sharp.

Crashes

Most vehicles are designed to protect the passengers (with the exception of bikes, and other forms of transport where the driver is exposed). If the character hits something at speed, or is hit by something

travelling at speed, the damage is equal to the number of Areas it travelled in the last action.

For example, getting hit by a car that was travelling 8 Areas in its action does 8 points of damage (halved for a Failure, or x1.5 for a Disastrous Failure). Passengers in a vehicle that hits something suffer the same damage, only reduced by the armour protection of the car. If the car that was travelling at 8 Areas then hits a brick wall and the car provided 4 levels of armour protection (see vehicles, on pg.75), each passenger takes 4 levels of damage.

Drowning

Drowning, like falling, is the result of failing a roll. This time it comes from failing at swimming or holding your breath in a flooded area. Not being able to breathe is pretty bad and will usually be a fatal experience.

A Bad result will mean the character sustains 8 levels of damage (usually to Strength and Resolve). A Failure reduces this to 4 which would mean that you've swallowed a lungful of water, choked a little and have hurt yourself but you're okay to try again. A Disastrous result is Lethal, so let's hope you have some Story Points to knock it up to a level or two.

If you're trapped in a flooded room or location, you're going to take this damage every ten seconds or so, so you're going to have to find a way out quick. The Gamemaster may be lenient and have the character black out to be recovered by the villains, waking up as their prisoner.

Fire

Fire's a tricky one, as it can depend upon how big the fire is. The way we'll handle it is actually avoiding catching on fire yourself. This way, you can run through a burning building, fight back a blaze, try to put out a burning document that has been thrown into an open fireplace – it's all handled the same way.

The Gamemaster will change the difficulty if the fire is particularly intense, but a failure means that you've caught fire in some way – an item of clothing has caught alight, or worse. A Disastrous result is Lethal, as it doesn't take long for the flames to totally engulf a person. A Bad Failure or Failure result means that you've managed to put out the fire after suffering some burns, reducing the damage to 8 or 4





respectively. Again, Story Points are going to be the lifesaver in this situation.

Excessive Cold & Heat

Cold is all about long term exposure with the Gamemaster assigning a damage level based upon how extreme the temperature is. Characters will have to make rolls using their Strength and any suitable Skills or Traits to avoid exposure. This may have to be repeated every hour (or more often if the temperature is suitably frosty), with the character gradually losing Attributes until they freeze to death.

The same effect can be used for exposure to extreme heat, like being caught in the open in a searing desert sun. Again, the Gamemaster will assign a damage level depending upon how hot it is, and Strength and Survival rolls are required to avoid taking damage from the heat.

These figures are approximations based on exposure without the correct clothing or protective gear. The Gamemaster should feel free to adjust these figures or make up their own to suit the situation.

Radiation

Radiation is nasty stuff, invisible and deadly. It's rare that characters will encounter sources of high radiation, but here are some guidelines just in case the characters stumble onto a crashed warp ship with a leaking reactor.

Radiation is measured in rems or Roentgen Equivalent in Man (who said games weren't educational?). The higher the rems received,



EXCESSIVE COLD & HEAT

TEMPERATURE

DAMAGE

Above 55 °C / 131 °F

5 / 5 minutes

Above 45 °C / 113 °F

3 / Hour

Above 30 °C / 86 °F

1 / Day

Below -5 °C / 23 °F

1 / Day

Below -20 °C / -4 °F

3 / Hour

Below -40 °C / 40 °F

5 / 5 minutes

the more severe the damage. For example, an unshielded power plant core gives out around 500 rems per hour, a nuclear fallout cloud around 1,000 rems per hour, and being at a nuclear plant when there's an accident you're looking around 2,000 per hour. Exposure to any of these levels for an hour is usually fatal without a radiation suit (which halves the dosage). Even then, at 500 rems you're looking at taking 12 points of damage an hour (on a Bad result, half that on a Fail to 6, or 1.5 on a Disastrous to 18) and looking forward to weeks of hospital treatment to recover.

Vacuum

Going out into the vacuum of space without a spacesuit is a one way trip to Doomsville. Science fiction writers constantly argue over whether being exposed to vacuum results in suffocation, explosive decompression, instantly freezing due to the cold of space or cooking from unprotected exposure to the sun. However, we've seen that it's not as violent a death as some would have us believe, and exposure to vacuum is treated like a combination of exposure to extreme temperatures (heat or cold, see above) and drowning (see pg.54).

A Disastrous result at holding your breath (remembering to exhale first) while you're exposed to vacuum is Lethal, a Bad Failure or Failure results in 8 or 4 levels of damage respectively as the lungs struggle against the pressure. This will have to be repeated every thirty seconds with a Difficulty that gets harder every time (you can't hold your breath forever!).

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 falls 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 and 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 stand there quaking in fear. Indeed, there are times for even the Doctor's companions when there is little they can do except stand and scream! Probably shouldn't have gone off wandering down that dark woodland path alone, hmm?

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

FREEZE!

In many of the Doctor's adventures there are moments when things happen and people just stand and stare. For example, the characters encounter a group of people intending on taking over the world. They stand face to face with the villains as they reach for their foreheads and unzip their skin-suits, shaking off the disguises to reveal the Slitheen within.

In the game, the players would have usually taken that opportunity, the 5-10 seconds of witnessing the dramatic reveal, to run, attack or do something while the aliens were helpless and busy wriggling out of their skinsuits.

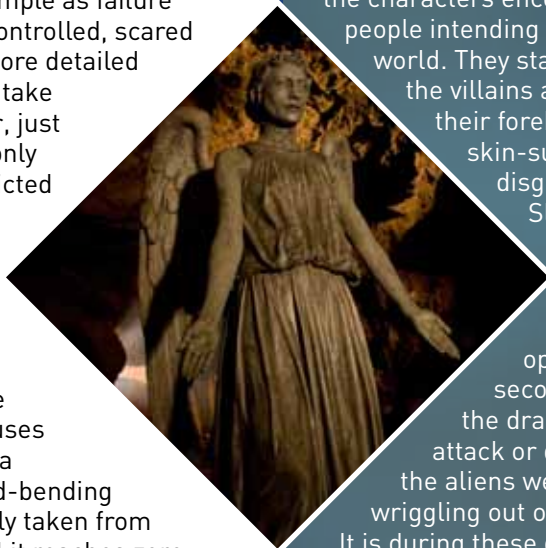
It is during these dramatic and often shocking moments that the Gamemaster can demand that the players freeze. They're stunned into inactivity while the reveal happens.

Characters who wish to act can spend a Story Point to do so, so long as it doesn't upset the Gamemaster's plans for the adventure. As long as the characters are in no danger while this reveal occurs, it makes things more dramatic. This optional rule may be used or discarded at the Gamemaster's discretion.

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.

For 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!

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. A Disastrous result in an argument would mean that you'd pause for a while, possibly even contemplate their side of the argument.

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 you. 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.



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 may be that your character may 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 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.66). The character will be unconscious and likely captured, but alive.

The Unadventurous Trait reflects the character's dislike of constantly being injured in 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 where they will 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 great sacrifice in the name of a good story.



CHASES

Amy Pond was once heard to say 'I'm kind of tired of running down corridors,' and while it isn't always a corridor that they are running down (although they, too, are quite common in the Doctor's universe), the Doctor and his companions do get a lot of exercise from chasing or being chased about. As such, there are rules to cover this oh so common activity. Learn them well, you'll be using them a lot if the players know what's good for them...

MOVEMENT

Most of the time, you can move from one place to the next without any problem. No need to use those dice, though there are certain instances when moving about is difficult, or when you're being pursued by someone or something.

When movement is important, we start to discuss things in 'Areas'. Most of the time the actual size of an Area isn't important. They can mean different sizes depending upon the situation, from around 3m x 3m if you're on foot, to 30m x 30m if driving cars, or even larger when in space. You can move as many Areas as your effective Speed.

On foot, your Speed is equal to your Coordination. So if your Coordination is 3, you can move 3 Areas on foot. Simple! Some Traits modify this, such as Run for your Life!, or Slow (common in 'stomping' villains like the Cybermen).

If you're in a Vehicle, your Speed is equal to the speed of the vehicle plus your Coordination. More details of vehicles and their speeds can be found on pg.75.

If the path is without barriers, obstacles or other problems, then moving is pretty easy and you don't need to roll. Simple obstacles, such as low pipes, slippery floor or the sudden appearance of a cat jumping out in front of you will require a normal roll, Coordination and a suitable Skill – Athletics if you're running, Transport if you're in a vehicle.

You can go faster than your Speed as well, but it'll require a roll (again, Coordination and either Athletics or Transport). If you succeed, you increase the number of Areas you move by one for

TERRAIN MODIFIERS

The way forward isn't always through open roads and clear skies. Indeed, most chases will take place on busy streets, in forests at the heart of a starship and, more often than not, through miles and miles of twisting corridors.

Terrain makes all the running about that the characters will be doing much more interesting and exciting and no good chase should be without it. Even the simplest terrain can be used to set the scene of the chase and give the players plenty of ideas on how to shake their pursuers or catch the pursued.

Hampering the character's movement with terrain shouldn't slow you, the Gamemaster, down as well, however. With that in mind, terrain is treated as a simple Difficulty number that you can plug in to the Movement rules at left.

Trying to go faster than your base speed on the Average Street, for example is Difficulty 12, but trying to gain a few extra areas on Ice is a much more treacherous proposition, at Difficulty 21.

The exact results for failing to move over a specific terrain is for you to decide. In the above examples, the character could run into someone, trip over a hydrant, or slip and fall through the ice.

TERRAIN	DIFFICULTY
Open Road	6
Open Ground, Field	9
Average Street Traffic	12
Stairs, Rock Quarry	15
Rush Hour Traffic, Forest	18
Swamp, Mountains, Ice	21



every level of success (+1 for a Success, +2 for a Good Success or +3 for Fantastic Success!). If you fail, you've tripped or scraped the vehicle and it's slowed you down – that's the risk you take for pushing yourself a little too far. You reduce the number of Areas you travel by one for every level of failure. On top of that, a Disastrous Result could mean that you or your vehicle take some damage from tripping over or crashing!

PURSUIT!

Chases are a simple case of comparing how fast two (or more) parties are moving. If you make a little line of Areas, you can place miniatures, jelly babies or counters on them to represent the characters. In the back of this book you'll find photocopyable Area squares that you can cut out, draw on obstacles or plot out maps. Most chases will start with the various people 2 or 3 Areas away from each other, it'll depend on the situation and how the chase starts.

A chase is an Extended Conflict. The winner gets away or catches up, depending on where they are in the chase. If the way is tricky, there can be modifiers, however, chases are meant to be played fast, quick and exciting, so the rules are designed to be as simple as possible. If at any time, the Gamemaster decides this is slowing things down, ignore the rules and run with it. However, if it is important to resolve an outcome of a chase in detail, the following rules should break it down into a simple, yet exciting series of Action Rounds.

Each Action Round, simply compare the Speeds of both characters involved. Look at the Speed of the person running away, and take away the Speed of the person pursuing them. Let's look at an example to explain it all. Amy is running away, being chased by Saturnynian vampire. Her Coordination is 4, the vampire has 3. There's a difference of 1, so every go in the Round, Amy will increase the gap between them by one Area.

However, both sides can make rolls to push themselves a bit faster. Continuing the example, the vampire lurches forwards and tries to increase her speed, and Amy will have to do the same. The terrain is normal, so no modifiers there. The vampire rolls Coordination and Athletics, getting a Success, so the vampire gets +1 to her Speed this time, increasing it to 4. Amy rolls her Coordination and Athletics as well, getting a Good Result, so she gets +2 on her Speed, increasing it to 6. Despite the vampire pushing himself, Amy has managed to increase the gap between them by 2 Areas this Round.

If the number of Areas between the characters is reduced to Zero (0), then the pursuer has caught up with the pursued. If the number of Areas between them increases over 6, then the pursued usually escapes. In some circumstances, where visibility is particularly poor (such as a busy city centre), this may be reduced. The same goes for the reverse, in open space or the countryside, where you can see the target a long way off, the number of Areas required to escape may be increased at the Gamemaster's discretion.



RUNNING ORDER

If you'll pardon the pun, sometimes you need to know who goes when in a chase. Most of the time, you're just comparing Speeds and seeing if there is any ground gained or lost between the parties involved. This happens simultaneously.

However, if one of the people involved decides to pull a Stunt (see below), or open fire during the chase, then the person with the highest Awareness goes first. Yes, Awareness, not Coordination. You may be faster, but most of the time things are happening quickly and you'll need your wits about you, so being able to notice what's going on in the heat of a chase will give you the advantage. Whoever has the highest Awareness can act first (or choose to go second if they think it'll be an advantage).

COMBAT IN CHASES

You've seen the cool action movies where they shoot at each other while careening down multi-laned streets with traffic weaving between them. They do make it look easy, but it's not. However, this game is all about great storytelling and exciting drama so characters can shoot at each other while engaged in a chase. Remember, they will have used their first Action running or driving, so will have a -2 penalty before taking into account target movement and position (another -2 penalty, or more if they are in vehicles travelling at very different speeds, and another -2 if shooting at a target behind them). It's not going to be easy to hit them, so the best bet is to try to catch up or force them to stop.

STUNTS: DOING SOMETHING CRAZY

There's nothing like doing something crazy to make a Chase more exciting. If you're feeling daring, you can opt to perform a 'Stunt'. It can be anything that has a bit of danger involved, from vaulting over a fence when running on foot to driving your motorcycle on the pavement to driving a car through a shopping mall or the wrong way down a motorway. The crazier the Stunt, the more difficult it is going to be, however if you're successful it could mean a quick escape. The player can determine what it is, and the Difficulty of the Stunt. The player will have to beat this Difficulty to perform the Stunt. If they fail this, the Stunt goes wrong and they risk crashing or tripping over. If they succeed, the NPC will have to repeat the Stunt to keep up, at the same Difficulty.



Any difference in success levels between those performing the Stunts can widen or shorten the distance between them by as many Areas as the difference.

For example, two vampires are chasing Amy through the side-streets of Venice. It's a busy street filled with market stalls and shoppers, but the vampires are keeping up. Amy decides she'll have to do something drastic to shake them, doubling back and jumping over a market table. She's quick and dextrous, and decides that she'll be easily able to make a jump and roll through the obstacle, knocking things over to block her pursuer's way. Amy's player suggests that the Difficulty of the task should be 17.

The Gamemaster agrees, and Amy has to succeed to perform the Stunt. She rolls, adds her Coordination and Athletics, and dives easily through with a Good result. The first vampire reaches the stall and has to beat the same Difficulty. She succeeds, but only just with a Success. The second doesn't make it, getting a Bad result, tripping over the market stall and landing hard on the cobbled street. That's one of the two out of the picture (she'll have gained 4 Areas on this vampire, and then it will spend next action recovering from the fall). Amy's roll was a level higher than the vampire that made it through means that she's widened the gap between them by one Area in addition to her normal running movement.

You can try many Stunts to get away. You could try evading, jumping or turning down a side alley, hoping the pursuers fail to see where you went. Or stopping completely to hide somewhere (turning the chase into a Conflict to hide – though you need to be far enough away that the pursuers don't see the attempt), or performing the wildest Stunts imaginable like jumping over rooftops, darting in front of a train, or other dangerous moves. The risks may mean that the Difficulty is high enough to deter your pursuers, but it may be so hard that you fail and put your own life at risk!

COOPERATING IN A CHASE

Of course, if there are multiple people involved in the chase each should roll separately. This way, if someone is particularly slow, there's a good chance that they'll be caught. It'll be up to the rest of the group to see if they hold back and wait for them. If someone is slow and holding the

CHASE SUMMARY

- 1. DETERMINE INITIAL DISTANCE**
Determine how far away each person is, usually 2-3 Areas away.
- 2. CALCULATE SPEED FOR EACH PARTICIPANT**
Coordination if on foot, Coordination + Vehicle Speed if using a vehicle.
- 3. DETERMINE PURSUIT DIFFERENCE**
Subtract the Speed of the person being chased from the Speed of the pursuer. This is the number of Areas the pursuer will gain (or lose) each Action Round.
- 4. CHASE ACTIONS**
Determine if anyone wishes to roll to increase their Speed (pg.61), pull a Stunt (pg.62) or attempt combat (pg.62) and make any appropriate rolls.
- 5. DETERMINE NEW DISTANCE**
Add to or subtract from the Distance based on the character's actions. If this number is greater than 6 or less than 1, the chase is over. Otherwise return to Step 4 and continue.

group up, they can act as a whole, with the faster characters helping the slower ones to escape. In this case, the characters all roll separately as before, but the slow character can be helped along with the other characters providing a bonus using the Cooperation rules (see pg.41).

For example, the Doctor, Rory and Amy are running from a group of Sontarans, however Amy has twisted her ankle and her Coordination (and therefore her Speed) has been reduced to 1. The Doctor and Rory aren't pushing themselves, so they don't have to roll, instead they help Amy along so their Speed is reduced to match hers. Amy is pushing herself to move faster, rolling her Coordination and Athletics, gaining a +4 bonus from the Doctor and Rory helping her to run. She gets a Good Result from her roll, adding +2 to her Speed, making it 3. They've gained some ground on the Sontarans, but not as much as they'd like.



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.



STORY POINT GUIDELINES

Just how many Story Points should you gain or spend from a dramatic turn of events? Below are a few guidelines on how many to spend to 'bend reality' or how many a character should gain for doing something that will move the story along or aid the Gamemaster's plot.

POINTS EFFECT

- | | |
|--------|---|
| 1 - 2 | <i>Tiny:</i> It's an expenditure to make a change, but we're talking small stuff here. You remembered your hat at the particular moment when not having a hat is a tremendous faux pas, or you remembered where you'd dropped a vital piece of equipment. |
| 3 - 4 | <i>Minor:</i> This is still fairly expensive for your average character, but it doesn't bend reality too drastically. At that vital moment, you work out how to generate the power needed to refuel the ship, or make a villain's henchman fall in love with your character (helping you to escape later). |
| 5 - 6 | <i>Medium:</i> It's a pretty hefty amount here for a character, but this could be a serious plot twist – a squad of UNIT soldiers turn up to investigate the goings on, just as the characters are finding themselves outgunned, or they learn that the only way to save another character is through an extreme sacrifice of their own. |
| 7 - 8 | <i>Serious:</i> We're getting into real plot-changing details here. The TARDIS materialises around the characters just as they have been thrown out of a ship's airlock into space, or player agrees that their character should be captured and work for the villains as a double agent for an entire adventure. |
| 9 - 10 | <i>Massive:</i> It's rare that something quite as plot defining as this will boil down to spending or receiving Story Points, but it includes a starships gravity failing just in time to seal a universal crack with an army of angels and Rory being erased from history and coming back as an Auton. |
| 11+ | <i>Climactic:</i> There are few events so massively important that they would need this many Story Points, and it's rare that a character will have so many points to spare. This is up there with rebooting the universe, and you'll have had to do something serious to have the points to spend (such as being trapped by an alliance of enemies in an eternal prison) in order to do it. |

"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, characters can end up spending more points than planned. Spending Story Points to overcome a failure doesn't mean that the villain cannot spend some of their own Story Points to ensure that the failure remains! Villains have Story Points as well, and it may be that a pivotal Conflict is determined by who can spend the most Story Points to win.

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

The rules above usually mean 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.70).

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 very handy in two part adventures where they 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 last 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.

For 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 as long 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 giving them the useful item to aid them, as when the Doctor gave Rory the Sonic Screwdriver to open the Pandorica, for example.

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 gribbley 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 greatness!"

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?

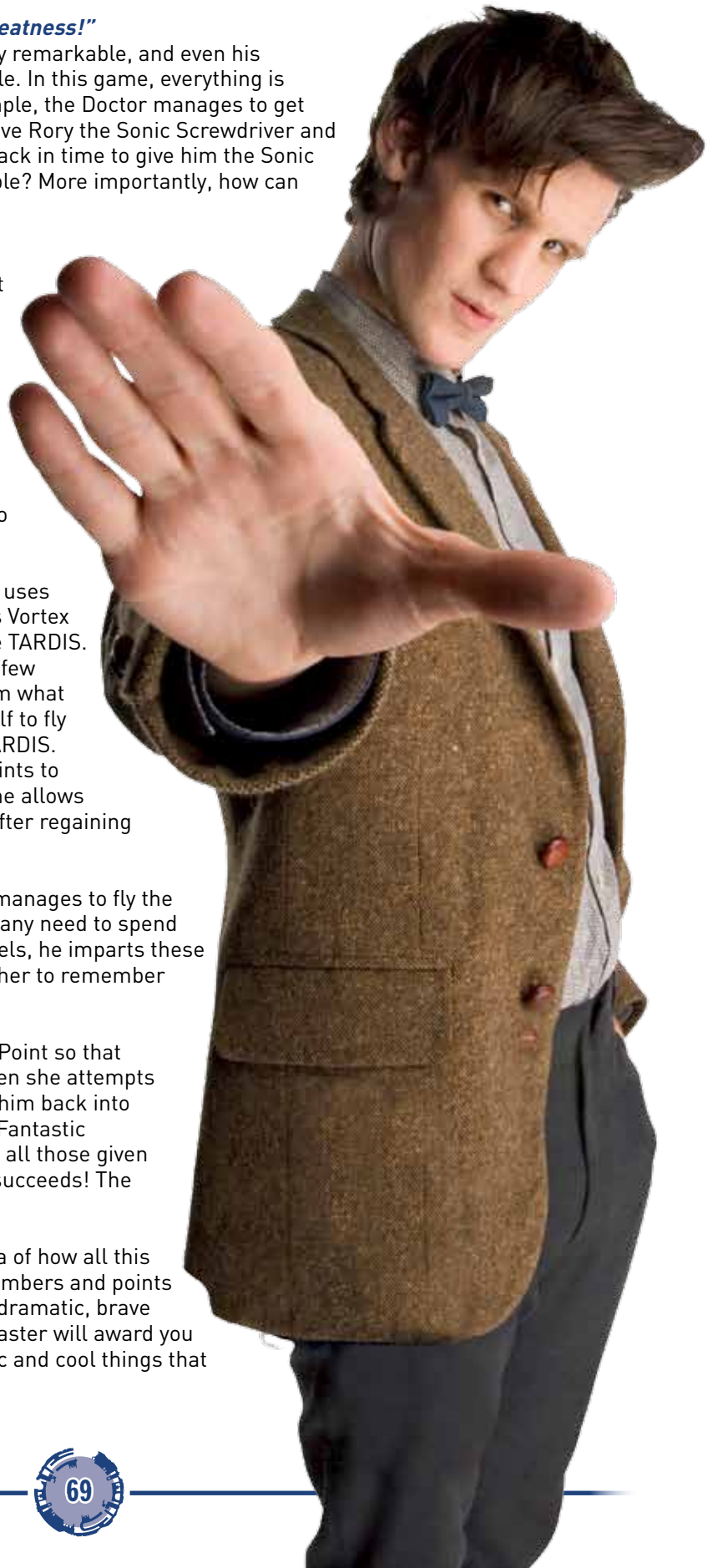
In preparation for the coming game, the Gamemaster chats with the Doctor's player about dealing with the fact that the end of the last session saw Rory turned into an Auton, Amy dead at his hands, and the Doctor trapped in the Pandorica and helpless to stop every star in the universe from going supernova. 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.35) 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 characters have to defend themselves or leave people behind, but the Gamemaster must determine when they're doing the right thing. However, killing in cold blood – deliberately – against unarmed opponents, is very wrong. If you feel that a player character has killed someone or something when it was unnecessary, they should lose ALL of their Story Points. If it is done in a particularly cold-hearted way, you might even deduct half of all of the other players' Story Points too, if they were in a position to stop the character 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 they think is fitting depending upon how well they play.



GROWING FROM THE EXPERIENCE

Sounds like one of those new-age evening classes, doesn't it? Here's where we go into detail to look at improving the characters over time.

The Gamemaster will reward good roleplaying and teamwork in many ways. It won't happen every session, but usually at the end of an adventure full of exciting gaming, when the players were really involved and did lots of cool stuff, the Gamemaster may reward them with the chance of improving the characters.

If they've played in character, made the game fun and exciting, and helped to tell a great story, the Gamemaster may reward them by allowing the player to increase a suitable Skill, gain (or remove) a Trait, or in rare cases even increasing an Attribute. Such rewards are especially forthcoming if the character has, in some way, achieved their personal Goal. Here's how:

ATTRIBUTES

With exercise, practice and dedication, a character's Attributes can increase. It is not easy, and isn't likely to happen very often, but with work, Attributes can grow to reflect the character's development and experience in time travelling adventures and saving the universe. Increasing an Attribute is very rare, but it can happen – usually no more often than once in a dozen adventures.



A Gamemaster should consider a few questions when giving out an Attribute increase. Has the character done enough to warrant an increase in an Attribute? Have they done something that reflects the Attribute in question? Have they been particularly ingenious over the last few of adventures, or have they shown great determination and drive? The Attribute in question should be something that has come into play significantly over the last couple of adventures or sessions.

Increases in Attributes are rare, but these increases are particularly rare in above average Attributes. Travelling with the Doctor (or simply striving to make the universe a better place) usually brings out the best in people, and makes them above average. Amy was just a Kiss-O-Gram who went on to save the universe, as did her boyfriend Rory. Attributes that are less than average (2 or worse) are more likely to be improved than those that are already above average (4 or better). However, this isn't set in stone, and if the Gamemaster and the player agree that an Attribute has come into play a lot in recent adventures and warrants an increase, then go for it.

People don't suddenly get stronger or smarter overnight, however, and this is why you need to rationalise it with the player. Maybe the increase will be the result of a story suggested by the Gamemaster or increased over time through a sub-plot that'll cover many adventures. It may take a little while, but Attributes can be raised if the story permits it.

Of course, if you're a normal human, your Attributes can never go above 6. For alien or extraordinary characters, Attributes can grow above level 6, but this is incredibly rare.

SKILLS

Skills are more likely to improve over time, but again they require some practice. Using a particular Skill a lot means you're bound to get better and better at it (even if you keep failing all the time, as we do learn from our mistakes). Whereas Attributes only increase maybe once in a dozen adventures, Skills can improve more often, but only when it is fitting to the development of a character.

Increasing a Skill cannot be done at the same time as raising an Attribute, and again there should be some rationality behind it. If they've shown some great skill at driving during a car chase, for example, their Transport Skill should be the one to go up, not Convince or Fighting. If you want to increase something different, you can, but players should discuss things first with the Gamemaster to try to come up with a good reason for their sudden improvement. And it's not just Skills that can improve – you could gain a new Area of Expertise if you've really developed an affinity for something.



REMOVING BAD TRAITS/BUYING GOOD TRAITS

Bad Traits are a nuisance. They can be detrimental to the character and hinder their progress. Sometimes they have been gained through injury or psychological trauma, though often they have been picked during character creation to make the character more interesting and to gain extra points. As these Traits can be such a pain, it's only sensible that you may wish to remove them.

This isn't easy. It's not like you can suddenly regain the use of a missing hand (unless you've recently regenerated). The Gamemaster will listen to the request to remove the Trait and together the Gamemaster and players can formulate a way to work removing the Trait into the storyline of one or more adventures, whether it is gaining the technology that will remove a physical impairment, or working at their fears to overcome that particular phobia.

In a similar way, the character could develop a new Good Trait if it suits both the character and the story. In most cases, these are just Minor or sometimes Major Traits, but in rare occasions (especially if it suits the plots the Gamemaster has planned) a Special Trait can be developed (such as Rory's gaining the Time Traveller Trait for TLs 2-5 after his very long stint as The Centurion). Such major changes can unbalance the game, and character's maximum Story Point totals may alter to reflect this.

Again, removing Bad Traits, or gaining new Good Traits does not happen overnight, and only really occurs after great gaming that deserves an equally great reward.

CHANGING YOUR PERSONAL GOAL

Personal Goals are quite deep-seated in the character's personality, but it doesn't mean that they cannot change. It doesn't happen often, and will need some rationalisation with the Gamemaster. It may occur after a Goal has been satisfactorily reached, or if there's some new goal the character wants more. It should only happen in between adventures, and then not very often, only to reflect an important change in the character's motivation or personal storyline.

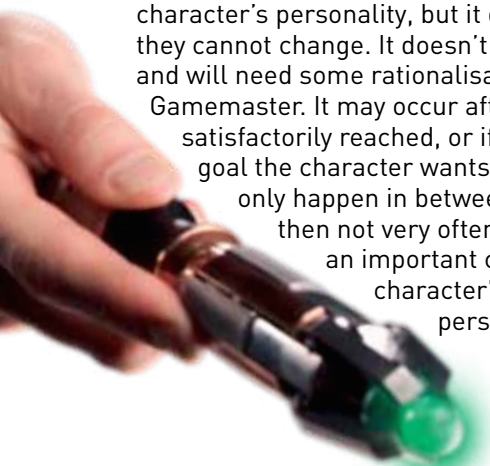


INCREASING STORY POINTS

Story Points are replenished a little in between adventures, but sometimes characters deserve a helping hand. They could be particularly brave ordinary people, but their actions deserve a reward. The Gamemaster may offer the character a boost to their Story Point limit, raising it above their usual maximum. Again, this isn't common, but sometimes great and dramatic storytelling means that their Story Point max should be raised to encourage even more dramatic storytelling.

GROWING AS A PERSON

Ignoring points and the like, it could be that the character simply grows. Not physically (unless they're still a child when you started playing the character), but as a person. Don't forget that character development can be more than just numbers. The Gamemaster can reward the players with Gadgets, equipment, an interesting sub-plot like a romantic encounter or a spotlight adventure where their character can really shine. There are many ways a character, and the player, can be rewarded for a great bit of game play beyond increasing numbers on a character sheet.



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 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 and help you during adventures but, aside from doing their job as a tool, they have no extra abilities and do not add to the user's 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.35).

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).

For example, Amy is trying to get the TARDIS to work while the Doctor isn't present. 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.



VEHICLES

The Doctor doesn't use many vehicles. He has his TARDIS, so he doesn't usually need any other form of transport. Sure, there was a time when he was exiled to Earth and had a couple of nice cars (Bessie, and the Whomobile), but the Doctor is a little too mobile (both in Time and Space) to rely on vehicles.

We'll look in greater depth at spaceships, space stations and time craft in a future expansion, but for now all we need to worry about is how fast vehicles can travel in a chase, and how much damage or protection they can offer in a Conflict.

Vehicles have an armour rating and a hit capacity, just like forms of cover (see pg.52). These numbers tell you how much damage they can protect the occupant from, and how much damage they can take before they are destroyed. If they take more than half of their hit capacity, their effective Speed is halved as well. If its hit capacity is reduced to zero, the vehicle stops working and either crashes or comes to a stop.

When it comes to how fast a vehicle can travel, the number of Areas it travels is determined by the vehicle's Speed added to the driver's Coordination (reflecting their reaction speed). The total determines how many Areas they can travel in an Action Round. For example, a car with a Speed of 8, being driven by someone with a Coordination of 2, giving them a total Speed of 10.

You could go faster than the vehicle's normal Speed, but it's more difficult and you'll have to make a Coordination and Transport roll. Some faster vehicles offer more than the usual bonus Areas. Of course, the Speed given for a vehicle like this is its best controllable Speed – vehicles can travel slower than this if they need to travel alongside a slower vehicle or for another reason.

VEHICLES EXAMPLE

As an example, imagine The Doctor and River Song are running to chase after one of the deadly robot assassins of the Black Horizon. They run through the city, though the robot is doing well to stay an equal distance away from them. They run through alleys and streets, until the robot reaches a hover-bike. It leaps on, fires it up and jets off towards the highway. River leaps onto the back of the only other bike on the street and it bursts into life. There are no other vehicles on the street, so when the Doctor gets there, River is already zooming off.

First Action Round, the robot, River and the Doctor all check to see how well they do in the chase. The robot and River are on hover-bikes, which both have a Speed of 10 to add to their Coordination. The Doctor is still on foot so he only has a Speed of 4. The robot starts 3 Areas ahead of River and the Doctor. The robot adds its Coordination of 3 to the Speed of 10 from the bike to get a total of 13. River adds her Coordination of 4 to the bike to get 14. Every new Round, River will catch up by 1 Area. The Doctor has a Speed of 4 from being on foot so the bikes will gain 9+ Areas every Round on him, so they will quickly vanish into the distance. He stops and leaves River to continue the chase.

With the robot 3 Areas ahead, River will catch up in 3 Rounds. The robot can see River is gaining and tries to pull a Stunt to get away. It tries to make a sudden turn into an alleyway hoping to shake River. It's going to leave it to the last minute, and sets the Difficulty at a Tricky 15. It has a Coordination of 3, Transport Skill of 3, rolls 8 to get a total result of 14. It fails, smacking the bike into the wall as it turns. The bike shudders and bits fly off. At a Speed of 13 hitting the wall does half of that in damage (rounding down to 6). However, River has to make that turn too, adding her Coordination of 4, Transport of 4, rolling 9 for a result of 17. She just makes it and scrapes around the corner. The Stunt didn't work out as the robot planned: it is injured and has damaged the bike, which, having lost half of its hit capacity, has its Speed is halved to 5.

With the bike damaged, River is going to catch up very soon.

SAMPLE VEHICLES

	ARMOUR	HIT CAPACITY	SPEED
MOTORCYCLE	0	6	9
CAR	4	12	8
TRUCK	6	18	6



GADGETS

Gadgets are a whole different matter. They're something really special, and can do amazing things. The Doctor's Sonic Screwdriver and Psychic Paper are Gadgets, and they have a number of Traits that can help his rolls. For example, if the Doctor decides to help Rory with that computer terminal, he takes out the sonic screwdriver and makes the same Coordination and Technology roll, adding the bonus from the Screwdriver's Open Trait into the roll. Things are certainly easier with a Gadget!

OWNING A GADGET

These remarkable little items are rare to have at character creation and should be discussed and authorised by the Gamemaster. Having a Gadget isn't free. They reduce your Story Point total by the cost of the Gadget.

The good thing about owning a Gadget is that if it goes missing or is broken, the Gadget is assumed to be fixed or replaced at the beginning of the next adventure. After all, the Doctor's Sonic Screwdriver may overload and get fried or run out of

power for an adventure, but it's working good as new in time for the next one.

This doesn't mean that the Gadget can't be removed permanently! If the Gamemaster thinks that the Gadget is being over used, or misused, it can be lost or destroyed as part of the ongoing storyline (with the character's Story Point maximum restored by the Gadget's cost). Who knows, the recovery of the item could be a whole story in itself, and maybe the players will learn not to rely on such gadgets all the time.

Gadgets come in various sizes, just like Traits: Minor, Major and Special.

Minor Gadgets

These cost 1 Story Point and can hold a single Minor Trait. They may hold a Major Trait (or two Minor), but would need to take a Bad Trait to 'pay' for the extra cost, such as Restriction or One Shot. They hold a single Story Point, and this can be used so the Gadget can do something novel or different, though the effect of this will be fairly small. Creating an item like this during the game with Jiggery-Pokery will have a Difficulty of 12-18, and will take around an hour to complete.



Major Gadgets

These cost 2 Story Points and can hold a Major or two Minor Traits. They may hold an additional Major (or additional two Minor Traits, up to 4 points worth in total) but will need to take a Bad Trait or two to 'pay' for the additional ability, such as Restriction or One Shot. They hold two Story Points, and these can be used so that the Gadget can do something that it is not normally designed for, the effect of which can be fairly significant. Creating an item like this during the game with Jiggery-Pokery will have a Difficulty of 17-21, and will take around a day to complete with the correct components.

Special Gadgets

These cost 4 Story Points and can hold up to 4 points worth of Traits (2 Major, 4 Minor, etc). They may hold double this, but will need to take Bad Traits to pay for the additional abilities. They can hold four Story Points to do odd or remarkable things, with some major effect on the story. Creating an item like this during the game with Jiggery-Pokery will have a Difficulty of 21+, will require the correct rare components and will take days (if not longer) to complete.

The Sonic Screwdriver, for example, is a Major Gadget and has 4 Minor Good Traits – Open/Close, Scan, Transmit and Weld – and 2 Bad Traits – Restriction (Dead Lock) and Restriction (Complex Controls). It can hold 2 Story Points, which can be used to do things that the Sonic Screwdriver hasn't done before. It costs 2 Story Points from the characters' Story Point pool if purchased at character creation.

JIGGERY-POKERY

The Doctor frequently cobbles together a wild Gadget with a little jiggery-pokery. Whether this is creating an Alien Tech Scanner using the Non-Technological Technology of the Lamestene from various household appliances, or combining the Pandora with a Vortex Manipulator to make a space-time travelling universal seed device that will reboot the universe, these Gadgets work just the same as one gained at character creation.

When you're creating a Gadget in the middle of an adventure, you need to make an Ingenuity + Technology Skill check to ensure you have tweaked the right bits and soldered the correct connections. Then you spend enough Story Points to temporarily purchase the Gadget. Finally,

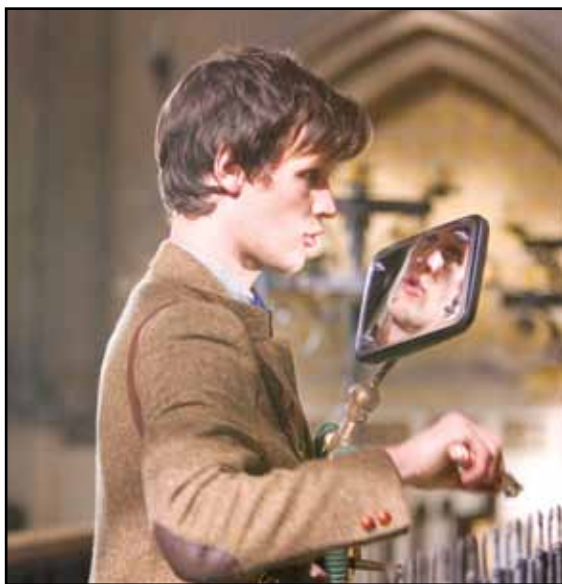
the Boffin Trait is necessary, as without it the character will just end up cobbling together a non-functioning mess of wires.

Creating an Alien Tech Scanner (a Minor Gadget), for instance, would mean an Ingenuity and Technology Skill roll with a difficulty of 15. If the character succeeds they spend a Story Point and decide what Traits the Gadget has, with guidance from the Gamemaster. In this case, it's designed to scan for alien technology that is out of place in 21st Century Essex, so it needs the Scan Trait. The player could also spend a second Story Point and give it another Trait, like Transmit, if he wanted, but it's not necessary for this item. It takes around an hour to complete, and requires the use of a few household items (bits of bicycle, an old umbrella, and a traffic cone, amongst other things).

Gadgets created this way are temporary items, and the Story Points used to create them are not deducted from the character's maximum total, just from their current points. They'll get them back in time.

More complicated items can take a lot longer to create and Special Gadgets may require rare and difficult to find items that will be the focus of a whole adventure. The big question to ask before going ahead with creating any Gadget is 'Why do they need them?' If they're just making something 'cause it's cool, then that's not really good enough to warrant the time spent creating it. There needs to be a dramatic need for the item – like a Gravity Bubble Generator that will lift a wing of Spitfires into orbit to battle a Dalek spaceship.





GADGET TRAITS

Your Gadget, as mentioned above, has Good Traits that affect your character's rolls when they are used. These can be Traits you've seen already when it comes to creating characters (see pg.11) or aliens (see pg.127), or something new. For example, a cool jetpack would award the user the Flight Trait (one usually restricted to aliens with wings or hover abilities) or they can be the Gadget-specific Traits listed below. These Gadget-specific Traits can be taken by Cyborg or Robot characters as normal Traits, as the Trait reflects part of the machinery that makes them.

Gadgets can also have Bad Traits. Usually these are restrictions on their use. For example, the Sonic Screwdriver is very handy at opening and closing things, scanning and all sorts of cool stuff, but it can't open a deadlock and has the Restriction (deadlocks) Trait as a result.

Delete (Major Good)

As a Major Trait, the Gadget can remove something from existence, reducing the target to its component atoms.

If the Delete Trait is taken twice, it can not only reduce the item into its component molecules, but it can store it as well. The target can usually be held for up to an hour and reconstructed. While the Gadget is holding the item in its memory, it cannot be used to delete something else, without 'trashing' the first item zapped – it can only hold one thing at a time. The size of

the object that can be deleted like this is usually up to a metre in diameter, though this can be doubled if a Story Point is spent.

Items with the Delete Trait usually have a safety function to prevent their use on living tissue. This can be taken as a Restriction.

Forcefield (Minor / Major Good)

The Gadget can project a protective forcefield that automatically knocks any damage sustained down by a level. Damage the character or item would receive due to a Disastrous Result from the character (or a Fantastic result from the attacker) would be knocked down to a Bad (or Good) result, and a Bad result to a Failure, etc. The Major equivalent of this Trait knocks the damage down by two levels. Many repeated hits might deplete the item's Story Points until the forcefield is useless (at the Gamemaster's discretion).

One Shot (Minor Bad)

The Gadget has one use, and one use only, so you better make it count. One shot, and it's history. Some items just burn out or explode – others are designed to break after doing what they're supposed to. If the Gamemaster feels the use of the Gadget is dramatic enough, he may refund the Story Points used to build the item.



Open/Close (Minor Good)

This Trait gives the Gadget the power to open locks and to seal things shut again if necessary. If used with the Subterfuge Skill to pick a lock, it gives the character a +4 bonus to the roll.



Locking a door is far easier than opening it, as most locks (mechanical or electronic) tend to lock when they are tampered with, giving the character a +6 bonus if the Gamemaster decides a roll to lock the door is necessary.

Restriction (Minor Bad)

Most Gadgets have their limitations. The Sonic Screwdriver cannot open deadlock seals and the Psychic Paper doesn't work against people with psychic training (or when telling a really, really big lie). A Restriction is a very specific limitation of the Gadget's current function, not a list of things the item doesn't do. The Sonic Screwdriver is incapable of many things; it can't make a good cup of tea for instance, but that is not a restriction as the Screwdriver never had a Brew Tasty Beverage function in the first place!

Restrictions should be discussed with the Gamemaster – it should be something relatively common, but not so common it makes the device useless. Does it not work through lead? Need a special type of fuel to operate? Tricky controls so that only one person can use it? These are all splendid Restrictions that can make the device much more interesting and cheaper for the character (although a Gadget will never be less than 1 Story Point to create or purchase).

Scan (Minor Good)

The Scan Trait means that the Gadget can investigate something from a range of a few feet and see what's going on inside it. Whether this is a medical function, checking inside someone to see what's wrong or what species they are, or a technical function looking at the wiring and circuitry of a device, it all works on the same basic principal.

In most cases, the user will have to make an Awareness roll coupled with a suitable Skill (Medicine for a medical or biological scan, Technology to scan the workings of a device or computer) to interpret the information. The Scan Trait provides a +2 bonus to this roll if the device is designed for 'general scanning'. If the Gadget is used only for a specific purpose, for example a Medical Scanner, then the Trait provides a +3 bonus when used for medical purposes, and +1 when used for anything else, like diagnosing a computer. If the Gadget's designed for a very specific purpose, this should be discussed with the Gamemaster, and recorded on the Gadget's sheet as a Restriction.

This Trait can be purchased more than once and its effects are cumulative



Skill (Minor Good)

The Gadget is programmed or specially modified in such a way that even the most inexperienced or talentless character can use it. This could be an electronic lockpick with a tiny AI or a special auto-aiming feature on a pistol that makes it hard to miss the target.

The Gadget has a skill rating of 2 in a single skill which can be used in place of the character's rating if it is higher. This is especially handy for characters who lack any rating at all in a specific skill, as it allows them to ignore the -4 penalty for Unskilled attempts.

This Trait may be taken multiple times, increasing the rating of the Gadget's Skill by 1 each time, up to a maximum of 5.

Transmit (Minor Good)

Transmit is a general Gadget Trait that means the device can pick up and/or send out communication signals. It can also be used to block, listen in, or alter these signals but this will require an Ingenuity and Technology roll, the Difficulty of which depends upon the type of signal being intercepted or received, its distance, its power and whether or not it is encrypted (Gamemaster's discretion).

Teleport (Major Good)

Teleport is a specific Trait that means the user can disappear from one location, and instantly appear in another. This is usually very draining on the gadget and it will require recharging frequently. Teleporters, or 'Transmats' are usually dedicated devices as it takes a lot of processing power to not only transport the user, but also to check the exit location is clear and avoid any nasty materialisation mishaps.

The distance travelled is usually limited to around 400km (enough to get from a planet's surface to orbit, or to an awaiting ship), although the range can be increased with the use of further Story Points and Gamemaster discretion.

Weld (Minor Good)

The Weld Trait covers all sorts of incendiary uses – the Gadget can be used to burn something, cut through thin substances or even solder and weld small items together. While the Trait doesn't give the task any bonuses, it works as a great multipurpose tool for all your sealing and cutting requirements!

GADGET STORY POINTS

Gadgets are also really handy as they can hold Story Points. The Gadget can spend these if their use is particularly vital to the story. In most cases, these work a little like characters' Story Points. They can be spent to add an extra two dice to an essential roll, or to do something extraordinary. These Story Points can only be used when the Gadget itself is actively being used – you can't use Psychic Paper's to help lift a heavy cave-in to rescue a trapped child!

The Gadget's Story Points can be used, as long as the Gamemaster approves, to allow the Gadget to do something it's not normally known for. For example, the Doctor finds himself in a predicament where the only way to proceed is to freeze the particles in a chamber. The Sonic has done many things, but freezing isn't something in its Trait list. The Doctor really needs these particles frozen! He uses one of the Screwdriver's Story Points, allowing it to do what is necessary.

When the Gadget runs out of Story Points, it is essentially out of power, broken or otherwise out of action.



Characters can donate Story Points to 'fuel' the Gadget, or dramatic use of the item can result in it being awarded Story Points by the Gamemaster as he sees fit.

SAMPLE GADGETS**51ST CENTURY SONIC BLASTER (MAJOR GADGET)**

Handy gun (damage 4/L/L) that deletes and restores walls and other items digitally, as used by River Song.

Traits

Delete (x2), Restriction (doesn't work on living tissue), Restriction (Digital Rewind strains the batteries, i.e. 1 Story Point)

Story Points: 2

DATAPAD (MINOR GADGET)

All purpose scanner, ideal for taking readings from ancient monoliths or detecting approaching battle fleets.

Traits

Scan, Transmit

Story Points: 2



ELECTRONIC LOCKPICK (MINOR GADGET)

This small device has an AI program that can quickly disable electronic security.

Traits

Open/Close, Skill:Subterfuge 3, Restriction (can only be used for electronic lockpicking, doesn't work on deadlock seals)

Story Points: 1

ENGINEER'S MATE (MINOR GADGET)

An electronic and futuristic swiss army knife. Able to diagnose technical problems and helps the user to try and fix them.

Traits

Restriction (scans technological items only), Scan, Technically Adept (gives the user the same bonus as if the character had the Technically Adept Trait)

Story Points: 1

ENGRAM ERASER (MAJOR GADGET)

As used by some governments to erase the memories of witnesses to extraterrestrial incidents.

Traits

Delete, Psychic, Restriction (Delete function only works on memories)

Story Points: 2

HALLUCINOGENIC LIPSTICK (MINOR GADGET)

River Song's escape method of choice, a single kiss is all it takes to make people see whatever she wants them to see.



Traits

Hypnosis (Major), Restriction (Effect limited to 30mins)

Story Points: 1

PSYCHIC PAPER (MINOR GADGET)

A handy little gadget for getting into and out of places you aren't supposed to be at in the first place, Psychic Paper shows the viewer whatever the user wants them to see or the viewer thinks they ought to see.

Traits

Psychic, Restriction (doesn't work on psychically trained)

Story Points: 1

REAR VIEW SCANNER (MAJOR GADGET)

Strange mounted device that allows you to see invisible creatures and identify them, but only when they are viewed in the attached mirror.

Traits

Restriction (only works in reflection), Scan, Special (reveals invisible entities)

Story Points: 2

SONIC SCREWDRIVER (MAJOR GADGET)

The swiss army knife of Gadgets, variations of this device exist across time and space, from Sonic Pens to Sonic Lipsticks. But none are as advanced as the Doctor's, which has been the subject of over 900 years of tinkering.

Traits

Open/Close, Restriction (Cannot open Deadlock Seals, Tricky Controls), Scan, Transmit, Weld

Story Points: 2

VORTEX MANIPULATOR (SPECIAL GADGET)

As used by 51st Century Time Agents. This version is not usually for player characters and costs 7 Story Points, almost double that of a normal Special Gadget, as its time jumping abilities are fully working. The Gamemaster may design a game around a group of characters whose only transport is with one of these, at which point the Gadget is free.

Traits

Restriction (Short Temporal Jumps only), Scan, Transmit, Teleport, Vortex (Special)

Story Points: 7



EXAMPLE OF PLAY – SEND IN THE CLONES

We join the Doctor (played by Dom), Amy (played by Sarah) and Rory (played by Angus) in the middle of an adventure where they have discovered a Sontaran plot to invade Earth. They are currently trying locate the massive clone factory that has been hidden somewhere on the planet. The Gamemaster (Nate) asks the players what they plan to do.

Dom declares (see Intent on pg.40) that the Doctor will set up the TARDIS to scan the Earth for a unique chemical by-product of the cloning process that they discovered earlier in the adventure. Sarah and Angus ask if they can help in some way (see Cooperation on pg. 41). Even though the TARDIS is incredibly complex and you need the Vortex skill to operate its systems, Nate allows this, as all they really have to do is monitor blinking lights and readouts.

Nate decides that this is a Hard task (see Task Ratings on pg.40) and tells Dom that the scan will require Awareness + Technology. The Doctor has a total of 9 in these, adds a dice roll of 8 to that and an additional +4 for both Amy and Rory's help for a grand total of 21. Dom knows that they need to find the precise location of the machinery itself quickly, however, so he decides to spend a Story Point to roll another two dice (see pg.66), and adds a 9 to his total for a final result of 30! Nate had set the Difficulty at 18, so this is a Fantastic Success (see pg.43) and the Doctor not only finds the factory but materialises right next to the cloning vats!

Unfortunately, Fantastic Success or no, Nate had already planned for the Cloning machinery to be guarded by a couple of Sontaran troopers, who move to sneak up and detain the TARDIS crew as they exit. Nate decides that this will be a simple Conflict (see pg.42), with the Doctor and Rory using their Awareness + Fighting, to reflect their awareness of the tactical situation, against the Sontaran's Coordination + Fighting, which represents their sneaking up and grabbing them from behind. Unfortunately for Amy's boys, they roll fairly low. The Doctor rolls a 3, for a total of $(4 + 2 + 3 =) 9$ and Rory rolls a 2 for a total of $(3 + 2 + 2 =) 7$!

The Sontarans are now up and Nate makes a single throw for the both of them, resulting

in a roll of 9, which when added to the Sontaran's Coordination of 4 and Fighting of 5, is a whopping 18, enough to score a Fantastic result on both the Doctor and Rory!

Dom and Angus see the futility in trying to fight off the Sontarans and decide to let their characters be captured, but both of them want to use Story Points to help Sarah save the day (see ***I Could Use a Ridiculous Miracle*** on pg.68). They suggest to Nate that, in the struggle with the Sontaran guards, the Doctor drops his Sonic Screwdriver and both it and Amy, who still hasn't left the TARDIS, go unnoticed as the boys are carted off for interrogation. Nate thinks this is an excellent idea and allows it, at the cost of 1 Story Point each from The Doctor, Amy and Rory.

Now Amy has to figure out how to shut down the machine on her own without any knowledge on how the thing works! She finds the Doctor's screwdriver outside the TARDIS and has a go, pointing it at the controls of the cloning vats and pressing the button. Nate tells her to use her Ingenuity + Technology (a total of 4) but that the difference in her Tech Level and that of the machinery (see pg.74) means that she will suffer a -4 to that, so she is effectively rolling two dice and adding nothing! Fortunately, the Sonic gives her two Story Points to use, which she does, rolling an extra three dice and getting a 21, which is exactly the Difficulty level. Nate declares that the machine explodes into sparks BUT, a massive power surge causes 6 fully armed Sontarans to exit the machine before it dies!

The game now switches into Action Rounds and Nate decides that the Sontaran's Intent is to shoot Amy. Sarah declares that Amy's intent is to run like blazes! As a Mover, she goes before the Sontarans who are Fighters (see pg.46). She makes it to the door of the TARDIS only to find it locked! The Sontaran's go next and let loose with their Laser Rifles. They use Cooperation (see pg.41), with the leader getting a result of $(4 + 5 + \text{a roll of } 7 + 2 \text{ for each additional Sontaran}) 26$! Sarah wants Amy to Dodge the laser fire, but as this is her second action this round (see pg.48) she'll need to beat a $(26 + 2) 28$ to foil the Sontaran Marksmanship! It looks like she'll be spending a lot of Story Points if she wants to survive into the next Round to find her key...



4: WIBBLY-WOBBLY TIMEY-WIMEY...

TIME TRAVEL

So how does time travel work? Can you mess around in the past without changing the future? If you can't change the future what's the point in messing around? What is the past and future anyway if you can be anywhen you like? As the Doctor says, it's complicated, very complicated.

For most of us, time happens in a straight line. Actions are followed by reactions and consequences and the world makes sense. We know that things in the past affect things in the future. This makes life a lot easier to manage, as you only have to worry about the consequences of your actions after you are committed to them.

When you have the ability to travel in time, things get more complicated. Events still occur to you in the same order, however as far as the universe is concerned, actions you take in the future can influence the past. Your personal timeline and the linear chronology of the universe go out of sync. What you get up to in 1867 still happens in 1867, even if you did it after you'd visited 2036.

To make things more complicated, you might choose to interact with your own timeline. You shouldn't, but we'll come back to that later. This allows you to receive messages from the future or realise the strange hermit whose journal has been so useful is your future self who went to the past to ensure you had what you needed at the right time.

What this all means is that time is still occurring to you in a linear fashion, but not as a straight line. When you map your actions (which bounce from one time frame to another in seemingly no particular order) onto the set chronology of the universe, your timeline appears to be very bendy and curvy, even though for you it seems to be a straight line of cause and effect.

Any single traveller has a warped timeline and can twist the timelines of those they come into contact with to a greater or lesser degree.

Even a single time traveller can cross paths with many, many people in the course of their lives. Their timelines curve about and bend those they cross. When multiple time travellers move around the temporal space of the universe everything gets even more complicated. Timelines cross

and twist around each other and link in the most surprising ways. As these curved paths of linear time wrap around each other and interact, they create the temporal shape of the universe, a big ball of timey-wimey stuff.

TIME TRAVEL - YOU CAN'T KEEP IT STRAIGHT IN YOUR HEAD

The Doctor called time a "big ball of wibbly-wobbly, timey-wimey stuff". Time is very complicated, and only the Time Lords truly grasped its nature. This chapter is going to try to explain the basics, but it's OK if it makes your head hurt a little...

GRANDFATHER PARADOX

Even though the past may yet become your future when you time travel, confusion is not the only problem a time traveller has to face. The main problem with time travel is that your actions might create paradoxes. This is best explained by the classic 'grandfather paradox.'

You hitch a lift in a TARDIS and travel back in time to meet your grandfather, in the days before your father was born. He's pleased to meet you and invites you in for tea where you have a lovely chat. You get on so well he shows you his gun collection and while admiring his shotgun you accidentally pull the trigger and tragically kill your grandfather. What happens?

If your grandfather died before you were born, how can your father (and therefore you) be born? If you weren't born you couldn't shoot your Grandfather. If he's alive, you must be also, so you must have gone back in time. Neither option can possibly be correct as you are alive and you have killed your grandfather. A paradox occurs and that can often be very, very bad for the universe.

When the Time Lords watched over the universe they watched for these paradoxes and took measures to deal with them. They may have



visited you and told you not to go back in time to see your grandfather before you leave. If that doesn't work they may even use their incredible technology to warp time to heal the breach, which might ensure that neither you or your grandfather ever actually existed. While these measures might seem drastic and dangerous, the effects of paradox on the fabric of space and time can be catastrophic. Such breaches can allow creatures like Reapers to manifest, tear holes in reality or even destroy the universe in the blink of an eye.

Even the Master was careful to avoid some paradoxes. When he returned to Earth from the end of the universe he could have easily removed Martha Jones, before she even met the Doctor. It would also have been rather simple to sneak up on the Doctor and destroy him before he knew what to look for. If he did, however, a paradox would have occurred. If the Doctor or Martha died or were unable to travel to the end of the universe they would never have found the Master and 'rescued him' from his human form.



Instead, he prepared a powerbase, he slowly took over the government, and he manipulated Martha's family, none of which caused any paradox. He waited patiently for the time when the Doctor would return from the end of the universe and a final confrontation would ensue.

TIMEY-WIMEY TO THE RESCUE

So how are such paradoxes avoided? The key is that when a paradox occurs, time doesn't stop. If other agents can time travel they can interfere with a developing paradox and stop it happening. All those curved linear timelines wrapped around each other can influence things for the good, even things that haven't even happened yet. If the paradox is solved time resets and things carry on as usual. It would alarm most people if they realised how often this was actually going on in the universe.

Many paradoxes are stopped before they even start. It may change history and save lives if you assassinated Hitler. However, before you even considered the idea, some other time agent went back and stopped you doing so to preserve the timeline. Someone may even have stopped him stopping you, but had then been stopped by another agent, and so it goes on. You don't know this before you set out on your attempt to stop the Second World War, but you have already failed before you started.

The universe is sometimes the way it is because the actions of the time travellers have made it so. In fact, in some cases time travellers may have even been responsible for starting essential historical events, through accident or design. You might not have meant to knock over a candle in Pudding Lane, but it still started the Great Fire of London. You haven't changed history; you were always a part of it.

Luckily, not every manipulation of the past can create a paradox. Only a direct contradiction creates one, such as you needing to be both dead and alive at the same time. If you happen to change the results of an election you may find many changes to your future, but if none of them stopped you going back in time there is no paradox. A true paradox only occurs when two facts of history cannot both be true, but absolutely are. When the universe is bent out of shape that badly it gets very weak and fragile and that's when bad things happen.

TIME SPURS

Unfortunately, sometime no matter how much care a time traveller takes, paradoxes occur. Often as a result of taking inexperienced passengers on temporal joy-rides.

If a paradox occurs and is relatively localised, reality often protects itself by creating what time travellers refer to as a 'spur'. Essentially it cuts the area out of the space/time continuum and lets it work itself out, freezing the rest of the universe out until a conclusion is reached. No matter what occurs in the spur, time as a whole is safe and secure. When things have been resolved, usually by the elimination of all concerned although more peaceful solutions are possible, the universe reintegrates the area into the timestream and life goes on.

Those trapped inside a spur are in real trouble. Communications break down instantly, and any time vessels are cut off from the Vortex. All other dimensions are cut off, as well, which means a TARDIS will find its doorway is cut off from its interior dimension. Your time travelling blue box becomes just a blue box.

The only way out of a time spur (alive that is) is to resolve the paradox. The universe doesn't mind how you do it, as long as it's done. Feel free to throw careless characters into time spurs when they fail to avoid a paradox – usually once is enough to make sure they watch their step in the future.

THE BLINOVITCH LIMITATION EFFECT

If you make a mistake while time travelling or things don't work out as planned, why not go back and change them again? It's a tempting idea when so much could go wrong. Surely the point of having a time machine is giving yourself a second chance?

Unfortunately, returning again and again to redo what you've been trying to do weakens the space-time continuum. In a sense the very fabric of reality gets worn away by repeated trips to the same place. To protect itself, the universe creates what is known as the Blinovitch Limitation Effect (named after a Russian who reversed his own timestream and reverted to infancy).

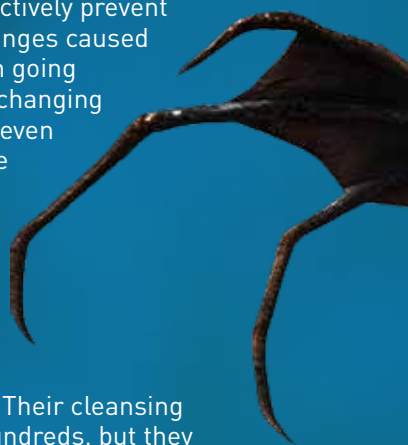
The Blinovitch Limitation Effect simply states that repeated attempts to change a set event have less and less effect the more

Reapers are best described as the Antibodies of space-time. They are huge creatures that exist outside of time and space, drawn to paradoxes and tears in the fabric of space/time. Rather than cleaning the wound by fixing the problem, they repair the paradox by destroying and feeding on everything in the spur. When the Time Lords oversaw time-faring creatures, there was a barrier to prevent the Reapers from feeding upon intelligent creatures.

They have great mouths in their chests, and their favourite feeding tactic is to sweep a victim up in the cloak of their wings and swallow them whole. Reapers have a voracious appetite and feed not only on the meat and bone, but the potential timeline of their victim. They are immune to gunfire and conventional weapons, as well as being fast and strong.

They can teleport themselves easily, so the physicality of any barrier proves no object. The only protection against them is something old. To pass a barrier they have to break down its temporal structure and find a gap in its history. So if the Reapers come for you, find somewhere old to hide, but don't hide for long, for if the Reapers have arrived reality itself is falling apart.

Reapers are naturally occurring creatures that effectively prevent paradoxes and changes caused by time travel from going out of control and changing history globally or even universally. They're not necessarily 'evil', though their methods are violent and predatory, feeding upon the youngest affected with great delight. Their cleansing actions may kill hundreds, but they do stop paradoxes from wiping out or changing millions.



REAPERS

AWARENESS	4	PRESENCE	2
COORDINATION	3	RESOLVE	3
INGENUITY	2	STRENGTH	5

SKILLS

Athletics 3, Fighting 3, Knowledge (Space/Time) 2

TRAITS

Alien, Alien Appearance, Alien Senses (Temporal Disturbances), Flight (9), Immunity (All Weapons), Natural Weapons (See Below), Teleportation, **Weakness (Ancient Structures)**

WEAPONS & EQUIPMENT

Bite 3 / 7 / 10
Tail Sting 5 / 11 / 16

STORY POINTS: 3 - 5

you try to do it. Preset events will conspire more and more to protect the timeline as it stands the more you try to fight them. Where the fabric of reality is worn it protects itself by losing its elasticity and becoming more rigid and set.

Essentially, if you didn't get it right first time, going back again is less likely to succeed than before, and even less likely on your third or fourth trip etc. This effectively makes returning to sort your mistakes, not only dangerous (due to the potential paradox) but ultimately pointless. It is the great irony of time travel that you only really get one chance to get it right.

CHANGING TIME

Thankfully, the universe can easily avoid minor paradoxes. Time is very much like a river, able to roll round most stones dropped into it without changing course too badly. In this way the careful traveller can go to the past and future without doing much damage, as long as they stay out of trouble. If you tread on a butterfly you won't destroy the world as the universe does its best to ensure time develops along the right path. It basically ensures a different butterfly does what the one you stepped on was meant to do. Without a solid (albeit confusing) structure to space/time the universe would fall apart, so the fabric of reality does its best to tidy up after you.

Of course, no river survives long if you throw enough big stones into it, or dig up the banks. If you know the trail of events and influences of your actions in any time frame, you can do an awful lot of damage and a concerted attempt to change the proper order of events can succeed, if you know what you are doing.

Temporal manipulation isn't easy though. For instance, you might think killing Hitler would be enough to stop The Second World War. However, the war began due to a complicated series of events enacted by a great many individuals. So killing Hitler isn't enough in itself, in fact, you might not need to kill anyone at all. Perhaps getting England into a treaty with Germany before the invasion of Poland might do the trick. But then a vast Anglo-German alliance might crush most of Europe. As you can see, blundering about in time often does no good at all. Without an intrinsic instinct for the flow of time it is very hard to see the right 'nudge points' to get the best effects.

It is also important when manipulating time to stick to the small stuff and play the long game. Major adjustments to history (such as the death of renowned historical figures) get noticed very quickly. Not only does the universe react badly to such blatant attempts, but so do the various races that govern time travel. The Time Lords came down hard on rogue agents who didn't tread carefully. That is if the universe itself hadn't already edited the marauder out of existence.



RIPPLES AND NEXUS POINTS

Having established that interference in temporal events is possible, you need to know the best place to do so. Any temporal manipulator must master the use of ripples and Nexus points to stand a chance of success.

Ripples are the side effects of interfering with time. No action happens without influencing the actions of others. Change one action and you change any further events that action influenced. Those actions in turn influence other actions, and so on. As you move further and further from the centre of such a disturbance, its influence might fade, but it could just as easily build into a cascade. This chain of actions that spread out from the spatial and temporal centre of the disturbance is like ripples on a pond after you throw a stone in it.

Travellers must take care of the ripples their actions create on the pond of universal time. Their effects are hard

to predict and often more far reaching than you expect. As with a stone, when the initial interference has sunk and been forgotten, the ripples might still continue. Many amateur interventionists are surprised at the damage they do when they focus only on the initial change to causality and fail to deal with the further consequences of their actions.

Luckily, not all places in time and space send out ripples in the same way. Some places are more important to the fundamental fabric of space-time. These places are referred to as Nexus points. Both Earth and Gallifrey are good examples of powerful and important Nexus points. Gallifrey's history had such an impact on the universe that the Time Lords banned all interference in its timeline. Earth is important given the way humans have spread out to every corner of the galaxy. To change the history of the cradle of humanity would influence every world they ever touched.

While most time travellers have the sense to leave Nexus points alone (it's safer that way) they often become primary targets for more aggressive temporal marauders. There will always be those who think they can interfere with time for personal gain and either control its effects or don't care about the damage they do. Such beings are sadly in no shortage. Earth has become a battleground for alien invasion on countless occasions as changes to the timeline here can create galaxy-wide changes to causality.

This is also due to Earth's development being quite primitive compared to most time-aware cultures. It appears simple to manipulate such primitives to create far reaching temporal interference effects. However, their position as 'knots' in the weave of the fabric of space-time grants Nexus points a kind of destiny. Such places seem to find heroes to defend them, and keep them safe. These heroes and those who inhabit such Nexus points are bound to play a major part in the universe.

PREDESTINATION OR 'WHAT'S THE POINT?'

This all leads to the question of predestination. If you were actually responsible for a historical event, all you are doing is following a set course. Your life has been predetermined for you the moment you step into the time machine. So why bother going back in time at all?





Firstly, you still don't know what's going to happen to you. Whether you are already fated to perform certain actions or not is unimportant. You are free to do as you please, knowing that everything you do has been sorted out by the universe without messing with history. If you are not actively trying to mess with time, you are probably okay. Secondly, it might be vital that you do, as you may be fated to stop some other temporal manipulation from happening.

It is possible to change the future if you work at it. Other time travellers might be working to pervert the universal timeline. Your successful plan to stop them could already be a matter of history, or it might not be. If time is altered the universe might follow a different path. Alter history enough and no one might be able to fix the damage, but that might have been the fate of the universe all along.

You just never know what you're meant to do, but does that mean you don't try? If you told a soldier from either side of the Second World War what the outcome would be, do you think he'd fight any less? He knows what's at stake, he can't just trust fate to sort things out without him. Everyone has a part to play in the drama of the universe, but in the case of time travellers, the universe has a lot more work for them to do.

With time travellers going from the future to the past with alarming regularity, it is possible for them to even engineer predestination sequences on purpose. Mind you, working out the variables to create the right chain of events can often take a lot more time and energy than just doing the job yourself. However, simple predestination sequences are easily possible and can be fun, if only to mess around with temporal physicists. For instance, you know your friend will spill his cup of tea. So you tell him not to worry that he'll spill it, which causes him to fumble with the cup and to spill his tea anyway. Would he have still spilt it if you'd not told him it didn't bother you? Is that a form of predestination or are you just messing with his head?

Temporal philosophers have wrestled with the problem of predestination for millennia. How do you know if your actions have been pre-planned and you are following a path you are unable to deviate from? If you are, then that just makes us all unthinking puppets of an uncaring universe. Mind you, that is a very 'glass half empty' way of looking at it. If you don't know the intentions of the universe, it doesn't matter if it is a plan or not. You still never know what is around the next corner, and where adventures might lead you.



NEAR AND FAR

It is also important for a time traveller to be careful how far they travel in time. It is very tempting to go to the end of the universe, and maybe get a meal while watching suns fade away. You might also fancy a trip to gaze at the big bang and see the universe created.

Even the Time Lords never travelled to the end of existence. It isn't a very good idea, for two reasons. Firstly, these are momentous events, and interference in either might have dire consequences for the universe as a whole. The tiniest particle added to the big bang could cause the universe to form in a totally different way. The end of time is just as delicate, with whole species evolving into new forms or on the cusp of their universal destiny.

The second reason is simply for your own safety. These times are very, very dangerous indeed. Beings at the end of the universe might be more advanced than you, and decide to use you or your technology as some way to escape the final days. In the early days of the universe, strange and god-like entities, some that eat time itself, swim in the forming matter. These beings might drive you mad with a touch or destroy your timeship.

Even with these beings gone the universe is still dangerous. The laws of physics themselves are still forming. You might arrive to find time travel is impossible due to the state of the universe, and these are not very pleasant or forgiving

environments to be stuck in. In some cases your very existence might not function in reality, and it is a pain to be erased from existence the moment you step out of the door.

SIDEWAYS IN TIME

If you can travel forwards and backwards in time, what happens if you go sideways? The answer is that you visit a timeline where different decisions have led to a different outcome for the world, an alternate universe.

The theory of alternate universes suggests that every time you make a decision, a whole new world is created where the path you didn't take is also followed through. If that decision was whether to have a bacon sandwich or a boiled egg for lunch, the world that is created wouldn't be very different from the other reality.

However, if the decision was whether or not America should have entered the Second World War, or whether Bill Gates should get involved in the computer market, the world may be very different indeed. Especially as each of these decisions creates ripples that flow out into the alternate world and offer new opportunities and tragedies to plenty of other people.

For example, if America hadn't entered the war, not only might Germany have conquered Europe, but all the American soldiers who died fighting



would have lived. Who knows what these soldiers might have done with the lives the battlefield stole from them? The potential for them to change the world is vast.

Alternate worlds are a playground of 'what ifs' filled with copies of everyone you know that are often slightly different. Visiting such places is a fascinating way to find out what you might have become if things had been just a little bit different. As such they are an incredible source of adventure and exploration. Especially as you won't know what your alternative version has been up to until you investigate. Will you be mistaken for someone wanted for murder or treated like a president?

Before the Time War, the barriers between these dimensions were thin and a TARDIS could pass easily between them. However, the damage wrought by the Time War caused the universe to shut down such access in an attempt to limit the damage to reality. The walls between the worlds went from paper to stone as the universe tried to heal itself.

That is not to say getting to an alternative universe is impossible, it's just that it isn't a very good idea. There are still holes and tunnels to such places that failed to close and certain powerful machines might exist to force open a gateway. However, once you are there, getting back can often be an issue. The power systems of most devices will be slightly different, making it difficult to repair any damaged systems and get them working again. Given how hard it is to punch through the universe, and traverse the Void between, it is unlikely you'll arrive without any damage to your time ship at all.

While some places are paradises of peace and tranquility (on some worlds even humans get things right) others are hostile and barren. You never know what you'll find until you get there. Just imagine what the Earth might be like if the Doctor hadn't been around to save it and you get the idea. Boiled and sold off to the Slitheen, a slave farm for the Sycorax or even the centre of a new Human/Dalek empire. Sometimes the world is mostly the same – it just has more Zeppelins in it, and someone you once knew is now sporting a sinister eye-patch.

Travel to other worlds doesn't only go one way. There may be alternate worlds that are actively

developing such devices so they might invade other worlds, including ours, for their resources. After all, if you have run out of oil in your world, you know there are plenty of other Earths you could visit to get more.



PRESENT IS PAST

Most people mark the 'present' as the point they step into a time-ship. Sure, they may lose a couple of days, and have adventures that last a week or two while returning a few hours later. However, the year is still usually the same and an experienced guide can use the Blinovitch Limitation Effect to steer their companions along a more linear timeline with everyone else.

Although you can't revisit your own timeline very easily you can 'bookmark' your last visit to a place and return there after you left. Time travel isn't always an exact science, however, and the Doctor himself once promised to return in five minutes and ended up 12 years in the future of a very annoyed Ms. Pond.

TIME IS NOT THE BOSS OF YOU

If this time travel thing is so complicated, how on earth do you make sense of it in adventures? Few gaming groups are lucky enough to have an actual Time Lord running the adventure. So how can a poor human Gamemaster stay in control of potential paradox and predestination? Luckily, it isn't as hard as it looks, as long as you are prepared to cheat.

The fluidity of time is a big help here. The only actions that will change time are the things the Gamemaster wants changed. If the player characters knock over a candle in Pudding Lane, it need not start the Great Fire of London. As the Gamemaster you can decide that luckily the city watch managed to get the fire under control. Conversely, if you want the thug they just defeated to be a key figure in the destiny of nations you can do just that. The players will need to tread carefully, as they don't have that sort of control. However, if you keep the adventure fluid you can make sure time is messed with only in the way you want it to be. If you need them to save someone to create a temporal disturbance, don't spend hours trying to convince them to save 'Bob', just make the important person the next one they save, whoever it may be.

When it comes to paradox, things can be trickier, but here is where the players can help. In general, they will be playing characters that want to safeguard the universe and take care of it. When paradox occurs, it isn't your problem but theirs. If their solution sounds plausible to you, let them get on with it. If they can't figure it out they'd best try harder. Putting them in a time spur means you can let them mess up as much as you like without damaging the universe (giving them the option to create new characters if things go really badly!). If things go really wrong, you can always have the Doctor (or one of his other incarnations if someone is playing the Doctor) turn up and sort everything out.

Predestination is also quite simple if you are happy to reverse engineer it. You can't plan for it very easily, but when something happens in the game it is quite easy to tell the players they were destined to do that all along. Sure, it's cheating, but that is half the fun. Be careful not to overuse it though, as no one likes to think their characters are just puppets of the universe. Small things are

easy though, and can help you out of trouble too. If the players are stumped, a note or device can turn up, sent by themselves from the future.

Predestined events are also quite easy if you are vague with the details until they actually happen. You don't really need to know where the Doctor will be during any specific part of an adventure in order to deliver a message from a Mrs. R. Song trapped in the past. It arrives wherever he is, whenever he needs to get that clue or the Gamemaster sees fit to give it to him. River may later reveal to the players that she addressed it to that specific building or had it delivered by Western Union messenger at that specific time to that specific place because she was told by a future incarnation of the Doctor that he would be there. The players, for their part, will assume some sort of complicated temporal planning is involved, but it's all really just a bit of fast and loose improvisational trickery on the part of the Gamemaster.

So in general, time travel is a tool for the Gamemaster to create adventures, not a rope to tie yourself up in. You can make it work for you rather than against you as the game and all of time is yours to control. If you do it right the players will be amazed how you are able to plan for their every action and be suitably impressed.

Of course, this is just the mouth of the Vortex, and you'll find more advice on running these sorts of scenarios in ***The Time Traveller's Companion***, a supplement that provides details and advanced rules for time and time travel.



THE TIME LORD

While they may look the same, a Time Lord is very different to a human. Not only are there a few quirks of biology, but there are plenty of traits that separate the two races as well. A Time Lord has an innate connection with the ebb and flow of the universe - the term 'Time Lord' is not merely ceremonial. They can feel the turn of the universe and sometimes see the timelines of those they meet stretching out in front of them. The Doctor often seems distracted by things humans cannot perceive, his mind functions on a higher level, comprehending variables no one else can possibly fathom.

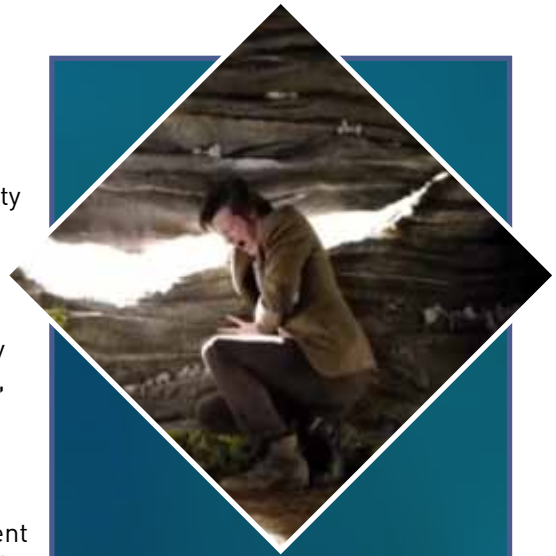
GALLIFREYAN PHYSIOLOGY

While they look the same on the outside, Gallifreyans are very different to humans on the inside. Their evolutionary process has been almost entirely internal, granting them incredible resistance to environments and radiation that might kill any other species. Time Lords may not look that impressive (even a bit geeky sometimes) but they are incredibly tough.

While their skeletal structure is essentially human, and they have most of the same organs, just about everything in their body works much better than a human's does. The only obvious difference on initial examination is that a Gallifreyan has two hearts. This 'bivascular' system allows their whole body to effectively run at double pace when necessary. Gallifreyans can often exert themselves and survive brutal stress to their system far in excess of any human. It doesn't mean they don't feel it though. Kicking two hearts into overdrive is often painful and dizzying, but if that gives you the stamina to reach a vital switch on a ship crashing into the sun, then it's all worth it.

Having two hearts also ensures you have a spare. Many Gallifreyan children practice shutting down their heartbeats to minimal levels, which induces a death-like trance state. The heartbeats are so low that it is easy to fool even a qualified doctor. While it is a game for Gallifreyan children, for a renegade traveller it is often a life saving ability. Plenty of Time Lords have escaped prisons and battles by pretending to be dead and being passed over by their enemies.

The advanced nature of the Gallifreyan system allows them to handle the vacuum of space and powerful radiation far better than any human. They are not immune to such hostile environments, but they can survive them roughly twice as well as an average human can. No Time Lord looks forward to getting thrown into space, but if it happens they have a better chance of surviving long enough to get back inside than anyone else. By the same token they are better in hot, cold and occasionally poisonous environments and are actually immune to certain types of radiation. The Doctor even mentioned that Gallifreyan children played with some forms of dangerous radiation. However, this might say more about Gallifreyan parenting skills than their physiology. The advanced nature of Time Lord biology also makes them better equipped to resist disease. They contract illnesses very rarely and usually less severely. However there are a few diseases



RADIATION & TIME LORDS

Time Lords have been known to play and experiment with incredibly dangerous forms of radiation and learn how to manage its effects on their bodies.

A Time Lord can spend a Story Point to negate a single exposure to radiation (or even electricity), ignoring any damage effects from that source.

Of course, extended exposure can still be dangerous, and the Gamemaster may decide that they've been exposed to enough to warrant some damage, though this will be minor in comparison to the damage that a human would suffer.

In the right situations, this ability can be used to reverse the effects of chemical poisoning as well. Like resisting Radiation Poisoning, this costs a single Story Point but it also requires access to the right elements to stimulate the proper enzymes to throw the poisoning process into reverse and expel it from the body.

RESPIRATORY BYPASS SYSTEM



Besides the whole “two hearts” thing, Gallifreyans also have another biological trick up their sleeves (or shirts). They have a respiratory bypass system that allows them to survive strangulation and to exist in full exposure to the vacuum of space with no ill effects. This does not work over extended periods and even a Time Lord will eventually need a supply of air.

In game terms, the Time Lord can go an entire Scene without air as long as they are not shocked or hurt. For example, the Doctor has to walk across the surface of the moon to the TARDIS, but there are no spacesuits. It'll take about 10 minutes of walking to get there, and the Gamemaster allows this with an expenditure of a Story Point (it's a long time to go without air). If he's shot at on the way, he'll have to start making Strength and Resolve rolls to avoid exhaling and suffocating.

that will incapacitate a Time Lord that don't even affect humans due to differences in biochemistry.

Finally, the most amazing ability of the Time Lords is their ability to regenerate. Should they suffer enough trauma to kill them, a Time Lord's entire body automatically rejuvenates. In a burst of energy, every cell in his body rebuilds itself, healing all wounds, viruses or poisons that might have hurt them. Despite changing their entire cellular structure, the Time Lord's memories remain, although their personality can undergo quite a dramatic change.

As different as they are and however different their personality, their basic essential self remains. It is almost as if they are reborn and their memories are based on a different experience of events – in the same way two twins have different life experience and so become different individuals based on the same template. In this way, a Time Lord with a strong moral (or amoral) streak will keep it, although they might become a practical joker where they were quite serious, or even take to wearing a bow tie.

While it might appear to take place in a few moments, regeneration takes quite a while to fully complete. After the initial change the Time Lord's body takes at least fifteen hours to settle and 'fix' itself. This grants the Time Lord an incredible healing ability while their system is in flux. They seem to have boundless energy (when not asleep) and can even re-grow limbs in moments. However, during this time they are physically and mentally at their least predictable. While their body is working on overdrive their mind is

confused and disoriented. Companions are often forced to do without them until their faculties return.

The problem with regeneration is that you never know what you are going to get. How pleased or disappointed with a new body a Time Lord might be will also depend on their new personality. It is a sad fact that it is a Time Lord's companions that usually suffer the brunt of these changes. Few Time Lords are really aware of how different they are, assuming any mood changes are quite reasonable or an improvement at worst. Not surprisingly, few wish to believe they have become difficult, unreasonable or just plain crazy since regenerating.

The amount of change in appearance and personality often depends on the stress and trauma that forces the regeneration. The system is designed to save a Time Lord from the ravages of old age, not absorbing the power of the Vortex or being blasted by gunfire. When forced in this way, regeneration can be a very difficult procedure. It leaves the Time Lord disoriented and a little crazy for a while. The release of energy that rejuvenates them also gives them an energy and vigour that can make them very excitable. All of this makes them very difficult to get along with for the first few days! Even Time Lords who regenerate in peace and tranquillity rarely know how things will turn out, even if the process is a little easier.

The Time Traveller's Companion supplement provides additional details on Gallifrey, Gallifreyans and Time Lords, as well as advanced rules for playing Time Lord characters.





REGENERATION

If the Doctor is killed in the course of the adventure, hopefully he will have one or more of his regenerations remaining (and some Story Points from sacrificing himself in a suitably heroic manner). So what exactly happens?

If the Doctor is reduced to zero in three or more Attributes, or is hit by a Lethal weapon, the player can keep the character active for 10 minutes for every level of Resolve they would have if they weren't injured.

How do you know what you're going to be like after your regeneration? As the Doctor has proved, he's still able to use all of the Skills he's gained from his previous incarnations, so Skills do not change. However, Attributes and Traits can.

ATTRIBUTE CHANGES

It is common for a Time Lord's physical appearance to change dramatically from one incarnation to another. From old to young, tall to short, brown haired to grey. The player should take the three physical Attributes (Awareness, Coordination and Strength) and redistribute the points. Remember, no Attribute should be lower than 1. If you'd prefer a more random way of redistributing the points, roll a die on the table below:

ROLL	AWARENESS	COORDINATION	STRENGTH
1	Up	Same	Down
2	Up	Down	Same
3	Same	Up	Down
4	Same	Down	Up
5	Down	Same	Up
6	Down	Up	Same

TRAIT CHANGES

In most cases, Traits will remain the same, though this is a great opportunity to tweak the points. Just as you did at character creation, you can reduce an Attribute to purchase another Trait, or vice-versa.

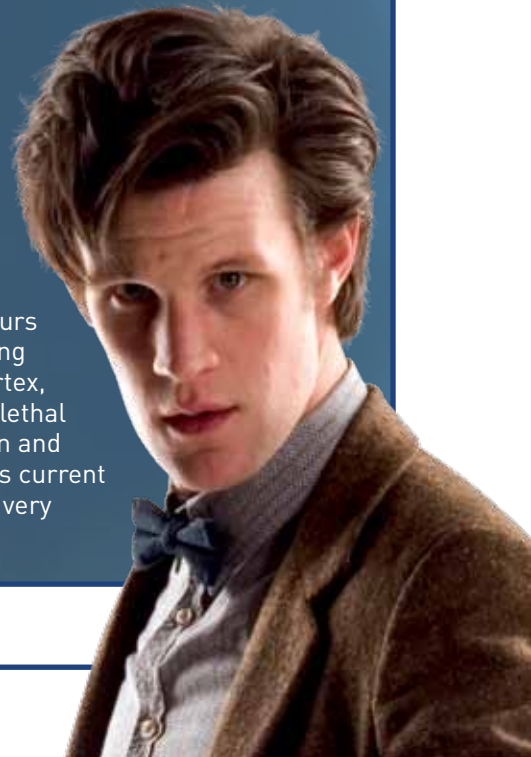
APPEARANCE

Possibly the most dramatic change of all is appearance, but what will they look like after regeneration? If you're unsure, you could roll randomly on the table below. Roll a separate die for height, build, appearance, hair and age. If it doesn't make sense, roll again. It's just a guide.

ROLL	HEIGHT	BUILD	LOOKS	HAIR	AGE
1	Tiny	Thin	Odd	Auburn	Teen
2	Short	Slim	Plain	Brown	20's
3	Average	Average	Average	Blonde	30's
4	Average	Average	Nice	Black	40's
5	Tall	Stocky	Striking	Ginger	50's
6	Giant	Chunky	Stunning	Grey	Old

In addition to these physical changes (and new teeth, and a new voice!) the character's personality is likely to change. There are a couple of ways of doing this as well. First of all, you can leave it up to the player. The existing player can try something new, though it is easy for the player to slip back into their old way of playing. A better way is to have the character shift to another player! This way their actions and dialogue will be very different, and more like the regenerations we've come to know.

Once regeneration is complete, the Time Lord is usually incapacitated for a while – use six hours as a guide, though you can roll a die and take away that many hours. The Gamemaster may want to modify the time spent recovering depending upon how much damage the Time Lord took. For that time they are almost continually unconscious, waking for moments to utter a sentence or do something vital before passing out again. For example, the Doctor spent hours in bed after absorbing the power of the Vortex, but after absorbing lethal amounts of radiation and regenerating into his current incarnation, he was very active, indeed.



OTHER EXTRAORDINARY ABILITIES

The Doctor has many other abilities that continue to surprise and amaze. Some abilities or weaknesses may be exclusive to the Doctor, others are traits of the Time Lords as a whole.

We know that the Doctor has a problem with Aspirin (a single pill could be fatal), has also learned the ability to overcome the voice changing effects of helium and has displayed a level of psychic ability, linking with others to read or implant thoughts. Of course, the Doctor can do a great many other things as well – his abilities grow every day that he travels.

In game terms, a Time Lord character may 'reveal' some new ability, which may be a facet of Time Lord biology or a trick he's picked up somewhere on his travels, by spending Story Points. These new abilities should only be allowed on rare occasions, maybe once every other adventure at most, and the Gamemaster must approve them or they do not exist!

THE TARDIS

One of the most incredible devices in the universe is the TARDIS. However, to its creators, the Time Lords of Gallifrey, it was considered an item of little importance, being referred to merely as a 'Time Travel Capsule'. To them it is a utilitarian device that simply gets you from point A to point B, like a car or a bicycle. While such nonchalance for such an incredible machine might seem strange, the TARDIS is just one of an array of amazing Time Lord technologies.

The initials 'Time And Relative Dimension In Space' lead to the name TARDIS, though the Time Lords referred to such devices as Time Capsules. TARDIS has become a more common name for the device although the Doctor never claimed to be the first to use the name.

Even though several other cultures eventually built time ships of their own, none were ever as advanced as even the Doctor's rather clapped out blue box. A TARDIS can travel to any place and time in the universe, and survive in the harshest areas of the Vortex. Not only that, but it can carry a vast number of people and protect all of them from the ravages of the Vortex, as well as feed and clothe them. If you want to travel anywhere and anywhen you like in comfort and safety, no better device has ever been crafted.

TARDIS units (and a good selection of Gallifreyan technology in general) share this particular trait, which is referred to as being 'Dimensionally Transcendental'. This means that the inside of the device is not actually inside what appears to be the outside, instead, it exists in a separate dimension. The shape you see materialised being little more than a three dimensional doorway, referred to as the 'real world interface,' that the device extends into reality. The inside of the TARDIS exists outside time and space, effectively nowhere at all, extending its door into reality or the Vortex as it lands or travels.

While this might seem an overcomplicated way of building a device, it has several advantages. Firstly, infinite (or near infinite) interior space means you can pack a TARDIS with everything you need. No one has to share a room and there's also room for a pool. Even in the Library. Second, with the 'door' dematerialised the TARDIS exists purely in the Vortex and outside time and space. The less a device is part of reality; the easier it is to do the impossible, such as travel in time. When you aren't part of the universe, it is easier to slip through the cracks.

Finally, the most useful effect of being separated from reality is that you are a lot safer. TARDIS units are remarkably resistant to damage. You can surround a materialised TARDIS with explosives, but unless that explosion is powerful enough to pass into the interior dimension there will be no damage. That is not to say it is impossible. Both the Daleks and Cybermen have developed powerful explosive devices capable of damaging a TARDIS and other advanced species might have similar weapons.

BIGGER ON THE INSIDE

The most astounding thing about a TARDIS is that its interior is far larger than its exterior dimensions allow for. In other words, it's bigger on the inside. All



TRAVELLING THE VORTEX

Whatever other abilities it has, a TARDIS is designed and built for travelling in the Vortex. The Vortex is a great swirling tunnel that any time vessel must travel through to move from one place in time to another, a turbulent place of madness and time-storms. Generally it appears red when you travel forward in time and blue when you travel backwards. Otherwise it is a mesmeric pattern of colour, and a little frightening to anyone not used to it. There is something about its seemingly innocuous appearance that has an aura of vast power. It is like staring into the heart of the universe and the raw power and chaos that created it. Needless to say, travelling the Vortex without any form of protection is fatal to most species. Most low-end forms of time travel have barely adequate protection, leaving their passengers feeling ill and exhausted after their journey and it is really, really not recommended to try and hang onto the outside of a TARDIS as it takes off.

What makes the Vortex so dangerous is that it doesn't truly exist. There was no Vortex before anyone travelled in time, but as soon as they did it had been there forever. The problem is to travel in time you need to be outside the normal flow of space-time, which means you need to be outside reality. Unfortunately there is nothing outside reality, but if you create a device that can travel there, there must be something. Even if you go nowhere you must still end up somewhere. So the Vortex came into being, created by a loophole in physics and tamed by the Time Lords.

Piloting a time vessel through the Vortex is very hard indeed. Most time ships use powerful computers to plot a direct course and barge through. This puts enormous stress on the vessel and reduces the time it can spend in the Vortex or the distance it can travel. Vessels like a TARDIS work with the Vortex flow, riding the eddies and currents and guiding itself along its tides. While this means a TARDIS can go as far as it likes and stay in the Vortex as long as it likes, it also means it requires a skilled operator and a computer with more than a little sentience.

Travelling the Vortex is a strange and occasionally confusing experience. This oddity comes mainly from being outside time and natural existence. However good the protection in your time ship, your whole being feels the disconnection inherent in being in a place that

doesn't exist. You suffer a yearning at a cellular level to be somewhere real. Also, while you feel as if you are moving, actually it is the Vortex that flows around you. In the constantly churning tunnels of flux and chaos your time vessel remains almost exactly where it is. However, every possible point of reference sweeps past you. It is like being on an escalator, knowing you have to jump off when you see your stop. However the escalator is actually still and the entire world is flashing past you. If you stare into the Vortex for long enough you will see all reality pass by you. It can be a terrifying and humbling experience and many people just close their eyes.



Extensive travel through the Vortex results in exposure to Artron energy, a type of time radiation. It isn't necessarily harmful and can even be used by some alien races such as the Daleks and the Bane. However, this radiation can reveal – to technologically advanced species who can detect such things – that the person has travelled through the Vortex.

TARDIS HISTORY AND MODEL TYPES

Before the destruction of Gallifrey the Time Lords built several models of TARDIS and continued to refine and advance the basic design. In many cases the newer models simply worked a lot better, but many had new or experimental features that separated them from the others. In all there were around 100 different models of TARDIS. The Doctor's is a Type 40TT Capsule, and not an especially good example of that model either. Most Time Lords would see it more as a rusty Ford Cortina than as a vintage car.

TARDIS SYSTEMS AND ABILITIES

While a TARDIS is a useful space and time vehicle, it can do so much more. So here is a brief guide to the systems that make up this amazing device and the sort of things it is also capable of.

Architectural Configuration Circuitry

The TARDIS's interior layout and design is very simple to manipulate. The general look of the inside can be modified much like a desktop theme on a computer. It takes a little longer as the TARDIS must grow into its shape, but it's a lot quicker than physically redecorating.

The ability to manipulate the inside of the TARDIS is not limited to just the décor though. Using the architectural configuration systems the operator can create new rooms, add corridors and then move them around. New occupants don't need to find a room, the operator can just create one and put it near the control room. There are some rooms and systems that come 'as standard' such as a Wardrobe Room, Zero Room and obviously a Console Room. However, any and all of them can be moved around.

So while it is more convenient to have the Console Room near the outside doors, if you want an atrium or a foyer in your TARDIS you can have one.

Chameleon Arch

A common feature installed on most TARDISes, the Chameleon Arch is designed to allow a Time Lord to change their genetic structure so they may disguise themselves. The Arch makes use of the Gallifreyan's ability to regenerate to manipulate their body and mind at a cellular level. Most Chameleon Arches are set to change a Gallifreyan into a human, mainly as they are one of the most populace races throughout time and space. However, it is possible to set the device to mimic other life forms and species.



The process is extremely painful, so it is not used lightly. When the transformation is complete the Time Lord's true essence and memory is stored in a convenient device, often a pocket watch. Given that it carries the mind of a Time Lord, this device has a powerful aura that might be detectable to beings of even undeveloped psychic potential. The Time Lord's new personality can be set to ignore the device, sometimes until a certain date. At that time, all they need to do is open the device to restore their natural form, a remarkably painless process that takes moments.

The device was originally intended to allow a Time Lord to fully immerse themselves in a culture without interfering. To this end the Arch gives them a new personality and manipulates causality to give them a place to live and work in the new culture. The new personality is not necessarily based on the Time Lord's original personality and can in some cases be almost diametrically opposed. In this way they can learn and record events, even take part in them, and



not interfere with the timeline. When they reverse the process they can record their findings.

In the final days of the Time War the device found another use: one of disguise. A Time Lord so disguised is as good as vanished from the universal stage. Who knows how many may still be out there, unaware of who they truly are.

Chameleon Circuit

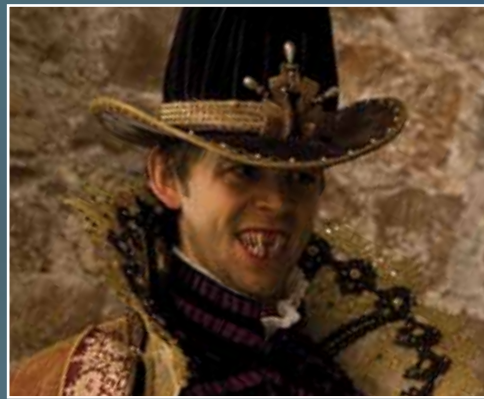
TARDISes are incredibly alien devices. Any vessel that can travel in time must be able to exist slightly outside reality, even when outside the Vortex. So an undisguised time ship may look normal on first glance, but upon further inspection it is clearly not. Its skin might seem to ripple and change, as if it isn't quite there. Something about it just seems wrong or unreal. From the beginning the Time Lords realised they would have to disguise their vessels. This led to the creation of the Chameleon Circuit.

Every time the TARDIS materialises in a new location, within the first nanosecond of landing, it analyses its surroundings, calculates a twelve-dimensional data map of everything within a thousand mile radius, and adapts the 'real world interface' to any appearance that will fit in with the TARDIS's surroundings (a tree in a forest, a computer bank in a research station, etc.) before it materialises. Most models allow the operator to override this function and decide what form the TARDIS will adopt upon landing although the circuit often becomes faulty in older models, sticking the TARDIS into a single form or even oscillating between wildly inappropriate shapes.

There are a few limits to what form the TARDIS can take. It needs to be big enough to put a human size door in it. After all, the occupants need to have space to get in and out of the machine. It is also prone to inaccuracies when copying certain objects. If it was copying a police box it might get the windows wrong for instance. None of these inaccuracies will be apparent unless an expert examines it, however. Finally, the biggest problem is that it won't be connected to anything, so certain parts won't work. If it becomes an organ, it could be played, as the keys are still there. However, if it were a phone box, the phone wouldn't work.

The Chameleon Circuit also generates a Distraction Field. This energy aura works as a perception filter that gently encourages

passers-by to ignore the TARDIS. It isn't powerful enough to confound those actively looking for the machine, but most casual observers will never notice it, even if the chameleon circuit is a bit dodgy. If you craft a bit of gadgetry onto a TARDIS key you can access this field to use it as a personal cloaking device. However, strong willed people, those with psychic training or those looking for you specifically may see through such deception easily.



OPTIONAL RULE: PERCEPTION FILTERS

A Perception Filter can be built by giving a Gadget the **Face in the Crowd** Good Trait. You may take this Trait multiple times for a Gadget, giving it a cumulative +2 bonus to Subterfuge rolls each time it is taken. At the first level, the Filter simply causes the target to be ignored, but at higher levels, the Filter might actually disguise the target's physical appearance.

The TARDIS Perception Filter works in much the same way, giving it the **Face in the Crowd** Trait, but the Subterfuge bonus is equal to its Resolve score instead of the normal +2.

Cloister Bell

Every device needs an alarm system, and for the TARDIS this is the cloister bell. This deep and resonant alarm bell tolls through every area of the TARDIS when activated. It usually sounds when terrible danger is imminent for the TARDIS and its occupants. Given that it takes something

very bad to harm a TARDIS, whatever is coming must be dreadful indeed. The bell often sounds when there is danger to the universe as well as the TARDIS, the overly cautious Time Lords feeling that their operatives should be aware of such dire occurrences so they can do something about them. The cloister bell is especially useful as it is linked to the flow of the universe itself. It doesn't merely sound when danger is imminent in the physical sense. It often sounds if it senses there is something badly wrong with time, or if events might lead to a danger that is not yet present. In general it is not a good idea to ignore the call of the cloister bell, it never sounds for unimportant or trivial events.

Control Console: When most people step into a TARDIS, the first thing they are faced with is the Console Room. While the design is often very different depending on the TARDIS and its operator, the controls themselves are usually much the same. All TARDIS systems are controlled from a single hexagonal control console that surrounds a 'time rotor'. To properly pilot a time capsule requires six operators, one for each section of the console. This is why a single operator often needs to run around quite a bit to get the machine travelling to the right place. Luckily a companion can often help by holding down the right switch now and again.

The 'Time Rotor' in the centre of the console moves up and down when the TARDIS is in flight. It often glows with power and energy, providing the light for the room as well. Beneath the time rotor and the console is said to reside the 'heart of the TARDIS'. This heart is the seat of the machine's sentience and its connection to the Vortex itself. To stare into the heart of the TARDIS is to be one with the universe and all time and space. Not even a Time Lord can control such energy for long, or predict what sights and powers might come from such a union.

The Eye of Harmony

All TARDIS units drew their energy from the raw power of a tamed black hole called the 'Eye of Harmony'. Technically, this name is applied to the first of these hungry monsters the Time Lords controlled, and originally all TARDIS units and Gallifreyan systems drew energy from it as it was an infinite source of power. However, with the destruction of Gallifrey the TARDIS has to resort to 'refuelling' from places of temporal

activity, such as temporal rifts or drawing power from cosmic events, like Supernovae.



Energy Manipulation

As a side effect of being able to control a black hole, TARDIS units are very good at manipulating energy. The shields and force fields that keep the Eye of Harmony in check can be extended around the TARDIS or used to absorb explosive energy. This allows the TARDIS operator to create tractor beams and zones of null-gravity. They can use the TARDIS as a lightning rod for all kinds of energy explosions. You can even use a TARDIS to plug a hole in space time, using its abilities to keep the forces of chaos at bay until you can find a better fix.

Internal Weapon Deactivation System (IWDS)

It is said that due to its position outside time and space, a TARDIS exists in a state of 'temporal grace'. The IWDS feature makes use of this tranquility inherent in the violence of the Vortex to create a safety feature. The IWDS ensures that no hostile actions can be taken aboard a TARDIS. While this applies to only physical violence in older models, more advanced IWDS may even put a stop to harsh language. The IWDS is not especially powerful though, allowing particularly violent or immoral individuals the ability to fight against its effects. The system on the Doctor's TARDIS has proved extremely unreliable, and some operators find ways to bypass the feature entirely. A few TARDIS mechanics have been known to attune the system so it doesn't affect them but works on others.



Nesting

Given that a TARDIS is bigger on the inside, it can land on large items and engulf them into its interior, appearing to just replace them if it assumes their form. This tendency to absorb rather than crush is good news to anyone being landed on. In general, such engulfed people and things appear in the console room as the TARDIS lands, but it is a simple matter to have them appear anywhere in the TARDIS. For instance, if you want to capture a particular person and they are stationary, you may materialise on top of them so they end up in a prison in the TARDIS. The reverse can also be set up, allowing the TARDIS to take off without some of its passengers if need be. However, unless the TARDIS is programmed to land on someone or something it automatically materialises in an empty space, however exact the coordinates.

One of the best uses of this ability it to materialise over an existing example of whatever your TARDIS is disguised as. Effectively this allows you to take the place of some innocuous looking item rather than add your disguised TARDIS to a place. If you are worried about the abilities of your chameleon circuit you can then measure the dimensions of a real version of your disguise in the comfort of your control room.

This is all fine as long as the object you are materialising over is not a TARDIS or other dimensionally transcendental artifact. Then things get very messy, as the multi dimensional nature of both devices curves around each other infinitely. Effectively both TARDISes end up inside each other. If you leave one you end up in the control room of the other, leaving that TARDIS puts you back in your own control room again. If both TARDIS pilots work together the ships can be separated with minimal danger. However, if one pilot has chosen to try and trap his opponent's TARDIS in this way you are both in trouble. It is very hard for a TARDIS caught in such a way to break the loop without help.

Sentience

Every TARDIS is sentient and aware as they are grown rather than simply made. The level of sentience is quite minimal, a simple self-awareness rather than full artificial intelligence. However, like any living thing a TARDIS develops as it ages, becoming more and more aware and intelligent.

The reason for this sentience being part of the design of a TARDIS is twofold. Firstly a sentient machine can assist the pilot in navigating the complexities of the Vortex. It can predict the patterns and shifts and keep the capsule on course without the pilot needing to make every correction. It also allows it to anticipate the occupants' needs and try to keep them safe. All sentient life has a self-preservation instinct, meaning a TARDIS does not blindly land in hostile places or lead its occupants into danger.

The second need for sentience is that it allows the device to make a psychic link with the operator and occupants. This link's prime use is to draw on the intellect of the occupants and pilot to operate more efficiently. The living minds of the occupants create an essential part of some of the systems such as the translator (see pg.102).

POLICE TELEPHONE
FREE
FOR USE OF
PUBLIC
ADVICE & ASSISTANCE
OBTAINABLE IMMEDIATELY
OFFICER & CARS
RESPOND TO ALL CALLS
PULL TO OPEN

Shields

As part of an extensive array of safety features, all TARDISes are equipped with shielding against a variety of sources. The shields protect the occupants from damage by radiation and energy attacks, as well as space and the Vortex. They also protect against temporal incursions from other time craft, and the damage that ensues from hitting a flying cruise liner. Unless actively turned off the TARDIS manipulates these shields

to protect the crew whenever necessary. So if you open the doors in the vacuum of space it places a shield across the door to prevent everyone from being sucked out. The same applies for most hostile planetary environments as well.

TARDIS Key

Every time capsule is protected by an advanced lock, requiring a key to enter. Spare keys can easily be created by the operator, but only when inside the TARDIS. Without a key, your chances of getting inside are pretty negligible. While many look like simple Yale type locks they are not, and no amount of lock picking will get you inside. They are a transdimensional key to a mathematical equation, whether they look like one or not. So the key can take any form, anything from a normal Yale key to a strange alien design to a coloured crystal. More advanced models might use a palm/retina scan or psychic scan on known passengers to open the door as losing the key can make life really difficult. Sometimes, however, the psychic link between the Time Lord and the TARDIS can strengthen to such an extent that the TARDIS can recognise its 'pilot' and allow entry without a key. After hundreds of years travelling in the TARDIS, the Doctor can gain entry with a snap of the fingers.

Translation Systems

The universe is home to infinite diversity, and therefore infinite languages. For a civilisation as advanced as the Gallifreyans, creating a portable translator was not beyond their abilities. However, such devices are cumbersome and might be mistaken for a weapon. Worse yet, if they are lost the traveller is stuck without any ability to communicate. Machine translation is also famously unsubtle often missing the nuances and details that make true communication possible and trouble free.

Each TARDIS is equipped with its own translation device. Using the psychic link it has to the occupants it simultaneously translates any spoken and written language for the occupants. Such travellers are often unaware of the way the TARDIS is manipulating their brain patterns, as anything they see or hear simply appears to be in their native language. By using a living mind the translators pick up all the nuances of the conversation, overcoming most cultural and intellectual barriers to communication as well as the purely linguistic ones.

THE TARDIS IN THE GAME

The TARDIS is a complex machine. It is first and foremost a vehicle and has the characteristics of one. It is also an extremely complex and useful Gadget with Story Points of its own. But even beyond that, the TARDIS is alive and has many of the characteristics of a player character.

The TARDIS stats reflect this complexity and the Gamemaster should use whichever of these best reflects the TARDIS system in use. Using the scanners? Use its Clairvoyance Trait with the +8 bonus from its Scan (x4) Trait. Looking up data in the TARDIS Databanks? Use its Ingenuity + Knowledge. Beyond that, the vast variety of TARDIS systems are represented by its vast hoard of Story Points. It can do almost anything!

Most importantly, the TARDIS is semi-sentient and has a will of its own. It can think, it can feel, it can sense danger and it can pilot itself when it desires. It should do whatever the plot requires of it, and will be entirely under Gamemaster control (except when it is letting its pilot choose a destination).

If there was no one aboard and the Doctor was in trouble beyond the help of Story Points, the Gamemaster might allow the TARDIS to intervene. It could make an Awareness and Ingenuity Roll, modified by the Scan Trait to see the Doctor in trouble, or the Gamemaster may simply decide that the TARDIS gets involved (whichever is the best option to progress the story).

One final note, although the TARDIS has an Armour rating and can take damage to its systems, it is practically impossible to destroy. Damage reduces its functionality, and this can be repaired (by the Doctor or the TARDIS itself), but the threat of destruction should be saved for use as a plot device or possibly as the focus of an entire adventure.

More information and advanced rules for TARDISES will be found in the **Time Traveller's Companion** supplement.



The only problem with the translator systems is that it is tuned to Gallifreyan mental patterns. So if the only Gallifreyan occupant is incapacitated, the link may fail given that human minds are not strong enough to do the work. Plenty of humans also rather object to the discovery the TARDIS has been prying into their minds all the time without their knowledge.

ADJUDICATING TARDIS USE

There are three main ways to use the TARDIS in the game and we've included some guidelines on handling these different actions below. Remember, however, that as the Gamemaster you have final say on what is and isn't feasible, and sometimes you may have to limit the TARDIS' functionality for the sake of the story.



THE TARDIS



AWARENESS	3	PRESENCE	4
COORDINATION	3	RESOLVE	4
INGENUITY	4	STRENGTH	4

SKILLS

Knowledge 8, Medicine 1, Science (Temporal Physics +2) 6, Survival 5, Technology 4, Transport 4

TRAITS

Clairvoyance, Face in the Crowd, Fast Healing, Feel the Turn of the Universe, Forcefield (Major), Lucky, Psychic, Scan (x4), Sense of Direction, Telepathy, Tough, Transmit, Vortex, **Argumentative, Impulsive, Restriction (Tricky Controls, 6 Pilots)**

ARMOUR: 30

SPEED: 12 (MATERIALIZED)

STORY POINTS: 3 - 5

SPECIAL

The Doctor's TARDIS has a dodgy Chameleon Circuit and always appears in the form of a London Police Call Box from the 1960's.

Travelling The Vortex

The main function of the TARDIS is to go from one place and time to another and this is likely to be what the players use it for the most. Such travel is handled by the use of its Vortex Special Trait (see pg.28) except that the TARDIS is much more efficient in its travel and only uses a single Story Point for each trip (although the Gamemaster might increase the cost for extremely long journeys).

When the player characters are setting the coordinates, use their Ingenuity + Technology at a basic Difficulty of 15 in place of the TARDIS' Ingenuity + Resolve.

A success means that the TARDIS has a minor misjump in space or time by a small amount (two dice in kilometres or days). A Good Success means that the TARDIS is fairly on target, within a few yards or minutes of its planned arrival. A Fantastic Success is bang on target and is necessary for programming coordinates that require extreme precision (like landing in a space only just big enough to fit the TARDIS).

A Failure lands the TARDIS in a bad position that requires a micro-jump to correct (its doors against a cliff face, for instance) or far astray in space and time (Gamemaster discretion). A Bad result indicates landing in a place of potential danger that might put it out of reach of the players for a time (balancing on then falling off the edge of a cliff as the characters exit). A Disastrous result lands the TARDIS in immediate danger: near an atomic bomb test; in the middle of a Dalek control room; wherever the Gamemaster thinks is appropriate for the Story.

Gamemasters should feel free to raise the Difficulty of piloting the TARDIS, especially if the players start to rely on it to make 'commando' style raids to avoid difficulty. You can justify this by saying that the constant coming and going causes ripples and disturbances in the Vortex that make piloting in the local space-time locus more difficult. Alternately, you can ground it through system malfunction from 'wear and tear'.

Super Gadget

With the wide variety of systems and functions, the TARDIS is essentially the most multi-functional Gadget in the history of the universe. In essence, it uses the *Other Extraordinary Abilities*

rule found on pg.96 just like a Time Lord, but this extends to almost anything you imagine a piece of hyper-advanced technology like the TARDIS might be able to do.

Gamemaster's should curb player impulses to just point their sonic at the TARDIS and say 'it does this' (see a good example on pg.148) and should require that characters spend some time inside setting up the TARDIS to perform complicated functions by rewiring controls, modifying circuits, etc. and making a Jiggery-Pokery roll (see pg.77) to succeed. All but the simplest of these special modifications should be one-shot and, in extraordinary cases, the Gamemaster might even declare that the modifications ground the TARDIS until the Jiggery-Pokery is undone.

Plot Device

The Gamemaster is encouraged to use the TARDIS as a means of getting players involved in the Story and keep them involved in whatever way they can. There are many instances where the TARDIS has landed only to be stolen, captured in a force field or otherwise grounded, forcing the Doctor to find the source of the trouble and eliminate it in order to recover his beloved blue box.

In some instances, the TARDIS might even become the centre of an adventure, with the entire story taking place inside it, or as the focus of an entire story arc, as when the Doctor discovered that it was responsible for cracks in time that had been popping up in his travels.

Finally, the TARDIS, being semi-sentient, can act on its own and that can lead to adventure as well. What if the TARDIS 'tires' of all the trouble the characters keep putting it through and decides to 'have a holiday,' leaving them stranded somewhere for a time? What if a villain infects it with a virus, turning it against the characters? The possibilities in that small blue box are as expansive as its interior...



5: DEADLY ALIENS. ALIENS OF DEATH.



ALL THE STRANGE, STRANGE CREATURES

The universe is a vast place, and with the whole of space and time as your playground you're bound to encounter some less than hospitable forms of alien life. This chapter details some of the most common creatures, both hostile and friendly.

Of course, there isn't enough space here to cover every alien or adversary from the Doctor's adventures, never mind the hundreds of other races in the universe. This chapter is just going to cover the larger, more familiar races. Rules for other races and enemies, as well as creating your own adversaries, will be covered in greater detail in Aliens and Creatures and other future supplements.

WHERE'S THE ETERNAL DALEK?

If you're looking for a specific alien, you may not find them in here. We had to make some tough decisions to narrow down to the essential races that we'd cover in this book. The easiest way we could do it was to look at races as a whole, and ignore the specific characters. In the supplement(s) we'll cover these specific characters as well as cover the race's histories in more detail.

For example, we'll cover the New Paradigm Daleks here, but won't go into detail on the differences between the Supreme, Strategist, Scientist, Drone and Eternal. We'll also detail Silurians, but only those of the specific sub-species found in Wales and not any specific characters from that sub-species such as Eldane or Restac. If you need these specific characters in your game, feel free to use the generic stats for their races, though for major villains you may wish to 'up' their stats a little and give them few extra Story Points. Speaking of which...

VILLAINS HAVE STORY POINTS TOO...

In the write-ups for the various alien races, we've given some suggested Story Point pools for minor specific characters, like a Cyberleader, the Strategist Dalek or Francesco the Saturnynian. Major Villains will have more Story Points depending upon how powerful they are. For example, you could easily create the Supreme Dalek by using the basic Dalek template and maybe increasing the Ingenuity a little. However, the Supreme would also have far more Story Points than your average Dalek, probably between 8-12, and would use these to foil the characters and advance their plans in any way they can as well as to escape when they are defeated.



THE ATRAXI

In much the same way that the Judoon are intergalactic 'police-for-hire', the Atraxi are universal prison wardens.

An Atraxi's body is a large mass of rough crystal surrounding a single giant eye. They have elements of technology built into them, allowing them to monitor crimes and scan for information that may be relevant to their life-long jobs.

Across the universe, the Atraxi are in control of several 'extra-dimensional prisons', where prisoners are literally sealed between dimensions, in a place not unlike the Void. In this 'no-space' time has no meaning and prison sentences can feel as though they stretch on for eternity: the ultimate punishment for wrong-doers. Once imprisoned by the Atraxi, prisoners are rarely released. Their laws are harsh but fair, and all for the ultimate safety of the universe.

Ruthless and determined, Atraxi are born to serve in these prisons and will go to great lengths to ensure the continued incarceration of their captives. When Prisoner Zero escaped through a crack in time, the Atraxi followed. Unable to use the same crack through the universe they flew for 12 years through space until they located their ward on Earth.

Descending on the planet, they offered a simple resolution: Prisoner Zero would give itself up, or the Earth would be disintegrated to ensure the convict's destruction. This is perhaps harsh, but the Atraxi will stop at nothing to do their jobs well.

While their ways may seem extreme, the Atraxi really do exist for the good of the universe. There's no end to the villainy of those locked away in their vast prisons, just waiting for a chance of escape

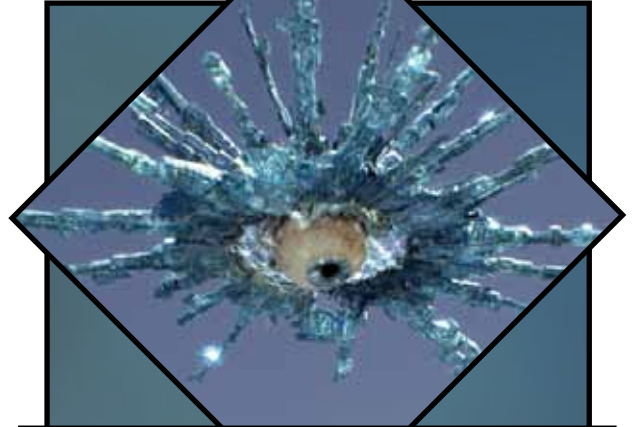
ATRAXI TECHNOLOGY

The Atraxi are able to take control of simple technology in order to 'Om-Com'; broadcasting messages through anything with a speaker. It was through this system that they announced their presence to the inhabitants of the Earth. They can also trace the origins of technological signals and alien technology, helping them to track their prey.

ATRAXI STARCAFT

Atraxi Starcraft are not only warp capable, but can cross dimensions as well. They also have weapons of extreme potency. They can seal off a planet's atmosphere, keeping anyone from leaving the surface and have no compunctions about incinerating an entire world to keep a single prisoner from escaping.

THE ATRAXI



AWARENESS	5	PRESENCE	5
COORDINATION	3	RESOLVE	6
INGENUITY	2	STRENGTH	6

SKILLS

Convince 4, Fighting 2, Marksman 2, Science 1, Survival 1, Technology 2, Transport 2

TRAITS

Alien, Environment (Minor-Space), Voice of Authority, **Alien Appearance (Major)**, **Distinctive**, **Obsession (Major-Detain Prisoners)**

WEAPONS & EQUIPMENT

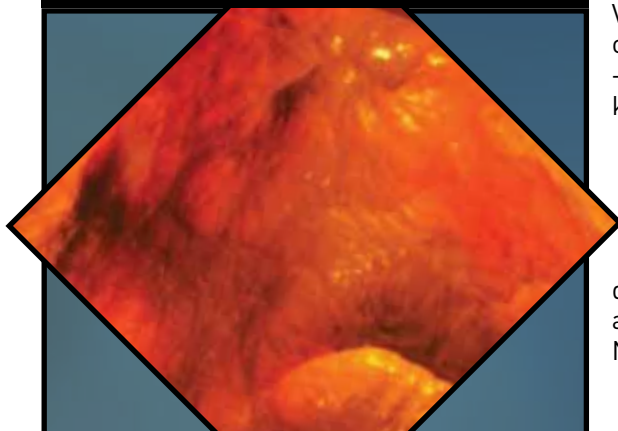
Om-Com (Major Gadget): Transmit, Scan x4, Restriction (Cannot detect multi-forms).

Warp-Ship (Special Gadget): Forcefield (Special-Can contain a whole world), Delete, Restriction (Cannot undelete)

STORY POINTS: 3 - 5

TECH LEVEL: 7

THE NESTENE



AWARENESS	3	PRESENCE	4
COORDINATION	2	RESOLVE	4
INGENUITY	6	STRENGTH	5

SKILLS

Athletics 0, Convince 3, Fighting 2, Knowledge 6, Science 2

TRAITS

Alien, Fear Factor (1), Hypnosis (Major), Immunity (All Ballistic Weapons), Natural Weapons (Minor), Psychic, **Alien Appearance (Major), Slow (Major)**

WEAPONS & EQUIPMENT

Tentacles 3 / 7 / 10

STORY POINTS: 8 - 10

TECH LEVEL: 7

THE NESTENE CONSCIOUSNESS

The Nestene is one of the oldest races in the universe, existing in the Dark Times with the Racnoss, Great Vampires and Carrionites. The Nestene is technically one huge mind, often known as a gestalt intelligence – where all of the race is linked into one hive mind, known as the Nestene Consciousness.

The Nestene first tried to invade Earth many years ago, arriving in hollow plastic meteorites and infiltrating a company called Auto Plastics, which manufactured the shells that look like shop window dummies. The name Auton comes from this company, and these deadly dummies were animated by the Nestene to do their bidding.

More recently, the Nestene Consciousness tried to invade Earth after its protein planets were destroyed in the Time War. Using warp-shunt technology to cross the vastness of space, the Consciousness saw Earth as ripe pickings due to its pollution, oil and smoke filled atmosphere – a perfect environment for the plastic creatures – and set about its plans for invasion.

The Nestene Consciousness itself has adopted the form of a tentacled cephalopod in the past as its 'invasion form', and in its last invasion attempt manifested as molten plastic in a huge vat under the banks of the Thames, using the London Eye as an antennae to control its forces. Whatever the form, it can produce tentacles to crush and bash its enemies.

In the past, the Doctor has managed to stop the Nestene invasion by creating a device that would interrupt the controlling signal from the Nestene to the Auton troops. More recently, the Doctor used a vial of 'anti-plastic' that put a stop to the Nestene's plans.

ANIMATED PLASTIC ITEMS

The Nestene Consciousness can animate inanimate items, as long as they are made out of plastic. Whether this is something as mundane as an inflatable chair, a plastic flower or a wheelie bin, they all can move of their own accord and attack the

target selected by the Nestene. Animated items should have fairly similar Attributes, though the Gamemaster may adjust these depending upon the size of the item and its shape and forms of attack.

Most can produce simple tentacles to attack, and can become incredibly sticky and pliable. Some can even have small projectile weapons. Anything made entirely of plastic can be animated in this way... just imagine an army of little action figures marching to attack!



ANIMATED PLASTIC

AWARENESS	2	PRESENCE	1
COORDINATION	2	RESOLVE	1
INGENUITY	1	STRENGTH	3-6

SKILLS

Fighting 3, Marksman 1 (if it possess a projectile attack)

TRAITS

Armour (5), Natural Weapons (Minor or Major), Networked (Minor), **Weakness (Major-Signal Cutoff)**

WEAPONS & EQUIPMENT

The item may have one or both of the following:

Physical Attack 2-4 / **5-8** / 7-12

Ranged Attack 2 / **5** / 7

STORY POINTS: 0

AUTON

AWARENESS	2	PRESENCE	1
COORDINATION	2	RESOLVE	2
INGENUITY	1	STRENGTH	5

SKILLS

Fighting 2, Marksman 2, Subterfuge 2

TRAITS

Armour (5), Fear Factor (1), Immunity (Bullets), Natural Weapons (Major x2), Networked (Minor), **Slow (Minor)**, **Weakness (Major-Signal Cutoff)**

WEAPONS & EQUIPMENT

Hand Blaster 4 / **L** / L

STORY POINTS: 0

AUTONS

Autons are used as a more violent force, the foot troops of the Nestene. These animated plastic dummies, armed with deadly weapons concealed in their hands, are devoid of independent thought and exist only to do the Consciousness' will.

They are incredibly tough, being made almost entirely out of plastic, are hard to kill without melting them with flame or blowing them completely to bits. Bullets seem to have little effect on them at all. Outside of that, their only true weakness is their control signal, which can be blocked or severed if one can find the correct psychic frequency or disable the transmitter.

DUPLICATES

In addition to the familiar Auton the Nestene employs to do its dirty work, it is also able to send off an autonomous part of its consciousness to become a Duplicate – an Auton that can assume a stealthier role, replicating an existing lifeform and assuming their identity. This tactic was used once in the past to replace key government figures (before the Doctor intervened), and again recently when a duplicating Auton assumed the form of Rory Williams.



DUPLICATE

AWARENESS	2	PRESENCE	2
COORDINATION	3	RESOLVE	2
INGENUITY	1	STRENGTH	5

SKILLS

Convince 1, Fighting 2, Knowledge 1, Marksman 2, Subterfuge (Disguise) 2

TRAITS

Armour (5), Immunity (Bullets), Natural Weapons (Minor), Natural Weapons (Major x2), Shapeshift (Minor), **Dependency (Major-Living Imprint)**, **Weakness (Major-Signal Cutoff)**

WEAPONS & EQUIPMENT

Hand Blaster	4 / L / L
Body Weaponry	3 / 7 / 10

STORY POINTS: 1 - 2

These Duplicates are not completely convincing, and sometimes have 'plasticity' skin or behave strangely. In addition, the facsimile is based on a living imprint and the Nestene must keep the original subject alive and in captivity in order for the Duplicate to keep its form.

The Duplicate of Rory, drew on Amy's memories to make it more lifelike and convincing and it had all of the emotions and memories of its subject without need of a living imprint. This Duplicate was something special, an exception to the rule, and probably required special resources to create.

CYBERMEN

Mankind has always sought to improve itself, but not all change is for the better. When one wealthy lunatic decided to improve the world, his experiments led to the Cybermen. The Cybermen are a product of the Cybus Industries Corporation, a huge multinational company in an alternate version of our world. In this alternate world, humanity had become more reliant on networked systems and upgradeable technologies. Most people kept themselves wired into a vast information and communication network via 'ear pods'. The network was run by Cybus Industries, a company set up to produce devices that were the brainchild of its managing director, John Lumic. These brilliant technologies had made Lumic and his company very rich indeed. But as brilliant as Lumic was, he was also insane and obsessed.

Lumic's body was in terrible decline, and he longed to find a way to upgrade himself into something better. He became obsessed with the power of machines and robotics, and developed a steel body that could be controlled by a living brain. Lumic used his considerable fortune to develop this new technology, not just for himself but for all humanity. In his arrogance he believed that he alone knew what was best for the human race. By converting everyone into identical Cybermen he would eradicate prejudice, disease and maybe even death. He had no understanding that immortality in a world with no art, love, culture or variety would be no life at all.

Needless to say, few people wanted to be turned into Cybermen. After several experiments conducted on unsuspecting homeless people, Lumic created a small army of Cyber troops. Then he used software in the ear pod network to control the weak-willed so they walked into his processing facilities for 'upgrading'. Luckily, the Doctor and a resistance movement known as the Preachers managed to defeat Lumic and his plan, but they failed to destroy all the Cybermen. Instead, the Cybermen saw a hole through realities and started their plans to break into our world.



Again, this invasion was halted by the Doctor during the destruction of Torchwood One, in what has become known as 'the Battle of Canary Wharf'. While the Cybermen, and the Daleks they followed through the Void, were returned to their purgatory, some Cybermen may remain active, while others have escaped the Void, falling through time. Scattered through history, these Cybermen are not the only ones in existence.

MONDASIAN CYBERMEN

In our reality, another type of Cyberman existed, occupants of the 10th planet of Earth's solar system, Mondas. This planet was propelled out of our solar system, and the Cybermen conquered many planets before Mondas returned and the Cyberman attempted another of their invasions of Earth. What has happened to these Cybermen is unclear, though the head of one can be found in Henry van Statten's Vault (recovered from the sewers of London in 1975).

The Doctor and Amy Pond encountered one group of 'Mondas' Cybermen in the Arctic circle, where their crashed spaceship had remained buried in the ice for centuries. With the aid of Cybermats, small snake like cybernetic creatures, the Cybermen were able to take control of a small human research facility and awaken their sleeping army.

CYBER-PHYSIOLOGY

A Cyberman is essentially a human brain and nervous system wired into a powerful robotic body. There are a variety of methods for converting a human into a Cyberman, some of which use more of the original body. If the Cybermen are rushed and need more converts quickly, they simply encase the body in armour and initiate their brainwashing technology.

They are extremely strong and encased in steel armour. Early versions could discharge electricity through their hands to kill or subdue opponents, but later upgrades installed a particle weapon in their arm.

The brainwashing and emotional suppressant technology is essential to a Cyberman. If they are allowed to feel, even for a moment, they suddenly understand the horrible loss of humanity they have suffered and go mad or worse. Part of the mental conditioning also insists on loyalty to the new cyber-race and few can fight it.

One of the reasons Cybermen are so difficult to defeat is that their leaders cannot be killed. All Cybermen are networked together and share most information. They pick a leader (designated Cyber-Leader – usually indicated by black 'handles' on the head), but if that leader is destroyed, another Cyberman simply downloads his data and takes over. Even with Lumic (the Cyber-Controller) gone, the Cybermen believe they are the ultimate destiny of mankind and seek to convert all humans they find into Cybermen. Luckily, there are plenty of humans who will fight to stop them destroying everything that makes being human worthwhile.

CYBERMEN



AWARENESS	2	PRESENCE	2
COORDINATION	2	RESOLVE	3
INGENUITY	2	STRENGTH	7

SKILLS

Convince 2, Fighting 3, Marksman 2, Medicine 1, Science 1, Technology 4,

TRAITS

Armour (10), Cyborg, Fear Factor (3), Natural Weapon (Minor), Natural Weapon (Major x2), Networked (Minor), Technically Adept, **Slow (Minor)**

WEAPONS & EQUIPMENT

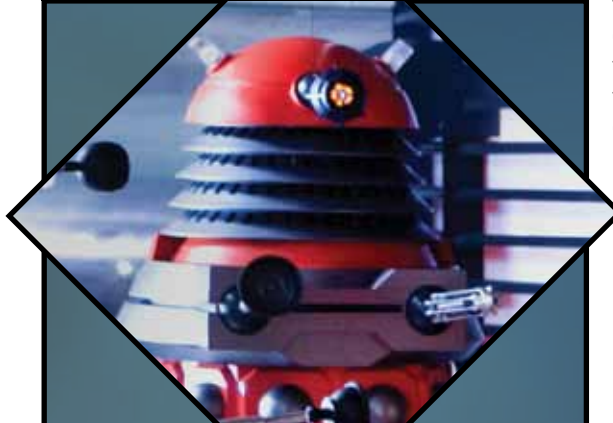
Electric Grip 4 / 9 / 13

Particle Blaster 4 / L / L

STORY POINTS: 3 - 6

TECH LEVEL: 6

DALEK



AWARENESS	3	PRESENCE	5
COORDINATION	2	RESOLVE	4
INGENUITY	4	STRENGTH	7

SKILLS

Convince 2, Fighting 4, Marksman 3, Medicine 1, Science 3, Survival 4, Technology 4

TRAITS

Armour (10), Cyborg, Environmental (Major), Fear Factor (4), Flight (Major), Forcefield (Major), Natural Weapon (Major x2), Scan (Minor Gadget), Special - Self Destruct, Technically Adept, Vortex

WEAPONS & EQUIPMENT

Exterminator	4 / L / L
Self-Destruct	3 / 6 / 9

STORY POINTS: 5 - 8

TECH LEVEL: 9

DALEKS

In the entire universe, no race has caused more death and destruction or incited more fear and terror than the Daleks. Those who see a Dalek for the first time often underestimate them. They look like little more than an armed pepper pot, some sort of silly robot that will have a problem getting up stairs. Nothing could be further from the truth.

The Daleks are the creation of Davros, a crippled Kaled scientist. He experimented with tank-like 'travel machines' to help the Kaleds survive the harsh environment of their homeworld, Skaro, ravaged in their war with the Thals. The nuclear, biological and chemical weaponry used in this war left the Kaleds mutated and Davros accelerated this mutation to ensure their survival, creating the brain-like creatures named Daleks.

The Doctor has encountered and fought the Daleks on numerous occasions throughout his many lives. Throughout time he has foiled their plans and caused them defeat after defeat. On Skaro, he is known as 'The Oncoming Storm'. In the final battle of the Time War, a great battle between the Daleks and the Time Lords, it was the Doctor who found himself able to put an end the Daleks forever, but only at the cost of his own people. With no alternative, the Doctor brought about the end of both races, but even then the Daleks found ways to survive.

Following the Time War, though the Doctor was the last of his kind, he faced the Daleks in battle again. Small groups that had managed to escape the Time War lingered in the dark places of the universe. A lone Dalek trapped in an underground bunker seeking escape, the Emperor Dalek growing a vast Dalek empire harvested from future humans, and a small secret Dalek cult, the Cult of Skaro, riding out the destruction of the Time War in the Void and then attempting to free Daleks from a Gallifreyan prison ship. The Doctor found them all and defeated them.

In desperation, a lone Dalek even breached the time lock, flying back into the heart of the Time War itself and retrieving Davros at his moment of death. Even with the help of their creator, the Daleks were unable to re-establish themselves as a true power in the universe. It was not until many years after the war that the Daleks would finally emerge victorious.

A small group of Daleks, created by Davros following the war, discovered one of the lost 'Progenitor Devices'. They knew that this fabled artefact meant one thing: the re-birth of the Dalek race. Scattered throughout space and

time, the Progenitors contained small strands of pure Dalek DNA to aid in the Daleks rebirth should they ever find themselves on the verge of extinction. Created from Davros' DNA, the 'impure' Daleks were unable to operate the device, and it wasn't until they could attain a testimony to their true nature from the Doctor himself that the Progenitor would begin to work.

Hidden on Earth during the Second World War, the Daleks posed as loyal servants of the British army, even creating a robot to aid them in their scheme. Once the Doctor confirmed that they were in fact Daleks, they were able to use the Progenitor to create a new Dalek Paradigm. Five Daleks were born from the device: a Strategist (blue); a Scientist (orange); an Eternal (yellow); a Supreme (white); and a Drone (red). These new Daleks eradicated the old to maintain the purity of their race.

Fleeing through time, the new Daleks were more powerful than ever before, and the Doctor was helpless against them. Discovering the Eye of Time, they were able to return to their home world, using the Eye to repair the damage it had sustained in the early years of the Time War. With a new Dalek production facility in motion, Daleks took control of the Earth in 1963, wiping out the human race and declaring themselves masters. Only by travelling through the Eye and back into the Time War was the Doctor able to stop the Daleks and restore the correct timeline. The damage had been done, however, and a group of Daleks were able to escape, now in greater numbers.

The Daleks were a part of the alliance that formed in an attempt to avert the end of creation at the Doctor's hands and continue to plot in the darkness, always planning to re-take their position as the highest form of life in the universe...

THE DALEK BATTLESUIT

Daleks are not robots, but a crippled mutant encased in an armoured battlesuit. This battlesuit is armed with a weapon that can fire in a 360-degree arc and spells instant death for any life form it strikes.

It is encased in both armour plating and a forcefield, making it immune to almost every form of weaponry. Built-in survival systems

allow a Dalek to survive easily under water or in hard vacuum. Even the heat of falling through a planet's atmosphere from space cannot destroy the suit or kill the mutant inside. Energy thrusters in the casing allow the Dalek to fly in space or in atmosphere at low altitudes.

Finally, advanced computers allow the mutant to hack into most computer networks, downloading huge amounts of data in moments.

Everything about a Dalek is designed to kill and destroy – even their plunger-like manipulator arm can suffocate a man to death, crush their skulls or extract their brainwaves.





DALEK PSYCHOLOGY

The most terrifying thing about the Daleks, however, is not their weapons and armour, but their attitude and beliefs. All Daleks believe they are superior to all other forms of life. They alone have the right to command and dominate. They believe in no greater force than themselves and insist that no form of morality applies to them. It is their mission not only to control the universe, but also to cleanse it of all non-Dalek life. Even with advanced technology, as the Time Lords learnt to their cost, it is hard to face such a determined and aggressive enemy. Daleks feel no fear, will kill in an instant and feel no remorse, and consider the universe only in terms of war and murder. Daleks have no art or culture, they exist only to fight and conquer. Anything that cannot be used as a weapon or a defence is no use to them.

As one of the most technologically advanced races in the universe, mere weapons and armour are rarely enough to destroy the Dalek threat. One of their only weaknesses is their predictability, due to their reliance on logic. The Doctor's cunning, ingenuity and abstract thinking has led to their defeat each time.

The Daleks are also extremely pragmatic, which has often given their enemies respite from their attacks. Free from emotion the Daleks never get angry or upset over the results of battle. If resistance proves too strong they will not push forward out of pride or martial spirit, they will retreat and reconsider. However, if they

believe they can overcome an obstacle they will sacrifice as many slaves, resources and even themselves to achieve their objective. Daleks are slaves to their own race, seeing the individual as unimportant compared to the glory of the Dalek race as a whole.

SPECIAL TRAIT - DALEK SELF DESTRUCT

If under threat of being captured, the Dalek will self destruct, causing 6 (3/6/9) damage to those within 10m of the explosion.

SPECIAL RULE - THE DALEK MUTANT

The Dalek mutant inside has different Attributes when removed from the Dalekanium casing. Of course, movement outside of the armour is incredibly limited (Speed 1) and they do not usually survive very long, but the only thing on their minds for that short period will be to kill anything non-Dalek.

DALEK MUTANT

AWARENESS	3	PRESENCE	3
COORDINATION	3	RESOLVE	4
INGENUITY	4	STRENGTH	5

SKILLS

Fighting 4, Marksman 3, Medicine 1, Science 3, Survival 4, Technology 4

TRAITS

Climbing (Minor), Fear Factor (4), Immunity (Radiation), Technically Adept, **Alien Appearance (Major)**, **Slow (Minor)**

WEAPONS & EQUIPMENT

Tentacles 2 / 5 / 7

STORY POINTS: 3 - 5



JUDOON

The Judoon are a form of 'police for hire' although the chances of them arriving to 'serve and protect' are pretty low. They are engaged to enforce galactic law, usually on behalf of the Shadow Proclamation, or to track down known criminals. While it may seem to be your lucky day when a police force arrives, the Judoon are single-minded and utterly without mercy when it comes to the letter of the law. It is more accurate to call them licensed vigilantes, bounty hunters, or just plain thugs. Judoon resemble large bipedal Rhinoceroses, and are about as gentle, understanding and easy to talk to.

The main danger of the Judoon is that they arrive in large numbers, very large numbers. If you can give them a good enough legal reason you can employ them as your own private army. So they often work for governments, corporations and rich clients (even a few highly placed and well off gangsters on occasion). They care little for what is right and wrong, only for what is legal and illegal. They are unshakable in their belief that they are doing the right thing by following the letter of the law, ignoring all moral responsibility for their actions.

Their willingness to accept mercenary policing missions has led to their being deceived on occasion. One incident resulted in the Judoon losing all jurisdiction on Earth. The Judoon have yet to return to Earth, instead employing H₂O-scoops to lift the Royal Hope Hospital to Earth's moon during their hunt for the plasmavore responsible for the murder of the child princess of Padrivole Regency Nine.

If you break the law in their presence they will act as judge, jury and executioner, as long as you transgress the laws they have decided to enforce. The only upside of this behaviour is they are just as quick to enforce laws that work in your favour as against you, and have a comprehensive compensation package for anyone they deem unfairly treated by their actions. Sadly this often means that while they will give you a voucher for compensation they won't actually rescue you from certain death if you are not their responsibility!

Judoon stand nearly two metres tall and wear a tough black uniform that also functions as a space suit. They are usually armed and carry a scanner that doubles as a translation device. The scanner is used to track their prey, but only works at very close range. The translator device can understand almost any language, but needs to sample a few words to affect a translation.

SPECIAL TRAIT - JUDOON LUNG CAPACITY

The Judoon have a large lung capacity, allowing them to survive without air, or within a poisonous environment, for far longer than a human. The Gamemaster will not need to make any rolls for the Judoon to survive without air unless in incredibly prolonged circumstances.

JUDOON



AWARENESS	2	PRESENCE	4
COORDINATION	2	RESOLVE	5
INGENUITY	3	STRENGTH	6

SKILLS

Athletics 1, Convince 3, Fighting 3, Knowledge (Galactic Law) 2, Marksman 3, Survival 2, Technology 2

TRAITS

Alien, Armour (5), Fear Factor (2), Special - Lung Capacity, **Alien Appearance (Major)**, **By the Book**, **Code of Conduct (Uphold Law)**, **Slow (Minor)**

WEAPONS & EQUIPMENT

Blaster 4 / L / L

Translator/Scanner (Major Gadget): Translate (any language), Scan (Medical).

STORY POINTS: 3 - 5

TECH LEVEL: 7

SATURNINIANS



AWARENESS	3	PRESENCE	4
COORDINATION	3	RESOLVE	4
INGENUITY	4	STRENGTH	6

SKILLS

Athletics (Swimming) 2, Convince 1, Fighting 3, Knowledge 3, Medicine 1, Science 4, Subterfuge 3, Survival 3, Technology 3

TRAITS

Alien, Additional Limbs (Legs), Additional Limbs (Arms), Environmental (Water), Special - Infection, Special - Camouflage, **Alien Appearance (Major)**, **Dependency (Minor-Body Fluids)**, **Weakness (Major-Ultraviolet Light)**

WEAPONS & EQUIPMENT

Tooth and Claw 3 / 6 / 9

Perception Filter (Minor Gadget): Shapeshift (Minor)

STORY POINTS: 3 - 5

TECH LEVEL: 7

SATURNINIANS (VAMPIRES)

When the cracks formed throughout time and space, many people and races were affected. The Weeping Angels were erased from existence through one, while the parents of Amy Pond disappeared through another. On the planet Saturnyne, the cracks were more prevalent than on other worlds.

Saturnyne was a world of water. Its dominant species was the Saturninians, creatures that weren't quite humanoid and weren't quite fish. At first the cracks were small, forming in the walls of buildings across their vast ocean cities. Slowly, however, the cracks grew. Growing larger, the cracks began to open up across the planet, appearing across the faces of cliffs, the ocean floors and stretching to any surface.

Through some of the larger cracks the Saturninians could see other worlds, planets scattered throughout history and stretching across the universe; in other cracks they could see only silence and the end of all things. Though the cracks had started as a mild curiosity, the Saturninians grew fearful of them until one day they awoke to a rend as large as the sky itself.

As the planet was dragged through this massive wound in space towards a future of Silence, it began to come apart and the Saturninians fled their home world, taking their chances and escaping through the smaller cracks through which they had viewed other places and other times. As Saturnyne fell out of existence, its oceans boiling as its once great cities shattered to rubble beneath the force of the waves, the cracks closed, stranding the few disparate groups of survivors scattered throughout the universe.

While hiding on Earth the Saturninians, under the leadership of Signora Rosanna Calvierri, were outnumbered. With her exception, all of the Saturninians that had escaped though the crack were male. In order to breed and continue the race they began to take human females and convert them into Saturninians. The process involved draining all the blood from their victim and replacing it with the blood of a Saturninian. The process took several attempts, sometimes resulting in death.

Though Signora Rosanna Calvierri's attempt to convert Earth into the new Saturnyne was foiled by the Doctor and his companions, other groups of Saturninians may still exist on other worlds, having escaped through other cracks in time...

SATURNYNIAN PHYSIOLOGY

Saturnynians themselves are a curious mix of creatures. A humanoid torso with multiple arms connects a fish-like head to a long crustacean tail with multiple legs. Around their necks, a collar of spikes adds to their gruesome appearance and at the front of their jaws, two large fangs grow downward, developed for hunting in the ocean.

Being a race of aquatic creatures from a planet with almost complete cloud cover and a much cooler, class M sun, Saturnynians are extremely susceptible to the effects of solar radiation and must avoid it as much as possible. Mild exposure to direct light, particularly that in the ultraviolet range, can cause them extreme discomfort and continued or concentrated exposure can kill them as surely as any weapon.

Saturnynians live on the body fluids of other creatures and this, along with their aversion to sunlight and the effects of their perception filters (see below) can mislead cultures with widespread vampire myths about the nature of the Saturnynian threat.

SATURNYNIAN TECHNOLOGY

Masters of technology, Saturnynians had developed weather control technology on their home world, ensuring a constant rainfall across its surface. When one group of Saturnynians arrived through a crack to 16th Century Venice, they planned on using that technology to flood the city and begin creating a new home.

They had also developed perception filter technology to hide themselves on other worlds. While the filters didn't affect their actual appearance, it manipulated the brainwaves of anyone looking at them, tricking them into seeing whichever creature the Saturnynian wished.

The technology was not completely fool proof, however. When viewed as a reflection, the perception filter did not work, and the conflicting information about the creatures' appearance caused confusion in the brain. Rather than reflecting either the perception or the actual form of a Saturnynian, the brain left it blank, effectively meaning the creatures had no reflection. When attacking, the teeth of the creatures become visible through the filter, the unfortunate victim's natural sense of fear and survival kicking in enough to warn them.

SPECIAL TRAIT - SATURNYNIAN CAMOUFLAGE

When immersed in water, a Saturnynians body can blend into its surroundings, like a cuttlefish, making it nigh undetectable. Saturnynians gain a +6 to Subterfuge when hiding in water.

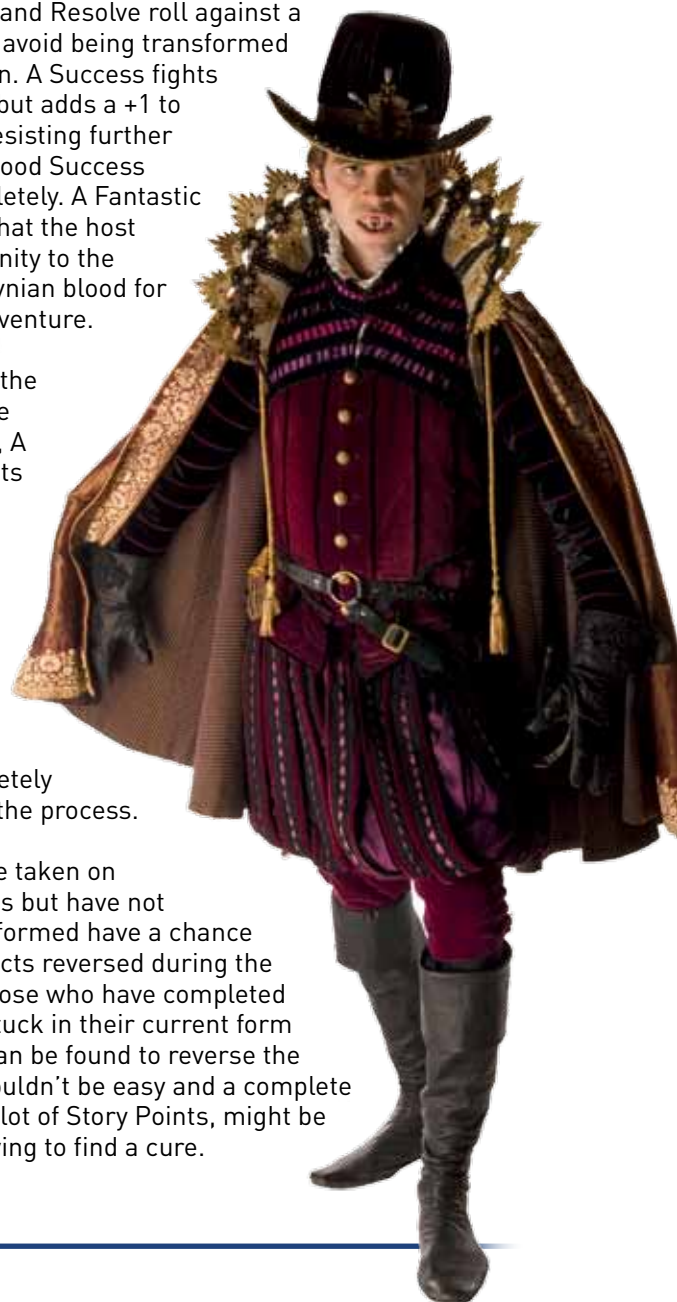
SPECIAL TRAIT - INFECTION

With a series of operations in which a host body is partially drained of body fluids and then given an infusion of Saturnynian blood, a victim's genetic structure can be slowly transformed into that of the Saturnynian species. Not all survive the process, however, and some die a horrible death as their body fluids slowly drain away.

After each procedure, a character must make a Strength and Resolve roll against a Difficulty of 15 to avoid being transformed into a Saturnynian. A Success fights off the infection, but adds a +1 to the difficulty of resisting further transfusions. A Good Success fights it off completely. A Fantastic Success means that the host body gains immunity to the effects of Saturnynian blood for the rest of the adventure.

A Failure gives the character a single Saturnynian trait, A Bad Failure results in the character transforming completely. A Disastrous Failure results in the character dying as the Saturnynian blood attacks the host body, completely dehydrating it in the process.

Those who have taken on Saturnynian Traits but have not completely transformed have a chance of having the effects reversed during the adventure, but those who have completed the change are stuck in their current form until some way can be found to reverse the process. This shouldn't be easy and a complete adventure, and a lot of Story Points, might be involved when trying to find a cure.



SILURIANS



AWARENESS	4	PRESENCE	4
COORDINATION	3	RESOLVE	4
INGENUITY	3	STRENGTH	5

SKILLS

Athletics 3, Convince 1, Fighting 3, Knowledge 3, Marksman 2, Medicine 2, Science 2, Subterfuge 1, Survival 3, Technology 1

TRAITS

Armour (5), Climbing, Environmental (Minor-Extreme Heat), Special - Tongue Attack, **Alien Appearance (Major)**, **Weakness (Minor-Cold)**

WEAPONS & EQUIPMENT

Sonic Blaster 3 / 6 / 9

Stun Gas Rifle S / S / S

Silurian Mask (Major Gadget): Scan, Transmit

STORY POINTS: 3 - 5

TECH LEVEL: 6

SILURIANS

Human beings were not the first race to dominate the Earth. Long before them, long before even the first mammals appeared on the great plains of the prehistoric planet, another race of creatures roamed the planet's lush, jungle environments. The Silurians (also known by many other names, most commonly Homo Reptilia) were a race of humanoid lizards who ruled a vast empire stretching over the continent and even beyond, delving deep under the oceans.

A peaceful race, the Silurians were the true masters of the Earth in its early pre-historic existence. When the earliest humans began to evolve, Silurians treated them much like animals, a far lesser species to their own. When humans became an annoyance, they would be simply disposed of using a virus fatal to humans created by Silurian biologists.

At some point during their history, the Silurians detected a planetoid headed in the direction of Earth. Though they ignored its presence for a time, they soon became concerned that it was on a collision course with the planet, and that it would spell the end of their vast civilisation. Preparing themselves against the possibility of destruction, the race hid underground, building huge hibernation chambers deep beneath the crust.

The predicted disaster never happened as the planetoid was pulled into the Earth's orbit and formed the Moon. Though the Silurians had planned to re-awaken and take back their world once they believed the threat had passed, the technology was created in a hurry, and didn't function as expected. The creatures remained buried under the Earth's surface for millennia, sleeping, unaware that on the surface, humanity had risen up and claimed the world for their own.

At various points throughout history, some Silurians have awakened when their hibernation chambers were disturbed. These small groups believed that the Earth was still rightfully theirs, and that the Human beings needed to be returned to their rightful place.

During the 20th Century, a small group of Silurians re-awoke in England and infected the country with a dose of the virus used long ago on humanity's ancestors. The Doctor was able to establish a cure and tricked the Silurians into returning to their

hibernation chambers, after which Brigadier Lethbridge-Stewart had their hibernation chambers promptly and thoroughly destroyed (against the Doctor's express wishes).





These sorts of rocky relations often occurred whenever a Silurian hibernation chamber was disturbed. In the early 21st Century, the Doctor thought he might finally broker a deal between the two races, but fear and tension arose between the two species again, and talks nearly descended into warfare when a group of Silurians turned upon their own kind to retake the planet.

It is possible that one day, the Silurians can share the world in peace with humanity. The Doctor is a keen champion of this idea and following the conflicts during their last meeting, re-wired their hibernation technology to give them a thousand years more sleep; hoping that they can succeed with the help of two humans who volunteered to be frozen with them to act as ambassadors for a better future for both species.

SILURIAN PHYSIOLOGY

The Silurians were split into several sub-species, much like the reptiles found on modern earth. While all shared rough scaly skin, and crown-like crests atop their heads, the various sub-species of the race evolved quite differently.

Some Silurians developed a third eye in their forehead which could be used to operate machinery or kill with equal efficiency. Those Silurians which evolved beneath the waves of the oceans (sometimes called 'Sea Devils') grew webbed feet and hands, and were better suited to their undersea environment. The ones encountered by the Doctor in Wales (detailed here) had more human features and a long, sting tipped tongue with which to defend themselves.

SILURIAN TECHNOLOGY

The Silurians possessed remarkable technical and scientific knowledge, especially biotechnology, that allowed them to control almost every aspect of their environment and keep their whole race alive for millions of years.

The one area that the Silurian race never made great advancements in, however, was space travel. This might have been due to the difficulty of taking that first step when the next nearest celestial body wasn't the moon but Mars, some physiological problem or a total lack of curiosity. Whatever the reason, the Silurians remained a planet-bound species which may explain why they take the possession of Earth so seriously.

OTHER SILURIAN SUB-SPECIES

The existence of at least three Silurian Sub-species provide the Gamemaster with a useful excuse to vary up Silurian encounters so that players won't become too familiar with their abilities and weaknesses. All you have to do is add a different alien Trait here or subtract one there and you can create a whole new sub-species to surprise and confound your players.

The Silurians under the New Mexico desert, for example, could be based on Gila Monsters. They could have thicker armour, the Tough Trait, and have a crushing poisonous bite instead of a Tongue Sting but might be fairly slow and Technically Inept.

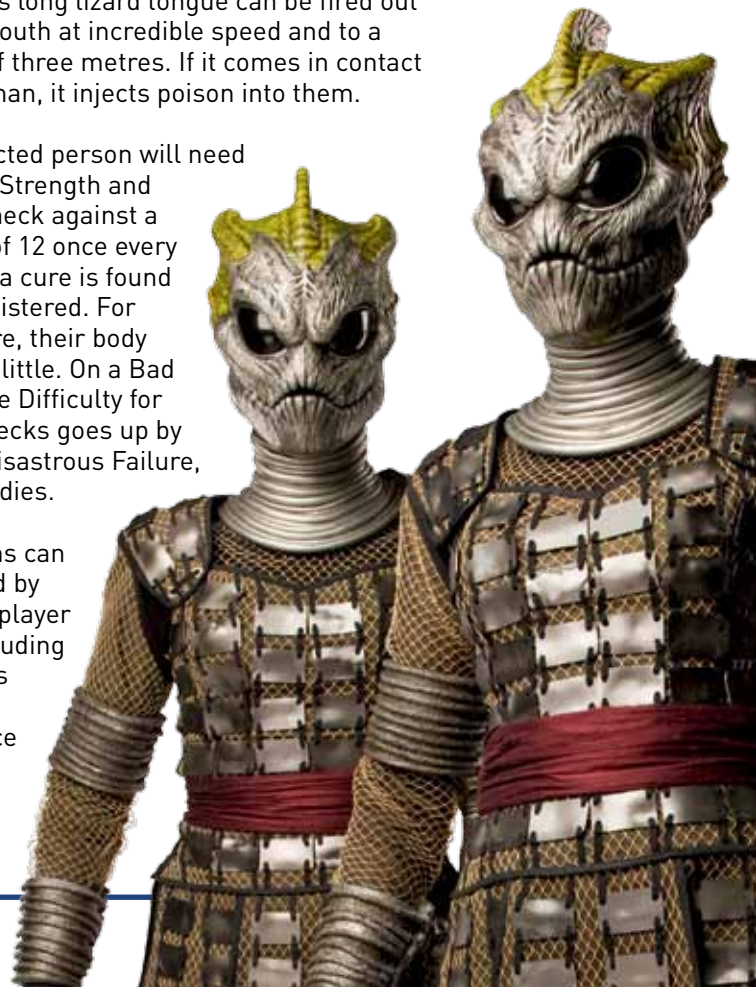
All it takes is a quick look on the internet and the clever Gamemaster will find hundreds of different lizard sub-species to base new Silurian sub-species on...

SPECIAL TRAIT - TONGUE ATTACK

A Silurian's long lizard tongue can be fired out from its mouth at incredible speed and to a distance of three metres. If it comes in contact with a human, it injects poison into them.

The infected person will need to make a Strength and Resolve check against a Difficulty of 12 once every hour until a cure is found and administered. For each failure, their body mutates a little. On a Bad Failure, the Difficulty for further checks goes up by +3. On a Disastrous Failure, the victim dies.

Mutations can be handled by giving the player Traits, including alien Traits like Alien Appearance or Fear Factor.



SMILERS AND WINDERS

In the 29th Century, with the Earth bombarded by solar flares, the human race fled to the stars for their safety. While some departed to other planets and some hibernated within space stations such as the Ark, most of the population of the United Kingdom left together to live aboard 'Starship UK'.

Ruled over by Liz 10, Starship UK was a floating realisation of England in space. Splitting each county of England into its own section, the ship functioned as though nothing had happened. The population was kept under control by clockwork 'robots' known as the 'Smilers' who were maintained by a group known as the 'Winders'.

SMILERS

Smilers performed all the public service jobs aboard the ship, from keeping control of the population to teaching and providing information. Looking like old fairground attractions, the inner clockwork workings of a Smiler were concealed by a large black robe, and a terrifying wooden face.

In most situations, if the population was behaving, a Smiler's face would be a simple, innocent smile. While this was by far the best face to see, it alone was enough to strike terror through the inhabitants of Starship UK; they knew what it concealed. Were a Smiler to take a dislike to your actions, its varnished wooden face would rotate 180 degrees, transforming its smile into an angry frown.

Usually, this was enough to put the wrong-doer back in their place, but if pushed further, the Smiler's face would rotate again, impossibly displaying a third face. Contorted in anger, this face usually meant the end to whoever saw it, as the Smiler would make sure that person was removed from the population for the greater good.

The Smiler itself was contained in a large glass-and-wood booth, usually painted red and kept extremely clean by the fearful population. In extreme cases, when pushed far beyond reasonable limits, a Smiler would stand and leave his booth, ensuring the removal of the disruptive person itself.

While rumours of the Smilers' anger circulated the ship for centuries, few were brave enough to try angering one of the robots. Children would sometimes play games with the Smilers, seeing who could push them the furthest. These games often ended badly though, and the 'winners' were sometimes never heard from again. The fear of the Smilers was usually enough to keep the population under control, and it was rare that they would actually have to take action.

SMILERS



AWARENESS	2	PRESENCE	6
COORDINATION	2	RESOLVE	4
INGENUITY	4	STRENGTH	5

SKILLS

Convince 3, Fighting 1, Knowledge 5, Survival 1, Technology 1

TRAITS

Cyborg, Fast Healing (Special), Fear Factor (2), Keen Senses (Major), Voice of Authority, **Unattractive**

STORY POINTS: 3 - 5

TECH LEVEL: 6





WINDERS



AWARENESS	3	PRESENCE	4
COORDINATION	3	RESOLVE	3
INGENUITY	4	STRENGTH	4

SKILLS

Athletics 2, Convince 3, Fighting 2, Knowledge 2, Marksman 1, Medicine 1, Science 1, Technology 4

TRAITS

Cyborg, Voice of Authority, **Obligation (Major-Maintain Starship UK)**

WEAPONS & EQUIPMENT

Key: The Winder's Key is not just a sign of office. It is a high tech Gadget that gives them access to every part of Starship UK and the ability to operate much of its machinery, Smilers in particular.

STORY POINTS: 3 - 5

WINDERS

With a clockwork technology, the very nature of their mechanisms means that someone, or something, needs to be on-hand to wind it. And, like all technology, sometimes it fails or breaks down. To remedy this situation, Starship UK employed a group of people to repair and maintain the Smilers, and dubbed them 'the Winders'. Their ominous uniform, voluminous black robes and a Large key hung around their neck, identified them as servants of the machine, but it also hid a dark secret.

The truth behind the Smilers operation was closely guarded; and as such only a very select group knew their true workings. To keep the secret as safe as possible, only one person in a generation would be inducted as a Winder, into a service they would perform for their entire lives... and beyond.

As the Winders grew old or sick, they were taken to the workshop to be repaired themselves. Upgraded with the same clockwork technology that allowed the Smilers to work, the Winder's lifespans were extended out for as long as possible.

When the sad day came in which a Winder was unable to continue their duties, they would be retired in the most practical of ways. Receiving a full upgrade, almost all of their human parts would be replaced with clockwork, and they would become a Smiler themselves, that small spark of humanity left in their brain giving the Smiler its deadly intelligence.



SONTARAN



AWARENESS	3	PRESENCE	4
COORDINATION	4	RESOLVE	6
INGENUITY	3	STRENGTH	6

SKILLS

Athletics 2, Convince 2, Craft 0, Fighting 5, Knowledge 3 (War), Marksman 5, Medicine 1, Science 3, Subterfuge 3, Survival 4, Technology 3, Transport 3

TRAITS

Alien, Brave, Tough, *Alien Appearance (Minor)*, *By the Book*, *Special - Probic Vent*, *Weakness (Major-Coronic Acid)*

WEAPONS & EQUIPMENT

Sontaran Rifle 4 / L / L

Shock Staff S / S / S

Battle Armour (5)

STORY POINTS: 3 - 5

TECH LEVEL: 7

SONTARANS

One of the most formidable and determined militaristic races in the galaxy are the Sontarans. From Sontar in the southern spiral arm of the galaxy, the Sontarans are shorter and stronger than humans due to evolving in the higher gravity of their homeworld. They are a clone race, produced in their millions. Their cloned origins mean that they look very similar, though slight genetic deviations in skin tone, voice, teeth and height, possibly introduced intentionally during the cloning process, have been evident. All Sontaran clones are male. There may be female Sontarans, but to date no human has encountered one.

Standing around 1.5 metres tall (about 5ft), they are strong with wide shoulders and neck. They are heavily armed and armoured with a huge, domed helmet. Before entering combat, they have been known to employ defensive measures such as the 'cordolane signal' that renders traditional ballistic weaponry useless. The Sontarans do not see this as cheating, but a valid military tactic that also allows them to slaughter the enemy in close combat.

The Sontaran Empire has been at war with the Rutan Host for more than 50,000 years – a war that will continue for at least another 20,000. The war shows no signs of a victor, and the casualties on both sides have led to a bloody stalemate as each race investigates new weapons, tactics and breeding sites.

SPECIAL TRAIT - PROBIC VENT

The Sontarans' greatest weakness is the probic vent at the back of their necks. This vent comes from the cloning process and is used to take in energy. A single hit will Stun a Sontaran (see pg.50). Hitting the vent is tricky and there is a -4 penalty to do so, assuming the Sontaran is facing the right direction. Trying to hit the probic vent with a ricochet would double that modifier at least.

The Sontarans, of course, don't see this as a weakness, but a strength, as they must always face their enemy.





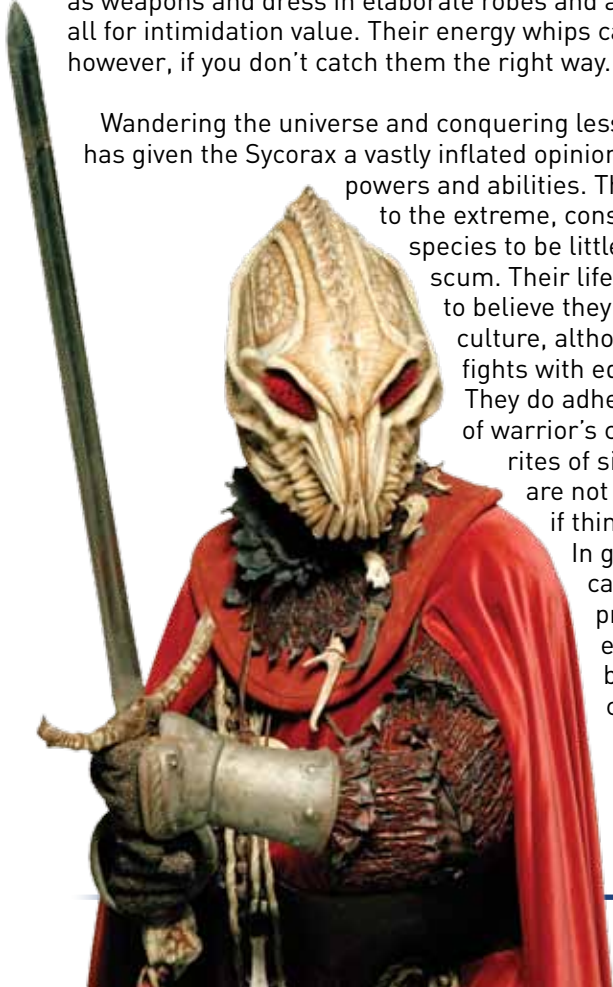
SYCORAX

There are plenty of bullies in the universe, and the Sycorax are a whole race of them. This warrior species travels the galaxy looking for fertile worlds with significantly less advanced inhabitants. When they find one they use as many tricks as they can to intimidate the less experienced race into surrendering. The Sycorax will then take half the population to sell as slaves and steal whatever mineral wealth from the planet they can. If the population is particularly submissive, they will happily farm such a planet as often as possible, returning whenever the population and resources have had a chance to replenish.

The Sycorax weren't always this capable. The race originated on an asteroid in the JX82 system, known as Fire Trap. When a ship crashed into the rock, the Sycorax dominated the ship's survivors, forcing them to reveal the secrets of their technology. Fitting the asteroid with the ship's salvaged drives, it became the first of many ships in the Sycorax armada, currently in orbit around the Jewel of Staa Crafell.

The Sycorax understanding of technology is not actually that advanced. They can travel faster than light and use transmat technology, but they still rely on brute force tactics like blood control, an extremely antiquated and unreliable form of mind control technology. Like most Sycorax tactics, it is pretty scary for anyone that doesn't know how it really works, but actually only useful to bluff and intimidate. In combat they prefer to use swords as weapons and dress in elaborate robes and armoured masks, all for intimidation value. Their energy whips can be deadly, however, if you don't catch them the right way.

Wandering the universe and conquering less advanced species has given the Sycorax a vastly inflated opinion of their own powers and abilities. They are arrogant to the extreme, considering 'lesser' species to be little better than pond scum. Their lifestyle has led them to believe they are a warrior culture, although they avoid fights with equal opponents. They do adhere to a loose form of warrior's code, such as the rites of single combat, but are not above cheating if things don't go well. In general once you call their bluff and prove yourself their equal they usually back down like the cowards they are.



SYCORAX



AWARENESS	3	PRESENCE	4
COORDINATION	4	RESOLVE	4
INGENUITY	3	STRENGTH	5

SKILLS

Athletics 3, Convince 2, Fighting 4, Medicine 2, Science 2, Technology 3, Transport 1

TRAITS

Alien, Fear Factor (1), *Alien Appearance (Major), Code of Conduct (Major-Warrior's Code)*

WEAPONS & EQUIPMENT

Sword	4 / 9 / 13
Energy Whip	4 / L / L

Blood Control Device (Major Gadget): Hypnotise (Major), Transmit, Restriction (only works on one specific blood type at a time)

STORY POINTS: 3 - 5

TECH LEVEL: 6

WEeping ANGEL



AWARENESS	3	PRESENCE	3
COORDINATION	4	RESOLVE	3
INGENUITY	2	STRENGTH	3

SKILLS

Fighting 4, Knowledge 4, Subterfuge 4

TRAITS

Alien, Alien Senses (Blind-sense), Immortal (Special), Natural Weapons (Minor), Special - Don't Blink, Special Rule - Infection, Special - Lights Out, Special - Time Eater, **Alien Appearance (Minor)**, Special - Quantum Locking

WEAPONS & EQUIPMENT

Tooth & Claw 2 / 5 / 7

STORY POINTS: 1 - 9

TECH LEVEL: UNKNOWN

WEeping ANGELS

On first appearance, the Weeping Angels seem to be harmless static statues, classic marble sculptures that have adorned churches, graveyards and tombs for centuries. In reality, they are an ancient alien race who can destroy lives just by touching their innocent victims. Their origins are unknown, and are thought to be as old as the known universe itself. Dubbed the 'Lonely Assassins', they are possibly one of the most dangerous and terrifying foes the Doctor has ever faced.

The Doctor encountered the Angels with Martha at Wester Drumlins and was sent back to 1969 after the Angels targeted the TARDIS as a source of unlimited power. Luckily, with the help of Sally Sparrow and Larry Nightingale, the Angels were tricked into staring at each other, permanently turning them to stone.

These angels were weak, however, stranded on Earth for centuries. The Doctor would face a much stronger Angel while investigating the crash of the Byzantium, a category 4 starliner in the 51st Century. While seeking to stop a single angel from growing fat on the radiation of the crashed starliner, the Doctor, River, Amy and a squad of Combat Clerics stumbled upon a horrifying secret: the hundreds of statues in the catacombs beneath the wreckage were actually desiccated angels waiting desperately for the ship to explode. Once they absorbed the radiation from the explosion they would be restored and spread out across time and space and devour everything in their path like a cloud of time-eating locusts. The Doctor managed to stop the angels once again, but only by feeding them into a crack in the universe, which would later prove to be an even greater danger to all of time and space.

ANGEL PHYSIOLOGY

Weeping Angels are often found in a weakened state. A statue, decaying after years of neglect and unable to unleash their full potential. They will regenerate from nearby radiation sources, but it is chronon energy that truly revives and sustains them. With a touch, they can send their victims back in time, feeding on the potential temporal energy of days that will never be

lived. That energy powers the Angel's regeneration, while their victims are left to live the rest of their natural existence abandoned in an earlier time.

When they are stronger, or facing larger numbers, their attacks can be simpler and more brutal, ripping their victims apart with their talons and fanged teeth. However, the Angels' most dangerous weapon is their speed. At their strongest, they can cover many metres in the

blink of an eye, which, incidentally, is when they have to attack.

When observed the Angels become 'quantum locked,' turning to stone. And as the Doctor pointed out, you can't kill a stone. In fact, the sobriquets 'Weeping Angel' and 'Lonely Assassin' come from the fact that, as statues, they often hide their eyes behind their hands, as though crying, in order to hide their own gaze from other Angels, for fear of quantum locking each other into eternal paralysis.

Weeping Angels are timeless and eternal. They can regenerate any physical damage they may have sustained, although this can be a slow process taking decades depending on the type of damage and the availability of radiation sources.

Angels do not speak, as such, having no voices of their own, but they can still communicate when they feel a need to cajole, demoralise or threaten their victims. All they need is a previous victim's cerebral cortex and a method of transmission.

SPECIAL TRAIT - DON'T BLINK

Angels move at incredible speeds so long as they are unobserved and may act once in every phase, talking (if they have some method of communication), moving, doing, and attacking all in the same round. Alternately, they may forgo the first three phases in order to rend a victim to shreds, attacking four times in one round.

An Angel at full strength moves like the wind but as it weakens from hunger or damage, it will slow down. As such, an Angel's Speed is equal to their current Story Point Total.

SPECIAL TRAIT - INFECTION

It was at the Byzantium crash site that the Angels revealed their most horrifying secret: that which holds the image of an Angel can become an Angel itself. This includes mechanical recordings as well as living visual memories.

If a living being stares in the eyes of an angel, the Angel can make a Resolve and Strength roll, opposed by the victim. The Angel can spend Story Points to decrease the victim's Level of Success as normal and may lower the result below Failure to a Bad or Disastrous Failure at the Gamemaster's discretion.

If the victim gets a Bad or Disastrous result, the Angel has infected them and they will gradually become an Angel themselves. They will have to pass another Resolve and Strength roll every hour, at a Difficulty of 12 + 3 for each hour past the first, losing a point of Resolve for every Level of Failure. Once the victim's Resolve reaches 0, the transformation is complete.

Curing the infection is difficult, and typically involves removing the mental image or memory of the Angel completely from the victim's mind. The Doctor had to drop the Angels through a space-time crack to erase the one in Amy...

SPECIAL TRAIT - LIGHTS OUT

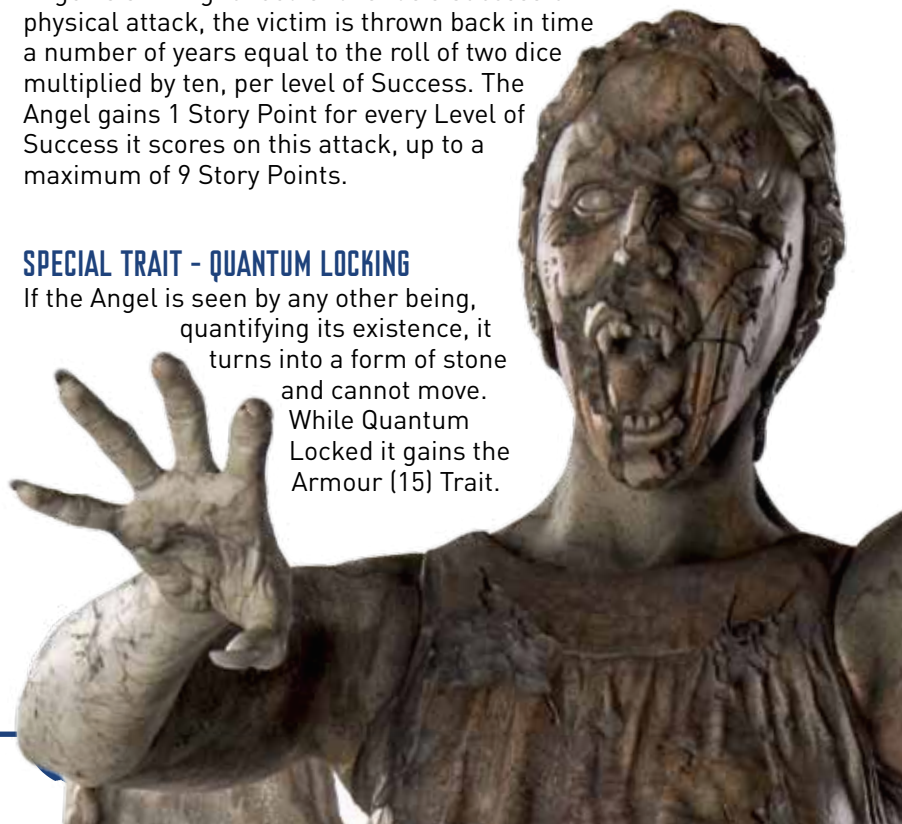
Angels can interfere with the normal flow of electricity by spending their own energy, typically to short out light sources that are keeping them from their victims. The amount of Story Points varies from 1 to short out all the flashlights in the immediate vicinity for a round or permanently suppress one light source, to 6 or more for countering a magnetic lock. Groups of Angels can and will pool Story Points for large tasks, especially if there's a meal at the other end.

SPECIAL TRAIT - TIME EATER

The Angels consume potential temporal energy by ripping living beings out of their time line and throwing them backwards in time. If the Angel is striking to feed and lands a successful physical attack, the victim is thrown back in time a number of years equal to the roll of two dice multiplied by ten, per level of Success. The Angel gains 1 Story Point for every Level of Success it scores on this attack, up to a maximum of 9 Story Points.

SPECIAL TRAIT - QUANTUM LOCKING

If the Angel is seen by any other being, quantifying its existence, it turns into a form of stone and cannot move. While Quantum Locked it gains the Armour (15) Trait.





ALIENS AS PLAYER CHARACTERS

The players have the option of creating all manner of strange and bizarre aliens in *Doctor Who: Adventures in Time and Space*, but as with anything in character creation, they need to make sure they have built a character that is going to function properly in the group and in the adventures the Gamemaster has planned.

Before they even consider playing an alien you need to figure out how cosmopolitan the adventures are likely to be. In adventures on other worlds where even humans are different and unusual, having red skin, a forked tail and horns won't be a problem. This may not hold true for worlds where humanity has little to no experience with alien life forms and a very firm idea of what a devil looks like. Luckily, there are plenty of alien creatures that can at least look human. Some aliens might be shape shifters, or able to adopt a human form like Multiforms. Others can disguise themselves.

After considering their ability to fit into their surroundings, you need to think how suitable the alien species is as a player character. Some races are inappropriate due to their strange cultures and attitudes. An Ood is not an overly- powerful character, but may be a little slow and docile for the Doctor's adventures, for example.

In general it really all comes down to asking the player why they want to play an alien? What can they do with this character that you can't with a human? If they want their character to basically be

a human from another world, you don't need the Alien Trait (see pg.22) for that. If what attracts the player to the alien race is that it is simply more powerful, they are probably interested in them for the wrong reasons.

The Gamemaster is perfectly within his rights to insist the alien character be able to handle the same sort of activity and environments that non-alien characters can. Even though out there, somewhere, 'ice can burn and sofas can talk,' a character made of burning ice or a sentient alien sofa will be very hard to work into storylines. That character is going to get very boring if it can't get involved, and since the player will be playing the character for a while, it should have some way to develop and take part in the action.

If the Gamemaster allows a player to create a character from a race already encountered by the Doctor, like a Silurian from the future, they will need to have appropriate Attribute levels and take all the Traits that make up that creature. They don't get any of Traits or abilities for free, that would be unfair on the other characters, so if they find that they just don't have the points to create that sort of character, you shouldn't let them.

At some point, someone might even want to play a 'good' Dalek or Auton Duplicate, and to be fair this is not unprecedented. The Doctor once infected a group of Daleks with the 'Human Factor,' and Rory once became an Auton Duplicate, but the thing to remember is that in each of these cases, these characters were short-lived and often doomed to tragedy. The humanised Daleks were wiped out in a civil war against their brethren and Rory killed Amy and had to stand guard over her tomb for 2,000 years before the universal reboot changed him back.

Such races also have a reputation that will precede them and cause trouble for the rest of the group. Anyone travelling with a Dalek is likely to be feared, shunned and threatened even if the mutant inside the casing has been given the 'Human Factor'.

Finally, you limit the impact these creatures have in your stories by allowing them to be 'tamed' in this manner. Cybermen, Sontarans, even other Daleks aren't quite as exciting when you spend all your time in the company of one. As such, the Gamemaster shouldn't feel bad about disallowing such characters in their game.



ALIEN TRAITS

Below is a list of alien Traits that the character can have to set them apart from mere humans. The list includes Traits that are usually best reserved for villains (and they will be indicated in the text). Just as other Traits that can be purchased, they come in Minor, Major and Special Good and Bad Traits. To get started creating your alien, you simply need to purchase the Alien Trait (See pg.22), and then you can pick any of the Traits presented here, as well as those available to human characters.

Of course, the list of Alien Traits presented below is just a sample of what can be done, though most of the aliens the Doctor has encountered to date can be built using these Traits. If you wish to design your own Trait, you should feel free to do so. Of course, if you're creating an alien as a villain or enemy for the characters in an adventure, you don't really need to worry about costs and how many Traits they have, whatever it takes to make a cool alien character. However, you can total up the Traits you've used to see just how many points you would have spent, so you can see how powerful the alien is compared to the average character (who usually has between 6-10 points worth of Traits).

ADDITIONAL LIMBS (MINOR GOOD)

Many hands make light work, or so they say (though try saying that to Alexander Monro). Taking this Trait means that the alien has an additional pair of limbs. This can mean arms or legs or an odd alien limb or tentacle that functions as both. Of course, taking an additional pair of limbs means that the character is usually very obviously an alien in appearance, and will automatically get the Alien Appearance Bad Trait (Minor). The Additional Limbs Trait can be taken a second time, giving the alien a cumulative bonus, but their Alien Appearance Trait becomes Major.

Effect: Additional Limbs is a Minor Good Alien Trait, and costs just 1 point for every additional pair of limbs. If the alien has additional legs, their effective Speed (when calculating chases and the like) is increased by +2. If the limbs are arms, the first additional action in any Round receives no penalty (as they can effectively do two things at once). This Trait can be taken twice to create an eight limbed alien, though they will be obviously more alien. Additional limbs can be had on top of this, but they receive no bonus and cost no extra – there comes a point when you have so many legs or arms that it just becomes confusing and you can end up tripping over your own feet.

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, you have an obviously alien appearance.

Effect: Alien Appearance is a Bad Trait that can be either 1 Point or 2 Points. The more severe the Alien Appearance Trait, the more 'alien' the character looks.

As a Minor Bad Trait, Alien Appearance means the character is basically humanoid but with a distinctive alien feature. In most cases, when they encounter people who are okay with aliens their reaction will be minimal, however when meeting inhabitants of lower-level civilizations (see Tech Levels, pg.35) 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 Major Bad Trait, the 'alien-ness' of the character is more extreme. They may have tentacles instead of limbs, or a face like a squid – 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 and may possibly even become the target of scared locals who assume the alien is evil and needs burning.

ALIEN SENSES (MINOR GOOD)

Most of the time, simply having a really high Awareness means that your senses are particularly acute. However, some aliens have senses that go above and beyond what is considered normal. It could be that they can see infra-red or ultra-violet ends of the spectrum, or they could see the eddies and flows of time, detect magnetic fields, or smell their prey from miles away. The cost of this Trait could easily be offset by the Alien Appearance Trait, saying that the character can see phenomenally well, but has large, cat-like eyes.

Effect: Alien Senses is a Minor Good Alien Trait which costs 1 point. At character creation, the sense that is particularly good (whether this is sight, hearing, tremor sense, etc) should be specified as well as the particulars of the extraordinary perception (what is so special about it and what is sensed). When the alien uses the sense, it gains a +4 bonus to Awareness rolls but only when using that sense.

This bonus may be reduced if the Gamemaster deems it appropriate. For example, an alien that can see into the infra-red range of the spectrum can see the heat given off by people. He gains a +4 bonus to his rolls when he spots the approaching Sontaran in the dark, but once the shooting starts, and things start exploding, everything will be hot and the bonus from his alien sense will be lost.

Note: Cannot be used with Keen Senses.

ARMOUR (MINOR/MAJOR/SPECIAL GOOD)

Armour as an Alien Trait means that the alien has 'natural' armour, whether this is a cybernetic suit, or just very tough, leathery skin, that protects it and cannot be removed. For example, a Sontaran has very heavy battle armour, but that is a suit that is worn and can be removed (not that we've ever seen Sontarans sunning themselves on the beach). Daleks, however, require their battlesuits to survive and Cybermen are literally built into their armoured casings. If it's a permanent feature it's an Alien Trait.

Effect: Armour as an Alien Trait can be purchased at various levels. As a Minor Trait, costing 1 point, the alien has a tough hide or scales that are able to reduce injury by 5 levels. If the alien is hit by a weapon and receives 6 levels worth of damage to reduce its Attributes, this 6 is reduced by the 5 of the Armour to a single point. This makes the



alien quite a tough cookie! Even Lethal damage is resisted: treat it as 8 levels of damage and reduce it accordingly.

As a Major Trait, the damage reduction is increased to 10. In most cases, this represents thick plating, such as natural growths of bone or even metal. At this level, the Armour Trait costs 2 points, but the alien's Coordination is reduced by 1 (to a minimum of 1).

The highest level is as a Special Trait, which costs 3 points, gives the alien an armour value of 15 and reduces its Coordination by 2. The creature may be made of solid stone, like a Weeping Angel, or be slightly ethereal and take little damage from anything.

Every additional point spent beyond this increases the armour by +5 (and reduces their Coordination by an additional -1 to a minimum of 1). This means you can create huge and heavily armoured creatures, but they don't move particularly fast or well.

CLIMBING (MINOR/MAJOR GOOD)

The Alien has some natural adaption that allows them to climb vertically, or even upside down, swiftly and surely.

Effect: As a Minor Good Trait, costing 1 point, the alien can climb up sheer and difficult surfaces using claws, special climbing muscles or some preternatural alien instinct. They receive a +4 bonus to Coordination and Athletics rolls when climbing any surface that is not completely smooth (like glass).

As a Major Trait, costing 2 points, they have suckers, fine hairs that generate a static binding force, or secrete some sort of sticky substance that provides the same +4 bonus, but also allows them to climb smooth surfaces such as glass or metal, and cling to the ceiling like a spider.

ENSLAVED (MAJOR BAD)

In a universe of war and hostility, there are many races who are unable to defend themselves and suffer under the dominion of others. The Enslaved Trait can mean that the alien is part of an enslaved race, such as the Ood, or a race that has been genetically created to serve others, such as the Dalek Pigmen.

Effect: Enslaved is a Major Bad Trait, worth 2 points, meaning that the alien character is part of a recognisably enslaved race. While the race may have been freed, they may still suffer the social stigma of their past, or they may currently be under the control of a dominant race.

On top of being under the control of others, the alien will get a -2 penalty on all social rolls (usually involving their Presence or Resolve) when trying to voice their opinion due to their submissive nature. Even if they are freed, it will take time to break their submissive attitude. It doesn't mean it is impossible, but it takes a great deal of internal resolve to overcome.



ENVIRONMENTAL (MINOR/MAJOR GOOD)

Environmental is a catch-all Trait that means the alien can exist in strange or harsh environments. It could be that they are aquatic, and can exist underwater as well as on land. They may be able to survive in the vacuum of space, endure the harsh heat of a volcanic world, or live in the Time Vortex.

Effect: As a Minor Good Trait, Environmental means that the alien suffers no ill effects from one particular harsh condition. This ability should be explained. Do they have gills for breathing underwater? Can they store oxygen in some way? Do they excrete some sort of oil that keeps their body moisture from evaporating away into space?

As a Major Good Trait, the alien suffers no effects from any environment – for example, a Dalek can fly through space, or drive along the bottom of the Thames. Again, some explanation should be given for this ability, like Dalek Battlearmour.

**FEAR FACTOR* (MINOR 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 physically ugly or monstrous, people cowered at the Master's feet in fear of their lives after all, but something about the alien freezes the very marrow in people's bones.

Effect: Fear Factor is a Special Alien Trait and is only suitable for villains. It costs 1 point, but can be purchased multiple times. Each additional purchase adds +2 to the alien's roll when actively trying to strike fear into people's hearts. See "Getting Scared" on pg.56.

FLIGHT (MINOR/MAJOR GOOD)

Flight is a common feature amongst aliens, whether it is the hovering of Daleks over the city, or the silent gliding motion of sharks in a crystalline cloud belt. This Trait could represent wings, gas bladders or gravity repulsion abilities, but one way or another they can leave the ground for extended periods.

Effect: Flight as a Minor Good Trait, costing 1 point, means that the alien can take off, hover, and travel slowly at a limited height. In most cases, this is just hovering, like a Dalek climbing the stairs. Their Speed is equal to their Coordination and they can usually only ascend to a height of around 100 metres.

As a Major Good Trait, the alien can really take to the skies. Above 100 metres, their effective Speed is three times their Coordination. They can fly as high as they like (though the Gamemaster may want to take other factors into account such as air, cold, and other environmental effects). If they're travelling below 100 metres, they will probably travel slower to avoid obstacles and the Gamemaster may impose a limit (or make the alien's player roll additional Awareness and Coordination checks to see if they can react in time to any dangers).

GADGET (MINOR/MAJOR/SPECIAL GOOD)

Not really an Alien Trait, but aliens can have cybernetic or mechanical enhancements, giving them Gadget Traits. Bannakaffalatta had an EMP device, Daleks have forcefields as well as the ability to "Emergency Temporal Shift!" Gadgets are purchased as normal, but how and where the gadget is "plugged in" (and if it can be removed) should be defined.

Effect: See Gadgets and Jiggery-Pokery on pgs.76-77 of **Chapter Three**.

IMMUNITY (MAJOR GOOD)

Many aliens are immune to one form of harm or another. A former head of UNIT once commented on how nice it would be to face an alien enemy that wasn't immune to bullets! However, being immune to the effects of certain weapons is not as common as he'd been led to believe, and often the cost of this Trait is countered by taking the Weakness Trait (see pg.22). Autons, for example, are immune to bullets, but they are vulnerable to having their control signal cut off.

Effect: Immunity is a Major Good Alien Trait, costing 2 points. When taking this Trait, the specific thing that the alien is immune to must be clearly defined, whether this is something as simple as bullets, acid, mind control or poison. If the immunity is particularly powerful, such as bullets, the Gamemaster may want to balance this immunity with a weakness, especially in major villains or player characters.

NATURAL WEAPONS (MINOR/MAJOR GOOD)

The alien has some form of weaponry that is part of their form. This could be something as simple as toxic breath, a poisonous bite or sharp claws,



of having a built-in ranged weapon. As long as it is not something that is usually dropped or carried (like a gun or bow), and is part of the alien (like the Weeping Angel's teeth and claws) then it is technically a 'natural' weapon.

Effect: This is a Minor or Major Alien Good Trait that can be purchased multiple times if the creature is particularly dangerous. As a Minor Trait, the weapon is only for close combat. These are usually teeth, claws, spines, electrical shocks or something similar. A weapon like this increases the damage of the usual physical attack by +2, so the alien's damage is equal to their Strength +2. This increase is just like normal close combat weapons, as the Trait adds blades or 'dangerous' damage to their physical attack.

As a Major Trait, the weapon shoots something (like a poisonous spine, fingernail, flaming breath or built in gun). A ranged Natural Weapon will have the same damage (5 (2/5/7)) but can reach a greater distance than a simple swipe of a claw.

This Trait can be purchased multiple times to reflect various forms of attack that the creature has, or it can work on a single weapon and increase the damage cumulatively. For example, a Dalek has only one weapon (the exterminator 'death ray'). It's a long range weapon that usually kills with one shot, so the Exterminator is worth 2 Major Natural Weapons Traits, if not more.

NETWORKED (MINOR/MAJOR GOOD)

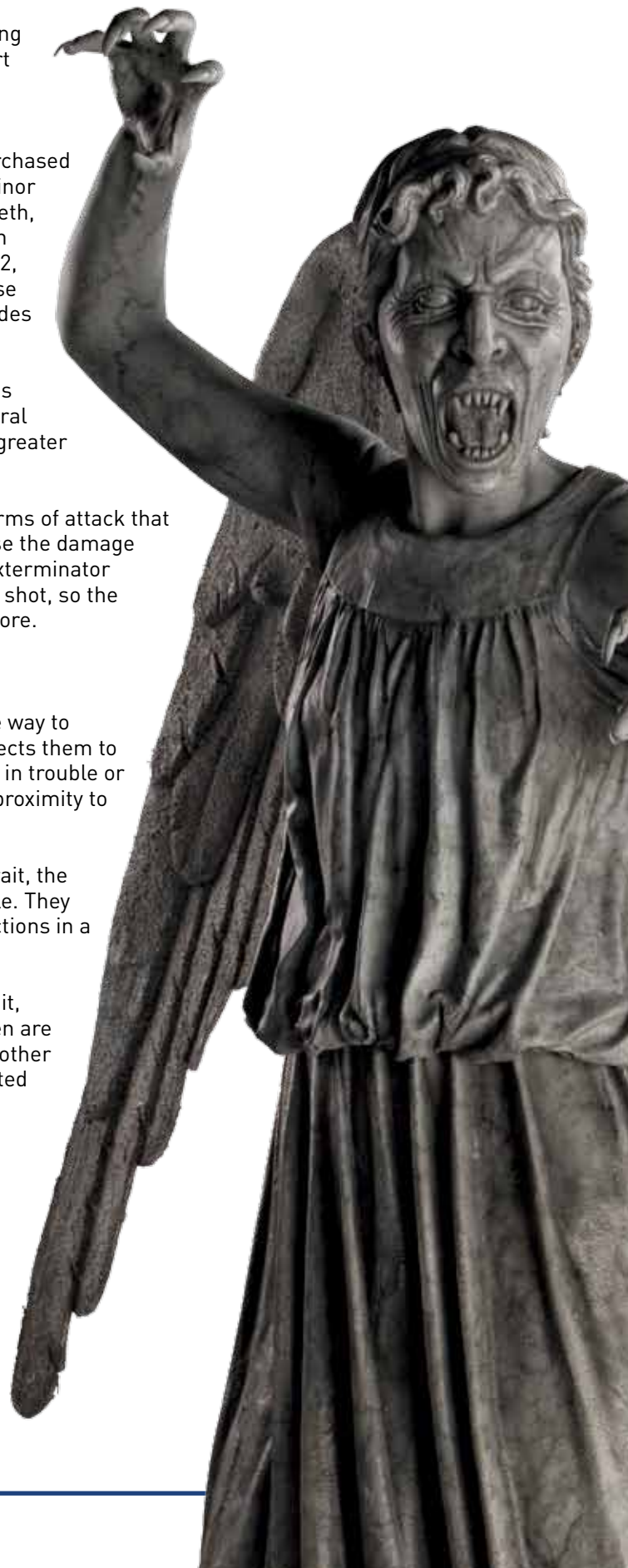
The Networked Trait means that the alien is connected in some way to others of their kind. Whether this is an inbuilt gadget this connects them to others, a telepathic field or a 'hive mind', it means that if one is in trouble or injured, it can call for aid. Whether others are in close enough proximity to help is another matter...

Effect: Networked is a Minor or Major Good Trait. As a Minor Trait, the aliens simply sense each other, and know when one is in trouble. They don't really 'talk' to each other, but they can coordinate their actions in a low-level manner similar to that of the Autons.

As a Major Trait, they have the equivalent of the Telepathy Trait, connecting them to each other or even to a hive mind. Cybermen are more like this, they have the ability to send communications to other units. Most of the time, the range of this communication is limited and you can use the Telepathy Trait as a guideline (see pg.26).

POSSESS (SPECIAL GOOD)

This is technically the highest possible level of the Hypnosis Trait (see pg.15). Possess allows the alien to take over another person and control their actions. While in the host body, the alien can make it do or say almost anything (though they cannot make the host kill themselves, the survival instinct is too strong for even that). Possessing someone is an exhausting affair, and if the alien has a normal body that it has left behind somewhere, it will need protecting (and may die of starvation if left for too long).



Effect: Just as with the Hypnosis Trait, the target will have the opportunity to resist becoming possessed (with a Resolve and Convince or Ingenuity roll). The possessing alien receives a +4 bonus on their first roll to possess someone, but should the alien ever fail a possession roll against a particular individual, this bonus is lost in subsequent attempts against them.

The possessing alien can inhabit the body for as many hours as they have Resolve, although very powerful foes might be able to inhabit a body indefinitely (Gamemaster's discretion). If they force the host to do something that violates their nature (like attacking a friend) the victim will have a chance to resist, forcing another possession roll. If the victim can score a Fantastic Success on this roll, the possessing entity loses control.

For additional information, see 'Being Possessed' on pg.57.



SHAPESHIFT (MINOR/MAJOR/SPECIAL GOOD)

Some aliens have the ability to look like something else. This is especially useful if you're a 2 1/2 metre tall green alien with claws, or if you wish to try to mimic someone to gain information. The actual methods of 'shapeshifting' can be as complex as genetic manipulation, or a racial ability, to something as basic (and barbaric) as wearing a suit of human skin.

Effect: As a Minor Good Trait, this means that the alien can disguise itself as a fairly convincing member of a single race

(usually human). Internal examination will reveal that the alien is not who or what they appear to be and there may be small inconsistencies that the sharp observer can recognise, like the plastic-like skin of an Auton Duplicate.

As a Major Good Trait, the disguise is perfect and no one can distinguish the alien's false form by physical examination alone.

As a Special Good Trait, the alien may shapeshift into multiple forms and replicate actual people, like Prisoner Zero. This costs 4 points.

SPECIAL (SPECIAL GOOD)

Sometimes aliens can do something remarkable and odd, something that none of the other Traits listed here covers, like the Silurians mutating tongue attack or the Weeping Angels ability to move in the blink of an eye and devour their victims future. This Trait allows the Gamemaster to go wild and create the odd and special powers that can sometimes define the race.

Effect: This is a Special Trait that costs 3 points or more. The more powerful the ability, the more the Trait costs. Using other powers as a guide, the Gamemaster can create any power they feel necessary to make a cool alien. This can be around 3-4 points for the Silurians tongue, to 7-8 points for being able to move in a blink and being able to send your victims back in time or anything in between.

TELEPORT (MAJOR GOOD)

It is rare for a creature to be able to teleport, to literally disappear from one location and appear in another. However, some aliens have developed the technology to do it. Some, particularly scarce creatures can do it without the means of gadgets or gizmos. If, like the Daleks, they can teleport with a device, then it's simply a Gadget. If they can teleport without a device, appearing wherever is necessary, like the Dream Lord, then this is an Alien Trait.

Effect: Teleport is a Major Good Trait, costing 2 points. The alien will have to make an Awareness and Resolve roll against a base Difficulty of 12, modified by the Gamemaster for familiarity and environmental factors at the target location.



A Good or better outcome results in a perfect jump with no complications. A Success leaves the alien Stunned for a D6 minus Resolve rounds until they can recover and get their bearings. Failure means the alien doesn't move. A Disastrous result teleports the alien into a solid object, which causes a single die worth of damage before their reflexes kick in and return them to their starting position.

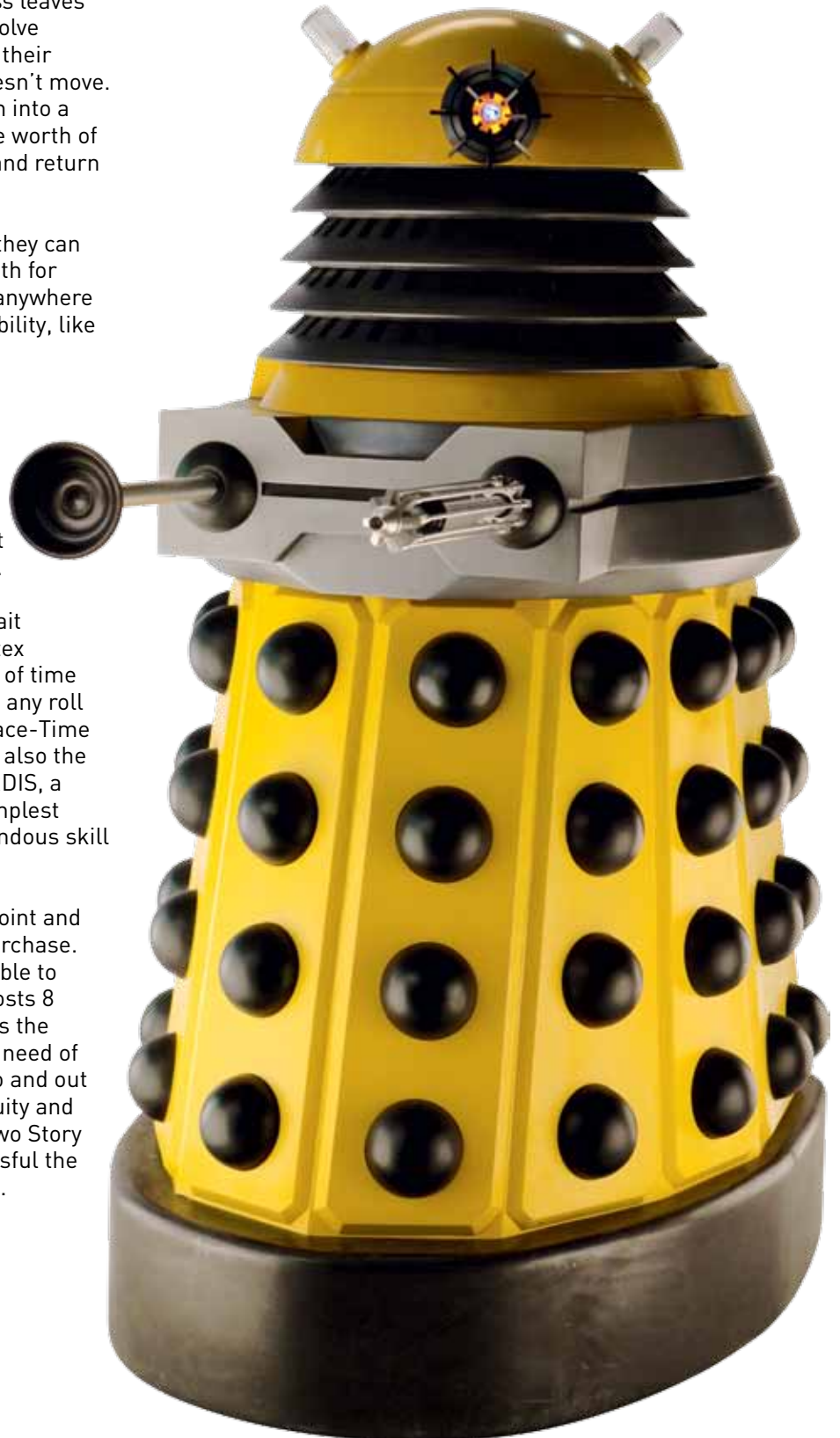
The alien can only 'jump' to places they can draw line of sight to or are familiar with for the most part, and those that can go anywhere typically have some form of psychic ability, like clairvoyance, to guide them.

VORTEX (SPECIAL GOOD)

The Space-Time Vortex is a whirling maelstrom that requires great knowledge and skill to navigate. The character is an experienced time pilot and is 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 time jump.



ALIEN FLORA AND FAUNA

The characters will visit a wide variety of alien planets in their travels and encounter a wide variety of alien plants and animals as a result.

You could write out a fully detailed character profile for these creatures, but many times this is unnecessary as most of them lack the intelligence or full physical capabilities of a sentient being and will likely only see a small bit of screen time anyway. As such, to save time and space, you can focus on the most obvious abilities that will show up in an adventure.

ATTRIBUTES

When it comes to non-sentient flora and fauna, we are only concerned with physical characteristics, as non-sentient creatures are considered to have mental characteristics of 0. When the characters try to 'influence' or control such creatures, it is treated as a basic roll, not a resisted one, with the Difficulty determined by the Gamemaster.

Example: A Sky Shark cannot be reasoned with or controlled by ordering it about verbally. It can, however, be controlled by sonic vibrations in the ice clouds, which the Doctor does with his Sonic Screwdriver (Ingenuity + Technology) and Abigail does by singing (Presence + Craft). The Gamemaster sets the Difficulty of 'calming a huge carnivorous fish' at 15. Getting it to pull a carriage, however, is a much more Difficult task, somewhere in the neighbourhood of 24+...

SKILLS

Unlike sentient beings, most flora and fauna have very specialised skills, so just write down the specific activity you think the creature would be good at (hunting, sneaking, etc.), the skill level it has in that activity, and the damage it does if the skill is a form of attack. Try to stick with a small set that's relevant to the adventure.

SPECIAL ABILITIES

You can use any of the Traits from the book or make up something new. If a specific Trait relies on a mental Attribute (like Telekinesis), then assign one for the purposes of that Trait only. See the sidebox on the right for a Trait particular to Flora and Fauna.

SKY SHARK

The Sky Sharks that flit between the ice clouds of Sardak's World have everything in common with their Earth counterparts.

ATTRIBUTES

STR 7, COOR 3, AWA 3

SKILLS

Bite (Skill 2) 4 / 9 / 13
Hunt (Skill 6)

SPECIAL ABILITIES

Alien Senses (Sonar), Flight (Minor, within the ice fogs only)

FUNGOID

This nasty plant is found on the planet Spiridon. It squirts parasitic spores onto anything that moves within its range.

ATTRIBUTES

COOR 3, AWA 3

SKILLS

Squirt (Skill 3): The flower projects a stream of liquid about 2 metres. Unless treated, the spores delivered in this liquid cause one die of damage per hour until the victim is consumed. The body will then sprout 2 to 12 more Fungoids.

TRADE VALUE (MINOR/MAJOR/SPECIAL GOOD)

The organism has some special value as a commodity.

Effect: As a Minor Trait, the creature is a source of food, basic clothing or has some aesthetic value. As a Major Trait, this food, clothing or aesthetic value is particularly high due to unique properties, rarity or both.

As a Special Trait, the creature has some medicinal or technological value, such as blood that cures certain rare poisons or a hide that bends light around it.



6: BASICALLY, I RULE.



WHAT DOES A GAMEMASTER DO?

So you've decided to be the Gamemaster! Being the Gamemaster may seem like a lonely job, but the game is designed to be a collaborative effort between the Gamemaster and all of the players. In this chapter we'll guide you through Gamemastering, give you some help through the tricky bits, and advise you on the ways to get the best out of your players and your game.

But what does a Gamemaster do? It is easier than it all sounds. In the role of Gamemaster you'll be asked to be part storyteller and part referee.

Storyteller

Although you're all making a great adventure together, the Gamemaster has an idea of where the plot will go, has certain scenes planned and some cool action worked out and knows the story of the adventure. The players could do something completely unexpected, taking the story into new directions, and the Gamemaster will often have to steer the players in the right direction, develop the story with them and inspire a great adventure.

As a storyteller it's your job to bring the action to life. It's okay to say "the spaceship takes off", but if you tell your players "the spaceship rumbles into action, sending vibrations through the ground before it soars into the purple skies, leaving a trail in its wake," it is going to sound cooler and give the players a better picture of

what is going on. The better your descriptions, the more the game will come alive for the players and the better they will be inspired to contribute to the story.

When the characters go into a new area, it'll be up to you to describe the location so the characters get a feel for the place. The better the detail and description, the better the players will be able to picture where they are and what they have to interact with. You'll have to describe the place, the sounds, the smells and the weather. How warm is it, is there a bad feeling in the place that indicates that something has happened? All of this can make the gaming experience more engaging and more exciting.

If the players take your description and run with it, inventing further details as they describe what they are doing, then great! It's a sign that they are really getting into it, so encourage this and reward them for it by developing the story around them and incorporate their ideas into your setting.

Referee

While creating great stories and new adventures for the characters, ***Doctor Who: Adventures in Time and Space*** is a game and games need rules. These books provide the rules, but in your role as Gamemaster you will be asked to make judgement calls and decide the outcome of rolls. Not only that, you'll be expected to know the rules fairly well and it may be up to you to teach the rest of the gaming group exactly how to play!



WHO SHOULD BE GAMEMASTER?

Almost as difficult a decision as 'who should play the Doctor', trying to decide who should or could be Gamemaster can be a tricky one. Usually, it's the person who has purchased the game as they will have more access to the rules and adventures than the players, giving them a chance to prepare between games. Often, the Gamemaster acts as host for the game, and the players gather at the Gamemaster's place.

Of course it doesn't have to be just one person running the game indefinitely. It could be that a new Gamemaster takes over with the start of a new campaign or adventure. A new Gamemaster can change the feel and tone of the game. It also gives you all chance to give Gamemastering a go, and gives everyone a chance at playing (and having a break from the Gamemastering duties).

Running a game that everyone enjoys is a tremendously satisfying experience. It is more challenging than 'just' being a player, but it's also more rewarding and a great chance to indulge your creativity.

WHAT DO YOU NEED TO PLAY?

Before you start actually playing, you'll need a few things. Luckily, we've provided a lot of these for you to get started.

The Rulebooks: You have these already! You're reading one of them, so that's one off the list. Told you this was easy!

Dice: We've provided some of these already as well, though you may want to have a couple of extra dice – saves having to share.

Somewhere to play: You really need somewhere to play. This can be anywhere, though the most traditional place is around a decent sized dinner table. Make sure everyone's comfortable, you can see each other (and especially the Gamemaster), and everyone can hear each other.

Paper, Pencils and Character Sheets: We've provided character sheets in the box, as well as pre-generated sheets for the Doctor and his companions, along with counters to help the players keep track of their Story Points. You just need some pencils (don't write on the sheets in

pen as Attributes and other stats will change frequently during the game), erasers and some scrappy bits of paper to make notes, draw diagrams, scribble down names and sketch out maps of locations.

Added Extras: You can add to the experience with a few extras. A little background music, with some soundtrack CDs or moody classical music can help set the mood for your adventure.

You could also have a few props handy if you think it'll help – sonic screwdrivers, miniatures, all that kinda stuff can help the players to imagine what is going on and get more into character.

Finally, snacks (just some sweets, drinks or fruit or something, you don't need a lot) can keep everyone's attention fired up and the odd chip or Jellybaby often make good impromptu miniatures or game markers in a pinch!



Players: Without players, there's no game. We'd probably recommend a smaller group with three or four players and a Gamemaster. Larger groups can be accommodated, but are better for a 'team' set up like a UNIT squad or a Torchwood team. We'll look at your players in more detail below.

Other Resources: There are almost 50 years worth of books, audio, video and other media dedicated to exploring the Doctor's universe, much of which can be used to inspire your adventures. And unlike most research, reading or listening to the Doctor's adventures can be a fun activity all on its own!



BASIC GAMEMASTERING

The Gamemaster is the glue that binds the game together. They are the eyes and ears of the players, as well as the voice behind the creatures and characters they meet. They are the narrator and the storyteller who brings the world to life with descriptions, imagination and stories. The Gamemaster is the arbiter of decisions and makes the final call on disputes, questions and problems.

The Gamemaster does not have a character of their own. Instead the Gamemaster plays or 'acts out' the characters of everyone the players meet. The Gamemaster is the storyteller who knows all the secrets of the game, and it's their job to be mysterious and dynamic, and to keep the pace of the game as exciting as possible. They know what is going on behind the scenes and they act as referee in battles and when a decision needs making on the rules.

They give the universe the spark of magic that turns a mundane story into a great one. The Gamemaster is the schemer who creates the fantastic stories the players will experience, and it's up to the Gamemaster to keep the players on course during their adventures by giving them sufficient clues and to make sure they don't lose their way or get bored.

The Gamemaster is impartial. They do not take sides and should be fair at all times.

BEING IN THE HOT SEAT

You're in the hot seat now, but don't be afraid. You can tell simple stories at first to ease you gently into the game and give you a feel for Gamemastering.

But here's a word of caution: don't let all that power go to your head. You have to use the power you've been given as a Gamemaster responsibly and not abuse it. You're there to act as a guide for the players and for everyone to have exciting adventures – it's never about 'winning'. If you find you're trying to kill off the players' characters then you've missed the point of Gamemastering.

BEING PREPARED

Sometime before the players assemble, go through the adventure again and make a few notes to keep it fresh in your mind. Think of the various events in the story, highlight them on the pages if you like, and think of the sequence in which they occur. Remember, they could happen out of sequence – the players may go anywhere!

BEING FLEXIBLE

As Gamemaster you're in charge, and what you says goes in a game, but you don't have to think of everything that might happen beforehand! By listening to the players you can allow them to create their own adventures. For example, they might be talking about what they are going to do next and by listening to their conversations you can plan ahead to the future.

A good Gamemaster is descriptive, creative, energetic, and eager to listen to the players as they work with you to create the story. The plot may not go exactly in the direction you had planned but, with a little improvisation and quick thinking, the story will continue and can easily come back to the plot. It's important to give the players free reign to do as they please (without being pressured into going in a certain direction) and to give them enough to do without being bored or so much that they feel overwhelmed.

Make notes and do your preparation. It may look like a lot of work being the Gamemaster, but it's very rewarding. A bit of preparation goes a long way and if you listen to your players and look where they're going to be for next week's session, you can prepare.



HINTS AND TIPS

- Be creative. There are lots of ways to create atmosphere in a game.
- Remember that the story is everything. You're there to have fun and to tell some amazing stories across time and space.
- Don't let the story you're telling get bogged down in details. Pay attention to the pace and keep things moving.
- Listen to the players – sometimes you can let them create the story for you.
- Don't force them down a path just because you want them to (or because you've worked hard on it) – simply use it at a later date.
- Don't make the players do anything that would forever alter their character unless absolutely necessary (such as changing their sex or making them lose a limb).
- Don't come to a game angry – you'll only take it out on the players
- Be impartial and fair.
- Don't deliberately try to kill off the characters. Put them against overwhelming odds, yes, but always give them an escape route and a way out of the mess.
- Use the dice rolls to tell the story; remember you are telling a story and no one enjoys needless deaths.
- Don't be afraid to improvise.
- Remember to keep the pace of the game going. If the players are stuck, help them out (maybe at the cost of a Story Point), but don't let the story slow down with them wallowing in confusion.
- Try to avoid clichés.
- Make the game exciting. Be mysterious and secretive (without being vague or frustrating).
- Be spontaneous, go with your gut instincts. If it feels right, do it!
- Remember to have fun!





EVERYONE HAS A ROLE TO PLAY

The group should contain a wide range of character types. After all, the TARDIS would get very boring if everyone was exactly like Amy, Rory or River Song. Loads of people have travelled in the TARDIS through the Doctor's long history, and each one had their own strengths, weaknesses and way of looking at the universe that made them unique.

Try to avoid giving too many characters the same role. For example, you could have one person who is a soldier, another who is a doctor and yet another who is an everyday average man or woman off the street. There are thousands of roles in the real world, from nurses to teachers to scientists, so there's plenty of choice to inspire you, and a wide pool of backgrounds and personalities to get involved in an adventure.

COMPLEMENTING CHARACTERS

The best groups contain characters that complement each other. A game would be very boring if everything had the same skills. A group of gung-ho action heroes would make for great battle adventures, but the constant combat would soon get old (and that really isn't what the Doctor is all about). River Song helps with all things technical but can hold her own in a fight, whereas Amy and Rory offer companionship and strength, especially in their bravery and character. They are all very different characters who will react differently to each situation.

A successful group gives each member a unique role. If everyone knows hieroglyphics or how to break the encryption on an alien computer, those skills won't feel so special when they are needed. Everyone should have special skills – they define some of what a character is and make that character feel needed in times of crisis.

Try to ensure the companions have a wide range of skills and abilities and personality types. Not every character should know how to fire a pistol or to perform triage.

GROUP BACKGROUNDS

The big question is 'why are these people together?' This is fairly easy when it comes to a standard 'Doctor and Companions' game, after all, the Doctor is accompanied by many different people and who wouldn't want to experience the adventure of travelling the stars and through time? It gets a little trickier if your game doesn't have the Doctor in it.

Have they all grown up together at the same location? Do they all work together in the same place? Have they all been invited to a certain location for various reasons, like the beginning of a murder-mystery?

Then, think about how the group acts towards each other. Do any of the characters have particular feelings towards another? Are they secretly in love with them? Have a jealous rivalry? A lifelong debt after having their life saved? You can spice things up a bit like this quite easily – just look at how the characters are inter-related in popular soap operas... brothers, sisters, friends, enemies, it all makes things more interesting.

The more detailed and interesting the character's background is, the easier it is for the Gamemaster to use elements of their past as plot points in future adventures and make them part of the ongoing story!

KEEPING THE STORY FLOWING

Being a Gamemaster is hard work, but it can be exceptionally rewarding as over time, you create a universe of your own. Here are a few things to keep in mind while you're doing it.





BRINGING NON-PLAYER CHARACTERS TO LIFE

Make your NPCs as memorable as possible. Who can forget the Saturnynian vampires or the Dream Lord? They are exciting and striking characters with just the right level of mystery to make the players want more. Don't just give major non-player characters stats, give them personalities as well. The Dream Lord is a pretentious little meddler who loves to force others into making horrific choices while the Saturnynian vampires are cold-hearted predators as well as desperate victims of a planetary catastrophe trying to survive on a world far from their own. They are so much more than just another alien 'wot needs stopping by the Doctor'.

NPCs should also be consistent. Write things down. Keep a note of everything that happens. If you make up a name for the bartender at the Grey Goose on the planet Arisson, then make sure you remember it when they travel their next time. Continuity is important and serves to make the game that much more believable and interesting. In addition, as the characters build up a shared history with the universe you create, they will have a much more personal stake in everything that goes on there. An encounter with a former ally in need or an old adversary bent on revenge can bring a much more personal dimension to an adventure.

BRINGING THE SETTING TO LIFE

Describing the setting and the action is vital, not only for giving the players a sense of location, but also in making sure the players know what is actually going on. You should describe not only the important elements of the location – where everything is, what it looks like etc, but also some of the less important details. You don't want to get into the habit of just telling the players what is important – that way they won't actually think for themselves.

For example, if the Gamemaster describes a location like this: "You enter through the wooden door into the study. The chair has been knocked over and there are signs of a struggle. A note is attached to the underside of the chair that says 'Beware the Lake'." They have given the players all of the necessary information and nothing else. The players know what to do next and haven't actually done anything themselves.

The scene would be better described as: "The heavy oaken door to the study leads into a scene of violence and struggle. Books and papers are strewn across the floor and the chair has been knocked over behind the huge wooden desk. A fire still burns in the fireplace, and a glass has been tipped over on the desk." The players have a good feel for the place, and you can lead them in, getting them to look for more clues



and information. Only if they say they're looking closer at the chair and the desk (very likely in this situation) will the Gamemaster reveal the note (and then he may hide it somewhere a little more interesting).

Not only think of where everything is in the room, you could add some extra details – the heat from the fire, the smell of the spilled whiskey, the sound of the rain outside... things like that. Remember, although the characters are usually looking for clues, it doesn't mean that you should neglect the other senses. The place could smell funny, leave that taste of fresh paint fumes in their mouth, there could be a funny ticking noise, or a cold chill gives them goosebumps as they wander through. You could even use the sixth sense, and they just 'feel' like there is something wrong with the place that needs investigation.

A good description will not only ensure people know what is around them, but in a dramatic scene where there are multiple characters (or villains and NPCs involved) it also helps them understand where everyone is. This is often a good time to draw a little diagram of the place, so everyone gets it right. If everyone is clear where everyone and everything is, you don't have to worry about people arguing "I thought he was over near the propane tanks?" or "no, I'm over near the door, not close to the fire".

On top of that, a good description will produce the right atmosphere for the game.

ATMOSPHERE

There may be no atmosphere in space, but it doesn't mean that you can't enhance the atmosphere of the game with a few little tricks. In addition to describing the scene and the events well, you can make the game far more atmospheric by changing the mood in the room you're actually in!

Lighting is one way to change the way the game feels. If you're playing a particularly spooky adventure you could dim the lights in the room, draw the curtains, have a few table lamps but keep the place dark with plenty of shadows. Moody lighting helps in most mystery settings, as long as you can read the character sheets, the dice rolls and the rulebooks without straining your eyes! Of course, for lighter toned games you can keep the lighting fairly bright, or play outside on a sunny day.

Music can certainly help. You could use soundtracks editing out any lyrical songs so you don't have any distractions.

Props are another easy way to add to the mood. If the characters discover a scrawled note leading them to the next clue, you could make a mock version of the note – scrawling on a bit of paper, maybe making it a little faded by staining it with old tea. You can have a toy sonic screwdriver for the Doctor's player to wave around when the Doctor is using it.

TECHNOBABBLE

There are many alien planets and often they have completely alien words for mundane items in their culture. This goes doubly for their technology, and adding 'technobabble' to your game can add to the atmosphere.

Rather than calling a ray gun simply 'a ray gun', the people of Rotalix 3 could call it a Rotalix Blaster.

It's even more fun to apply technobabble throughout the game. We all know the Doctor can spout technobabble at a vast pace, but the Doctor is a scientific genius and knows what he's talking about. If you get stuck, have a look at the sidebar and pick some pseudoscientific gobbledygook you can use in the dialogue to make the science seem clever!





HANDY TECHNOBABLE

The Doctor will frequently spout some technobabble to explain something that'll go completely over the heads of his companions. You could use the same one over and over (like 'reversing the polarity of the neutron flow') or look at the list of techno-sounding words below and randomly throw some together.

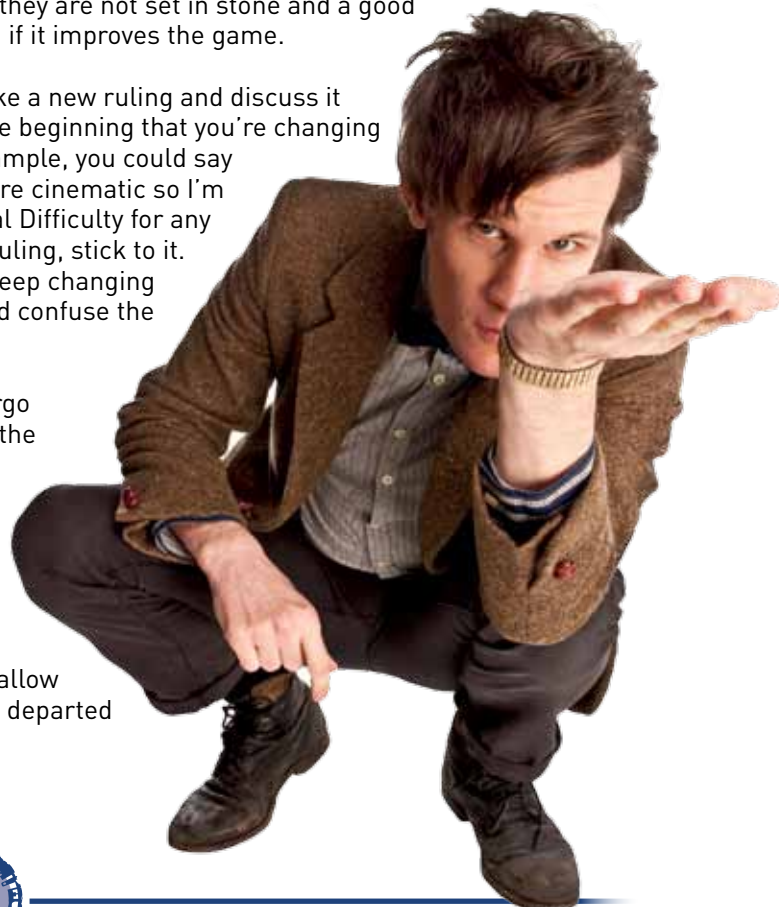
ANALOG	DESTABILISE	FLUCTUATION	LOOP	OSCILLATOR	RETROGRESSIVE
ARC	DIGITAL	FRAGMENT	MACRO-	PARTICLE	REVERSAL
ARRAY	DIMENSIONAL	FUSION	MANIPULATOR	PHASE	SUBSPACE
AUXILIARY	ENERGY	GRAVITON	MATRIX	PSYCHIC	SUPERSEDE
BIO-ELECTRIC	ENERGIZER	GRAVITY	META-	POLARITY	SYNCHRONISED
BREAKER	EXTRAPOLATOR	GYROSCOPIC	MICRO-	PROJECTOR	TEMPORAL
CIRCUIT	EXCITEMENT	HARMONIC	MODULATION	PROTO	THRESHOLD
CONFIGURATION	FEEDBACK	INERTIA	MOLECULAR	PULSE	TRANSMISSION
CONTINUUM	FIELD	IVERSION	NEUTRINO	QUANTUM	VORTEX
CONVERTER	FISSION	KINETIC	NEUTRON	RELAY	WAVELENGTH
DAMPENING	FLOW	LINK	NUCLEAR	REPLICATING	WAVEFORM

RULES AND WHEN TO BEND THEM

While the rules are there to allow you to play the game, they are not set in stone and a good Gamemaster should know to bend or even change them if it improves the game.

If there is a rule you're unhappy with in the game, make a new ruling and discuss it with the players before you start to play. Announce at the beginning that you're changing the rules and this will be the way you're playing. For example, you could say at the beginning of the game, 'I want the game to be more cinematic so I'm making everything easier. Instead of 12 being the normal Difficulty for any task, I'm making it 9.' Once you've announced the new ruling, stick to it. If it doesn't work, you can scrap it next time, but if you keep changing the rules every five minutes you're going to frustrate and confuse the players.

Of course, it's not just the rules that sometimes undergo some bending. Often, dice rolls can be tweaked to keep the game going smoothly. As the Gamemaster, you could roll your dice in the middle of the table, just like the players – that way everyone knows that you're being fair and playing the game by the rules. If the dice are unlucky and a character gets exterminated early in the game, it's not your fault as the Gamemaster, just those pesky dice. However, it does mean that you may have to get creative to either keep the player alive or to allow a new character to join the group to replace the player's departed character.



You could, instead, roll your dice out of the sight of the players. Gamemasters usually hide behind a screen that protects the adventure details from the prying eyes of the players, and a lot of Gamemasters roll behind the screen. The clatter of dice, and then the sucking air noise that the Gamemaster makes to get the players nervous – a little like when you go to a mechanic and they are about to tell you what's wrong with your car... It means that the dice rolls can be tweaked a little to aid the flow of the story, but it could build distrust from the players.

PLAYERS

The **Player's Guide** has a whole chapter dedicated to the players, giving them advice in how to play, and how to play well. As Gamemaster, you'll be there to guide the players through the creation of their characters and moulding the team to the campaign you have in mind.

As you play, you'll discover some players develop certain styles of gaming. Some like to get straight into the action. Others prefer the moody and emotional high stakes, making their character a deep and developed person. Some players just want to know where the aliens are so they can shoot at them, while other players may take more of a back seat, spectating more during the game and enjoying the action as others make the major decisions. As long as everyone has fun, then that's the key to a good game.

However, there are a few things to look out for that can disrupt or unbalance the game and take some of the fun out of it. Here are a few of the problem players you may encounter.

Power Gamers

The characters should not be about seeking power for their own ends. At least, not the good guys – there are plenty of forces in the universe trying to do this themselves and it is usually up to our heroes to put a stop to them. However, you may discover a player trying to acquire things for themselves, or using the advanced technology for their own personal gain rather than trying to better the universe.

It could be that you can simply penalise them by not giving them the Story Points that other, less power-hungry, players may receive. Maybe not having as many Story Points is enough to fuel a change of heart? However, if they continue in their ways, it may be worth a gentle word off to one side to point out that they may be ruining things for everyone else. It's just not in keeping with the game, and any character who really acted that way would be severely chastised by the Doctor and dropped back to their home time and place, never to be allowed into the TARDIS again.

The Metagamer

Metagaming is when a player uses information that their character wouldn't have. There are a couple of ways this can happen. Usually, it is when the player knows how and where something is happening



by listening to the rest of the game in progress. Their character may not be there, but rather than send the player out of the room, they're there and listening in.

Normally, this is fine. It's great to listen and find out what everyone else is doing. However, if the player then uses this information to influence their decisions, they're not playing 'in character'. Knowing where the secret plans are, or where one of the other characters is being held prisoner, should come about through investigation and following the clues – not from being told by another player, or overhearing part of the game.

Similarly, if the player acts on information that is out of the game completely, that's another version of metagaming. It could be that they know the weak spot of a particular alien race, or know the next place the aliens will strike, because the player has read it in one of the rulebooks, or knows about it from one of the Doctor's past adventures. Just because the players know to use acetic acid against the Slitheen it doesn't mean that the characters will know.

What do you do if one of the players tries to use information like this? Usually, the easiest way to deal with this is to simply talk to them – ask them "but what would your character know?" and try to get them to act on that. If it still doesn't work, you could always change things slightly just to keep them guessing.

The Quiet One

Some people enjoy taking a less active role in the game, whereas others simply cannot get a word in – the other players are so keen to get their intended actions heard that it simply drowns out the great ideas that the quiet player may have.

First of all, ask the player if they're okay. If they're happy taking a back seat and spectating, then that's fine. If they want to be more involved, that's where the Gamemaster really comes in.

Give the character an essential role in the story, or an extra cool sub-plot.

Bring the player out of the background by making their character more active in the story. That way, the player has to become more involved, and the others will have to give them a chance to be heard.

The Cheat

The rules are pretty simple in this game, everything being covered by a similar roll. It could be that you have a player who'll roll their dice where no one can see the results, or they come up with some excuse like "Oh, they didn't roll properly, I have to roll them again". It could be that they don't even cheat the rules, but try to manipulate everyone's memory of the game and decide that their character is somewhere different than everyone else remembers!

The best thing to do with this kind of player is to simply keep track of everything – make notes. Bring in a firm 'table rule' where everyone has to roll their dice in a clear area in the middle, so everyone can see the results. One roll, no rerolls.

The Rule-monger

At the other end of the spectrum there's the player who tries to know all of the rules and may try to overrule your decisions by quoting passages from the rulebooks. Luckily, **Doctor Who: Adventures in Time and Space** only really uses one standard rule, so this shouldn't happen often. However, it is expected that rules will be 'bent' a little to allow for a smooth running game.

As the Gamemaster, whatever you say goes. If you think you may be wrong you should continue on until there is a natural break in the game and you can read through the books to check up on your decisions. If you were wrong, and made a bad decision, you can make it up to the players in other ways – usually by giving them Story Points to make up for the bad call. Above all, admit your mistake, but explain what happened and how you'll make it up to them. Don't try to hide it, or the players will stop trusting your judgement.

GAMEMASTER'S ASSISTANT

If you don't like stopping the game to look up rules, and you have a player who really enjoys accurate rules decisions, why not give them the role of Gamemaster's Assistant? If anything tricky comes up you can get the assigned player to check the rules while you continue the game. It'll leave you to concentrate on the story and focus the rule-monger's natural tendencies towards something useful!

PUNISHING POOR PLAY

Just because a player has their character take foolish actions that can derail the adventure, you shouldn't seek to take action against them. If they've really done something stupid, like trying to stop a Dalek army single-handedly armed while armed with only a socket-wrench, they will receive their own punishment just by adhering to the rules.

WHAT TO DO WHEN PLAYERS ARE ABSENT

The game doesn't have to stop when a player is absent. You can work them into the story by having them captured, beamed away, or generally give them a reason to be away from the TARDIS. For example, the TARDIS could be in a region of space when the young female companion vanishes in a blaze of light. This could be the start of an unexpected and exciting new adventure to find out exactly where the companion was taken. Just make sure that if the player returns next session the character can be easily found or has an opportunity to escape rather than have them sit around idle, otherwise it might put them off coming next time too, and you'll be back to square one!

You could have another player take on the additional role of the missing player's character, literally covering for them, but if they do something that is out of character or that the player wouldn't want them to do, there could be arguments or repercussions later when the player returns. The player should keep the extra character alive and active, but maybe taking a more background role in this session.

EVERYTHING HAS ITS TIME...

The inevitable will probably happen in your game – one of the characters will die. Not everyone can be gifted with Captain Jack's immortality, but it doesn't have to be the end. No-one wants to see their favourite character killed, but...

It's important to know when to protect the companions from a senseless death. If a character is killed from a stray bullet, it's fine to put steps in place to protect them from leaving the game forever. The 'dead' character could be taken away, only to be regenerated by alien technology, or the aliens could have advanced medical capabilities. A good Gamemaster can heighten suspense by having the character taken away while the other players don't know whether their companion is alive or dead.

Ideally, the death of a character should be meaningful and heroic. Character death shouldn't be too common in the game – after all, while people do get killed during the frequent alien invasions, it is very rare for one of the Doctor's companions to die. They'll have Story Points to bail them out of an instant extermination, or they could heal by taking a Bad Trait (such as 'Unadventurous') to recover from too many smaller wounds.

If all this doesn't keep the characters alive, the first thing is for the player to know that everyone has been playing fair. If they know the Gamemaster hasn't been cheating, they should feel better – though a bad dice roll can be pretty harsh, at least they weren't singled out and killed deliberately.

If the character really does die, it's up to the player what they choose to do next. Character death isn't something that should be taken lightly – remember how it is going to affect the Doctor and anyone else involved in the story. It should spur the other players into action to ensure they didn't die in vain while the player creates a new character. Or they could take over one of the more friendly and helpful NPCs in the story until next session – who knows, they may enjoy playing them so much they'll stick with this character.

EXPERIENCE AND GAIN

Players are generally pretty lucky – not only do they get to play the game, experiencing the thrills of travelling the galaxy and outwitting some of the most dangerous alien foes, but their characters also grow from the experience and gain cool abilities and additional toys that will help them in the future.



The easiest way to reward your players is by allowing the character to grow in some way – usually by increasing their Skills, or on rare occasions by increasing their Attributes. Usually such increases tie into something the character has done during the adventure – have they used a Skill well? Have they shown particular prowess with an Attribute? Have they learned something new during the course of the game? All of these are great questions you should ask yourself before dishing out an increase in Skill or Attribute.

It could be that the character deserves a new Trait, or the removal of a Bad Trait that they have struggled with for a while. Are they braver now than they used to be? Does that mean that they should gain the Brave Trait, or lose their Cowardly Bad Trait?

Of course, the most common reward will be the restoration of spent Story Points, though on very rare occasions you could allow the character's maximum Story Points to increase so they can keep more Story Points in between adventures.

Skills, Attributes, Traits and Story Points are not the only way you can reward your players. You could reward your players with some story-based reward, like a vital clue that will lead them onto the next adventure, a special gadget or item of power, or information that will make a villain pause before acting.

Though most characters will not be as legendary as the Doctor, being able to halt the Vashta Nerada just by his reputation, it could be that successfully accomplishing various tasks and stopping alien invasions gives the character a reputation of their own. This could mean that villains will think twice before facing them, or it could mean that they are targeted – surely someone who brings down such a formidable protector of the universe would be even more legendary? Their reputation could get them into places, but they shouldn't fall into the B-list celebrity trap of shouting "Don't you know who I am?" when they don't get their own way!

BASICALLY, YOU RULE!

One of the trickiest parts to Gamemastering is being the referee. You should know the rules well and be comfortable making judgement calls when it comes to those odd circumstances not covered by the rules.

The best thing to remember is that the same basic rule can be used for just about anything in the game (Attribute + Skill (+ Trait) + two dice, try to beat the Difficulty). Any problems, make a decision and get on with the story. Try not to stop the game and fumble through the books to find a rule, just run with it. If it's a bad call, you can always make it up to the players in other ways later by being more lenient on them in a crisis or tweaking the course of the adventure so that they gain something as a reward (see above).

There may be times when the players dispute a ruling, and start moaning. It can be difficult, but remember you are in charge. The players should abide by your decisions. If they're unhappy with it, tell them to continue on and not disrupt the game. You can always discuss the decision at the end with the players once the session is over.



GAME ADJUDICATION EXAMPLE – WHEN IT RAINS, IT POURS...

Coming back to our previous example, Matt's game has been progressing nicely, with the players encountering the cowardly Gilbert aboard the deserted pirate ship, and discovering the evil force behind the missing sailors: Cybermen! The TARDIS' landing has triggered the Cybermen's sensors and a couple of Cybermen are dispatched to investigate. The TARDIS crew return to the deck to see the two Cybermen trying to gain entry to the TARDIS.

Matt: *It's raining hard, and the ship is taking on water. Two Cybermen stand between you and the TARDIS. They're on the other side of the deck, so they haven't seen you yet. What do you plan on doing?*

Adam: *Does Gilbert have a gun? One of those flintlock pistols or something?*

Matt: *No, he's just a boatswain, just a deck manager, of sorts.*

Adam: *Can I use my Sonic to make the TARDIS give an electrical shock to the Cybermen, frying them?*

Matt: *You could try, but it's going to be hard to get the TARDIS to do something like that with just the Sonic, you'd need to get into the Console room to rewire part of the circuits.*

Adam: *Is there any rigging around? I could swing around the ship like in the pirate movies, and kick the Cybermen overboard!*

Matt: *It's dangerous, but you could do that. There's a loading hook nearby. You'll need to make a Coordination and Athletics roll to hit the Cybermen, but there's a good chance that you may just bounce off of them, they're pretty solid.*

Adam: *What if I spent some Story Points? I could swing especially hard and knock them into the sea!*

Matt: *It's a very risky action, but...*

Emma-Jane: *Wait! You could use the Sonic Screwdriver to super-magnetise the loading hook. Then you could swing that around to the Cybermen, and they'd be picked up like scrap metal!*



Georgie: *It's the middle of a storm, is there some way we could attract the lightning or something? They're big and metal and standing on the deck of a ship in a storm, shouldn't be too hard to attract a bolt down here?*

Adam: *But the ship is old and the Cybermen must weigh a lot, how about I spend three or four Story Points and the Cybermen fall through the rotten deck timbers?*

Matt: *That would be likely, but how about we say it's just one Story Point and the TARDIS falls through as well? It'll float, but it'll make for a really dramatic escape?*

The players all agree, and with the expenditure of just one Story Point the deck of the ship cracks and gives way, sending the Cybermen and the TARDIS crashing to the waves. The TARDIS starts to float off, as the Cybermen sink to the ocean floor. The Gamemaster may even have them march along the sea bed until they reach the coast hundreds of kilometres away. Now the players have to use the cargo hook to swing onto the TARDIS before it drifts too far away...



7: WE'RE ALL STORIES IN THE END...



In this chapter, we'll help Gamemasters through the process of running an adventure, how to write their own, and how to make sure everyone has an interesting part to play in the story. On top of that, we'll also discuss story arcs, sub plots, and adventures with a particular theme or special event. Don't worry if some of this sounds confusing, you probably already know this – you just didn't realise it!

THE STORY

Let's start with the basics. The story is the most important element – without it, there's nothing to say, nothing exciting will happen and it's all going to be a little dull. Have a think and ponder the sort of adventure you'd like to play. You don't have to write anything down, maybe just some key words for the time being to keep the tone of the story in mind. Something like "1920's, New York, Daleks" can be all you need to start you creating an adventure.

The story told in an adventure is possibly the most important thing to consider. It needs a beginning, a middle and an end, and it needs something exciting to happen. They always say there is no drama without conflict, so there should be a cool villain. If you envision a particular event happening in the game you can make a note of

that as well. Characters should grow from the experience, or learn a valuable lesson. Working out a story for your adventure doesn't mean you need a detailed outline of what you want the characters to do – instead just a basic premise of where the characters will go, and who they will face should be enough.

The players have a lot of control, though obviously not as much as you, the Gamemaster. They will, however, have a tendency to stray from a firm path you may lay out for them – unless you make the course of action obvious and clear, they may wander off and do unexpected things. This shouldn't be entirely discouraged, as it can lead to new and exciting avenues that you hadn't planned, but unless you're very good at making things up as you go along, this may be best left for more experienced Gamemasters. You'll soon get the hang of it after a few games though.

Above all, there should be a conflict – good against evil, possibly against overwhelming odds, and the character's abilities and spirit should prevail. There will be setbacks, failures and defeats along the way, but in the end good will triumph (at least we hope). This conflict should have some depth to it – it shouldn't be too simple otherwise there will be no investigation or gradual development of plot. You don't want our heroes uncovering the alien plans in the first ten minutes!



THE CONFLICT

Every good story has a conflict in some form or another. This can be as simple or obvious a conflict as 'good vs evil' or it can be something as subtle as 'I shouldn't fall in love with him, he's an alien. What should I do?' It doesn't have to be a physical conflict, simply a conflict of interests or emotions can be enough to make a great story. A story conflict is when what someone wants and what they actually have is very different – whether this is the heroes or the antagonists.

What is the conflict about? In most cases it's a pretty simple case of 'Alien race wants something that doesn't benefit the rest of the universe' – this can be dominion, control, or upgrading. A race could face a life of slavery, aliens could be on the brink of war with the characters in the middle of the impending bloodshed, a new parasitic race could be controlling the minds of Earth's leaders, the population of a town could go missing. There are loads of possibilities – one of the great things about the Doctor's ability to travel time and space, to go anytime or any place, means that there are very few limitations. If you're short of ideas, have a look at the Adventure Ideas section on pg.40 of the **Adventures Book** and think about adapting one of those to suit your game.

THE ANTAGONIST

To have a good conflict, you need a great antagonist. A villain, or someone who simply opposes the actions of the players. In most good stories, the antagonist of a story is unknown to the players, and it is only during the course of the adventure (usually around half way through) that the villain is revealed.

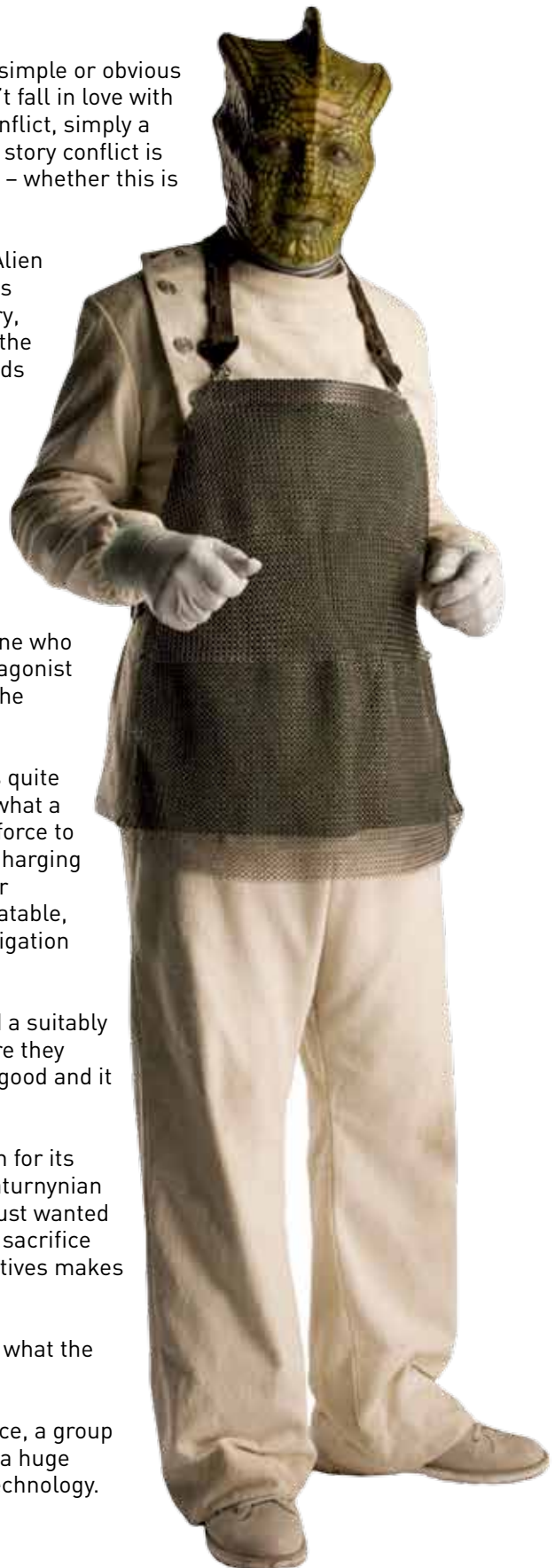
Often the villains can become the most iconic part. After all, Davros is quite distinctive, and you'd be hard pushed to find anyone who doesn't know what a Dalek is. A good villain should be seemingly unstoppable, a formidable force to be reckoned with that will require some thought and planning to stop. Charging blindly into a room full of Daleks, guns blazing, is a sure way to find your characters exterminated. Instead, these villains should be almost unbeatable, with a weakness that can be discovered and exploited after some investigation and adventure.

The best villains have a full personality, a good story behind them and a suitably fiendish plan. Some thought should be given to their reasoning – why are they evil? What do they hope to achieve? It could be that their intentions are good and it is just that they are going about it in a way that can be perceived as evil.

Prisoner Zero was all out bad – there was probably a very good reason for its imprisonment, and when it escaped it showed no sign of reform. The Saturnynian vampires were technically villains but their intentions were good: they just wanted to save their species from extinction. Unfortunately they were willing to sacrifice innocent humans to do so. A bit of complexity to the villain and their motives makes a villain great.

Of course, the villain should suit the rest of the story – where it is set, what the story should be about and what is involved.

The antagonist could be anyone or anything. An aggressive warrior race, a group of violent cultists, guerrilla terrorists or rebels, an alien race posing as a huge company, or a rich power-hungry individual who has dangerous alien technology.





THE SETTING

Now you have in mind a villain, and what they may be up to, you have to think about where this adventure is going to take place. Is it Earth, at one of the companion's homes? How about another planet? A space station? In an underwater research facility? Deep in a jungle, or underground beneath the city streets. Lost in the desert or drifting in an out-of-control starship. Then you should think about when the story takes place – is it in the past, the present, or the future? In an alternate universe, or in ours? If you have a great idea about where you'd like the adventure set, then go for it – deep underground in the government base in Area 51 or travelling through time in B52 bomber lost in the Bermuda Triangle, anything is possible!

The Doctor makes frequent stops on Earth – and for a good reason. If Earth is under threat, you feel more emotionally involved in the story than on Planet Zog. Seeing a spaceship crash through the tower at Westminster, demolishing Big Ben, is

more dramatic than seeing a ship crash into a swamp on a distant world.

That said, alien worlds open up a whole new arena of play. The human race spreads to the stars, and a distant colony world where the people have to survive with basic equipment and technology makes an interesting setting. Or a high-tech world with robots and gleaming spires, or a desolate alien world of barren plains and deserts where water is the key to survival. Why stick to planets? Why not a vast space station or starship?

Then, you should also consider when the adventure is going to happen. You could stick to Earth but set it in the distant past, in another country, or the far future. The only thing to remember is that Gallifrey has gone, no matter what time you go there. Time War events are 'Time Locked' and none can travel there (though Caan did, and it drove him mad). A Time War eradicates things from normal Space-Time and unless you set your game relatively before the last great Time War, Gallifrey is one place you cannot visit.

Of course, once you have your setting, you can populate it with additional characters. They may be friendly or in trouble and needing your help, or secretly working for the villains. The Doctor and his companions are rarely alone in their adventures, and good NPCs can make things even more interesting.

THE OTHERS

So you know where the story is taking place, but who else is in the story besides the Doctor, his companions and the baddies? There are usually other characters involved, whether these are collaborators with the villains, innocent villagers, brave survivors or just normal people. They could be the down and outs of the city during the Great Depression, freedom fighters battling against an alien race that has been going on for generations, the companion's friends and family facing the strange and alien, a division of UNIT, a rogue Time Agent, the local press or a race of slaves hoping for freedom. Often, these 'others' will have as vital a role to play in the story as the antagonist, so having an interesting and fleshed-out idea for these supporting characters is important.



ACTION!

Great drama, explosions and chases can lead to some fantastic action scenes. Thinking up a cool action sequence that takes place in a dramatic or original place, like a chase along the top of a moving train or a dramatic rescue from a vast galactic prisonship, can be all that's necessary to inspire a great story.

For example, you have this idea of the TARDIS being catapulted over a castle wall in the middle of a huge medieval battle. You know you'd like to see that scene in the story, so imagine who's in the castle? Who is attacking? Why would the Doctor be there? Who could be the villain?

Maybe a visit to Japan has left you with an image of a chase along the top of a futuristic monorail, travelling over a gleaming city? What city is it? Who could the characters be chasing? How does the monorail figure into the story? Often, just coming up with a single scene and thinking about where, why and how it can happen, will provide the bare bones of a rip-roaring adventure.

If you're working on a basic story and you have some ideas for a cool action scene that would make an exciting and dramatic sequence, pencil it in. Remember, however, that the free-form nature of role-playing means that players won't always follow the story where you want them to, and it's a good idea to have a few back-up locations and scenes so you'll be prepared no matter where they go. Thinking ahead and being prepared means that you don't have to railroad them into your big scene. Give them enough lead and they'll get there in the end.



THE ADVENTURE

An adventure tells a story, and all stories have a beginning, middle and end. We're not going to get too complicated with this, but most stories can be broken down into the following parts. You probably already know how this works from TV, movies and novels, but may not realise it!

An adventure could be broken down into the following components, though this is just a guide and you can feel free to experiment and try something different.

BASIC ADVENTURE STRUCTURE

I. Prologue

II. The Beginning – Set Up, Investigation

III. The Middle – Rising Action, Running!

IV. The End – Climax, Resolution

V. Epilogue – Aftermath

Let's look at this story structure one step at a time and see what happens in each bit.

PROLOGUE

A good way to get everyone interested in the coming story is to have a prologue. It can be a short 5-10 minutes at the beginning of the story that can be used to set the scene, give a rough idea of what's to come, and gets everyone interested. This doesn't need to feature the Doctor or his companions (or your player's characters) at all. It can be used to introduce the threat or other important characters who will be placed in danger.

In the game, a Prologue could involve the player's normal characters, just to set the pace and the scene. Or you could have the players adopt the roles of other characters to give the players a sense of what they're going to be walking into. This allows them to play new and different characters each adventure, if just for a few minutes, and good storytelling means the reward of Story Points that can be used on their normal characters.

For example, if the Doctor and Amy are about to land on Starship UK, you could have the players start the game as Mandy and Timmy, or other civilians investigating the Smilers that would culminate in them being sent to the Beast below. It would set the location, introduce the threat and some of the themes that the Doctor and Amy will have to deal with in the adventure.

Sometimes these prologues are a 'catch-up' of prior events – this can be a great way to remind the players of what happened in the previous session. Anything is possible, as long as it gets the story going, and gets the players interested and intrigued.

CHARACTER INTRO BRIEFS

When running a Prologue or an adventure that introduces the character for the first time, it pays to write up a separate, brief description of the the situation from the perspective of each character and hand them to the appropriate players. This gets them into the roles of their characters and gives them each a small piece of the puzzle, to share or not...

THE BEGINNING – THE SET UP, INVESTIGATION

'The Beginning' introduces all of the characters (especially the player characters if they haven't been used before) and gets things moving, revealing the basics of what's going on. If this is the characters' first game, this will set up who's who before something dramatic will happen to them to bring them together. Something will happen that will make the characters want to get involved. This can be anything from a missing friend, a threat to themselves or the planet is revealed, someone needs saving, something mysterious is going on or similar.

To continue from our previous example, Amy and the Doctor arrive aboard Starship UK. While looking on the monitor, the Doctor notices a little girl (Mandy Tanner from our Prologue) crying all alone and,

despite just telling Amy that they should never interfere, sneaks out to see why. As he picks up on some of the clues left around for him to find by the Gamemaster (Mandy's diary, the Smiler booths, the perfectly still glasses of water, etc.), he realises that Starship UK is a police state and is responsible for Mandy's tears.

Basically, we are introduced to the characters (Amy, The Doctor, Mandy), to the situation they're in (Mandy is alone and in pain), and the reason why they're doing what they are (the Doctor doesn't interfere, unless there's children crying). Once they realise what is happening, the characters will start investigating.

Investigation is key to a good adventure and now that the characters are aware that something is amiss they can look into it a little further. This is when the characters interact with the game world, questioning NPCs and using their Skills while the Gamemaster reacts to their actions and provides bits of information, leading them from one clue to another, until they discover the basics of what is going on. The set-up puts the players on the trail of discovery and further clues lead them further and further into the plot.

In our continuing adventure, the Doctor goes off to examine the engines of Starship UK while Amy follows Mandy and discovers a locked public works tent covering some sort of construction. The Doctor discovers that there are no engines and meets a mysterious stranger named Liz 10. Amy discovers a vicious 'root' that is bursting out of the road and meets the Winders.

As the characters get closer and closer to the root (no pun intended here) of the plot, things are likely to heat up. There may be encounters with henchmen, with alien troops or dangerous situations. It is usually at the end of the beginning section that the villain of the story becomes aware of the character's actions and acts to foil their investigations.

As a result of Amy breaking in to the tent, Winders appear and knock her out. When she wakes, she finds herself in a voting booth and gets a mind-blowing dose of reality followed by a mind wipe. The Doctor finds her, intervenes and they both end up, as so many protesters before them, in a quite literal 'belly of the beast...'



INVESTIGATION AND CLUES

Experienced roleplayers may think it a little odd that the game doesn't have a specific Skill for investigating, researching something or noticing clues. This is because nothing can throw a good investigation off the rails like missing a clue due to failing a roll. In the game, the characters should find the clues if they're looking in the right place, and not have to rely on a good roll of the dice.

The Gamemaster, when thinking of the story, should plot a series of clues that'll lead the characters closer and closer to the big reveal. As long as the characters go to the right place and look for the right things, they'll uncover the information they need to lead them to the next clue. Of course, if they get really, really stuck, they can spend a Story Point and get a handy pointer or two from the Gamemaster.

THE MIDDLE – RISING ACTION, RUNNING!!

In the middle of the story, the characters are starting to get the idea of what's going on. They've uncovered the problem and are working on a way to solve it, though they may not be aware of who exactly is behind it. They'll know that their chances are slim, but they'll be ready to face the challenge ahead. However, it is usually at this time that the villains become aware of the characters' 'interfering' and may send out some of their minions or soldiers to try to put a stop to them.

This will spur the characters into further action. They'll become resolute and more determined to stop the villain's plans. The story will become more intense, and it'll usually lead to more investigation, discovery, and much more running.

Let's look at the middle section, continuing the adventures of the Doctor, Amy, little Mandy Tanner, and Liz 10. The Doctor and Amy are in the mouth of a gigantic beast. The Doctor comes up with a rather undignified

method of escape, only to be confronted by mobile Smilers who seek to quiet him and Amy for good. Liz and Mandy, using a tracking device, find and rescue them and they all retreat to Liz's chambers where, after a quick shower and the players piecing together clues, the Winders come to take them to the Tower of London. We're getting close to the climax.

In the latter part of this section, the Gamemaster can reveal a plot twist. Is the villain not the villain at all? Was the plot to take over the world actually a plan to defend it? Usually it is at this moment when one of the characters has a major revelation, just when they are at their lowest and seemingly have no chance of resolving the conflict.

THE END – CLIMAX & RESOLUTION

Everything has been building up to the big finale, the climax of the story, where all the clues have been leading. The characters will most likely succeed in stopping the villains (though not always, it could all go horribly wrong and lead to another series of adventures where the characters try to set things right). After the big finale, everything should be returned to normal, though the characters will have grown from the experience.

At the end of the adventure, the horrible truth of Starship UK is revealed in the Tower and the Doctor is faced with a gut-wrenching, character changing dilemma: doom the Earth people or kill the whale as humanely as possible (and then change his name, because he won't be the same man anymore) Thanks to Amy piecing together subtle clues, however, he is saved from having to kill the last star whale and the people of Starship UK gain a willing partner in their quest for a new home.



EPILOGUE - AFTERMATH

In the final couple of minutes of the story we see the results of the characters' actions. The characters should grow from their encounter, the world should be safe and any loose ends should be tied up. It can be as simple as the Doctor's offer of travelling through time and space to investigating a clue that will lead the characters on to the next adventure.

THE FINISHED ADVENTURE

So once you have the basics, and know how the adventure is going to run, you can add some details, expand on your ideas and think about some additional elements. You can add a 'Subplot', a secondary storyline that isn't as huge as the main one, but may be more of a personal quest for one of the characters. You can introduce elements from your campaign story arc (more on those in a moment) to foreshadow events that will be important in your campaign's finale. These can be subtle like mentioning that "Silence will Fall" or obvious, like a glaring crack in time.

Something else you should consider when constructing your adventure is what happens to the characters during the story and how they will develop. In some cases, it may be worth looking at the character's backgrounds, their friends and families and seeing if there's a good way to bring them into it. It could be that, even if the family isn't involved, events from their past can be brought up, allowing them to come to terms with things, or to grow.

TWO (AND THREE) PART STORIES

Of course, there are times when the adventure is so big you can't fit it into an evening's gaming. These epic two or three part stories are basically the same as a normal adventure. They have a beginning, middle and end, though many elements will take longer to develop. The set up will probably be around the same, but the investigations that follow may be more elusive, or the trail may be longer. There may be a few plot twists and sudden changes in direction.

When the villains discover their interfering, they will try to foil their actions on many occasions, which will lead to one of the most important elements of the two-parter... the Cliffhanger!

NEXT TIME...

Do you know what your next adventure is going to be? If you've planned ahead, you can script some little teaser scenes that the players can run through at high speed with a bit of dramatic music! It'll bring the players back, intrigued to find out what happens in the next game!

CLIFFHANGERS

The term 'Cliffhanger' comes from the old cinema serials, where each episode ended with the hero in some dramatic situation where it looked as if they could not survive. This way, the audience felt that they had to return to see the next episode, to find out how their hero could escape. A good two-parter should have the same effect – your players should be left with the need to return to the game.

A great way to end an evening's gaming is with a cliffhanger, leaving the characters in a predicament where it looks like there is no escape. Surrounded by Weeping Angels, or with the Doctor captured and placed into an eternal prison, these are great ways to leave your characters. The players can spend the time between gaming trying to fathom a great way out, and you've left them wanting more.

STORY POINTS

In between parts of a two-part or three-part story, the characters should keep the Story Points they have. If you feel that they have done particularly well in the first part, but may need a little help in order to finish the adventure, you can give them some Story Points as a little boost, but their totals shouldn't be reset – after all, it's the same story, just takes a little longer.

THE SECOND PART

Continuing a multiparter isn't all that different from a normal adventure. Instead of a prologue you'd best have a bit of a catch up on what's gone on before. This is especially handy as it gives you and the players a great chance to catch up on what's happened, and it serves as a good reminder for where they all were last time you all met up.



The second part continues as the characters get out of their 'cliffhanger' situation (hopefully) and continue with their investigations and the rising conflicts and challenges ahead. The end of the adventure will have the same structure, coming to a climax as the villains are defeated. As it's a two- (or three-) parter, the finale should be bigger, grander, and more dramatic than your cliffhanger. Two-parter in the middle of your campaign should hint at events to come in the campaign finale, while the finale itself should be the biggest bang of all. Pull out all the stops!

CHARACTER STORIES

During the campaign, every character should have their opportunity to prove themselves. The Gamemaster should create adventures that give every player their shot at being the focus, not just following the Doctor.

To do this, the Gamemaster can chat with the player about their character's background. Is there something about the character the player hasn't explored? Events in their past that haven't been detailed could be filled in, or people can resurface into their current lives that haven't appeared in the actual game before. Their focus doesn't have to be the central point of the

adventure, you can still have all the action and drama going on as normal but there can be a subplot, a little side story that intertwines with the main plot that revolves around a character, making them just as important (if not more so) than the Doctor.

It could be that the villain is a childhood friend of one of the characters – can they be shown the error of their ways and redeem themselves, or are they lost? Does a romantic interest develop in one of the character's lives? Doing this makes sure that over the course of the game, everyone gets a chance to do something extra special, and their characters can develop and grow.

CAMPAIGNS

By now you should have your adventure ready to go. This is great if you're just planning on running a one-off game, but the great thing about roleplaying games is that you can keep going for as long as you like. Some games have been known to continue for many years, with players coming and going, characters dying or leaving, with new and bigger battles to face every time. If you're planning on some form of continuing story, you may want to consider running a campaign.



CONSTRUCTING A CAMPAIGN STORY ARC

Creating a campaign arc is similar to creating an adventure. It has a beginning, a middle and an end, just like any story. Instead of getting all of these elements into a single adventure, you space it out over a series of stories.

Let's say we're going to run a series of thirteen adventures. The story arc is based around a growing crack in the universe. The characters encounter it in the first adventure and deal with it, thinking the matter closed.

In later adventures, subtle clues start to hint at a greater menace to come. One of the characters forgets a major event in recent Earth history, the same crack appears again on a crashed starliner and consumes everything that falls into it, and an entire species is stranded on Earth after jumping through a 'crack' in time to escape the destruction of their world by 'the silence'.

It's not always the case, but there should be an adventure around the middle of the campaign that introduces elements that'll come back in the final episode. The crack might appear in a mid-season story and consume a loved one or very important person in one of the character's lives, erasing them from existence and memory, only to mysteriously return in the finale, for instance.

Finally, we tie all of these clues and events together in the last two adventures of the Story Arc. The Doctor finds out his TARDIS will cause the crack and he must somehow prevent this while simultaneously confronting a horde of his greatest enemies allied to stop the impending destruction of the universe by imprisoning him.

If this brief outline sounds familiar, it should! The best example for your own campaign story arcs, and how to link the stories within them, can be found by following the Doctor's own adventures!

PERSONAL STORY ARCS

It's not just the campaign storyline that can have a story arc. Characters can have them too. While their personal arcs may not always be as prominent as the main campaign arc, the characters will grow and develop over time.

Rory is a great example of this. He starts out as a rather diffident bystander, becomes a reluctant time-traveller just to protect Amy, sacrifices his entire existence to save the man he considers to be competition for her affections, is brought back as an Auton Duplicate, overrides his programming to help save the universe and then, after all that, becomes a willing and eager participant in the Doctor's travels. He goes from timid nurse to time-travelling adventurer in a long arc.

Most of the time you won't have to plan a character's arc too heavily, it'll develop by itself as the game progresses. If you want to develop a character's story, you should discuss the character's background with the player – see if there's anything they'd particularly like to do with the character that'd be cool and exciting. Then, just like a campaign story arc, you can work in some teaser hints, some little scenes that build the character's arc, before they have their focus adventure. The character's adventure should appear just after the middle point of your campaign arc, so you can build up to it, and yet not have it get in the way of the finale.



OPENING ADVENTURES

So you have your campaign arc and you know where the stories will lead. You may need to consider the first adventure slightly differently. After all, it'll be where the players get used to the characters, set the scene for things to come and how the game works if it's your first time playing. As the game progresses, the players will become used to their characters and each other's characters until they gel as a unit, but until then you may need to run the first adventure or two to really establish who they are, how they know each other and why they're getting involved in the adventures.

Your opening adventure, no matter what setting or story you have planned, should give the players a chance to get the feel for their characters, and to get to know the other characters as well.

'DOCTOR-LITE' ADVENTURES

The Doctor doesn't have to be the prominent element in a story, and 'Doctor-lite' adventures are a great opportunity to try something a little different. You could create all new characters and have a little 'side' story, where you follow a group of people the Doctor has previously encountered or whose fates are intertwined with the events that will be resolved in the season finale. What happens when the denizens of Starship UK finally reach a new world, for instance, and how did a group of celts come to encounter a Cyberman under Stonehenge and manage to disable it?

If a player cannot attend for any reason, it might be a great excuse to run a 'lite' story where their character doesn't get involved. If the player who runs Amy couldn't attend one week, you could run a solo adventure for the Doctor, and vice versa – if the Doctor's player couldn't attend, it's a great opportunity to see what happens when Amy and Rory are on their own.

FINALES

Another special type of adventure is the finale. Usually a two-, sometimes a three-, parter, joined together by a massive cliffhanger that revolves around some temporary defeat or setback as the villain reveals themselves or the catastrophic event reaches a critical point. In

the end, the characters must put the pieces of the puzzle together, pull out all the stops, and possibly make a great sacrifice to put things right again.

Fleets of invading Daleks, millions of Cybermen, whole planets being moved and the Earth's population being decimated, all make a great finale – just be careful of doing something so cataclysmic that you make your follow up campaign almost impossible. Imagine the effect the destruction of the Earth would have on a campaign. You'd need to get back to your original story somehow.



'SPECIALS'

Of course, in between these big campaigns you can run one-off adventures. It could be that you have a bit more time to spend on your game – maybe rather than an evening a week, there's an opportunity for an afternoon session where you can play a little longer. The most likely time that you'll find more time on your hands (and your players will be free) will be public holidays, which is a great opportunity to theme your adventure!

Just because it's Christmas, it doesn't mean you can't play a game. Maybe you're bored on Boxing Day or full of Christmas dinner, and you have an idea for a game. Why not make it Christmas themed? Or you could do them on other holidays like Easter, or best of all Halloween!

A Special adventure can be simply a slightly longer normal story, with a theme that reflects the time of the year. It needn't be as long a story as a two-parter, but you can do something dramatic, exciting and a bit different with a special, with new companions or characters, without affecting your normal campaign.

THIS IS JUST THE BEGINNING...

In the end, all of this is just advice and guidelines. You should feel free to experiment with the format of your adventures and campaign to settle on a game that you're most happy with. Have fun, and run with it! Geronimo!!!



MASTER CHASE GRID

ESCAPE!

ALMOST THERE!

THEY'RE EATING YOUR DUST!

MOMENTARILY GIVE THEM THE SLIP!

BREAKING AWAY!

TOO CLOSE FOR COMFORT!

THEY'RE ON YOUR TAIL!

CAPTURED!

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