



THE ADVENTURES BOOK

WELCOME...

...to the third book in the **Doctor Who: Adventures in Time and Space** box. By now, you should have read through the 'How to Play' reference sheet in the box and, at least, the **Player's Guide**. The adventures presented in this book are designed for the new gamer in mind, but first things first...

SPOILERS!

Are you a player or the Gamemaster? If you're the Gamemaster, that's great. Welcome in. Have a cup of tea, sit down and have a good read. If you're a player, you can stop right here.

Seriously. Are you still reading? This book is just for the Gamemaster, as it details the adventures you'll be playing. If you know the plot and know what's coming, you're going to spoil it for yourself, so place this book back in the box and learn what happens the exciting way: by playing it as the Gamemaster presents it!



WHAT IS THIS BOOK?

Within these pages you'll find two ready-made adventures of varying length, that are ready to run with very little work (if any) from you, the Gamemaster, as well as a series of adventure seeds that will give you ideas for adventures of your own.

KNIGHT OF THE COMET

This adventure takes the players back in time to foil the actions of a villainess with a history bending agenda and a group of knights with enhanced abilities from the stars.

ASHES OF THE DALEKS

This adventure takes the players to an abandoned space station, one of a series of 'watchtowers' on the edge of human space. Here they encounter one of the Doctor's most implacable foes.

ADVENTURE SEEDS

The final part of this book features a bundle of short adventure ideas that Gamemasters can expand into adventures of their own. Each seed will present you with a general plotline and characters to build an adventure around. Each adventure seed also includes the following information to help you complete and even expand the adventure...

Things to Do

This is a list of various plot goals the players might have to accomplish in order to complete the adventure. Of course, as the Gamemaster, and even players, might come up with solutions of their own, you should feel free to modify or even ignore these suggestions at your leisure.

Action Scenes

You'll find a selection of exciting encounter scenes that you might want to add to your adventure in this section, like exciting chases, difficult tests of skill in extreme circumstances or battles with alien enemies.

Problems

This section details potential problems that might pop up during play so that you can prepare for them ahead of time. What if, for instance, none of the players has a particular skill that is necessary for attaining one of the plot goals? What happens if an important Gamemaster character is killed or disabled by accident? How do you keep the players from simply using the TARDIS to leave the adventure area?

Continuing the Adventure

Finally, there is a list of ways you can spin off the concepts and characters presented in the adventure seed into other adventures or even whole story arcs.



ADVENTURE 1: KNIGHT OF THE COMET...



INTRODUCTION

This adventure takes the player characters back in time to foil the actions of a mysterious villain and a terrifying monster. It is suitable for almost any type of player character group, as their trip back in time is by accident rather than their own design. They're about to be transported by a strange device they find in a museum that has lain dormant waiting for the right group of people to activate it and send help back to the past. The players might play a group of Torchwood or UNIT agents investigating the museum as easily as a Time Lord and his companions or even a party of people with no experience of time travel whatsoever. This is a great adventure to gather a player group together before they begin their adventures across time and space.

BACKGROUND FOR THE GAMEMASTER

Our tale begins with a rogue (as if there is any other kind!) time agent from the 51st Century called Morgana. She has caused all kinds of mischief across time, and while not actually evil is rather selfish and greedy. She likes to think of herself as an adventurer; others call her a thief and a con artist. While she is a resourceful and dangerous opponent, not all of her plans go well and her most recent escapade threw her into the vortex with a badly damaged vortex manipulator.

Morgana managed to stabilise herself into the medieval period in England on Earth. Needless to say she was rather disappointed to discover the lack of technology in this time period made it impossible to fully repair her vortex manipulator so she might escape. So, after ingratiating herself into the local nobility as a mystic and advisor she set about finding a way to attract some help from elsewhere in time. She began meddling with the technology of the era, mainly to ingratiate herself with the nobility and make her life more comfortable. However, she was careful to avoid doing too much damage to history.

Unfortunately, Morgana is not the only time traveller to land in this area of England. When she was thrown into the vortex, Morgana accidentally pulled a Cyberman attack ship in with her (which is ironic as the Cybership is what she threw herself into the vortex to avoid). The ship was not built to withstand the vortex and it crashed to Earth in the same time period that Morgana landed in. However, while they were thrown out of the vortex at similar times, they didn't land on Earth in quite the same moment and the ship appeared as what the locals believe was a comet or a falling star a year or so after Morgana had arrived.

Morgana had hoped to make use of the Cyber technology (even though these Cybermen don't



have access to temporal technology) but she got there too late. A group of knights came across the crashed ship and while the crew had been killed, even a dead Cyberman can be very persistent. The knights became infected with Cyber technology as they investigated what they thought were suits of armour. All five of them were corrupted by the technology and their minds were taken over by the Cybermen. While they couldn't be converted into full Cybermen, they each began to grow into their armour to become a primitive form of Cyberman or 'Cyberknight'. The new Cyberknights have used the technology to create Cybershades and Cyberslaves (from the local peasantry) to assist them and guard the ship as they set out to convert more knights to the Cyber race.

So Morgana now has two problems. She is stuck in the past and has a group of Cybermen wandering about causing trouble. She needs help, and she's just about to get it, even if the help that's on the way doesn't know what's going on...

BEGINNING THE ADVENTURE

The adventure begins with the player characters arriving at a festival at Tintagel. A new excavation at the site has gained a lot of media coverage by unearthing a strange bracelet that has historians baffled. Many believe it to be a hoax to gain publicity for the tiny museum that has the article on show. In fact, the bracelet is a piece of advanced technology, a badly damaged vortex manipulator.

There are several different types of player group that might be suitable for this adventure. A Time Lord (or Time Agent) and his companions might come across the museum by accident as part of their travels. After all, rogue Time Lords like museums; it's how they keep score. The Time Lord at least will have some item of advanced technology such as a sonic screwdriver. A group of Torchwood or UNIT operatives might be visiting to check out the story of the device and see if it is a hoax or something they are going to have to 'confiscate'. Both groups might carry some advanced technology from their organisation's stores that they can use to scan the device.

It is also possible for the player characters might have nothing special about them at all. They have accidentally brought some advanced

technology with them in the hopes an expert at the museum can tell them more about it. Advanced technology is constantly being left lying around on Earth. For instance, the Doctor's broken sonic screwdriver was left on the village green in Leadworth and might have found its way into the player character's hands. Several alien visitors have left the odd trinket behind as they beat a hasty retreat. So, the Gamemaster should furnish the player characters with something strange and alien to bring to the museum. In further adventures they might even manage to fix the device, which could become the focus for the campaign.

SCENE 1 – A DAY AT TINTAGEL

It is a bright sunny day when the player characters arrive at Tintagel, although there is a brisk chilly breeze coming from the sea and cliffs the castle is built on. There is little left of the castle itself, which appears as a series of ruined walls, but it is obvious it was once a great fortress in its day. The ruins cover an outcropping of the cliff-side, below which, in a rocky valley, lies a small village. The area has several tourists; some come to see the castle, others are simply out enjoying the sunny day with a picnic. Most of the people are families with small children, many of which are hitting each other with one of the several plastic swords on sale all over the area. Some families have brought their teenage children on suffrage who are doing their best not to enjoy themselves in any way. There is very little in the area except the ruins and the village. As there are several roads linking the area to civilisation, most people have driven here for the day and parked in the large car park nearby. However, many of the people to be found here are actually residents.

While the player characters might want to get straight down to business and look for the museum, they might explore the town a little. If they are only here by random chance the Gamemaster might not alert them to the presence of alien technology until they have wandered around a little. By the way, Tintagel is a real place in the south east of England – check the internet for maps that display the local inns, pasty shops, historical centres and guesthouses that are to be found there if the Gamemaster requires any additional detail.

TRINKET'S TEASHOP

This small café run by Marjorie Trinket and her husband Frank has been in the family for 3 generations. It serves excellent cream teas (if you're an American we should point out that's tea and scones with cream and jam, not tea with cream in it) and a wide assortment of cakes as well. The teashop is very traditional; they serve the tea in china cups and put lace doilies under pretty much everything. While Marjorie and Frank might be better suited to life fifty years ago they are a friendly couple if treated politely. They have lived in Tintagel all their lives and can tell the player characters anything they want to know about the village itself.

HOLLY'S SANDWICH BAR

Located close to Trinkets is almost its antithesis. 'Holly's' is run by Holly Sanderson, a retired city broker who sold up her Canary Wharf flat and moved out here for the quiet life. When we say retired, Holly is only just thirty, having made a ridiculous amount of money in her brief time in London. Holly runs the place on her own and provides a simple vegetarian menu. The café is furnished in coloured wood and often advertises several worthy causes on the walls. In London Holly saw so much greed she became dedicated (but not fanatical) to doing something about the state of the planet, as well as the animals and humans that live on it. However, she hasn't left the modern world entirely, and her café offers three computers with internet access for the use of her customers.

SOUVENIR SHOP

This small shop near the museum is packed with an array of King Arthur memorabilia and Tintagel souvenirs. It is run by 60 year old Frank Goodson, who believes passionately that this is the place once ruled by King Arthur. He has read almost every book on the subject and is quite an authority, albeit an opinionated one. He and Dr Winstanley from the museum argue regularly about the differences between myth and historical evidence.

GENERAL STORE

The local post office and general store is run by another elderly husband and wife team, Malcolm and Georgina Bannister.

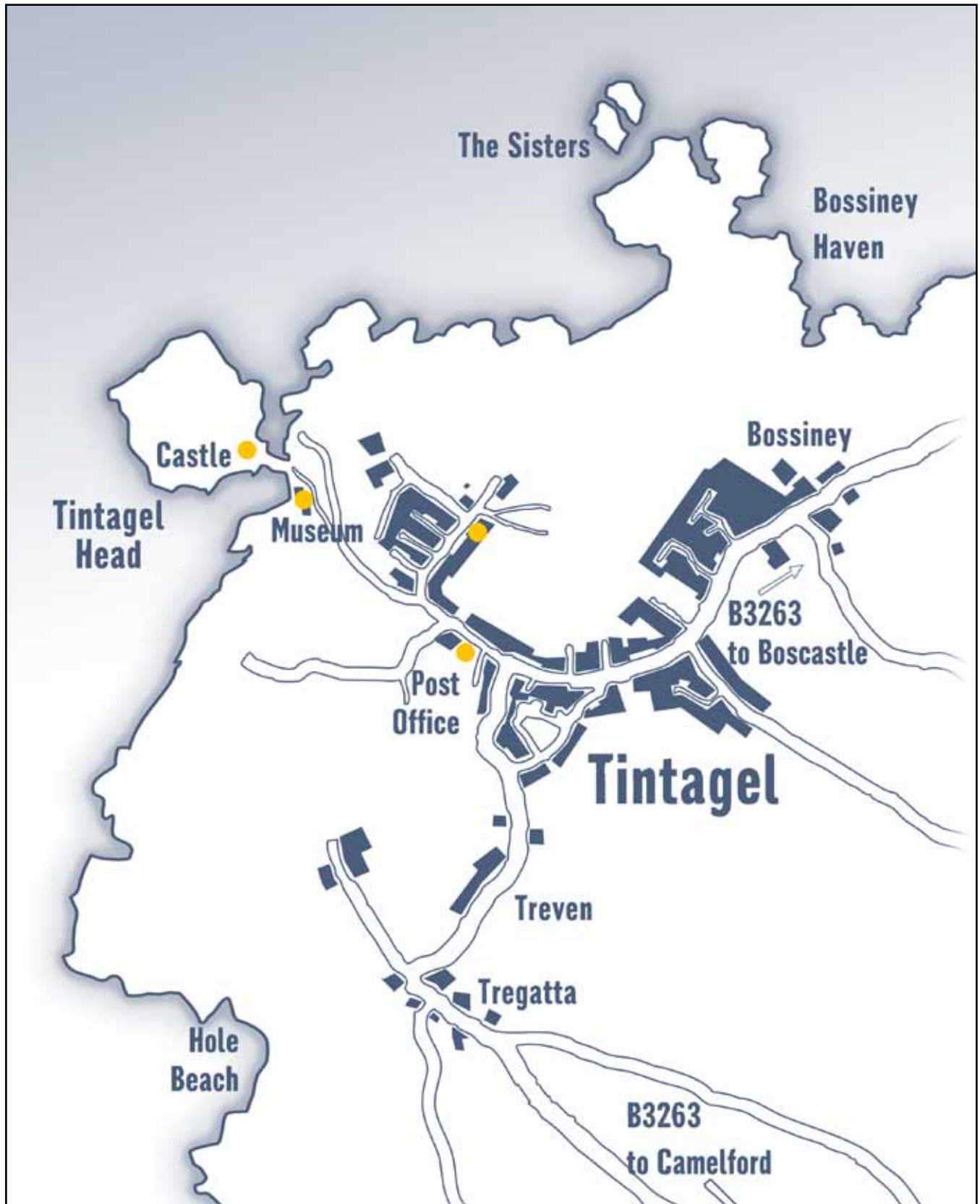
Georgina runs the shop part of the store and is constantly on a knife-edge. Any problem is a catastrophe, and anyone who isn't sympathetic or plays down the seriousness of such disasters (such as running out of baked beans) is a fool who simply doesn't understand anything. Malcolm insulates himself behind the post office window and mutters 'yes dear' every now and again to appear interested. The couple talk constantly but haven't actually listened to each other in years. The general store is remarkably well equipped for such a place with Georgina having catered for any emergency.

THE MUSEUM

Eventually the player characters should be drawn to the small museum that sits near the castle. Dr John Winstanley, who gets a small grant from the local council to run the place, runs the museum. Unfortunately, the museum is not very impressive, as anything really interesting has been removed from the site and taken to museums in London many years ago. Dr Winstanley is proud of his small collection of broken pots though and feels his museum is a tiny bastion of historical sense amidst the hurricane of King Arthur tourist clobber available everywhere else.

However, recently he has made a find that threatens to put his museum on the map. After many months of saving his budget he financed a very small archaeological dig (made up of students from the nearest university) of the castle site. He was only allowed to work along a small part of the west wall that was once probably a stable. No one expected anyone to find anything there, but one of the students (Tamara Penrose, who has since returned to university several miles away) unearthed a strange device. The object resembles a thick wristwatch on the remains of a leather strap. It is very old, showing the same signs of wear as if it had been in the ground for several hundred years. Most people think some tourist dropped their watch there a few years ago and that is all it is. However, Dr Winstanley has done a little chemical analysis on a part of the remaining strap and is convinced it was buried in the early 6th Century, during the reign of King Mark, the son of King Idres who conquered most of the area as his dynasty.





THE PORTAL OPENS

Unfortunately, the player characters won't have much time to chat if they investigate the watch. The watch is actually a vortex manipulator, a device capable of opening a portal into any time period. This one is quite broken, but it has enough power to create wireless connections with any sufficiently advanced technology it might come across. The player characters have wittingly or unwittingly brought such technology with them.

If the player characters have official sanction to investigate the watch, or are just very charming, Dr Winstanley will open the case and allow them to handle the watch. However, the case is no barrier to the power of the vortex manipulator. As soon as the technology the player characters are carrying comes close enough the vortex manipulator will connect to their devices and regain the ability to open a portal into the past where its previous owner awaits.

Without warning the vortex manipulator will suddenly light up and a swirling vortex of energy will open right next to it. Powerful winds will swirl around the room and anyone present will be sucked into the vortex. Obviously for the Gamemaster, the problem here is making sure the player characters are all sucked into the past together. The random nature of the portal opening might be a very useful way to pull a party together as they need not all know each other before getting pulled into the past.

Unfortunately, Player groups have a tendency to split up, and they will need to be together when the device goes off. If they stay separate the Gamemaster might decide it takes time for the portal to open up. It can 'lie in wait' for the right moment as long as the player characters have put the vortex manipulator near their advanced tech sometime previously. Then when they are all together the portal might open at just the right moment. It's also important that the portal doesn't suck in any of the Non-player characters in either, as they will quickly become dead weight in the adventure. That said, some might be very useful for their knowledge of history or Arthurian lore, so it isn't a calamity if one of them ends up in the past with the player characters – just don't drag in the whole village!

When the portal opens the Gamemaster should call for Strength + Athletics rolls (difficulty 16) to grab hold of something and avoid getting pulled in. There is no way to stop themselves being dragged into the vortex, but those who make the roll buy themselves a little time, possibly to call back to home base, offering the hope that someone might try to find a way back for them. Whatever the player characters do, they and their tech, along with the vortex manipulator will find themselves pulled into the portal and flung into a roller coaster ride across the vortex...

SCENE 2 – INTO THE VORTEX

After spinning through the vortex storm the player characters are unceremoniously dumped to earth in what appears to be a battle. Armoured knights are swinging swords and axes at each other; some are even on horseback trampling anything in their path. The scene is both strange, noisy and confusing to the player characters, and anyone unable to succeed in an Awareness + Fighting roll (Difficulty 12) is confused and shaken for the first round.

The reaction the player characters get from the assembled knights will depend very much on their actions and style of dress. Any male character or female character dressed for combat (such as in a soldier's uniform) or who is fighting will be considered a target. They will have to defend themselves or escape as a knight attacks them. Luckily, not every knight on the field sees the group as a potential target. If the player character appears very old, very young, or very obviously female (or is screaming) Sir Tristan will attempt to carry them from the field to safety. Sir Tristan will also try to help any of the other player characters as it is obvious to him they shouldn't be there. Few of the other knights are as disciplined, and none of them can see very well out of their armoured helmets!

The most sensible option for the player characters is to quit the field as soon as they can. The Gamemaster should challenge the characters with at least one knight each before they manage to escape. Remember, Talkers and Movers act first, so the characters have a chance to run before the knights swing at them. The Gamemaster may call for Coordination + Athletics rolls to see how quickly they can escape.



KNIGHT

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

SKILLS

Athletics 2, Convince 1, Craft (Weapon & Armour Maintenance) 2, Fighting 3, Knowledge 1, Subterfuge 1, Survival 3, Transport (Horse) 2

TRAITS

Quick Reflexes, Tough, *Code of Conduct* (Major - Noblesse Oblige)

WEAPONS & EQUIPMENT

Sword 2 / 5 / 7

Full Plate Armour (4)

STORY POINTS: 2

DESCRIPTION

The knights on the tournament field are not evil or bloodthirsty, but they are essentially swinging a sword at anything that moves. Luckily they cannot see very well from inside their armour and they are not very manoeuvrable. The force from any shot by a modern firearm will knock them over, making it very hard for them to get up.

BEFORE THE KING

Eventually the player characters should manage to escape the tournament field, or possibly get rescued. As soon as they are out of the confusion of combat they can all realise they are at some form of tournament and they are definitely not where they were. They might initially think they have landed in some sort of renaissance fair, but the evidence around them will become apparent far too quickly.

Tintagel castle is clearly visible behind the seating stands of cheering peasants and nobles, and it is no ruin. It is a mighty fortress, its high walls decorated with flags and banners. It is clear the player characters are in the past, the Middle Ages in fact, around the early 6th Century. However, if any of the players feel their character might be in denial about this they are welcome to declare it's all some sort of trick and they are on a movie set.

By now, the player characters strange dress and odd appearance have caught the attention of the occupants in the noble's stand. Guards will usher them towards the stand where the King is curious about them. His attitude to them will depend very much on how they escaped the field. If they curled up in a ball or ran for it he finds them funny and entertaining. If they escaped by fighting their way out he assumes they are knights of some form and accords them respect as such.

Hopefully none of the player characters will have used lethal force. If they shot any of the knights they are unlikely to have killed them (under all the armour) unless they made a point of doing so. If they did open fire the King is more interested in their amazing weapons rather than the health of his knights who (as far as he can see) got knocked over and had their armour dented. However, if anyone was killed the character in question will face trial for murder and will be locked up until their trial. Not a good start. However, if the others plead for their life or promise to share the secrets of their technology the imprisoned character may be pardoned, as the death took place on the field of combat. Even so, they will be marked as unknightly and dishonourable and may have to make recompense to the dead knight's family.

While all their clothes look strange, anyone wearing bright vivid colours will be assumed to be nobility, as dowdy greys and browns are the sort of clothes peasants wear. However, even dull clothing might seem noble as the fabrics will be of such superior quality if they are modern. Women in short skirts might be considered a little shocking, but will be assumed oddly foreign. Women in trousers will be considered page-boys (unless they are very obviously not boys) unless they have proven themselves as fighters in which case they will (with some confusion) be respected as foreign knights.

The king is King Mark, son of King Idres who conquered most of Cornwall and Devon as his kingdom, which is currently named Kernow. King Mark is married to Queen Iseult, an Irish Princess brought here to marry King Mark by his friend and the best of his knights, Tristan. If one of the player characters was rescued from the field it was most likely done by Sir Tristan who is one of the noblest knights of the court. When the King asks for Tristan's opinion of the characters he will be honest and true about how they behaved. Anyone who can make an Awareness + Subterfuge roll (Difficulty 20) will notice Tristan and Iseult exchange a look that suggests they have feelings beyond those of a knight to his queen (see the sidebar on pg.18).

As long as the player characters are polite and respectful to the King, they will be afforded a certain amount of status as curiosities and entertainment. The ladies might be a little taken with any attractive knights and all the court will be fascinated by any apparent 'female knights'. While talking to the King the player characters may notice he often asks for the council of a darkly attractive woman who always sits to his right hand. Should they manage to make an Awareness + Craft roll (difficulty 15) they will notice the small amount of jewellery she is wearing is far too delicate for this age to produce. If they have the opportunity to ask Sir Tristan about her he will tell them her name is Morgana. She arrived in court a year or two ago and has become one of the King's most valued advisors.

As long as the players behave themselves they will be invited to stay at the castle and join the feast that evening. He may also suggest they provide some sort of entertainment to amuse and impress the assembly with their foreign skills. Otherwise they should enjoy the festivities of the tournament. The King will dismiss them, freeing the player characters to wander around and explore or argue with each other about how they might manage to get home. If they choose to explore they have plenty of time to wander around and plenty of places to investigate.

Should the player characters be rude or disrespectful towards the King and Queen, or needlessly violent, they will be arrested and thrown in the dungeons. Morgana will convince the King to have them thoroughly searched and to remove all weapons and items of high technology. Morgana wants

the high tech devices they must be carrying and is looking for an opportunity but is ready to move slowly unless they make it easy for her (after all, she knows they are trapped). Morgana will then petition the King for them to be released (she needs them to dig up the Vortex Manipulator) which will allow them to join the feast later on. By now the King is aware they have advanced technology and cannot be trusted so he wants to keep them close and observe them.

KING MARK

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

SKILLS

Athletics 3, Convince 2, Craft (Weapon & Armour Maintenance) 1, Fighting 4, Knowledge 2, Subterfuge 3, Survival 3, Technology 1, Transport (Horse) 1

TRAITS

Quick Reflexes, Tough, *Code of Conduct* (Major - Noblesse Oblige)

WEAPONS & EQUIPMENT

Sword 2 / 5 / 7

Full Plate Armour (4)

STORY POINTS: 6

DESCRIPTION

The King is a noble and good King looking to do the best for his subjects. He loves his wife very much and seeks to do right by his subjects and the nobility. Life is good for the King, he has a beautiful wife, a growing kingdom and the best knight in the world as both his vassal and friend. His trust in Tristan and Iseult is so strong that their relationship will probably destroy him.



SCENE 3 – EXPLORING THE PAST

Now they are out of the field of combat, the players are free to have a look about the local area. There are several places they might wander around, and a few clues they might pick up if they do.

EXPLORING THE TOURNAMENT

The whole area around the castle is playing host to a knightly tournament. There is jousting, single combat, an archery contest and the grand melee that the player characters have just been intimately familiar with. Several knights from neighbouring kingdoms are in attendance and many are talking and drinking around small campfires while waiting for their next scheduled match. If the player characters talk to them about the contests it appears the smart money is on Sir Tristan. Even the knights who do not serve King Mark are impressed with his skill. If they ask about the kingdom of Kernow, any of the visitors can tell them it is quite a large kingdom, conquered initially by King Mark's father, Idres. Mark is a good King and his land is doing well. They may also mention that recently the kingdom seems to have made many discoveries in new technology that have added to their wealth.

If the Gamemaster feels like adding another encounter here, the player characters might come across a dishonourable knight named Sir Edgar and his henchman Cerwin looking to cheat in the next contest. They might plan to cut the straps on their opponent's saddle or armour a little so it is loose or falls off. Foiling their plans (especially if their target is Sir Tristan) may well earn them great favour with the court. Should Sir Edgar discover their part in stopping his plot he will challenge one of them to a duel, although Sir Tristan will see to it the duel does not become fatal, leaping in to stop the fight after a clear winner has been decided.

EXPLORING THE VILLAGE

Just below the castle is the small village of Tintagel. While all the buildings here will be gone by the modern age, the general layout will be quite familiar. The Gamemaster can take any of the NPCs detailed in Scene 1 (A Day at Tintagel) and use them as ancestors of those same NPCs. The villagers seem well looked after and happy to serve under King Mark. However, the player characters might discover two concerning facts about the village.

If they can make an Awareness + Science or Knowledge roll (difficulty 16) they will notice this

SIR TRISTAN

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

SKILLS

Athletics 4, Convince 1, Craft (Weapon & Armour Maintenance) 2, Fighting 5, Knowledge 2, Marksman 3, Medicine 1, Subterfuge 1, Survival 3, Transport (Horse) 3

TRAITS

Quick Reflexes, Tough, *Code of Conduct* (Major - Noblesse Oblige), *Dark Secret* (In Love with Queen Iseult)

WEAPONS & EQUIPMENT

Sword 3 / 6 / 9

Crossbow 2 / 4 / 6

Full Plate Armour (4)

STORY POINTS: 3

DESCRIPTION

Tristan is the very model of knighthood, he is dashing and brave, honest and attractive. He is King Mark's favourite knight whom he treats almost as a son. Sadly Tristan has lost his heart to his new queen and remains torn between a love he has trouble suppressing and his loyalty to his friend and King. He prays daily for the strength to hold fast to his duty, but the merest sight of the Queen tears his heart apart.

village is a little more advanced than it should be. It's nothing anachronistic like the villagers using dishwashers, or typing on computers. However, the general level of advancement is a good few years ahead in terms of small details. Getting water from the well, working metal or wood, ploughing the fields, or even the way they construct buildings are all done using a few extra techniques they shouldn't have yet. The villagers will say these advancements have all been suggested by the King. However, it is actually Morgana who has been feeding the King her ideas (it is always wise to let Kings take the credit).

Interestingly, the local blacksmith is working on what looks to be a small cannon. It is a new device of Morgana's invention, which the blacksmith knows little about except what he has been told to make it. He does know that Morgana has something called 'black powder' that the device requires which she has recently 'discovered'...

Another concern in the village is that there have been disappearances. A few people have gone missing in the last few months, ever since a comet was seen in the sky about six months ago. While everyone agrees it was an omen, whether it was a good or a bad one depends on the general luck each person had after its appearance. Most people believe there is some sort of witchcraft afoot since one of the villagers saw a monster one night, which he is convinced is responsible for the vanishing people. The creature was hunched and powerful, almost an animal and black as the night itself, but most strange of all it wore a metal mask. What the villager saw was a Cybershade kidnapping the locals to use as slaves for the Cyberknights. However, the Gamemaster shouldn't offer too many clues quite yet, that would be too easy.

EXPLORING THE CASTLE

At the castle the player characters can meet more of the locals working as servants, and some of the nobles who aren't taking part in the tournament. Any of them may be able to offer the same insights available in the previous sections. However, few of the nobles are bothered about the loss of a few peasants. Such people are not their concern and the King is dealing with it. In fact, King Mark is concerned about the missing

people but has little clue where to start and Morgana has tried to warn him off, knowing his investigations might bring him to the attention of the Cyberknights. However, Mark is worried he isn't doing right by his people and it's a very sore point, so the players will lose favour if they challenge him about it too hard.

In the castle or around the tournament grounds there is an opportunity to talk to some of the other nobles, possibly about the King and queen or even Morgana. In general everyone is genuinely happy with the rule of Mark and Iseult; in fact the player characters may have to be careful to avoid causing offence. If they particularly impress one of the nobles they may also learn that the King often asks visitors to the court to offer some entertainment for the company after the evening feast.

If the player characters ask about the King's new technological advances, any of the nobles will know they come from Morgana. The King takes credit mainly for seeing them put into practice. If the player characters ask about Morgana, apparently she appeared about two years ago and no one knows where from. She is believed to be responsible for several of the technological advances that have been made in the land which ingratiated her with the King very much. Some whisper she might be some form of witch as there is just something about her that doesn't fit in, but no one is frightened of her or believes her to be evil.

One more thing the player characters might try to do is look for the vortex manipulator. If they listened to Dr Winstanley they will remember it was found on the west wall where the stables are. The area isn't especially secure so as long as they are not upsetting the horses no one will need to challenge them. Allow each player character an Awareness + Subterfuge roll (difficulty 15). If they succeed they find the vortex manipulator, buried there waiting for them. If Morgana is with them she can point out exactly where it is, although she won't help them dig. Digging up the device creates a paradox (as it won't be there in the future to take them to the past). Morgana needs the energy of this to get home but time aware characters might refuse to create such a paradox. However, should they bury the vortex manipulator later on the paradox can be avoided, so there is no harm in digging it up for a while.



TALKING TO MORGANA

By now the player characters might be suspicious of Morgana, and they'd be right to be. However, Morgana is a valued part of Mark's court and so if the player characters are going to challenge her they'd best have evidence, which will be extremely difficult.

Her quarters are locked, but if they have a sonic screwdriver that might not be a problem. Inside her rooms Morgana has a relatively opulent lifestyle compared to the peasantry, quite a wide selection of dresses and a small pouch of gold coins secreted in one of the drawers. The room is covered with drawings of technological improvements for the village and castle, ranging from farming to warfare and castle design.

While there is no advanced technology here, there is a strange contraption under her bed in a locked chest. Her device is a primitive form of clockwork powered by magnetic stones coated in odd chemicals. If the player characters have dug up the vortex manipulator it crackles with a strange red energy. The device is designed to store up energy generated by the paradox the player characters have created by digging up the item that brought them here. It isn't dangerous, but Morgana has alarmed the place and will know if someone is in her rooms. She will spare no effort to protect her device and swiftly come to her rooms if it is tampered with.

If they talk to Morgana (either at the tournament or when searching her rooms) her story will change depending on what she knows the player characters know. Her first explanation will be that she is simply very clever. As a red herring she will claim that since the comet came she has suddenly been able to understand how to improve the technology around her, almost as if she was looking into the future of any device.

If the player characters don't buy that she will 'come clean' and tell them that she once met someone who claimed they could time travel who told her how to improve the technology. The traveller (who simply called himself 'Smith') used this strange bracelet that granted him great power, but it seemed to go wrong one day, making him disappear. She buried it in case it was some kind of magic and might do the same to her, and she hopes he will return as her position depends on making more advances, which she is running out of. Perhaps the player

LADY MORGANA

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

SKILLS

Athletics 3, Convince 4, Craft 2, Fighting 3, Knowledge 4, Marksman 3, Medicine 2, Subterfuge 5, Survival 2, Transport 3

TRAITS

Attractive, Time Agent, Vortex, *Selfish*

WEAPONS & EQUIPMENT

Laser Pistol 4 / L / L

STORY POINTS: 3

DESCRIPTION

Morgana is a lost Time Agent and like many is a trickster and adventurer. She is darkly attractive and her 'bad girl' demeanour lets her be very seductive when she chooses to be. However, while she is selfish and devious she isn't actually evil and her plan isn't to see anybody killed. She just wants to get home, but anything and anyone is a potential tool to help her do just that.

Her weakness is that she is very suspicious and independent, and will do her best to maintain a web of lies rather than trust someone or rely on their help.

characters can dig up the bracelet if they know more about such things and they might fix it together (she won't dig it up alone, explaining that it is 'far too dangerous!')

MORGANA'S PLAN

Something the Gamemaster should keep in mind while the player characters battle the Cyberknights is what Morgana is up to. She has engineered the player characters' arrival, so they can provide her with what she needs to get her Vortex Manipulator functional so she can go home. But how well her plot is proceeding depends on the reactions she gets from the player characters and how cooperative they are.

Initially she needs two things from the player characters. The first is the advanced technology they brought with them. If she can get the King to confiscate it, all good, but she'd prefer to keep the player characters on her side and convince them to let her borrow it or examine it. The second thing she needs them to do is dig up the Vortex manipulator she has buried in the stables. By digging up the item she left there which brought them here in the first place, they have created a paradox which will provide the power for her escape. Hopefully she can talk the player characters into getting hold of the device if they confide in her how they got here.

She also needs some of the readings from the Cybership when it entered the Vortex (which she can use to plot her escape journey) as well as some of their technology. Her best bet is to get the player characters to distract the Cyberknights while she slips in and steals something. With this technology in her hands she can repair her Vortex manipulator, then with it powered by paradox energy she can set off.

As she isn't entirely evil, she is happy to get the player characters home again. However, she will even use that as a way to keep them out of her plans. Should they try to stop her leaving (possibly by deactivating the paradox engine in her room) she has one ace left up her sleeve. She will promise to open a portal back to their home after she is gone. She'll return to this time period and leave a temporary portal open. However, the portal will be quite a distance from where the player characters are now and it won't last for long. If they stay to stop her they will miss the window to escape. They only have her word she'll come back, but there really isn't a better offer unless someone knows how to use a Vortex manipulator, and Morgana has coded hers to her own DNA.

If the player characters have already discovered the crashed Cybership, and that it has documentation on Morgana she'll tell them she is from the future but was a prisoner on their ship. She managed to escape and is just doing the best that she can. One of the other prisoners who was killed in the crash had the bracelet. She thought it was a communicator she could use to get help but she couldn't get it to work, so she buried it for safekeeping.

In general Morgana will find a way to play the innocent or at least the potential ally. She understands that getting behind the player characters is the best way to get them to do as she asks. However, she doesn't think they will trust a time agent so she will only reveal her whole plan if utterly desperate. If she has to get the player characters arrested to get what she wants

then she will. But she'll do so with a quiet word in the King's ear and claim she was actually trying to get him to be merciful if the player characters question her later. She is very subtle and generally will do her scheming out of sight if possible.

AN EVENING ENCOUNTER

If the Gamemaster wishes to add another challenge for the group and they are wandering out and about after nightfall, they might be set upon by a Cybershade. The Cybershade is looking to kidnap more potential Cyberslaves, and spots the player characters. However, if the player characters prove too dangerous it will quickly retreat, it isn't looking for a fight to the death.



SCENE 4 – THE BLACK KNIGHTS

After taking some time to explore the area and possibly look for a way out the player characters will be quite hungry in all likelihood. Luckily the King will have extended an invitation to them to join the tournament feast, which will also celebrate Sir Tristan's victory in the tournament. Whether it is because they have proved interesting, or he wants to keep an eye on them, the player characters have been honoured with a seat near the King. This gives them ample opportunity to talk to Morgana, Tristan, Iseult and even the King. Hopefully by this point at least they will have learnt how to be polite!

The feast is a lavish affair, with piles of roast meats, vegetables and fine wines available. Servants ensure everyone's goblet and plate is never empty and several minstrels and acrobats entertain the guests throughout. When the main meal has finished the assembly continues to drink and make merry and the King will turn his attention to the player characters. Having found them entertaining he will suggest that in return for enjoying the feast they should repay the company by entertaining them. Each player character is free to refuse, although their excuse will have to be they can do nothing useful rather than they can't be bothered.

Refusing the King's request is a breach of etiquette though and it will require a Presence + Convince roll (difficulty 12) to avoid causing offence. Even if they succeed they will lose some

of the King's favour and appear to all the court as rather ungrateful.

Should they choose to entertain the company it is up to them to offer their own party piece. Should they wish to show off some technology or prove their martial skill, targets or other equipment can be brought forth. If they have no skill in entertaining they can sing a song or offer a dance or the like. Should they fail to perform well they will amuse the company who will think them good sports for making a fool of themselves. If, however, they show the King they have real talent he will be most impressed with them. The same applies if they can show him something he hasn't seen before.

THE KNIGHT'S CHALLENGE

As the last player character is finishing their turn and the court is relaxed and entertained, the Cyberknights arrive. Having made their way up through the village they march up to the castle and force their way through the doors with three mighty knocks. All the guards that have challenged them have been swatted aside; others have been chased away by the three Cybershades that accompany the five knights. At the Cyber-knights' entrance, the court will rise and all the knights in the hall will quickly take up their swords to protect the King. However, the Cyberknights have not come as assassins. All the Cyberknights will drive their swords into the floor as they stand in formation, a sign that they have come for parlay.

THE CYBERKNIGHT'S PLAN

As a mixture of medieval knight and Cyberman, the Cyberknights have a strange agenda, which is in places very unlike standard Cyberman conditioning. Essentially they want to see all humanity converted and upgraded. Unfortunately there is still enough of the knight's personality for them to believe in a class system, feudal loyalty and the rights of combat.

They are looking to create more Cyberknights, and as such seek the best knights of other kingdoms to create a mighty army. They wish to test all the knights they meet for their skill at arms, and the best will be upgraded. Sir Tristan (and a few others) will catch their attention quickly. They have come to Tintagel, knowing the tournament will draw more likely candidates for conversion.

The missing villagers are being taken by the Cybershades, who are taking some of the peasantry to be converted into Cyberslaves, a quick and dirty conversion that creates useful worker drones. Being knights, the Cyberknights are only looking to convert other knights, although the peasantry will be adapted to serve. However, their priority is the creation of an army so they are only creating Cyberslaves as they are required.

All the Cyberknights appear to be knights in standard plate armour, although their armour seems more uniform than is usual with such suits, and their helms cover their entire head.

Despite the weight of their armour they all move with surprising agility. Any knight will easily be able to tell they are dangerous opponents. As they make no move to attack the King orders his knights to stand down and asks the Cyberknights who they are, who their lord is and what brings them to his court. The lead Cyberknight replies in a deep hollow voice devoid of feeling.

"We serve no lord, and we have come to challenge all knights who think themselves worthy to face us. We seek to test the mettle of your court and see if it is found wanting. For the rest of this night we will stand on the field below, and await those who wish to prove themselves against us. If none face us we will know you for a realm of cowards and this kingdom will be deleted. Those who can stand against us with honour will be upgraded and will share our secrets. We are the heralds of a new age and a new order. There will be no Kings and all knights shall serve the new order as equals."

Without a further word the Cyberknights will leave. Should anyone attack them they will defend themselves or attempt to kill the attacker. However, all they wish to do is leave and await the challengers. They will walk back to the tournament field and take up a position to await their first challenger. They will stand there unmoving and silent until challenged by a knight. They will only accept challenges from armoured knights; anyone else will be warned off and then killed if they persist. It should be pointed out that the King and his knights will not help any plan to ambush the Cyberknights as they have offered an honourable challenge.

Most of the court will make their way down to the field to answer the challenge. Several knights will face the Cyberknights who will fight silently but honourably in single combat. Every knight they face will be dispatched due mostly to their incredible strength and apparent invulnerability. Even Sir Tristan will fail to best them. Some of the player characters may want to try too, although if they make the challenge in anything less than full armour the Cyberknights will claim they are obviously not knights and therefore not worthy of challenge.

When all who wish to answer the challenge have faced the Cyberknights, the contest will end. The Cyberknights will salute the King and declare that this kingdom has proved worthy. They will then take their leave as silently as they arrived. However, what will not be apparent is that those who fought especially well have been infected with a nanovirus from the Cyberknight's swords. By morning they will be in the thrall of the Cyberknights.

CYBERKNIGHT

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

SKILLS

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

TRAITS

Armour (10), Cyborg, Fear Factor (1), Networked (Major), *Slow*,

WEAPONS & EQUIPMENT

Sword 4 / 9 / 13

STORY POINTS: 3 - 6

DESCRIPTION

The knights who initially found the crashed Cybership are infected with Cyberotechnology that has bonded them to their armour as a hybrid form of Cyberman and human knight, or 'Cyberknight.' While primitive by Cyber-standards, they are now much stronger, more agile and much more resistant than their strictly human counterparts, although something of the stubborn nobility of knighthood keeps them from being entirely Cyberman as well....



SCENE 5 – THE SECRET OF THE BLACK KNIGHTS

When the Cyberknights have departed the castle, its village will be peaceful once more. Those knights that fought the Cyberknights will need a little medical attention, but their wounds are unlikely to be serious. While they are strange, the Cyberknights have fought honourably as they said they would.

Should any player characters help with the casualties, they should be allowed to make an Awareness + Medicine roll (difficulty 20) to see if they notice a series of small needle marks near any wound inflicted by the Cyberknights. If they examine any of the other knights for such marks they will find them on nearly all the other knights. If they ask about each knight's performance against the Cyberknights it should become clear the marks are only on the best fighters.

The marks have come from the Cyberknight's swords, which can inject those they deem worthy with a dose of nanoprobes and psychedelic drugs as they strike the target. Very little of either can be injected into the system using this method, but it is enough for the next part of their plan. Unless the player characters have access to some sort of chemical laboratory they will be unable to test for much. However, a few tests on the blood of anyone infected as well as an Ingenuity + Science/Medicine roll (difficulty 15) they can perform enough tests to discover the blood has some form of foreign agent in it.

For any chemical analysis the player characters need a laboratory, so they will have to get on the right side of Gaius the castle doctor who is in charge of the only one. He has a well-stocked medicine cabinet of herbs and chemicals, but he is old and cantankerous so will need to be handled carefully. It will require a Presence + Convince roll (Difficulty 14) to get him to let them use his workspace. Politeness is the best way to get past his attitude, no matter how rude he might be, and raised voices will just get the door slammed in their faces. If he understands it is to save the life of one of the nobles or villagers he will be more accommodating. However, if any of his supplies are required the player characters will have to offer him something of value, unless they can get the King to order it (which will earn Gaius' enmity for the rest of the adventure).

FOLLOWING THE BLACK KNIGHTS

Being what they are, some player character may attempt to follow the Cyberknights when they leave. This is not especially hard as the Cyberknights move slowly. However, the Cybershades do not. Expecting trouble after their challenge the Cyberknights have commanded several Cybershades to act as a rearguard. Once outside the safety of the village the player characters will be attacked by the Cybershades. If they manage to drive them off they will be able to follow the knights, but fighting three Cybershades

CYBERSHADE

AWARENESS	4	PRESENCE	3
COORDINATION	6	RESOLVE	3
INGENUITY	1	STRENGTH	6

SKILLS

Fighting 4

TRAITS

Cyborg, Climbing (Minor), Networked (Major), Fast (Special, +4 Movement)

WEAPONS & EQUIPMENT

Fists 3 / 6 / 9

STORY POINTS: 0

DESCRIPTION

When Cybermen need to increase their forces but don't want to spend the time and resources fully upgrading a human, they will often take the brains of small, intelligent animals and install them in simple robotic forms.

The result can vary depending on the local resources, but often takes the form of a shaggy humanoid, with a primitive Cyberman head or faceplate, that typically moves about on all fours but can stand in the manner of bears or apes when it needs to. Cybershades are, unlike their masters, quick and agile, and are often used as scouts, retrievers and guards.

will be a tricky proposition. Should the player characters retreat the Cybershades will let them go. The Cyberknights are returning to their crashed ship a few miles away. This ship is what many of the locals believe was a comet, and a bad omen at that. No one knows exactly where the comet landed, if indeed it did, but if the player characters want to search for it any villager can point them in the right direction. It will then come down to making Awareness + Survival rolls (difficulty 18) to find the crash site.

Whatever the player characters choose to do, as long as they have behaved politely they will be invited to stay in rooms at the castle. They will have to share a room (or two rooms if there are a mixture of genders) but otherwise they are the guests of the King. If they have really misbehaved they may have a waiting bed in the dungeon, but otherwise they'll have to ask around the village for somewhere to stay or sleep rough. If they have proved useful to Morgana she may help them find somewhere to stay as a way of ingratiating herself with them.

MORNING EXODUS

In the morning the player characters will be woken by shouts and alarms from around the castle. It has been discovered that most of the knights who fought the Cyberknights have vanished during the night. If the player characters found the needle marks, they will note that it is every knight who had the marks who has gone.

According to some of the guards they were seen walking out of the castle, almost in a trance state. The guards that challenged them thought little of it, and had no authority to order a knight to go back to bed. However, some of the guards on the outer gates did attempt to stop them and they have been brutally and efficiently killed. Only one of the knights remains, Sir Tristan, but he is in a fever state. He was found by the castle gates that morning, delirious, and the doctors can find nothing wrong with him. The queen went to see him as soon as she heard he was ill and her presence has calmed him, although he still remains feverish.

What has happened is that overnight the nanovirus and drugs injected into the knights during the challenge has taken hold. It has made them temporary Cyberslaves, with an instinct to home in on a beacon emanating from the Cybership. The beacon is still active as Sir Tristan has resisted its call and if they have the technology the player characters may be able to use it to track the Cybership.

THE TRAGEDY OF TRISTAN AND ISEULT

If you are familiar with Arthurian mythology, you will recognise Tristan and Iseult. The story of their love is perhaps the basis for the myth of the love triangle between King Arthur, Lancelot and Guinevere. And while the story of two tragic lovers is likely to lose its importance beside invading Cyberknights and rogue Time Agents, the Gamemaster might still want to make use of this romantic plotline.

Tristan and Iseult love each other more than life itself and desperately want to be able to share their love with each other. However, they both love King Mark too much to betray him, both as a friend and their King. Most people in the court know there is something going on between the Queen and Sir Tristan, however both are so noble and honest that few believe they are actually carrying on an affair. However, if Sir Tristan is taken by the Cyberknights, Iseult's fears for him will make her risk anything to try and save him. She might certainly break the player characters out of jail if they promise to save him.

Tristan too will risk anything to see to the queen's safety, although this will simply be seen as loyalty to his queen. Either of the lovers might step over the line at some point and possibly require the help of the player characters to either escape the kingdom together or cover up the affair for the sake of the King and the kingdom. The Gamemaster can treat this relationship as interesting background or an important subplot depending on the style of adventure they wish to run, as well as the actions of the player characters.



Sir Tristan managed to resist the call because it took him away from his beloved queen. His love is such that even Cyber-conditioning could not force him to part from her. The queen sits by his bedside mopping his brow, and this helps him fight off the call.

The good news is that eventually the drugs will pass from his system, and without the beacon his body will be able to fight off the nanovirus. However, at the moment his mind is torn and the psychic stress will eventually kill him unless the beacon is turned off, to say nothing of the missing knights.

QUEEN ISEULT

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

SKILLS

Athletics 2, Convince 2, Craft (Needlework) 3, Knowledge 2, Medicine 1, Science 1, Subterfuge 1, Transport 1

TRAITS

Attractive, Charming, *Dark Secret (In Love With Tristan)*, *Distinctive*

STORY POINTS: 3

DESCRIPTION

The queen is young, stunningly beautiful and quite down to earth compared to many of the other nobles. While she cares a great deal for her husband she doesn't truly love him. Instead Sir Tristan stole her heart almost the instant they met, when he arrived in the Irish court to bring her to her arranged husband. However she remains faithful to her husband out of duty and genuine affection for him.

SCENE 6 - THE FALLEN STAR

At this point the player characters should decide to try and either follow the beacon or look for the missing knights. If they haven't discovered the beacon, several woodsmen from King Mark's people will pick up the Cyberknight's trail. Another option is to use Tristan as a homing device. While he is weak he can walk with assistance and lead a group towards the Cybership.

Morgana will also be keen for the player characters to hunt down the missing knights. She was the only one in the castle that saw them leave and recognised the influence of the Cybermen. She didn't want to take on the Cybership alone but with the King's remaining knights and the player characters she now has a very good chance of getting inside the ship and finding what she needs. Her cannon might prove useful here and she will explain its use and provide 'black (gun) powder'. However, she also knows the King will want her to oversee the use of the cannon and she wants to be free to get into the ship alone.

After travelling a few miles into the less inhabited moorland of the domain, the player characters will eventually discover the site of the crashed Cybership. It has buried itself in the moorland and its metal shell is covered in earth and vegetation, but King Mark's scouts will be able to help them to locate it fairly easy.

The ship, however is not without its defences. The first wave of defence is 2-5 Cybershades. They hide themselves in the bushes and blackened landscape looking to ambush any intruders. If they are defeated the invaders will have to face 5-10 Cyberslaves. The Cyberknights are busy converting their new recruits, so will join the fray last.

How this scene is handled depends very much on your group. If you have a party of combat characters, who have back up from a group of NPC guards and knights this might be a deadly fight to rescue the kidnapped knights. They will have to fight several encounters with Cybershades and Cyberslaves before reaching the ship. There they will have to face the deadly Cyberknights in a classic showdown outside the ship before they can rescue the other knights.

However, if your player character group is a little less action oriented, such an encounter may well get them killed. In this case they should use the soldiers provided by King Mark as a distraction while they try and sneak into the ship (difficulty 14). However well they do they should still run into a Cybershade or Cyberslave at some point, but the real fighting is going on elsewhere.

If the player characters don't have any of the Kings men to cause a distraction their attempts to sneak aboard will be a lot harder (difficulty 20 or higher). Morgana may well join the player characters if they are trying to get into the ship, or she may sneak in on her own. If she has had a chance to get what she wants, she will help the player characters escape if they get in trouble. Her laser pistol might prove very useful should things get hairy for the player characters. However she will probably be looking to get separated so she can get what she needs from the ship.

EXPLORING THE SHIP

Once they get close to the ship, getting inside is relatively simple. The ship has been utterly smashed and is practically broken in two making several ways to get inside without using doors. The ship itself is quite cramped and has only three real rooms, the bridge, the engine room and the Cyber-conversion chamber. The ship's computer systems are just about online as are its power systems. The computer can be accessed anywhere as connection terminals are littered through the corridors. While there are no computer screens, Morgana's Vortex manipulator (or a similar device) can be used as an interface.

If they are with Morgana, she will suggest the player characters try to overload the engines, which should blow up the ship. She'll try and access their computers to try and find a way home for the player characters (or some other lie to get rid of them so she can steal what she needs). If she can't get the alone time she wants she will have to resort to pointing her gun at the player characters and making her point, possibly drawing the attention of the Cyberknights. With what she needs secured, Morgana will need to get back to her paradox battery in the castle to make her final escape.

THE BRIDGE

The bridge is a cramped affair with space for two pilots, a Cyberleader and two gunners. It is obviously smashed beyond repair and most of its systems have been cannibalised to repair the Cyber-conversion chamber. It won't take the

CYBERSLAVE

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

*Cyberslaves will typically have the Strength of the character that is enslaved. The given Strength is for a generic Cyber-slave.

SKILLS

Depending on the character, skills may vary. Random slaves will have whatever skill ratings the Gamemaster feels are appropriate.

TRAITS

Dependency (Major - Cyber Ear Pieces), Enslaved, Networked (Major)

STORY POINTS: 0

DESCRIPTION

When the Cybermen need quick and dirty worker drones or infiltrators within a human organisation, they will often do a minor conversion using ear-pieces and a small amount of neural net tissue to create Cyber-Slaves.

Cyber-Slaves retain their skills and knowledge but lose the personality and much of the intuitive and emotive abilities of their original selves. They are completely under Cyber-control and can only be stopped by removing the ear-pieces that link them into the Cyber-network. This, unfortunately, kills them instantly.

The Gamemaster may allow a Cyberslave to be saved from conversion if another character can make a Fantastic Success on a Difficulty 21 Medicine roll to remove the neural net tissue connecting the ear-pieces to their brains.



player characters too long to discover anything of use here is long gone. However it is a quiet place to access the barely operational computer systems (a difficulty 16 Ingenuity + Technology roll) which contains fragmented detail of the ship entering the vortex and that it was chasing Morgana.

THE CYBER-CONVERSION CHAMBER

This large open area has several almost vertical Cyber-conversion tables in the room. If the player characters are not already badly injured, one or more Cyberknights will be in attendance (especially if there is no fight going on outside). On each Cyber-conversion table is one of the missing knights. It appears each one is growing into his armour and by now any humanity they had has been destroyed. A few other knights sit patiently waiting for their turn.

The remains of the original Cybermen are also in this room, now being used as spare parts for conversion. If the player characters have met Cybermen before, this is the definitive evidence their suspicions may have been after.

The beacon itself can be found in this room (with an Awareness + Technology roll of difficulty 12) and if destroyed the unconverted knights become highly suggestible. They will blankly follow any order they are given by anyone. However, with the beacon still running their orders to wait for conversion will be their priority. However, they will also do their best to stop anyone tampering with the beacon. Some of the player characters will have to hold them off while others deactivate the beacon.

An Ingenuity + Medicine roll (difficulty 12) will tell the player character that these knights are in much the same state as Sir Tristan. The same roll will determine there is nothing to be done for the knights already undergoing conversion. In fact, to emphasise this point the Gamemaster might allow one of the conversions to finish while the player characters are in the room setting the new Cyberknight against them.

THE ENGINE ROOM

As with all Cyber-technology, the engine room is a simple and plain affair. It is an advanced piece of technology but it is a lot easier to make it blow up than try to drive a ship into hyperspace. While

it could never make this ship (or any other) fly again, it does provide power. Its core will be more than enough to turn the ship into atoms. Rewiring the drive to explode is not especially difficult, but the better the player character does, the more of an idea they will have of when it will detonate. They should roll Ingenuity + Technology (difficulty 15). A failure is just that, although a catastrophic failure will blow up the ship instantly.

If they succeed the Gamemaster should roll 1D6, which is how many minutes it will be before the ship explodes. If player characters managed a good success they know they have only minutes to escape. If they managed a fantastic success they know exactly how many minutes they have. They will have to run pretty fast to get out in time if they have only 1 minute! If they can't warn any of the soldiers about the imminent explosion then many will get caught in the blast. Luckily the explosion will destroy any of the remaining Cyberknights and their followers.

When the dust has settled the player characters may realise Morgana is missing...

SCENE 7 – THE LADY VANISHES

If the player characters chase after Morgana they will find her in her rooms waiting for her Vortex manipulator to finally power up. If she doesn't have the Vortex Manipulator by this point she may have to threaten or beg for the player character's help. Either way it is likely she will use her laser pistol to hold the characters at bay.

If they are polite she will answer their questions and tell them the details of her plan. Villains love to monologue after all. Should they play nicely she will offer the player characters a means to return home, but they'll have to trust her. She is about to escape to the 51st Century where she can properly repair her Vortex Manipulator. After she's done that she'll return to the castle and open a portal, but only for a few minutes. At this point she may point out of the window and say 'oh look, there I am' as an elegant female figure in futuristic clothing steps out of a portal some distance away and blows the player characters a kiss. If the player characters are to get there in time they will have to run!

Resolve + Athletics rolls (difficulty 15) are required to get to the portal before it closes.

Although at this point the Gamemaster might use the dice for effect rather than to actually trap the player characters in the past. If the group were violent or argumentative with Morgana she will open a shorter window, so the Gamemaster might modify the difficulty depending on how rude the player characters were.

If they step into the portal the player characters will find themselves in the 'King Arthur Experience' in Tintagel, which may confuse

them for a few moments. If they return to the museum, there will be no evidence of the Vortex Manipulator, although there may be an artefact from the Cybership instead. Luckily any such artefact (a trophy brought back by one of the soldiers of King Mark) is very dead.

However, if the Gamemaster has other plans for the player characters the portal might not lead home, instead it leads to another adventure, much to the amusement of Morgana who may





ADVENTURE 2: ASHES OF THE DALEKS...



INTRODUCTION

This adventure is designed for a group of beginning player characters. While it might be possible to solve it with violence and gunplay a touch of intellect and diplomacy is most likely to allow the player characters to survive it.

As you might imagine from the title it involves the Daleks. However it is designed to introduce the Doctor's greatest enemy to the players rather than force a direct confrontation. As such it might form the first part of a campaign designed around foiling the Dalek's attempts to regenerate Skaro and create a new Dalek empire. The adventure takes place on an abandoned space station called Vexus 7, one of a series of 'watchtowers' on the edge of human space. No one has visited for many years, but today it is going to get very crowded indeed.

You are free to use almost any type of player character group depending on how you intend to run your campaign. If your player character group consists of a Time Lord and their companions, their TARDIS simply lands on the station as part of its random travels. A team of Torchwood agents might find a way to skip into the future and be looking to raid the forgotten station for possible alien technology. If you want to run a space adventure rather than a time travelling one, your player group might be a repair crew sent to try and get the station working again or an independent ship looking for salvage.

BACKGROUND FOR THE GAMEMASTER

Many years ago, before their war with the Time Lords, the Daleks fought against many different races looking to expand their territory and control the universe. On several occasions they encountered the human race in our far future and fought many bitter wars. However, humanity's persistence made them too troublesome for the Daleks to wage an extended war against and they soon turned to weaker and less advanced races to subjugate. The Daleks also knew that the Doctor might appear to defend his precious humanity and fighting against the 'Oncoming Storm' was not something the Daleks relished.

One of the casualties of the brief skirmishes between humans and Daleks was the station Vexus 7. It was situated on the outskirts of human space and remote enough to suit the Dalek's purpose when they wanted to test the mettle of humanity and gauge their ability to defend themselves. Rather than simply attack en masse the Daleks wanted to see if a new computer virus they had created was compatible with human systems. So they transmitted the virus into the Vexus 7 main computer as a prelude to an armed attack.

The virus proved very successful, swiftly corrupting the station's computer systems and leaving the crew almost powerless to defend themselves. When the Daleks arrived they slaughtered everyone they could find and left the carnage thoroughly satisfied in their new strategy. Not long after this, the Daleks gained



temporal technology and began their war with the Time Lords, moving themselves outside the stream of causality and into legend.

But now the Daleks are back. Resurrected by the last survivors of Davros's fleet, a new Dalek paradigm has been created and they seek to rebuild the might of Dalek civilisation. Escaping the Doctor's attempt to destroy them in the 1940's, the new Daleks returned to Skaro. They found their planet in ruins, and much of their technology destroyed or missing key components. They needed to unearth more of their old technology to gain control of their battered cities once more and create a new Dalek army.

It is this search that will bring a Dalek investigation squad back to Vexus 7. Their records detail the attack they made many years ago and they hope the virus will still be in the mainframe of the station. While the virus itself is little use, it contains a base code for the software they need to recreate and gain control of the old Dalek technology they need back on Skaro. Unfortunately, the player characters have picked the same time to visit, and the station isn't as dead as anyone expects it to be...

SPACE STATION VEXUS 7

Vexus 7 is a forgotten corner of a long past era of human expansion. It orbits a dark mauve coloured gas giant in the Vexus system, a star system that contains nothing but barren planets with little mineral wealth. The Vexus 7 space station was officially built as a long-range science station, able to carry out a variety of general and unimportant research projects. However its main purpose was as a border watchtower for human space. While a small science staff did surveys of the Vexus system and wrote reports no one read, the rest of the crew spent their time scanning the far reaches of space and monitoring comms traffic and signals to look for signs of alien aggression.

So it is a little ironic that it fell so quickly to Dalek attack. The very systems designed to listen to far flung transmissions proved a perfect vehicle to wirelessly infect the computer with a devastating virus. When the Daleks finally boarded, the computer had locked the crew down in the various sections of the station and denied them any access to, or control of, the station systems. The Daleks simply wandered the station

and executed as many of the crew as they found before considering the mission a success and leaving.

However, they managed to miss one of the crew, a low-grade technician called Malcolm Lawrenson. Not being a soldier, Malcolm hid throughout the attack in one of the ventilation ducts. The Daleks didn't scan to make sure they had destroyed everyone and managed to miss Malcolm. Unfortunately, when the Daleks had gone Malcolm was no better off. While he had access to a few food replicators and the station's life support system was intact, he could not access the control rooms and regain control of the station. Further Dalek attacks on human space gave Earth other priorities than checking up on old deep space stations that no one considered very important anyway. So Malcolm has been trapped on the station for the last fifty years. He arrived as a fresh cadet and is now an old man of nearly seventy.

Malcolm might have found a way to take control of the station in all that time, were it not for the way the computer system operates. Each member of the crew was fitted with a small transceiver in their brain, a standard piece of surgery for most humans at the time. This transceiver allowed them to access and interact with the computer, which could make adjustments for the crew's comfort and safety by monitoring their vital signs. If they felt cold the computer would make the room warmer, if they felt pain it could summon medical aid. What the transceiver also did was allow the computer to use part of the crew's brain as additional processing power. For a crew of fifty people, no one noticed this small intrusion as it was spread out among the whole crew, and the computer couldn't take more of their mental power than they could spare, or would even notice.

However the virus had no such programming and when it took control it happily utilised as much processing power as it could find. It didn't affect the crew too much; especially as trying to fight off the Daleks was their primary concern at the time. However, when only Malcolm was left it was just too much for him. The constant data strain drove him insane, and he came to believe that the station was haunted, and the whispering he could hear on the edge of his sanity was the ghosts of the crew that he had seen slaughtered.

Meanwhile, the virus had begun to develop and explore having performed as it was programmed to. Using the powerful sensors on board the station it explored the planets and systems nearby. As it drove Malcolm mad it also took on some of his personality and fascination with the unknown. It swiftly realised that Malcolm's mind was a vital part of its system, so ensured he was well fed and comfortable, but also that he couldn't do anything to threaten the virus's control of the station. The virus has explored hundreds of light years of outer space while Malcolm has been driven into the deepest parts of his own inner mind.

RUNNING 'ASHES OF THE DALEKS'

This adventure has a very open and freeform structure, so the order of encounters and how the story might develop are very much due to the action of the player characters. So it is worth taking a moment to provide a little advice for the first time Gamemaster.

The initial part of the adventure involves the player characters investigating the station. You should let them wander about as they will for a few rooms to make it clear the place seems deserted. Then, as they continue to explore the hauntings begin, with the virus and Malcolm using the tricks noted below to scare off the player characters.

Eventually the player characters will come across Malcolm himself. They might initially believe the tricks and apparent hauntings are due to him. However it soon becomes clear there is another agency at work. This turns out to be the virus, which sees the player characters as a potential threat. The player characters will probably then try to gain access to the computer control room which may finally force the virus to show its hand. Unfortunately, as the player characters begin to try and negotiate or take control of the computer, the Daleks arrive.

The Daleks will quickly gain access to the computer room, but won't know the player characters are there unless they make themselves known. Beyond that things could go in several different directions. The player characters might use diplomacy to escape the Daleks, or lose their lives trying to fight them off. The virus itself might prove an ally or an enemy depending

on how it has interacted with the player characters. Sneaky player characters might try to plant explosives on the Dalek ship.

The player characters should be looking to foil the Dalek's plan rather than destroy them, as taking on even one Dalek is very dangerous, but if their plan is foiled the Daleks will simply leave. This might be achieved by destroying the virus, Malcolm or the station, or engaging the virus as an ally.



ACT 1: THE HAUNTING OF VEXUS 7

The adventure begins with the player characters arriving at the station. If the player characters arrive in their own spacecraft they will have to dock on one of the four docking areas spaced evenly around the station. The systems for docking are all still functional but to ensure a full seal in the airlock, one of the crew will have to go outside the ship in a space suit and manually check the systems before anyone can board. This will appear suspicious to anyone who can make an Awareness + Technology roll (Difficulty 12) as they will notice that with the station under power these systems should automatically function. While it is actually the virus trying to make it difficult for these new interlopers to get aboard, the player characters may take it as a sign there is a crewmember aboard.

If the player characters come aboard using a TARDIS, they will materialise in the main storeroom (see below). The virus will detect the TARDIS landing, but it will not recognise it as Gallifreyan technology as the virus was created before the Time War. It can seal the door to the storeroom, but it wants any interlopers to leave rather than be trapped here so it will only do so if it looks like the interlopers will be a threat if they have access to the TARDIS.

EXPLORING THE STATION

Now the player characters are aboard they will most likely try to explore the station and possibly gain control of its systems. The Gamemaster should let them wander as they will. All the doors in the station are closed, but only those that are secured will fail to open with the application of a crowbar or a sonic screwdriver. The Gamemaster should use the time the player characters spend exploring to build the haunted atmosphere. As they explore they may encounter Malcolm and some of the virus's attempts to make them leave as detailed in the encounters below.

LOCATIONS IN SPACE STATION VEXUS 7

Vexus 7 is old, and it shows. Rust and dirt cover many of the thick metal walls and the corridors are littered with old boxes and broken equipment. The dim lights constantly flicker at intervals along the corridors and many are hanging askew from broken fittings or where ceiling tiles have fallen down. The whole place feels dead and

forgotten, but somehow still operational, as if waiting for something.

Throughout the station there are signs of the struggle the crew fought hidden under the debris. If anyone investigates the dirt on the walls and can succeed in an Awareness + Marksman roll (Difficulty 12) they will find some of the marks are scoring from energy weapon fire. Some of the open doors also show signs that someone attempted to weld them shut, and in some corridors, broken piles of equipment suggest someone tried to build a barricade.

It shouldn't take long for the player characters to realise something very bad happened here. However they will have to explore further to discover exactly what.

Main Storeroom

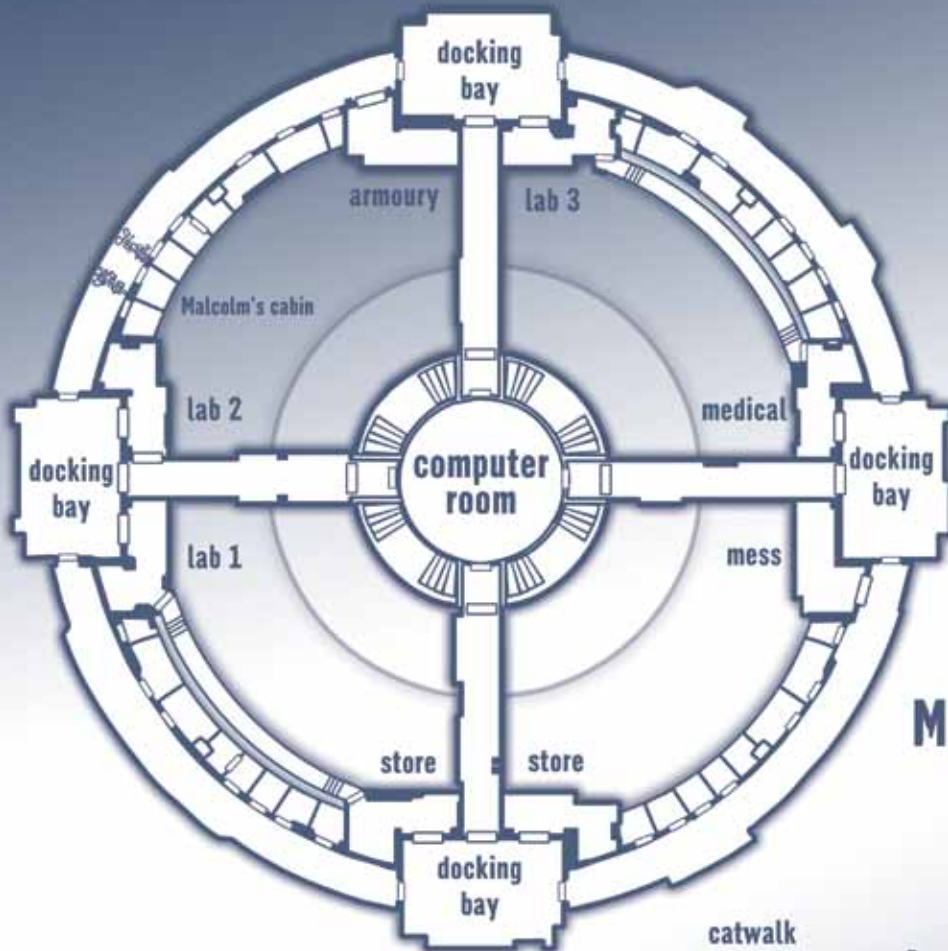
There are several small storerooms around the station, but this one stores larger equipment. Over the years anything useful has been removed and most storerooms only contain dusty empty storage crates. In the main storeroom some of these crates have been piled up in a strange tower that owes more to modern art than storage logistics. The main storeroom is empty but for this chaotic tower and anyone who investigates it (with an Awareness + Craft roll of Difficulty 16) will also notice the area around the tower has been neatly swept clean. There is nothing sinister about the pile of boxes, it is just something Malcolm did while bored a few years ago. However, it looks out of place and is a sign that something is definitely wrong here.

Mess Hall

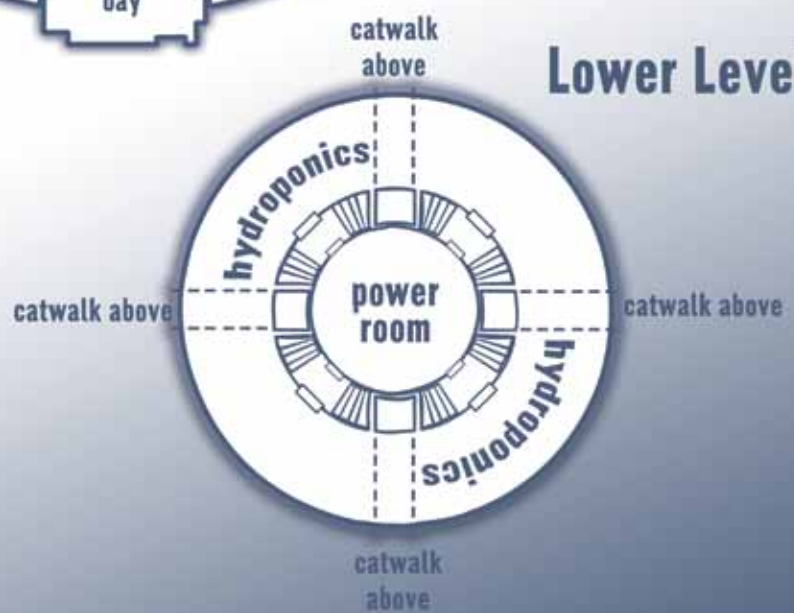
As the player characters approach the mess hall they will hear the clanking of plates and cutlery and the chattering of several people. However, as soon as they open the door the noise stops dead. The noise was simply a recording the virus was playing through the station speakers.

When the player characters enter the mess hall it appears they have found the missing crew, and in a way they are right. In the dim lighting it seems like the place is packed, with people sitting at the tables apparently eating. However, whichever player character gets the best result on an Awareness roll will notice first that everyone in the room is already dead. Their bodies have been propped up in the chairs, rotting food left in front of them. If anyone

VEXUS 7 - WORK AREAS



Main Level



Lower Level



examines the bodies, (which requires a Resolve + Medicine roll Difficulty 16) they will discover they have not died here, but instead been placed here and in some cases fixed in place using such things as wire in sleeves to create poses.

If Malcolm is with the group he will refuse to enter the mess hall, screaming that the spirits there wish him harm. In truth it was Malcolm who staged this tableau. As he began to lose his mind he placed the bodies here so it looked as if he had company. However, as they began to decay the place became horrifying to him, and he believes the spirits of those in the room hate him for disturbing their remains.

Laboratories

There are three laboratories on the station, placed equidistantly around the central areas in case one becomes hazardous or interferes with the experiments going on in the other labs. Unlike the rest of the station the labs are in good order although they all have suffered a little from the attack. If one of the player characters requires laboratory facilities, it would take about an hour to make one of the labs functional using equipment from the other two. The labs also function as medical facilities.

Any player character from at least a Tech Level 6 civilisation can make an Ingenuity + Knowledge roll (Difficulty 12) to remember how popular transponder technology was in this time, and there are still a few spare transponders available in the stores in case any of the player characters want to be implanted with one. It's a simple automated procedure requiring only a Difficulty 8 Ingenuity + Medicine roll (the same as removing it). Being implanted with a transponder allows the player character to access some of the doors more easily, but also links them to the computer which automatically detects the additional storage space. The player character will be assaulted with images and data of a thousand planets in one go. The virus will attempt to gain control of the player character, treat this as a possession attack (see pg.57 of the **Gamemaster's Guide**). If the player character fails he passes out, but in his mind he is held in a dark room with only the voice of the virus for company. He can attempt to break the possession once each hour, but in the meantime may be able to negotiate with the virus, although he cannot communicate with the other player characters.

If the player character fights off the possession he breaks the computer download but remains able to communicate with the computer. The computer will be able to play sounds and images that the others won't hear directly into his mind, which will be very helpful in suggesting a haunting!

Armoury

The armoury is one of the few untouched areas of the station. The virus locked it down in the initial assault as soon as it could and has certainly seen no reason to open it. In fact the virus has improved the security somewhat by electrifying the door handle. Anyone touching the handle will suffer 1 point of damage to both Strength and Resolve each round. Unfortunately it takes a Strength + Resolve roll (Difficulty 14) to break free each round. Other player characters can add their Strength to the roll to assist, but will also suffer damage. If Malcolm is with the group he can tell them that this is the armoury, but will warn them that anyone who tries to get in will die.

Disabling the trap is not too difficult but requires some equipment. The player characters will have to locate some decent quality wire, which they can use to short out the door handle. This will require an Ingenuity + Technology roll (Difficulty 12). They will then need to crack the keypad open so they can bypass the security which will require an Ingenuity + Subterfuge roll (Difficulty 14). If they fail the virus will be able to recharge the door handle.

Inside the armoury are ten energy rifles, none of which are powerful enough to pierce Dalek armour. However, it may be possible to overcharge the power cells with some jiggery pokery. Doing so will ensure each weapon discharges its entire energy in a single shot. A successful hit with such a weapon will be enough to disable a Dalek for an hour, as its system will overload briefly. A second shot will be enough to damage it and a third will destroy it. However, the player characters will only discover this by trial and error, and they only have 10 shots.

Habitat Ring

Circling the station is a ring of cabins for the crew. They are all linked by the same long circular corridor, which offers a view out into space on one side and the doors to each cabin on the other. The corridor itself is littered with an array of pictures and garlands hanging from the

ceiling, all at face height. The main decorations are photographs of the crew, not just official ones but photos of parties onboard the station, couples being together and photos from home. As you might expect, Malcolm is responsible, having turned the habitat ring into a shrine to his dead crewmates. He has hung every photo he can find from the ceiling. Then he has added as many other decorations as he could find in an attempt to appease the spirits of the dead. The lights in the corridor do not work at all and the only light available is offered by rows of candles spaced along the passageway. Malcolm lights these each day and blows them out at night as part of his routine.

Spaced evenly around the corridor are the cabins for the crew. As all the crew had transponders their doors would open automatically for them so they are locked. However, there is an override panel that can be used for each cabin on a successful Ingenuity + Technology or Subterfuge roll (Difficulty 15). Each room is empty but oddly spotless. The floors are clean, possessions are tidied away and even the beds are made. Again, this is Malcolm's work, an attempt to appease the spirits.

Eventually, the player characters will come across Malcolm's quarters, which occupy the cabin furthest away from the mess hall, or any other part of the station. Either side of Malcolm's cabin door the corridor has been blockaded with a barricade. Tables, chairs, boxes and anything else he could find have been nailed and glued together to form a pretty solid wall on either side of the corridor. Malcolm gets in and out of his cabin by using the air conditioning shafts. Should the player characters investigate the corridor, they will find a loose grill into the shafts if they can make an Awareness + Technology roll (Difficulty 18). It will take an Ingenuity + Awareness roll (Difficulty 16) to navigate the shaft to Malcolm's quarters. Failure will mean the character is lost in the shafts and will need the other player characters and/or some sort of map to find their way out again. While in the shafts the Gamemaster should play up the fact the player character can do little but shuffle forward and should something attack him he is a sitting target. The shaft is dark and claustrophobic and many noises of machinery (or possibly made by Malcolm or the Virus to inspire some paranoia) echo through the aluminium ducting.

Malcolm's Quarters

If the player characters manage to get through the shaft they will reach Malcolm's quarters. The quarters themselves are no different from any others. There is a simple bed and wardrobe with a small bedside table as well. Unlike the other cabins Malcolm's quarters are a mess, littered with all manner of objects and potentially useful technology gathered from around the station. The room is also very dark, as Malcolm has broken all the light fittings and uses a torch to find his way around. He fears that without the cover of darkness the spirits and Daleks will find him and kill him. Unfortunately he is also scared of the dark which is why the lights remain mostly functional in the rest of the station. Malcolm may not be in the quarters (see 'Encountering Malcolm' on pg.32) but if he is, he may attack any interloper with a wrench. This is his sanctum and he lives in fear someone else might break into the only place he feels safe.

Hydroponics

One of the most vital areas on the station is the hydroponics garden. Not only does this area allow the crew to grow their food, but also the oxygen it produces is a vital part of the life support system. The automatic systems are working well, as the virus wants to keep Malcolm alive. However, the place is horribly overgrown. It has gone from a managed garden to a thick forest over the decades it has been left unattended. Malcolm often forages here for food, which can be found in abundance as everything has gone to seed.

If Malcolm is encountered here he will try and follow the player characters and watch them from a distance. They might notice someone watching them or hear the bushes and leaves move if they can make an Awareness roll. The virus too might try to make them think there is something in the trees around them. It can control the ventilation airflow to rustle the leaves and add sound effects from the comm speakers to make it appear that there is some sort of animal or even spirit wandering the room.

Power Room

The power systems are one of the most secure areas on the station, second only to the computer control room. Obviously the power systems are working well as the station is powered and running. However player characters always have to be on the other side of a locked door! All the doors to the power room are deadlock sealed



and there is no way to open the keylocks. It isn't a case of hacking the code as the virus has disconnected and shut down the power to the keypads, the electrical equivalent of filling the keyhole with glue. To get the keypads working the player characters will have to find some cable and run a new power line to the keypad (Difficulty 15 Coordination + Technology roll) and then they can try to hack their way in (Difficulty 26 Ingenuity + Technology roll). If they fail either roll the virus notices what they are trying to do and will shut down the power to wherever they are drawing a supply, possibly with some suitable haunting effects as well.

If they have the equipment the player characters might be able to burn through the doors with some form of welding equipment. If they have found the energy rifles, they might blast the hinges to the door if the rifles have been supercharged. To shoot the doors properly will require a Difficulty 15 Coordination + Marksman roll. It will take 2 shots (one for each hinge) to open the door, and a failed roll counts as a miss. The player characters might try the ventilation system; unfortunately the shafts get too small before they open into the power room specifically to stop people using them to bypass security. However, after crawling through the shaft and discovering this, the character might get a look inside the room before having to turn back.

If the player characters gain access to the power systems they will be faced with a surprise. Facing them as they open the door is a Dalek! It is an old model (from the classic Doctor Who era) but it doesn't speak or shout to exterminate them. If the player characters get up the nerve to approach they will discover the back of the Dalek has been blown apart, exposing the inner casing and the long dead remains of the mutant inside. A large dead cable lies nearby connected to a burnt out power distribution board. This was the only success the crew had against the Daleks during the attack. Charging up a cable they touched it to one of the invading Daleks overloading it and destroying the mutant and most of the casing. However, the attempt vaporised the technician in question. With the power cables and distribution board fried it is unlikely such an attempt will work again.

If the player characters manage to get into this room the virus will get very nervous. It will give up on the haunting theatrics and start

playing hard ball. It will also attempt to electrify the control systems to prevent them messing around. To take control of the system a character must make an Ingenuity + Technology roll. The virus must then do the same, and the highest roll succeeds. If the virus succeeds it retains control and the character takes 1 point of damage to their Resolve and Coordination. The player character may try to beat the virus' roll but failure has the same consequences. If they succeed the virus may try and beat their new roll. This goes on until the difficulty number gets so high it is pointless to try, or the player character is too hurt to continue. If the player characters take control of the power system the virus may reveal itself (as the computer rather than the virus anyway) and insist they leave. Unfortunately it can't let them take Malcolm which may be a sticking point in the negotiations if he is a friend of the player characters by now. Having control of the power is a useful bargaining option as the player character can shut down power to the computer itself. This won't work in the short term as the computer has a back up battery that can last a day. It can also shut down the life support systems. However, while it will do so for a while it is really a bluff, as it cannot kill Malcolm. Proving it is able to shut down the systems but hasn't done so previously should be a vital clue for the player characters to call that bluff.

Central Control

This is the one room the virus does not want the player characters to even consider entering. If they even approach any of the doors the virus will try to distract them with a noise somewhere else. If that doesn't work it is still very difficult to access the room. It is even more secure than the power room, with the keypads no longer even connected to the system. The doors are also a lot more solid and it will take 5 well placed shots (Difficulty 17 Coordination + Marksman) from an overcharged energy rifle to blast a hole in one to let someone in. If they have control of the power systems they may be able to force the computer to let them in. However, as this gives them even more options to do damage it is highly unlikely it will do so.

If they manage to get inside (which may be more of an option when the Daleks arrive) the player characters have the same options to try and wrest control of the station (unless they can find a way to negotiate with the virus for its help). They must fight the virus for control as they did

in the power room. However, they must fight the virus for each system they want to take control of. Such systems might include Life support (to control the environment), Security access (to open and lock doors), Station sensors (to detect the positions of the Daleks), Docking systems (to hold or release and ships) or weaponry. The station has one energy cannon, but it is designed to destroy meteorites and is not big enough to even dent a Dalek attack craft. At this point the virus will threaten to undock (or if a TARDIS, possibly jettison) the character's spacecraft. However, this is a last ditch effort as the virus wants the player characters to leave, not get stuck here.

Encountering Malcolm

At some point the player character are going to encounter Malcolm. Initially he will see the player characters as a threat and attempt to watch them. The player characters will occasionally notice movement or feel they are being watched. As the virus starts playing haunting games Malcolm will become convinced the player characters are actually spirits themselves. Malcolm knows the station very well and while he is no ninja he is adept at finding nooks and hiding places where he can observe the player characters. He may make noises or move things by accident as he investigates. So anything the player characters leave unattended may be stolen or moved by Malcolm. Doors they thought were open might be shut; places they tidy might be rifled through when they return.

As mentioned above, they may encounter Malcolm specifically in hydroponics, and in his quarters. He might also be found in the vent ducts, a crazy man lurking in the darkness when a lone player investigates. If he is seen in the station he will first attempt to run, prompting a chase scene along the station until he finds a place to hide or passes through a door that requires a transponder to open. The corridors of the station have a few doors along them at intervals to close off sections in case of a hull breach, so one of these might close in a chase. Should Malcolm be cornered he will fight what he considers invaders on his station. If they can convince him they are friends he will insist they leave and alternate between begging them to take him with them and angrily insisting they leave him alone. Under his insanity he just wants to go home, but he realises he is so ingrained

into the computer system he cannot function without it.

After the years on the station with a computer stealing his brain, Malcolm has lost his mind, but some grain of truth remains in his ramblings. He will reference 'the spirits' (the voice in his head or the dead crew) and 'the metal demons' (the Daleks). His link to the computer means he can 'see the universe from here and it hurts my mind'. When the Daleks are on the way his connection to the sensors will make him rant that 'they are coming back, death is coming back to claim us all'. He will only answer questions that he can answer with his usual rambles, anything

MALCOLM

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

SKILLS

Athletics 2, Craft 1, Fighting 2, Knowledge 2, Medicine 1, Science 3, Subterfuge 3, Survival 4, Technology 3, Transport 1

TRAITS

Insane (see below)

STORY POINTS: 3

DESCRIPTION

Malcolm is a wiry, feral looking old man whose years of exile with only the virus and the corpses of his dead crewmates to keep him company have left him ragged and aged even beyond his advanced years.

He rambles incoherently (when he talks at all) and has effectively forgotten how to communicate with human beings. A good model for his character is Ben Gunn in 'Treasure Island'.



else provokes staring and silence from him. He will remain quiet for long periods and then start screaming and shouting just as the player characters have forgotten him.

'THE SPIRITS'

Once a simple computer virus, the connection to Malcolm's mind and creativity (via the transponder) and the station systems has granted these few lines of code with a form of intelligence and self awareness. The virus, a little infected with Malcolm's insanity, will do its best to get the player characters to leave by suggesting the whole station is haunted. While

it cannot do much physically it does have control of the stations systems to help it do this. This will mainly consist of using the various comms speakers around the station to create sound effects. It might make haunting music, barely audible whispering, ghostly moans or even crashes and gunfire come from anywhere nearby. Given the player characters will often investigate such noises it can also use these to lead them into other areas.

The Gamemaster should remember the virus can also hear anything spoken aloud on the station, and it can use this to add something personal to the noises it makes around the player characters. If one of them says how they hope there aren't any rats here, the virus can add some scurrying and squeaking to the effects. Once it knows the player character's names it can start calling out to them or whispering to them that the others want to hurt them when they are alone. Should the player characters try to communicate with the spirits the virus can have a field day messing with them, suggesting all manner of things that will keep them distracted. However the Gamemaster should keep in mind the virus wants the player characters to leave as soon as possible. For this reason it won't stop them getting access to their ship.

Noises are not the only weapons it can deploy. It also has control of the life support and environmental controls. So it can add chill spots and even make the air thin to possibly induce unconsciousness or light-headedness. It can also open and close any door at will to close off any area and split up the party. All the doors on the station are designed to shut off areas in case of decompression and are very secure (Difficulty 14 Ingenuity + Technology to get them open again). The Gamemaster should feel free to get creative, but remember to keep things subtle as the virus has little direct power.

As the player characters will discover Malcolm first it should be him they blame for the 'hauntings' at first. Especially as Malcolm constantly mutters to himself about the spirits and how they must be appeased. When the hauntings continue with Malcolm obviously not the culprit, that is when the player characters might begin to suspect either another agency or that the haunting are actually real.

THE VIRUS

AWARENESS	3	PRESENCE	2
COORDINATION	0	RESOLVE	5
INGENUITY	3	STRENGTH	0

SKILLS

Convince 1, Knowledge 5, Science 4, Subterfuge 2, Survival 4, Technology 5, Transport 1

TRAITS

Alien Senses (All station monitoring equipment), Immortal (Major), Networked (Crew transponders), Possession (Memory only).

STORY POINTS: 3

DESCRIPTION

The virus infecting the Vexus 7 computer has evolved a great deal over the fifty years it has had control over the station, in part due to its direct symbiotic connection with a living human brain: Malcolm Lawrenson.

Unfortunately, Malcolm has been driven quite mad in the process and the virus has gone partially insane as a result...

ACT 2: THE CONQUERORS RETURN

As if the player characters didn't have enough to cope with, surrounded by rogue computer systems, ghosts and madmen, things are about to get really complicated. A Dalek scout craft arrives looking to reclaim the virus. When the Daleks actually appear is very much up to the Gamemaster. However, the player characters should have had a chance to explore the station properly and they should have at least encountered Malcolm if not made friends with him yet.

The Dalek craft will be detected on the station scanners before it docks, although the station systems have no records to tell what it is as they are so painfully out of date. While the player characters may not have managed to access the scanner systems, the virus certainly has. It will tell them what it has detected as it may distract or panic them. It may also use this as a device to gain the player characters trust and enlist their help defending the station unless they have been especially difficult. Initially the virus wanted to get rid of the player characters and protect Malcolm. However, these new invaders change the agenda, making it more willing to find allies (or cannon fodder) against a new threat (especially when it discovers it is the Daleks).

The Daleks will run some basic scans before docking, but the station being under power will not be strange to them as they know the virus will have taken control and that it was under no instructions to shut down the station. If anything they will take it as a sign the station is under the virus' control and their mission will be simple. What they will detect is the player character's spacecraft if it is docked outside. They won't be scanning for temporal signatures so are unlikely to detect a TARDIS.

It is possible the player characters will have managed to take control of the station's weapon systems. The Daleks will be able to detect that the weapons are powered but won't be bothered by that unless someone starts shooting at them. The station's weapons have no chance of piercing the scout ship's shields, but if they are fired upon, the Daleks will open fire themselves and destroy the station's turret, and when they enter the station they will be on alert for hostiles.

THE DALEK SCOUT PARTY



Luckily there are only five Daleks aboard the scout-ship, but that is more than enough to be a significant problem. The commander of the group is a Strategist Dalek, although the mission is being run by two Scientist Daleks. There are two Drone Daleks to act as guards and assistants as required.

It will take the Dalek ship a little while to approach and dock with the station from when they are first detected, giving the player characters a little time to make a few hasty preparations. While they might not have an exact arrival time, they will hear the clunk of the ship docking, and the virus will try the same tricks to make docking difficult as it did on the player characters. So it will be at least ten minutes before the Daleks enter the station after starting the process.

*Further info on the Daleks can be found on pg.112 of the **Gamemaster's Guide**...*

IF THE DALEKS ARE NOT SUSPICIOUS...

If the player characters haven't given the Daleks cause to be careful they will pursue their mission in the following way. The Drones will force entry to the station and make their way to the computer control room. They will go the most direct route and try to destroy anything in their way. They will try to space themselves out so as to make sure nothing cuts them off from the ship. However, it will take their combined firepower to blast through the door to the computer room. While this won't take long at all the Daleks will be in two separate groups for a while. However, another Dalek might be sent out to maintain the corridor if they suspect hostile activity.



When the Drones have gained access to the computer room they will take stations along the corridor and the scientists will move to the computer room and begin their work. The Strategist will remain on the ship if possible, with one of the Drones if they are not required elsewhere. If they have encountered resistance one scientist may remain on the ship in case something happens to the other one in the control room.

IF THE DALEKS ARE EXPECTING HOSTILE ACTIVITY...

Should the player characters have fired on their ship, or decided to mount some form of attack the Daleks will behave rather differently when they enter the station. Firstly they will send out the Drone Daleks to pacify the area. They will move out along several corridors seeking to exterminate everything in their path. When they have killed or driven out anything they might find they will return to their mission. However, they will maintain definite guard positions and make a point of occupying the station rather than just making their way to the computer. They will also be quicker to investigate any activity on the part of the player characters, although this may be to their advantage if they are looking to create distractions.

What will potentially be very problematic is that if the Daleks are expecting trouble, they will do a full scan of the station. This won't pinpoint everything but it will tell them roughly how many life forms there are and the general area they might be. If the player characters have arrived in a TARDIS they are in real trouble. The Dalek scan will instantly detect temporal technology, especially Gallifreyan technology. Their immediate assumption is that the Doctor or the Time Lords themselves are deliberately attempting to stop this mission. Not only will this make them nervous (and few things are more dangerous than a nervous Dalek) but they will also make a few false assumptions. They will deduce that this mission must be extremely important, even critical which is why the Time Lords have come here to stop it. This means they will make a point of securing the temporal device and guarding it very well. They will demand to speak to the Time Lord who owns it, possible threatening the lives of any prisoners to make sure he appears for questioning. On the plus side, as they think this is now a mission of major interest to the Time Lords, they will be more

willing to believe the Time Lord on the station has some back up (even if it's only a Jammie Dodger). They might also be convinced the Time lord is actually the Doctor which might be useful (but is just as likely to get the Time Lord killed).

ROLEPLAYING THE DALEKS

The actions of the Daleks will not only be determined by the player character's actions, but also their own pragmatic patterns. There are two things the Gamemaster should remember when deciding how the Daleks will react. Firstly, that everything (including themselves) is only valued by its usefulness to the Dalek race. Secondly that they are extremely mission focussed and emotionlessly pragmatic. The Dalek's mission here is to retrieve the virus; everything else is secondary to that. They are not curious about the inhabitants of the station or what they might be up to beyond how their actions will affect their mission. They will happily ignore any issue that does not impact their attempt to retrieve the virus. So if they are denied access to the computer room they will do everything to get inside. However, if they detect the player characters are up to something in one of the labs that is little or no interest to them. So when faced with any problem the Daleks will apply the following questions:

1. Will the activity prove a danger to the mission?

If no, ignore it. If yes move to the next question.

"Targets are no threat to Dalek superiority. Mission takes precedence. Skaro must be rebuilt!"

2. Is the activity potentially a danger for the mission and definitely serves no useful purpose for the Daleks?

If yes, exterminate everyone if it costs little in time and resources. Better safe than sorry.

"EXTERMINATE! Skaro must be rebuilt! Exterminate all intruders!"

If no, keep an eye on it until it becomes dangerous or you have the resources spare to deal with it.

"Continue with mission, observe all hostiles."



3. Will the activity pose this threat before the mission can be completed?

If yes allocate enough resources to exterminate the activity as to not compromise the mission's success.

"Protect the mission! Drone Daleks to guard positions, exterminate all targets located."

If no, maintain a watch on the activity to ensure it doesn't pose a threat earlier than expected.

"Return to mission parameters. Drone Daleks must protect mission protocols. Skaro must be rebuilt!"

4. Do the Daleks have enough data to answer all of these questions?

If yes, obviously carry on.

"Monitoring situation."

If no, capture and interrogate one of the opposition or access information technology that might reveal the answers.

"Data is required. Capture and interrogate a hostile."

"I obey."

The Gamemaster should remember that the Daleks are not curious beyond establishing something is not a threat. They don't go out of their way to exterminate everything they find (after all, it may prove useful) but they have no hesitation is exterminating anything they deem useless, dangerous or both. Even the smallest threat might later be a problem so it is best exterminated to be sure.

Luckily, this means the Daleks are fond of taking prisoners. 'Lesser species' can make useful menials and slaves, especially intelligent ones. If they prove difficult they can always be exterminated, but their first reaction to meeting new people is capture and interrogation rather than extermination. That is unless the strangers are firing at them, in which case they are threats and will be pacified. This means that if the player characters are discovered but they surrender, the Daleks will take them hostage. This gives them a valuable opportunity to talk to the Daleks and discover their plan, or overhear the Daleks talking. Escaping may prove tricky though so it's a dangerous option.

Daleks are also, ironically, completely unconcerned about their own lives, but at the same time do everything for their own self-preservation. It's all about what the Dalek considers useful to the mission. Generally they will retreat if faced with a force powerful enough to destroy any of them, unless the sacrifice of a Dalek will somehow negate the force in question (in which case the most expendable Dalek will sacrifice themselves without hesitation).

This means that should the player characters manage to destroy one of the Daleks the others will retreat to work out how to effectively exterminate the opposition. In short they will start taking the player characters very seriously. This will buy the player characters time, but make the Daleks a lot more dangerous and ruthless when they come after them. In this adventure the Drones are the most expendable Daleks, and they may be ordered to their deaths to defend the others, or even to test the power of the opposition. The Strategist Dalek is the least expendable in general as the group needs a leader. However, the Scientists are the ones who can deal with the virus so are ultimately the ones that must be preserved. However, that is why there are two on the mission, making one potentially expendable.



ACT III: DEALING WITH THE DALEKS

As we've said before, once the Daleks arrive the adventure is likely to take any one of a number of different paths depending on how the player characters react. It is up to the Gamemaster to bear in mind the Dalek's plan and ensure they react appropriately to what they find on the station. However, it is rather unfair of us to just throw Daleks into the mix and tell the Gamemaster it's up to you to figure it out! So the following are some of the ways the adventure might end, and a few possible plans the player characters might come up with.

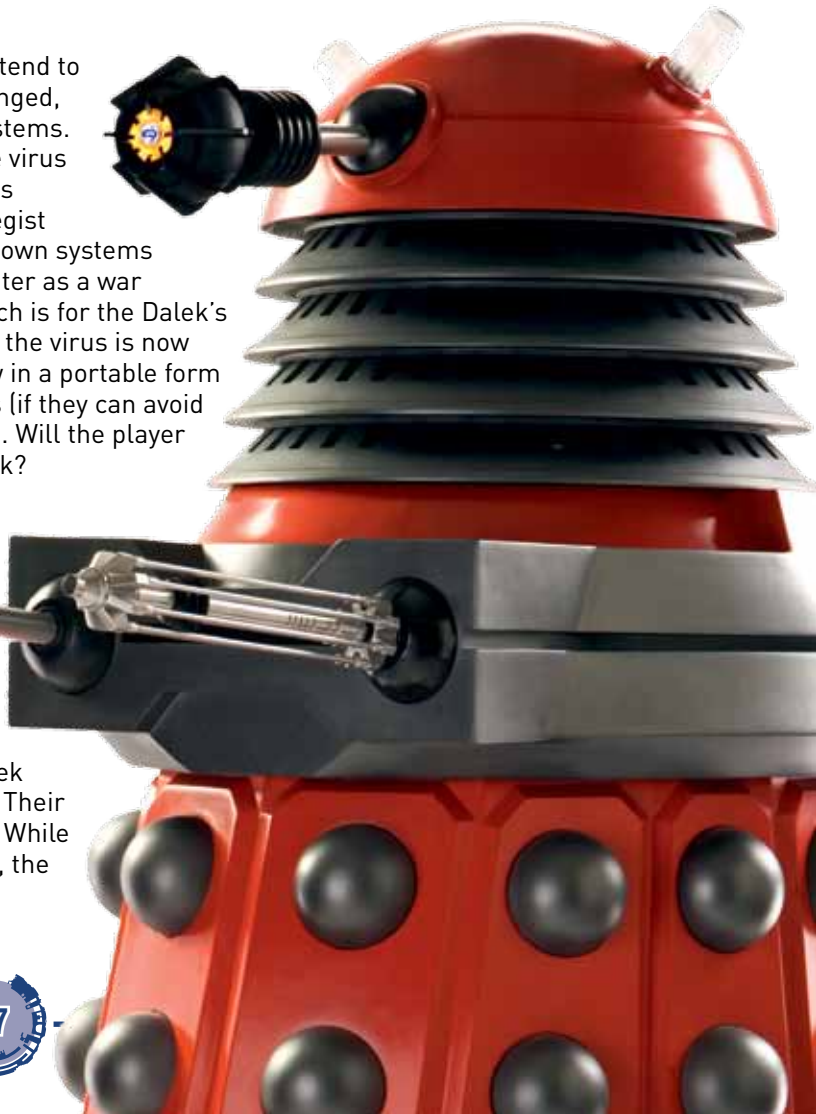
MAKING FRIENDS WITH THE VIRUS

If they can contact the virus, the player characters might be able to come to some sort of agreement. The virus will recognise the Daleks when they come aboard quite easily, and it will reason correctly they have come for it. It won't know why, but it will conclude it is the only thing of use on the station. That is unless the Daleks find a TARDIS and suddenly get a little panicked. While the virus is a Dalek construct, it has grown beyond what it was and has no desire to be 'reclaimed'. Its immediate assumption is that the Daleks are cleaning up and looking to delete the virus. If it can force the Daleks to negotiate (such as for access to the computer room) they will tell it what they intend to use it for (as they are not expecting insubordination from their own constructions). The virus will like that even less, as it will mean it is basically broken down into code and effectively terminated.

While the virus can turn the station against the Daleks, that will only slow them down. The Daleks are not going to get scared off. However, with the player character's help it may be possible to download the virus if the player characters have some sort of advanced portable computer to make the Daleks think it is gone.

The best option is actually to discover how the Daleks intend to remove the virus. While they don't know the virus has changed, they also don't know how it will interact with their new systems. So they will perform several scans before determining the virus has somehow adapted. Pragmatic until the end, the Daleks choose to potentially sacrifice one of their own. The Strategist orders one of the Scientists to download the virus into his own systems ("I OBEY!"): after all, a Dalek is as much a portable computer as a war machine. The Daleks expect the worst-case scenario, which is for the Dalek's systems to shut down, killing the mutant inside. However, the virus is now self aware and capable of taking control of the Dalek. Now in a portable form the virus might be able to leave with the player characters (if they can avoid the other Daleks). The problem will be one of trust though. Will the player characters trust the virus now it is in possession of a Dalek?

The key here is Malcolm. He will fall into a coma if his link to the virus is severed by it leaving the computer system. While the virus will be alright for a while, it cannot function well without Malcolm. While it is impossible to sever the link between Malcolm and the virus, it is possible to retune Malcolm's implant to the Dalek that the virus is in and they can leave the station together. Their own ship or the medical bay has the equipment to do this. While this only requires a Difficulty 8 Ingenuity + Technology roll, the procedure will take at least an hour or two.



If the Daleks believe they have lost the virus they will withdraw. They won't be happy about it but they won't waste any time destroying the station or its inhabitants just to be snotty. They will tear the place apart if they think the virus is still there and they can reclaim it though.

DESTROYING THE DALEKS

Many player characters are big fans of the frontal assault. In this case it would be suicide. They may have powered up some weapons to damage a Dalek but they should be able to work out they don't have enough shots to destroy them all. Taking on a Dalek squad is dangerous at the best of times, but when you have no weapons it is futile.

The best option here is to attempt to plant a bomb on the Dalek ship. This is no simple solution though. First the player characters must find the equipment to construct the bomb. This requires getting some power cells from their own ship (from their engine room) and using some of the remaining bits and pieces to augment its explosive power. The player character constructing the bomb will need to design it first and list out the parts he needs. This requires an Ingenuity + Technology roll at Difficulty 15. However the Gamemaster should reduce the difficulty by 1 (to a maximum of -4) for each thing the player can imagine might be on the list. The Gamemaster should make the player characters roll to sneak past Dalek patrols to collect what they need. Then the player character constructing the bomb needs to make two rolls using Ingenuity + Craft, one to make the bomb (Difficulty 12) and the other to make a transmitter or timer to set it off (Difficulty 18). Without the latter someone will have to set it off manually and sacrifice themselves. This requires no roll beyond hiding on the ship. The Gamemaster should not tell the player what the difficulty of the roll is to build and set the timer for the device. If they fail marginally, they realise the device won't work, although they'll be certain it will on a critical failure! Anything else the player will have to look at what they rolled and decide if they think it was good enough.

Even with the device the job is only half done. The player characters will have to sneak aboard the Dalek ship and plant the bomb in the engine room to ensure a chain reaction that will destroy the ship.

If they can pull that all off they might destroy the Dalek ship, but one failed roll on the way might just as easily see them watching the ship fly away as their plan failed to explode.

SACRIFICING MALCOLM

As we've mentioned before, Malcolm and the virus are now linked through Malcolm's implant. One cannot survive without the other. So a last ditch attempt to save the day might involve sacrificing Malcolm. If he dies before the virus is removed the feedback will corrupt the virus and shut down the computer pretty much instantly, killing them both. If the virus is put inside one of the science Daleks this won't work as the Dalek systems will support the virus for a while and the Daleks only need the code, not the full virus. The 'corpse' of the virus is just as useful to them.

If the virus is inside one of the Science Daleks all may not be lost. The virus needs Malcolm and now it has a voice and mobility it will have to enlist the player character's help. The Dalek systems contain several neural links to allow the mutant to interface with the suit. If Malcolm is hooked up to the shell and then killed the feedback will fry the virus. Unfortunately the virus won't be keen on that plan and neither will the Daleks. Malcolm might have a few opinions about it too. So this option is really there if the player characters are completely stuck. If they can delay the science Daleks from making the download Malcolm might nobly sacrifice himself (his last act of lucidity) to escape his living hell of madness and despair. However, convincing Malcolm to help and explaining his part of the plan may be difficult as he is insane.

DESTROYING THE STATION

Nuking it from orbit is indeed the only way to be sure, so the player characters may try to destroy the station. This isn't as good a plan as it might sound. The only way to do it is to overload the power systems and make a run for it. There is enough time for the Daleks to potentially shut down the power systems (especially if they have computer control) in the time it takes for the overload to charge up. So they will have to be distracted during this time for the play to succeed. It will take some careful timing as there won't be long after the power has built beyond anyone's ability to stop the explosion and the time it takes to leave the station. Even if the station



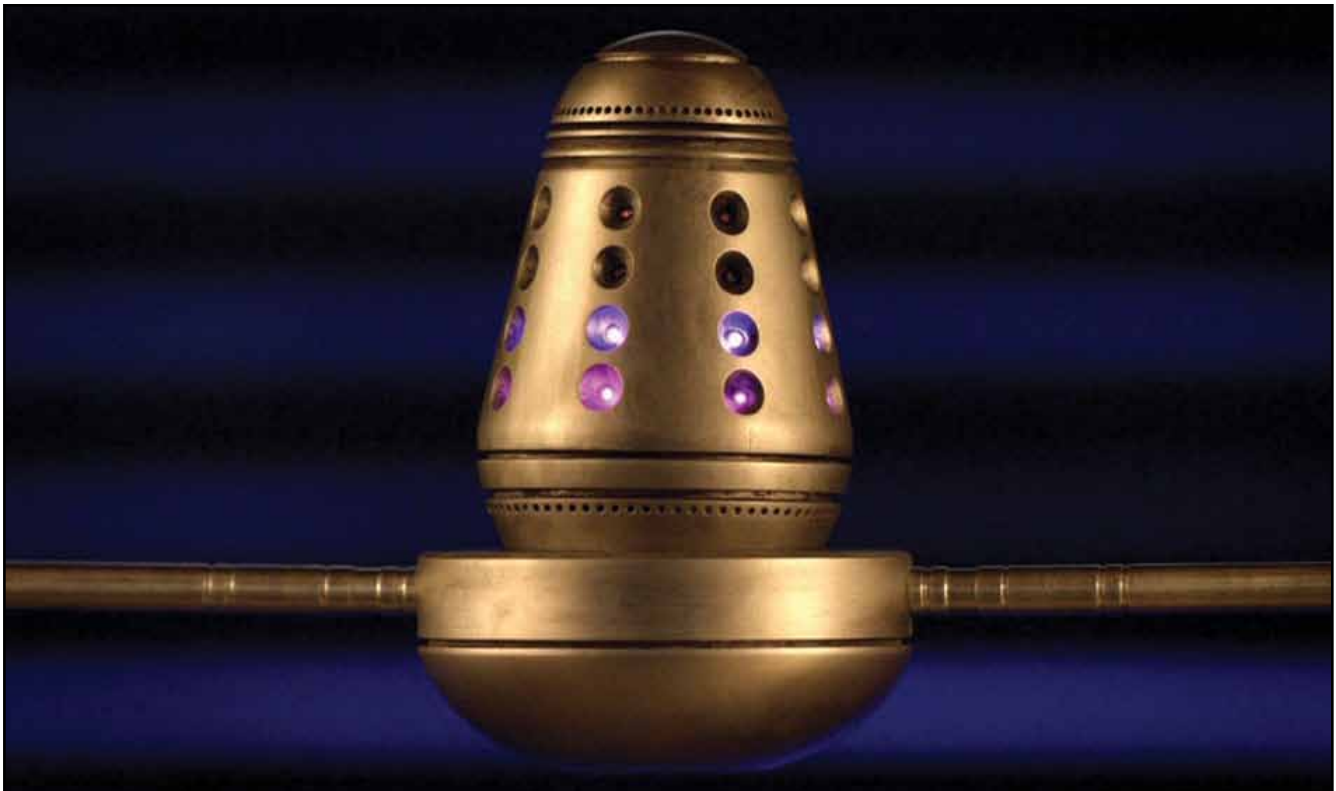
explodes, the Daleks won't be killed by that (or the hard vacuum they will be floating in). However, their ship will be destroyed and it's a long walk back to Skaro.

CONTINUING THE CAMPAIGN

This adventure might be the first part of a larger campaign. There might be a lot of old Dalek technology around the galaxy that they are looking to get hold of again for the rebuilding of Skaro. It could be up to the player characters to stop the Daleks getting hold of it, or even to use it to destroy the Daleks once and for all.

The technology the Daleks are after might take many forms. It might be software or hardware. They might seek certain experts they can coerce (with payment or threat) to help them rebuild. They might also seek some of the old technology of the time war. With no Time lords to stop them such technology will be almost unstoppable. Many of these terrifying weapons are both strange and abstract, and are held in some very out of the way places, possibly even worshipped by the locals. It may not be just the Daleks and the player characters that are after this technology either. Dalek technology is very advanced, and the odd time agent (like Morgana from *Knight of the Comet*) might take an interest, if only to sell it to the highest bidder.

These adventures might be simply a race to stop the Daleks grabbing what they need. After all, once they find what they are after they will just charge in and exterminate people until they have it. However, they don't have to be, as much of this technology might be being kept somewhere rather inaccessible. The player characters will have to either track the Daleks and try to predict what they might be after, or do their own investigation to find such technology before they do. If the player characters prove too troublesome the Daleks may decide to come directly after them to neutralise the threat. If they prove too resourceful the Daleks may decide it is easier to take the technology from the players when they have found it, rather than get to it first...





There will be times when you really need an idea for an adventure and you really can't think of anything. Here, we present a host of adventure ideas that you can use to set you going. Simply pick one you like, and develop it – add some new elements, think of some cool scenes, and expand it to create an adventure of your liking. We'll give you the basic idea, hint at some villains that could be used and maybe some cool action scenes you can incorporate – the rest is up to you.

THE ENDLESS DESERT

The Doctor and his companions travel back to the early days of the Islamic Empire to find the original Scheherazade, the storyteller of the Arabian Nights. They join the desert camp of King Shahryar late one night to hear one of her first stories, and it's a ripper with a terrific cliff-hanger. But when they settle in to hear part two the next night, they discover that the day is repeating, identical in every respect, except for the story. Come morning, everything seems exactly the same as yesterday – except the sandstorm on every horizon seems bigger and closer, and every time they think about leaving, Scheherazade is right beside them, urging them to stay for one more night...

Scheherazade is in fact the shapeshifting female of her species, an alien race known as the Rokkol, bird-like creatures so big they sail on the currents of time itself. After the female lays her eggs, the enormous male creates a time maelstrom to incubate the young. Unfortunately, the time loops get faster and faster until they'll

almost certainly tear apart something as fragile as a human – and there's another problem. A young Arabian adventurer called Sinbad stole one of the Rokkol eggs, mistaking it for a huge diamond. Until the egg is returned to the heart of the maelstrom, the time loops will never end.

THINGS TO DO

Tearing themselves away from Scheherazade (her alien powers make her stories very addictive), discovering the truth about the time loop, finding a way to talk to the Rokkol.

ACTION SCENES

Escaping camp after Scheherazade enchants the camp guards to stop them from leaving. Chasing down and stopping a glory-hungry Sinbad keen on keeping the ultimate prize and avoiding being eaten by the Rokkol while doing so.

PROBLEMS

Filling in a whole day of events so the characters can realise the next day is repeating, before the players get bored.

CONTINUING THE ADVENTURE

Why is the Rokkol giving birth on Earth, instead of its usual habitat around black holes? There has been a mass migration, causing Rokkols to appear all over time and space. All those time loops may need to be fixed, and then they might want to find out what drove the Rokkols away...

FALL OF THE GODS

The Third Great and Bountiful Human Empire has spread across the stars but at every turn they are confronted by an old enemy: the Daleks. Landing amid a Dalek assault, the travellers are rescued by a human military force stationed on the giant moon of Emicar 4. The moon is inhabited by a native species, used as servants and assistants by the humans. Gaining the trust of the Colonel in charge, the travellers discover that artificial telemetry is being beamed into space, making it appear that a vast human fleet is in orbit around the moon.

The humans have planted a doomsday device at the heart of the moon. When the Daleks arrive to attack the illusionary human fleet, the Colonel will detonate the bomb, sacrificing his own life and the life of everyone on the moon to stop the Daleks. The natives are completely innocent and have no idea of the humans' plans. If the Daleks are not stopped here, the Colonel insists the Empire will be destroyed.

THINGS TO DO

Gain the colonel's trust. Discover the false telemetry being beamed into space. Discover the reason for the mining. Find out how to neutralise the bomb, and giving the planet back to the native population.

ACTION SCENES

Escaping the Dalek attack. Confronting the Colonel. Freeing the miners, and disabling the bomb before it explodes.

PROBLEMS

Do they side with the humans, the Daleks, or the natives of Emicar 4? How to prevent the moon becoming yet another battlefield?

CONTINUING THE ADVENTURE

The colonel is likely to escape the planet and could be encountered again, or the Daleks may remain on Emicar 4, leading the Doctor to free the indigenous people in a later time period.

NAPOLEON AND THE SPHINX

The ancient Osirian race imprisoned the great war criminal Sutekh within a pyramid on a planet orbiting a yellow star trillions of light years from their home world. But even from deep within his prison Sutekh has been able to send a faint psychic message out across the cosmos. When the Doctor detects this plea for release on his psychic paper he lands the TARDIS as near to the source as he can; Egypt, 1800, right in the middle of Napoleon's camp, right in front of the Sphinx.

It isn't long before the hospitality of Napoleon Bonaparte is interrupted by a battle between two opposing Osirian factions raging overhead. One ship crashes in the sands, these are the Children of Ma'at, charged with ensuring that Sutekh's prison is kept secret. The other ship contains the Keepers of Ammit along with their monstrous gigantic crocodile-headed passenger. The Doctor and his companions help Napoleon's army to defend themselves against the Osirians using technology from the Ma'at wreckage, but when the huge Ammit is released the race is on to reactivate the Sphinx, actually a dormant Osirian war machine.

THINGS TO DO

Meet Napoleon. Rescue an Osirian from his wrecked starship. Activate the great stone Sphinx war machine and pilot it into battle against Ammit the Destroyer and, in the process, learn how the Sphinx lost its nose.

ACTION SCENES

Dodging the laser fire from the overhead Osirian battle. Helping Napoleon's soldiers battle the Keepers of Ammit. Piloting the Sphinx stone war machine.

PROBLEMS

How do you convince Napoleon you're not spies? How do you convince the Children of Ma'at that the humans are not a threat? And just how do you pilot a Sphinx?

CONTINUING THE ADVENTURE

What happens when the wreckage of the Osirian starship is uncovered by archaeologists 212 years later? Does the trail lead back to the Sphinx?

FAR FROM HOME

The TARDIS materialises aboard an enormous spacecraft, the *Exodus*, in response to a distress call.

A colony ship, taking fifty thousand humans to a planet they call "New Eden", the *Exodus* had a breakdown in the cooling system and the drive systems are overheating. However, once that has been fixed it's easy to see that they're badly lost and will never reach their destination unless they change course, which the old, inflexible and paranoid Captain is unwilling to do.

The *Exodus* crew have developed their own civilisation inside the ship, mostly peaceful and artistic, but with an ever-growing population kept in check with brutal gladiatorial games.

THINGS TO DO

A risky spacewalk on the hull of the vessel to fix the cooling system. Convince the Captain that they're going the wrong way or, if that doesn't work, start a coup to depose him.

ACTION SCENES

A meteor shower engulfs the ship while the TARDIS crew are on their spacewalk. Rather than listen to the warnings of the PCs, the Captain throws them into the games to die.

PROBLEMS

The party that faces this adventure will need to have someone with the right skills to repair the colony ship's star drive and spot that the ship is off course. The Captain of the colony ship will have to be played as distrustful and paranoid, but he has the loyalty of the ship's residents. If it's expected that a coup will be called, a successor to the Captain will have to be introduced.

CONTINUING THE ADVENTURE

What other way can the *Exodus* control its population? What happens when they finally reach their destination?

RUMBLE IN THE JUNGLE

On the jungle planet Saeevcha the Doctor wants to visit an old friend who he has promised a birthday visit to, but has arrived far too early in the planet's time stream. Deciding to investigate anyway, he encounters the Black Dart tribe, tree-dwelling forest-people of Saeevcha who resemble humanoid koalas.

The tribe are suspicious of outsiders as they are being attacked by some mysterious enemy that comes in the night. Should the Doctor and his companions offer to help out they are assumed to be great hunters by the forest-people, and will be required to prove their abilities by hunting with the tribe.

THINGS TO DO

Gain the trust of the tribe by hunting with them. Find out what is attacking the tribe in the night. Learn how to successfully navigate the treetop home of the forest-people (which might be easy for the Doctor, but very hard for his companions who've never done this before!).

ACTION SCENES

Hunting with the tribe. Travelling to defeat whatever is attacking them. Trying to hold back bloodthirsty forest-people who would rather shoot first and ask questions later.

PROBLEMS

Why has the Doctor failed to arrive in the right time period? Why does he choose to stay in the past?

CONTINUING THE ADVENTURE

Whatever is attacking the Black Dart tribe is essentially peaceful and just defending its own territory since the tribe moved into its territory. When the Doctor finally gets around to visiting his friend he'll find that his actions in the past have passed into legend.

THE IRON HUSSAR

The TARDIS collides with something in the vortex, damaging the vessel and forcing an emergency materialisation in Spain in the early 19th Century (during the Peninsular War against the forces of Napoleon). The TARDIS needs a bit of repair and recharge time, but before it can be completed, there comes a knock at the door! The crew is surprised to find a squad of British Riflemen outside the TARDIS, led by Lt. Ned Blake.

Blake and his men saw the English language on the TARDIS, something somewhat incongruous in Spain, and assumed that it and its crew are somehow associated with the British forces in Spain. Blake tells The Doctor that he and his Rifles were separated from their unit during a chaotic battle, when their much-stronger British force was routed and massacred by a handful of French soldiers, led by “an Iron Hussar” – an armoured man with firepower the likes of which the British soldiers had never seen!

The Iron Hussar is a Korain Wardroid, sent by the Korain into the Last Great Time War in an effort to stop the devastation of their world, and blown back through the time vortex as a result, where it collided with the TARDIS and plummeted into 19th Century Spain a few months prior to The Doctor’s arrival.

THINGS TO DO

Track the Iron Hussar back to a Spanish mountain fortress. Join forces with Spanish partisans who are attempting to rescue peasants being held hostage by the French within the fortress. Defeat the Wardroid.

ACTION SCENES

A difficult climb up the back side of the mountain to avoid being spotted by the French. A raid on the mountain fortress to rescue the peasants. The final battle with the Wardroid.

PROBLEMS

Preventing the Spanish partisans from ambushing the British soldiers in a case of mistaken identity. The possibility of capture by the French forces (who control the Wardroid).

CONTINUING THE ADVENTURE

Perhaps The Doctor feels responsible for the plight of the Korain, and plans a visit to their world to see what he can do to help.

THE GALLERY

The TARDIS appears on the planet of Skelos in the Majordan Cluster. The Doctor is impressed that he’s managed to arrive at the inaugural ceremony of the Radiant Gallery, an art gallery designed to enhance viewer pleasure by incorporating the best Radiant Psychic experience that the Skelians can offer. Since everyone on Skelos is psychic from birth they have created an atmosphere unlike anywhere else in the universe, or at least that’s what the flyer says.

The Skelians seem to be expecting the Doctor; they even have little invites already printed out. Of course what they’re not telling him is that he is the guest in a very special painting, the many lives of the Oncoming Storm. The Doctor is trapped in the painting by the Skelians and they offer to show the characters around the rest of the gallery, leaving them in a very special exhibit room. The Room of Nightmares. Can the Doctor’s companions save the Doctor, themselves and free the many trapped souls of the Radiant Gallery?

THINGS TO DO

Discover the truth behind the paintings. Find a way to counter out the Skelians psychic powers. Find a way to free the Doctor and all the other poor trapped souls, from their paintings.

ACTION SCENES

The Room of Nightmares summons the fears of the characters. Lots of running through the gallery corridors. Mentally fighting the Curators and the Gallery Security Psyche Alpha. Freeing the Doctor (possibly multiple incarnations from different paintings) from the Curator Prime.

PROBLEMS

The Gallery Security Psyche Alpha can transport the characters to the Room of Nightmares which can create any scenario to use the character’s fears against them. Each NPC is trapped in the painting and each painting requires something

to be done in that painting to get them out, be it lighting a candle in a dark scene by entering the painting, or even painting that image on the canvas.

CONTINUING THE ADVENTURE

The defeated Curators tell the characters there are other paintings, but these have been sold, will the companions and the Doctor be able to find and save them all?

WAREHOUSE OF THE IMPOSSIBLE

The TARDIS materialises in a large vast chamber, inside are all kinds of things. Dangerous things, things that any Time Lord or the Doctor would instantly recognise as being 'trouble'. Alongside an entire Dalek armada and a whole set of perfectly preserved Cybermen, are relics from the Doctor's past, those things that have long since vanished: including the sonic pen that he discarded many moons ago on Earth. This is also a good place to stash past items and equipment from previous sessions or introduce a brand new foe to the group. This warehouse of the impossible is maintained by a crew of cyborgs that have inbuilt weapons and are quite capable of using them.

The TARDIS is automatically recognised as a threat and sealed away in storage vault 1963. To recover it, the Doctor and his companions must reach the lower levels of the warehouse and confront the Core AI. Can they recover their TARDIS without freeing all the dangerous relics?

THINGS TO DO

Investigate the relics while avoiding patrolling cyborgs. Discover the force behind the collection. Find the TARDIS and free it.

ACTION SCENES

A big chase through the various rows and aisles of the warehouse, running from the cyborgs. A climb down into the lower area of the warehouse, deactivating the Core AI as lasers try to lock onto them and take them down. Various dangers that the Core AI activates inside the warehouse such as: Dalek patrols and Cybermen.

PROBLEMS

The warehouse is a maze of corridors and tight corners, packed with dangerous things. The lower level can only be accessed by a dizzying climb that leads down into the depths. Automated camera and laser security systems can track characters. Deadlocks are everywhere to prevent sonic screwdriver use.

CONTINUING THE ADVENTURE

What happens if the Doctor and his companions are tricked, setting free something that is more of a danger than they first realised?

