THE PLAYER'S GUIDE: CONTENTS

CHAPTER ONE: THE TRIP OF A LIFETIME

Shaking the box - by Jacqueline Rayner 2
Who is the Doctor? 4
What is roleplaying? 5
The Gamemaster 5
Game sessions 6
How to use this book 8
Measurements and language 9
Page references 9
The Doctor's universe 9

CHAPTER TWO: THE CHILDREN OF TIME

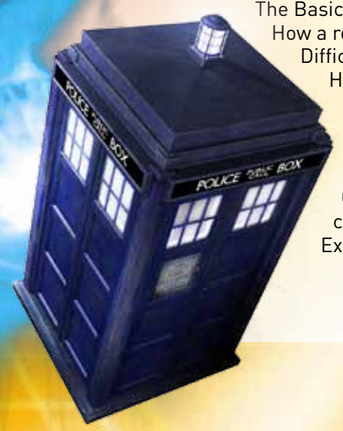
Characters 12
Who can you play? 12
Creating a character 14
Character creation points 14
Attributes 15
Traits 19
Good traits 21
Bad traits 28
Special traits 36
Skills 42
Areas of expertise 43
Learned skills and instinct 45
Common knowledge 46
Story points 48
Finishing touches 48
Equipment and personal items 50

CHAPTER THREE: ALLONS-Y!

Running a game 52
The Basic Rule 52
How a roll works 53
Difficulty 54
How well have you done? 54
Damage 56
Using story points 56
Conflict: contested rolls 57
Extended conflict 58
Action rounds 58
Reactions 59
Making more than one action in a round 60
Extended conflict summary 62
Losing a conflict 62
Losing a physical conflict: getting hurt 63
Levels of injury 65
Combat 66
Guns are bad 66
Duck and cover 69
Other sources of injury 70
Losing a mental conflict 70
Getting scared 70
Being possessed 71
Losing a social conflict 71
Healing 72
Multiple injuries and reduced attributes 72
Dying or leaving the TARDIS 73
Story points 74
Equipment 79
Technology levels 80

CHAPTER FOUR: TWO WORLDS WILL COLLIDE

How to play a roleplaying game 82
Hints and tips 82



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Cover design: Lee Binding @ tea-lady.co.uk

CREDITS

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Writer & Game Designer: David F. Chapman
Additional Writers: Andrew Peregrine, Jacqueline Rayner, Nathaniel Torson
[The Heart of the TARDIS - Robin Farndon, Derek Johnston, Charles Meigh]
Line Developer: David F. Chapman
Graphic Design: Lee Binding
Additional Design: Debra Chapman, Dominic McDowall-Thomas
Layout: Dominic McDowall-Thomas
Editor: Dominic McDowall-Thomas
Proofing: Angus Abranson, David F. Chapman, Andrew Peregrine

Playtest Coordinator: Roger Calver
Playtesters: Thanks to everyone who took part in the playtest – too many names to print, but your help was invaluable. Thanks especially to Marc Farrimond, Derek Smyk, Lee Torres' Group, Steve Race, Jason Vey, Jason Libby, Shag Matthews and The Unique Geeks, Steve Pitson, Martin Wakefield, Al Livingstone, Christopher Manwaring, Neil, RPG Pundit, David (aka Grey), Stuart Renton and Steve Pitson's group - No Guts, No Glory.

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CHAPTER ONE: THE TRIP OF A LIFETIME

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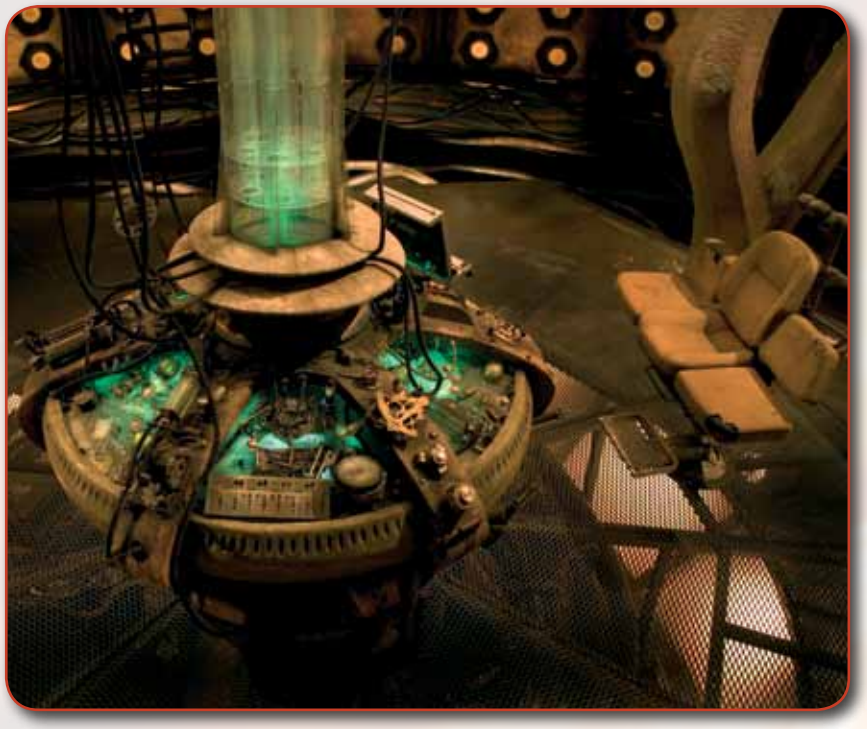
SHAKING THE BOX – BY JACQUELINE RAYNER



'Allons-y!'

The Doctor bounded into the TARDIS control room, pulling down the door lever without looking at it and turning to grin at – nobody.

His smile faded quicker than it had arrived. He reached out a hand and operated the door controls again, shutting out the view of golden wheat fields that had barely earned a glance.

Alone again. He was alone again. It wasn't the first time he'd been alone in the last almost-thousand years, but it didn't seem to get any easier with practice.

He sank into a chair as the gloom washed over him – then sprang up almost immediately. 'No!' he shouted to the room, to the fields outside, to the universe. 'I will not do this!' Melancholy needed to be fought as much as any monster.

A small mouse had scurried in earlier, a refugee from the wheat and its reapers. Now it watched with interest as the Doctor darted out of the control room. By the time the Doctor returned it was heavily involved in nibbling at assorted time-ship jetsam, but a series of crashes and bangs and occasional cries of pain distracted the rodent from a long-discarded jelly baby and it looked up again.

A vast machine had been wheeled into the room and installed along one side. The Doctor was kneeling in front of it, nursing a thumb that he'd accidentally hammered, but even standing he wouldn't have been taller than the huge round device.

The mouse was poised for flight, but the noises had stopped and neither machine nor man seemed to pose a threat. It relaxed and scurried forward, the better to examine this strange circular contraption, so intent that it never noticed the swooping hand until it had been scooped up.

'Hello, friend!' said the Doctor, for all the world as if he'd been waiting centuries to meet this very mouse. 'You know, I'm glad I've got someone to share this with.' He gestured at the machine with his free hand. 'Behold! My Time and Space Visualiser!'

The mouse showed no sign of being impressed, but the Doctor continued anyway. 'Got it years ago. It converts neutrons of light energy into electrical impulses, which means that anything that's ever happened can be visualised. Time telly, that's what they call it. Great for parties. Thing is, it can only be used to watch things that have already happened. Otherwise there wouldn't be any neutrons to convert, would there? Only logical.' He wrinkled his nose. 'But I am a Time Lord. So, land far enough in the future, and anything that's going to happen to me will have happened to me, it just won't have happened to me. If you see what I mean. So I put the Visualiser away. Couldn't have a machine like this around. Spoilers. Don't like spoilers. Don't like knowing what's going to happen next.'

He sighed. 'But, somehow, I couldn't destroy it. Not a brilliant piece of machinery like this. And it's been back there – ' he gestured further into the TARDIS – 'beckoning

to me for hundreds of years. Come here, Doctor. Let me show you what's to come, Doctor.'

The Doctor reached out and flicked a switch on the top left of the device. A small central screen lit up.

'And so here it is.' He looked at the circular screen. 'A porthole of potential. Dare I peek? It's not really spoilers. 'I'll just watch clips. And I'll turn the sound down. But I'll just – shake the box a bit. See if it rattles. See if I'm getting any good adventures for Christmas.' His eyes went distant. 'See if anyone's gift-wrapped me a friend...'

The Doctor's words fell away as the first pictures began to form. Spiders, celery and shop-dummies danced across the screen, but he dismissed the initial images with a few curt 'seen it's. Faces came and went – blonde girls, white-haired old men, so many noses and teeth and curls, so many bright blue eyes, an endless series of lipsticked mouths forming 'but Doctor... but Doctor... but Doctor...'

Every now and again a new face would creep in, one he didn't recognise. Eyes glared from beneath a heavy Neanderthal brow. A feather-trimmed Georgian bonnet all but hid a cheeky freckled face with a turned-up nose. A girl with the nose of a pig and the ears of a fox grinned happily out at him; he could almost imagine that her lips, too, were shaping a 'but Doctor...' Slowly, a smile formed again on the Doctor's face. Each new image pushed it wider.

Even the thoughts of fights to come failed to diminish the grin. 'Ooh, could be a laugh!' he cried, as a thousand robotic pandas advanced on the screen. A rainbow spanned the sky then shattered, scattering screaming people all around, each coloured red, orange, yellow, green, blue, indigo or violet. A medieval monarch wielded a chainsaw, while a blob of living slime burbled evilly in a castle corner.

Another sigh echoed round the control room, but this time there was relief, even happiness, in the sound. The Doctor looked down on the small mouse. 'It's sort of nice to think that, out there, people are planning all these new things to happen to me. Makes me feel wanted. Gives me a sort of glow.'

Suddenly there was a flash from the screen, and he looked up. Another image had formed: a golden wheat field containing a blue police box, and bearing down on the box were what appeared to be a dozen cowled figures, sunlight glinting off the scythes they carried. 'Golly!' commented the Doctor. The picture was replaced by one showing the Doctor himself running about the control room as sparks rained down from the domed ceiling. 'Hang on! Looks like something's been nibbling through the wires, forcing me to crash land – who knows where?!' He grinned, but the image changed. Now a giant mouse was stalking him through a TARDIS corridor, as he tried to manipulate a two-ton block of Swiss cheese into its path. 'Ooh! Someone's had an accidental dose of dimensional radiation!' the watching Doctor told the still-small mouse as he set it down gently on the floor.

He reached up and switched off the Time and Space Visualiser, his eyes sparkling. 'Wonder which of them's gonna happen next. Or maybe none of 'em! That's the thing about shaking the box – you're still never quite sure what it contains until you open it. And then...' The Doctor flung his arms wide open, embracing the universe, embracing the possibilities. 'It's always better than you ever imagined it could be!'

CHAPTER ONE: THE TRIP OF A LIFETIME

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

The power is in your hands. You can go anywhere or any**when** in the universe, the only thing you need is the power of imagination and a key to the TARDIS. It's not going to be easy. It'll probably be dangerous. The universe is a hostile place, full of Daleks, Slitheen, Krillitane, Sontarans, Plasmavores, Cybermen, Sycorax, Judoon and worse. There will be fear, heartbreak and excitement, but above all, it'll be the trip of a lifetime.

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

WHO IS THE DOCTOR?

We imagine that you are already familiar with the Doctor – the last of his race, the last of the Time Lords. He looks human, but has two hearts and is a complete genius. He travels through time and space in his ship called the TARDIS, which stands for Time And Relative Dimension In Space. It's complicated, but from the outside it looks like an old 1950's police public callbox. Inside it is vast and alive. The Doctor travels the galaxy and history, doing good, stopping villainous aliens who try to take over the Earth (if not the universe), and showing the wonders of time and space to various companions who join him on his adventures. The Doctor's travels are usually more than a little dangerous, and he's had to employ one of his alien abilities to survive – the ability to regenerate

every part of his body into a new Doctor.

You don't need to know all of the Doctor's adventures from his 900 years of traveling through time and space to play this game.

Similarly,even if you're aware of the Doctor's adventures it doesn't mean that you'll have experienced roleplaying before. If you're familiar with roleplaying games, you may want to skip ahead, however if you've come to this new you may be wondering how you actually play.

WHAT IS ROLEPLAYING?

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

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

Each player creates a character, an alternative persona that they will play as in the game. During the course of the game, you make this character's decisions, speak for them, and describe their actions. Each character has a character sheet that describes what they are like, what they are good at and other details.

If you like, you can play the Doctor, or any of his companions that have accompanied him during his adventures. This is the easiest option, as we have provided you with ready-made character sheets for them.

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

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

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

Don't worry if this all seems a lot to take in, tricky bits will be explained here in the Psychic Paper.

THE GAMEMASTER

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

The Gamemaster speaks for the other people in the story - anyone that the characters meet in their adventures. They can be helpful, informative or just witnesses to the events. As they don't have a player (other than the Gamemaster) they're usually called Non-Player Characters, or NPCs. NPCs could be the family of one of the player characters such as Jackie Tyler, or added firepower for that climatic battle against the Cybermen, or even just a nosey policeman wondering why there's a 1950's policebox on his beat. They can help, hinder or just be a great source of information.

If the Gamemaster-controlled characters are out for universal domination or worse, they are called Villains. These include

the aliens, critters, and other nasties. They are the evil that pervades the universe, trying to dominate, destroy or corrupt the peace loving civilizations, and their schemes usually result in some much needed intervention from our time-travelling heroes.

GAME SESSIONS

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

It all sounds a little chaotic, but it is far more logical than it seems. The game is divided into Adventures, resolved in one or more gaming sessions that play just like the Doctor's adventures you're familiar with. Adventures, and their related story arcs, may be connected in some way with their own undercurrent plot like 'Bad Wolf' or 'Mister Saxon', created purely by the interaction between the players' characters and the Gamemaster.

THE BASICS

The example opposite introduces just about everything you'll need to know as a player in **Doctor Who: Adventures in Time and Space**. You talk, describe your actions and, any time you want to do something that you may or may not succeed at, you need to roll some dice. When you roll some dice, you also add some numbers from your character sheet that define how good you are at certain things. To succeed, you have to beat a number defined by the Gamemaster. The harder the thing you are trying to do, the higher the number. If you beat the number you succeed and can perform

the task, whether it's jumping a gap, winning an argument or dodging a gun blast. If you don't beat the number, you fail to accomplish the task. This could have severe effects on your character and change the course of the game, but it makes for an interesting story! Either way, rolling dice and adding some numbers is about all you'll have to do when it comes to rules. So you're going to need some dice.

You'll have no doubt seen the small cubes with dots or numbers on them that you have in copies of Monopoly, Risk or Ludo. Anyway, those cubes are six-sided dice (cause they have six sides). People who game a lot with other roleplaying games call them D6s, so they don't get confused with other dice with different numbers of sides on them. We don't need to worry about those here, as we'll be sticking to D6s as they're pretty easy to come by, but we'll still call 'em D6s just to get you used to the idea. You should find a handful of special **Doctor Who** dice in this set, though if you need more you can pick up dice in many different colours and styles from hobby game stores, some department stores and bookstores, and places where they sell those fantasy tabletop wargames.

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

EXAMPLE OF PLAY

Still not sure what's going on? It'll all become clear soon, honest. Many gamers get their start by joining an existing group or taking part in a demo. Obviously, that's not possible for everyone, so let's give you a taste of what's to come by looking in on a sample game. As the game is mostly conversation, imagine that we're listening in to the players. There are four people, sitting around the table – Jennifer, Stuart, Claire and Nick. Nick is our Gamemaster. Shhhh, don't disturb them, they're just starting...

Nick: Okay, we're about to start our first game. Stuart is going to be playing the Doctor, Jennifer's Rose Tyler, and Claire's going to play Mickey. So, you're in the TARDIS, you've been on a few adventures already, having just encountered the clockwork droids on the SS Madame De Pompadour. The time rotor is grinding like the gears of the vast alien machine that it is, before coming to a sudden halt.
Claire: So, we've landed somewhere. Mickey's going to ask if the Doctor knows where we are.
Nick: You can do it yourself if you like.
Claire: Okay. (She puts on her best Mickey voice) "So, do you know where we are?"
The others laugh, it's a pretty good impression, but you don't need to do the voices. Just imagine who is doing the talking.
Stuart: I dunno, Nick? Does the Doctor know where we are?
Nick checks the adventure he's planned, but knows that he wants it to be a surprise for the group.
Nick: No, the readouts are all over the place. They don't seem to give any indication as to where you are.
Stuart (as the Doctor): "I can't seem to get a fix on our location. No matter, let's just go and see shall we?"
The Doctor strides confidently over to the door of the console room.
Jennifer (as Rose): "What if it's not safe?"
Stuart (as the Doctor): "When is it ever 'not safe'?"
Claire (as Mickey): "Er, like, all the time!"
Jennifer (as Rose): "Well, that's what we're here for! To fight the nasties and make the universe safe for everyone. Let's go." Rose goes over to the Doctor and joins him at the door.
Nick: Good. You two get to the door, just as the TARDIS lurches to one side and everyone struggles to maintain their balance. So, here's your first test. To avoid falling to the floor, I need you to look up your Coordination and your Athletics skill. Add them together, and roll a couple of dice and add that on as well. The higher the better.
Stuart: The Doctor has a Coordination of 4, and an Athletics of 3. So that's 7. I rolled 7, which gives me 14. How's that?
Claire: Mickey's got 4, and an Athletics of 3. I rolled a 2, so that's 4+3+2 which is 9. Not as good as the Doctor.
Jennifer: Rose has a Coordination of 4, but 3 in Athletics. I rolled a 8, so that's 15.
Nick: Excellent. Well, you really needed to roll over 12 to keep your feet, so the Doctor and Rose cling on to the railings in the TARDIS as it lurches to one side. Mickey's not so lucky, and falls, rolling into the console. It hurts a little, but not enough to worry about.
Claire (as Mickey): "What was that?"
Stuart: I'll open the door, see if that gives us any clues.
Jennifer: Rose will be right behind the door, ready to slam it shut in case anything nasty is trying to get in.
Stuart (as the Doctor): "Don't worry, the TARDIS' forcefields will keep anything out that we don't want in here. Remember, hordes of Genghis Kahn and all that." That is true, isn't it, Nick?
Nick: Sure. You open the door and see that the TARDIS has arrived on the deck of a ship. It's night, and in the middle of a severe storm. The crew seem to be ignoring the police box, worrying more about the safety of the ship and the waves that keep crashing over the bow.
Stuart: What sort of ship is it?
Nick: It's pretty old. One of those old sailing ships.
Stuart: I'm heading out onto the deck. (As the Doctor) "Let's see if we can't help these crewmates!"
Jennifer (as Rose): "It'll be just our luck that they're pirates or something."
Claire (as Mickey): "Here we go again!"

it's vital to keep track of how many you have. We'll explain Story Points in **Chapter Three: Allons-Y!**.

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

HOW TO USE THIS BOOK

This is just the first book in the boxed set of **Doctor Who: Adventures in Time and Space**. You were probably directed to this book first thanks to the "Read this first" sheet. You'll already have noticed there's a lot of information here – to make it a little easier, here is what you need to look for.

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

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

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

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

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

TEXT

This book looks different depending on what's going on. When the words change their look, something important just happened. The text you are reading now is standard text. It covers general explanations, and narrative sections.

THESE RED BOXES

detail NPCs or Villains that can be used in your adventures.

THESE BOXES

contain examples, additional, but tangential information, or supplemental charts and tables.

GENDER

We don't want to be using the rather nondescript 'they' all the time in the text, or 'he or she' in every sentence, but we also don't want to appear sexist in any way. Most games like this use 'he' all the time and assume you understand that they're talking about the player or character regardless of whether they are male or female. While the Doctor is male, his companions are usually (though not exclusively) female. So, we'll reach the happy medium and use the male designation for odd chapters, and female for even. It's fair that way.

MEASUREMENTS AND LANGUAGE

The metric system is predominant in much of the world, though the U.S. (and Torchwood) still uses the old Imperial system. As **Doctor Who** is quintessentially British, we'll be using the metric system. Though, as shown in the classic series, travelling before 1970 will mean you may have to convert to Imperial. Rough conversions may be found by halving miles to get kilometers, equating meters with yards, doubling pounds to get kilograms, and so on. It's not 100% accurate, but it keeps things simple.

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

PAGE REFERENCES

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

THE DOCTOR'S UNIVERSE

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

THE DOCTOR

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

TIME LORDS

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

THE TARDIS

The Doctor didn't see eye to eye with the Time Lords and fled Gallifrey early in his life, taking one of their precious TARDISes for his own. TARDIS stands for Time And Relative Dimension In Space, and its interior and exterior exist in different dimensions – that is, the relatively small

outside houses a vast interior. The Doctor's TARDIS is an old Type 40 and its Chameleon Circuit – the device that allows it to blend into its surroundings – has become stuck in the shape of an old 1950s Police Call Box. The TARDIS is a living thing with a mind of its own – and it can be particularly temperamental at times...

THE DOCTOR'S COMPANIONS

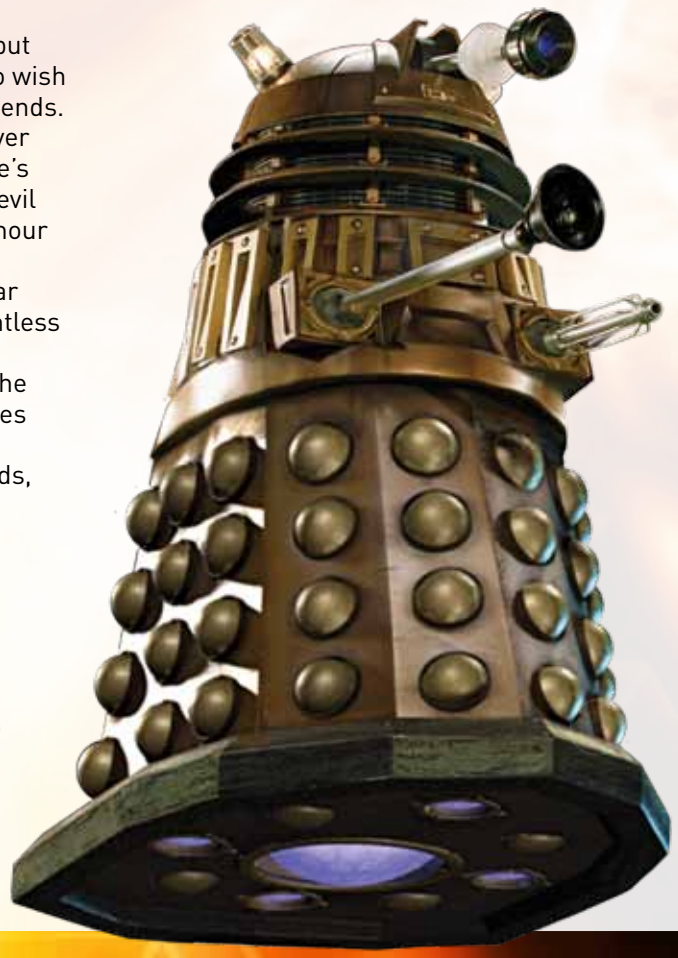
Travelling the whole of time and space can be lonely, especially when you're the last of your race. The Doctor likes to share the wonders of the universe with someone, and he has developed a real affection for the peoples of Earth. He brings someone aboard the TARDIS to share his adventures, and sometimes just to keep him under control. These companions come and go, have adventures, help to save the universe many times over, and then they leave. Whether this is through their own choice, circumstances or constant danger, they leave the Doctor to his lonely existence until he finds someone to share his adventures with again.

THE DOCTOR'S ENEMIES

The universe is full of wonder and excitement, but there are also many alien races and people who wish to usurp, to dominate and control for their own ends. The Doctor is usually there to stop them, and over the hundreds of years he has been travelling, he's accumulated many enemies from halting their evil plans. The militaristic Daleks in their heavy armour casing, the Cybermen and their desire to make everyone like them, the Sontarans bred for a war that has raged for thousands of years, and countless more. They keep trying to dominate, integrate, upgrade, destroy or plunder the universe, and the Doctor is there to stop them. The constant battles with these races have come with a price – the Daleks and the Doctor's race, the Time Lords, waged a Time War to end all wars that resulted in the destruction of both races, with the Doctor the only survivor. Or so he thought. It was after this Time War that a battle weary Doctor returned to Earth to stop another threat to humanity, when he first met Rose...

THE DOCTOR'S EARLIER ADVENTURES

Doctor Who: Adventures in Time and Space is going to concentrate on the Doctor's most recent adventures (from his Ninth incarnation onwards). As older events are mentioned, we'll take a look back and cover it briefly, but for now you don't need to know about the high council of Gallifrey, who Rassilon or Omega were, or anything about jellybabies. However, the rules for the game are simple enough that if you really want to play during these past adventures there's nothing stopping you!



CHAPTER TWO: THE CHILDREN OF TIME

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

CHARACTERS

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

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

WHO CAN YOU PLAY?

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

THE DOCTOR AND COMPANIONS

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

This is certainly the easiest option as everyone knows the characters, assuming you're familiar with the Doctor's adventures. It's quick – you'll be up and playing faster than you can say 'Did I mention it also travels in time?' On the downside, the options are a little limited. There will always be that 'you can't all play the Doctor' problem (see the sidebar), though if you're lucky everyone will be happy with their characters.

THE DOCTOR AND NEW COMPANIONS

Time may have passed between Rose's departure and the Doctor's first encounter with Martha Jones. After Donna is returned to her family, the Doctor has many further adventures. That doesn't mean that he hasn't had a passenger or two in the TARDIS for a few adventures at least. In this option, the Doctor has the character sheet we've provided, and the other players take

the part of new characters. Whether these are freshly created ones of your own making, or a selection from the Archetypes we've provided (see the sheets within the box), that's up to you.

NO TIME LORD AT ALL

It's not entirely necessary for the Doctor to actually appear in the game, after all UNIT and Sarah Jane Smith have proved that they can defend the Earth without the Doctor's help. Sure, they mention him from time to time. After all, an encounter with the Doctor is a life changing event, but he's not the focus of the story – and he doesn't have to be in yours either. The characters could be rogue Time Agents, members of UNIT, alien explorers or plucky humans, robots or colonists, rebels or soldiers, the possibilities are endless in the vast universe. If you want the game to travel to different worlds, they'll need access to a ship or possibly just hopping from place to place with a Transmat. If you want time travel, you'll need access to some means of travelling the Vortex, be it a TARDIS or Jack's Vortex Manipulator or other time travel device. None of these need be out of the reach of the characters, as long is it makes a great story. You could start with all human characters from present day Earth who are scooped up by an alien ship. They could bumble from one adventure to another in the depths of space without transport of their own, catching a ride where they can. Anything you can imagine is possible.

NEW CHARACTERS

It's a big universe out there with plenty of room for new characters. It takes a little more time to set up, but this allows you to bring something of your own to the game. You get the character you'd like to play, and you can take the stories in unique directions with unique characters.

As long as the Gamemaster approves, you can try anything. The Doctor's companions in the past have been very varied to say the least – a highlander, an air stewardess, a shop assistant, a journalist, a school teacher, a robot, a doctor, a librarian or a primitive. All have joined the Doctor aboard the TARDIS, so if you think they'll be interesting, give it a try. Above all, most (though not all of them) have their hearts in the right place and are on the side of good.

If this all seems too complicated, instead of creating a character from scratch you can use one of the ready-made Archetypes - the character

You can't all play the Doctor!

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

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

Most of the time the players will be happy to take part in the adventures, no matter what role they play. Just remember, the Doctor may be important, but his companions are just as important to the story and have been known to save the world on more than one occasion. Every character will have their chance to shine. Advice for Gamemasters about making sure everyone is involved can be found in the **Gamemaster's Guide**.

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

CREATING A CHARACTER

Characters are defined by Attributes, Skills and Traits. Attributes are what your character is like – how strong they are, how clever they are, how perceptive, and so on. Skills are what your character knows – can they drive a car, hack into computers, know first aid, know how to ski, how to fight or how to bluff their way out of a situation? Finally, Traits detail what your character can do, or in some cases cannot do – are they ambidextrous, have a particular knack for fixing things, do they heal unnaturally quickly, are they rich, famous, or have a family that keeps getting them into trouble?

Attributes and Skills have numerical ratings, the higher the rating the better they are at something. You are given a number of points to purchase your Attributes, Skills and Traits, but these points are limited, so you may have to think it through a little before assigning numbers. You'll have to decide if the character is stronger than they are smart, wittier than they are agile, and what their particular areas of expertise are. For example, Rose may be as brave as they come, willing to look towards the future, experience the new and wondrous without flinching, but she's not as smart as the Doctor. In fact, her specialities may just be fashion and chips, but that never stopped her from saving the world.

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

CHARACTER CREATION POINTS

Character Points: 24
Character Points are used to purchase Attributes and Traits. We recommend you spend 18 points on Attributes, and save 6 for Traits. You'll gain additional Character Points by taking some Bad Traits. If you have any Character Points left over, you can convert them into Skill Points.

Skill Points: 18
Skill Points are used purely to purchase Skills. You can get extra Skill Points from any leftover Character Points.

Story Points: 12
Story Points are important as they allow you to do things in the game, like avoid fatal injury, do special things, or get yourself out of a pickle. You don't spend them during character creation, though this figure (12) is your maximum Story Point pool in between adventures. Purchasing particularly powerful abilities and Traits can reduce this maximum (such as being a Time Lord or having a power like Immortality).

WHO ARE THEY?

First of all, it's best to think about what the character is like. Meddling investigator, curious scientist, or something else entirely? This will not only define what the character is capable of doing, but also where you spend the points to build them. Are they a companion? A civilian or soldier, heroic or just a normal average guy or

girl? Luckily, everyone is created equal in this game. We'll take it one stage at a time, and guide you through, though I'm sure after a couple of characters you'll breeze through it.

This method of character creation works the same for everyone from Rose to Martha or Mickey. Everyone starts with a number of points to spend in the various areas – Attributes, Skills and Traits. You're also assigned a number of Story Points, make a note of these as they'll come in handy later.

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

HOW DO THEY FIT IN?

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

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

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

ATTRIBUTES

Attributes give you an indication as to what your character is capable of. How strong they are, how smart, how charming, how clever, all these are defined by Attributes ranked from one to six. Using the Character Points you have been given, you purchase the Attributes of the character, limited to a maximum of six in each. Six is the human maximum, and no character may have an attribute above six (unless they're something seriously special or alien). It is very rare for a character to start with an Attribute at six. At the other extreme, you must put at least one point into each attribute. You can't have an Attribute of zero – when Attributes reach zero due to injury or other effects, the character becomes incapacitated – so you can't start in that state!

You could put more points into the character's Strength, and less into their Ingenuity, meaning that they're more of an athlete. On the other hand, you could put more into Ingenuity and Awareness, and less into Coordination, making your character a slightly clumsy brain-box! Or you could make all of the Attributes the same, making them equally good (or bad) at everything, though that may not be very realistic – nobody is equally good at everything.

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

AWARENESS

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

or taste), or even that indefinable sixth sense of just knowing that something is coming, sensing someone is looking at you or talking behind your back. Awareness can be used to notice an enemy or to look for clues.

Characters with an Awareness of 1 are usually oblivious to the goings on around them. Their friends frequently have to stop them from stepping out into busy traffic, and they usually miss important clues or signs. Awareness 2 is still lower than average, but this could be that they are preoccupied with something or easily distracted. Awareness 3 is your average person, fairly aware of your surroundings, likely to spot some hidden clues, hear the approaching enemy or sniff out the Slitheen in the adjacent room. Having an Awareness of 4 is above average, quick to notice when there is something wrong, whereas an Awareness of 5 is someone incredibly perceptive, able to tell instinctively when something is amiss. Awareness 6 is human maximum, and is incredibly rare. People with Awareness 6 often have the ability to read what people are really intending just by fluctuations in their voice, or notice the most miniscule details.

COORDINATION

Some people are just better at controlling what their bodies do, rather than flailing wildly or falling over constantly. Characters with a higher Coordination can twirl batons, juggle, are pretty good at aiming weapons, and are great at paintball or laser-tag. Coordination is a combination of physical dexterity and hand-eye coordination (hence the name). You may not think it, but playing your average video game will need good Coordination just as much as the healthier options like basketball or football. Doesn't mean the video gaming couch-potato isn't lacking in the other Attributes though!

Coordination of 1 is a lot lower than your average person. It could mean that they're impeded in some way, meaning they're not the most dextrous of people, or it could just mean that they're incredibly clumsy, falling over themselves at inopportune moments. Coordination 2 is still less than average, but they're not very clumsy – they're just not brilliant shots and don't get the best scores on video games. A rating of 3 in Coordination is human average, meaning they're able and coordinated. Coordination of 4 is above average. Talented basketball players or skilled surgeons have above average Coordination like this, whereas Coordination 5 shows great hand-eye coordination, best suited to professions where quick reflexes are key, such as pilots or racing drivers. Coordination 6 is human maximum, some of the quickest and most agile people on Earth. Coordination of 7 or more is for special characters or aliens, meaning they move or aim with pinpoint accuracy.

ASSIGNING ATTRIBUTES FOR YOUR CHARACTER'S STRENGTHS AND WEAKNESSES.

If you're unsure how to begin assigning your points, you could use this method to get you started.

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

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

There are just four Attributes left, and they're just average for a human, so go ahead and put 3s in them all.

SHAKE IT UP!

So now you have the numbers next to your Attributes, you can shift 'em about a bit if you like. You can increase an Attribute by a point, but it'll mean you'll have to decrease one to compensate. If you lose track, just add 'em up, you should have 18 points in there altogether. Just remember, no Attribute can be lower than 1 or higher than 6. This will leave you with 6 points for Traits, so if you'd prefer more you could reduce an Attribute by 1 or more, giving you extra points for Traits. Feel free to play about with the numbers to best suit your character.

INGENUITY

The Doctor is all about brains over brawn, he can think (and usually talk) his way out of any situation. Knowledge is power, quite literally in most cases. Ingenuity is a measure of how smart a character is, but not necessarily how skilled or experienced they are. They can be brilliant at deducing mysteries, reprogramming computers or identifying alien species, but if they're unskilled in something, no amount of brains will help. Ingenuity isn't related to education, either. You can be smart, but unschooled. A character's academic schooling is determined by the Skills they have, not their Ingenuity Attribute. Ingenuity is all about how inventive they are, their lateral thinking as well as their overall intelligence.

An Ingenuity of 1 shows someone who's not exactly quick witted. They may not necessarily be stupid, but it takes them a little longer than your average person to work things out (if at all). Ingenuity 2 is still lower than average, and they are unlikely to have continued their studies (unless they got their qualification from Mrs Golightly's Happy Travelling University and Dry Cleaners). They're likely to lose arguments and aren't so hot when it comes to computer programming. Ingenuity 3 is the human average – they understand mortgages and current affairs, the basics of computers and technology and can come up with solutions to simple problems that get in their way. Ingenuity 4 is above average – you're talking University graduates (from a real University that is) and capable of deducing whodunnit from a few clues. Ingenuity 5 is well above average for a human, usually reserved for doctors (though not **the** Doctor), or for the top computer programmers in the business – this isn't because of their skill, but their Ingenuity at this level shows their swiftness in problem solving and lateral thinking. Ingenuity 6 is the human maximum and means one of the quickest minds on the planet. An Ingenuity above this is only for superhuman or alien characters, and remarkable minds such as the Doctor.

PRESENCE

People just can't seem to resist Captain Jack Harkness. His natural charm and charisma is enough to win over most of the ladies (and some of the men and aliens), and this 'likeability' is reflected with the Presence Attribute. It is a measure of the character's personality, and how much people seem to naturally like them. Characters with a low Presence are either easily ignored or generally unable to get dates, whereas characters with a high Presence can charm, carouse and persuade their way out of trouble.

Presence 1 is the lowest humanly possible, below this is purely for the bestial monsters of the galaxy. At level 1, they can be socially inept, or just plain rude (usually unintentionally). People can find it hard to get along with them and they may get ignored a little. Presence 2 is still lower than average, and it may be that they're just arrogant and selfish or just a little creepy (like the rejuvenated Professor Lazarus). Presence 3 is the human average, meaning they are generally likeable and easy to get on with. Presence 4 is starting to edge into the charming and commanding, people pay attention to you and take notice of what you're saying. Presence 5 is someone who can charm or boss their way through almost anything, whereas Presence 6 characters are regarded with awe and admiration. Above 6 is for alien or superhuman characters, meaning their commanding and charismatic presence can sway minds and influence thoughts.

RESOLVE

Resolve is a measure of the character's determination and willpower. Whether it's something simple like resisting the urge to eat those chips even though you're on a diet, or resisting the instinct to blink when a Weeping Angel is bearing down upon you. It also shows your determination to do something, how convincing you can be and how resolved to your cause you are. This determination can make an enemy pause before opening fire, change

someone's mind or instill confidence in your colleagues.

Resolve 1 characters are fairly weak-willed and easily persuaded, crumbling quickly in the face of terror and adversity. Resolve 2 is a little less than your average human, failing to keep their New Year's Resolution beyond mid January, and quick to succumb to mind control. Resolve 3 is human average, moderately strong willed, able to control themselves, though they'll freeze under gunfire just like any normal person would. Resolve 4 shows a strength of will above your average person, and Resolve of 5 is even more determined and resolute, at the peak of personal discipline and control, showing much stronger willpower than most people. Resolve 6 is the human maximum, the most unbreakable of humans. Above this is strictly for the most iron willed and unstoppable of aliens or superhuman characters.

STRENGTH

The Strength Attribute, just like the Defrabricator, does exactly what it says on the tin – it is a measure of how strong your character is. Stronger characters pack more of a punch when they have to resort to physical violence, are able to lift heavy objects or people, and can carry all that scientific equipment a lot further before having to take a rest. Stronger characters are usually physically active, sportsmen or women, or in the armed forces. Your average checkout girl at the supermarket may not be exactly feeble, but they're not going to be able to hold their own in an arm-wrestling contest with a weight lifter!

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

On average, a character can comfortably lift around 15Kgs for every level of Strength they have. They can carry this around for a while without too much of a strain, but in dire circumstances (and for short periods of time) they can lift twice this amount. So a character with Strength 3 can comfortably carry around 45Kgs, or lift 90Kgs for a short period. In times of great stress, and with a suitable roll (see **Chapter Three: Allons-y!**, p.52), characters may lift even more than this when the adrenaline kicks in.

Strength 1 is your typical weakling who does little physical activity and has difficulty opening a packet of crisps, whereas a Strength of 2 is still lower than your average human and weaker than normal. Strength 3 is average for a human, able to hold their own in a fight, can open the toughest of jam jar lids, and can carry someone on a stretcher for a good distance. Strength 4 means they are stronger than your average human, and Strength 5 is getting to the toughest athletes, sportsmen and women. Strength 6 is the human maximum, capable of picking people up and throwing them over their heads. This sort of Strength is usually seen in professional weightlifters or bodybuilders. Above this is only for the specially enhanced characters or the more powerful aliens such as the Slitheen or Judoon.

EXAMPLE

Miles ponders over the sort of character he'd like to play. He would like his character to be smart, nimble and quick, both in moves and thinking. He decides this is what people will think of first when describing his character. Smart is the key here, so he decides that Ingenuity is going to be the most important Attribute, and puts 4 next to it on the character sheet. He decides then that all that time becoming smart has meant his character isn't particularly physically strong so he puts 2 into Strength. That leaves Awareness, Coordination, Presence and Resolve, so he puts 3s into all of those. It's still not quite how he'd like, so he bumps Ingenuity up again to 5, but he has to take a point off of something else. He figures that all that studying has left him a little lacking in his Presence, so drops that by a point. Miles still wants to increase his character's Coordination (he did want them to be nimble) so raises that to 4, and has to drop his Resolve to 2.
His Attributes are therefore: Awareness 3, Coordination 4, Ingenuity 5, Presence 2, Resolve 2, Strength 2. He's not very strong, but what he lacks in brawn, he certainly makes up for in brains and moves.

UNDER-BUYING ATTRIBUTES

The twenty-four Character points you have to play with when it comes to assigning Attributes will still create an above average companion – after all, they may appear to have average lives but come into their own when the Earth or themselves are in danger. Your average person on the street will have Attributes ranging from 2-3, with 3 being the normal. If you'd prefer a character that is **really** normal, and not slightly above-average like the Doctor's usual companions, you can opt to save more of the points for later, and spend them on Traits.

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

TRAITS

It is just the simple task of assigning 24 points between the six Attributes. Remember, no Attribute can be above six, and you must put at least one point in each, and you may want to save around 6 points for Traits.

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

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

When the characters are in a situation where a Trait may come into play, it can aid them (or hinder) in what they're doing. Knowing when a Trait comes into play is a tricky one, but basically if you think that the situation could involve a Trait, mention it to the Gamemaster, even if it's a Bad Trait and will make things harder for the character. If it's in keeping with the character by bringing a Bad Trait into play, the player may be rewarded with Story Points. More on those later. For example, when the Doctor is piloting the TARDIS, he uses his Ingenuity and the Technology Skill. The Vortex Trait means that he's familiar with using the TARDIS and piloting the time streams in general, and the Doctor's player mentions this. It's a Good Trait, so it'll make things easier for the Doctor, giving him a bonus to his dice rolls.

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

and the Gamemaster thinks the Trait is apt to the situation, then it comes into play.

Some Good Traits are very powerful and require the expenditure of a Story Point (or more) to 'activate'. Actively playing in character and using your Bad Traits during the game to make it more dramatic and exciting deserves the reward of a Story Point.

BUYING TRAITS

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

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

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

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

Special Traits are the big guns of the Traits world, they cover the ability to do superhuman things and cost Character Points and sometimes some of your Story Points as well... yes, they're that expensive! Some of these Special Traits are not really for your average character or companion, so they're only covered in the **Gamemaster's Guide.** The Gamemaster will have final say whether you can have any of these Special Traits, and you should discuss these special characters with the Gamemaster before creating them. Many of these Traits are for aliens and alien characters.

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

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

Traits can only be purchased once, unless the Gamemaster approves. In these rare cases, it is only with Traits that can relate to multiple things – for example you can have a phobia of rats and spiders (two different Phobia Traits, but woe betide anyone with these who meets a rat-spider hybrid!). You cannot purchase a Trait twice that isn't specific like this – for example you cannot purchase Tough twice because you want to be 'super tough'. As a guide, Traits that can be purchased multiple times are marked with an asterisk (*), but multiple purchases must be approved by the Gamemaster.

Also, opposing Traits shouldn't be purchased as they simply cancel each other out. You cannot be both Attractive and Unattractive (though this is fairly subjective), and you cannot be Distinctive and have Face in the Crowd. Some opposing Traits may be purchased if the Gamemaster allows – for example, you could have both Lucky and Unlucky, meaning that your luck is extreme in both cases. Brave can be purchased with Phobia, as you can be brave in the face of everything except the thing you're secretly scared of. If you can rationalise it, and it makes sense, and the Gamemaster approves, you can purchase almost any Trait you wish. We'll point out some of these restrictions in the Trait's descriptive text.

LIST OF TRAITS

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

The list is by no means exhaustive. If you have an idea for a new Trait that's not covered here, feel free to talk it over with the Gamemaster. Together, you will decide upon the Trait's value (Minor or Major, Good or Bad) and define any features, working to create something cool and interesting. Use the existing Traits as a guide. Traits should effectively follow you through time and space – ones that are relative to your own planet or time zone may only be worthwhile if

the characters intend to repeatedly return home. For example, creating Traits such as Wealthy or Famous are all well and good if you're going to stay on Earth, but the moment you leave these Traits become worthless.

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

GOOD TRAITS

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

Effects: When encountering an animal for the first time, the character may attempt to show it that they mean no harm and calm any aggressive tendencies. This Trait gives them a +2 modifier to a Presence and Convince Skill roll to calm an animal. With a 'Fantastic' result, the animal, even a trained guard dog, may adopt the character as their new master!

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

Effects: The Attractive Trait comes into play whenever the character is doing something that their looks can influence. As a Good Trait, the character will get a +2 bonus to any rolls that involve their stunning good looks, from charming their way past guards to getting information out of someone.

Note: Cannot be taken with the Unattractive Bad Trait.

Boffin (Major Good Trait)
Boffin is a term that originated in WWII to describe those who constantly tinkered and experimented with equipment and technology to create the latest gadgets. Although the term has become another word for 'nerd', having the Boffin Trait means that you're a genius

when it comes to tweaking with electronics and machinery to cobble together the most useful gadgets and gizmos.

Effects: This Trait allows the character to create Gadgets through the fine art of 'Jiggery-Pokery'. Your average Joe can try to open their household appliances and wire them together to try to make something – though they'll probably only gain an electric shock or worse. Only a Boffin can do this and create a useful device that can scan DNA, crack a safe, or disable Dalek forcefields. More details on creating Gadgets can be found in the Jiggery-Pokery rules on p.68 of the **Gamemaster's Guide**.

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

Brave (Minor Good Trait)
Facing the invading monsters, the bloodthirsty aliens and the many threats that the companions encounter will mean that the characters are usually fairly courageous to even get involved. However, some people are more fearless, and can stare the drooling werewolf in the face without flinching, or shout at the Daleks without worrying about the imminent reprisal.

Effects: The Brave Trait provides a +2 bonus to any Resolve roll when the character could get scared or need to show their courage.

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

Charming (Minor Good Trait)
Captain Jack could probably charm his way through an entire adventure, just by smiling at the people he meets and carousing his way. Some people are just naturally charming, and can make people swoon. Very handy if you need to get people to do something for you, or to let you into a facility. The Charming Trait reflects this additional seductive quality, and gives them an edge when trying to shmooze their way through any situation.

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

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

Effects: Empathic is a Minor Good Trait that allows the character a +2 bonus on any rolls when they are trying to empathise or read another person. This could be a simple Presence and Convince roll to reassure someone who's panicking in the middle of a battle, or an Awareness and Ingenuity roll to try to read another's actions and speech to see if they're lying.

Face in the Crowd (Minor Good Trait)
Some people fit in wherever they go, and others stick out like a sore thumb. It isn't about what you are wearing, but how confident you are in your surroundings and how well you deal with strangers. This is a Good Trait and means that despite wearing something that isn't authentic to the time period, you fit in and people seem to ignore your 'alien-ness'.

Effects: As long as you're not dressing like a clown or anything else too weird, and not doing anything that'll attract their attention, people will leave you to go about what you're doing. If the Gamemaster asks for a roll to 'blend in', the Trait provides a bonus of +2 to any Subterfuge Skill roll when you're trying to sneak about and not get noticed.

Note: Cannot be taken with the Distinctive Bad Trait.

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

Effect: Fast Healing is either a Major Trait, or a Special Trait, depending upon the speed of recovery. As a Major Good Trait, the character will heal any damage they have sustained quicker than a normal person. Any Attribute Points they have lost due to injury are regained at a rate of 1 point per hour. This is fast, but not too unbalancing for the game. You may still have to rationalise why your character can heal quickly with the Gamemaster before you can take this Trait.

However, as a **Special Good Trait**, the Attribute Points lost are recovered at a rate of 1 point per minute! Bullet wounds heal over before your eyes and lost limbs are regrown. This is a very rare Trait, though some creatures have been

known to recover this quickly (and, of course, Captain Jack Harkness can heal from lethal injuries within minutes, combined with his 'Immortal' Trait). They can still be killed as normal if three or more of their Attributes are reduced to zero or lower or hit by a Lethal attack, but they will quickly recover from most damage that isn't fatal. As a Special Trait, this costs 6 Character Points, as well as 6 Story Points. Having a character recover this quickly is certainly not natural, and the reason for their ability should be discussed with the Gamemaster before you are allowed to purchase this Trait.

Friends (Minor or Major Good Trait)
The Friends Trait can mean a variety of things, but essentially the character has people they can call upon for information or help. This can mean they have reliable friends who can help them out (maybe they know someone who has some political pull or is well respected in the community), contacts within an institution (do they know someone who works in UNIT or Torchwood?), or someone who can supply information (a dodgy guy who keeps finding out things that the public aren't mean to know) or something like that. Friends can be either a Minor or a Major Trait, depending upon how informative or helpful the friend(s) in question are!

Above all, the Trait will not replace investigating something yourself. After all, where's the fun if you get other people to do all the sneaking around and research for you? However, these Friends are a great source of information on the background of a place or person that may take a while to uncover, while your character is busy doing something else. This can also be an excellent source of fresh and new adventures as the friend tips them off when something is happening.

Effects: As a Minor Trait, Friends means that they know someone who knows someone – a 'friend of a friend', but the source (and their information) is usually reliable. It may be that they know a friend who works in the local newspaper or council office who hears things as they're reported and can steer the character in the direction of strange events. As a Major Trait, the person in the know is far more reliable, the information is accurate, or their contact may be leaking information from somewhere like UNIT or even Torchwood. Their contact may be putting themselves at risk to get the information to the character, but it's unlikely to be discovered.
It should be noted that away from their home planet, unless their Friends are time and space travellers, this Trait cannot be used where the friends cannot help them.

List of Traits in order

For easy reference, the Traits are listed below with page references.

Good Traits
Animal Friendship 21
Attractive 21
Boffin 21
Brave 21
Charming 22
Empathic 22
Face in the Crowd 22
Fast Healing 22
Friends 23
Hypnosis 24
Indomitable 24
Keen Senses 24
Lucky 24
Owed Favour* 25
Photographic Memory 25
Psychic Training 25
Quick Reflexes 26
Resourceful Pockets 26
Run for your Life! 26
Screamer! 26
Sense of Direction 26
Technically Adept 26
Time Traveller* 27
Tough 27
Voice of Authority 27

Bad Traits
Adversary* 28
Amnesia 28
Argumentative 28
By the Book 29
Clumsy 29
Code of Conduct 29
Cowardly 29
Dark Secret 30
Dependency 30
Distinctive 30
Eccentric 31
Forgetful 31
Impaired Senses* 31
Impulsive 32
Insatiable Curiosity 32
Last of My Kind 32
Obligation 32
Obsession 32
Outcast 33
Owes Favour* 33
Phobia* 33
Selfish 34
Slow Reflexes 34
Technically Inept 34
Unadventurous 34
Unattractive 35
Unlucky 35
Weakness* 35

Special Traits
Alien 36
Alien Appearance (Gamemaster's Guide p.111)
Clairvoyance 36
Cyborg 36
Experienced* 37
Fast Healing 37
Fear Factor (Gamemaster's Guide p.113)
Feel the Turn of the Universe 37
Hypnosis 37
Immortal 37
Inexperienced* 38
Precognition 38
Psychic 39
Robot 39
Telekinesis 39
Telepathy 40
Time Agent 40
Time Lord 40
Time Lord (Experienced)* 41
Vortex 42

Hypnosis (Minor/Major/Special Good Trait)
The Doctor has been known in the past to use a bit of hypnotism to calm a savage beast, and to help people to remember things, putting them in a calm and relaxed state. Of course, the Master's use of hypnosis and mesmerism had an entire country, then the entire world, seduced to his charm, with a simple hypnotic rhythm that subliminally said 'Vote Saxon', thanks to amplifying his powers through the Archangel Network. Hypnosis as a Minor Good Trait means the character can put people into a mild hypnotic state. We're not talking mind control here, just that the character knows some basic hypnotic techniques – a tone of voice, a calm way of talking – that can calm people down and possibly get them to do what you want. As a Major Good Trait, you're verging on complete mind control, and not the sort of thing a companion would do. That's best left to the Master and other villains.

Effect: As a Minor Trait, Hypnosis adds a +2 bonus to any social interaction where you're trying to either calm someone down, or to get them to do what you'd like. It's dependent upon the situation of course, the Gamemaster may not allow it if you're in the middle of a battlefield. Usually, there should be few distractions, and the target and the hypnotist should be able to hear and see each other, unless there is some advanced or alien technology involved. The target can resist (see 'Being Possessed', p.71). The Major Trait works the same way, but if the character succeeds in hypnotising the subject, he can make them do anything he wants. The only restriction is making the target do something intrinsically against their nature (such as harm a friend or themselves) – in this case, the target can make another roll to resist (with a +3 bonus) to snap out of their hypnotic state, waking to wonder what they were doing. No matter what, they cannot be hypnotised into killing themselves – the survival instinct is too strong (as seen with the Sycoraxian 'Blood Control').

The **Special version** of this Trait costs 3 points and effectively allows the character to possess another person. This can be full mind-control to actually leaving their body to inhabit someone else. This is level is reserved for alien or special characters and not usually for normal player characters.

Indomitable (Major Good Trait)
That's the human race all 'round... indomitable. In this case, the character has determination and an iron will, meaning they are better at resisting mind control and hypnosis. They have something that grounds them, reassures them of who they are and protects their minds against invasion or becoming a mindless puppet.

Effects: The Indomitable Trait gives the character a +4 bonus to any rolls to resist becoming possessed or hypnotised, psychically controlled or similar. In many ways, this Trait can also be used to avoid being convinced out of their course of action – for example, say Donna was determined to go off by herself despite the Doctor's warnings that it is dangerous and likely to get her killed. If the Doctor tried to convince her to stay, her Indomitable nature would help her to remain single-minded and determined to do as she wants, even if it isn't the best idea in the world.

Keen Senses (Minor/Major Good Trait)
The character is very aware of their surroundings. Whether they have a keen eye for detail and noticing when something is wrong, or a nose for a particular scent, they are particularly perceptive and this is always a good thing when tracking or encountering alien intruders.

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

Note: Cannot be taken with the Impaired Senses Bad Trait in the same sense, although different ones can be taken. For example, you could have keen vision, but be hard of hearing.

Lucky (Minor Good Trait)
Lady Luck is on your side. Call it a fluke, call it chance, but fortune is smiling on you. The traffic lights changed just at the right moment to give you chance to get through, you just managed to roll under the blast doors before they closed and you flicked the right switch to restart the ship's engines. It must be your lucky day!

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

Owed Favour* (Minor/Major Good Trait)
Someone out there owes you a favour. It can be anything from a sum of money, repaying you for introducing them to their future wife, or even saving their life. Whatever it was, they're not going to forget it, and just when you're in need they can be called upon to help out in a dire situation.

Effect: As a Minor Trait, the favour is something relatively small – a small amount of money (up to £1000), introducing someone to them at a party who later became a valuable business client or romantic partner, or you bailed them out when they were in trouble. As a Major Trait, the favour is more important, a large amount of money (over £10,000) to saving their life. If appropriate, you may opt to call in the favour and seek assistance in the current adventure. Of course, if the favour you call in is bigger than the debt in the first place, they may walk off afterwards saying "we're quits, don't call on me again", or you could even end up owing them a favour!

Photographic Memory (Major Good Trait)
With just a few seconds of concentration, the character can commit something to memory to be instantly recalled when the time is important. People with the Photographic Memory Trait rarely have problems passing exams, and can remember exact lines from books.

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

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

Note: Cannot be taken with the Forgetful Bad Trait.

Psychic Training (Minor Good Trait)
Don't you just hate it when you wave your Psychic Paper at someone and they don't see anything? Torchwood operatives all had basic Psychic Training that meant they were able to protect themselves from mental coercion or deception. The training meant that they were aware of psychic attack, trickery or memory alteration and could put up some basic defences to protect themselves. This can be as simple as imagining a plain white wall, to repeating a Beatles tune in your head – the technique allows the operative to resist the manipulation.

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

Quick Reflexes (Minor Good Trait)
The character is fast to act when things happen, reacting to situations almost instinctively. It doesn't mean they cannot be surprised – if they don't know something's coming they can't react to it – but when something attacks or falls towards them, they're often the first to react to it.

Effects: In a conflict situation, when they haven't been taken completely by surprise, the character is assumed to always go first when acting at the same time as others. They won't always go first in a Round, but if two or more people are acting in a single phase (such as Talkers, Runners, etc.), the person with Quick Reflexes goes first. If more than one person in a phase has the Quick Reflexes Trait, the character with the higher relative Attribute goes first, with the Attribute depending upon the Conflict. For more information on Conflicts, actions and Rounds, see p.58.

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

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

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

Run for your Life! (Minor Good Trait)
There are many times when the opposing forces are too numerous or just too powerful to take down at the present time. The best thing you can do is to flee, run for your life and regroup to plan a new angle of attack. You've obviously got this running thing down to a fine art and when danger is behind you there is that extra motivation to simply scarper!

Effects: This Trait means you're better at running away from danger, usually due to all the practice you have! When in a chase situation (see p.55 in the **Gamemaster's Guide**), you receive a +1 bonus to your Speed when you're fleeing (not pursuing) - running for your life!

Screamer! (Minor Good Trait)
Not usually one for the gentlemen, unless they have a history of screaming like a girl at the sight of dead rats, Screamer is a Minor Good Trait that means your character certainly has a good set of lungs. They've been known to scream in the face of terror on many occasion and this ear splitting scream will penetrate miles of corridor to alert others to their location and the threat.

Effects: At times when they are scared or threatened, the character can scream their lungs out. No roll is necessary, and anything or anyone else in the room will be stunned and will be unable to act for their next action. The Screamer should take their next action running away while the enemy is stunned – they are rarely brave enough to do anything else.

On the downside, Screamers usually gain this Trait from being easily scared. The Screamer Trait can't be taken with Brave and the character will not receive any bonuses when trying resist getting scared (see 'Getting Scared' on p.70).

Sense of Direction (Minor Good Trait)
The are some people who just cannot read maps, and there are some who instinctively know the easiest way to get from one place to the next. It may be a labyrinthine maze of streets and identical houses, but characters with the Sense of Direction Trait rarely seem to get lost, or can usually find a quick solution if they do.

Effects: This Trait gives the character a +2 bonus to any roll (usually Awareness and Ingenuity) to regain their direction when lost, or to simply work out how to get from A to B. This can be map reading, running through a maze of packing crates while being chased by a mechanical crane claw, or simply knowing which way is up while spinning in zero gravity.

Technically Adept (Minor Good Trait)
You have an innate connection to technology, and technology is your friend. Your guesses usually

turn out to be correct and you can fix things just by hitting them! You're skilled enough to operate and repair most things with limited tools, taking half the time it normally takes. Often, if the device stopped working within thirty minutes, you can restart it just by thumping it. It may not last long, but long enough...

Effect: The Technically Adept Trait provides the character with +2 to any Technology roll to fix a broken or faulty device, and to use complex gadgets or equipment. The bonus also applies to any gadget-creating jiggery-pokery.

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

Time Traveller* (Minor/Major Good Trait)
The Time Traveller Trait means that your character is experienced with technology and society of time periods different to their own. You'll have to define your character's home Technology Level (see p.49) when you finish off your character, and using technology from outside of your experience may impose penalties as you're unfamiliar with the way it works. The Time Traveller Trait means that you're used to some time periods and can operate the technology with little or no penalty.

The Time Traveller Trait reflects how much actual travelling in time the character has done, and can be used as a rough indicator of how much background Artron Radiation they have picked up from travelling the Vortex. While this isn't actually harmful, some alien races have been known to target individuals that have high Artron levels to fuel or activate some technology.

Effect: When you purchase the Time Traveller Trait, you should select the Technology Level you are familiar with. You automatically have familiarity with your home Tech Level, but this Trait is checking on other levels you're capable of using. Lower Technology Levels to your home are Minor Good Traits, whereas more advanced Technology Levels are Major Good Traits. Technology Levels do not come into play all of the time, after all a gun is a gun and a socket wrench is a socket wrench, but there are times when technology is so advanced or primitive that your character may feel out of place. More information on interacting with technology out of your experience can be found on p.80. This Trait can be purchased more than once, and the Gamemaster may award this Trait to you during play if you become particularly familiar with a certain Tech Level.

Tough (Minor Good Trait)
Not everyone can take a punch on the nose and brush it off as if nothing had happened. Few people can take getting shot or starved, tortured or wounded in the course of their everyday lives. However, people with the Tough Trait are just that. They're used to the adventure, can take the knocks and brush it off.

Effect: The Tough Trait reduces the amount of injury a character sustains if wounded during the course of the adventure. Tough reduces the amount of damage that would normally be deducted from the character's Attributes by 2. This is after any other effects, such as armour, are taken into account. For example, Mickey (after his return from "Pete's World") is certainly tougher than before, and has the Tough Trait. He fails during a Conflict with a Cyberman, but not badly enough to kill him. He'd normally be told to knock 4 points off of one or more of his Attributes to reflect his injury, but his Tough Trait reduces the damage by 2. Now he only has to take 2 points off his Attributes. A wound all the same, but not as bad as it could have been.

Voice of Authority (Minor Good Trait)
When you talk, people listen to you. It might be because you were once a figure of authority – a doctor, politician, military commander or in the police force. Thanks to this, people will pay more attention to you when you talk to them. This is especially handy when you're trying to clear an area because of some approaching danger, to order people about or simply try to gain their trust.

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

BAD TRAITS

Adversary* (Minor/Major Bad Trait)
You're liable to make a lot of enemies when you're trying to stop the evils of the universe from getting their own way. Sometimes, these enemies make a point of disrupting your plans, even plotting for weeks to capture or kill you and your allies. The Doctor has made many enemies in his travels, but a few of them recur enough to warrant a whole Trait to themselves. The Adversary Trait means that the character has made an enemy in the past who is actively trying to hinder them whenever possible. The key word here is 'actively'. For example, the Master established himself as Harold Saxon, employed Tish, gave Professor Lazarus the technology he needed to conduct his research, designed the Valiant, and while a lot of this was to build his 'New Time Lord Empire', some of his 'masterplan' involved harming or plotting against the Doctor and his associates.

Effect: Adversary can be a Minor or a Major Bad Trait depending upon the power and frequency of the Adversary's appearance. For example, the Doctor's good at scuppering the plans of the Slitheen, but Margaret (Blon Fel Fotch) wasn't actively trying to get her own back on the Doctor – he just inconveniently got in the way of her plans. She doesn't count as an Adversary on her own, but if other surviving members of the Slitheen decided to get involved, they'd count as a Minor Adversary Trait. They're not too powerful, unlikely to appear every campaign, but may appear as recurring villains (and certainly have to the dismay of Sarah Jane Smith). A fairly powerful villain who makes an appearance every campaign such as the Daleks would count as a Major Adversary. They just keep surviving and coming back. While they don't go out of their way to hunt the Doctor down (although they have in the past), they're a tough enemy to face and they keep appearing.

Amnesia (Minor/Major Bad Trait)
Memory is a fragile thing that can easily be manipulated or lost entirely. The Amnesia Trait means that some or even all of the character's memories have gone. This could be deliberate, with the memories erased by those with the proper technology (such as the Time Agency or Torchwood), or accidental, but the memories are gone and the character has 'holes' in their past. They may return in time, with the right triggers, but for the time being there are gaps in their memories they know nothing about.

Effect: As a Minor Bad Trait, Amnesia means that the character has lost a portion of their memory. It could be as small as a couple of days, weeks or even a couple of years, but the character (and the player) will have no idea of what happened to them in that time. As a Major Bad Trait, this Amnesia is total, the character having no memory of their past, or even who they really are. Events, sights, sounds or even smells can trigger memories of their lost time, and this is a great source of adventure ideas for the Gamemaster – over many adventures the character can uncover more and more of their 'lost time'. Of course, this adds to the work the Gamemaster has to do, coming up with the character's lost memories, so the Amnesia Trait should be approved by the Gamemaster before purchasing it.

Argumentative (Minor Bad Trait)
Some people just think they're right all the time, even when they're not. Some even provoke an argument just for arguing's sake. Characters with the Argumentative Trait are like this and

will argue their point of view even if it puts their life in danger. They may not know when to back down from their arguing, whether this is with their teammates or with the leader of an invading alien fleet. However, they don't start arguments all the time – that would make the character (and the player) impossible to be around, but when someone contradicts their opinion or knowledge, they will actively try to correct them.

Effect: Argumentative is a Minor Trait, so it shouldn't get in the way too much of their normal behaviour. However, they will find it difficult to hold their tongue when their opinion or knowledge is contradicted. If this situation arises, the Gamemaster will reward the 'playing in character' with Story Points. If the argument gets too heated and things look desperate enough that it may end in a fight, the character may try to back down to save themselves (and the others in their group), but they will have to make an Ingenuity and Resolve roll, with a -2 modifier, to try to hold their tongue from making matters even worse.

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

Effect: By The Book is a Minor Bad Trait, and means the character will follow instructions, advice, or correct procedure to the letter without deviating. Soldiers with intensive military training often emerge with the By The Book Trait, following the orders of the commanding officer without question. It doesn't mean the character is a mindless drone, but it does mean that it may take some serious convincing to get them to go against their training or orders. If someone trying to convince them otherwise, their natural instinct is to resist such radical notions. When resisting, they will usually make an Ingenuity and Resolve roll, and the By The Book Trait gives them a +2 bonus to the roll. This is a bonus, despite it being a Bad Trait, as most of the time failing to show initiative and going against orders will result in putting themselves in danger, or becoming a little annoying to their teammates. The bonus does, however, also apply when trying to resist Hypnosis or Possession if the mental control is trying to get them to do something they'd normally refuse to do.

Clumsy (Minor Bad Trait)
Sometimes, it seems as if you're unable to keep hold of things and you keep tripping over the smallest hazard. Just don't expect to be handed that pocket universe suspended in the glass chamber.

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

Code of Conduct (Minor/Major Bad Trait)
The Code of Conduct Trait means that your character adheres to a strict moral standing or self imposed set of rules they follow at all times. Depending upon whether it's a Minor or Major Trait, this can be purely guidelines or a deep-seated way of life. The Doctor has a strict Code of Conduct, as he believes all life is precious and would even offer his hand of forgiveness and help to a Dalek or the Master. While this is listed as a Bad Trait, it doesn't mean that having a Code is Bad; just that it can restrict your actions and limit your choices. Being good is often the harder option, but it means you're a better person for it.

Effect: As a Minor Trait, Code of Conduct means that the character tries to do good at most times, and are unable to harm another being unless it is absolutely necessary and for the greater good. As a Major Trait, their code limits their actions dramatically, meaning they strive to do their best at every moment, almost verging on the saintly! Discuss the character's own unique Code of Conduct with the Gamemaster when you take this Trait. Breaking it may be very costly, resulting in the loss of Story Points!

Cowardly (Minor Bad Trait)
Facing those monsters, some people become hardened to the scares and the shocks. Others, however, become nervous wrecks. Cowardly is a Bad Trait reflecting the character's lack of natural courage, and means they will usually avoid dangerous situations unless it means that staying where they are is even more life-threatening!

Effect: The Cowardly Trait reduces the character's chance to resist getting scared, suffering a -2 penalty to any roll when they need to resist running away screaming! (See "Getting Scared" on p.70).

Note: Cannot be taken with the Brave Good Trait.

Dark Secret (Minor/Major Bad Trait)
The character has a skeleton in the closet and if it's revealed it could change the way people think about them. It could be something mundane, such as a criminal record that they're trying to gloss over after turning their back on a life of crime. Or it could be something more extreme, that the character is actually an alien (though the Alien Trait should be taken as well, see p.36) or the result of some strange genetic experiments conducted by the US Government. It's probably best to discuss with the Gamemaster what the Dark Secret actually is, possibly before you start creating your character with your friends, just so you really do have a secret to keep from the other players – you may not want to write it on the character sheet, so they can't look at it and see what you've been hiding!

Effect: Dark Secret can be either a Minor or a Major Bad Trait, depending upon the severity of the reaction should the secret be revealed. Something that would change the way people think about you is a Minor Trait. If a more hostile reaction would result, not necessarily from your companions but certainly from others, it would be a Major Trait. For example, having a criminal record would usually be a Minor Trait. If people found out about it, they may not like you any more, or certainly act more cautiously around you. If you're an escaped criminal, that would be a Major Trait. If people discovered your secret you could be arrested and imprisoned again, or shot at by the law enforcement agency. Your companions may be sympathetic, knowing you've changed your ways, but it doesn't stop the Judoon or the local police from hunting you once you've been discovered. Remember, for it to warrant being a Major Bad Trait, the secret should still have some ramifications if you are away from your home planet.

Dependency (Minor/Major Bad Trait)
Sometimes you just rely on others. It could be said that the Doctor's companions are all dependent upon him, but there have been many times when they've shown that they are easily his equals, if not more, so they're far from dependent. Having the Dependency Trait means they are dependent upon something or someone to survive. Maybe this is blood like a Plasmavore or even the support of others, like Lady Cassandra. The level of the trait determines how desperate they will get, and how bad the effects will be, if they can't get their fix. Dependency is a Bad Trait and gives the character more points at character creation, but players should be careful not to take such a high Dependency that their character becomes too difficult to play.

Effect: As a Minor Bad Trait, the Dependency isn't too debilitating. They can go for extended periods without their needs getting in the way. If the Gamemaster decides it's appropriate, the character may suffer a -2 penalty to their actions. However, as a Major Trait, they are unable to survive without their dependency. It could be that they need something to survive like blood, or moisture. If they go without it for any period of time (defined by the Gamemaster and the player) they suffer a -4 penalty to every action. This could be because they're unable to think of anything else, or because they're unable to act properly without help.

Distinctive (Minor Bad Trait)
There is something very striking or obvious about the character that makes them stand out in the crowd. Whether they are just tall, short, have coloured hair or are just striking in their appearance, they get noticed and people seem to remember them. They're not going to provoke people pointing and staring, but they'll certainly be remembered and recognised if encountered again. This doesn't mean 'Alien' in appearance – for example if Bannakaffalatta walked around on modern Earth he'd provoke a far more extreme reaction than the Distinctive Trait, he'd have the Alien Appearance Trait (see p.111 in the **Gamemaster's Guide**).

Effect: This is a Minor Bad Trait and works in a couple of ways. If the character is trying to 'blend in' or go unnoticed in a crowd, if a roll is required they will receive a -2 penalty to the result. Also, if they're seen doing something, or if another character or NPC is asked to describe or remember the distinctive character, they will receive a +2 bonus to remember or recognise them after their initial encounter.

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

Eccentric (Minor/Major Bad Trait)
People can be a little odd sometimes. They may have an unpredictable personality, rapidly switching from jovial and buoyant to grim and reflective. They could think too highly of themselves, feeling infinitely superior to everyone else. They may be loners, hiding away from everyone, and unwilling to get too attached to anyone. Whatever the behaviour, they aren't your usual level-headed individual. Most of the time, this is a Minor Bad Trait, as their behaviour isn't too upsetting. The Doctor can be a little cruel sometimes, not knowing when to stop, and he can be a little eccentric. His ninth incarnation could flick from dark and brooding to a grinning loon in a flash, leaving people unsure of what sort of mood he was in. As a Major Bad Trait, it's probably too unpredictable to be purchased by a player character. We're getting into seriously wacky territory, sometimes a little dangerous to be around. The Master's incarnation as Harold Saxon is a prime example of someone with the Major Eccentric Trait, straying into unpredictable behaviour with little provocation. But just because the character has a Major Eccentric Trait, it doesn't mean they're homicidal. That's a whole different story and for villains only.
Effect: The specifics of the character's Eccentric Trait should be discussed with the Gamemaster at character creation. Just how does this behaviour manifest? Are they aloof, a loner, irrational, tangential, a natural clown, a sour-puss? Once their odd behaviour is defined, the Gamemaster and the player will decide how this behaviour is triggered. Is it when they're stressed, cross, happy, jealous, or tired? It is then down to the player to act in character when the situation arises. Failing to do so will mean the Gamemaster will not reward the player with Story Points for good roleplaying.

Forgetful (Minor Bad Trait)
Rather than the lack of memory that Amnesia brings, Forgetful means that your memory is less than reliable. It usually isn't too drastic if you don't remember everything on the shopping list when you're standing in the supermarket, but if you've got to remember which wire to cut to stop a bomb, or the precise words to use to prevent an incident, there's a good chance you're going to forget and it could be a disaster.
Effect: When the character needs to remember something vital, an Ingenuity and Resolve roll is required with a -2 penalty. If the information is particularly complicated, such as an entire monologue from Shakespeare, the Gamemaster may increase the penalty.
Note: Cannot be taken with the Photographic Memory Trait.

Impaired Senses* (Minor/Major Bad Trait)
The Impaired Senses Trait means that the character is lacking in one of their senses. Whether this is the need for glasses, a hearing aid or being colour blind, the sense is less sensitive than the average person's. When selecting this Trait, the player should choose which sense is affected.
Effect: The player should discuss with the Gamemaster and choose which sense is effected, as well as the severity of the impairment.
Minor Bad Traits would be: no sense of smell, colourblind, no sense of taste, needing to wear glasses or needing a hearing aid. The last two don't really affect the character, but without their glasses or hearing aid, Awareness rolls using these senses suffer a -2 penalty. The penalties don't effect the character all of the time, only when there's something to detect such as a strange gas leak, needing to rewire a device with different coloured wires, or losing their glasses.
Major Bad Traits would be losing a sense that impacts on their everyday actions, such as blindness or deafness. Though this may make it difficult for them to get involved in major action scenes and may be best suited for NPCs, or very experienced players.

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

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

Effect: There are no penalties or modifiers for this Minor Bad Trait, but the player should remember the impulsive nature of their character and bring it into play when possible. It shouldn't make them take unnecessary risks, but they will leap into a situation before they have all of the facts, thinking they're doing good. Playing up to the Trait should be rewarded by the Gamemaster if the situation and roleplaying is suitable for the plot and the game. You could make it a dramatic struggle, trying to resist the urge to be impulsive (in which case, a -2 modifier is applied to Ingenuity and Resolve).

Insatiable Curiosity (Minor Bad Trait)
A little like the Impulsive Trait, this really just means that the character doesn't know when to stop themselves when it comes to their curiosity. What was that down that hole? Where does that corridor go, and what are those aliens up to? In many cases, Insatiable Curiosity has been the cause of many adventures (especially in Sarah Jane Smith's case).

Effect: This is another Minor Bad Trait that rewards playing in character and remembering your curious nature. It is usually unhelpful, but you simply **have** to know where or what is going on, why something is happening or how it works. It may put your life at risk, but it doesn't make you suicidal. You just take a few chances to find things out. If you're fighting the urge to press that button, or open that door, you can make a Ingenuity and Resolve roll, with a -2 modifier to resist.

Note: Cannot be taken with the Unadventurous Bad Trait. If the character gains the Unadventurous Trait due to injury (see p.73), then the character would lose their Insatiable Curiosity Trait as well as gaining Unadventurous.

Last of My Kind (Minor Bad Trait – Prerequisite: Alien)
"I'm not just a Time Lord, I'm the last of the Time Lords." Being you're the last of your kind can be a burden as well as lonely. To know that there is no one else like you out there, and that an entire race dies with you.

Effect: Last of My Kind is a Minor Bad Trait, and has the prerequisite of the 'Alien' Special Trait. (Unless, during the course of your game, every other human in the universe is wiped out... but that's what the Doctor's around for, to prevent things like that happening!). As the last of your kind, you often get moody and depressed, and need the companionship of others to stop the weight of the responsibility and loneliness from getting too much. When travelling alone, the depression can affect everything your character does, imposing a -2 penalty on every action unless engaged in combat. At particularly bad times, the Gamemaster may impose this penalty even when travelling with others – for example when reminded of their situation, anniversaries of the destruction of their homeworld, or similar.

Obligation (Minor/Major Bad Trait)
You have a duty to a group or organisation that means you have responsibilities that need to be upheld. Sometimes this is as simple as an obligation to a government agency, such as UNIT or Torchwood, to other forms of government or even to secret orders and the military.

Effect: Obligation is a Minor or Major Bad Trait, depending upon the responsibilities and the size of the organisation the character is associated with. A Minor Trait, Obligation would mean the character belongs to a normal organisation. They will not betray their allies and other members, and would be willing to risk a lot for what they believe in. As a Major Trait, Obligation means the organisation is more important than the character. They are always 'on call' and may not have time for a personal life. Their dedication is such that they'd be willing to lay down their life for the organisation, and penalties for disobedience or betrayal are severe.

Obsession (Minor/Major Bad Trait)
Some people are just obsessed with something. It could be ensuring they always have clean hands, or that they are constantly seeking ways to become more powerful, to grander schemes like total domination of the universe or the obsession with becoming eternally young.

Having the Obsession Trait is rarely something helpful, and this Bad Trait is uncommon in player characters. This sort of fanaticism is best suited to people like Professor Lazarus or the Master.

Effect: As a Minor Bad Trait, it means the character simply has an obsession, a bit like Clive and his investigation into the Doctor. It doesn't creep into every part of their lives, but it's always there, itching at the back of their minds. Their obsession isn't strong enough to be too troublesome, but there are times when they simply have to do something because of their compulsion. Often, this isn't anything too drastic, like switching the gas on and off again before leaving a house, checking their emails every hour or needing to wear a certain pair of underwear on Wednesdays. As a Major Bad Trait, the character is crazed with determination to do something. Almost every action or plan is designed to get them closer to achieving their aim, whether this is galactic domination or acquiring vast amounts of wealth. At this level, it is not suitable for player characters.

Outcast (Minor Bad Trait)
You've done something that has meant that a section of society, or an entire race or planet, has shunned you or views you with fear, dread or loathing. It could be that you've offended their beliefs, or committed a crime, or even just made such a fool of yourself that these people regard you with complete distain. You could have spoken out about your extreme scientific belief in aliens and been ridiculed in academic circles, or shunned by the government agency you work for and given an office in the basement.

Effect: When taking Outcast as a Minor Bad Trait, the player should discuss with the Gamemaster what the character has done and who regards them with such dislike or dismissal. When anyone that would react negatively to their presence encounters the character, they should make an Awareness and Ingenuity roll initially to recognise them. If the character is recognised, they'll suffer a -2 penalty on all social rolls (such as trying to Convince or to even share their knowledge). If the 'something' they've done is more severe than this, they should take a Major Dark Secret Bad Trait instead.

Owes Favour* (Minor/Major Bad Trait)
You owe someone out there a favour. It can be anything from a sum of money, repaying them for getting you a great job, or even saving your life. Whatever it was, they're not going to forget it, and just when you least expect it, they can call on you to repay the favour.

Effect: As a Minor Trait, the favour is something relatively small – a small amount of money (up to £1000), introducing you to someone important that furthered your romantic or business life, or bailed you out when you were in trouble. As a Major Trait, the favour is more important, a large amount of money (over £10,000) to saving your life. If the Gamemaster chooses, and if it suits the plot, they may opt to call in the favour, possibly even becoming an adventure in itself. Of course, if the favour called in is bigger than the first debt, it may be quits and this Trait may be lost, or they could even end up owing you a favour!

Phobia* (Minor Bad Trait)
Some people just don't like spiders. Others, it's cats. Or heights, flying, llamas or cheese. Having a Phobia Trait means that there is something (that the player will define, usually with the Gamemaster's help) that they are afraid of. A Phobia ignores the Brave Trait – the character can be brave and courageous most of the time but crumble in the face of their biggest fear! Phobias can sometimes be gained during

the course of an adventure if the character encounters something particularly scary that'll leave a lasting impression like giant rats or clowns.

Effect: The character is naturally going to be cautious when their phobia is mentioned. Just the mention of a mouse may have people standing on chairs without even seeing a whisker! However, this Trait usually comes into action when they actually encounter their fear. In this case, they'll receive a -2 penalty to any attempt to approach it or stay calm (see 'Getting Scared' on p.70).

Selfish (Minor Bad Trait)
"But what is in it for me?" It's all about me. Me, me, me, me, me. The character may go along with the rest of the group, helping civilisations out of trouble or rescuing people in danger, but at the back of their mind is always the thought that they may be able to get something out of it. A reward, riches, the hidden treasure, technological knowledge that they can sell on, or just information about the future that they can exploit.

Effect: Selfish is a Minor Bad Trait that doesn't interfere too much with the way the character acts – they'll help and join in as usual – but there may be times when they sneak off to see what they can plunder or gain. Adam Mitchell has the Selfish Trait – he saw the potential of becoming rich from where he was, rather than helping the Doctor and Rose uncover the secrets of Satellite 5.

Slow Reflexes (Minor/Major Bad Trait)
Some people are incredibly quick when it comes to reacting to a situation. You can throw a ball at them when they're not looking and they'll notice at the last minute, spinning around and catching it. People with the Slow Reflexes Trait are not these kinds of people. You can throw a ball at their face and it'll hit them in the forehead before they have chance to put their hands up to catch it.

Effect: As a Minor Bad Trait, the person always goes last when multiple people are acting at the same time in a Round. Others will always go first. However, as a Major Bad Trait, the character always goes last in a Round (see p.58), going after everyone else. They're constantly surprised by the events unfolding around them, as they try to take in all the information and work out what is the best course of action.

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

Technically Inept (Minor Bad Trait)
You have a strange effect on technology – it seems to hate you. Things break down as soon as you touch them or even walk past them! Using advanced technology is frustrating and annoying to you. You can open a technological device to try to fix it, but the mass of wires and welding is just completely confusing and you hardly know where to start.

Effect: Technically Inept is a Bad Trait which penalises any attempt to fix technology or devices, or using particularly complex technology, applying a -2 penalty to the roll. If the Gamemaster thinks it is suitable to the story, an electronic device being used by the character can fuse or fail.

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

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

Effect: It is rare that characters have this Trait at creation. The only obvious starting characters with this Trait have been Mickey and Donna. Mickey didn't want to get in the TARDIS initially, and despite being invited, Donna didn't accept the offer to travel with the Doctor after surviving the Racnoss. However, both of these characters realised what they were missing and leapt at the opportunity to travel with the Doctor later.

However, this Trait is often gained during play due to repetitive injuries, being captured too many times, or just growing tired of the constant peril and relentless danger. If the Gamemaster thinks the character is always getting captured or injured, the character may gain Unadventurous as a Minor Bad Trait. The player can try to buy this off with good roleplaying (see 'Growing from the Experience' on p.63 of the

Gamemaster's Guide), but in the meantime they are disinterested in some of the wonders of the universe.

This can grow to a Major Trait if they continue to have bad experiences. Again, the player may try to fuel the character's interest, and buy off the Trait, but it'll soon become obvious that the character is really unhappy to be involved in the travels. The Gamemaster may apply a -2 penalty to rolls during the game – not every roll, but certainly those where a level of enthusiasm is needed.

If the bad experiences continue still, there is a danger the character gets so fed up with the constant peril, danger and repeated injuries, that they decide to leave. They demand that they are returned home (or to a planet where they are moderately happy) and leave the TARDIS crew, usually for good. They may return for a guest appearance, but other than that, the player should create a new character (see 'Leaving the TARDIS' on p.73).

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

Unattractive (Minor Bad Trait)
For every stunningly gorgeous individual there are those whose faces do not launch a thousand Jathaa Sungliders or stop traffic on the New New York motorways (unless that face is the Face of Boe). They're not necessarily ugly or hideous, but their looks don't really help when it comes to some social situations.

Effects: The Unattractive Trait comes into play whenever the character is doing something that their looks can influence. As a Bad Trait, the character will get a -2 penalty to any rolls that involve their less-than-good looks. On rare occasions, their appearance (especially if it is due to scarring) can provide a +2 bonus if they are trying to intimidate someone. Unattractive is completely subjective and the Gamemaster has final say whether the Trait comes into effect.

Note: Cannot be taken with the Attractive Good Trait.

Unlucky (Minor Good Trait)
Lady Luck is a cruel mistress and is certainly not on your side. Call it a curse, call it chance, but fortune hasn't smiled on you for a while. The traffic lights turn red whenever you approach, you pressed the wrong button on the control panel and shorted the autopilot or your attempt at being diplomatic has resulted in you insulting the Duke of Manhattan and his entire family.

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

Weakness* (Minor/Major Bad Trait)
Just as some people are naturally hardy and able to take the knocks of the average adventure with the Doctor, some people have a weakness. This isn't an all-encompassing weakness, the Weakness Trait reflects a single area where the character is susceptible to harm or temptation. This could be anything from an allergy like hay fever or wasp stings (not so good when fighting giant wasps!), to being weak willed and susceptible to mind control.

Effect: The player should discuss the chosen weakness with the Gamemaster and come to an agreement over the exact nature of this Bad Trait. In most cases, when the character encounters the thing that affects them, any rolls suffer a -2 penalty. In the case of a substance like pollen or stings, the character should suffer a -2 penalty to all actions while they're within range of its effects. For example, Donna has been stung by a wasp (not a giant vespiform but a normal sized one), but she has an allergy to wasp and bee stings that can be quite nasty. The Gamemaster determines that while the poison is in her system (for at least 8 hours, or until an anti-toxin is administered), anything she does

will suffer a -2 penalty, while she's feeling weak and groggy from the poisons.

Weakness as a Major Trait is best suited for villains and aliens who need a definite exploitable weakness to give the characters a chance against them. For example, the Slitheen and their weakness when it comes to acetic acid, or the Pyrovillian reaction to water or cold. Major Weaknesses actually cause injury rather than a penalty and exposure to the effective element will actually inflict 4 levels of damage, reducing their Attributes (see Injuries, on p.63).

SPECIAL TRAITS

Alien (Special Good Trait)
Aliens come in all shapes and sizes, but in a majority of cases these aliens are basically humanoid in shape, with certain abilities and features that set them apart. By purchasing the Alien Trait, a whole universe of possibilities is open to the character.

Effect: Alien as a Trait is a 'Gateway', opening a selection of additional Traits that are normally unavailable to mere humans. It is a Good Trait, and costs just 2 Character Points to purchase. The Gamemaster should approve before you select this Trait however. The Alien Trait means that you are from another planet. Simple as that. Initially, you are of human appearance and look pretty much the same as everyone else on Earth. This Trait does open up the opportunity to purchase other specifically Alien Traits, and allows you to have Attributes above level 6. As a downside, if you're discovered as being an Alien, you may suffer severe consequences (such as being captured by the government and experimented upon). Additionally, some of the Alien-only Traits that are now open to you may mean that your character will have an alien appearance. For more information on creating aliens and alien characters, and additional alien Traits, see **Chapter Five: All the Strange, Strange Creatures** (p.110) of the **Gamemaster's Guide**.

Clairvoyance (Special Good Trait – Prerequisite: Psychic)
Psychic characters are able to see into other people's minds, but a true clairvoyant has the ability to see distant locations through intense concentration as if they were actually there. During the Cold War this was called 'Remote Viewing' as teams of intelligence psychics tried to spy on distant countries to uncover secret bases and weapons. In the past, this talent was found in the tribal 'seers' and visionaries.

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

Resolve	Duration	Range
1	The briefest flash	Adjacent room, up to 5m away.
2	A few seconds	Up to 10m away
3	30 Seconds	Up to 200m
4	A minute	Up to 1Km
5	3 Minutes	10Km
6	5 Minutes	100Km
7	10 Minutes	500Km
8	20 Minutes	1000Km
9+	30 Minutes	Anywhere on the planet!

Clairvoyance uses the character's innate abilities, rather than a Skill, so Awareness and Resolve are used to view distant locations. People at the spied location with psychic training can sense they are being watched or observed and may try to resist. Clairvoyance is a Special Trait, requiring the character already have the Psychic Trait. Clairvoyance costs 2 points.

Cyborg (Special Good Trait)
Not every part of you is human or organic matter. At some time in your life, whether this is due to an injury, improvement or simply old age, you've had part of your body replaced by machinery. This means that the cybernetic part is able to do cool things like a Gadget, but it does also mean your character could be subject to discrimination

in certain parts of the galaxy, where cyborgs are regarded as second class citizens.

Effect: Cyborg is a Special Good Trait that costs either 1 or 3 Character Points. At the lowest level, the cybernetic parts of the character are obvious. They can be hidden, but they will have to be careful. Bannakaffalatta is like this, his cybernetic chest section is something that can be hidden, but it is bulky and is obvious if he removes his shirt. At a higher level, the cybernetic elements are completely disguised under plastic, but fairly realistic looking, skin. The Cyborg Trait allows the character to have a permanent Gadget (which must be purchased separately) that will not run out of power or get lost (see Gadgets, on p.67 of the **Gamemaster's Guide**). Major cybernetic overhauls, such as Max Capricorn's or a Cyberman's are not really suitable for a character in the game, except at the Gamemaster's discretion.

Note: Cannot be taken with the Robot Trait.

Experienced* (Special Good Trait)
The character creation rules are suited to companions and normal heroes. You may find that it can be tricky to create a character as experienced or as powerful as the Doctor, or even Captain Jack Harkness. In return for additional Character Points, the character will have fewer Story Points. This reduction in Story Points not only applies at character creation, it also reduces the number of Story Points your character can carry over between adventures.

Effect: Experienced is a Special Good Trait that costs Story Points rather than Character Points. The Story Points spent to purchase this Trait reduce the maximum Story Point pool for the character. Experienced costs 3 Story Point to purchase, and provides the character with an additional 2 Character Points and 2 Skill Points. This Trait can be purchased additional times, though no character can have zero Story Points. That's far too dangerous!

Not every character should be as experienced as this, and their lower Story Points help to balance the character with their less experienced companions.

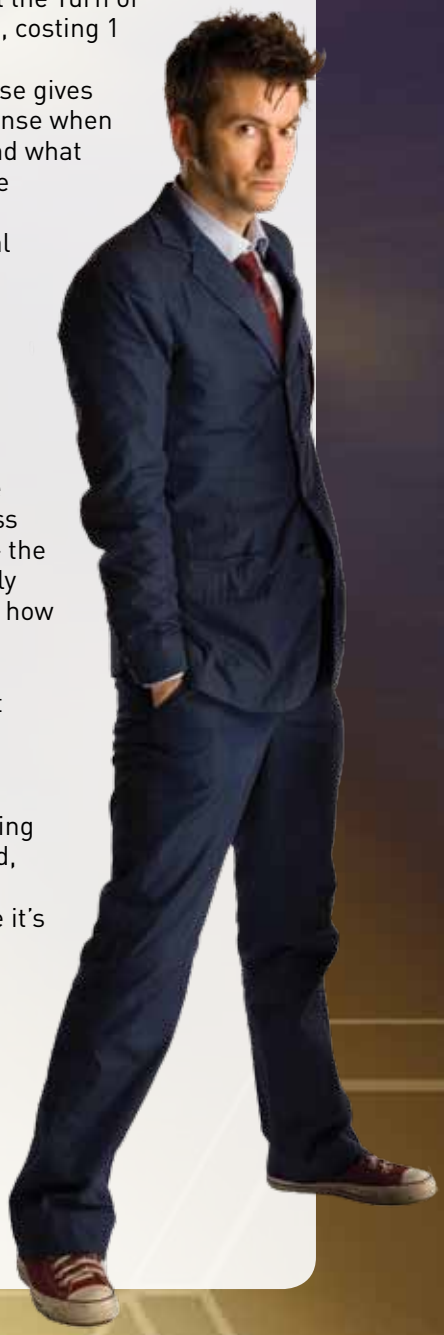
Fast Healing (Special Good Trait)
See Fast Healing Good Trait (p.22).

Feel the Turn of the Universe (Special Good Trait)
Not many people experience the clarity and the wonder that is feeling the whole universe. Knowing you're just a small part in the vast, almost endless universe of planets and possibilities. It can drive some people mad, and others can sense when something is wrong. This Trait is not available to companions, and is only for Time Lord characters (see p.40). However, some companions may gain this Trait over time, which is why it is listed separately. For example, Rose's exposure to the heart of the TARDIS, absorbing part of the Vortex, revealed the universe to her and for a brief moment she could sense what the Doctor feels every day. To see all that was, all that is and all that could be in the various future timelines. Feel the Turn of the Universe is a Special Good Trait, costing 1 point to purchase.

Effect: Feel the Turn of the Universe gives the character an innate ability to sense when something is amiss or unnatural and what needs to be done to set the universe right. This can be anything from sensing that a person has unnatural indestructibility, to knowing that something is disturbing nature or history with its alien presence. They will also be able to sense if something is tampering with time. They may not know exactly what it is, but they'll know something isn't right. The character will sense something wrong with an Awareness and Ingenuity roll with a +2 bonus – the more successful it is, the more likely they are to know what is wrong and how to start to fix it.

Hypnosis (see Hypnosis Good Trait p.24)

Immortal (Alien Trait)
There are two types of Immortal being in existence. The first never gets old, never ages and will never die of old age. They simply continue on. While it's rare for them to die from a disease, they still can, and can certainly be killed through violence or accident. Immortal at this level is a Major Good Alien Trait costing 2 points, and while it doesn't really affect the actual game (as they can still be killed through violence) they could have already lived a long



time. The Gamemaster may allow them to recall something from their past if it suits the story, or something from their history could resurface, provoking a whole new adventure. If they have lived 'ages', then they may automatically gain the Time Traveller Trait for the past eras that they were alive and active, at the Gamemaster's discretion.

The second type of Immortal cannot be killed through violence, accident or disease. This version is a Special Good Trait. They may get a little older in appearance, but their longevity is so epic that their aging is hardly noticeable. They can be shot, electrocuted, drowned and fried, but they just don't seem to die. They may fall down and look dead, but it isn't long before they're up and active again. Again, if they've been alive for a long time, they will also automatically gain the Time Traveller Trait for the eras they were alive – they have time travelled, they've just done it the slow way.

You must have purchased the Alien Trait before selecting Immortal, though in rare circumstances (such as Captain Jack Harkness) Immortality may be granted to humans at the Gamemaster's discretion.

Effect: Immortal is either a Major Trait, meaning the character never ages and will not die of natural causes, or a Special Trait, that means the character cannot be killed. Both may be unbalancing to the game and if you intend to take either version of the Immortal Trait, discuss it with the Gamemaster. Immortal as a Special Trait costs 5 Character Points, as well as reducing the character's maximum Story Points by 4. If killed during the course of an adventure, the character looks dead and is unable to be revived. Without the Fast Healing Trait, the character will heal at a normal rate (this is usually 1 level of Attribute per day of rest). When they have healed all of the damage they have taken, and returned to their full health, they will wake and be fine. If the damage is really severe, the Gamemaster may keep track of how far into the 'negative' your character's Attributes go, and they will have to heal all of these before they can recover. Any extreme damage, such as loss of limb, may lead to further Bad Traits without the Fast Healing Trait.

Inexperienced* (Special Bad Trait)
The character creation rules here are very suited to companions and normal heroes. You may find, however, that doesn't reflect very inexperienced or young characters. Rose would be a great example of this, as she's not in a highly skilled job and hasn't experienced a great deal before the Doctor takes her aboard the TARDIS. However, she has a lot of heart and spirit, which is reflected in having a larger Story Point pool, allowing her to keep up with the Doctor in the most dangerous situations.

Effect: Inexperienced is a Special Bad Trait that costs 2 Character Points **and** 2 Skill Points. In return, the character's maximum Story Point pool is increased by 3.

This Trait can be purchased additional times for less and less experienced characters, though this will have to be approved by the Gamemaster. If, however, through experience during the game the character's Skills and total Character Points increase to compensate for the cost and reduction from this Trait, the character's maximum Story Points are reduced to the normal level.

Precognition (Special Good Trait - Prerequisite: Psychic)
Some people, such as the Sybilline Sisterhood, are gifted with the ability to see the future. In many civilisations, they become the town 'seer', or outcast from society due to their strange abilities. Most of the time, these abilities manifest as visions – incomplete fragments of a potential future seen as a strange and abstract dream. The future is usually in flux, ever changing, except for certain fixed points in

history, so the visions of the future are usually fairly vague to reflect the potential for the events to change.

Effect: Precognition is a Special Good Trait, costing 1 point to purchase and can only by taken by characters already with the Psychic Trait. The Gamemaster will give the character flashes of information that may help or encourage them to pursue a particular course of action to aid the adventure. If the player wants the character to actively try to sense what is to come, they should spend a Story Point, and the Gamemaster will supply as much useful information is they see fit (without ruining the story!).

Psychic (Special Good Trait)

There are times when you need to discover what is really going on in someone's mind. It's not easy, but the Doctor has proven that he can see into the minds of others, if briefly. Psychic is a Special Good Trait, costing 2 points to purchase (or 1 point if the character already has the Psychic Training Trait). It allows the character to reach into another person's mind and try to access information, though the target can resist. Companions or humans are rarely Psychic, but it occurs in a rare few. The Gamemaster should approve selection of this Trait.

Effect: Characters with the Psychic Trait can make a Resolve and Awareness roll to try and see into the target's mind. The target must be within visual range (with the naked eye). The Trait provides the character with a +4 bonus on the roll. The target, if they are unwilling, can resist such a mental intrusion with a Resolve and Ingenuity roll. Both sides can spend Story Points if they're concentrating intently. Psychic also gives a +4 bonus when the character attempts to resist having their mind read, or even to resist getting possessed.

Robot (Special Good Trait)

You are a robot. Instead of flesh and bone you are made of steel, wires and plastics, and instead of an organic brain your mind is made of circuitry and a powerful computer. When a robot takes a physical injury, it loses Attributes just like a person, though it will not heal itself over time – either itself or another suitably skilled technician will need to conduct repairs (using Ingenuity and Technology), with a level of injury repaired equal to the level of success. Robots normally learn over time, and can increase their mental Skills just as a human, however physical Skills and Attributes will require some form of 'upgrading' to take into account the increased ability. Of course, in most cases, a robot does have the disadvantage of standing out in a crowd and scaring primitive civilisations! The Robot Trait also acts as a 'Gateway', like the Alien Trait, allowing the character to purchase Gadget Traits. These are Traits normally used only in Gadgets (see Gadgets and Equipment, p.67 in the **Gamemaster's Guide**). Gadget abilities such as Forcefield or Scan, can be built into the robot character!

Effect: Robot is a Special Good Trait that costs 2 points as a robot of normal appearance – that is, they look like a robot, such as K-9, a Host, a Roboform or even Kamelion (one of the Doctor's companions in his Fifth incarnation). However, the Trait can be purchased at a higher level, costing 4 points, that means externally you look convincingly human – most of the time people will assume you are human unless you're injured or display inhuman abilities. Robot also means that you do not die from old age (though your power supply may need replacing), you can raise your Attributes over level 6 and can purchase Gadget Traits. A robot character can be 'killed' and repaired, returning to full operational level, though if the damage is severe enough (such as being disintegrated or dropped into a furnace or molten metal) the robot is unlikely to be salvageable.

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

Telekinesis (Special Good Trait – Prerequisite: Psychic Trait)

Telekinesis, sometimes called psychokinesis, is the power to move something with thought alone. Just concentrating on something can make it move, bend, float or break. This power is usually limited to line-of-sight. That is, if the character cannot see it (because it is too far away or in another room) they cannot concentrate enough on the object to lift or manipulate it (though characters with Clairvoyance may be able to see the object psychically, though they will be limited to adjacent rooms). Telekinesis is a Special Trait that costs 2 points to purchase, and should only be picked with the approval of the Gamemaster. Also, you can only purchase this Trait if you already have the Psychic Trait (see p.39).

Effect: The Telekinesis Trait has a 'strength' equal to the character's Resolve. They are lifting an item with the power of their mind, and use

their Resolve in exactly the same way as they'd use their Strength for physically lifting an object. For example, if the character has Resolve 1, they can lift something with their Telekinesis as if they were physically lifting it with a Strength of 1. The only difference is, they're not using their hands – they're using their mind. To actually use the ability, a roll is necessary. There is no Skill for Telekinesis, it relies entirely on the character's innate ability, so uses Ingenuity and Resolve.

Telepathy (Special Good Trait - Prerequisite: Psychic Trait)
Telepathy is the ability to communicate with others through the power of the mind. Telepaths can project their thoughts directly into someone else's head and they'll hear it as if they're speaking to them. Usually, the person isn't too far away, but if the character's Resolve is high, they could communicate to someone up to a kilometer away (very handy if you're a prisoner somewhere and need to call for help!) or even further.

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

Once a link has been established, they can hold a short conversation as long as they are not distracted or under stress. The moment they are distracted (for example being surprised by a loud noise or a sudden attack) the link is lost and the character will have to try again at a calmer moment when they can concentrate. Telepathy is a Special Trait and costs 1 point to purchase. Approval from the Gamemaster will be required before selecting this Trait. In addition to this, the character must also have the Psychic Trait before they can purchase Telepathy.

Effect: Telepathy uses the character's innate abilities, rather than any Skill, so Ingenuity and Resolve are used for the roll to establish communication. Of course, if the target doesn't want to be contacted, they can resist with a similar roll.

The distance over which the character can communicate with the Telepathy Trait depends upon their Resolve.

Time Agent (Special Good Trait)
Time Agents are special operatives of the Time Agency, a shadowy group performing undercover espionage work involving time travel. Little is known of them, only that their operations spanned the galaxies and all of time. When Jack returns to Cardiff after the Harold Saxon encounter, he is told that there are only seven surviving operatives (including the renegade agents Captain Jack Harkness and Captain John Hart). They are usually equipped with Vortex Manipulators, and 'bounce' through time to their assignments.

Effect: Time Agent is a Special Trait that means the character has worked (or still works) for the Time Agency. They will have familiarity with 51st Century technology (Tech Level 8 is their 'home' era), and usually have a Vortex Manipulator which allows them to communicate, time travel and interact with computer technology. They may suffer from huge chunks of amnesia, having their memory wiped after particularly secretive missions, usually having the Amnesia Trait. The Time Agent Trait means they automatically gain the Vortex Trait, and will (usually) have a Vortex Manipulator in their equipment. Time Agent costs 2 Character Points and 2 Story Points to purchase, and you should discuss with the Gamemaster if having a Time Agent (or former Agent) in the group is going to upset the game.

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

Effect: Time Lord is a Special Trait that gives the character all of the abilities of a Time Lord – they can regenerate, they automatically gain the Feel the Turn of the Universe and Vortex Traits, and gain 2 levels of the Ingenuity Attribute (even if this takes the Attribute above 6). They also automatically gain the Code of Conduct Trait. They also gain a Major Gadget at no extra costs.

The Gamemaster will decide if they have access to a TARDIS or not, though this doesn't cost anything – it may be essential to the story. This Special Trait costs 2 Character Points, and reduces their maximum Story Points by 4. Time Lords **must** have a couple of Bad Traits – they can be eccentric, aloof and have superiority complexes, or be just plain crazy. Staring into the Untempered Schism can do that to you! Time Lords are usually mildly Telepathic, players wishing to have a Time Lord character may wish to purchase Psychic and Telepathy Traits. They are also able to resist strangulation thanks to their respiratory bypass system.

For full rules on playing a Time Lord character, their abilities, regeneration and TARDISes, see **Chapter Four: A Big Ball of Timey Wimey Stuff** in the **Gamemaster's Guide**.

Time Lord (Experienced)* (Special Trait – Prerequisite: Time Lord) This Trait means the character is not just a Time Lord, but they've been around for a while. The Trait effectively adds 100-200 years onto the Time Lord's age, and will have used one, possibly two, of their regenerations. This extra time doesn't come without its benefits: the character is more experienced, more knowledgeable, and more familiar with different time periods.

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

By taking this Trait, the Time Lord uses up one of their regenerations. The player should decide how and when this was, creating a suitably interesting and exciting background for the events that lead up to his regeneration. Each regeneration can change the character's Attributes and will change their appearance. If the Gamemaster prefers, each regeneration could be handled using the full regeneration rules in **Chapter Four: A Big Ball of Timey Wimey Stuff** (see p.85 of the **Gamemaster's Guide**).

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

Experienced Time Lord is a Special Trait that requires the character already have the Time Lord Trait. Benefits of Experienced Time Lord are cumulative with Time Lord, and Experienced Time Lord can be purchased more than once –

Continuing our character example, Miles isn't very strong, but he's smart. He has 6 Character Points left to spend on Traits after purchasing his Attributes. He's going to enhance his smarts, and decides to purchase Boffin (costing 2 points) and Technically Adept (costing 1 point). He also thinks that having the Photographic Memory Trait (costing 2) points and Resourceful Pockets (costing 1 point) would be very handy. He'd also like the Lucky Trait (which would cost another point) but he's already spent his 6. He can gain another point by opting to take a Bad Trait. He knows he's not really good in a fight, so opts to take the Cowardly Bad Trait, which gives him the point he needs to purchase Lucky.

That gives him:
Boffin
Lucky
Photographic Memory
Resourceful Pockets
Technically Adept
and
Cowardly

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

though remember, every time it is purchased, it reduces the character's regenerations by one. Experienced Time Lord costs 1 Character Point to purchase.

Vortex (Special Good Trait / Alien Trait)
Vortex doesn't mean that your character has access to a TARDIS or other time travelling ship or device, but it does mean that they have some knowledge of actually using one. Travelling the Vortex is very difficult and TARDISes are designed to be controlled by a crew of six. To the casual observer, operating one single-handed can look like a random sequence of twirling knobs, dials, switches and even hitting it with a rubber hammer. Vortex Manipulators are unreliable and time travelling ships can be dangerous. This Trait means the character has some limited knowledge of how to pilot the TARDIS or other Vortex manipulating devices or ships. Vortex is a Special Trait, costing 1 point, and is not for beginning characters (unless they have a background of using a TARDIS or other Vortex Manipulators). Selecting Vortex as a Trait at character creation will have to be approved by the Gamemaster.

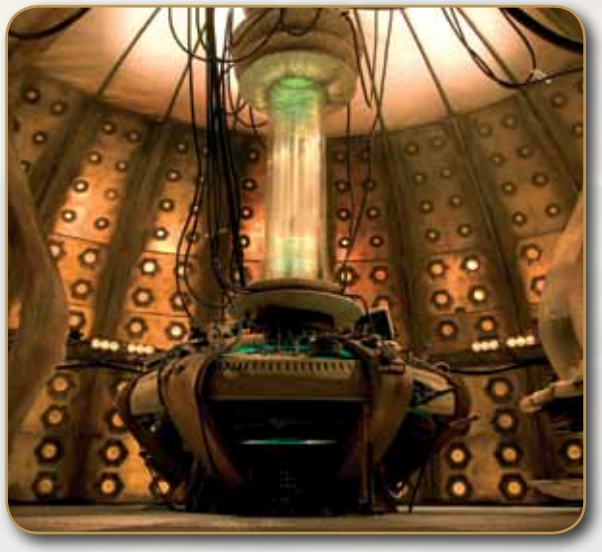
An additional 'level' of Vortex is available to Alien characters, and costs 8 points. This high level of Vortex means the character can time travel without the need of a ship or device, literally stepping through time. This is an Alien Trait and is best reserved for villains or NPCs.

Effect: The Vortex Trait adds +2 to any roll that involves piloting a time travel or Vortex manipulating device. Controlling the TARDIS (or other such time vessels) is so tricky to the unskilled, that it is almost impossible to actually be able to succeed at the task without having the Vortex Trait.

The Alien level of this Trait, that allows time travel without a device, requires an Ingenuity and Resolve Roll to use, and the expenditure of two Story Points. The more successful the roll, the more accurate the 'jump' through time.

SKILLS

You've defined what the character is like with their Attributes and Traits, now we need to define what they actually know. Skills are accumulated



knowledge, the abilities they can use in their journeys and adventures to protect them and to defeat the villains who would threaten humanity.

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

Skills, just like Attributes, are rated numerically. Unlike Attributes, however, there isn't a limit to how high a Skill can get for humans, though for most humans the range is the same: 1-6. The numbers are fairly similar to Attributes. A Skill of one indicates a basic knowledge in the area, someone who has just started to learn the subject or has a little experience in the field. A Skill of two or three means they've become quite confident. If it's an academic Skill, they may have a good qualification in it (maybe some A-levels or a certificate or two), or they've gained a reputation at being reliable in that area. Four or five is really showing some expertise, they may have a degree, some commendations, and are the go-to people for their Skill. Above that, six or more, you're talking real experts in the field. They may be doctors or masters, but not the Doctor or the Master – they have Skills even higher than that!

ASSIGNING SKILL POINTS

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

SPARE CHARACTER POINTS

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

While the character can advance and have Skills above five, it is rare for a starting character to have a skill above that. During character creation, no Skill can be above level five unless this has been discussed in detail with the Gamemaster and authorised. If you want to play, for example, a university professor or a limping medical diagnostician you may be allowed to put more than five points in a Skill, but then it should only be in the Skill that reflects the character's profession. Besides, you don't want to pile all those points into one place and become too much of a specialist to be of any use, do you?

THE SKILLS

Below is a list of the twelve along with descriptions of the areas they cover and how they are used. For details on actual Skill rolls, see p.52 of **Chapter Three: Allons-Y!** Within each Skill there are suggestions for how they are used, as well as a list of possible Areas of Expertise (see sidebar) if they are being used. Remember, this is not exhaustive and the Gamemaster and players should feel free to add Areas of Expertise (or even whole Skills) if it best suits their game.

Athletics

The character is pretty fit. Depending upon the level of this Skill, they could work out, go to the gym every week or just eat healthily. Or, at the higher levels, they could be a professional athlete and run a four-minute mile. Athletics is used in the game if the character has to run for a prolonged time away from charging Futurekind, hold their breath underwater to swim into the secret alien base, or to jump over a chasm of lava. The Athletics Skill is also used when riding horses (as it is a more physical act than using the Transport Skill). Any physical activity the character has to perform can be covered by Athletics. However, blocking a punch may be accomplished with the Fighting Skill (paired with Coordination), whichever is more

AREAS OF EXPERTISE

The Doctor and his companions have a wide range of abilities and skills, seeming to be able to do most things the story throws at them. **Doctor Who: Adventures in Time and Space** has tried to reflect this by keeping the number of different Skills to a minimum. However, adding a bit of specialisation to a character can make them more individual and vital to the team. 'Areas of Expertise' are a great way to add this level of detail. If you feel this adds too many complications to your game, you can opt not to use them.

Each Skill covers a wide area, but just because you know Science, it doesn't mean you're an expert in biology, chemistry and astrophysics. As you learn something, you get to a level where you may focus your studies or interests, getting better at something. This is an Area of Expertise. When you have a Skill at level 3 or above, you can opt to select an Area of Expertise where you excel. At character creation this just costs you a single Skill Point.

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

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

If you are called upon to use a Skill and the Gamemaster decides that a very specific skill is needed, if you have an Area of Expertise, you gain a +2 bonus to your roll. If your Expertise doesn't cover the task at hand, the Gamemaster will allow you to use the Skill as normal without the bonus.

For example, Miles' character is particularly good at working with Computers, so he has Technology 3 and selects Computers as an Area of Expertise. If he needs to use computers, he can use the Technology Skill at level 3, and gains a +2 bonus (effectively having a Skill of 5). However, if he is using Technology for anything else he'll just use it at the basic level of 3.

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

appropriate to the situation. As a basic rule of thumb, if it's physical, it's Athletics. If it's combat, it's the Fighting Skill.

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

Convince

The best used-car salesperson in the world has high levels of the Convince Skill. As you may have guessed, Convince is all about getting people to do what you want. Whether this is a speech to the cowering refugees of the Master's domination to rouse them into action, or to talk down the Daleks that are hovering over the town determined to exterminate everyone, Convince comes into play. Some people, such as Captain Jack Harkness, have good Convince Skills, not only to command his Torchwood team, but when he's being his usual seductive self! You can use this to sway people to your way of thinking, to prove to strangers that you're not a threat or to delay the villain from commencing the attack on Earth long enough to let your companions foil her plan. It can mean you're a convincing liar, or just the most commanding military leader. Most of the time, Convince rolls are resisted (see p.59). After all, you're trying to change someone's mind. Convince is usually paired with, and resisted by, Presence or Resolve.

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

Craft

Craft is an all-encompassing Skill that covers all manners of talents. Whether the character is good with their hands and can carve an ornate chess set from wood, or maybe just great at playing the guitar or singing, the Craft Skill covers it. Boat building, metalworking, painting or drawing, knitting a good scarf or rapping can all be covered by this Skill. However, if the character is a blacksmith, their metalworking may be great but if they try to use their Craft Skill for something very different to their Area of Expertise, weaving for example, the players can expect some penalties to be imposed by the Gamemaster.

Areas of Expertise: Building, Painting, Farming, Singing, Guitar, Woodwork, Metalwork, Dancing.

ROLE-PLAY VS ROLL-PLAY

Convince is used for many types of social interaction, from convincing someone that the lies you are telling are the truth, to convincing them you are a sincere and trustworthy person. Many social interactions will rely on the Convince Skill, but it shouldn't be as simple as rolling dice and getting what you want. The Gamemaster should encourage players to act out the dialogue, the amusing lines and the attempts at bluffing. If their lines at the game table are good enough, the Gamemaster may apply bonuses to the roll or reward the players with Story Points. The same can also be said, however, for being less than convincing, and penalties may be imposed if your story is ridiculous. Penalties should not be given for simply being unable to come up with cool and witty lines or being unable to fast talk their way out of a situation. Players shouldn't be punished for not being as quick witted as the Doctor!

Fighting

It may not be the Doctor's chosen form of stopping the alien dictators but sometimes there may be no way out of a situation than to fight. Fighting as a Skill covers all forms of close combat. Whether this is with fists, feet, swords, axes or cat claws, Fighting is the Skill used (usually paired with Strength). Any combat that involves weapons that fire (like guns, disintegrators or even the trusty bow and arrow) uses the Marksman Skill. This is purely for when it gets up close and personal. Fighting can be used with Strength to not only land a punch, but also to block that nasty jab.

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

Knowledge

"Knowledge is power," the Editor said on Satellite 5, and he's right, for the Doctor has proved that his knowledge of the universe can defeat the smartest of villainous dictators. Of course, not every character has that, and the Knowledge Skill is a guide to just how much they know. This is a broad and almost all-encompassing Skill that covers most areas of knowledge. The exceptions are those covered specifically by other Skills such as Medicine, Technology or Science. Knowledge usually

covers what those in education usually call the humanities, such as law, sociology, psychology, archaeology, history, literature, or languages. The Skill is most often paired with the Ingenuity Attribute. The Knowledge Skill can also include alien areas of knowledge, such as alien cultures, the history of alien worlds and times. Alien Areas of Expertise are not for beginning characters, especially contemporary companions, though the Gamemaster may allow them if it suits the character's background.

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

Marksman

It's a dangerous universe out there, and the time might come when the characters are forced to take arms against the alien invaders. The Doctor rarely uses guns, preferring to outwit or out-think his opponents, but his companions have resorted to firearms from time to time. The Marksman Skill is used for any weapon that fires a projectile or shoots at a target that is outside of close combat range. Everything from bows, thrown rocks or knives to guns, machine guns, Dalek weapons, or even starship missile systems use the Marksman Skill. For weapons that require physical aiming, such as a gun or manual weapon system, use Coordination with the Marksman Skill. Other more technical weaponry, such as computer controlled systems, use Ingenuity with Marksman, to reflect the more intellectual approach to operating the weapon. More information about such combat is detailed on p.52-66 of **Chapter Three: Allons-Y!**

Areas of Expertise: Bow, Pistol, Rifle, Automatic Weapons, Thrown Weapons, Ship Weapon Systems, Cannon, Plasma weapons, Disintegrators.

Medicine

Injuries are bound to happen when trying to save the universe, so it is always useful to have someone aboard the TARDIS who has a little medical knowledge. The Medicine Skill, at low levels, reflects the character's ability to perform basic first aid, CPR or to stabilise wounds. At higher levels, they may be medical students, or fully fledged doctors or nurses, even surgeons. Medicine is usually paired with Ingenuity, though if the medical procedure is particularly tricky

LEARNED SKILLS AND INSTINCT

While we're talking of parrying and blocking, let's just mention the difference between a learned skill and a reaction or instinctual act. There are a couple of areas where the difference between a Skill roll or an Attribute roll can be a little confusing. One is blocking/parrying and dodging. The other is noticing something.

Blocking and Parrying is a learned skill. Anyone who has done martial arts or fencing will know that learning to block or parry an attack takes knowledge and skill. When blocking or parrying in the game, you'll be using Strength and Fighting.

Dodging is another matter – a lot of it depends upon natural reactions and instinct. When it comes to dodging gunfire or moving out of the way of a rockfall, you'll use Attributes only, usually Coordination and Awareness. If you're a skilled Fighter or martial artist, you'll be able to bend out of the way of a punch or kick, so you can use Coordination and Fighting to dodge in this case, but you'll still be using Attributes only when dodging that gunfire or rockfall! It's tricky, but the Gamemaster will help you with this.

As a guide:
Punching or Kicking (any physical attack): Strength + Fighting

Blocking or Parrying a physical attack: Strength + Fighting

Dodging a physical attack: Coordination + Fighting

Dodging gunfire or environmental hazards (if they have chance to see it coming): Awareness + Coordination

Dodging gunfire or environmental hazards (if they cannot see it coming): No chance to dodge.

Of course, the character has to be aware of the attack to begin with in order to block or dodge. If the character is taken by surprise, or if the attacker is hidden (for example, sniping from a distance), they will be unable to react to it first time. The attack will just be rolled as an unresisted task, against a fixed difficulty to hit defined by the Gamemaster.

Noticing or spotting something important is another tricky one that can be used in multiple ways. If the character is not actively looking for something and you want to give the player a chance to see the giant bug before it attacks, they will have to make an Attribute only roll, usually Awareness and Ingenuity. However, if they're searching old books for a clue, looking into medical records for information or something like that, if the character's skills or knowledge comes into play, then it's Awareness paired with the Skill.

As a rough guide:
Passively noticing something (not actively looking, but there's a chance of seeing it): Awareness + Ingenuity
Actively looking for something: Awareness + Skill (related to the subject, Knowledge, Medicine, Technology, etc)

or requires delicate work, then Coordination can be used. Medicine also reflects other Areas of Expertise, depending upon the background of the character, such as forensic, veterinary medicine or alternative therapies. Usually, the success of the roll dictates how many levels of injury are healed – Success =1, Good =2, Fantastic =3. This restores Attributes reduced due to injury. More information on healing, injury and damage can be found on p.72 of **Chapter Three: Allons-Y!**

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

Science

The Doctor frequently blinds his companions with his scientific knowledge, and the Science Skill measures just how knowledgeable the character is when it comes to physics, chemistry, biology, quantum physics, and all that stuff. There's a little crossover with the Medicine and Technology Skills, but if the task requires less repairing either people or gadgets, and more contemplating the wild pseudoscience or in-depth theory, then Science is going to be the Skill of choice. Most of the time, Science will be paired with Ingenuity, only apt when you think of the ingenious scientific theories and inventions that they'll be coming up with!

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

Subterfuge

The Doctor and his companions have an uncanny knack for finding themselves in places where something's going on. This is where the Subterfuge Skill comes into play. It is very handy for sneaking discretely into the villain's lair. In the course of saving the world, you can be forgiven for breaking and entering secret bases, opening a safe to read the classified files or pickpocketing the guard's access keys. Subterfuge is usually paired with Coordination or, for more intellectual tasks, Ingenuity can be used, especially for things like safecracking or using camouflage.

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

COMMON KNOWLEDGE

Keeping things simple, and having a lower number of Skills, does mean that some of them, especially Craft, Knowledge, Medicine and Science, require a little bit of adjudication on behalf of the Gamemaster. For example, if the character is a lawyer, their Knowledge Skill will have an Area of Expertise that refers to their knowledge of all things legal, and an archaeologist's Areas of Expertise will reflect their years of education in history, geology and archaeology. If your character is trying to use their Skill for something that is obviously not their Area of Expertise – a classical guitarist trying to craft a bow, or a quantum physicist trying to perform a medical procedure for example – the roll will incur some penalties to reflect this. Think of how far removed from the actual knowledge they have is the knowledge they want to use. If it's fairly similar to something they'd know, whether they have the Area of

Survival

The universe is a harsh place, and many a companion has been stranded in a hostile environment, waiting for the Doctor to come and rescue them before they freeze, roast or suffocate to death. The Survival Skill is used to literally survive in these harsh or exposed environments, from knowing what native plants can be eaten to building shelter and a fire. It can also help in other environments such as knowing how to protect yourself from exposure to space, or from an oncoming sandstorm.

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

Technology

Some people are a whiz with computers, gadgets and cool devices. Technology as a Skill represents the character's know-how when it comes to all of these things. Whether it is hacking into the Torchwood computers, mixing odd parts of existing tech together to make a 'timey-wimey detector', fudging together a widget to thwart the alien fleet or just fixing the

Expertise or not, but not something they'd obviously know, then a penalty of around -1 or -2 would be apt. If it's something they'd know nothing about, then the penalty could be a high as -4, the usual penalty for being unskilled (see p.53 of **Chapter Three: Allons-Y!**). Of course, if it's something really technical, the Difficulty of the task is going to be suitably high making it hard for them to succeed.
Another element to take into account is the character's home. Being from 21st Century Earth they're unlikely to know things from outside their time period or experience. Your character sheet has a space to note the planet, time period and level of technology of their origins and modifiers will mean that doing things outside of your native place may be difficult if you don't know what you're doing.

More information on Technology Levels can be found on p.80 in **Chapter Three: Allons-Y!**

microwave, Technology, paired with Ingenuity, is the Skill to use. Fixing things on the TARDIS can only be done by someone with the Vortex Trait (see p.42), just trying without it may make things worse, and creating Gadgets can only be done with the Boffin Trait (see p.21) unless you want a technological disaster on your hands!
Areas of Expertise: Computers, Electronics, Gadgetry, Hacking, Repair, TARDIS.

Transport
Sometimes, you need to get from A to B, and you won't have access to the TARDIS. Transport covers the ability to drive cars, ride motorcycles, fly hover vans in New New York or pilot an aircraft or starship. Like other broad Skills, knowing how to drive a car doesn't mean you can pilot a 747, but when it comes to vehicles many are similar enough to give you a good place to start. Steering wheel, accelerator, what more do you need? If the technology is similar enough, you can probably allow the players to use the Skill without penalty. The only method of transport that isn't covered by the Transport Skill is riding an animal, such as a horse (like Arthur). Riding is a very physical action, so the Athletics Skill is used. If the horses are pulling a carriage, and you are steering, then Transport is used as you're not engaging in the physical exertions such as gripping the horse, leaning and so on.
Areas of Expertise: Cars, Trucks, Helicopters, Aircraft, Spaceships, Temporal Ships, Motorcycles.

Example (continued)

Let's continue following Miles and the character he started creating before (see p.19, 41). He's got 18 points to put into Skills.

Miles has already decided that his character is more nimble and brainy than strong, so he decides that Athletics will be handy for dodging those aliens, and he'll need the smart Skills like Knowledge, Science and Technology. In keeping with the basic idea for his character, he puts higher points in those Skills. So, Athletics 2, Knowledge 3, Science 4, and Technology 3. That's 13 points spent so far, leaving 5 to spread throughout the other Skills. Miles decides to spend two of these points on a couple of Areas of Expertise. After a bit of thought, Miles decides to spend the points giving the character the following Skills:

Athletics 2
Convince 1
Craft 0
Fighting 1
Knowledge 3
Marksman 0
Medicine 0
Science 4 (Physics +2)
Subterfuge 1
Survival 0
Technology 3 (Computers +2)
Transport 1
=18 (16 + 2 points on AoEs)

He's certainly the brains of the outfit, and can wiggle himself out of a jam, but he's no fighter.

STORY POINTS

Story Points are going to be very important. As Pete Tyler would say, "You can trust me on this!" We'll cover how Story Points are actually used in **Chapter Three: Allons-Y!** (see p.74) but for now all you need to know is how many the characters have. We've already mentioned Story Points and their allocation at the beginning of character creation (see p.14) so you already know that most characters should start with 12.

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

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

FINISHING TOUCHES

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

NAME

Each character needs a name! Most of the Doctor's companions have normal and everyday names. If you can't think of something immediately, try flicking randomly through a phonebook, or one of those baby-name books you can find. Maybe use a friend's name, and switch the surname to something new, or pick a couple of actors off of the TV or movies and change their names around.

Above all, you have to like it, and it shouldn't be immediately funny.

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

ALIEN CHARACTER NAMES

Of course, it could be that the character is alien. If you're coming up with a new alien name, make it relatively easy to pronounce, even if it's not so easy to spell. If it's complicated, like the Mighty Jagrafess for example, think of a cool nickname for them (Max) so it's easy for the other players to talk to you. Not every player is going to remember Blon Fel Fotch Pasameer-Day, or Jocrassa Fel Fotch Pasameer-Day, but they'll remember Margaret Slitheen.

APPEARANCE

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

BACKGROUND

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

For example – They're a medical student at the Royal Hope Hospital in London. Their parents are Clive and Francine, though they are separated. She has a brother Leo, and a sister Letitia.

She's 23 and single, because of her busy schedule at the Hospital, and may be a little quick to fall for the unavailable. She's smart, inquisitive and bright, and able to see the wonder of things.

That pretty much sums up Martha Jones at the beginning of her adventures, and gives the Gamemaster a little to work on, it may give them ideas to spice up the average adventure and make it more personal.

Of course, the players could go into even more detail than this if they'd like. Though sometimes the details and personal background develop as the game progresses.

HOME TIME PERIOD AND TECHNOLOGY LEVELS

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

Most characters are from level 5 – modern day Earth. Captain Jack Harkness is a Time Agent from the 51st Century, so he'd have a home time period as '51st Century, Tech Level 8'. The Doctor is a Time Lord, so he has 'Gallifrey, Tech Level 10'. Rose Tyler is from modern Earth, so she'd have '21st Century Earth, Tech Level 5'.

More information on Technology Levels and how they effect your character can be found in **Chapter Three: Allons-Y!** (see p.80).

Technology Level	Technology Available
12	Beyond Comprehension – Technology only available to the Eternals
11	Ancient Time Lord – the Time of Rassilon, Omega and the Death Zone
10	Time Lord
9	Advanced Time Faring – Daleks
8	Time Faring – 51st Century Earth
7	Advanced Interstellar – Far Future Earth, no Time Travel, Transmat
6	Star Faring – Late 21st-30th Century Earth, venturing into space, FTL travel.
5	Space Faring – Late 20th, Early 21st Century Earth. Systemwide space trav
4	Industrial – 18th-20th Century Earth, Industrial Revolution, steam, manufacturing.
3	Renaissance – 15th-17th Century Earth. Gunpowder, sailing ships, art.
2	Metalworking – Bronze Age to Middle Ages, swords and steel.
1	Primitive – Stone Age

PERSONAL GOALS

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

If you cannot think of something straight away, then leave it blank and you can add something as you get to know the character. It is important though – when the character is actively pursuing their Goal, the Gamemaster will reward the player when they achieve it with either Story Points or something even cooler. It's down to the Gamemaster though. For example, Martha's a doctor, and her job is to save people. She's taken this literally, and tries to save people whether they're human or Hath. If Martha goes out of her way to actively save someone, not

only will she get Story Points for her selfless act, but she may receive additional Story Points or even an increase in a Skill, Trait or Attribute at the end of the adventure to reflect her accomplishing her Goal.

EQUIPMENT AND PERSONAL ITEMS

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

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

If you're planning on starting with any unusual item of equipment you should talk it over with the Gamemaster and see if it is acceptable. If it's going to be too useful or unbalancing, the Gamemaster may consider it a Gadget (like the Sonic Screwdriver) and there are special rules for purchasing or creating those (see p.67 of the **Gamemaster's Guide**).

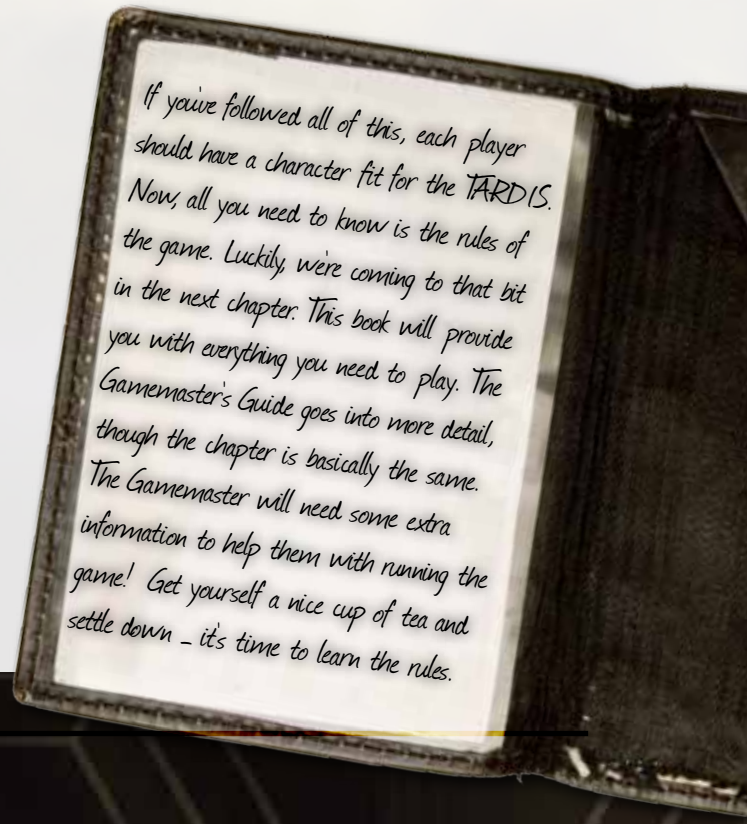
Example (continued)

Continuing the story of Miles' character, he has all the numbers filled in that he needs, but his character isn't really a 'character'. He knows he's good with technology and science, but a bit of a coward. First of all, a name. Miles gives it a bit of thought, and thinks that he should go for something that reflects his character and goes for Will Bradford. He's a computer science student at the University of Hull, but he actually comes from Nottingham in the UK. He lives in a shared house with students, Mandy and Phil.

He's 19, single and doesn't have much luck with girls due to his outwardly geeky appearance, but he's a nice and friendly guy. He's from 2010 England, so he's from Tech Level 5 (contemporary Earth).

His Personal Goal is to find a steady girlfriend, cause he finds it hard to speak to girls without talking about computers. Miles then lists some handy equipment he may have, like a pen, a penlight torch, a set of technical screwdrivers, a mobile phone and his laptop.

With that, he's ready to play!



CHAPTER THREE: ALLONS-Y!

CHAPTER THREE: ALLONS-Y!

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

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

RUNNING A GAME

The Gamemaster introduces the adventure, and the rest is done through conversation. The players describe what their Characters are doing, and the Gamemaster allows the plot to develop and describes how events progress and the actions of any additional people or villains. Check out the example of play in **Chapter One: The Trip of a Lifetime** (see p.7) for how this can go.

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

THE BASIC RULE

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

ATTRIBUTE + SKILL (+TRAIT) + TWO SIX SIDED DICE = RESULT

(try to match or beat the Difficulty of the task)

Attribute: Select the most appropriate Attribute for what the Character is trying to do. Trying to lift something? Then Strength is the one you need. Trying to remember something important or invent a device that is crucial to saving the group? As this uses brainpower, you need to use Ingenuity. Trying to thread a needle, walk along a narrow beam or aim a sonic disruptor, they all require some sort of dexterity so Coordination is the Attribute for that task. Once you've picked a suitable Attribute, it needs to be paired up with something.

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

EXAMPLE

The Doctor is running through The Library, with the Vashta Nerada inhabiting Proper Dave's spacesuit giving a slow and lumbering chase. However, the shadows are moving, and the Doctor must jump over a particularly dark patch of floor in case it harbours a swarm that'll rip the flesh from his bones. The Gamemaster asks the Doctor's player to make a roll. It's going to be a physical jump, and the Gamemaster and player agree it's going to require the Doctor's Coordination (as he's going to have to control where his feet go) and his Athletics (as it's a physical jump that'd be aided with a little Athletic practice). Coordination of 4, Athletics of 3, that's 7. The player suggests that the Trait 'Run for your life!' would come into play, but the Gamemaster points out that is just for running away from danger, not for leaping over it!

So, we're still at 7. The Gamemaster says it's a fairly tricky jump, and assigns a Difficulty of 15. The player needs to equal or beat that with whatever he rolls, plus the 7 from the Coordination + Athletics. The player rolls the two dice, and gets a 5 and a 5 = 10. The 10 from the dice roll, plus the 7 from before equals 17, which is over the Difficulty of 15. It was hard, but he made it over the shadow and continues through the Library.

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

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

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

UNSKILLED ATTEMPTS

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

Any time you try to do something that you have absolutely no Skill in, your roll suffers a -4 penalty. You might have a Skill that could help a little, but isn't completely related – if the Gamemaster approves you can try with a smaller penalty of -2.

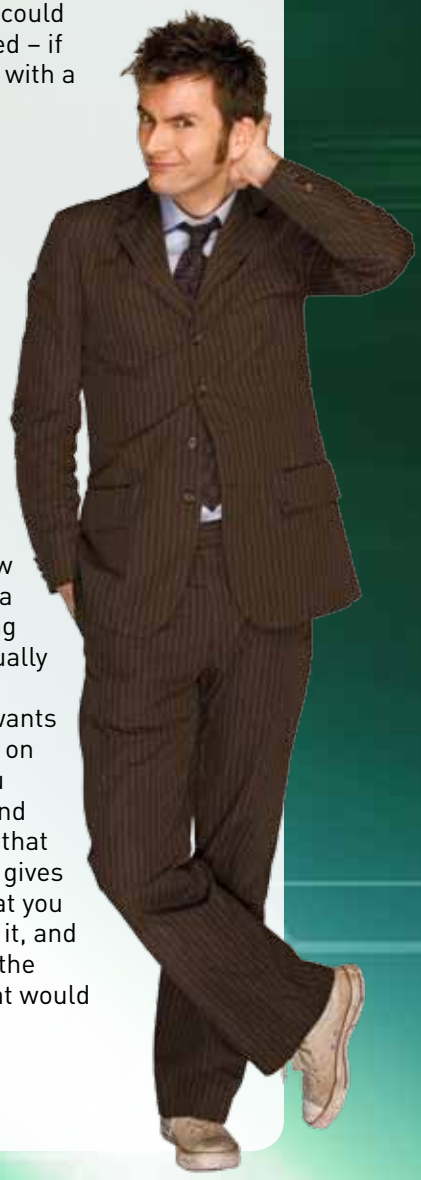
HOW A ROLL WORKS

So now you know how a roll adds up, but what do you need to roll for, and what do the numbers mean?

INTENT

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

For example, you could say "Donna wants to stand up to the Badgerkind, putting on her best aggravated voice and say 'You What? You callin' me a what?' to try and stun them into inaction for a while, so that the Doctor can open the airlock." This gives the Gamemaster a definite idea of what you want to do, how you're intending to do it, and how difficult it is. Both the player and the Gamemaster can start thinking of what would happen if they succeed or fail.



Task	Difficulty	Example
Really Really Easy	3	Really simple, automatic success. Opening a can of drink, using a phone, eating chips. (So simple, you shouldn't even need to roll!)
Really Easy	6	Opening a can of drink (without it spraying you in the face), looking something up in a dictionary, operating a microwave oven.
Easy	9	Setting the video timer, operating an MP3 player, jumping a low fence.
Normal	12	Driving a car in traffic, shooting at someone, swimming in the sea, uncovering a useful but not secret fact.
Tricky	15	Driving at speed, shooting a moving target, climbing a building
Hard	18	Picking a lock, lift twice your own weight, treat a gunshot wound
Difficult	21	Climb a sheer cliff without ropes, charm your way into a government facility, escape from rope bonds.
Very Difficult	24	Recall a whole speech from a Shakespeare play, get a fused computer to work again, fly a plane in turbulence
Improbable!	27	Hit a very small target with a slingshot, hack into a government computer system, create a DNA scanner out of radio parts
Nearly Impossible!	30	Close a rift in time & space with a chocolate bar, climb a skyscraper in the rain, shoot a small target in an adjacent room without looking.

DIFFICULTY

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

Whenever the characters have to do something that requires a roll, the Gamemaster will determine the Difficulty. This is the number the player will have to beat to succeed with the task. The average human Attribute is 3, the average Skill is 2-3, and the average die roll is 7, so an average person should be able to accomplish something with a difficulty of 12 more often than not. The table above provides you with suggested difficulty levels, though the Gamemaster can adjust these to suit a particular situation.

HOW WELL HAVE YOU DONE?

The numbers themselves aren't all that important and the game shouldn't lose its flow by talking numbers and statistics. The point of the numbers is to further the story and to resolve any conflicts and tests of skill or chance. However, there are times when how well or how badly the roll went compared to the Difficulty can help with defining the outcome.

Have a look at how far above (or below) the Difficulty the Result was. The wider the difference between the Difficulty and your Result, the better you've done. The easiest way to remember this is to think of the question 'Did you succeed?' As the result gets better and higher, you progress through 'Yes, But' to 'Yes' and finally 'Yes – and'. Think again of what your Intent was (see above, p.53) as this will help when it comes to seeing how well you've succeeded.

Sound odd? Don't worry. Check out the examples below and you'll soon see what we mean and how this works. The same should also go for failures. Sometimes, if you're attempting something you're really not skilled for, you could make matters worse just by trying. Look to see how far under the Difficulty you failed by. The lower your result, the worse things could get. Think of what your initial Intent was, as this will give you ideas of what actually goes wrong.

If you can't be bothered working out how far above or below the Difficulty you've got, or want to speed things up, simply roll another die and consult the 'Random Result' column of the table. It makes it a little random, but if you like that, feel free. You could call the die something odd like Drama Dice or something. Remember, it's just an option and doesn't reflect as accurately how well you've done.

Amount Above Difficulty	Result	Effect - "Did you Succeed?"	Random Result?
9+	Fantastic	**Yes – and** something unexpected happened as a result of your astounding success. You get what you wanted, and something extra happens that you and the Gamemaster decide. The bigger the difference the more dramatic the effects. For example, Captain Jack tries to disguise himself as one of Caesar's legionnaires – he's very successful and can walk about the Legion camp uncontested, AND he's told in passing by one of the guards where the 'Iron Demon', the robot he's searching for, is being kept. **Damage:** If attacking someone or something, you do 1.5 times the damage of the weapon (round down).	6
4-8	Good	**Yes,** you've managed to do what you wanted. If the character's result is 4-8 above the difficulty, they've certainly accomplished what they wanted, and pretty well. Continuing the example, Jack tries to convince the guard on the tent that he's come to take over guard duties. He's successful, and the guard walks off for a break. **Damage:** If attacking, weapon damage inflicted on the target is normal and unmodified.	2-5
0-3	Success	**Yes, but** something may not have gone as well as you'd hoped. You succeeded, but only just. It was a close call, but you managed to scrape through. The Gamemaster may add some sort of complication or secondary problem. While trying to free the robot, Caesar himself comes into the tent to consult with this 'demon' for advice on his plans to cross the Rubicon. There's a scuffle, and Jack tries to silence Caesar. He's successful at stopping him from crying out, BUT it triggers one of Caesar's epileptic fits. Jack stands over the semi-conscious General. **Damage:** If attacking, you'll still have hit the target, but you'll only inflict half of the damage of the weapon (round down).	1

Amount Below Difficulty	Result	Effect - "Did you Succeed?"	Random Result?
1-3	Failure	**No – but** it could have been much worse. You failed, and didn't manage to achieve what you hoped, but it wasn't a horrible failure. The Gamemaster may allow you to gain something out of the encounter, but it may not be what you'd expected. Jack says "No, Wait!" to the members of Caesar's guard who come looking for the General. "I can explain everything!" The guards look at the robot, holding the limp body of Caesar. Jack tries to run, but is headed off at the tent flap by Legionnaires with drawn blades... Jack draws his Sonic Distruptor BUT Caesar comes to at that very moment and says, "Wait!" **Damage:** If receiving damage from an injury or attack, you are harmed, but sustain only half of the damage (round down).	6
4-8	Bad	**No**, you've certainly failed at the task, but it could have been worse. Hoping to avoid a fight, Jack tries to bluff Caesar. "General, this device is harmless," however, Caesar is having none of it. "I know alien technology when I see it," he says and takes the Disruptor from Jack, tucking it into the folds of his robes. **Damage:** If receiving damage, you sustain the normal amount.	2-5
9+	Disastrous	**No, and** something else has gone wrong. Not only is the failure terrible, but things may have worse consequences. Taken away to a cage, Jack tries to turn on the charm with his guard. Already spooked by seeing the robot in Caesar's tent, the guard is suspicious of Jack and backs away cautiously, knocking over a brazier. Jack is in a cage having failed to talk his way out, AND the tent is catching fire. Things are just getting worse! **Damage:** If you are injured or harmed, damage sustained is multiplied by 1.5 (round down).	1

9+ ABOVE	FANTASTIC
4–8 ABOVE	GOOD
0–3 ABOVE	SUCCESS
1–3 BELOW	FAILURE
4–8 BELOW	BAD
9+ BELOW	DISASTROUS!

DAMAGE

You'll have noticed that the Success Tables also mention damage and how it is affected depending upon how well or how badly you've rolled. Basically, all weapons or forms of injury have a fixed damage. This number is modified depending on the roll (either how well you shot at someone, or how badly you dodged the harm). Halving, or multiplying the damage by 1.5 (one and a half times), may result in half or quarter numbers – always round down to the nearest whole number, unless the number is zero (0). Damage has been done in some form, so the lowest it can be is one (1). We'll discuss damage and conflict later (see p.62).

USING STORY POINTS

Didn't do as well as hoped? Failed miserably at a task that was vital? Don't worry, all is not lost. You can spend those handy Story Points to move your result up on the scale of things. If you imagine all the levels of success and failure as a ladder, you can spend a Story Point to move up one 'rung', so to speak.

You can spend more than one Story Point to recover from a particularly bad result, but spending Story Points in this way does limit you to a highest level of just 'Success'. You can't spend loads to do really, really well. That's just for exceptional rolls and high skills. More on spending Story Points to effect the outcome of a roll can be found on p.74.

Of course, if a player is low on Story Points and if it suits the story, they could do the reverse and turn a Success into a Failure to regain Story Points. The Gamemaster has final say, and doing this too often should not be encouraged, but it can stir things up a little and can be a good way to build up Story Points in times of need. More on awarding and spending Story Points can be found on p.74.

COOPERATION

Sometimes a task is so tricky or complicated, the characters are going to have to call in some help. Many hands make light work and all that. In such cases, there's usually someone who'll take the lead. Hopefully, they should have some Skill in what's being attempted. The helpers, if they have a suitable Skill that could help, add +2 each to the leader's attempt. The Gamemaster may put a limit on how many people can help in any given circumstance, and which Skills are suitable to assist.

THIS MAY TAKE SOME TIME...

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

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

CONFLICT: CONTESTED ROLLS

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

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

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

INTENT

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

WHAT ARE YOU USING?

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

ROLL THE DICE

Adding the Attribute and Skill (and taking any Traits into account) to the dice roll, the Gamemaster determines how well the antagonists do. The player does the same and informs the Gamemaster what the result is. The Gamemaster uses the antagonist's result as the Difficulty for the player's rolls, and works out if the player is successful or not. If the player fails, then evil prevails and the antagonists take their action. If the player

EXAMPLE

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

On the other hand, the Doctor tries to fix the computer lockdown. He opens the back of the computer and looks in. He adds his Ingenuity to his Technology Skill, adding the dice roll and a bonus from using the Sonic Screwdriver (we'll cover Gadgets later), resulting in a whopping 25! This is far more than the 15 Difficulty he'd assigned to it. In fact, it's 10 over, a Fantastic result. The Doctor reaches in to the back of the computer, pulls couple of wires out and zaps the ends together with the Sonic. Not only does the computer screen spark into life, but it also allows access to the secure files.

EXAMPLE

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

Mickey's player knows that the Doctor is about on another deck, and that he'd be annoyed if Mickey resorted to violence straight away. So Mickey is going to try to talk the Cyberman down from attacking, hopefully giving the Doctor and Rose chance to come to his aid. The Gamemaster thinks this sounds cool, and says that the Cyberman intends shooting at Mickey with its arm mounted particle beam.

EXAMPLE (CONT...)

Continuing the example, Mickey's player looks at his character sheet and the Gamemaster checks the Cyberman's. They add the necessary Attributes and Skills together. In Mickey's case, he'd use his Presence with Convince to tell the Cyberman that they don't want to shoot, they'd be better off keeping him alive, after all he's a good specimen for upgrade!

The Gamemaster looks up the Cyberman's Coordination and Marksman Skills to see what it'd need to roll to shoot at Mickey. Even though it may be talked down, the Cyberman still uses the Attribute and Skill it would use if it had no resistance whatsoever.

The Cyberman looms and Mickey is trying to keep it from firing. Mickey's player and the Gamemaster both roll their dice and add the Attributes and Skills. Mickey's player scores the highest, succeeding in beating the Cyberman's score (but only just).

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

succeeds, their intended actions go ahead – and they agree with the Gamemaster what exactly happened.

This is how it is done for any conflict, from fighting to arguing, everything works in exactly the same way.

COMPLICATIONS

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

EXTENDED CONFLICT

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

ACTION ROUNDS

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

INTENT

Just as in a normal Conflict, players decide what they will try to do. They may discuss their plan amongst themselves in detail, or it could be as simple as running while shouting, "You go that way, I'll cut them off!"

WHO GOES FIRST?

Now you know what everyone wants to do on both sides, the big question is who gets to go first and who does what? Each character can only take one action at a time, and they'll get to act in the order below, which depends on the type of action they take.

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

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

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

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

Fighters: "Open Fire! All Weapons!!" Finally, the people who choose to fight or shoot take their turn.
The Gamemaster goes through this list in order, and the players and villains take their turn when it's their part of the Action Round.

CHARACTERS ROLL AND PERFORM THEIR ACTIONS

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

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

REACTIONS – RESISTING THE ROLL

Instead of both sides rolling their own action, and the most successful one determining the outcome of the Conflict, the Extended Conflict breaks things down even further. Each person tries to take their action and is resisted by the target of their action using a suitable Skill. To determine the Difficulty of the character's roll, you first look at the person they're acting against, giving them a chance to react and to defend themselves against the action.

MAKING MORE THAN ONE ACTION IN A ROUND.

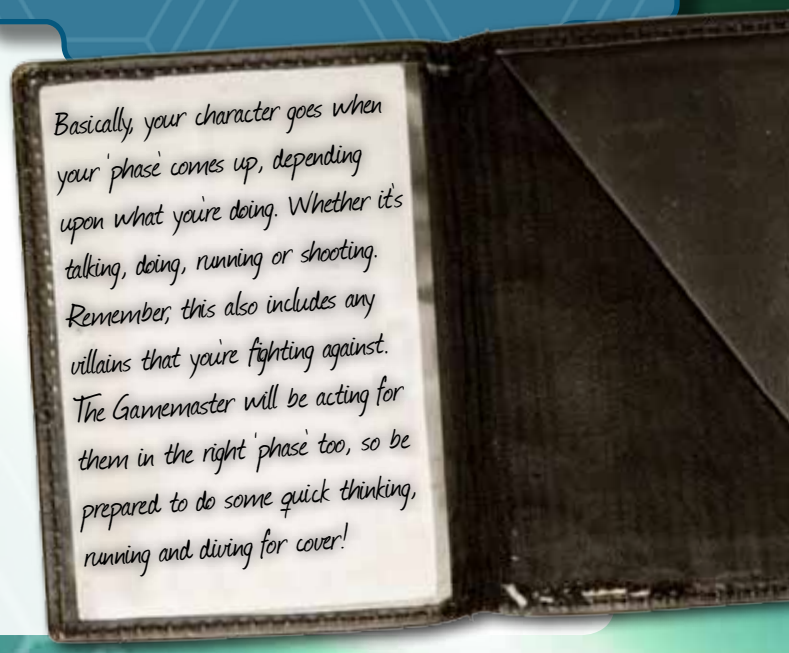
You only get one action in a Round, whether it's running, talking, doing or fighting, but that doesn't mean that you won't be targeted by more than one Conflict. Resisting is technically a Reaction, but you can't do more than one thing at a time without things getting difficult. You get your action as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

EXAMPLE

The Doctor and Donna are in the castle of the Aurelius Ambrosius. Aurelius' brother, Uther is about to lead his army against Paschent and his Saxon allies, not knowing that the allies are not only Saxons, but a Sontaran advisor with sophisticated weaponry. The Doctor must convince Aurelius not to let Uther go to battle, knowing that Uther will likely die at the Sontaran's hands. If that happens, he'll not father Arthur Pendragon, and the whole of history will change, losing one of England's greatest and most legendary kings.

The Doctor tries to use his Presence and Convince on Aurelius, and Aurelius uses his Resolve and Convince to argue back, determined that he'll be victorious. The Doctor is a very talkative and convincing person, but Aurelius has Uther talking into his ear at the same time, warning Aurelius that the Doctor is not a normal or natural man and should not be trusted. Uther's Convince is called into play as well, adding to Aurelius' roll. Dice are rolled, and using Aurelius' result to determine the Difficulty for the Doctor's roll, the Doctor gets a Failure – Aurelius isn't going to be convinced out of the combat tomorrow, **but** he heeds the Doctor's warning that they may have advanced weapons and Uther will be on his guard against them.

The Doctor may have failed, but it wasn't a complete disaster. Now, he just needs to get out onto the battlefield itself to try to stop the Sontaran from altering history, or find his other self at this time period – the legendary Merlin...



MISSED YOUR CALLING?

If a player decides that they want to perform an action belonging to an earlier phase, and have not acted yet, they can 'jump in' straight away. This is usually because they may have had something planned, but it was resolved before they had chance to act. For example, Jack is planning on shooting at Klortho the Vile, but Klortho has acted earlier by activating a forcefield. Jack's character knows it's probably pointless shooting at him now, as the gun will have little effect (if any). He changes his mind, and decides to run off – but the Moving phase has already gone! Jack's player jumps in and declares what he wants to do, and the Gamemaster lets Jack run before any further Doing or Fighting actions take place. The Gamemaster may apply a -2 penalty to any actions like this to reflect the character changing their mind at the last moment and being unprepared.

For example, Jack is running away from a host of Judoon Troopers, and he's hoping to hack into the ship's computer with his watch to close the door behind him. His first action is going to be hacking into the computer as that's a 'Doing'. That he rolls as normal (though the Gamemaster may penalise him for doing this while running). However, he's getting shot at by one of the Judoon Troopers. One fires, and he dives out of the way, but as he's already acted this sequence this action receives a -2 penalty. If he wants to do anything else it'll be at a -4 penalty.

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

Reacting works a little differently.

MAKING MORE THAN ONE REACTION IN A ROUND.

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

EXAMPLES

For example: General Staal takes aim and fires upon a poor UNIT soldier. Staal has declared that he intends to shoot the UNIT soldier, we'll call him Doug. To determine difficulty of Staal's roll, Doug 'resists' the attack by diving for cover behind some boxes. Staal can hit him, but Doug is running and diving for the boxes to try and make it difficult. Doug's player makes a Coordination and Athletics roll, getting a total of 12. Staal needs to roll over 12 to hit Doug with his rifle.

Let's try another example: Donna's going to try to convince the security guard in H.C. Clements to let her in so she can access the old Torchwood lab under the Thames Barrier. The Doctor said there's some equipment in there he needs to repair the TARDIS, but after the draining of the Thames, security at the barrier itself has doubled. Donna sidles up to the guard to try to convince him that she left something behind. The Gamemaster decides this is not going to be an easy job, and splits the Conflict into a series of Rounds.

Donna decides that a plain and straightforward approach is the best bet, so she opens by saying to the guard, "Hi there, do you remember me? Donna Noble? I used to work here. I left one of my keys here when I left, for a lockup garage, and I've not needed to go into it before now. Is it okay if I pop up to get it?" She makes a Presence and Convince Roll. The guard's Reaction uses his Ingenuity and Resolve to see if he remembers her or thinks she's pulling a fast one. He gets 11, Donna rolls and tries to beat it, getting 15. A Good Result. Her Presence

is 3, so she does that in 'Damage', taken off of a suitable Attribute. In this case, the Gamemaster thinks that Donna's going to whittle down the guard's Resolve, until he gives in and lets her in.

The guard isn't going to try anything in return, so the Gamemaster starts a new Round. Donna's player decides that she's going to try to charm her way past the guard. The Gamemaster decides that the guard is going to have none of it and force her to leave. They're both 'Talking', so they both go roughly the same time, however Donna's Presence is higher than the guard, so she goes first.

Donna tries to be charming, "Look, if you just let me get my key, I'll only be a second, then when you finish your shift, what do you say to me buying you a drink as a thank you?" Using her Presence and Convince, the guard resists her roll with his reduced Resolve and Ingenuity. He rolls a 6, and Donna rolls 14. Another Good Result, taking another 3 levels off the guard's Resolve. This puts him below zero in his Resolve, and the Gamemaster decides that this will mean he's lost his will to resist, halting the Conflict there. The guard blushes a little, opens the door and lets Donna inside. "Just don't be too long, love. If the bosses find out I could get the sack."

Donna has convinced the guard and gets into the building. As the Conflict is over, the guard's Resolve returns to normal with no ill effects – though he may lose his job if Donna is caught.

Reducing Attributes, and the effects of losing a Conflict will be covered later on p.62.

WHAT ARE YOU USING?

Depending upon the actions of the characters, both attacker and defender, there are many combinations of Attribute and Skill that can be used. Here are some suggestions:

What you want to do	Skills used	Resisted by
Arguing	Resolve with Convince	Resolve with Convince
Seduce	Presence with Convince	Resolve with Ingenuity
Punch	Strength with Fighting	Strength with Fighting (if actively blocking)
Shoot	Coordination with Marksman	Awareness and Coordination (if aware of attack)

every single shot. If you have to react to anything in a Round, roll as normal (with any necessary penalties for when you make the roll). That reaction roll counts for every attempt against you in that Round.

Let's say Mickey is being shot at by three Cybermen while he's trying to fix his gun. The 'Doing' comes first, so fixing the gun is rolled as normal. Then comes the fighting. Mickey's gun isn't going to be fixed in time to shoot at them, so the three Cybermen open fire. He's going to dodge, jumping for cover. Mickey's already acted this time (fixing the gun) so his dodging is at -2. He only needs to roll once, and that result sets the target for all three of the Cybermen trying to hit him.

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

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

I KNEW YOU WERE GOING TO DO THAT!

A problem of breaking Conflicts into shorter Rounds, especially combat where this will get used the most, is that the players can sometimes get into bad habits. When everyone is declaring what they are going to do, Gamemasters should look out for the same phases being used over and over again, for example the third or fourth Round boiling down to "I shoot at the Cyberman" over and over again. In this case, the Gamemaster should give the Cyberman a bonus (usually +1 every time the players use the same tactic, you can even make this cumulative) if they're planning to resist, as the player has become so predictable that the Cyberman knows what they're going to do next. By the third time the players do something predictable, the target should be well prepared to react against them.

Try spicing up the Conflict with a bit of dramatic action, do something different every Round.

EXTENDED CONFLICT SUMMARY

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

1) Establish the Scene – where is everyone and what is the environment like?

2) Intent – what is everyone (including the NPCs) planning to do?

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

a) **Talkers** – any people who are just going to speak? Now's their time to talk.
b) **Runners** – people who are just moving? Here's when they go!
c) **Doers** – non-combat actions. Need to fix something, or do something, now's the time to act!
d) **Fighters** – combat actions go last.
Remember, each action can be resisted, as and when it happens, by the opponent.

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

DO IT ALL AGAIN...

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

LOSING A CONFLICT

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

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

How severe this reduction is, or even the very survival of your character, will depend upon the strategic expenditure of Story Points, and how badly your character lost in the Conflict. In most cases, you'll need to see how badly you were defeated, whether this is a Failure, a Bad or, even worse, a Disastrous result.

We'll go through the various types of Conflict below and discuss how to handle losing.

LOSING A PHYSICAL CONFLICT: GETTING HURT

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

Most of the time, such injuries can be prevented with the careful expenditure of Story Points. See, we told you they'd be useful! (See p.74 for more on Story Points).

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

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

Most sources of injury will have a number or a letter next to it to indicate the damage the character would take from it. These are explained in the handy sidebar (on p.65).

MAKING LOSING EXCITING

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

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

If a player is running low on Story Points, and if the Gamemaster agrees, the player can opt to adjust a successful roll to a Failure (or worse) to advance the plot, make things interesting and give the player Story Points (just like the reverse of spending Story Points to improve a roll). Of course, the Gamemaster has final say on all of this, and gaining Story Points in this way should be done sparingly and when the adventure allows.

For example, Jackie has managed to escape from the Cybermen in Torchwood Tower, and is sneaking off hoping to find Rose. She runs down a flight of stairs, and heads out into a corridor. There are two Cybermen patrolling at the end of the corridor, and Jackie tries to sneak in the other direction. The Gamemaster asks Jackie's player to roll her Coordination and Subterfuge. She's not exactly skilled at this, but succeeds. However, the Gamemaster didn't really want Jackie to be running around, it would be better for the plot if Torchwood and the Cybermen were fighting, and discusses with Jackie's player the possibilities of changing her result. The player agrees.

The Gamemaster rewards the player with a Story Point for advancing the plot, and Jackie fails her sneak, tripping over a janitor's cart while she was looking in the other direction. The Gamemaster knows that Jackie can't face the Cybermen alone, so says that one of the mop handles hits the fire alarm glass, setting off the alarms and sprinkler system. This will alert the Torchwood troops to this location, and gets the rest of the players involved. Jackie just needs to flee in the haze of the sprinklers and flashing alarm lights!

WHICH ATTRIBUTE?

The Gamemaster usually determines which Attribute is affected, according to the source of the injury. For example, if the character is shot in the leg by an arrow, the Gamemaster could decide that a point should come off of the character's Resolve, as the injury will affect the character's drive and determination. A point should also be lost from Coordination, as they're less able to move about. And finally, the Gamemaster decides that a final point should be lost from Strength, due to the character's newly weakened physical state.

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

Still unsure? Imagine where they've been hit – head, body, arms or legs. What would the injury affect? A blow to the head would probably affect their Coordination, Awareness, Presence, and Resolve, even Ingenuity. A hit to the body would affect their Strength and Resolve. Arms or Legs would lower their Coordination, Strength, or Resolve. If you're still stuck, just reduce their Resolve and then Strength when the Resolve is gone, but a little imagination with the injury can lead to great story effects and plot developments!

SOURCES OF PHYSICAL INJURY

Besides the usual perils of the environment (fire, cold, vacuum and falling, see p.49 of the **Gamemaster's Guide**), the most common form of injury in the universe is unfortunately violence. But how much does something hurt when you've been hit?

FIGHTING DAMAGE

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

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

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

Is it heavy? Does it need two hands to lift?

Is it dangerous? Does it do damage without you having to do anything, like a Sycorax whip or chainsaw?

For every one of these, add +2 to the Strength of the character when working out damage. So if it's something like a sword, it's your character's Strength +2. If it's a big sword, like the Sycorax's, and you really need to use it two-handed then it's both heavy and sharp so it's Strength +4.

If it's something really nasty like a chainsaw, it's sharp, dangerous, heavy and two-handed, so it gets the full +6 to the Strength.

These damages also count if you're throwing a weapon (such as a knife or rock) at someone. The stronger you are, the more force you can put behind the throw doing more damage. If the propelled object is being thrown by something else, such as a catapult, or gunpowder, then it's a whole different matter, and you'll be looking at Marksman Damage for shooting things.

LEVELS OF INJURY

All sources of injury, whether they are weapons, falls, poisons, or worse, will have a value attached to it. This is usually a number, or in some cases the letter 'S' or 'L'. The value usually refers to the 'middle' effect (a Good or Bad). This is halved for a Failure (or a Success if you're trying to inflict the injury), or multiplied by 1.5 for a Disastrous (or Fantastic if you're doing the harming). Remember to round down to the nearest whole number unless this is zero.

S: 'S' stands for **Stun** and means that the target is knocked unconscious. If the Gamemaster allows, they may be able to perform one last heroic act, such as shout a warning into the radio, press the button that opens the doors, or something else quick and simple. How long they're unconscious will depend upon how badly they've failed. Normal Stun lasts for around 30mins but does no actual damage. This means a Disastrous result results in the character being unconscious for 45mins and a Failure for just 15mins. The Gamemaster may change these times to suit the source of being stunned, or whatever best fits the story.

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

L: 'L' stands for **Lethal** and means the target is killed. The Doctor has encountered many aliens whose weapons are instantly lethal – just one hit and you're dead. Dalek death-rays, Cybermen particle cannons or Judoon blasters – they all have one thing in common, no one survives. Zap, and it's glowing blue skeleton time or disintegrated in a red flash. We've tried to recreate that here so weapons flagged as lethal are just that. You really shouldn't try to go face to face with a Dalek.

Story Points are your best chance at survival, but if you haven't any of these it may be that your character's number is up. The Gamemaster will discuss this with you though it may be worth taking a look at the 'Dying or Leaving the TARDIS' section on p[?].

However, all is not lost. Lethal is the result of a Bad result, or Disastrous result. A Failure will result in an injury, not from the deadly weapon but rather from diving out of the way, a hit to a limb or other effects. In this case, the 'L' should be treated as a number, albeit a high and suitably dangerous number, that can be reduced. Most Lethal weapons are the equivalent of the number 8, making a Failure equal to a 4 point hit. See below for what the numerical values of injuries mean.

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

The number presented is the normal, for a Bad result or defeat. This number is halved (round down) for a Failure result, and multiplied by 1.5 for a Disastrous result. For example, a weapon that has a damage value of 6 will reduce one or more Attributes by a total of six levels on a Bad result. A Failure would knock this figure down to 3, and a Disastrous result would be 9. Don't worry, in most cases when a source of injury is presented, we'll present it with the half and the 1.5 to speed things up, with the normal figure in bold. A fairly nasty weapon that has a value of 8 will be presented as 4/8/12, meaning it's 4 for Failure, 8 for Bad and 12 for Disastrous.

MARKSMAN DAMAGE

Shooting something is a different case. It's not about how strong you are – it's about how accurately you can shoot. In most cases, a bullet or a laser will do the same amount of damage if it hits, no matter who fires it. Below are some example weapon damages – numbers in brackets afterwards are the half/full/one-and-a-half damages that relate to Success/Good/Fantastic results.

MARKSMAN DAMAGE

Arrow:	3	(1/**3**/4)
Crossbow Bolt:	4	(2/**4**/6)
Flintlock Pistol:	4	(2/**4**/6)
Pistol (9mm):	5	(2/**5**/7)
WWII Rifle:	6	(3/**6**/9)
Shotgun:	7	(3/**7**/10)
Assault Rifle:	6	(3/**6**/9) *
Machine Gun:	7	(3/**7**/10) *
Sniper Rifle:	8	(4/**8**/12)
Laser Pistol:	L	(4/**L**/L)
Laser Rifle:	L	(4/**L**/L)
Cyberman Particle Gun:	L	(4/**L**/L)
Dalek Ray:	L	(4/**L**/L)
Judoon Blaster:	L	(4/**L**/L)

* damages assume a short burst of 1-3 bullets at a time. In most cases, firing a fully automatic weapon on full auto rarely hits anything – it'll probably hit with those 1-3 bullets, the rest will spray the surroundings and shoot up the scenery.

COMBAT

We don't like to use Combat as a term, as in the Doctor's adventures things aren't always resolved with gunfire. Sure, the villains may resort to firepower, but the Doctor and his companions rarely take up arms. It doesn't stop more militaristic agencies such as UNIT or Torchwood though. It's unlikely that you'll have many fights per adventure, but sometimes you have to fight fire with fire.

Luckily, combat runs the same as any other conflict, and isn't just about shooting at each other. Just because the aliens are pointing guns at you doesn't mean you have to point a gun back. The Doctor uses his greatest weapons – his brains and his mouth, cause he's certainly got a gob on him!

GUNS ARE BAD

Time to address one of the familiar questions when it comes to most roleplaying games – guns and violence. Some roleplaying games are all about killing things and taking their stuff. If this was any other setting or game, there's

a good chance that you'd be expecting to do the same. The aliens invade, the nasty monsters threaten the peace, you tool up and blow them out of the galaxy taking all their cool toys to boot. Well, that may work for the Torchwood guys, but this is different.

We're not going to preach to you about how bad guns are, it's a simple fact that guns are dangerous, guns kill, and guns shouldn't be pointed at someone lightly. Guns will come into play and 'combat' will crop up frequently, but the Doctor hardly ever (we won't say never, as he has once or twice in his 900 years) aims a gun at his foes.

Guns and other weapons should be treated just as they are in real life – as something to be feared and regarded with care. Actual gunfire is incredibly loud and terrifying. Getting hit is not like they portray in those action movies – it is likely to result in a lot of blood, passing out, going into shock, or worse. You're not going to be able to take a bullet hit like a Cyberman.

The bad guys will frequently resort to guns and violence, but there are many ways to stop them from pulling the trigger, and plenty of things your character can do if you're not used to handling guns.

Plan Ahead: The best way to avoid a getting into a gunfight is to make sure the situation doesn't come to that. Simply avoid the fight. There are many ways of doing this, especially if your character isn't a gun loving soldier. If you're a scientist or good with technology, you could come up with a great way to make the enemy's weaponry ineffective. Remember

when the Doctor boarded the Dalek Emperor's ship to rescue Rose? Walking around a Dalek ship is going to get you killed. Knowing what they were up against, Captain Jack modified the Slitheen tribophysical waveform macro-kinetic extrapolator to create a forcefield that surrounded the TARDIS allowing the Doctor to talk to the Daleks without worrying about being exterminated before he could speak. You could create a gadget to jam frequencies, to temporarily blind the opponent or something similar.

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

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

If you've been discovered sneaking in, and your gadgets are ineffective, there's one thing you can always rely upon – you can always try to talk your way out of the situation. As you'll have seen in the Extended Conflict section (see p.58), 'Talkers' go before 'Fighters', so before the guns start firing you can always try to convince them of a better solution rather than pulling the trigger.

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

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

IT'S A KNOCKOUT

Most of the time in a fight you're not aiming to cause permanent or major damage. Usually, you'd be happy if the opponent is knocked out for a little while so you can get away or get past them. If the attacker wishes, they can 'strike to subdue', opting to knock the target out. If this is the case, the damage inflicted reduces the target's Resolve only, and when it reaches zero the target is 'stunned' as normal for 30mins. Of course, this doesn't work with weapons that are sharp or are dangerous, but you can usually reduce the average person to zero Resolve in one or two hits.

Damage taken from being knocked out is ignored when the character wakes, though they may have a headache and a bad bruise.

EXAMPLE

Martha has been separated from the Doctor and Donna after a tunnel has collapsed. She's trapped on the Hath side of the tunnel complex with an injured Hath and no weaponry. Other Hath are coming, and seeing a human they're likely to open fire. Martha will use her Presence and Convince to show the Hath that she means them no harm – in fact, she's going to help by fixing up the injured Hath that was caught in the blast with her. The other Hath could have just shot her, seeing that she's human, but they don't thanks to her showing them her intentions.

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

Call the Police: As Banto asked in his DVD store, why doesn't anyone just go to the police? Sure, it's not much of an option on an alien world, but on present day Earth the sound of gunfire is bound to alert the authorities. This can be handy if you're unarmed and about to be attacked by gun-wielding aliens. Not so good if you're the ones doing the shooting. If the situation is bad enough, you may end up having to answer to UNIT.

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

Diving for cover: Sometimes the best thing to do is just hit the dirt, throw yourself behind something suitably solid and hoping for the best. Often this can provide you with those valuable seconds that can give you time to think of Plan B.

If the enemy opens fire before you can distract them or talk them out of it, all you can do is dive for cover or run away. The Doctor may have powers beyond our imagination, but even he is not bulletproof (though he has been known to use his sonic screwdriver to create a wall of sound to stop bullets). When the bullets (or lasers) start flying, the characters can use their Coordination and Athletics (and any suitable Trait). If they beat the enemy's attempt at hitting with their weapons, the characters successfully make it to cover.

Running for your life! When faced with unstoppable numbers, and an unbeatable force, sometimes the best thing you can do is just run away. At least it gives you a second chance at defeating the villains. Running away is probably the easiest of options, though if the enemy is persistent it can lead to a dramatic chase (see Chases on p.55 of the **Gamemaster's Guide**) or having to dodge weapon-fire while running (see 'Diving for Cover' above).

Shooting back. Desperate times call for desperate measures, and while the Doctor hardly ever takes up arms against any living thing, his

EXAMPLE

Mickey's still on that American ship full of Cybermen after the Philadelphia Experiment brought them through the Void. He's being lead by that Cyberman through the ship's corridors to where the ship has a small conversion facility. Before Mickey gets upgraded, he needs to get away, but if he runs he's going to get shot. He needs something to distract the Cyberman so he can get away. He spots a red lever that connects to a bit of piping. The Gamemaster says a successful Coordination and Strength roll would mean that he could grab and wrench the lever hard and quick enough that the Cyberman wouldn't see it coming. He succeeds and hot steam shoots out of the pipe into the Cyberman's face. It shouts a metallic scream as its vision steams up, and Mickey runs off down the corridor.

companions have frequently needed to return fire on the encroaching aliens. This is certainly the case when it comes to UNIT or those trigger-happy Torchwood employees.

If a character is going to resort to violence, they have a couple of choices when it comes to firearms. They can lay down a covering (or 'suppressive') fire at the enemy. This means they're not really aiming at them, just in their general direction. It is unlikely that they'll hit the enemy, but the gunfire will have them diving for cover. This is almost 'intimidating' the opponents into hiding by shooting at them. The targets will have to resist with a Strength and Resolve roll to have the guts to poke their heads above cover to act back.

On the other hand, the characters may decide that the only option left to them is to try to hit the enemy. If this is the case, it is best resolved with an Extended Conflict, lots of smaller Conflicts in a sequence that determines each action within the firefight.

Of course, just because some of your group are shooting at the enemy, it doesn't mean that the less combat-orientated characters can't be doing something else. While Captain Jack was barricading the floors off from the Daleks and shooting at the metal menace with the survivors of Satellite 5, the Doctor was busy building the Delta Wave Projector. While the fighters are holding off the enemy, the others can be doing plenty of things, like tending to the wounded, working on a way out, cobbling together technological devices, breaking into computer systems or other helpful actions.

DUCK AND COVER

Hiding behind things is probably the safest bet when the guns are firing. Cover provides two advantages – one is that it is harder to hit a target that's smaller to see, the second is that the cover provides protection against injury.

How much is behind cover?	Modifier to hit
1/3 (Low boxes, or kneeling)	-2 modifier to hit
2/3 (head & shoulders visible, target laying on the floor)	-4 modifier to hit

Imagine how much of the character is visible, and how much is behind the cover. The more of the character that is hidden, the harder it is to hit them.

How much protection does it offer?
Shooting someone who is behind some form of protection reduces the amount of damage they take. It all depends on what it's made out of and how thick it is. Some objects can only take so much damage for you before it is destroyed and useless. Here's a rough guide.

Type	Armour Protection	Damage it can take before destroyed
Wood	1	5
Brick Wall	10	50
Concrete Wall	15	70
Steel Wall	30	250

For example, if Mickey is shot for 3 points of damage while hiding behind a wooden fence, the fence absorbs 1 point and he takes 2. The fence can only take another 4 points of damage before it is destroyed and stops providing him with cover. If he was hiding behind a brick wall, he would take no damage as its Armour Protection is greater than the damage done. If the damage was over 10 points, Mickey would take a hit.

Armour works in just the same way, reducing the amount of damage taken. This armour only protects against bullets or other physical weapons. Lasers or other energy weapons are unaffected by such armour, though protective forcefields defend against everything.

Type	Armour Protection
Leather Jacket	1
Bulletproof Vest	4
SWAT Body Armour	8
Metal Plate (medieval armour)	8

Alien armour, such as Dalekanium and the forcefields that Daleks also employ, are detailed in the individual alien's write-up.

OTHER SOURCES OF INJURY

Aliens, villains and physical conflict are not the only way to get hurt in this dangerous universe. What happens if a character accidentally falls or if they're cornered by fire in a trap set by the evil villain? Resolving other sources of injury is covered on p.49 of the **Gamemaster's Guide**.

LOSING A MENTAL CONFLICT

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

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

GETTING SCARED

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

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

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

For example, Donna is walking through the dark caves under Uther Pendragon's castle, wondering where the Doctor has sneaked off to. As she turns a corner, she sees a hideous winged creature, possibly something that spawned the legends of dragons, only this one is much scarier and uglier. She's scared, and makes a Resolve and Ingenuity roll against the monster's Resolve and Presence. The Gamemaster decides that the monster isn't as scary as it can be, as it hasn't seen her yet, so gives Donna a bonus on her roll of +2, saying that she's not as scared as the monster doesn't know she's there. She succeeds and prepares herself to sneak across the corridor and away.

The monster spots her, and turns. It roars at her, and she stands in abject terror. She needs to make the roll again, as it has seen her and is actively scaring her, getting the bonus from its Fear Factor! Donna's not going to get a bonus this time, and doesn't win this one – she stands there screaming!

If the character wins, they may be scared but they're able to continue as normal. However, if they fail against the creature, it the character can

do very little other than stand there and scream. Failing by a lot, a Bad or Disastrous result, and the character may faint, run away or suffer from horrible nightmares for months.

A good way to start a game is for all of the players to temporarily play unsuspecting (and usually nervous) support characters. If they do well, they could even receive Story Points that'll be rewarded to their normal characters when the main story starts. They could do anything, like play staff at Torchwood House as the Monks of St. Catherine come to take over, or the crew of Sanctuary Base 6 as odd things start happening before the Doctor and Rose arrive. More on running introductions like this can be found in the **Gamemaster's Guide**.

BEING POSSESSED

There are many alien beings in the universe who can take over the character, controlling their every action and thought. The living sun in the Torajii system could turn people into homicidal agents of its vengeful thoughts, and the Beast took over Toby Zed on Sanctuary Base 6 to become the living vessel of the Beast's consciousness.

Defending yourself against an alien presence that is trying to control your mind is a normal Conflict, with the alien's Resolve + Convince against the character's Resolve + Ingenuity (if a battle of wits) or Strength (if a battle of pure mental power). Any applicable Traits can modify the Attributes of each side. If the character wins, he retains his control and sanity. If the character fails they can opt to spend Story Points to retain control. If they're out of Story Points, the alien will take control, and the Gamemaster will dictate what they wish to do.

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

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

LOSING A SOCIAL CONFLICT

Sometimes you simply lose an argument. Losing doesn't mean that you suffer physical damage, but you may lose face or respect in the eyes of others, or just fail to persuade the opponents to your way of thinking. A Disastrous result in an argument would mean that you'd pause for a while, possibly even contemplate their side of the argument.

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

This is incredibly temporary 'damage', and it reduces the character's Attributes (usually Resolve to begin with) for the duration of the combat, just like actually getting hurt. When the character's

Attributes get low, they react in just the same way as being injured but their injuries are to their pride, thoughts and social standing. They can turn and run away, or they can fight until their Attributes reach zero – at which point they have lost and will be completely convinced, persuaded or humiliated by their opponent. The 'Damage' to their Attributes is then restored, but a severe humiliation or loss will result in a change in the way people act around you. Major 'Damage' like this can result in gaining Bad Traits. The actual amount of damage done is based on the character's Ingenuity (if a battle of wits) or Presence (if charm or charisma is involved). Just like a physical fight, every level of the Attribute is a level of 'Damage' they can inflict in a social Conflict.

HEALING

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

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

If medical aid is at hand and you need to get back into the action as quickly as possible, a trained doctor or medic (someone with the Medicine Skill) can try to patch you up. A successful Medicine roll will 'heal' an injury, restoring levels of Attributes that have been lost. For a Success, 1 level is restored, 2 for a Good and 3 points for a Fantastic. The Gamemaster may apply modifiers if the injuries are severe or when treating someone with an unfamiliar biological make up.

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

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

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

MULTIPLE INJURIES AND REDUCED ATTRIBUTES

There could be a time when the character has lost a lot of points. When an Attribute reaches zero, the character is unable to do anything related to that Attribute. So what does that mean for each Attribute?

Zero **Awareness** may mean that one or more of their senses have been temporarily impaired, leaving them unable to move around on their own. They're so dazed or unable to tell what is going on around them that they will not know what is happening, or may be unable to communicate.

EXAMPLE

Sarah Jane and Rose didn't exactly get on when they first met, there was certainly a level of jealousy influencing their actions. In this case, when they started arguing and trying to show the other up, this would be a Social Conflict, each using their Presence and Convince to out-do the other. Of course, the argument ends as Sarah Jane reduced Rose's Presence to zero. At which point, Sarah Jane's player calmed Rose's jealousy, making light of the situation and showing Rose that she was no threat to their relationship. They laugh off the argument, and become friends, and Rose's Presence returns to normal.

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

Zero **Ingenuity** (not one that'll drop often) will mean the character is so tired or defeated they're unable to think sensibly or come up with any ideas. They may do foolish things, like blindly following foolhardy orders or believe what people say unquestioningly.

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

Zero **Resolve** means they've given up completely, admitted defeat and will sit around not really wanting to do anything. They become open to suggestion and likely to do anything they're told. If inundated with suggestions or orders they may react badly to the overwhelming instructions, striking out at everyone nearby.

Zero **Strength**, they're likely to collapse to the floor, unable to even stand. The character will have to be carried and will probably not have enough strength to defend or help themselves.

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

DYING OR LEAVING THE TARDIS

Without Story Points to save you, taking too much damage can be fatal.

An unlucky hit from a 'Lethal' class weapon will put an end to the character's adventures. If that seems harsh, you can just have the character be knocked unconscious and captured, or you can allow another character to spend Story Points on their behalf, pushing them out of harm's way.

However, if the character suffers multiple injuries and three or more of their Attributes have been reduced to zero, there's also a good chance they may be killed. If this is the case, the Gamemaster can offer the player a deal – the character gains the Unadventurous Bad Trait, in return for a Story Point that'll heal some of the character's health (see 'It was just a scratch!' on p.75). The character will probably still be unconscious and likely captured, but at least they'll be alive.

The Unadventurous Trait reflects the character's dislike of constantly being injured in their travels. They will continue, but the dissatisfaction will soon become evident. If this happens again, the Unadventurous Trait can be increased from a Minor to a Major Bad Trait. They're really not so keen with the constant threat to their lives. If the Unadventurous Trait grows higher than a Major Trait, the character will leave. They will ask to be returned home, or will settle somewhere that they will be happy, and leave the game. The player should then create a new character.

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

STORY POINTS

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

But what do they do and how are they used?

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

Story Points can be spent to bend the laws of reality so that characters succeed where they normally would fail, or survive where they normally would have been killed. See, we told you they'd be useful didn't we? Of course, it's not all spend spend spend! You can gain Story Points through good play, by acting in character and keeping the game progressing smoothly, ensuring everyone has fun. And, it's not just your character who has these Story Points. Vital items of equipment or scientific devices have points that aid in the adventure. Story Points can be used in many different ways. The Gamemaster will advise if it's a good or bad time to use them and, as always, the Gamemaster will have final say. The Gamemaster may also limit the number of Story Points used in any particular adventure or session. Below

we've presented some uses for Story Points, explaining how they work in the game.

"I dunno... I'm stumped..."
The characters should be able to follow clues from one place to the next during the story, gradually leading them to the villains and the culmination of the plot. However, there can be times when the characters miss a clue, get stumped and simply do not know what to do next. If the players are really stuck and don't know where to go or what to do next, they can opt to spend a Story Point and the Gamemaster can give them a subtle nudge in the right direction. The character that spends the point suddenly realises the way to go and makes a suggestion to the rest.

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

"That was close, nearly didn't make it!"
Failing at something can be disastrous. Worse,

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

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

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

The only limit in doing this is that you cannot bump a roll in your favour higher than a Success result. After all, you would have failed normally, so there's **no** spending five Story Points to get a Fantastic result. Reality can bend a little, but you can't bend it **that** far. It'd break!

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

"It was just a scratch"

The rules usually mean that a character will only really receive an injury when they have run out of Story Points and cannot avoid taking damage (by spending points to bump the results as above). However, characters may opt to accept the injury, possibly to gain Story Points for making things dramatically exciting (see 'Gaining Story Points' on p.78).

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

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

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

"You're the most remarkable man I've ever met. But I don't think you're quite capable of that."

Sometimes the Doctor does something absolutely remarkable, and even his companions have been known to do the impossible. In this game, everything is possible, but it comes with

EXAMPLE

Rose is being chased through the streets by a couple of Daleks. As she runs, one of the Daleks opens fire with a mighty shout of 'Exterminate!' Rose's player hopes to dive behind some wheelie bins for protection, and rolls a couple of dice, adding her Coordination and Athletics. She rolls and gets a measly 8. The Dalek shoots, and the Gamemaster rolls a couple of very lucky '6's, making the Dalek's result 18. A Fantastic result for the Dalek and a Disastrous result meaning instant Extermination for Rose, as the Dalek's weapon is Lethal. Rather than see Rose die in a flash of light and a glowing skeleton, Rose's player opts to spend some Story Points to save her bacon. Her player spends 3 Story Points, bumping the Disastrous result for her up to a Success. The Dalek has a Story Point as well, and the Gamemaster decides that Rose shouldn't get away quite so easily – he spends the point and knocks her result back down to a Failure. Rose's player doesn't want to waste another Story Point, and accepts the 4 levels of Damage suffered from rolling across the pavement awkwardly. A small price to pay to avoid being exterminated!

a high price. For example, the Doctor traps the Family of Blood in various places for eternity, and Rose absorbed the heart of the TARDIS to banish the Dalek fleet to dust. How could this be possible and how can you do this in the game?

In preparation for the coming game, the Gamemaster chats with the Doctor's player and they decide that the most fitting and dramatic way to deal with the Family of Blood is to give them a suitably dramatic demise. The Gamemaster and the Doctor's player do not know what that'll be yet, but they think it's going to be big, and may require a lot of Story Points for the Doctor to pull it off. The Gamemaster says he'll give the Doctor's player a whole load of Story Points to accomplish this but he'll have to do something really dramatic to earn these points. The Gamemaster has an idea for a cool adventure, turning the Doctor human for a while. It'd make a great story, add some dramatic tension and challenge the player to be someone else for a while. In return, the Gamemaster says that when the time comes, the Doctor will have a whole heap of extra Story Points that should be used to dispatch the Family at the climax.

In the other example, Rose's player puts her life at risk by absorbing part of the Vortex, the heart of the TARDIS. It's risky, it's a fatal move, but it's the only way that Rose's player can see of saving the Doctor and humanity from the Daleks. As this is going to kill her character, the Gamemaster awards Rose a load of Story Points for her bravery and self sacrifice, points that can be used to dispel the Daleks and resurrect Jack. However, this is fatal as we've said before, and the Doctor opts to save her life by absorbing the power from her when she's removed the threat. Again, this will kill him, but the Gamemaster rewards his selfless bravery. The Doctor's player uses most of these Story Points to save Rose's life. The remaining points he saves to regenerate.

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

EXAMPLE

To continue the example from above, Rose has escaped the Daleks and is suffering reduced Coordination and Strength (-2 on each) from avoiding that exterminator blast. The characters are getting close to finishing the adventure, there's a big conflict ahead, and Rose's player knows that she's going to have to do some serious running to avoid the explosions and action ahead. He opts to spend a Story Point, restoring 2 of the 4 levels of Damage. He opts to put both of these back into Coordination, returning the Attribute to normal. He tells the Gamemaster this, hands over a Story Point token and says "Rose rests for a few minutes, massaging the swelling in her knee. When she finishes, she feels much better and readies herself for the conflict ahead."

"Hang on, I have an idea!"

This is where things get a little radical. A little like the 'doing something remarkable', Story Points allow you to bend the plot and manipulate the story to save yourself in times of need. The 'unlikelyness' of what you want to happen determines how many Story Points this costs. It could be anything: You decide that the major villain will not kill the entire group because he's taken one look at Martha and fallen madly in love. The TARDIS just happens to know where to go to rescue the rest of the group who are trapped, despite you not knowing how to pilot it. The possibilities are endless. However, the Gamemaster will have to approve, and will determine how expensive it is going to be. He may decide that there is no way that your idea will work, but instead of the villain falling for Martha, his chief guard will as it is more likely and less upsetting to the plot. In fact, it may lead to a whole new plot twist!

"What's that you're building?"

Some objects and devices are so intrinsic to the story and characters they have Story Points of their own. You'll notice that certain items you're familiar with, such as the TARDIS or the Doctor's Sonic Screwdriver, have Story Points. These can be used by anyone who has the item to help them on their way. For example, the Sonic

Screwdriver can be used for many, many things. Opening a locked door is a standard function of such Gadgets (note the capital there, it's important). However, Gadgets with Story Points can sometimes do something that they're not usually designed for, such as plugging the Sonic Screwdriver into a microwave oven to send a communication signal into space. Story Points spent like this come from the Gadget's Story Points, not the characters. These can be topped up by the character, or by the Gamemaster if he thinks it serves the plot. The Gamemaster may reward the device a bit like 'Doing something remarkable' above, if the device is removed, put in danger or temporarily destroyed as part of the story.

Wild superscience devices can be created as well with a little 'jiggery-pokery'. Devices can do fantastic things or just aid the story such as the 'Timey-wimey Detector' or the genetic analyser that the Doctor cobbles together in Manhattan. These items have Story Points that are from the person who creates them, as if the item's creator is investing points into the device.

This can also be a handy way of transferring Story Points from one character to another in times of need, by simply giving them the useful item to aid them. For example, when Professor Lazarus had mutated and was attacking the people at the science presentation, the Doctor gave Martha the Sonic Screwdriver to help her open all of the doors and get the innocent people to safety.

Further information on creating superscience devices and 'jiggery-pokery' can be found in the **Gamemaster's Guide** (on p.68).

"Like this, Doctor?"

You may not know how to do something, but as long as someone has shown you what to do, you may become a natural at it. In this case, as long as someone has told you what to do and how to do it, by spending a Story Point, you can do something technical that you've no Skill in. This is limited to very basic things, like pressing the right sequence of buttons, cutting the right series of wires at the right time or using the Sonic Screwdriver to open doors. If you've been shown exactly what to do, you spend a Story Point and effectively have the same Skill as the person who showed you how to do it. You add that to your Attribute as before, ignoring the unskilled penalties, and roll as if you know what you're doing. You can only do this for one specific scene, and you cannot get a result higher than a Success.

For example: The Doctor needs to rush off and work on the ship's engines while the **SS Nakamura** spins out of control into an asteroid field. He tells Donna that she needs to keep pressing a sequence of buttons that'll keep rotating the remaining 25% of the ship's shields to the right quadrant to protect the ship from the first of the asteroids. She hasn't a clue what she's doing but after a quick lesson it looks a bit like that old sound game based on 'Simon Says...' paired with a video game. Her Skill, after spending a Story Point, is equal to the Doctor's when rolling to put the shields in the right place. Donna cannot get higher than a Success on the rolls, but it should be enough to protect the ship while the Doctor sorts it out. If, in a later scene, she's asked to do the same again – she can spend another Story Point and be shown again what to do, or just admit that she didn't know what she was doing and was just pressing buttons randomly (which seemed to work!).

"You can do it, I know you can."

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

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

GAINING STORY POINTS

The Gamemaster awards Story Points for many reasons. Often, just completing a set task will be enough to get the player a couple, though more will be awarded for making the adventure dramatic, exciting and playing 'in character'. Good roleplaying is essential, and the Gamemaster will reward this. Good roleplaying and achieving your goals (both the ones in the story and your Personal Goal (see p.49) will not only result in gaining Story Points, but may lead to improving Skills, Traits or even Attributes!

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

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

"I won't leave them behind!"
Heroes do heroic things, like risking their lives for their friends or putting themselves in danger to save an entire planet of innocent victims. Most of the time, the characters will be heroic in every adventure, but every now and then they will be placed in a situation where they can choose to save themselves and escape or put their own lives at risk for the sake of others. Putting the safety of innocents and their friends before themselves is what makes the characters special.

Choosing to act heroically at the appropriate moment deserves reward. If the Gamemaster decides it is fitting and the character isn't acting foolishly or out of character, he will award 1-3 Story Points for their bravery.

"Captured... yet again."
Sometimes it suits the plot better to just give in and get captured, rather than force another fight. The Doctor will usually allow himself to be captured rather than resist violently. After all, you can always plot your escape later if it means that you prevent a fight where innocent people could be hurt or killed. Giving up and getting captured, if it suits the storyline and doesn't cause major problems for the Gamemaster (it shouldn't do), will mean the character will gain one or two Story Points to use later – usually to help execute their escape!

"I can't do that, I just can't..."
Bad Traits are there for many reasons – they make the character more interesting, give them some foibles that spice them up a bit and provide restrictions to their abilities and behaviour. If you have the Bad Trait Phobia (Spiders), it is assumed that you will remember this fact when you come face to face with the Empress of the Racnoss. If you play to your weaknesses and remain in character, throwing in some moments every now and then that show your limitations, you will receive a Story Point (sometimes two if it is a Major Bad Trait and excellent timing for the plot). Examples include accidentally dropping something vital down a lift shaft due to your Clumsy Bad Trait, or wading into a situation without checking first due to your Impulsiveness, or refusing to allow the alien to die because of your Code of Conduct.

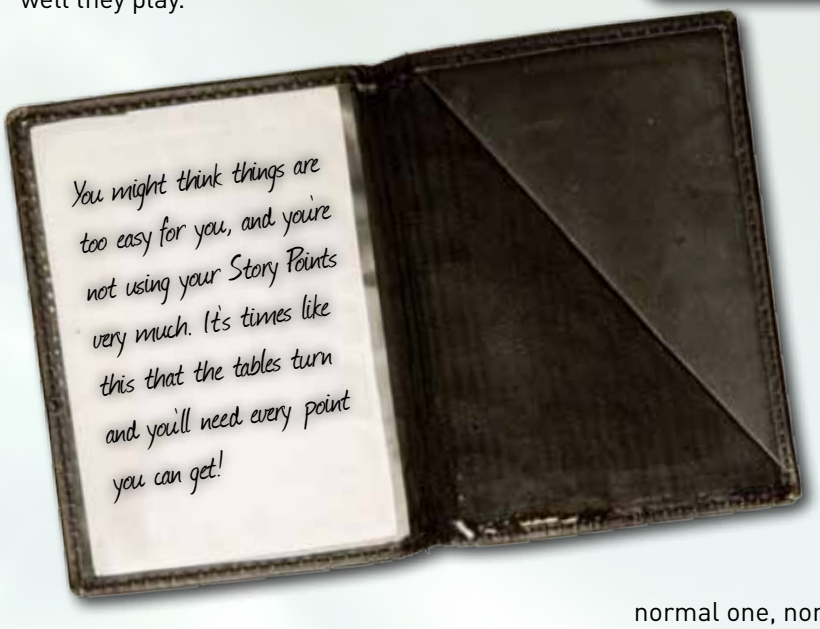
LOSING STORY POINTS

"As if I would ask her to kill."
Killing is wrong. Simple as that. The Doctor will not allow it and knows that killing is almost always the worst possible solution to any problem. Even when you have to kill from mercy or necessity, it leaves things with a bitter aftertaste and people are noticeably changed from the experience. While Captain Jack Harkness is a little trigger happy (and his exploits with the people under the pavement are even worse), the Doctor is there to stop him and keep him on the correct course.

There will be times when you have to defend yourself, or times when you have to leave people behind, but the Gamemaster will know when you're doing the right thing. However, killing in cold blood – deliberately – against unarmed opponents, is **very** wrong. If the Gamemaster feels that your character has killed someone or something that was unnecessary, you will lose ALL of your Story Points. If it is done in a particularly cold-hearted way, the Gamemaster may even deduct half of all of the other players' Story Points as well, as they should have stopped you.

MAXIMUM STORY POINTS

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



BOYS AND THEIR TOYS

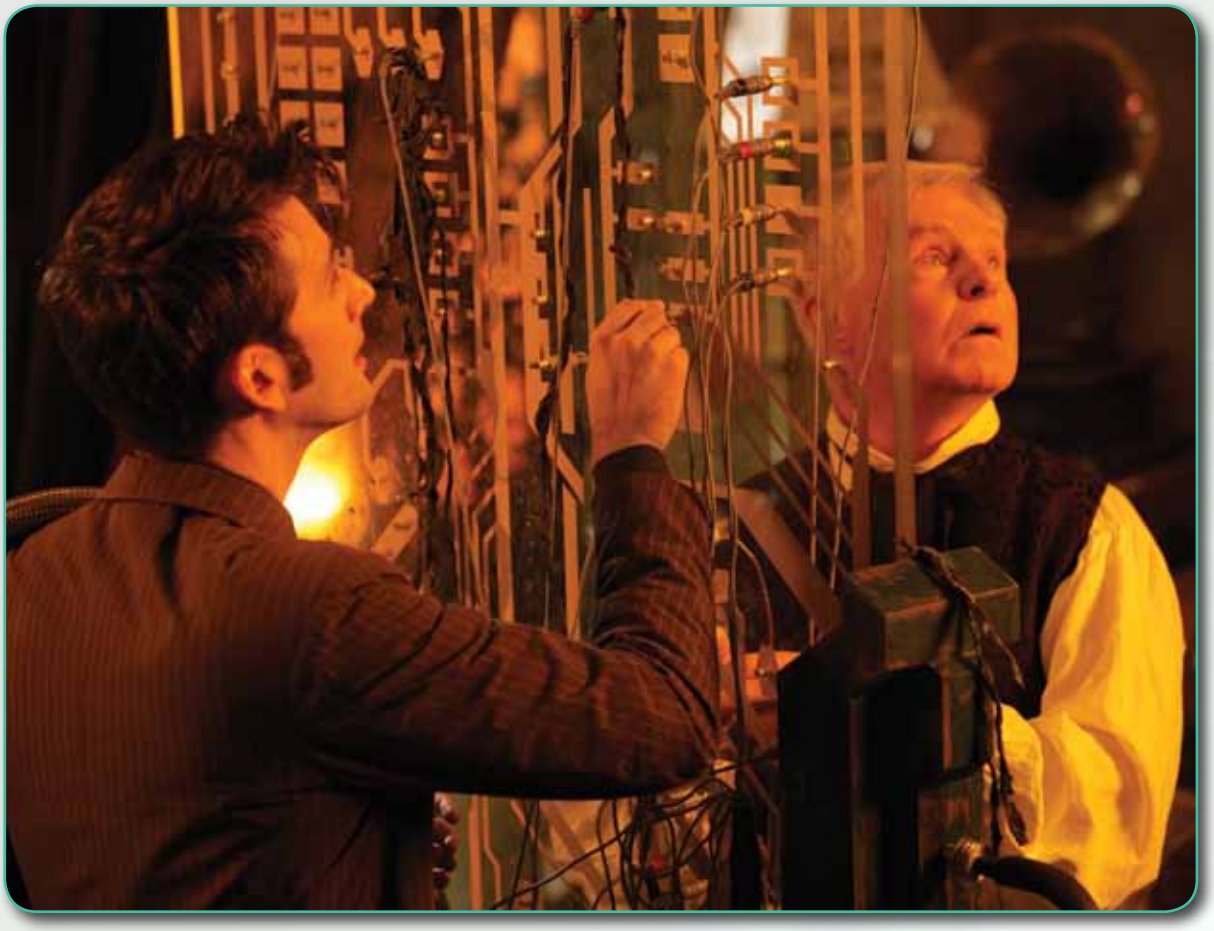
Basically, there are two kinds of item in **Doctor Who: Adventures in Time and Space** – Equipment and Gadgets. Equipment refers to normal items that you use, such as tools, torches and so on. Gadgets are something special, they do cool things and can be the focus of whole adventures. Here, we'll look at normal Equipment. Gadgets are something special and we'll cover those in the **Gamemaster's Guide**.

EQUIPMENT

Equipment is the everyday sort of item you see around you. Nothing too important – a can opener, a map, a torch or a gun. They may be useful and help you during adventures but, aside from doing their job as a tool, they have no extra abilities and do not give the user any additional skill.

For example, if Mickey's trying to open the side of a computer terminal on a spaceship, he takes out his trusty screwdriver (a normal one, none of these fancy sonic or laser things) and has a go at opening it. Normally, his player wouldn't need to make a roll, but if there's something that makes it tricky (it's dark, or the bad guys are beating down the doors and time is of the essence), the Gamemaster may ask for a Coordination and Technology roll. The screwdriver itself doesn't affect the roll – but it would make the task much harder if he didn't have it!

The only things to look out for are vehicles (not a tremendously common thing in the Doctor's adventures) and equipment from outside of your time and technological experience. This is why each character has marked on their sheet their place of origin and the Technology Level they are accustomed to.



TECHNOLOGY LEVELS

There are times during the game that characters may encounter technology from outside of their home time period. This could be flintlock pistols, crystal computers, space ships or Bakelite radios. To help space- (and time-) faring species avoid any technological or cultural mistakes, such as arriving in the Palaeolithic Era and accidentally leaving a TV remote control behind, planets and places are labelled with a Technology Level. As noted many times in the Doctor's adventures, Earth in the 20th-21st Century is a Level 5 planet (see the table on p.49).

If a character uses technology from outside of their home Tech Level, they incur a penalty to the roll. Every level the technology is more advanced than the character imposes a cumulative -2 penalty. Every level the technology is below the character means a -1 penalty (it is easier to use items from your past than it is your future).

For example, Donna is trying to get the TARDIS to work while the Doctor isn't present. The Gamemaster normally wouldn't allow such an action as she doesn't have the Vortex Trait, but she just wants to move it to another part of the building to rescue the Doctor, not to time travel. Donna is from 21st Century Earth (Tech Level 5), whereas the TARDIS is Tech Level 10. That's 5 levels above her experience, so that'll be 5 x -2 penalties = -10. It's unlikely that she's going to be able to get it to work.

CHAPTER FOUR: TWO WORLDS WILL COLLIDE

HOW TO PLAY A ROLEPLAYING GAME

After reading through the first three chapters of this book, you'll hopefully have a good idea of what this roleplaying thing is all about and what a game entails. However, we know that this may be new to a lot of people, so we've dedicated a chapter in this book to show you how a game should work, and what you can do as a player to make the game more fun.

YOUR FIRST GAME

The first game you play may be a little awkward, but don't let it put you off. It's only your first game and it'll take a few goes to get used to how to 'do' things, whether this is how the rules work for performing a task, or just interacting with the other characters. After a few rolls, and a couple of scenes, you'll soon pick it up and we think that after a few games you'll be so confident you probably won't have to look in these books very often unless something tricky occurs.

HINTS AND TIPS

As we're seasoned gamers, we've seen just about everything you can imagine when it comes to roleplaying games, so we've compiled a few hints and guidelines that may help.

HELP EACH OTHER

Unlike most games that you may be familiar with, there are no winners or losers in **Doctor Who: Adventures in Time and Space**. In fact, there are no winners or losers in any roleplaying game, it's all about having fun and telling a great story. With no winners, it means there's no competitive streak coming into play between the players, so they should actually help each other to achieve their goals.

Characters should help each other just as they would do in the actual situation. But it doesn't have to stop there – you can always extend this help to other players, rather than just other characters. If your character is in a different location, and not playing an active part at that moment, there's nothing stopping you from helping if one of the players is stuck or unsure what to do.

It may depend upon the situation, of course. If you're going to be helpful, try to think of what the other player's character is like and the situation they're in. Don't just say, "My character is locked in the third cell on the left," if the other player is searching the facility to rescue you. If a player acts on information that their character wouldn't know, there's a special word for it – it's called 'Metagaming'. Metagaming is a no-no.

It destroys the suspension of disbelief and can ruin the feel of a game. We'll cover that in a moment.

Instead, you could help by aiding the other players in coming up with great and imaginative actions that make great storytelling, ensuring the game rattles along at a great pace.

RULES ARE MEANT TO BE BROKEN

Don't let the rules slow things down. Everything in the game can be accomplished with the same basic rule, from folding an origami bird to rewiring the TARDIS. Most of the time, the Gamemaster will help you with these rules and how to use them, but don't worry too much about following everything to the letter. The rules are there to ensure everything runs smoothly, but if you pause in the middle of a desperate chase to look something up, you're going to lose the flow and the suspension of disbelief.

Simply put, don't worry about it. Run with it, and remember, the Gamemaster is here to help and to keep things running smooth.

DON'T CHEAT

On the other hand however, you shouldn't cheat. Cheating kinda takes the fun out of the game. If it's a really crucial moment, and your character is looking like they're gonna get fried by the Judoon as they march into the place, it's not really your place to cheat. Characters die, they get fed up and leave, and you move on – you get a new character who may be even better than your last, you never know. If you think you're going to get killed, go out fighting or doing something suitably heroic.

Become the stuff of legend. If you do something memorable and the odds were really against you, the Gamemaster will reward you with Story Points or other cool stuff for your next character.

It doesn't mean that cheating doesn't go on in the game, but this is purely up to the Gamemaster. If a situation is dire, or if you're about to uncover the villain's plot way too early in the story, the Gamemaster may fudge some rolls. He won't tell you about it but any cheating done this way is for the benefit of the whole game. Having your characters killed too early because you've done something silly, or ruining the villain's plot, will spoil the game for everyone, so there may be some bending of the rules a little. It comes with the territory. It won't happen often, and the Gamemaster has the final say, but they're the only ones who should be 'cheating'.

METAGAMING

Metagaming is a fancy word for your character doing something based on information they wouldn't have. There's a difference between what you know as a player, and what your character knows. Sometimes this can be from information that's important to the plot. For example, if you as a player have overheard where the villains have taken your fellow time traveller, you may be tempted to act upon this information and say, "I know – they've taken Martha to holding cell 7 in the main mothership." You have to remember, if your character has no way of knowing this, they shouldn't be acting upon the information. It should be part of the adventure where the characters investigate to try and uncover their location, and how to attempt a rescue.

The other way you may be tempted to Metagame, and almost as bad as the previous example, is having your character know something purely because of the rules. If, for example, Donna is cornered by a Slitheen in the kitchens of a stately home, she wouldn't know about vinegar or acetic acid and its effects on the Slitheen physiology. Donna's **player** may know about the Slitheen's weakness but Donna herself has never encountered a Slitheen before.

Again, knowing how strong an enemy is from reading the rulebooks shouldn't influence your character's actions – if you do, it's a great excuse for the Gamemaster to make the villains even more powerful than you were expecting!

PUT THE 'CHARACTER' IN CHARACTER

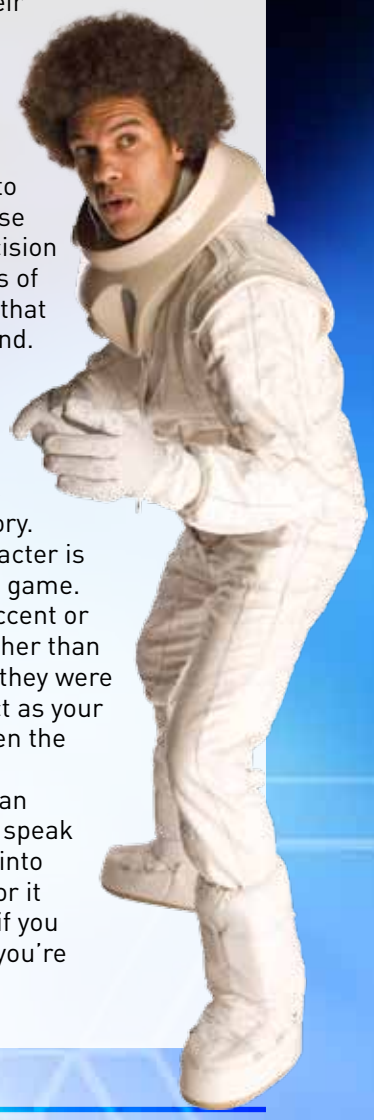
There's a difference between your character being just a bunch of numbers and statistics on a sheet of paper, and them actually being a 'character'. There are a few ways of doing this, and it doesn't take too much work.

First of all, think of who your character is. Imagine you're writing a book. We've already suggested back when you put the 'finishing touches' to your character that you think about who they are and what they do, what their family is like, etc. You can take this a step further and come up with some interesting back-story.

On the **SS Pentallian**, Erina Lissak had decided to leave the riches of her family, to 'slum it' on a cargo ship both to annoy her mother and to see the universe and experience it all. Of course, her decision leads to her untimely death at the hands of Korwin McDonnell, but it doesn't mean that she didn't have an interesting background. Little details like that may seem unimportant when you're first creating your character, but the Gamemaster may take these facts away with her and write something into a future adventure that may relate to your character's history.

Another way to add depth to your character is to actually talk for your character in the game. It doesn't mean you have to put on an accent or anything, though you can if you like. Rather than saying "My character asks them where they were when the body was found," you could act as your character and say "Where were you when the body was found?" It'll help.

Of course, you may not want to put on an accent, but you can change the way you speak to be more like the character. If getting into character means doing odd things, go for it if it helps. If you feel more in character if you actually had a Sonic Screwdriver when you're



using it in the game, feel free to wave a prop one around at the appropriate moment. It all adds to tone of the game and keeps it fun and exciting.

GET INVOLVED

One of the great traps of roleplaying games is to slip out of the game and start chatting about what was on TV the other night. You're with your friends, so there are bound to be moments of conversation during the game like this. However, if you're not involved in the game, you're losing out.

Roleplaying games are interactive, and the more you put into the game, the better it'll be. Keep a pencil and paper handy, and make notes if you need to. Most of us do – it makes it better if you can say "Mr. Smiggins, the groundsman, was found killed by a monstrous creature" and you can actually remember his name from earlier, rather than just saying "That guy we met earlier with the accent and the hat... er... what was his name again?" This is especially so if you can't remember the names of the other players' characters!

You'll find that there are scenes when your character isn't doing anything, when the action focuses on other members of TARDIS crew. There are a couple of ways of looking at this – you could read this book and switch off from listening, thinking "If my character isn't there, I wouldn't know all this is going on, so I shouldn't ruin it!" That's fine, but we don't want you to sit and get bored if there's a particularly long scene that you're not involved in. The other way is to listen to what is going on. As long as you're not acting on any of the information, and you get back 'into character' when you're involved again, there's no problem with paying attention to what other characters are doing, or even offering assistance (see above).

Of course, the ultimate way to get involved is to make sure you turn up to the game. There's nothing more frustrating than preparing a great and exciting adventure and then not have players show up because they're too busy playing on their games console. It's okay if you're only intending on turning up when you can, if you have commitments, but the Gamemaster may assign you interesting supporting characters rather than a major character that continues from adventure to adventure. You could end up playing someone like Adam Mitchell one game, Trisha Delany the following game, and then Tom Milligan the next – little characters who don't really continue from one story to the next, but can play a part (small or important) in the overall plot. Story Points would continue from one character to the next, depending upon how well you played, but it means you get to stretch yourself and play loads of different people!

DON'T BE AWKWARD

Sometimes, you can have a great idea for a character, and it just doesn't fit in with the rest of the game. Imagine you have a game planned – the characters are a group of friends who all hang out together. They're average older student types who sit around in gloomy bars and wonder why their lives are so grey. They're going to get caught up in a great plot where aliens are invading and brainwashing kids through their MP3 players, turning them into dangerous killers.

The players all generate their characters, work out their backgrounds, and then one of them says "My character is eight years old, she's a psychic who can break things with her mind and she's escaped from a children's home where they were experimenting on her abilities." Great idea for a character, but as the rest of the group are all sulky students, they're not going to hang around with an 8-year old. It'd be like the player saying, "my character is survivor of the battle of Canary Wharf, he was partially cybered when the Cybermen tried converting him, but they all got sucked into the Void. He's a good guy now, though he looks about 80% Cyberman." Interesting choice for a character, but they're going to be a little obvious when they're walking about or trying to sneak into places.

Try to come up with a character that works with the other players, and everyone can get on with. It'll make it more fun for everyone involved. The **Gamemaster's Guide** has further suggestions for what they call 'Group Dynamics', and how all the characters will make up a great team.

DON'T HOG IT!

Just because you're playing the Doctor, doesn't mean you have to be the centre of attention. Let the other characters (and players) have

their chance to shine. We're going to help the Gamemaster (in their book) to ensure that everyone has their chance to be cool, be the key element in the story, and to prove their worth, so don't try to be the focus of the story when it's obviously not your turn.

For example, when the Doctor was aged by the Master, and Martha walked the Earth, the Doctor had taken a back seat while the fate of the world, and the fate of the Doctor himself, was in the hands of Martha.

Everyone will have their turn.

WHAT WOULD THE DOCTOR DO?

The greatest bit of advice for any player of **Doctor Who: Adventures in Time and Space** is to ask yourself this question.

SENSE OF ADVENTURE

All of the characters in the TARDIS have this sense of adventure – a desire to see the universe and to experience the sheer wonder of it all. It may seem hard to imagine, but here's a way of looking at it – have a think about the world you're living in. We're not just talking about the game here, we mean the really real world. Think of yourself, sitting reading this book, then imagine your home, the street you're in, the town or city. Keep thinking further out, the countryside around the city, the county you're in, the country. Imagine how small you are if people in a space station were looking down on you from orbit. Now imagine how small the planet Earth is compared to the other planets in our system. Then imagine how small our solar system is compared to the rest of the galaxy, and that's just a fraction of the universe out there. Instead of thinking how small you are, imagine how big the universe is. It's all out there – sights you'd never dream. Rose mentions a planet where the oceans freeze in an instant. How cool would that be to see?

It's this drive to see new stuff that keeps the characters going. The Doctor has been around for hundreds and hundreds of years, but he keeps travelling, because he has the whole universe and the whole of time to explore. That's an awful lot to see.

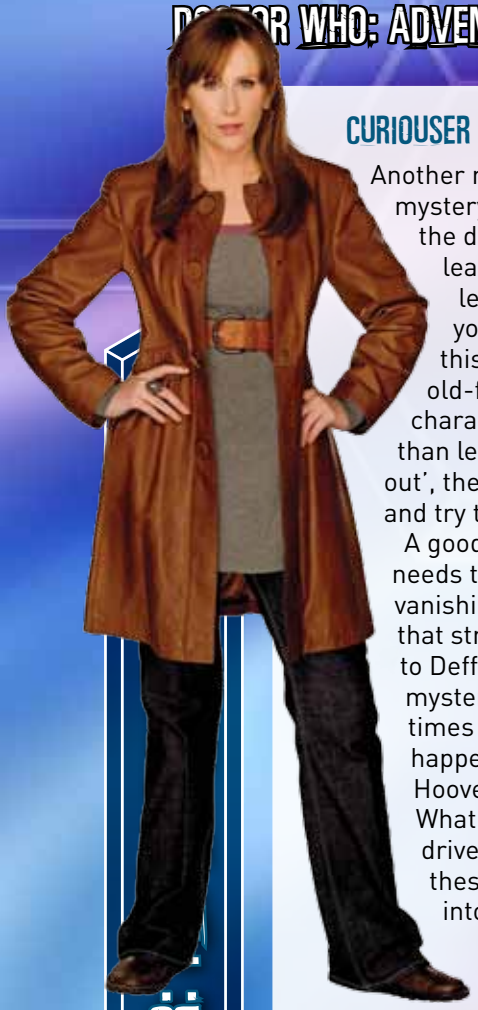
The whole of time. Now that's an amazing thought too. Imagine you could see the birth of the planet, or its destruction. The Doctor has witnessed both! You could see the dawn of man, what actually killed off the dinosaurs, or the rise of the Roman Empire. Visit the old west, feudal Japan or find out who started the Great Fire of London. Or see the first human colonists launch into space, the first cities on the moon or Mars.

THE GOOD, THE BAD AND THE UGLY

Most of the people who travel with the Doctor are inherently good, facing the evils in the universe. Of course, this evil comes in many shapes and forms, but their actions usually declare their evil intentions, and it is clear early on that they are up to no good. The Doctor usually takes the 'moral high ground' by refusing to kill or use guns. When it comes to his companions, they are under his watchful eye and encouraged to do the same. Jack Harkness is cautioned about using his Webley against the Futurekind, and Adam may have tried to use his knowledge of the future for personal gain, but he quickly found himself returned home and the information erased. Even when they're not under the Doctor's watchful eye, characters are inherently good – Martha's mother doesn't shoot the Master on the Valiant, despite vowing earlier that she'd kill him, as she's not a murderer. No matter how wicked the Master was, killing him was not the answer.

Villains usually have a purpose that threatens the stability of the universe, or attacks anything that is 'different' to them. The prime examples are the Daleks and the Cybermen. Daleks, if you look back far enough, were originally a race called the Kaleds, battling the Thals on Skaro. The Kaleds looked human, but every shred of humanity was removed as the creatures mutated into the hateful machines that we're familiar with. Anything that wasn't Dalek was inferior and weak, and considered unworthy of living – fit only for 'extermination'. The same can be said of the Cybermen, they again were once human, but have 'upgraded' like the Daleks. Anything that isn't Cyberman is either converted into a Cyberman or 'deleted' as being unfit.

Most villains want to destroy humanity, corrupt or mutate it in some way or just to rule it as mankind's master and superior. Preserving humanity's free will is the most important thing – most alien invaders wish to control and no one should be controlled by anyone or anything, especially against their will.



CURIOUSER AND CURIOUSER

Another recurring theme is the sense of mystery – investigating the unexplained, the desire to find out more and to learn. This can be as simple as just learning something new to broaden your horizons a bit, but usually this investigation is down to good old-fashioned detective-work. The characters find out something and rather than leaving it for 'someone else to sort out', they get involved, look into the mystery, and try to uncover the villain's plots.

A good story involves a great mystery that needs to be solved. Why do people keep vanishing at Wester Drumlins? What is that strange substance being imported in to Deffry Vale High School? Who are the mysterious 'ghosts' that appear at regular times all over the globe? Just what is happening to the workers hired from Hooverville and where do they vanish to? What has caused the strange deaths of drivers of cars with ATMOS fitted? All these are great questions that'll get you into the action.

THE 'INDOMITABLE' HUMAN RACE

Humanity survives, and seems to be one of the most enduring species in the universe. From their primitive upbringings, humanity may spend a few millennia as downloads or other forms, but eventually they return to the same basic form – right until the end of the universe. A recurring theme is what it means to be human, just as the villains are usually no longer human and are trying to destroy or corrupt it. You may be travelling the universe through time and space, but there are times when the basics of humanity – family, children, partnership – seem to be even more important than being able to do all these wondrous things. The Doctor can live for centuries, travel anywhere in history and space, but the chance of marriage, children, and a normal life seems to be something remarkable and out of reach.

On the one hand, having a normal life doesn't seem to be all that exciting. Going to work, going home, eating chips, all sound horribly mundane after seeing the wonders of the universe, but to the Doctor this mundanity must seem like a holiday from the constant peril and danger he finds himself in. Only someone with his endurance can keep travelling through all these dangers, and it is no wonder that his companions often need to leave the TARDIS and return to some form of normality, even if it's just for a short while.

Despite their mundanity, humanity as a whole has this persistent spirit. A drive to keep going through all adversity. This spirit and their innate humanity is so strong that it can even dominate the Dalek genes when they are hybridised, making even Dalek Sec question the ways of the Cult of Skaro. The human race is amazing, and you should never forget that.

MAKING A DIFFERENCE

The Doctor touches many lives in his travels, and every one he encounters is changed in some way. While Davros thinks that the Doctor creates soldiers and victims, he's not looking at the millions he's saved. The Earth would have been destroyed many times over if it weren't for the Doctor's intervention. However, on an individual level, many people's lives have changed completely.

When playing, don't think purely of self-gain. Think of how you can make a difference. You may have landed on an alien world, but think of its inhabitants. They have every right to be themselves and to live free lives. Just because they're aliens, doesn't mean they don't deserve to be saved from hostile forces.

PACIFISM

This is certainly an area where **Doctor Who: Adventures in Time and Space** is different from other roleplaying games. Many games thrive on combat and violence – faced with an invading species? Blast 'em out of the sky, charge in with guns a blazing and send 'em packing! Well, that may be the way Torchwood works, but it's not the way the Doctor does things. The 'Guns are Bad' section in **Chapter Three: Allons-Y!** (see p.66) gives you some alternatives to fighting, but it may be that you'll have to get used to the idea of giving up and allowing yourself to be captured, or running away, rather than trying to face down the overwhelming force with violence.

It may be hard to find, and it may not always be readily accepted, but there is always an alternative – there is always a choice, and even the villains have to be given the chance to surrender.

DOCTOR WHO

ADVENTURES IN TIME AND SPACE

CHARACTER SHEET

NAME

PLAYER

BIO-DATA EXTRACT

APPEARANCE

PERSONAL GOAL

PERSONALITY

BACKGROUND

STORY POINTS

EQUIPMENT

HOME TECH LEVEL

ATTRIBUTES

- AWARENESS
- COORDINATION
- INGENUITY
- PRESENCE
- RESOLVE
- STRENGTH

SKILLS

- ATHLETICS
- CONVINCE
- CRAFT
- FIGHTING
- KNOWLEDGE
- MARKSMAN
- MEDICINE
- SCIENCE
- SUBTERFUGE
- SURVIVAL
- TECHNOLOGY
- TRANSPORT

TRAITS

DOCTOR · WHO

ADVENTURES IN TIME AND SPACE

CHARACTER SHEET