
TIME LORD

Ian Marsh and Peter Darvill-Evans

For Janet and Cherril

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INTRODUCTION

TIME LORD is an unusual book. It is neither a story nor a game: it contains all the rules and information that you need to invent your own DOCTOR WHO stories and to take part in games based on them.

Taking part in a story is known as role-playing and by using TIME LORD, you and your friends can play the roles of the Doctor, his companions and his enemies. You can travel through time and space and face deadly dangers on alien worlds without leaving your living room. You don't even have to wear outlandish costumes — although you can if you want to! All you need is this book, some pencil and paper, at least two ordinary six-sided dice, a group of friends and a fertile imagination.

If you want to know more about DOCTOR WHO, read Part One of this book. It contains a brief history of the television series, an explanation of the most important concepts and a short story to give the flavour of a DOCTOR WHO adventure. If you are familiar with DOCTOR WHO, you can skip Part One.

If you want to know more about role-playing games, read Part Two of this book. It contains an introduction to the idea of role-playing, an explanation of the most important concepts, and a short solo game to give you some idea of what it is like to play a simple role-playing game. If you are familiar with role-playing games, you can skip Part Two.

Part Three is the heart of TIME LORD: it contains all the rules that allow you to take part in a game based on a DOCTOR WHO story. Part Four is the main reference section and will be invaluable both for playing a role in a game and for creating new adventures.

In Part Five there is a ready-made adventure for you and your friends to play. This part also explains how to invent new stories to continue your adventures in time and space.

TERMINOLOGY

Some technical terms are inevitable in a book of this nature. They will be kept to a minimum, however, and will be fully explained when first mentioned. The following terms will be used throughout TIME LORD to avoid confusion.

DOCTOR WHO (the BBC television programme and the universe in which it is set) and TIME LORD (this book) will always be spelled in capital letters. And what is a Time Lord? A Time Lord is a member of the ruling elite on the planet Gallifrey. The Doctor, the main character in DOCTOR WHO, is a Time Lord.

Titles of books and television stories will be written in italics. For instance: *Doctor Who — Survival* by Rona Munro is the novel based on the DOCTOR WHO story *Survival* that was broadcast in 1989.

Now, if you're ready to dematerialize, we'll take off into time and space.

Ian Marsh and Peter Darvill-Evans

April 1991

INTRODUCTION TO THE 1996 EDITION

TIME LORD and DOCTOR WHO have had one thing in common over the past few years: both have been unavailable to fans. Behind the scenes, however, work has been progressing on new versions of both. The wider availability of the Internet and its suitability for electronic publishing has made it possible for some time to put TIME LORD on the World Wide Web. What has been lacking is a number of files from the original typescript — files that over the past few months I have been rekeying.

During that time, Peter and I have arranged to have the rights to TIME LORD reverted to the authors; Peter has also very kindly allowed me to go ahead on my own and republish the book electronically so that it once again becomes available to fans of DOCTOR WHO and gamers alike. What appears here is substantially the same as the original work. The Templar Throne, however, is no longer included, and an adventure I originally wrote for Marvel's *Doctor Who Magazine* — The Curse of the Cyclops — takes its place. While The Templar Throne is an excellent adventure, it is a little too complicated for a first game. There is now also a full character generation system for human companions, which joins the appendices at the back of the book.

A few words of caution: the files that comprise this edition are based on the pre-edited version of the game, so there may be a few differences. If anyone spots them, it would be greatly appreciated if they could point them out.

I intend to release this version of the game in several forms. The first is rather exclusive: Postscript files that can just be printed out. More ambitiously I hope to release a version that can be read on a Web browser in small chunks, which should make accessing particular points far easier. I also intend to put out Ascii, Word and WordPerfect versions, but all this will take time. Be patient.

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PART ONE

**DOCTOR WHO:
A Legend In Its
Own Primetime**

THE DOCTOR WHO STORY

The British Broadcasting Corporation's DOCTOR WHO is the world's longest-running science fiction television programme. *An Unearthly Child*, the first episode of the first DOCTOR WHO story, was broadcast on Saturday 23 November, 1963, the day after John Kennedy was assassinated in Dallas.

As viewers huddled round their living room fires on that cold, grey and typically British autumn evening and peered at the flickering black-and-white images on valve-powered television sets, they had no idea that they were watching the beginning of a legend. Yet they knew they were seeing something special.

They were introduced to Susan Foreman, a schoolgirl who claimed to live in a police telephone box in a junkyard, and her grandfather, an irascible old man known as the Doctor. They were amazed to find that the police telephone box was larger inside than it was outside and that it was in fact a TARDIS — 'It stands for time and relative dimension in space,' explained Susan — a spaceship capable of travelling in time.

Sydney Newman, head of drama at the BBC, had envisaged DOCTOR WHO as an educational series for children. The Doctor would hop back and forth through time, making history exciting and accessible for a young audience. From the very first episode, however, science fiction ideas began to creep in, and in the second story the Doctor took his ship to the faraway planet of Skaro where he came up against the Daleks.

The viewing figures made it clear that the right mixture of ingredients had been found: the wonderful, infinitely flexible TARDIS, the strong characterizations of the leading players, science fiction themes and terrifying monsters.

In the three decades that have elapsed since that memorable November evening, the Doctor has taken his TARDIS into more than a hundred and fifty adventures. Seven different actors have portrayed the Doctor, each of them adding something to the Time Lord's complex personality. Scores of companions, most of them young Earthlings, have been temporary time-travellers with the Doctor.

Daleks and Cybermen, the Master and the Rani — old enemies that the Doctor has fought again and again all over the universe — have become almost as well known as the Doctor himself. And something of the Doctor's origins on Gallifrey, the home planet of the Time Lords, has been revealed. The characters and monsters from DOCTOR WHO are now household names in Britain, but they are not unknown in other countries: the BBC has sold DOCTOR WHO to television stations in sixty nations all round the world. The wealth of information that has been generated during almost thirty years of DOCTOR WHO stories provides a comprehensive background against which new adventures can be set. Details of the DOCTOR WHO universe will be found in Part Four of this book, but here is a brief history of the programme to provide a context for later references.

1963

William Hartnell played the first Doctor as an old man: eccentric, forgetful and bad-tempered, but also erratically brilliant, kind-hearted and iron-willed. He met the Daleks, the first of the many terrifying and megalomaniac races of monsters that were to cross his path again and again, but half of the First Doctor's adventures were set in Earth's history. The programme revealed that the Doctor had 'borrowed' his TARDIS, that he had little idea of how to navigate it and that it was defective anyway.

1966

At the end of *The Tenth Planet*, the story that introduced the Cybermen, the Doctor collapsed on the floor of his TARDIS and his appearance began to change. The DOCTOR WHO producer, faced with the problem that his leading actor had to retire from the programme, invented a crucial element of the Doctor's make-up: he can regenerate his body when it wears out, allowing a new actor to take on the role. Patrick Troughton inherited the TARDIS, and portrayed the Doctor as a cosmic hobo, an untidy and deceptively simple clown.

1969

During two and a half years, Patrick Troughton's Doctor met for the first time the Yeti and the Ice Warriors, and had several confrontations with his old enemies, the Daleks and the Cybermen. In the last of the second Doctor's adventures, *The War Games*, it was revealed that the Doctor was a Time Lord, a runaway from a civilization that had the power to control time and space and which has a strict policy of non-intervention in the universe — a policy that the Doctor abhors.

1970

After a gap of six months — an unprecedented break in the hitherto weekly output which suggested that the programme's future had been in doubt — DOCTOR WHO returned. The programme was now made in large, modern studios at the BBC's new Television Centre. Directors were able to call on a range of special effects and do a certain amount of outdoor shooting. Most important of all, the programme was shot and broadcast in colour. Jon Pertwee, in the role of the Doctor, was dashing and debonair, with a succession of glamorous female companions and a penchant for gadgets and fast cars.

DOCTOR WHO — TIME LORD

Within the third Doctor's first year on television he had met for the first time his most implacable foe, the Master, an evil renegade Time Lord, and he had confronted the Autons and the Silurians, new monsters which he would meet again. He also joined forces with UNIT which, under its commanding officer Brigadier Lethbridge Stewart, was to become a mainstay of the programme for many years. Viewing figures rose dramatically and the first of many complaints about the programme's excessive violence were heard.

1972

The Daleks returned to the screen in *Day of the Daleks* after an absence of five years. At the end of the year, *The Three Doctors*, a story set on the Doctor's home planet that included guest appearances by the first two Doctors, introduced the shadowy figure of Omega, the scientist who had pioneered time-travel technology. These stories helped the programme to impressive viewing figures: eight million British viewers now watched DOCTOR WHO, and for the first time most of the audience were adults. The BBC started to sell the programme to other countries.

1974

Having come up against two new races of monsters that he was destined to meet again — the Sontarans and the Sea Devils — and having been released from his exile on Earth to undergo a series of adventures in space, the third Doctor suffered terrible wounds while defeating the Giant Spiders on Metebelis 3. His body started to regenerate, and when a new season of stories began at the end of the year, Tom Baker stepped into the role to become the fourth Doctor.

1975

With Tom Baker's almost dangerously exuberant portrayal of the Doctor, as well as a new producer and script editor, DOCTOR WHO started to unleash a series of hard-hitting suspense stories. More was revealed about the origins of the Daleks and there were confrontations with Cybermen and Sontarans, but in general the fourth Doctor explored new territory in original stories. Two stories were set on the Doctor's home planet, Gallifrey; the second half of the 1970s was full of detail, most of it consistent, about the Time Lords and the Doctor's universe. The fourth Doctor's longest-standing companion, played by two actresses across sixteen stories, was herself a Time Lord.

1976

Viewing figures for DOCTOR WHO in Britain had exceeded fourteen million in 1975, but in the following year even this stupendous achievement was topped during one story. The audience for DOCTOR WHO in Britain had never been so large, nor has it been so large since. At the same time, however, the campaign about the programme's violence and alleged unsuitability for children reached a climax; a new producer was brought in under instructions to tone down the elements of horror in the programme.

1977

The longevity of DOCTOR WHO, its recent surge of popularity, and the preponderance of teenagers and adults rather than young children in its audience led to a flowering of DOCTOR WHO fan clubs. The first DOCTOR WHO convention was held. On screen, K9, the Doctor's robot dog, made his first appearance in stories that continued to fill in the Doctor's background and provide a coherent vision of the universe through which the TARDIS travelled.

1979

DOCTOR WHO was launched in the United States. Some of the third Doctor's stories had already been shown, but now the BBC had signed a substantial deal with Time-Life Television, and as a result the fourth Doctor's adventures started to be broadcast nationwide. DOCTOR WHO was an immediate sensation and American fan clubs sprang up even more prolifically than the British clubs had. The first American convention took place.

1980

John Nathan-Turner became the new and, at the time of writing, the last producer of DOCTOR WHO. Some of the features that would characterize his decade as producer became apparent immediately: greater use of video and location shooting and a succession of well-known actors as guest stars. K9 was retired.

1981

The Master returned after a long absence — and his machinations were the on-screen rationale for Tom Baker to relinquish his seven-year hold on the role of the Doctor. After apparently falling to his death, the Doctor regenerated for the fourth time, becoming still younger in appearance. Peter Davison became the fifth actor to play the Doctor.

1982

After a nine-month gap, the fifth Doctor's adventures began. Among his opponents were some old enemies — Daleks, Cybermen, the Master, Silurians and Sea Devils — and the programme-makers continued to provide incidental snippets of information about Gallifrey and time travel.

1983

DOCTOR WHO's twentieth anniversary was marked by a special programme, *The Five Doctors*, in which all five of the Doctor's incarnations, companions past and present, Brigadier Lethbridge Stewart, K9 and even the Master co-operated to unmask a traitor in the High Council of Gallifrey.

1984

Peter Davison left the programme. Colin Baker became the sixth Doctor in *The Caves of Androzani*, the penultimate story of the 1984 season, when the Doctor sacrificed a regeneration on the planet of Androzani Minor to save the life of his companion, Peri, who had been poisoned with unrefined spectrox.

1985

Colin Baker's vivid portrayal of the sixth Doctor as an erratic, vainglorious genius failed to prevent a slide in the programme's viewing figures. In spite of adventures that featured old enemies such as the Daleks, Cybermen and Sontarans, the introduction of another renegade Time Lord known as the Rani, and a special programme, *The Two Doctors*, in which Patrick Troughton played the second Doctor for the last time, at the end of the 1985 season the BBC announced that DOCTOR WHO was to be taken off the air. The result was a worldwide campaign to save the Doctor; the BBC bowed to the pressure.

1986

After a seventeen month gap, DOCTOR WHO returned. The Doctor was on trial for his life, and the first three of the season's four stories were the evidence presented by the prosecution and then by the Doctor in his own defence. The final story, the climax of the trial, pitted the Doctor against both the Master and the dark side of his own character. The programme's ratings remained poor, at least compared with those of its heyday, and Colin Baker was removed from the starring role. Once again rumours abounded about the end of DOCTOR WHO.

1987

The BBC announced that a seventh actor, Sylvester McCoy, had been appointed to play the Doctor. In a series of strongly plotted stories that moved away from reliance on cross-references to Gallifreyan history, the seventh Doctor encountered the Master and the Rani, Daleks and Cybermen, and earned renewed critical respect for DOCTOR WHO. At the end of the year and of the first series, the Doctor found a new companion in the street-credible and somewhat pyromaniac form of Ace, a teenage girl from west London, played by Sophie Aldred. Ace rapidly became one of the most popular of the Doctor's many companions, and the on-screen chemistry between Sylvester and Sophie helped to lift DOCTOR WHO on to a new level of subtlety and mystery.

1989

Survival, the last DOCTOR WHO story at the time of writing, was broadcast at the end of the year.

1990

John Nathan-Turner resigned from the post of producer and the BBC made no announcement about a successor. The future of the programme was once again in doubt, but in the meantime the old stories were being successfully resurrected. The BBC found that video cassettes of DOCTOR WHO stories — even black-and-white ones from the 1960s — were very popular and a regular schedule of video releases was started. DOCTOR WHO reruns proved to be one of the main attractions on the BSB satellite and cable television service. Publisher WH Allen, now Virgin Publishing, having turned as many as it could of the DOCTOR WHO television scripts into short novels under its Target imprint, set about commissioning full-length DOCTOR WHO novels while continuing to publish non-fiction DOCTOR WHO books — of which TIME LORD is one.

After almost three decades of DOCTOR WHO, the programme's long life-span is at first sight its most remarkable feature. As the above brief history of the programme suggests, however, the unique appeal of DOCTOR WHO is that it can be seen as one long story. The programme grew from an imaginative but basically educational children's television show into a science fiction saga packed with action and suspense and underpinned by adult themes. At the same time gradual revelations about the Doctor's changing personality, about his home world and its powerful inhabitants, and about his relentless enemies all combined to weave an increasingly complex backcloth to the Doctor's adventures.

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The flexibility of DOCTOR WHO's original premise — a crotchety old scientist of unknown origin takes human beings from twentieth-century Earth as passengers in his seldom-controllable time machine — ensured the programme's longevity in the fickle world of television fads. It also allowed successive producers, directors, script editors and writers of the programme to build layer upon layer of detail and mystery, and thus create a legacy of DOCTOR WHO 'facts' that can be used as the background to new adventures.

THE DOCTOR WHO UNIVERSE

If DOCTOR WHO is unfamiliar to you, these explanations of a few central themes will help you to understand references in TIME LORD.

Gallifrey

Gallifrey is a planet in the same spiral galaxy as our own — the galaxy that we call the Milky Way. The Gallifreyans, a species that resembles human beings in physical appearance, evolved intelligence and developed civilization way before anyone else in the galaxy: the Doctor once said that they achieved space flight while humans were still living in caves.

Time Lords

As if the development of interstellar travel was not achievement enough for Gallifreyan civilization, there followed an even more golden age of technological progress. Two scientists, Rassilon and Omega, perfected the techniques of time travel and created the time machines known as TARDISes. At about the same time Gallifreyan society began to split into two and the educated, time-travelling elite minority became almost a distinct race. They called themselves Time Lords.

A Time Lord's life span is much longer than that of an ordinary Gallifreyan or human: his body has tremendous powers of recovery and is very long-lasting, and when it eventually wears out it regenerates into a new form. A Time Lord can therefore live for thousands of years. This longevity, coupled with scientific knowledge, gives the Time Lords a feeling of detachment from mere mortals. Time Lords live and work in a highly formalized society in the Citadel on Gallifrey, and pay little attention to the rest of the planet or the rest of the universe.

TARDIS

The letters TARDIS are an acronym, standing for Time And Relative Dimension In Space. A TARDIS is a Time Lord's time and space machine and represents the summit of Gallifreyan technology. It is, in effect, an artificial universe of potentially infinite size, with computing power so great that it can decipher the whole of the past, present and future of our own universe. Not surprisingly each TARDIS is an intelligence, albeit an artificial and alien one. It has the power to materialize a part of its physical structure anywhere in space and time, and it can adapt its appearance to blend in with the surroundings in which it materializes. Although its physical manifestation is usually small, it can expand its interior to any size. ('It's bigger on the inside than it is on the outside!' is the usual amazed reaction of anyone other than a Time Lord when first entering a TARDIS.)

Each TARDIS, however, is usually manned by only one Time Lord because Time Lords are solitary by nature. And because Time Lords have little interest in the universe, very few TARDISes are used. The Doctor's TARDIS is a Type 40, an obsolete model which has a number of interesting features that are missing on more recent versions. The Doctor's TARDIS is also in need of an overhaul: hardly any of its circuits work properly and the chameleon circuit, which allows the TARDIS to change its appearance, has broken completely: the Doctor's TARDIS is stuck in the shape of a blue police telephone box of the sort that used to be a common sight on London's street corners a few decades ago.

The Doctor

Although most Time Lords are content to while away their long lives in the formal splendour of the Citadel on Gallifrey, a few of them find the place intolerably dull. Some of these renegade Time Lords leave the Citadel and opt for a hermit's life in the wilds of Gallifrey; others, driven by ambition and hatred, set off into time and space to carve out empires of their own. The Time Lord known as the Doctor, perhaps the most brilliant, erratic and mysterious of them all, also 'borrowed' a TARDIS to escape from Gallifrey, but he has made it his mission to protect the weak and combat evil throughout the universe. He has developed a particular affection for the unpredictable inhabitants of the planet Earth, who are threatened throughout their history by alien invaders and by the results of their own waywardness.

Companions

Time Lords are solitary, but the Doctor enjoys company, particularly that of humans. In his travels he has met and befriended hundreds of beings, humanoid and otherwise, and sometimes he invites one or two of them to accompany him in his TARDIS. He is hardly ever without at least one companion, usually a young human. The Doctor's companions are usually confused by their adventures and have no hope of understanding the technology that the Doctor uses. Their simple-mindedness, fear and innocence often lead them into danger, thus complicating the Doctor's plans and often jeopardizing their success. Their courage and ingenuity, however, are often very helpful to the Doctor and he seems to find his companions invigorating and amusing. They provide a focus for his general concern for the well-being of the universe.

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More than a hundred and fifty of the Doctor's adventures have been broadcast on television since DOCTOR WHO first appeared in 1963. William Hartnell was the actor who originally played the part of the Doctor, and six other actors (so far) have taken on the role, each of them representing the Doctor after a regeneration. Although many elements of the Doctor's character remain fixed, each new body he inhabits seems to have its own quirks; the various Doctors are identified by referring to them as the first Doctor, the second Doctor and so on.

TIME LORD allows you to create new DOCTOR WHO adventures and explains how you and your friends can take part in them — as one of the regenerations of the Doctor, as his companions, allies and even as his opponents.

THE NECROMANCERS

This is a fairly typical example of a DOCTOR WHO adventure; it is intended to give some idea of the structure, tone and content of a DOCTOR WHO story to readers who are unfamiliar with the television programme.

Unfortunately, it is not possible to print the whole story: if it were printed here in full it would take up most of the book and there would be no space left for the rules of the TIME LORD game. Therefore we have decided to print only the first chapter of The Necromancers; this is followed by a synopsis of the rest of the story and notes that point out some of the characteristic features of a DOCTOR WHO adventure.

CHAPTER ONE: A GHOST IN THE MACHINE

Senator Kereban Tod tapped the rim of his glass with his dessert spoon and waited for the hubbub of conversation to subside. When every face at the table was turned expectantly towards him, a mischievous smile flitted across his impassive, deeply lined face.

'I propose a toast,' he announced.

Marna Grard's giggle broke the silence. 'Not to independence, surely, Kereban darling?' she said. 'You're not going to tell us you're an eleventh-hour convert to the Velid persuasion?' She giggled again, raised her glass and tipped its contents between her wide, crimson lips.

Kereban looked at her for a moment, sighed and shook his head. 'No,' he said. He smiled again and turned to the woman beside him. 'I propose a toast to our hostess, my fellow senator, Terellion Pang: beautiful, gifted, irresistible and yet elusive, and provider of dinner parties that are havens of serenity in these troubled times.'

There were murmurs of agreement. Terellion smiled prettily and lowered her face, but watched her guests from beneath her long eyelashes. The gracious acknowledgement of compliments was second nature to her and Kereban's little speech would not divert her attention from the business of managing a successful social occasion. The senator was flirting with her, she knew that, and she hadn't the heart to discourage him: his party had lost its traditional hold on power and these days it was distinctly unfashionable to consort with opponents of independence. Even her own non-aligned faction was treated with suspicion in parliament and with abuse in the holovids. She knew that hers was the first dinner invitation that Kereban had received for weeks, and she was rather proud that she was once again setting a trend — this time by daring to introduce a distinguished opposition statesman as the guest of honour at one of her soirees.

Other guests, however, merited her attention now. Olberan was sitting opposite her with a scowl on his dark, bearded face. 'What's the matter, Olberan my dear?' she said, extending a slim hand across the table. 'I expect you find us very boring and provincial compared with the jet-setters and the wheeler-dealers on the Core Worlds.'

Olberan glanced at Kereban before transferring his gaze to Terellion. She was almost taken aback by the directness and brilliance of his blue eyes. 'Not much time for jet-setters,' he said. 'Didn't hang about at the Core; more at home on the Rim.'

Terellion gave him one her most encouraging smiles. 'How interesting!' she said. How annoying, she thought: Olberan was one of the few New Starhomers to carve out a career off-world and she had hoped that he would have returned to the planet with a repertoire of fascinating tales. If he had, he was keeping them to himself.

For the third time that evening Kereban's foot touched hers. She turned away from him, moving her feet out of range, and considered what she should do about Marna Grard. Marna was chattering relentlessly to a goldfleece farmer with glazed eyes. Marna's eyes, on the other hand, were brilliant and her pupils hugely dilated. Terellion steeled herself to interrupt.

'Marna,' she called out, 'don't forget we're about to have a toast. And wherever did you find that gorgeous necklace?'

Marna looked round in confusion, fingering the string of lustrous green gems at her throat, and finally focused on Terellion. 'It's starjade, of course!' she exclaimed. 'Don't tell me you're not wearing yours, Teri. Another one of the things we have to thank Hortan Velid for!'

Terellion heard Kereban's muttered curse. 'And anyway we can't drink a toast,' Marna was babbling heedlessly, 'because my glass is empty!'

'She's been sinking neat nirvana all evening,' Kereban said to Terellion in a whisper that she suspected he knew was too loud to be discreet.

'More of that delicious nirvana cocktail please, Teri,' Marna carolled defiantly, 'and go easy on the fruit juice.'

Terellion allowed none of her annoyance to show in her expression. She beckoned her manservant to her side and told him to refill the guests' glasses, adding that he should dilute Marna's nirvana with as much naranja juice as he could fit into her glass.

The conversation dwindled into silence as the drinks were poured. Terellion felt uneasy; she realized with the intuition of a practised hostess that her guests seemed nervous too. She blamed herself for inviting disparate people to such a formal, intimate occasion when a buffet would have been better. The date was wrong, too, because everyone's mind was on independence. She should have held the gathering in the upper hall, anyway:

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this little dining room, with its tapestries and dim candelabra, was too gloomy. And she couldn't understand why she had thought the gronkey would be a talking-point: the animal had sat motionless on its perch throughout the dinner, staring wide-eyed at the guests. She would know better next time and, after all, things hadn't gone too badly. The meal was over and she would understand if the guests started to make their excuses soon.

Kereban rose to his feet and lifted his glass. 'Ladies and gentlemen,' he said, 'Terellion!'

'Terellion!' the other guests shouted. The brief ensuing silence was shattered by the sound of breaking glass.

Marna pointed to the door and screamed. 'Sebaran!' she shrieked. Terellion looked where she was pointing but could see only the dark doorway. 'Oh my god, it's Sebaran! He's Sebaran! He's come back to me!' Marna shrieked. 'Sebaran! Can't you see him? Look! He's coming in! Sebaran!'

Kereban leant towards Terellion. 'Too much nirvana,' he said. 'What's she staring at? I can't see anything. And who the blazes is Sebaran?'

Terellion was concerned about Marna, but pleased that her party would be remembered as eventful, at least. Marna was having some kind of seizure and everyone was on their feet and yelling incoherently. Terellion instructed the manservant to call an ambulance. 'Sebaran,' she said to Kereban, 'was Marna's husband. He died six months ago.'

Wear something suitable, the Doctor had said. He had made a slight adjustment to the interior structure of the TARDIS so that Ace's room was now connected to a walk-in wardrobe. Ace had wandered in and had been meandering for hours through a labyrinth whose walls were racks of costumes.

She had tried on a gown from eighteenth-century France, but had decided that the crinoline might get in the way if she needed to move fast. She had found a daring little bikini made of animal skins, complete with a wickedly sharp hunting knife in a leather sheath, but had abandoned it because she thought the Doctor wouldn't approve. Anyway, he might land the TARDIS somewhere as cold as Iceworld, the planet on which he had found her. A one-piece jump suit of silvery material had attracted her at first, but when she had tried it on she had decided it made her look like a refugee from a low-budget science-fiction television show.

She stood in front of a full-length mirror and experimented with hair styles. She pulled her shoulder-length brown hair into a pony tail; she piled it on top of her head; she pinned it to one side so that it fell in a curtain concealing half of her open, square-jawed face. She pouted her full lips, blew herself a kiss and grimaced laughingly.

'I've had about enough of this,' she told her reflection. 'If the Professor won't tell me where we're going, how am I supposed to find anything to wear? I'm off.'

She turned, strode through the nearest doorway and found herself back in her bedroom. She paused only briefly: she was accustomed to the strange powers of the TARDIS.

The bed was the least noticeable thing in Ace's room, partly because it was concealed under a pile of discarded clothes, books, electrical components and audio cassettes. A large part of the room was occupied by benches covered with chemistry apparatus, because Ace couldn't be bothered to prowl the corridors looking for the TARDIS's laboratories every time she wanted to brew up fresh supplies of explosives.

She dragged a stool from a workbench to her dressing table, sat on it and ransacked the drawers in front of her. She managed to find mascara, lipstick and green eye shadow; she glowered at her reflection as she inexpertly applied the make-up. It was a waste of time, she told herself, but then again you never who you might bump into when you stepped out of the TARDIS. It might be a scaly alien with tentacles or a bit of all right like that Robin Hood on the telly.

Jason Connery's clean-cut portrayal of the mythical outlaw lingered in Ace's memory: it was one of the last television programmes she'd seen when she lived in Perivale, west London. She thought she looked young without a bit of make-up, although she couldn't be bothered with it most of the time. Ace wasn't exactly sure how old she was anyway: it was a long time since she'd blown herself up in Perivale and found herself on Iceworld. The whole point of the TARDIS was that it transcended the dimensions of space and time; it was bigger — infinitely bigger, perhaps — on the inside than it looked from the outside and it played the same sort of tricks with time. But she felt older and she thought she looked a bit older: perhaps she was eighteen or nineteen. She was growing up, anyway, and wasn't a kid any more.

She pulled on her favourite jacket, the black satin one with badges all over it and Ace embroidered in big red letters across the back; she stuffed a couple of cans of nitro-nine and a Jazz Messengers tape into a black rucksack that she slung over her shoulder; she picked up her latest toy, an autofocus zoom camera, and went to find the Doctor.

He was in the control room, as she had expected, standing next to the central console and gazing at the time rotor as it rhythmically rose and fell; his crumpled jacket, pale panama hat and question-mark-handled umbrella hung on the coat stand. The Doctor didn't look up as she came in: he had his index finger to his lips and was lost in thought.

He's supposed to be a Time Lord, Ace thought as she tried to pick a good time to interrupt his reverie, so why can't he look a bit more lordly? He looks likes a gormless gardener, an old buffer who should be looking after his prize roses and tending his orchard.

'Beauty of Bath,' said the Doctor.

'You what?'

'Beauty of Bath, one of my favourite apples. It ripens early and has a fine ruddy colouring.'

Ace could feel herself blushing. How much of her thoughts had he read? 'Don't do that!' she said crossly. 'It's rude to listen in.'

'Sorry, Ace. I didn't mean to, they just sort of crept in while I wasn't thinking of anything else. And I rather like the idea of being seen as a gardener — it's an appropriate analogy in a way.'

Ace smiled and shook her head. Time Lord or gardener, he was uniquely the Doctor. His face contained his character: intelligence and cunning in the sharp blue eyes, and laughter in the crow's feet next to them; concern and responsibility in the furrows across his forehead and alongside his mouth; determination in the jut of his chin. Ace never ceased to wonder at herself, travelling through time and space with an alien who looked like a funny little man, but then again, she rarely ceased to enjoy it.

She spread her arms and pirouetted to draw the Doctor's attention to the clothes she was wearing: exactly the same kind of clothes as the Doctor had seen her wearing hundreds of times before.

'What do you reckon on this clobber then, Professor? Better than the usual gear, eh?'

'Eminently suitable, Ace,' the Doctor said gravely. 'A very good choice of garments.'

Ace let her arms fall to her sides. 'You what?' A sudden thought occurred to her. 'Oh no, Doctor. We're not going to Earth again, are we? I can't stand much more of the late twentieth century. And if we land anywhere near sodding Perivale, I'm not setting foot outside the TARDIS, OK?'

The Doctor looked smug. 'Most people are happiest in their own era, Ace,' he began.

'Well I'm not, all right? Anywhere else is better — and stop looking so pleased with yourself.'

The Doctor's smile broadened. He turned to look at the console, touched a few buttons, frowned, scratched his head and then raised his eyebrows. 'How about —' he ran his finger down a flickering display '— New Starhome?'

'Is that where we're going?' Ace asked sceptically.

'Er, yes,' said the Doctor. 'I think so.'

After a final laboured surge, the time rotor subsided and remained still.

'We've landed, then,' Ace said.

'Yes,' the Doctor said, checking the controls again. He straightened with a grin. 'New Starhome it is! Shall we take a stroll?'

The intelligence was suffocating. It was drowning, overwhelmed by the others, the others who were also intelligences but were unlike, alien.

It had been asleep, but for how long it did not know. The intelligence feared that it had been asleep for a very long time. Now it had woken, or had been woken. At first it had been alone, which had been terrifying enough, but then the others had started to arrive.

The intelligence knew immediately that the others were unlike itself. None the less it had tried to make contact. The trauma had almost finished it: the intelligence had been unprepared for such swirling, disordered thoughts. In themselves, however, the thoughts were little more than an irritation; it was their contents that were unbearable. The intelligence had little concept of any emotion yet the thoughts of the others consisted of almost nothing but pain, fear, anguish and desolation. If the intelligence had any conception of an afterlife, it would have thought itself in hell.

The intelligence mentally curled itself into a ball and crept into a corner. The others continued to arrive; the intelligence was suffocating.

On a couple of occasions Ace had tried to map the interior of the TARDIS. The first time she had set out from the control room with a rucksack full of provisions, a pencil and a pad of graph paper: she had turned back when she had run out of paper. On her next attempt she had dispensed with the provisions, because the TARDIS's corridors were well equipped with food dispensers, but she had taken a portable computer with graphics software and enough memory cards to store the architectural plans of every building in London. She hadn't used many of the cards: she had given up when she started limping.

Her conclusion was: the TARDIS was mega-huge and there wasn't much point in wasting any more time exploring because the Doctor could rearrange it anyway.

So she could never quite become accustomed to the fact that when the TARDIS materialized in physical form, it did so in the unassuming shape, size and appearance of a police telephone box: a rectangular, dark blue box surmounted by a flashing blue light.

'You must be able to remember police telephone boxes, Ace,' the Doctor would say in exasperation. 'The TARDIS materialized like this when I landed on Earth.'

'Like I keep telling you, Professor, they were before my time, weren't they? Anyway, I thought the whole point

of this materialization business was that the TARDIS blended in with its surroundings?’

‘Quite right, Ace,’ the Doctor would say, as if they had never had this conversation before. ‘The chameleon circuit is a very sophisticated piece of technology. The Type 40 TARDIS was the first in which it was fitted.’

‘I might have guessed you’d get lumbered with a prototype. It doesn’t work, does it? Everywhere we go the TARDIS sticks out like a Dalek at a peace conference.’

‘A minor malfunction. I’ll get round to mending it one of these days. I never seem to have the time.’

Sometimes Ace suspected that the Doctor didn’t have the first idea how to fix the chameleon circuit. At other times she thought that he’d become accustomed to the police box shape and enjoyed the consternation his craft caused wherever and whenever it appeared.

Ace poked her head round the exterior door and saw that this time the battered blue box had landed in more congenial surroundings than was often the case. The TARDIS had materialized at the corner of a courtyard. The square was paved with pale marbled flagstones and the surrounding buildings were faced with dazzlingly white plaster. Two wide avenues and several narrow alleys led from the square.

No one had been surprised to see the TARDIS appear: the square was deserted.

The Doctor swept past Ace, hooked the handle of his umbrella through the strap of her rucksack and pulled her stumbling out of the TARDIS. ‘Come along, Ace,’ he said. ‘Don’t dawdle. We’ve got to go... which way?’

Shaking her head, Ace turned and closed the door, which the Doctor had left open. ‘It’s a bit of a blot on the landscape,’ she said, standing back to view the TARDIS against the white, pillared terraces. The Doctor, in the centre of the square, was peering from side to side and lost in thought.

He doesn’t know which way to go, she thought, but I’ll bet he pretends he’s just admiring the town planning.

‘Where to, Doctor?’ she said, coming to stand beside him.

‘Mmm?’ The Doctor looked at her. ‘There you are at last, Ace. Look at these buildings. Interesting architecture, isn’t it?’

‘All right, I suppose. If you’re into neo-classicism. They’re taking a bit of a chance with all these white walls.’

‘A bit of a chance?’

‘Yeah. Don’t they know about spray paint? Guy I used to know could autograph this lot in half a minute. Street art, it’s called.’

The Doctor winced. ‘What do you make of the place, anyway?’ he said.

‘Well, it’s like you said. New Star-something, isn’t it?’

‘New Starhome, yes. And?’

Ace looked up at the sky. It was turquoise. ‘Are we playing another guessing game?’ she said.

‘If you like.’

What I like has nothing to do with it, Ace thought. But she could never resist a challenge.

‘The inhabitants are human, or similar,’ she said. ‘You can tell by the shape of the doors. Anyway, that bloke grinning down at us from all those posters looks like an ordinary human. It’s not Earth, and as it’s called New Starhome it must be a space colony. So we must be in the future.’

‘Very good, Ace, but whose future, I wonder?’

‘Earth’s future, of course.’

‘I hesitate to apply such gross simplifications to a complex transdimensional concept,’ the Doctor said, ‘but in essence you’re near enough.’

The Doctor stroked his chin as he peered up at the giant pictures that stood on the rooftops. Each showed an identical image: the smiling face of chubby, middle-aged man. Ace, meanwhile, had found the first sign of life.

‘Professor! Oi, Professor, are you sure the natives are human? What about that chap under the arches?’

The Doctor’s gaze followed Ace’s pointing finger. A small figure was standing in the shadows beneath a pillared portico. It was humanoid and stood upright, but Ace could see as she followed the Doctor’s cautious approach to the portico that the creature was covered with a dark, glossy pelt that seemed to shimmer with shades of emerald and aquamarine. With no sign of fear its huge black eyes watched the time-travellers approach.

‘What is it, Doctor?’ Ace whispered when they stopped an arm’s length from the creature. ‘It looks intelligent.’

‘I wonder,’ the Doctor muttered. ‘You know, I remember meeting one of these before. But was it before or after this, that’s the question.’

‘Does it matter?’

‘I rather think it might. There was a slang name for them, I seem to recall. Gronkeys, that was it. I suppose it’s because they look like green monkeys.’

‘More like a green panda, if you ask me,’ Ace said, squinting at it through the viewfinder of her camera. The gronkey didn’t so much as twitch as the shutter clicked. ‘Why doesn’t it say anything?’

The Doctor didn’t reply. He was staring angrily at the chain that connected the gronkey’s collar to the circular handle of the door. ‘He’s being kept as a pet,’ the Doctor said in a tight voice. ‘He’s chained up like an animal.’ He stared into the gronkey’s deep unblinking eyes until Ace nudged him.

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'Snap out of it, Professor,' she hissed. 'Footsteps: someone's coming.'

When the visions had started, the intelligence had assumed that it was going insane. The visions were like the input that the intelligence used to receive from the machines. But the machines no longer functioned and no input was possible; the visions, therefore, were hallucinations.

If the intelligence had been one with its brood-fellows, it would have drawn on the brood's strength to drive out the madness. Even if it had been alone, it would have struggled against the hallucinations. But it was surrounded by the others, drowning in a storm of the others' terror and agony and hopelessness; the hallucinations offered some respite from the relentless torture.

The intelligence had understood very little of what it saw in its visions. It had no vocabulary to describe the things that appeared. From the tempests of anguished emotion that were the thoughts of the others, the intelligence plucked recognition of the things in the visions, and the words that went with the things.

The most permanent thing in the hallucinations was known to the others as a colour. It was green. Among the green there were smaller things. The intelligence knew that the others recognized the things as having life, even though some were green and remained stationary whereas others moved and were sometimes other colours.

The intelligence would have liked to interrogate the others to acquire more information about the things in its hallucinations, but the thoughts of the others were incoherent, disorganized and so full of pain that the intelligence recoiled as soon as it made contact. The others, too, recoiled from the intelligence. The intelligence had come to realize that its probings increased the fear of the others; it had retreated into its hallucinations.

Green, endless green; warmth, too; living things, some of them moving: the intelligence was adrift in a vision it no longer tried to understand.

Suddenly it was aware of another: another whose thoughts were not chaotic; another who was full of confidence rather than fear. The other was speaking and, although the intelligence somehow knew that the message was not intended for it, it understood the meaning.

Don't worry, old chap, the other was saying, we'll get you out of this.

'You young people! Stop teasing that gronkey!' The voice was perfunctory rather than angry.

Ace turned to see a middle-aged man hurrying across the square. He was wearing a white tunic and white trousers that together had a faintly military look; a green sash was looped over one shoulder. Under his arm he was carrying a placard on which was a smaller version of the posters that overlooked the square. Having reprimanded Ace and the Doctor, he showed no sign of interrupting his progress. Ace was incensed: she hated being wrongly accused.

'Oi, mate!' she yelled. The man stopped; the Doctor looked round. 'We're not teasing it, are we,' Ace continued. 'We're just having a look, all right?'

The Doctor smiled, raised his hat and strode towards the man. Ace hurried to catch up. 'Good, ah, good morning,' the Doctor said, glancing at the sky. 'I must apologize for my young friend's abrupt tone. She's from Earth.'

'Quite all right,' the man said. 'I didn't realize one of you was... I mean I didn't see that the young lady was with her er...'

'Doctor,' the Doctor said. 'And my assistant's name is Ace.'

'Happid,' the man said, 'Yorovan Happid. Pleased to meet you. From Earth, eh?' He gazed at Ace in awe, and he noticed her camera. 'Of course! You're a reporter. You've come a very long way to holo-vid our celebrations, my dear.'

Ace still didn't like him. 'Celebrations? I thought you were off to a demo. Who's the bloke in the picture?'

Yorovan Happid was shocked. He held up the placard and stood to attention with the poster's genial face next to his own. 'This, young lady,' he said, his voice shaking with emotion, 'this is Hortan Velid: our governor and leader; creator of our planet's destiny; architect of our independence. He is a great man.'

Ace lifted the camera and snapped Happid and his placard. 'Thanks, mate,' she said. 'Great shot for our viewers back home.'

The Doctor leant forward and tapped the camera. 'Earth technology,' he said. 'Remarkable how they've managed to miniaturize these holo-vid recorders, isn't it?'

'Er, quite amazing,' Happid said. 'Now I really must get along. Listen, you can hear the crowd cheering. I don't want to miss the signing.'

The Doctor had been making a few deductions. 'So today is Independence Day?' he asked. 'Is the ceremony taking place here?'

'Unfortunately not,' Happid said. 'You've come to the wrong place. You've been misinformed. This is the town of Pax, Hortan Velid's home town. We had hoped that we would have the honour, but the ceremony had to be held in Central City. Everyone will see it on live hologram transmission — everyone except us, unless we hurry along.'

Ace glanced up at the clear turquoise sky and froze. She clutched the Doctor's arm.

'Doctor! Over there! Vapour trails! Are they missiles?'

The Doctor studied the fine parallel lines that streaked the sky. 'They could be,' he said, 'but they're not aimed at us. They're on a trajectory for space.'

'That'll be the Federation fleet, or part of it at least,' Happid said. 'All the Federation ships will be gone by midnight. It's one of the terms of the treaty. Tomorrow we'll be free. We'll have our own police force.'

'You might find that those last two statements don't necessarily go together,' the Doctor murmured. 'But I assume everything's been peaceful and orderly so far?'

'Peaceful? Better than just peaceful,' Happid boasted. 'New Starhome's the most contented planet you could wish for.'

The Doctor seemed almost disappointed. 'No trouble of any kind?' he pleaded.

'None whatsoever,' Happid shouted over his shoulder as he hustled away to the edge of the square. 'There's been so little bad news lately, the holovids have been reporting stories about people seeing ghosts!'

'Ghosts!' the Doctor mused. 'Now that is interesting.'

The gronkey was still staring fixedly at the Doctor. Ace began to feel uncomfortable. 'That thing's giving me the creeps,' she said. 'Come on, Doctor, are we going to watch this independence ceremony?'

'I never find flag-waving as uplifting as it's cracked up to be, Ace.'

'So where shall we go?'

'Well, where would you go if you'd just seen a ghost?'

Olberan was being difficult. Terellion had done everything she could to avoid a scandal: she had had Marna driven to the hospital in one of her own limousines and she had booked the most expensive suite of rooms for Marna's sole use. Now, on this morning of all mornings, Olberan had insisted on visiting the poor deranged woman. And he was making a scene.

He had positioned his powerful body in front of Marna's bed; his left hand was curled into a fist and in his right he was wielding a scalpel.

'She's coming round,' he repeated doggedly. 'I just want to talk to her. Don't come near her with any more of that stuff.'

Doctor Sendet sighed and drew his hand across his lean face. The nurse exchanged a long-suffering glance with Terellion, who smiled weakly.

Sendet held up the hypodermic plastigraft. 'It's just twenty-five milligrams of noctidrine,' he said, stepping forward and then leaning back to avoid Olberan's scalpel lunge. 'A mild tranquillizer, that's all.'

'If it's so mild, why's she been out all night?' Olberan demanded. 'She'd be all right if only you'd let her wake up.'

Sendet lifted his eyes to the ceiling in despair. 'Can't you talk some sense into him, Terellion? Tell him you've known me for years. Tell him you trust me.'

It was true that Terellion had known Doctor Sendet for years. But since the last time she had consulted him, when he had seemed eager to put her under a general anaesthetic for reasons that she had assumed were unprofessional, she didn't entirely trust him. None the less, he was the senior consultant in the second-largest hospital on New Starhome.

'It's all right, Olberan,' Terellion said. She rested her hand on his brawny arm and looked up into his glittering blue eyes. She fluttered her eyelashes, a ploy which she usually found effective. 'Doctor Sendet's an old acquaintance. He'll do what's best for Marna.'

Terellion smiled encouragingly. Olberan seemed mesmerized by her eyes. He lowered his hands. Terellion's smile widened, then turned into an O of surprise as the burly off-worlder pulled her close and kissed her.

As soon as Terellion stopped struggling, Olberan released her. She was surprised to find that she felt disappointed. 'You brute!' she said, somewhat half-heartedly.

'Not many as good-looking as you on the Rim worlds,' Olberan said with a grin. 'Go on, Doc, give Marna the shot. If Senator Terellion says it's OK, it's OK with me too.'

Doctor Sendet advanced hesitantly and this time it was Terellion, dragging herself from Olberan's gaze, who stopped him. 'Is this really necessary, Barnan?' she said. 'Marna looks so peaceful already.'

Sendet tutted impatiently and indicated the moving line on the screen above Marna's head. 'The electromagnetic pattern is still very erratic,' he explained. 'If she woke now, she would still be in shock.'

Terellion nodded. Sendet applied the plastigraft pad to the sleeping woman's arm and almost immediately the line on the screen became less jagged as Marna's breathing deepened.

'Perhaps your big, bearded friend could do with a shot of this stuff,' Sendet whispered.

'I heard that!' Olberan roared. 'You keep your damned drugs away from me. I'm not pickled in nirvana and I don't believe in ghosts. I think this woman saw something last night and I'm going to find out what's going on. Nobody's going to get in my way!'

Sendet and the nurse launched into a stumbling explanation of the effects of shock, the symptoms of hysteria

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and the impossibility of ghosts. Olberan merely glowered at them, his lip curled disdainfully. Terellion found herself favourably comparing the big off-worlder's commanding silence with Sendet's oleaginous appearance and verbosity. After all these years of civilization, Terellion thought, I'm beginning to fancy a bit of rough trade!

Terellion was the first to notice that visitors had arrived, uninvited and unannounced. An oddly dressed but alert little man and a tough-looking young woman in a black jacket had joined the group and were avidly listening to Sendet and the nurse. Terellion stared at them; Olberan, the nurse and finally Sendet turned to follow her gaze.

The little man raised his hat. 'Hallo,' he said, 'I'm the Doctor. Who's the patient?'

Sendet was the first to speak. 'I'm the doctor,' he spluttered. 'Would you mind explaining yourselves?'

'Sorry, mate,' Ace said, 'but he is the Doctor. Appearances can be deceptive. Who's the patient?'

Terellion decided it was time to exert some control. 'I'm Senator Terellion Pang,' she announced. She frowned, however, when neither of the two visitors appeared to recognize her name. 'Kindly explain yourselves.'

'Hi, I'm Ace,' the young woman said, extending her hand. 'This is the Doctor. Who's the patient?'

Terellion mechanically shook the young woman's hand. Olberan burst out laughing. 'The patient is Marna Grard,' he said. 'She had a skinful of nirvana last night, and saw the ghost of her husband. Nirvana can do that to you. But I was there, Doctor: that was no pink elephant she saw. Whatever it was, it sent her crazy. I'm Olberan, by the way.'

The Doctor and Ace shook his out-thrust hand. 'She's sedated?' the Doctor asked, touching his fingertips to Marna's temples.

'Sendet's been giving her shots all night,' Olberan growled.

'Possibly very wise,' the Doctor said. He saw the plastigraft pad and sniffed it. He frowned. 'An acetyl choline replicant in a slow-release base, unless I'm mistaken.' Terellion shivered as the Doctor's eyes swept the room and came to rest on Sendet.

'It's noctidrine,' Sendet stammered. 'Twenty-five milligrams, that's all.'

'Is it?' the Doctor said. 'I see. Well, you're the doctor. Don't you think you should do something about this?' He pointed to the screen above Marna's head. The flickering line was almost flat.

Sendet stared at the screen and swore. He pressed a button on a pad strapped to his wrist and lifted the device to his lips. 'Intensive care!' he barked. 'This is Doctor Sendet. Get a berth ready immediately. I'm sending a patient now!' He turned to the nurse. 'Take this patient to IC and administer a slow drip of eserine compound. Report back as soon as you see any change.'

Sendet smiled nervously as the nurse flicked up two switches at the foot of the bed. The bed, along with the machinery and screens arranged around the bed-head, floated free of the wall and the nurse propelled the entire complex towards the doorway with one hand. The doors opened silently as the bed approached, and five pairs of eyes watched until the doors had closed again and Marna had floated out of sight.

'That's what I call an air-bed,' Ace said. 'You wouldn't get one of them on the National Health.' The Doctor glared at her.

'Marna's going to be all right, isn't she, Doctor?' Terellion said.

'Perhaps,' the Doctor and Sendet said in unison.

'She's had a traumatic shock,' Sendet said firmly, 'and, in the quantities Marna was taking, nirvana can be a dangerous substance.'

'So can some of the cholinesterase blockers,' the Doctor added. Sendet gave him a filthy look.

Terellion was about to step in to prevent an argument when the device on Sendet's wrist began to bleep alarmingly. He pressed a button.

'Doctor Sendet! Doctor Sendet! Emergency!' the tiny loudspeaker screeched. 'Doctor Sendet to intensive care immediately please!'

Without a word, Sendet ran from the room.

'Shouldn't we follow him, Doctor?' Terellion said. 'I rather think Marna could do with a second opinion.'

The Doctor shook his head slowly. 'It's too late,' he said. 'It was too late before we arrived here.'

Olberan clenched his fists. Terellion fought back her tears and an urge to smooth Olberan's furrowed brow.

'Do you mean she's dead?' Olberan snarled.

'Oh yes,' the Doctor replied. 'The question is, will anyone see her ghost?'

Terellion gasped. 'You mean...? There have been rumours...'

'I think it's time we had a talk, senator. This is much more interesting than flag-waving, isn't it, Ace?'

In the basement of the hospital, unsteady hands pushed together the two halves of a metal sphere, imprisoning the black radiance within. The gloom in the long chamber lightened a little.

The room was a morgue, its walls lined from floor to ceiling with wide, deep drawers. One of the drawers lay open: inside it was a still figure covered with a grey sheet. The hands, trembling with the cold, pushed the drawer into the wall.

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'Another guest in the hotel,' whispered the owner of the hands. 'If we carry like this like this, we'll have to build an extension.'

There was something hysterical about the nervous laughter that followed.

SYNOPSIS OF SUBSEQUENT EVENTS

Reluctantly, Terellion begins to admire Olberan and trust the Doctor. The Doctor seems particularly interested in gronkeys and starjade, and Terellion explains that both the friendly, dark green mammals and the emerald-like stone come from the North Continent of the planet, which has remained largely unexplored throughout the centuries of human settlement because of its inhospitable tropical climate and its lack of mineral resources. Olberan adds that when he was last on the planet, the North Continent was known only for its beaches and that the interior was ignored. He doubts whether anything interesting or worthwhile could come from the North Continent. Terellion agrees, saying that there is still plenty of the South Continent to exploit and that many of the islands of the archipelago have yet to be visited. She finds the gronkeys a little disturbing, but starjade is pretty enough: she says that Marna was wearing starjade when she saw the ghost of her late husband, a fact which the Doctor seems to find significant.

Ace and Olberan visit the Pax library to gain information about the North Continent. There is very little available, but despite the obstruction of the librarian — only increased by Olberan's brusque manner — Ace discovers that Hortan Velid's first claim to fame was as the organizer of one of the earliest of the expeditions to the North Continent. His expedition was a disaster and most of the explorers died. Among the few survivors were Velid himself and the expedition's doctor, whose name was Sendet.

Terellion invites the Doctor to her palatial home, and shows him her gronkey and her collection of starjade jewellery. Ace and Olberan return as the Doctor is explaining that starjade has unusual properties. The Doctor and Ace accept Olberan's invitation to stay the night in the house he has rented. During the night there is an attempted break-in, which Ace foils.

The next day the Doctor, Ace and Olberan watch the live holo-vid broadcast of Velid's appointment as president of newly independent New Starhome. Velid's first act as president is to dissolve the senate and give himself emergency powers to rule until new elections can be held. The crowd acclaims his decisions. Velid then bans further exploration of the North Continent, which he says has for too long diverted the attention of New Starhomers from the crucial tasks of building the planet's economy to compete with that of the Federation and other independent planets. The Doctor disapproves of his strident nationalism, but the New Starhomers are ecstatic at the prospect of new prosperity and strength.

Almost as afterthoughts, Velid makes two further announcements. Starjade, he says, has been found to give off dangerous radiation: he bans it and claims that certain senators knew about the danger but had hushed it up; Velid declares that the malefactors will be brought to justice. In place of the Federation Security Corps, he invests his own paramilitary organization, the Starhome Guard, with the responsibility of policing the planet.

Olberan goes to see Terellion. Ace, disturbed by the holo-vid news, befriends Olberan's pet gronkey and wanders into the garden of Olberan's house, where she finds an epaulet that she tore from the shoulder of one of the night-time intruders. The Doctor recognizes it as part of the uniform of the Starhome Guard.

Olberan returns, confused and angry. Terellion's mansion has been broken into and the senator is missing. The servants say that she has been arrested. The Doctor urges flight, but Olberan wants to confront the officials who arrested Terellion. Ace cannot believe that Terellion is one of the senators who hushed up the danger of starjade. The Doctor's reassurances are interrupted by the arrival of a squad of Starhome Guards. These uniformed giants, the cream of New Starhome's youth, seem unnaturally strong: they smash their way through locked doors with ease. And now that they are the planet's official police force, they are carrying weapons. Olberan produces an old hunting rifle and opens fire at them, telling the Doctor and Ace to escape while he holds them off. The guards, however, can move fast enough to dodge the bullets: the Doctor falls and is surrounded; Ace produces nitro-nine with which she intends to blow up the guards, but Olberan reminds her that the gronkey could be hurt in the explosion. Ace rescues the gronkey and returns to the hallway to see the Doctor caught in the ray from a guard's gun. The Doctor falls lifeless to the floor. Olberan grabs the grief-stricken Ace and pulls her to safety. They escape in his speedpod, a hover-vehicle. He tells Ace that the Doctor is finished and that their duty now is to find and rescue Terellion. He tells Ace that even now Velid would not dare to incarcerate the glamorous senator in an ordinary prison; he suggests that they break into Velid's villa in Pax.

Terellion is in a featureless cell, but when a nurse brings her food she realizes that she is in a hospital, not a prison. Sendet visits her, and although he is clearly worried and in awe of the senator he insists that she must submit to a course of medical treatment. If she refuses, he says, she will be tranquillized and treated anyway. Terellion agrees to go quietly.

In an operating theatre, she is strapped to a table. Sendet gloats about her defencelessness and then places a metal globe above her head. He is about to open it when he is interrupted by a squad of guards, who wheel in the lifeless body of the Doctor. Sendet scans the Doctor's body and is amazed to find that the Doctor is not human.

Terellion accuses him of complicity with murderers, but Sendet tells her that the Doctor is alive. Terellion overhears Sendet making a telephone call. He is asking for instructions, but the other party seems unsure what to do next. They decide that the Doctor should be exposed to the Remote Globe. Terellion watches helplessly as the metal sphere is moved above the Doctor's head and spilt open. Dark radiance from the Remote Globe, a ball of blackness contained within the sphere, envelops the Doctor. Sendet tells Terellion that the globe is draining the Doctor's life.

Velid's villa is even more grandiose than Terellion's mansion. It is only thinly guarded. Olberan hacks into the security system to gain access to the grounds. After telling Ace that using nitro-nine will attract too much attention, he manages to disarm one of the guards and use the captured weapon to gun down the remainder. Ace reluctantly agrees to the logic of Olberan's suggestion that they should split up to search the vast building. Olberan volunteers to descend into the cellars, which he says might be dangerous, and sends Ace, who still has the rescued gronkey with her, upstairs.

Ace finds no sign of Terellion nor anything else of interest in the sumptuously furnished bedrooms. She is sure that if the senator is imprisoned in the building, she will be found in the cellars. Then she suddenly remembers that from outside the villa she saw a cylindrical turret, a gothic folly rising from the modern edifice. She finds the entrance to it in the corner of the master bedroom. The door is locked, but Ace remembers the security code that Olberan used and finds that it unlocks the door. Ace steps into a small circular room: it is a lift. She takes the lift to the basement where she steps out into a dark room that is furnished as a study. There is a computer terminal set into a desk; Ace finds the computer's memory store in the form of a wheel of microcircuits, but she cannot find a way to access them. She puts the wheel in her rucksack and, hearing footsteps, is about to move on when the gronkey demonstrates that the computer terminal is portable by lifting it out of the desk. Ace takes it and returns to the lift.

In the master bedroom, Ace sets up the computer and manages to turn it on. Inserting microcircuits at random, she reviews the astonishing contents of Hortan Velid's confidential files. Hearing Olberan approach, she conceals the computer. Olberan reports that he has found nothing, but he insists that Terellion must be on the premises. He and Ace must search again, he says. Ace disagrees, and eventually decides to leave by herself. This forces Olberan to accompany her, and not a moment too soon: as they return to the speedpod, the guards round the villa begin to stir. Ace realizes that if they are merely stunned, then it is likely that the Doctor, too, is not dead. Olberan tries to curb her optimism, but Ace will not be deterred. She curses herself for her stupidity and urges Olberan to make for the hospital with all speed.

Terellion watches aghast as the shroud of dark light withdraws into the globe, leaving the Doctor's body pale and unmoving. Sendet closes the metal sphere, announces that the transfer has been successfully completed and calls for guards to put the Doctor's body into a disposal bag. Terellion fights back tears as the guards zip up the bag. Sendet moves the sphere towards her and she screams, not because she fears the globe but because the body bag is moving: it is being unzipped from the inside. The Doctor sits up, holding his head. He comments that he has just had a remarkable experience that he wouldn't recommend to anyone. Sendet is stunned. The Doctor explains that Sendet was right: he is a Gallifreyan, not a human, and therefore able to withstand the life transfer. It was a struggle, but he was able to escape from wherever the globe took his life-force. He was glad to get away, he says: he was surrounded by a crowd of unhappy and disoriented minds and he also found one extremely confused stranger. He found it a very miserable reservoir of mental energy, which is what he accuses Sendet of trying to create.

Sendet recovers his wits, tells the Doctor he knows too much and orders the guards to kill him. The Doctor says he can hear the cavalry coming and then everyone in the room is aware of approaching shouts, explosions and blaster shots. The guards take up defensive positions in the doorway, while Sendet escapes through another exit. The Doctor frees Terellion, but refuses to let her follow Sendet to safety. Instead he pushes her into the lower part of an equipment trolley, which he wheels into the space between the guards. He gives the trolley a shove and throws himself flat on top of it. The trolley trundles along the ray-filled corridor. Ace opens the door at the other end, grabs the trolley, and runs with it to the speedpod, shouting over her shoulder for Olberan to stop shooting and follow her.

Olberan, installed at the controls of the speedpod, is determined to go to Central City. He is outraged and wants a showdown. A senator has almost been murdered, he stresses, and he is determined to make Hortan Velid aware of the injustices being done in his name. Terellion, sitting alongside Olberan, agrees. Ace catches the Doctor's eye, points to Olberan, and gives a thumbs-down sign. The Doctor smiles and nods. Ace's gronkey reaches forward, steals Olberan's blaster and hands it to Ace. 'Move over, Rambo,' she says to the blustering Olberan, 'I'm driving this bus now.'

With Ace at the controls the speedpod, after a rough start, outruns the guards' pods. The Doctor asks Ace where she's driving to, and seems pleased when she says she's going to the North Continent. Terellion and Olberan are appalled, because the North Continent is now out of bounds. The Doctor, however, says that is an excellent reason for going there.

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Ace pilots the speedpod northward over a vast ocean and then over an equally vast landmass covered with jungle. The Doctor navigates, staring alternately into the screen of the portable computer and the eyes of the gronkey.

The intelligence becomes excited, aware that the unafraid other who joined it and then abruptly departed is returning in a way that the intelligence cannot comprehend.

As the speedpod circles over the endless rain forest, Olberan protests that they are wasting time, that in Central City, in Pax and all over the South Continent, Velid's opponents are probably being arrested and perhaps killed, as Terellion almost was, and that the Doctor is taking them on a wild goose chase. The Doctor replies by asking Ace to repeat the information she discovered about Velid's expedition to the North Continent. He adds that Velid's computer records contain references to a fortified camp in the North Continent. Olberan points out that even if it is true, they could spend years failing to find it from the air. The Doctor pats the gronkey's head and explains that he has an assistant navigator. He points towards the jungle: there is a strangely regular clearing.

Ace brings the speedpod down slowly. The clearing is obviously not natural. At its centre there is a tall, thin tower: it is leaning and much overgrown with foliage. It looks like a ruined temple of a lost civilization. Arranged in groups across the clearing are modern domes and huts. The largest cluster of buildings is next to the thin tower, and from its roofs sprout aerials, dishes and a thick cable that runs to the top of the tower. Ace takes the little craft still closer, and it becomes clear that the settlement is inhabited: small squads of Starhome Guards look up from their tasks, one of which is overseeing teams of gronkeys. It seems that the dark green mammals have been pressed into service as labourers; gangs of the creatures can be seen carrying boxes, clearing undergrowth and digging trenches. The gronkey in the speedpod becomes agitated for the first time.

Ace says there is nowhere to land but in the clearing, and she takes the speedpod down. As the craft lands, the guards close in. Ace remarks that her arrival couldn't have been more obvious even if she'd radioed ahead; the Doctor is worried because he can do nothing to stop the guards radioing for reinforcements and he says he and Ace must move fast. As they run from the speedpod, Ace points out that the guards don't need reinforcements.

While the Doctor and Ace run towards the tower, Olberan and Terellion provide covering fire from the speedpod. Ace's gronkey abandons her and flees into the jungle. Halfway to the tower, the Doctor and Ace realize they are surrounded: pinned down by blaster rays, they can only await capture. The guards advance inexorably. Olberan leads Terellion in a rescue charge that proves futile and they are captured. Guards loom over the Doctor and Ace and take aim at point-blank range. At that moment the gronkeys arrive! Running silently from the jungle, wave after wave of gronkeys swarm over the guards: they take horrendous casualties, but the guards are overwhelmed, disarmed, and surrounded.

Olberan and Terellion catch up with the Doctor and Ace at the base of the tower. The two New Starhomers are amazed at the gronkeys, who have never previously shown any capability of organized behaviour. The Doctor says that they have been learning. Ace's gronkey returns to her and stares into her eyes. She realizes that it is communicating with her telepathically: it is telling her that there is danger in the tower, she says. The Doctor, however, cannot be dissuaded from finding a way in.

They find a gap in the tower's structure. It is immediately obvious that the building is not an ancient stone edifice: it is made of metal, and its insides consist of a maze of wiring ducts and hydraulic systems. There are no doors, windows, rooms or corridors. Prompted by the Doctor, Ace works out that the tower is in fact a spaceship, and not of human design. The interior of the ship is damaged and the Doctor concludes that it made a forced landing on the planet, perhaps centuries before the first human colonists arrived. Squeezing through the gaps between ruptured storage tanks and smashed electronic circuits, the little party struggles upwards through the interior of the ship. They pause at a hole beyond which they can see only a black void. Ace realizes they have reached a chamber that occupies the top of the tower.

Ace says that if ruined spaceship contains anything important, it must be in the empty-looking nose cone. The Doctor explains that although the ship has been there for centuries or millennia, it never entirely died. The expedition of which Sendet was a member found the tower and the source of power it contained — power for which the expedition's paymaster, Hortan Velid, was prepared to kill.

Olberan alerts the others to the sound of approaching speedpods: Velid has found them already. Olberan and Terellion refuse to be trapped inside the tower and would prefer to take their chances outside, but the Doctor persuades them that they are safer in the old spaceship because Velid would not risk damaging the source of his power. He leads the way into the dark chamber, saying that they should all see the terrible truth of the basis of Velid's new order for New Starhome.

The apex of the spaceship is a circular chamber with a conical roof. The wall is a blank screen. The room is empty except for a pillar in the centre, on which rests a black globe from which darkness seems to emanate. Above the globe is a metal hood suspended by a thick cable.

The Doctor concentrates and images begin to appear on the screen. Soon there are hundreds of faces surrounding the foursome; each face is a moving mask of abject terror and anguish. Terellion weeps as she

recognizes acquaintances who have recently died.

The Doctor explains that Sendet has been draining the life from his patients and transmitting the life-forces from the hospital in Pax to the black globe. Velid has been able to use the accumulating power of the trapped intelligences to augment the strength of his guards and has campaigned for New Starhome's independence to ensure freedom from Federation interference. Now that he is president of the independent planet, Velid will crush all opposition.

Voices are heard within the ship. Velid and a contingent of his superhuman guards are ascending towards the chamber. With a burst of blaster fire, the guards enter the room, followed by Velid. The Doctor, Ace, Olberan and Terellion are held at gunpoint while Velid gloats about his victory. He congratulates the Doctor on the Time Lord's correct assessment of the situation, but he adds that his plans are more far-reaching. With New Starhome completely under his control, he has an almost infinite supply of human intelligences with which to feed the black globe. His guards will be invincible, and he will go on to conquer all the worlds of the Federation and beyond. No one can stop him now, he says.

Ace disagrees. Her gronkey leaps from her shoulders and swings from the hood above the globe. The contraction crashes to the floor; sparks flash from the torn cable.

The guards, deprived of the source of their extra strength, are confused. After a struggle in which Ace and Terellion prove a match for the unaugmented youths, Olberan picks up a blaster and points it at Velid. The Doctor tells Velid that the game is up.

Velid is still smiling. He tells the Doctor that he has never relied entirely on the globe's power and has had agents strategically placed for years. He glances at Olberan, who turns the gun towards the Doctor. Ace suddenly realizes how Olberan managed to break into Velid's house so easily, and why the tough off-worlder has proved to be such an ineffectual ally. She launches herself at him, but the Doctor restrains her, whispering that he has known for some time about Olberan's deception. Velid announces that the Doctor's intelligence will be added to the pool of life forces within the globe. He orders the Doctor to touch the black sphere. Terellion starts to say that the Doctor has already survived one such attempt, and Ace realizes that the Doctor's stratagem is about to be undermined. Ace's gronkey leaps at Terellion, distracting her. Velid ignores the interruption and the Doctor picks up the globe. To Velid's consternation, nothing happens.

Velid complains that Sendet assured him that to touch the globe was to die, but the Doctor says that it's just a ball. 'Here, catch!' he says, tossing the globe to Velid. Velid catches it in both hands and slumps to the floor as his life force drains into the globe.

Olberan threatens to kill the Doctor, but the Doctor says that there isn't much point. The Doctor picks up the globe again and concentrates. On the screen, a hideous alien figure takes shape. The Doctor introduces the others to the intelligence — the only surviving member of the crew of the spaceship, one of a species that has no corporeal existence and which lives as collective consciousnesses. He speaks to the alien intelligence, promising peace at last to it and to the hundreds of humans imprisoned with it: he drops the globe onto the floor, where it smashes into fragments. The screen goes blank.

Olberan shrugs, hands over the weapon and says that he had always thought Velid's plan were too grandiose. The Doctor says that Velid had started to make mistakes: the gronkeys had forced him to press ahead with his plans too fast. Terellion and Olberan don't understand: they know that the gronkeys are mere animals, with no sign of intelligence.

The Doctor disagrees, saying that gronkeys are intelligent, but have an easy life in the rain forest and therefore no need of permanent settlements or toolmaking skills. They communicate telepathically, and therefore have the potential to develop very quickly if given the right stimulus. Ironically it was Velid who provided the stimulus: once the enslaved gronkeys at the spaceship site had been shown how to use tools and had heard human speech, the new knowledge was instantly available to all the gronkeys on the planet. Because the spaceship was so difficult to enter, and anyway dangerous for humans, gronkeys were trained to clean the black globe chamber. Thus they saw the tortured images on the screen and became aware of the alien intelligence's misery and confusion.

None of this would have mattered but for the fact that gronkeys were being shipped to the inhabited South Continent as pets. Although they appeared uncommunicative, these gronkeys were in constant mental touch with their fellows in the North Continent, including those working in the black globe chamber. Whenever a gronkey, such as Terellion's for instance, picked up a mental signal from a nearby human, such as Terellion's guest Marna, that resonated with an image, such as that of Marna's late husband, seen by the gronkeys in the spaceship, the gronkey could not help becoming a conduit for that image -and thus Marna saw the ghost of her husband. Such sightings were occurring all over New Starhome, and Velid knew that someone would start asking difficult questions. He pressed ahead with his campaign for independence, hoping thereby to smother reports of people seeing ghosts, and he acted swiftly to ban starjade after the Doctor had planted hints that the stone might be responsible for the ghost sightings. The Doctor's motives had been to find out whether Velid had something to hide, and to protect the gronkeys by diverting attention elsewhere.

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Terellion says that it was just as well the Doctor arrived when he did. The Doctor agrees that it was a remarkable coincidence, but adds that even without his intervention the gronkeys were learning rapidly from humans and might well have proved to be a formidable obstacle to Velid's one-party state.

They leave the spaceship and the Doctor's point is demonstrated: the guards are returning to normal after the sudden removal of their augmented strength and everywhere across the clearing gronkeys have recovered the guards' weapons and are rounding up the dazed youths.

NOTES

The Necromancers is intended to be a fairly typical example of a DOCTOR WHO story. It is set in the far future and includes some standard science-fiction themes such as grounded spaceships, aliens, and telepathy. Like the best science fiction stories, however, its plot depends on the interaction of well-rounded characters rather than merely on futuristic technology.

As usual, the Doctor and his companion arrive to find themselves in the middle of a nefarious scheme. And as usual, it is not clear what the villainy is or who the villains are. DOCTOR WHO stories are often like puzzles: they have something of the detective story in them, as well as science fiction. The Doctor, as well as the reader, has to find out what is going on. Investigation usually reveals that the danger is far greater than was at first apparent; foiling the villainy usually involves threats to the very life of the Doctor or, as is even more likely, to that of his companion.

TIME LORD adventures will also show this form of construction: the players, adopting the roles of the Doctor and his companions and allies, will find themselves presented with inexplicable goings-on that will require investigation, as well as perhaps a certain amount of brute force.

As in *The Necromancers*, a DOCTOR WHO story often has a cliff-hanger ending which is resolved by a combination of the Doctor's remarkable abilities and his companions' resourcefulness.

Finally, it should be noted that a DOCTOR WHO story is often more than just a science fiction adventure cum detective thriller. Depending on how it was written, *The Necromancers* could contain a commentary on the evils of colonialism, for instance, or on the corrupting influence of political power. A background theme of this nature is not essential, but it does help to add an element of realism and significance to a story that might otherwise seem fanciful or trivial. When you create your own DOCTOR WHO adventures using TIME LORD, you will find that the players will become even more involved in their roles and in the plot if they believe that their characters are fighting a realistic injustice or a believable evil.

PART TWO

Role-Playing: What It Is And How To Do It

Your fingers are trembling, but you tell yourself it is only the effect of the biting wind that you can hear whistling through the battlements and the rigging of the aerial.

You flip open the compartment on the side of the black cylinder and press the buttons of the timer. Ten minutes should be plenty of time to reach the ground and take cover in the alleys of the ruined city. One final check: the canister is wedged securely against the control box of the transmitter and the timed detonator is functioning. You can already feel the thrill of victory: there is enough nitro-nine packed into this bomb to blow apart the top half of the tower. Without the transmitter, the Kysarans' Termination Fleet will be unable to make landfall. You press the red button; the message 'COUNTDOWN' flashes on the LCD.

Peering through the battlements, you see the courtyard below is deserted. After one final check of the crampons digging into the crumbling stonework, you lift yourself over the parapet. As you hang by your fingers, your feet flail in the air until they find the first rung of the rope ladder. Biting your lip, you start to descend.

When you reach the roof of the guardhouse, you breathe a sigh of relief. The ladder that snakes up the tower above you is obvious evidence of an intruder, but nothing can be done about it now; you have to hope that no one spots it during the next few minutes. As you prepare to jump down to the courtyard, you hear voices.

Lying flat on the slates you peek over the edge of the roof: two gigantic Kysarans, anonymous in blood-red power armour, are marching across the flagstones towards the tower's entrance directly below you. Between them they are dragging a prisoner: the Doctor. His hands are manacled; he appears to be unconscious. The Kysarans take him into the tower.

You try to steady your racing heart and your whirling thoughts. If the Doctor is taken to the upper levels of the tower, the imminent explosion will finish him. There is time — perhaps just enough time — to clamber up the ladder and stop the countdown, but just one slip, just a few seconds' delay, and you risk being blown to bits along with the tower. The Doctor's diversion has obviously failed: the Kysaran advance guard could send the landing signal to the main fleet at any moment, so the transmitter has to be destroyed. Perhaps you should continue with your plan, jump to the ground and take shelter in the nearby ruins, hoping that the Doctor will be kept in the lower part of the tower and will survive the explosion.

You look at your watch: six minutes to detonation. Have you enough time to follow the Kysarans into the tower, rescue the Doctor and get him clear before the blast occurs? You have to decide what to do, and you have to decide now. Every second counts.

Imagine yourself in this predicament. What would you do? Can you decide? You *must* decide!

Have you decided what to do? You have? Congratulations, you have just taken the first step in role-playing!

A BRIEF HISTORY OF ROLE-PLAYING

Role-playing lies between play-acting and real acting. When children pretend to be hunters, gladiators, fighter pilots, mums and dads, doctors and nurses, they are play-acting. So are adults who put on airs and pretend to be more genteel than they are. Actors who put on costumes and pretend to be heroes or clowns are engaged in real acting.

The above examples are at the two extremes of a spectrum. Play-acting is unstructured and the rules of play are made up as the game progresses: children's games of make-believe often degenerate into arguments, with one of the Indians refusing to be gunned down and accusations from the cowboys about cheats who don't take their shots. Real acting, on the other hand, is usually so structured that it is unchangeable, as it is when an actor performs the dialogue and actions of a play. Role-playing is semi-structured: the idea is to allow for spontaneity within a framework of rules.

Actors were almost certainly the first people to use role-playing techniques. In order to understand the personality of the character he is representing, an actor imagines himself as the character in situations other than those that occur within the text of the play. If, according to the script, the character blusters when threatened, how might he react if he were in mortal danger? And what would he do if the threat turned out to be only a practical joke? The actor, by imagining his character in such situations, hopes to project a fully rounded personality on stage.

This technique is widely used by actors today; it is known as improvisation, and most drama students are taught it. In the twentieth century, dramatic improvisation is useful in many other areas, such as psychotherapy and management training. In these contexts it came to be known as role-playing. A psychotherapist might ask a patient to imagine himself as someone else — his own father, perhaps; two management trainees might be pitted against each other in a hypothetical setting, with one playing the role of a personnel manager and the other that of a trade union official.

As the above examples demonstrate, improvisation and role-playing are usually supervised activities bounded by a definite purpose and by rigid guidelines, yet they remain open-ended: the decisions of the participants decide the course of events.

All of the role-playing explained so far involves an element of acting: the role-player moves and speaks in

character. But as any writer of fiction knows, role-playing can be a silent, sedentary exercise. It is possible to imagine Shakespeare, who was an actor as well as a playwright, putting himself into the personality of each of the characters in his plays without leaving his writing desk. He would have sat, quill in hand, thinking himself into a role — for instance that of Hamlet, Prince of Denmark — and then asked himself: what would Hamlet do when he realized that the funeral he was watching was that of his beloved Ophelia? Any novelist, and indeed any DOCTOR WHO scriptwriter, uses exactly the same technique: Ace knows that if the bomb explodes the Doctor might die, but unless the transmitter is destroyed the planet will be devastated — what would Ace do?

To sum up, there are three elements in role-playing: a structure of rules and motivations that are supervised by one person; the other participants thinking themselves into the roles of the characters involved; and a story produced by the interactions of the decisions made by the characters.

Role-playing has become popular as an entertaining pastime. A group of friends gather together, each adopts a role, and they create a story between them. To avoid chaotic disputes about who is permitted to do what, one of the group acts as the supervisor; he usually uses a set of established rules to control the session.

TIME LORD is a set of rules that enables a group of people to role-play the characters from the television series DOCTOR WHO: TIME LORD is the DOCTOR WHO role-playing game.

Commercially available role-playing games and the hobby of playing them have a relatively short history. The first and best known game was *Dungeons & Dragons*. The earliest editions of this game revealed its origins as a cross between swords and sorcery fiction and wargaming with toy soldiers. Having created a wargame campaign in which massed battalions of model humans, dwarfs, elves and goblins fought across a fantasy world, the game's inventors wanted more: they wanted to be able to play the game at an individual level, to give life to the individual heroes, generals and wizards who led the armies. They invented rules that allowed each player to make decisions on behalf of the individual characters in the game; soon, the military set pieces were being ignored in favour of small-scale adventures in which a band of individual characters would brave the dangers of subterranean labyrinths. *Dungeons & Dragons* was born.

The game reached Britain shortly after it appeared in the United States in the mid 1970s. At first it interested only a very few people: it was, after all, an unusual sort of game. It consisted of just three densely printed rule books; there was no board, no counters, and no definite objective except to create an adventure. But its arrival coincided with a surge of interest in games of all types, and it became a cult hobby among teenagers and young adults on both sides of the Atlantic.

Other role-playing games soon followed, and by the mid 1980s the hobby of playing games had become ingrained throughout the English-speaking world. Role-playing games, and their simplified offshoots of game-books and computer adventure games, were and are dominant within the hobby.

Many hundreds of role-playing games have been produced. They tend to reflect the genres of popular fiction or, to a much lesser extent, real life. Thus a gamer can play the role of an interstellar explorer, a sword-wielding warrior, a private investigator or a modern infantryman. Books, television and films were an obvious source of inspiration for role-playing games and manufacturers were quick to produce tie-ins: a gamer can be a fictional spy in the game James Bond, a member of a starship crew in Star Trek, a hobbit in Middle-earth, or even one of the Beatles in a short-lived product entitled *Yellow Submarine*.

DOCTOR WHO, with more than a quarter of a century of television stories that provide a mass of background details and a wealth of characters, villains and monsters, is the ideal subject for a role-playing game.

KEY CONCEPTS IN ROLE-PLAYING GAMES

THE RULE BOOK

In most proprietary games, the book of rules is only one of many components: a role-playing game often consists of nothing but a book of rules; no other special components are required. This book is the rule book for the DOCTOR WHO role-playing game, and it is all that is needed apart from two ordinary six-sided dice, pencils and paper to start creating and playing new adventures.

The function of a role-playing game rule book is twofold. First, it provides background information and guidelines for creating adventures, for the use of the game's supervisor (known in TIME LORD as the referee). Second, it furnishes a set of rules to govern the success or failure of the actions attempted by the characters played by the other players.

THE REFEREE AND THE PLAYERS

The participants in a role-playing game are the referee and the players. The referee devises in advance the setting and basic plot of an adventure; he administers the game, interprets the rules and plays the roles of the villains, monsters and minor characters. The players take on the roles of the major characters, such as the Doctor or one of his companions.

HOW A GAME IS PREPARED

It is up to the referee to decide in advance how many players there will be, how long the game will last, how difficult the adventure will be to complete successfully, and what equipment, if any, will be required.

The referee has a considerable responsibility, and he will have to prepare the adventure in advance of a game session. If he uses a ready-made adventure, such as the one in Part Five, he will find his task relatively simple: he will be told how many players the adventure is designed for, roughly how long it will last, and whether he should provide any equipment other than the dice, pens and paper that are required for every game. It is more fun and more satisfying for the referee to create an adventure of his own, but this takes time and requires considerable planning and some previous experience of the game.

NUMBER OF PLAYERS

In theory there is no maximum limit on the number of players that can take part, although each adventure will probably be designed for a specific number or a set maximum number of players. In any case there are practical difficulties: a game with more than half a dozen players will overload all but the most experienced, quick-witted and resilient of referees. TIME LORD works best with one referee and three or four players, each of whom controls one character.

There are also space constraints on participants, because ideally all the players should be seated round the same table, with the referee at the head of the table and slightly apart from the players. Under this arrangement the players can talk easily to each other; they have a solid surface on which to rest their notes and to write; and they can all see the centre of the table, where the referee may want to place diagrams, maps, and even models to help the players visualize the setting of the adventure. The referee, meanwhile, can see and hear all the players.

DURATION OF A GAME

A role-playing game need have no time limit. Even when an adventure comes to an end, the referee may choose to treat it as simply one episode in a longer story: the game can continue, in theory, for ever. Once again there are practical constraints, among them the participants' need for sleep and sustenance. It is easy for the referee to create a one-off adventure and find a group of players that can get together for one or two sessions of play; a referee cannot be expected to come up with a continuous, unending, inventive storyline. It is also difficult to gather the same players in the same place at the same time over and over again. One-off adventures, similar to one four-part DOCTOR WHO television story, will therefore be usual; episodic epics, along the lines of those linked series of DOCTOR WHO stories that last for an entire television season, will be rare.

EQUIPMENT

The referee's preparations and the imagination of the players are the most important extra components for a game of TIME LORD. Apart from a copy of this book (which only the referee needs to have, although the players will find it useful to have copies, too) the only equipment required is a supply of paper, pens and dice.

Other equipment may be introduced at the referee's discretion. One of the most useful playing aids is a set of floor plans, which are used to provide a visual representation of the rooms and spaces in which the adventure takes place; these can be drawn in advance by the referee, or he can use one of several types on sale in games shops.

Miniature figures, which are used to represent the players' characters, minor characters and monsters, can be placed on the floor plans to give an instant idea of the locations and relative positions of the characters and their opponents. When carefully painted, miniature figures of metal or plastic can be minor works of art and add immediacy to any game. Suitable figures can be found at specialist games shops. Floor plans and figures are particularly helpful, to both referee and players, when a skirmish takes place during an adventure.

Finally, although the players will no doubt make their own notes, sketches and maps, the referee can provide maps and charts to help the players visualize the setting of the adventure and understand the relative locations of particular places. The information provided in this way should not, of course, exceed that which the players' characters find out during the course of the game. Such maps and charts can be as simple as a helpful scrawl, scribbled quickly to clarify a particular question, or as elaborate as facsimiles of the very maps that the characters retrieve from the TARDIS's data store.

THE OBJECTIVE

In most games the players compete with each other; the game finishes when one of the players wins by eliminating all the other players, for instance, or by accumulating a predetermined amount of play money.

A role-playing game is different: instead of competing, the players co-operate to explore the setting and overcome the obstacles created by the referee. Apart from the crucial business of keeping their characters alive and functioning, the players' objective in a role-playing game is usually one of two types: in some games the main objective is to collect booty and slaughter opponents, while others are more like detective stories in which the players' objective is to solve a mystery. Many role-playing games manage to combine the two aims, but in nearly all cases the key to success for the players is co-operation.

TIME LORD, true to the spirit of DOCTOR WHO, does not encourage the players' characters to take part in looting and pillaging; TIME LORD adventures involve the players' characters in solving mysteries, averting catastrophes and righting wrongs.

The players do not oppose each other; their characters work as a team, and the opposition is provided by the referee. The villainous plot or imminent disaster, and the savage monsters or power-hungry aliens, all are provided and managed by the referee. If the players fail, their characters may end up hurt or even dead; if they succeed, they can take satisfaction from a job well done, and look forward to that relaxing holiday that the Doctor has promised them on Florana, Metebelis 3 or the Eye of Orion.

HOW TO START PLAYING

The referee devises an adventure or studies a ready-made adventure. He gathers together a supply a pens, paper and dice. He prepares any other equipment that he thinks will prove useful to himself or to the players — for instance maps, models, pictures, and character sheets. He invites players, usually one for each character in the adventure, to a gaming session.

If the players are familiar with DOCTOR WHO and TIME LORD, the adventure can commence immediately. If not, the referee explains how a role-playing game works, describes the background of the characters, and makes sure that all the players understand their characters' abilities and the basic principle of the TIME LORD rules: beat the difference.

The referee describes the situation in which the players' characters find themselves at the start of the adventure: the game begins as soon as the players respond by telling the referee how their characters react.

CHARACTERS

Character is the general term used to describe any role that the referee and players of TIME LORD assume during an adventure: the Doctor, his companions and even enemies such as the Master and the Meddling Monk are all characters. Those characters that are played by the referee are called referee characters; those adopted by the players are player characters.

All characters have beliefs and mannerisms that make them unique. TIME LORD is about playing such aspects of a character to the full, not about manipulating the numbers that are used to define his physical and mental prowess.

A player will generally play either a generation of the Doctor or one of his companions — an ordinary person who has joined the Doctor on his travels. Which characters are played depends on the adventure the referee has planned and on the number of players. It is suggested that players pick or are given companions who have travelled with the Doctor at the same time: a group of four players might choose to play Ian Chesterton, Barbara Wright and Susan Foreman in addition to the first Doctor; a group of two players might choose to play Jo Grant with the third Doctor. Especially large groups can be catered for by bringing in irregularly appearing characters such as the Brigadier, Captain Yates and Sergeant Benton. Suitable groups are listed with the details of each Doctor in Part Four.

The referee can also introduce characters he has created which a player can run during an adventure or even

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carry on playing in future adventures. Companions often make temporary friends during an adventure and these referee characters can temporarily become player characters to ensure that anyone who wants to play TIME LORD can be assured of a role. Ace, for example, made friends with a Chinese girl, Shou Yuing, in *Battlefield* and teamed up with her to find out what was going on. In *Delta and the Bannermen*, the Welsh girl Rachel — who had made motor bike maintenance a hobby — proved a useful ally to the Doctor. Such characters are ideal choices as new companions; in the TIME LORD game they can easily join the Doctor on other adventures.

The most challenging way of providing players with balanced characters is to allow each player to assume an incarnation of the Doctor and to play an adventure like *The Five Doctors* or *The Three Doctors*. This solution is recommended only for experienced players: the Doctor's mysterious nature and erratic genius makes him difficult to role-play well — having five Doctors around magnifies the problem tremendously!

New players, especially those who are unfamiliar with role-playing, should not be daunted by the character they are given. Role-playing is like acting: some people are good at it and others are appalling. There are some splendid examples of bad acting in the television series, so a player who cannot throw himself into a role is hardly setting a precedent — in fact he is making an accurate contribution to the adventure!

Players should use the descriptions of their characters provided in Part Four to help them imagine how they should act in a given situation. The player should not act in the way he would ordinarily react but in the way he imagines the character would respond. This is the essence of a role-playing game. A player who, for example, is a member of the Territorial Army might be tempted to have his character fight any alien that was encountered: such behaviour would be accurate if he were playing Sergeant Benton but would be out of character if he were playing Victoria or Nyssa.

There are some basic tips to ensure your survival in a hostile universe: dodge and run! Most characters can out pace their pursuers, so running away is always a good idea if the Daleks are still approaching; once they are on top of you, dodge everything unless you are very competent in close combat. If the enemy is in strength, surrender to buy thinking time. Fighting is dangerous, so get involved only if you can get the advantages of surprise or numbers.

TIME LORD is a game and is meant to be fun. The enjoyment should come as much from playing a character well as successfully completing an adventure. Characters should co-operate with each other most of the time because teamwork is vital to the successful completion of an adventure. Yet conflict between characters should not be overlooked as a source of enjoyment: teasing or outright personality clashes are very much a part of DOCTOR WHO.

SWITCHBACK

A solitaire DOCTOR WHO adventure

On the following pages you will find an excerpt from the DOCTOR WHO adventure *Switchback*. The excerpt has been configured as a solo role-playing game: you will play the role of one of the Doctor's companions.

You will need two dice; paper and a pen will be useful, too. This *Switchback* excerpt has been adapted to use the TIME LORD game rules. As you play it, you will gain a good idea of how a game of TIME LORD progresses. A few unavoidable simplifications, however, have been made. There will be only one player — you — and therefore you will not experience the complexities that arise in multi-player games. More significantly, there is no referee: the book controls the game, providing you with information about your character's situation and prompting you to decide what your character should do.

In a real game with a human referee, the possible actions of your character are almost infinite: if you were role-playing Jamie, for instance, and Jamie were to meet an unfriendly monster, you might decide that Jamie would attack, or run away, or pretend to faint, or play the bagpipes, or dance a reel, or anything else that you decide Jamie might do. In *Switchback*, because there is no human referee to respond to the potential variety of your character's behaviour, your character will be offered only a few options.

Within these limitations, however, this extract from *Switchback* will introduce you to the concept of playing a character and to the basic rules of TIME LORD.

HOW TO PLAY

Before you start you should choose which character you want to play. Printed here are summaries of the character sheets of two of the Doctor's companions: Tegan, the Australian air hostess, and Jamie, the Highland piper. Full details of these characters are given in Part Four on pages 84 and 76 respectively.

Alongside each illustration you will find a list of the character's abilities. Each ability has a numerical value. Next to some of the abilities you will see special abilities, which also have numerical values. The use of these numbers will be explained in the course of the game. The important thing to notice is that the two characters have different ability scores: Jamie has a higher Strength ability than Tegan, for instance, but Tegan has a higher Knowledge ability.

If you play *Switchback* twice, once as Jamie and then as Tegan, you will appreciate how these different ability scores affect each character's actions.

Jamie McCrimmon

Abilities and special abilities

Strength: 5, Cheat Death 1

Control: 4, Brawling 2, Edged Weapons 2, Marksmanship 2, Mountaineering 2

Size: 4

Weight: 4

Move: 3, Running 1

Knowledge: 3

Determination: 4

Awareness: 3, Acute Hearing 1, Musicianship (bagpipes) 1

Equipment: dirk (edged weapon, Wounds 4)

Tegan Jovanka

Abilities and special abilities

Strength: 3, Cheat Death 2

Control: 4, Marksmanship 1

Size: 3

Weight: 4

Move: 3, Driving 1, Running 1

Knowledge: 4, First Aid 1, TARDIS 1

Determination: 5, Independent Spirit 1

Awareness: 3, Acute Hearing 2, Artist 2, Con 1, Striking Appearance 2

Equipment: laser cutter (counts as edged weapon, Wounds 4)

Make a note of this page number; you will need to consult these character sheets while you play *Switchback*.

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Now choose your character, think yourself into your chosen role, turn the page, read *The Story So Far* and follow the written instructions. Good luck!

THE STORY SO FAR

The TARDIS has stopped moving, much to the Doctor's surprise. It seems to have materialized somewhere, although the Doctor has been unable to understand the sensor readings. The viewing screen reveals nothing except darkness. The Doctor has tried without success to make his craft take off again. He has decided that he has to find out where the TARDIS has landed; he has gone to explore outside, leaving you in the TARDIS control room with strict instructions to wait until he returns. Turn to Module 1.

Module 1

The Doctor has been absent for about half an hour and you are becoming very bored. Suddenly you hear a noise: a familiar, raucous grinding sound. The time rotor is moving — the TARDIS is about to take off! If it dematerializes without the Doctor on board, he will be stranded and you will be adrift in time and space. You must do something.

Rushing over to the central console, you stare at the bewildering array of flashing lights. You must try to work out how to switch off the dematerialization sequence. The TARDIS consists of very advanced technology. Using even a simple control requires some skill and knowledge. Every task in TIME LORD is given a difficulty: stopping the dematerialization sequence has a difficulty of 6.

What is your Knowledge? Look it up on your character sheet. Your Knowledge represents, among other things, your understanding of technology. If you have the TARDIS special ability, add that number to your Knowledge to determine your total ability in this case; if not, your Knowledge on its own is your ability score.

Just so you know whether you are right, your ability to operate the TARDIS should be 3 if you are playing Jamie; if you are playing Tegan, you should have worked out that your ability is 5.

Subtract your ability score from the difficulty (6) of the task you are attempting. This value is known as the difference: Difficulty minus Ability (including special ability if applicable) equals Difference

Now you must try to beat the difference (Jamie needs to beat a difference of 3 to succeed; Tegan must beat a difference of 1). Roll two dice. Subtract the lower number from the higher. If the result is greater than the difference, you manage to switch off the time rotor. If the result is equal to or less than the difference, you fail.

Whether or not you succeeded in turning off the time rotor, give yourself a pat on the back: beat the difference is the single most important concept in the TIME LORD rules, and you have just learned how to use it.

Now back to the adventure: if you managed to stop the time rotor, turn to Module 13; if you failed, turn to Module 5.

Module 2

You can see the pulse of energy expanding from the Drekkar's blaster, but you are powerless to avoid it. A ball of fire seems to engulf you. The blaster inflicts 6 Wounds, which is greater than your Strength ability: you are unable to withstand the assault on your nervous system and are thrown to the floor. You lie there, inert and unconscious.

In time, your body tries to recover. You have taken 6 Wounds. Subtract your Strength from 6. The result is the difference that you have to beat in order to recover.

Roll two dice. Subtract the lowest number from the highest. If the result is greater than the difference, you regain consciousness and, with an aching head and shaking limbs, you wander into the darkness, turn to Module 4. If the result is equal to or less than the difference, you fail to recover, turn to Module 14.

Module 3

Your weapon is suitable for use only in close combat, so you will have to close with the Drekkar before you can attack it. Your Move is 3 and the Drekkar is about three metres away (a difficulty of 1), so you can reach it.

If you decide to hurl yourself at the creature and attack it, turn to Module 11.

If you would rather advance on it cautiously, weaving and dodging as you move, with a view to attacking it later, turn to Module 7.

Module 4

The darkness is almost absolute. You sense, rather than see, that you have wandered into a maze of corridors. With your hands outstretched you stumble towards the dimmest hint of light. Your eyes are not deceiving you; there is light ahead. You turn a corner and see an illuminated cubicle that looks something like a lift. You step into it without hesitation. A shutter descends behind you, and you wait for the cubicle to start moving upwards or downwards. Instead, you become aware of a regular droning noise; the light starts to pulsate. You have wandered into a Drekkar control box: the device is attempting to overcome your will and make you subservient.

Fortunately, a Drekkar's Determination is lower than a human's, and the control box cannot automatically control you in the way that it controls a Drekkar. It has an Determination ability of 1, which with its Hypnotize special

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ability of 2 gives it a total ability of 3 when attempting to control you. Your Determination is higher than 3, so the control box has to beat the difference to subjugate you.

Subtract 3 from your Determination: the result is the Difference that the control box has to beat. Roll two dice on behalf of the control box. Subtract the lowest number from the highest. If the result is greater than the difference, turn to Module 6; if the result is equal to or less than the difference, turn to Module 12.

Module 5

You simply cannot work out how to shut down the dematerialization sequence. The longer you gaze at the winking displays, the more confused you become. Suddenly you remember that the TARDIS cannot dematerialize if its doors are open. You run to the side of the room and throw yourself at one of the huge doors. It moves, but only a little. The TARDIS is obviously on the point of dematerializing. Opening the door will be a real test of your strength.

This task has a difficulty of 5. Look up your Strength score on your character sheet. Subtract your Strength from the difficulty of 5 to produce the difference that you have to beat. If your Strength ability score is 5, the difference is zero (5 minus 5 equals 0), but you still have to try to beat it and there is still a chance that you might fail.

Roll two dice. Subtract the lowest number from the highest.

If the result is greater than the difference, you manage to push the door open. Behind you, the time rotor slows and stops, and the lights fade as every other circuit in the TARDIS seizes up in sympathy. You squeeze through the half-open door. Turn to Module 9.

If the result is equal to or less than the difference, you cannot make the door budge. The time rotor accelerates relentlessly. Turn to Module 18.

Module 6

You cannot resist the power of the control box. You feel your willpower dwindling and shrivelling while your mind is filled with comforting thoughts of order and obedience. You become a brainless slave, destined to patrol the dark corridors of this hijacked interstellar colony ship — until and unless you are rescued by the Doctor, the occurrence of which is beyond the scope of this small solo game. Turn to Module 19.

Module 7

You zigzag towards the Drekkar, trying to prevent it taking aim at you. The Drekkar tries to shoot you: the difficulty of this task is your Size plus your Control plus the difficulty arising from the range, which in this case is 1. Consult your character sheet and calculate this difficulty. The Drekkar has stopped moving, so its total ability is its Control of 3 plus its Marksmanship special ability of 1: a total of 4. Subtract this figure from the difficulty to find the difference that the Drekkar has to beat. Make a note of this value.

Now, on behalf of the Drekkar, try to beat the difference. Roll two dice, and subtract the lowest number from the highest. If the result is greater than the difference, the Drekkar hits you, turn to Module 2.

If the result is equal to or less than the difference, the Drekkar's shot misses you, turn to Module 10.

Module 8

The Drekkar is less impressive than it looks. It has a Strength of only 2, and therefore one successful blow from your weapon (which inflicts more Wounds than the Drekkar's Strength) is enough to disable the large creature.

The Drekkar topples slowly and silently, landing with a crash on the metal floor. You do not wait to find out how quickly it recovers: you run into the darkness. Turn to Module 4.

Module 9

You throw yourself through the door, only to find that the outside world is darker than the interior of the TARDIS. The floor sounds as if it is made of metal. Your footsteps echo faintly, suggesting that you are in a cavernous void. You can see nothing at all at first, then a light appears in the distance. It approaches slowly and you can make out the shape of a tall, lumbering, metal-encased humanoid.

You will find out later — perhaps — that the creature is known as a Drekkar. Make a note of these abilities:

Drekkar

Abilities and special abilities

Strength: 2

Control: 3, Marksmanship 1

Size: 2

Move: 2

Determination: 2

Equipment: blaster (ranged weapon, Wounds 6), metal skin (counts as Armour 5)

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You call out a greeting, but there is no reply. When the Drekkar is about three metres away from you, it lifts some sort of gun and points it at you. You have only two choices: run (turn to Module 16) or attack (turn to Module 3).

Module 10

A bolt of blue energy from the Drekkar's blaster flashes past your head. The weapon jerks upward in the creature's claw, and you are close enough now to hear its muted curse. You can seize your chance to attack it or to run clear.

If you decide to attack, turn to Module 15. If you carry on running past the Drekkar and into the darkness, turn to Module 4.

Module 11

You hurl yourself towards the Drekkar without thinking about dodging, but even as you charge you see a spurt of light from the muzzle of its weapon. You present quite an easy target for the creature: the difficulty of its task is your Size plus the difficulty of shooting at the distance between it and you (1). Consult your character sheet, calculate this difficulty, and make a note of it.

The Drekkar's total ability in this situation is its Control of 3 plus its Marksmanship special ability of 1, a total of 4. Subtract this from the difficulty to produce the difference that the Drekkar has to beat to hit you.

Roll two dice on the Drekkar's behalf. Subtract the lowest number from the highest. If the result is higher than the difference, the Drekkar's shot hits you, turn to Module 2.

If the result is equal to or less than the difference, the Drekkar misses and you get your turn to attack. Turn to Module 15.

Module 12

Persuasive images of order and obedience to a higher cause batter your brain, but you remain unconvinced. The control box is unable to overwhelm your will. As the mental pressure recedes, you become aware of a familiar voice intruding into your mind.

'There you are last!' says the Doctor's unmistakable voice. He sounds distinctly peevisish. 'What kept you? I've been trapped inside this mental imposition machine for at least ten minutes, and that's ten minutes too long as far as I'm concerned. Now run along, find my body, and put my mind back into it. And do hurry up about it.'

Reuniting the Doctor's mind and body is a task that takes us beyond the confines of this brief game. Congratulations are in order, however, for you have taken your character out of the erratically behaving TARDIS, encountered a Drekkar guard and successfully thrown off the effects of a mind-controlling machine. Turn to Module 19.

Module 13

Your fingers stab uncertainly at the controls. You hold your breath: the time rotor begins to slow. As it stops, however, your sigh of relief turns to an exclamation of alarm. Every circuit in the TARDIS is failing. The lights are fading fast. Just in time, you throw the door switch before all the power disappears and the doors inch open. You have no idea what is wrong with the TARDIS, but you know you cannot repair it by yourself. You have to find the Doctor. You feel your way through the darkness to the door. Turn to Module 9.

Module 14

Your attempt to recover from your wounds has failed, at least for the time being. In a full game of TIME LORD you would be given further opportunities to try to recover and, of course, there is always the possibility that the referee would arrange for someone — the Doctor, the Drekkar, a passerby — to give you medical attention. You would probably survive, but you can take no further part in this adventure. Turn to Module 19.

Module 15

You try to strike the Drekkar. This is a basic combat situation and the difficulty of your task is calculated very easily: the difficulty is the Size, or relative smallness, of your target which in this case is 2, as a Drekkar is quite large.

Your total ability is your Control plus any relevant special ability if you have one. (Tegan's Marksmanship special ability will not help her to use a laser cutter, but Jamie's Edged Weapons special ability will add 2 to his total ability because he is using his dirk.)

Your total ability is greater than the Difficulty, so there is no difference to beat: you automatically hit the Drekkar. The damage you inflict is equal to the Wounds rating of your weapon, but can you penetrate the Drekkar's armour-plating?

The Drekkar's metal casing has a protection value of 5, but your weapon inflicts only 4 Wounds — less than

the Drekkar's Armour. Subtract your weapon's Wounds from the Drekkar's Armour of 5. The result (1) is the difference that you have to beat.

Roll two dice. Subtract the lowest number from the highest. If the result is greater than the difference, your blow penetrates the Drekkar's Armour, turn to Module 8.

If the result is equal to or less than the difference, your weapon slides harmlessly across the creature's armour, turn to Module 17.

Module 16

The Drekkar has a Move ability of only 2. Your Move ability is 3 and in this situation your Running special ability of 1 also proves very useful! You can easily outdistance the Drekkar, but as it lumbers after you it takes a shot at you with its blaster.

Add your Size to the difficulty of firing at the distance between the Drekkar and you (now 2). The result is the difficulty of the Drekkar's task in hitting you. The Drekkar's total ability is its Control of 3 plus its Marksmanship special ability of 1, minus the difficulty caused by its movement (1) — a total of 3. Subtract this total from the difficulty to produce the difference — the answer should be 3, whether you are playing Jamie or Tegan.

The Drekkar has to beat this difficulty of 3 to hit you. Roll the dice and subtract the lowest number from the highest. If the result is greater than the difference, the Drekkar's shot has struck you, turn to Module 2. Otherwise the pulse of blue energy crackles harmlessly past you, turn to Module 4.

Module 17

No emotion shows in the Drekkar's face as your weapon skids uselessly across the metallic plates of the creature's armour. It merely continues to bring its blaster to bear on you. You find yourself staring into the smoking muzzle of the energy weapon. Will you try to dodge the next pulse of energy (turn to Module 7), or will you throw yourself into combat against the Drekkar in another frontal attack (turn to Module 11)?

Module 18

You are trapped in the TARDIS and you cannot prevent it from dematerializing. Eventually the time rotor slows to a stop, and you know the TARDIS has come to rest. But you could be anywhere in time and space. You will just have to hope that the Doctor finds some way of rescuing you; for the moment, however, this adventure is at an end.

Go back to the beginning and try again!

Module 19

We have to leave *Switchback* at this point: if we printed the entire adventure there would be no room for anything else in the book. But if you play through this solo game a few times, using first one character and then the other, you will find that you learn a great deal about the mechanics of playing TIME LORD.

This small extract from an adventure includes: the use of an ability to attempt a simple task, close combat and ranged combat, recovery from wounds, the use of an ability to resist a mental attack, many examples of the effects of different abilities on the balance of play, and frequent use of the basic rule of TIME LORD: beat the difference.

Don't be put off by the number of calculations you have to do during *Switchback*: this is a solo game and you have to do the work of both player and referee. If you were playing the character of Tegan or Jamie in a real game, the referee would know the difficulty of each task your character might attempt, the relevant ability of your character and therefore the difference you would have to beat. All you would have to do is to roll two dice!

A NOTE FOR BEGINNERS

Even if you had never heard of DOCTOR WHO and role-playing games until you started reading this book, you should now be ready to play a character in a game of TIME LORD if you have read and understood everything up to this point.

Part Three and Part Four of this book will provide you with a wealth of further information about the game and about the DOCTOR WHO universe, much of which will be very useful to you as a player.

A NOTE FOR PROSPECTIVE REFEREES

By now you know the basic concepts behind TIME LORD. But don't start rushing to design your own adventures just yet. You will need a thorough understanding of Part Three and Part Four of this book, and then you should study Part Five, which is full of information for referees.

Now let's plunge into Part Three, which is a detailed exposition of the TIME LORD rules.

PART THREE

How To Role-Play
A
DOCTOR WHO
Adventure

BASIC CONCEPTS

TIME LORD is a simple yet sophisticated game that has a few basic mechanisms on which the rules rely. It is important to understand what is meant by abilities, how to use the dice, how distance and movement affect game play, and how to take turns before trying to learn the rest of the rules. Players, however, can largely make do with knowing only the few rules in this chapter. It is the referee who needs to have a more thorough grounding in the system.

Players and the referee should read this chapter carefully, or have it explained to them by someone who knows the rules. Rules in subsequent chapters can be skimmed by players to glean some knowledge of the game's workings; the referee needs to set aside time to read the rules at least once.

Experienced role-players will probably find that much of the structure of the game is familiar to them, in which case they should feel free to play after only skimming the rules. TIME LORD, however, does differ from many games in that the dice do not always have to be rolled to determine whether a character's actions succeed or fail, so this chapter is still recommended reading!

ABILITIES

Abilities simply represent a character's physical or mental capabilities. They indicate what he can or cannot do in terms of TIME LORD's rules. Each of a character's abilities is assigned a numerical value, typically from 1 to 6, where 1 indicates a low aptitude for the subject and 6 indicates a high aptitude. Where TIME LORD refers to a common ability, it is one of the eight abilities that are common to all characters: Strength, Control, Size, Weight, Move, Knowledge, Determination and Awareness. A special ability is an ability that enhances one of these eight common abilities: Marksmanship, for example, enhances a character's Control in combat and First Aid enhances a character's Knowledge when trying to heal an injured person. Special abilities typically have low values, usually 1 or 2, because their values are added to the appropriate common abilities instead of being used on their own.

To make it clear which value should be used, TIME LORD uses total ability to indicate that the sum of a common ability and an appropriate special ability should be used. If the rules say special ability, only the value of the special ability on its own should be used: the value of the common ability is not added.

USING DICE

Role-playing games can be complicated affairs, using many-sided dice in different ways to determine the outcome of events. The rules of TIME LORD, however, aim to make the game as simple as possible: only two six-sided dice — the type that can be found in a game of *Monopoly* or *Risk* — are used. Both dice are always rolled together and the result is always determined the same way.

Unlike most other games, where the numbers on the dice are added together, TIME LORD uses the difference between the numbers. The lowest number rolled is subtracted from the highest, and this value is known as the result. The result of rolling 1 and 6 is 5; the result of rolling 3 and 4 is 1; the result is 0 if a double 6 is rolled. The best result is 5; the worst result is 0.

In the course of the game, the referee will often ask players to roll the dice to determine whether their characters' actions succeed or fail. He decides how difficult it is to succeed and assigns a numerical value from 0 to 10 as the difficulty. He compares the numerical value of the character's ability with the difficulty and makes a note of the difference.

A character whose ability is greater than the difficulty automatically succeeds, and his player does not have to roll the dice. Whatever the character is doing is well within his ability to accomplish. It is possible, however, that the referee may tell him to roll the dice just for dramatic effect: the player, after all, does not know the difficulty he has to beat and rolling the dice introduces an element of doubt.

BEAT THE DIFFERENCE

The dice always have to be rolled if the character's ability is equal to or less than the difficulty. There is a chance that the character may fail because he is attempting something that is beyond his ability. His player rolls the dice with the aim of beating the difference between the difficulty and the character's ability. He succeeds — in effect he beats the difference — if the result on the dice is greater than the difference between his ability and the difficulty. He fails if the result is less than or equal to the difference.

Whenever the rules ask a player to beat the difference, it means the dice must be rolled to beat the difference between the character's ability and the difficulty of the task he is attempting. In most cases, only the referee knows the difficulty and therefore the difference that must be beaten; players should trust his judgment.

Tegan and Nyssa are trying to catch up with the Doctor, who has sprinted off ahead of them across rough terrain. Tegan is coping admirably in her flat-soled air-stewardess's shoes, but Nyssa is finding it tough going in her Traken court shoes. They are confronted by a chasm that the Doctor has clearly jumped, judging from the scuff marks in the soil on both sides, and Tegan's player decides they have to jump it to follow him.

The referee has allocated a difficulty of 4 to the jump across the chasm, which he makes 5 in Nyssa's case because he knows she is wearing unsuitable shoes, and has decided the relevant ability to use is Control. Both characters have Control 4; Tegan's player has to beat a difference of 0 for his character to make the jump, but Nyssa's player needs to beat a difference of 1. After Tegan successfully leaps the chasm by rolling a 3 and a 1 to get a difference of 2, Nyssa's player decides that it is foolish to try the jump in shoes, takes them off, and leaps. The referee lowers the difficulty to 4, so Nyssa's player now needs to beat a difference of only 0.

COUNTERS AND FIGURES

Role-playing games such as TIME LORD do not have boards and can be completely played out in the imaginations of the players and referee. Sometimes, however, it helps to have a visual representation of the action so that everyone knows where everyone else is and does not feel unfairly treated because they cannot see what is going on. This is especially so if the characters get involved in a fight.

The referee should sketch a bird's-eye view of the characters' surroundings, whether it is outdoors or indoors, and mark on key objects such as the TARDIS, tables, benches or trees. The scale does not have to be accurate; all the plan has to do is allow players to envisage where they are. Counters, such as plastic tiddlywinks, Ludo counters or coloured pieces of cardboard, can be placed on the plan to show indicate the position of each character and enemies such as Daleks.

Miniature figurines can be used instead of counters — there is a wide selection of different types and makes available from specialist games shops. The ideal ones are made of metal and are 25mm to 30mm high; they contain lead and are not recommended for small children.

DISTANCES

TIME LORD uses neither metres nor yards to determine the distance between objects or the distance that characters can travel in a certain time. Distance in TIME LORD is measured in areas. An area is best thought of as being similar to a square on the board of a game such as *Monopoly* or *Risk*. One area can contain a number of characters, just as one square on the board can contain a number of playing pieces. The area just groups characters together to indicate the proximity of one to another. Characters can move from one area to another during their turns: some characters may be able to move further than others depending on their abilities.

When the referee draws up a plan of a location for the players he should divide it into areas. Instead of drawing up a plan, however, referees and players may find it more convenient to represent a location using a number of tear-off square notelets, such as those about 10cm square used for telephone messages. A nine-area location, for example, could be represented by nine notelets arranged in the right shape. More notelets can easily be added to a location to maintain a sense of distance, especially if the characters are running across countryside. Special features such as furniture or trees can simply be drawn on the notelets. The notelets should be arranged so that each row of squares is staggered.

The distance to an object or a person in areas affects the difficulty when a character tries to use certain abilities. This distance is the range, and is used in combat to modify the chances of hitting someone with a gun or blaster. It also affects the chance of spotting something or someone concealed in an area. Range is measured as the distance from one object to another, not including the area that the first one is in. Objects in the same area, therefore, are at a range of 0; objects in adjacent areas are at a range of 1.

Areas do not have a fixed size or shape: the referee decides how big they are and can even choose to have areas of widely differing sizes and shapes. An area purely indicates a tactically important space. In buildings, however, most areas will be about 3 metres by 3 metres — enough space for five or so people to move about and exist comfortably in.

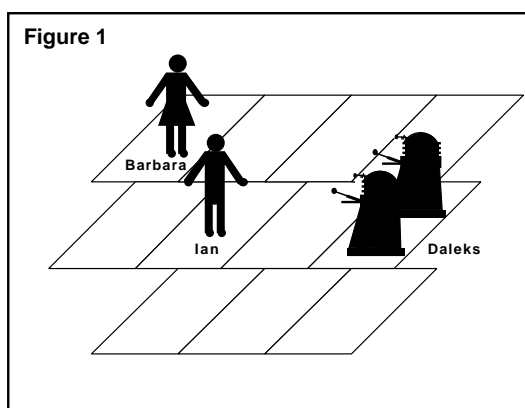


Figure 1

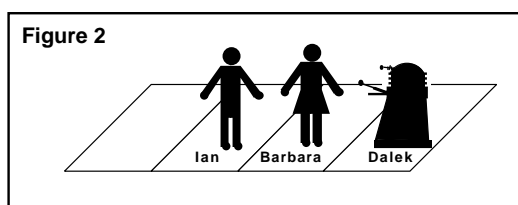


Figure 2

Figure 1: Eleven square notelets have been laid down in staggered lines to start a chase scene; more could be added to allow Ian and Barbara to run in any direction from the Daleks. Barbara is at a range of four areas from the Daleks; Ian is at a range of two areas from the Daleks.

Figure 2: Areas. Each square represents one area and in play is formed by using a square telephone notelet — or a beer mat! Barbara is at a range of one area from the Dalek; Ian is at a range of two areas from the Dalek.

MOVEMENT

The distance that a character can cover in one turn depends on his Move ability. Most humans have Move 3, although the First Doctor has Move 2 to account for the limitations of that particular generation. A character's Move, however, is not the number of areas he can move: it is purely his ability to cover distance. In this way, Move works the same as any other ability.

Each area that a character moves presents a cumulative difficulty. On ordinary, flat ground such as short grass or indoors, each area presents a difficulty of 1 to the character's movement. A character who wishes to move from one area to an adjacent area faces a difficulty of 1; a character who wishes to move three areas faces a difficulty of 3. It follows that any character can move a number of areas less than his Move in a turn: a character with Move 3 can move up to two areas. Such a character may still have an action in that turn, such as shooting a gun or evading an attack.

A character who wishes to move a number of areas equal to or greater than his Move ability must beat the difference between the cumulative difficulty of the terrain and his Move. This counts as the character's action for the turn. A character with Move 3 who wished to travel five areas would have to beat a difference of 2 to succeed. He would need to roll a difference of 3 or more on the dice.

If the player fails to beat the difference, his character moves only the number of areas he could ordinarily travel without needing to roll the dice. He still moves in the direction he intended, but is assumed to have stumbled or tripped in his effort to move faster. The character may not have another action whether he succeeds or fails in his attempt to move further than normal.

A character may have special abilities that enhance his Move ability. Most companions have the special ability of Running — most of them have plenty of opportunities to practise this skill in their adventures with the Doctor. If a character uses such a special ability it counts as his action for the turn.

Some of these special abilities are added not to the character's move but to the Move of a vehicle. A character with the Driving special ability adds his Driving to the Move of, say, a car or motorbike to travel further than normal. A character with Move 3 and Driving 1 would have Move 6 if he drove a Move 5 vehicle.

TERRAIN

Not every piece of ground is easy going: long grass, mud, scree and the rough, stony ground of a typical chalk pit all increase the difficulty of moving. The effects of terrain are always cumulative. A character who travelled across two areas of even ground (difficulty 1) and one area of scree (difficulty 2) would face a total difficulty of 4 to get into the scree-strewn area.

Each area of easy terrain has a difficulty of 1. Easy terrain includes open flat ground such as parkland, roads, pavements, floors in buildings and open woodland. Obstructed terrain has a difficulty of 2 an area and includes jungle, overgrown woodland, loose sand, hills, water, shingle beaches and bracken-covered or gorse-covered moorland.

Areas of terrain with a difficulty of 3 are rare. Difficulties as high as this are usually assigned by the referee to represent extraordinary situations, such as strong underwater currents or virtually impassable terrain, where progress is likely to be slow.

The difficulties given for terrain are only guidelines, because some characters may find certain types of terrain more difficult than others. Daleks, for example, can levitate up or down stairs, but this requires phenomenal amounts of energy and is accomplished only slowly; stairs are only a minor handicap to the Doctor and his companions.

TURNS

Even a small group of people can cause an immense amount of confusion in real life if all of them decide to do something different at the same time. Their actions and reactions to other people, however, work themselves out without anyone having to tell the participants what they can or cannot do. TIME LORD is a game, however, and needs to regulate characters' actions so that the players and the referee know what happens and when it happens: TIME LORD does this by using turns.

Conventional boardgames usually use a turn to limit what one person can do; play then passes on to the next person. In TIME LORD, a turn is used to determine what all the players can do in the same amount of time.

There are two types of turn: the action turn and the research turn. Action turns are used to regulate hectic action such as combat or chases where the second to second decisions of the players and their opponents quickly change the situation. An action turn represents the passing of only a few seconds — the exact amount of time is not important because any activities that take place in action turns are quickly resolved.

Research turns mark the progress of time during an adventure. Each research turn represents 15 minutes of real time, although it may take more or less time than that to resolve the actions which take place during such a turn. Work that takes a long time to accomplish, such as scientific research or clearing away the rubble from rock-falls and cave-ins, is regulated by research turns.

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Players will usually only be aware of action turns during the game. Their characters' actions are predominantly of the moment. It is the referee who uses research turns to mark the players' progress through an adventure and to determine when events happen, such as the time that a bomb is due to go off or the point at which invasion fleet of an alien menace arrives.

There is no set order of events in a turn. Each player says what he wants his character to do when asked by the referee, the results are worked out and then applied simultaneously. The referee decides when one turn ends and the next one begins.

ACTIONS

Each character can in general use only one ability during a turn, and the use of such an ability is called an action. The players say what they want to do in a turn and the referee works out what this means in terms of actions. It may be that the referee has to rule it is impossible for a character to achieve all that his player wants him to do in one turn.

Most of the time it is possible to express what a player wants to do as the use of one of his character's abilities, such as Control, Marksmanship, Running or Science. A character who wants to shoot someone uses his Control or Marksmanship abilities; one who wishes to analyse a plague virus uses his Science ability.

Movement is an exception to the number of abilities that can be used in one turn. It is possible for a character to travel a limited distance — less than his Move ability in areas — and still use another ability. In this way it is possible for characters to close on an enemy and attack, or even to flee from an enemy before firing.

ABILITIES

What a character can or cannot do in TIME LORD is determined by the abilities that define his physical and mental powers. Abilities represent a character's muscular power and toughness, his agility, his powers of deduction and so on. Each ability has a numerical value of one to six, with six being the best. Abilities not only indicate what a character can do; they are also a measure of his resistance to another character's abilities.

Eight abilities are common to all characters: the physical abilities of Strength, Control, Size, Weight and Move, and the mental abilities of Knowledge, Determination and Awareness.

STRENGTH

Strength is the character's muscular power. It is his ability to lift and push objects as well as to withstand injury and to damage opponents in hand to hand combat. The ability is also a measure of a character's endurance. Strength determines the length of time for which a character could keep running while pursued by an enemy as well as how long he could hold his breath under water. The ability is as much a guide to fitness as it is power. Strength is the ability used to determine whether poisons take effect, and how quickly the character recovers consciousness or heals once he is wounded.

CONTROL

Control is the measure of a character's agility. It represents suppleness, hand to eye co-ordination and whether the character is clumsy or articulate. The ability determines how accurate the character is at firing guns or striking with his fist or a melee weapon; it also determines his defence against attacks from opponents. Control is the ability used when a character has to leap chasms or climb trees or mountains.

SIZE

Size indicates a character's height and build. The ability is mainly used to determine how easy it is to hit a character. By default, however, the rules assume that most targets are the same size as an average person: Size 3. It is important to understand that the bigger a character's Size ability, the smaller he is: Size is just a measure of relative smallness. Small adults and children, for example, are Size 4; a large adult would be Size 3.

The ability is typically used to determine whether a character can crawl through ventilation shafts or narrow openings, where the Size of the opening is the difficulty of squeezing through. Big people, say Size 2 or 3, would find it harder to pass through the narrow openings that small or slightly built companions such as Jo Grant and Ace could wriggle through.

WEIGHT

Weight is a measure of the mass of a character. It determines how easy it is to physically pick up the character and whether the character will fall through fragile floors or set off weight-sensitive traps. The ability is not measured in pounds or kilograms; each value represents a broad range of mass, so a character can be short and fat or tall and thin yet still have the same Weight. Most human characters have a Weight of 4. A small or lightly built human would have a Weight of 3; a heavily built human would have a Weight of 5. All objects also have Weight abilities which determines how easy they are to pick up or carry.

MOVE

Move is the character's ability to cover distance and is determined by the character's species. A human has a Move of 3, as does a Cyberman; both species move at about the same speed. These rates of movement, however, are slow. An animal such as a horse has a Move of 4; a human mounted on a horse would therefore be able to travel at the horse's rate rather than his slower speed. Particularly old or feeble characters may have a low Move to represent their frailty.

KNOWLEDGE

Knowledge is a character's ability to recall and understand information and to make sense of science and technology. The ability roughly indicates the type of civilization that a character comes from because it summarizes the experience a typical person from a particular time and place might be expected to have. Low Knowledge, for example, might indicate a character from a primitive background such as medieval Europe or even Roman times. A character with high Knowledge would typically come from a point in Earth's future, such as the twenty-first century. A character from the future, however, need not have a high Knowledge because a character could come from a regressive background: the Doctor's companion Leela, for example, is a savage yet is descended from technologically minded ancestors.

When the Doctor explains a complicated scientific principle it is the character's Knowledge ability that determines whether he understands the concept. If the Doctor has to analyse the weakness of an enemy so that he

can develop a gadget to exploit it, his Knowledge determines how long it takes him to solve the problem. Knowledge also provides inspired insight: when the characters have done everything they believe is necessary to overcome an enemy and the referee knows there is something they have missed, it is Knowledge that gives the characters a chance of remembering or thinking of such details.

Knowledge also is a character's ability to believe or disbelieve in the improbable. Anyone who enters the TARDIS for the first time will find their Knowledge tested; it is the ability to doubt.

DETERMINATION

Determination is a character's mental resolve. It represents his ability to stick at something despite adversity. If a character encounters a hideous creature, Determination is the ability that decides whether the character faces it bravely or is terrified by its presence. Cowards or natural survivors usually have a low Determination. Determination is used to decide whether a character is influenced by the words or actions of another character. When facing the Master, it is a character's Determination that enables him to resist being hypnotized or to remain unmoved by the Master's entreaties. Determination is also the ability used to resist mind-controlling machines or to engage in psychic conflict.

AWARENESS

Awareness is a character's ability to react to his environment. It represents the character's senses and his ability to communicate, whether by speaking or through writing or art. When a character is searching for a hidden opening mechanism for a door or is trying to identify whether a group of people in the distance includes friends or enemies, it is the character's Awareness that decides if he succeeds or fails. Awareness also gives a character the chance to hear an enemy or creature that is creeping up behind him.

A character who is negotiating with other characters also uses the Awareness ability. He is trying to influence their behaviour, a skill which relies upon his ability to interpret their mood and upon his communicative skills. Great orators and diplomats would have high Awareness. High Awareness is also a characteristic of street-traders — people who are used to haggling about the prices of goods.

OTHER ABILITIES

Most characters have other abilities, called special abilities, in addition to the eight common abilities: special abilities represent extra skills or areas of knowledge that have been learned through hobbies, sports and work, or they can be unusual natural talents. The ability of Marksmanship, for example, would be appropriate for a character whose hobby is rifle-shooting or who had been in the army; someone who habitually carries lots of junk in his pockets might have the ability of Resourceful Pockets.

These special abilities typically have a value of 1 to 3. Each one is a specialization of one of the eight basic abilities. A special ability enhances the appropriate common ability when it is used; the value of a special ability is rarely used by itself. Marksmanship, for example, increases a character's Control when he fires a gun; Indomitable Will is added to the a character's Determination to resist attempts at hypnotizing him.

All abilities give the players information that can be used to develop the personalities of characters. Special abilities will often indicate quirks of behaviour that can be highlighted.

HOW TO USE ABILITIES

Characters in a TIME LORD adventure will often be faced with challenges that they must overcome to progress further. The challenge may be to build an electronic device to defeat an enemy or simply to leap a chasm that runs across the only route to a destination. Whatever the nature of the challenge, a character has a chance of succeeding or failing in the attempt; this chance of success or failure depends upon his abilities.

The referee decides which of a character's abilities is appropriate to a challenge and also how hard it is to accomplish: this is the difficulty. Guidelines on assigning difficulties are given in the referee's section.

The player whose character is attempting the challenge compares the character's ability with the difficulty. The character automatically succeeds if his ability is greater than the difficulty: the challenge is judged to be easily within his ability.

There is a chance that the character may fail if the difficulty of the challenge is greater than or equal to his ability, and the player must roll the dice to determine whether the character succeeds or fails. He succeeds if the difference between the numbers rolled on the dice is greater than the difference between the difficulty and the character's ability. In effect he must beat the difference to succeed. The character fails and must suffer the consequences if the difference rolled on the dice is less than or equal to the difference between the difficulty and the character's ability. The player has failed to beat the difference.

Jo Grant is locked in a room which has a high window. Even by moving furniture she cannot quite reach the sill, so she decides to jump up to get a hand hold. The appropriate ability for this challenge is Control and the referee

decides that it deserves a difficulty of 4. Jo's Control is 3, which means the difference is 1. The person playing Jo needs to beat a difference of 1 on the dice to succeed.

USING SPECIAL ABILITIES

Sometimes a character will be faced with a challenge that is appropriate to one of his special abilities. A character with Leaping, for example, could use this ability to help him jump a chasm; one with Escapology could apply the ability if he were held captive and tied up with ropes. The value of the special ability is added to the appropriate ability and the total is used to determine whether the character succeeds or fails.

Jo has Escapology 2 and Control 3, which gives her a total ability of 5 if she is held prisoner and tries to wriggle free of her bonds. She does not use the Escapology value of 2 on its own because it is a bonus that is added to her Control.

SPECIAL ABILITIES

The special abilities listed here are those skills or talents most likely to be encountered or used by the Doctor and his companions. The common ability that each one enhances is given in brackets.

Acting [Awareness]

Acting allows a character to play the part of another person, either by mimicking that person's voice or by physically impersonating him. The character may have to dress appropriately to be convincing in the role.

Acute Hearing [Awareness]

Acute Hearing enables a character to hear quiet sounds that other characters might not notice, such as an assailant approaching stealthily from behind or the gentle hiss of knockout gas escaping from a container.

Animal Empathy [Awareness]

A character with the animal empathy ability gets on well with animals and can persuade timid ones to approach him. Animals will regard such a character as friendly, although even a friendly, hungry predator can be dangerous.

Animal Handling [Determination]

Whether as an animal trainer, a circus performer or a zoo-keeper, the character has experience of handling animals such as horses, lions, tigers or elephants. Such a character could, given time, teach them to do tricks: he knows an animal's habits and instinctively knows how it will react in certain situations. The ability extends to reptiles, so a character with Animal Handling could be an exotic dancer whose act includes snakes!

Archery [Control]

Archery is the ability to shoot accurately with a bow, whether it is a longbow or a crossbow. The bow's Wounds rating is used instead of the character's should an arrow hit its target.

Artist [Awareness]

The Artist ability means the character can paint or draw well according to the concepts of art of his time. Artist allows a character to draw sketches of objects or people which will be generally recognizable and of the right proportion.

Astrogration [Knowledge]

Pilots of spaceships would be lost without Astrogration, an advanced form of navigation that allows explorers to find their way around the universe. A character with Astrogration knows how to use the advanced instruments necessary to set a course or to identify locations in space.

Bargaining [Awareness]

Bargaining is the ability to obtain a fair price for goods or services. A character with the Bargaining ability has an intuitive feeling of an object's worth and has the negotiating skills to obtain the right price. Bargaining, however, is effective only if each person involved can communicate with the other.

Bench-thumping [Control]

Anyone who can get a television set to work by hitting it or persuade a gadget to work by thumping the laboratory bench in exasperation has the Bench-thumping ability. It is not a skill that can be used on its own: anyone who resorts to Bench-thumping must first have tried to repair or make an object using an ability such as MacGuffin. The character has a second chance of making a gadget work using his Bench-thumping ability to determine whether he is successful.

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Table 1: Common abilities and special abilities		
STRENGTH	KNOWLEDGE	AWARENESS
Cheat Death	Astrogration	Acting
Iron Constitution	Computing	Acute Hearing
Pain Resistance	Cryptanalysis	Animal Empathy
Quick Recovery	Cybernetics	Artist
Regenerative Powers	Detective Powers	Bargaining
	Electronics	Bureaucracy
CONTROL	Engineering	Con
Archery	Explosives	Disguise
Bench-thumping	First Aid	Eloquence
Blunt Weapons	History	Gambling
Brawling	Law	Intuition
Dancing	Linguistics	Keen Sight
Edged Weapons	Mathematics	Musicianship
Escapology	MacGuffin	Precision
Fast Reactions	Mechanics	Refined Palate
Fisticuffs	Medicine	Resourceful Pockets
Gymnastics	Navigation	Screaming
Juggling	Occultism	Sensitive Nose
Leaping	Photographic Memory	Serendipity
Lockpicking and Safecracking	Poisons	Singing
Marksmanship	Pseudoscience	Striking Appearance
Martial Arts	Robotics	Tracking
Mountaineering	Science	Ventriloquism
Sense of Balance	TARDIS	
Sleight of Hand	Temporal Science	DETERMINATION
Sports	Transmat	Animal Handling
Stealth	Wilderness Lore	Command
Thrown Weapons		Gloating
	MOVE	Hypnotism
WEIGHT	Driving	Independent Spirit
No special abilities	Piloting	Indomitable Will
	Riding	Strong Passion
SIZE	Running	
Contortionism	Sailing	
	Swimming	

Blunt Weapons [Control]

The Blunt Weapons ability allows a character to use any blunt weapon, such as a club, quarterstaff, mace or walking stick, in combat. The weapon's Wounds rating is used instead of the character's if the attack hits a target.

Brawling [Control]

Brawling is the dirty tricks form of close combat where anything goes. It gives the character the skill to use improvised weapons such as chairs and vases at an ability higher than his Control: the character's Brawling is added to his Control to give his combat ability. Players who have characters with this skill should try to think of clever manoeuvres to exploit an opponent's weaknesses.

Bureaucracy [Awareness]

Civil servants are masters of Bureaucracy: they are able to bamboozle ordinary people with the complexities of red tape and equally they are able to slice through bureaucratic restrictions to speed progress through the ranks of a large organization. A character can use Bureaucracy can be used confuse lesser bureaucrats by implying that he knows procedure better than they do and sending them off to do pointless tasks.

Cheat Death [Strength]

A character with the Cheat Death ability is either lucky or has a strong will to live. Cheat Death enables a character to survive damage that would ordinarily kill most people. Cheat Death increases a character's Strength when determining the number of Wounds that cause death. A character with Strength 3, for example, can take 6 Wounds before dying; one with Strength 3 and Cheat Death 1 can take 8 Wounds before dying. In effect, Cheat Death extends the range of Wounds at which a character is seriously wounded.

Command [Determination]

The ability to give orders is hereditary among nobility and is vital to army officers. With the right tone of authority it is possible that a character who shouts an order can convince anyone who is trained to obey commands to do as he wishes, such as salute or shoulder weapons.

Computing [Knowledge]

Computing is the ability to use computers to elicit information as well as to program them. Computing is also a character's ability at cracking computer security; Cryptanalysis might prove useful in addition.

Con [Awareness]

Con is the ability to pull the wool over other people's eyes. The Con ability might be used to convince security guards that the character is really a friendly agent in disguise; it could also be used to misdirect people by persuading them that a source of danger is in a different place from its real location.

Contortionism [Size]

Contortionism is the ability to make a character's build smaller by dislocating joints and twisting the body to occupy less space. Anyone who contorts their body using this ability has a Size equal to his usual Size plus their Contortionism. A character in this state, however, may not dodge in combat.

Cryptanalysis [Knowledge]

A character with Cryptanalysis is adept at formulating and breaking codes. Referees can choose to have the character solve a code by simply rolling the dice, or make the player solve it using his own brainpower with the help of a few hints to reflect the character's Cryptanalysis ability.

Cybernetics [Knowledge]

Cybermen are the undisputed masters of Cybernetics, the use of mechanical and electronic components to replace organic limbs and organs. Human scientists, however, have also studied the subject. The ability allows a character to build cybernetic parts and devices which imitate other abilities, such as a replacement eye which would allow the character to see infra-red light.

Dancing [Control]

A character with the Dancing ability can co-ordinate his movements to look graceful or at least vaguely with it on the dance floor. Whether the character is skilled at formal court dance of the 15th century, 1960s go-go or 1990s house, his peers at least will recognize his talent.

Detective Powers [Knowledge]

Detective Powers is the ability to notice tiny clues and to remember countless pieces of information which can later be pieced together to explain other characters' motives and actions. A player whose character is told vital information may forget it during the course of the game: if the character has Detective Powers then that player should be reminded of this information when it becomes important again.

Disguise [Awareness]

Disguise is the ability to change a person's appearance using masks, make-up and clothes so he resembles someone else. With this ability a character can effectively change his height, stance and mannerisms so they are unlike his own or like those of someone else. It does not include the ability to sound like another person, for which a character needs Acting. The Master frequently disguises other people to resemble himself so he can make his getaway.

Driving [Move]

Driving allows a character to control vehicles such as cars, motorbikes, jetbikes and hovercraft in difficult manoeuvres. A character who wished to tilt the car he was driving so that it could pass through a narrow opening would need to have the Driving ability. Driving also allows a character quickly to familiarize himself with a strange vehicle.

Edged Weapons [Control]

The Edged Weapons ability allows a character to use any weapon with a cutting edge or stabbing point such as a sword, axe or spear. The weapon's Wounds rating is used instead of the character's should the weapon hit a target.

Electronics [Knowledge]

Electronics is the ability to understand electronic components and circuits, what they do, and how to build new ones or alter existing ones.

Eloquence [Awareness]

Eloquence is the ability to use the correct form of address when negotiating with nobles. It implies a knowledge of procedures, and a character with this ability will rarely put a foot wrong when addressing important people.

Engineering [Knowledge]

The Engineering ability gives a character an understanding of the physical properties of materials such as metals, plastics and ceramics and how such properties can be employed in construction. On an immediately practical level, it allows a character to assess how much time it will take for pursuers to cut through bulkheads or airlock doors.

Escapology [Control]

Escapology is the ability to escape from bonds such as ropes or chains. It combines subtle body movements, contortionism, lockpicking and knowledge of knots so that the character is in the best position to escape from his bonds once his captors are no longer paying attention. Jo Grant learned Escapology as part of her training as a UNIT agent, although even she found some knots were difficult to untie quickly.

Explosives [Knowledge]

Explosives is the ability to place explosive charges and bombs in the position where they are likely to do most damage. It is also the ability to develop new types of explosive. Ace is the Doctor's companion who knows most about explosives; she developed her own, nitro-nine. Nitro-nine has proved usefully destructive at times, although the Doctor usually frowns upon its use.

Fast Reactions [Control]

A character with Fast Reactions can act before any character without this ability. Fast Reactions would allow a character to strike another in combat and resolve the effects before his opponent had a chance to strike back: it breaks the rule that all combat is simultaneous. When a character with Fast Reactions encounters another character with Fast Reactions, the one with the highest special ability reacts first.

First Aid [Knowledge]

First Aid is the commonsense application of life-saving techniques or medication to keep an injured or unconscious person alive or prevent him from getting worse. First Aid is the ability to bandage and splint injuries; it indicates that a character knows how to handle badly injured patients. A character uses his total ability of Knowledge

and First Aid to determine whether he successfully applies the techniques, but heals only an amount equal to his special ability on its own.

Fisticuffs [Control]

Fisticuffs is a gentlemanly fighting ability: the character adheres to rules such as those formulated by the Marquess of Queensberry when he resorts to combat. Only the character's fists are used, and no dirty tricks are allowed! Fisticuffs allows a character to strike at an opponent and to block incoming blows. A character using Fisticuffs inflicts Wounds equal to half his Strength,

Gambling [Awareness]

A character with Gambling is skilled at games of chance, whether by luck or through an ability to cheat without being noticed. Gambling also gives a character a chance of noticing whether another gambler is cheating.

Gloating [Determination]

Gloating is a trait of cruel or evil characters such as the Master which exhibits itself when the Doctor or his companions are trapped or about to die. A character with this ability may be compelled to gloat in such circumstances, giving his captives time to formulate a particularly cunning plan of escape.

Gymnastics [Control]

A character with Gymnastics is supple and fit with a well-developed sense of balance. Gymnastics enhances a character's Defence against enemies' attacks and improves his chance of leaping gaps or obstacles.

History [Knowledge]

The History ability indicates that a character is well versed in events from his past: he can remember key dates as well as details of older civilizations' lives.

Hypnotism [Determination]

Hypnotism is the ability to dominate the will of another person or to put someone into a trance. A character with this ability may need the help of an object to hypnotize someone, or they may be able to do it just through the power of words. The Doctor needed a spinning disc to hypnotize Aggedor on Peladon; the Master's technique is simply to say: 'I am the Master and you will obey me.'

Independent Spirit [Determination]

Anyone with Independent Spirit is not easily persuaded to do things against their will: although they may be asked or told to do something, they will usually rebel and follow their own course of action. Independent Spirit increases a character's resistance to Con or Command, for example.

Indomitable Will [Determination]

A character with Indomitable Will is not easily overcome by hypnotism or even the ubiquitous mind probe, and remains in firm control of his mind. The ability is added to Determination to resist the effects of hypnotism and so on.

Intuition [Awareness]

A character with Intuition can sense when something is not quite right. Someone may have been in a room before he entered or that person might still be there, waiting behind a filing cabinet ready to attack the character. The difficulty of sensing something depends largely upon the extent to which it would affect the character.

Iron Constitution [Strength]

An Iron Constitution means a character can resist the effects of damage and poisons and cope with alien environments better than other people. A character with Iron Constitution can also endure long walks or run for long periods without tiring. The Iron Constitution ability is added to a character's Strength whenever he has to resist the effects of wounds or poison.

Juggling [Control]

The ability to juggle objects requires good hand to eye co-ordination. Its main use is for entertainment, but two characters with Juggling could accurately throw objects between them to confuse or annoy a villain.

Keen Sight [Awareness]

A character with Keen Sight can spot objects at a greater distance than other characters and has a greater chance of finding objects that can be located by sight. Characters with Keen Sight, however, are discomforted by bright lights and they cannot see in complete darkness.

Law [Knowledge]

Law is the ability to understand and debate legal points and to present cases. It may prove useless, depending on the laws of the society in which a character with this ability finds himself.

Leaping [Control]

Whether through athletic training or natural ability, the character is adept at leaping great distances. Gaping chasms present little challenge to such a character, who can also jump up to grab ledges, chandeliers or tree branches.

Linguistics [Knowledge]

Linguistics is the ability to learn and understand languages. It is rarely needed because many of the people that the Doctor and his companions encounter speak English. Should communication prove impossible, however, Linguistics allows a character to study and learn a language so that basic desires and intents can be expressed.

Lockpicking and Safecracking [Control]

Whether equipped with a bent hairpin or skeleton keys, a character with the Lockpicking and Safecracking ability can open mechanical locks and break into safes with combination locks. The character must have a tool of some type with which he can open the lock: it is impossible with only fingers. Electronic, technologically advanced locks need to be tackled by someone who is adept at Electronics or MacGuffin.

Marksmanship [Control]

A character with the Marksmanship ability can shoot firearms or blasters accurately. In essence, all guns work in the same way, and provided that a character understands how a primitive or technologically advanced gun works he can apply his Marksmanship ability in combat. The weapon's Wounds rating is used instead of the character's if the attack hits a target.

Martial Arts [Control]

Martial Arts is a specialized form of unarmed combat which allows a character to make deadly attacks with his fists and feet as well as to dodge and block incoming attacks. There are many types of martial arts, and a player should try to make the one his character practises distinctive. The third Doctor, for example, perfected Venusian Karate, enabling him quickly to knock out or disable opponents. A character inflicts Wounds equal to his Strength when making a Martial Arts attack. If he wishes to only slightly injure an opponent he can choose to inflict Wounds equal to half his Strength.

Mathematics [Knowledge]

Mathematics is the ability to perform mental gymnastics with numbers and abstracts. It is invaluable when trying to set co-ordinates for the TARDIS or to calculate how long it will take to travel anywhere. Mathematicians are almost human in comparison with statisticians.

MacGuffin [Knowledge]

MacGuffin is the ability to build gadgets out of available parts to be able to defeat an enemy or get out of sticky situations. It represents scientific knowledge, inspiration and a grasp of the weaknesses of an enemy. The Doctor might use his MacGuffin ability to convert a transistor radio into a short-range radio transmitter or to convert a length of electrical cable, a transformer and an assortment of electronic parts into a force-field generator.

Mechanics [Knowledge]

Engines and machines are complicated, but a character with Mechanics understands them. With the right parts such a character could build an engine or repair one.

Medicine [Knowledge]

A character with Medicine knows how to use drugs or plants to cure diseases, counter poisons or to speed healing and recovery. If a patient's condition is unusual or unknown, such a character may have to undertake research in a laboratory before he knows which drug will be effective.

Mountaineering [Control]

The Mountaineering ability indicates that a character can climb awkward rock faces and knows how to tackle easy ones using only handholds.

Musicianship [Awareness]

Musicianship is the ability to play musical instruments. A character with this ability should choose which instrument he can play, such as guitar, piano or recorder. The ability to play one kind of instrument may be applicable to another: a character who could play the guitar should also be able to adjust to a lute.

Navigation [Knowledge]

Navigation is the ability of a character to use the stars that are visible from his native planet to chart a course over land or sea.

Occultism [Knowledge]

A character with Occultism knows about the white and black magic practices of witches, druids and the like. The ability also implies a familiarity with superstitions and old sayings.

Pain Resistance [Strength]

Pain Resistance is the ability to tolerate the effects of wounds and torture. It increases a character's chance of resisting the effects of wounds when they are inflicted. The ability is of no use if the character has succumbed to his wounds; the character must be conscious to use it.

Photographic Memory [Knowledge]

Photographic Memory is the ability to observe and remember in perfect detail diagrams, rooms, faces, reams of secret plans and the shape and size of objects. It is purely a visual skill and does not imply an ability to remember names unless they have been printed next to a picture.

Piloting [Move]

The Piloting ability allows a character to fly aircraft, rockets or spaceships. If the manner of travel is more advanced than that associated with the technology of the character's time and space, he will find it hard to fly the vehicle, although he would undoubtedly be able to help another more skilled pilot.

Poisons [Knowledge]

This ability indicates the character knows how to formulate or extract poisons. He can also produce antidotes.

Precision [Awareness]

The character with this ability is uncannily accurate at judging distances, angles and speeds.

Pseudoscience [Knowledge]

Pseudoscience is the ability quickly to come up with convincing scientific arguments or explanations which either sound impressive or are accurate but confusing. A character with Pseudoscience has the ability to baffle people with science. The Doctor once started to explain the Blinovitch limitation effect to Jo Grant about time travel in *The Day of the Daleks*; pseudoscience could have been used to come up with name of the effect and provide a brief explanation. Pseudoscience can be made into a personality trait of a character: the Doctor would not explain that a piece of apparatus had blown a fuse without first declaring that the temporal feedback circuit had overloaded.

Quick Recovery [Strength]

A character with Quick Recovery heals or recovers consciousness faster than most people. The Quick Recovery ability is added to the character's Strength whenever he tries to regain consciousness or makes a healing roll.

Refined Palate [Awareness]

A character who has a Refined Palate has an exceptionally well developed sense of taste. Such a character appreciates good food and drink and can sense when something doesn't taste as it should do. A character with a Refined Palate in ancient times would probably find himself employed as a food-taster.

Regenerative Powers [Strength]

Regenerative Powers is the ability to self-heal or repair damaged parts of the body. K9's use of this ability, for example, extends to repairing only his electronic circuits; a Time Lord uses this ability to change his form to overcome massive tissue damage. Regenerative Powers typically allow repairs or healing to occur at the end of each research turn.

Resourceful Pockets [Awareness]

Resourceful Pockets is a character's ability to find useful objects in his pockets. The item need not be recorded on the character sheet: it is assumed that the character habitually carries an assortment of junk in his pockets. In *The Ark in Space*, the Doctor produces a cricket ball for Harry Sullivan to throw at a panel; more routinely it might be used to produce a small bag of jelly babies as required.

Riding [Move]

Riding is the ability to control and stay on animals such as horses with or without stirrups, saddles and reins. It also allows a character to spur a mount to move faster; the character's Riding is added to the animal's Move.

Robotics [Knowledge]

Robotics is the ability to build and program robots as well as to understand how robotic minds think. It can also be used to repair robots and alter their personalities.

Running [Move]

A character with the Running ability is especially quick. Instead of moving normally he can opt to run: his Move is increased by the value of his Running ability.

Sailing [Move]

Sailing is the ability to handle small sailing craft such as dinghies, yachts and windsurfers.

Science [Knowledge]

Science is the ability to understand and apply the principles of the main sciences. Players may specify which sciences their characters are particularly adept at, such as physics, chemistry or biology.

Screaming [Awareness]

Screaming is the ability to make a noise that can be heard through miles of catacombs, tunnels or ventilation shafts. Its main purpose is to alert the Doctor that one of his companions is in distress, but original uses of this ability shouldn't be discounted: Victoria's screams were amplified to kill a parasitic weed in *Fury from the Deep*.

Sense of Balance [Control]

A character who has Sense of Balance is perfectly at ease on a tightrope or on a narrow ledge because their natural balance is so good that they are unlikely to fall. Sense of Balance also allows characters to perform tricks such as spinning plates on poles or to run egg and spoon races with little danger of breaking anything.

Sensitive Nose [Awareness]

A character with a Sensitive Nose has a keen sense of smell. This might allow him to smell gas or chemicals before they can harm him, or could be used to appreciate food and drink. A character with this ability should avoid noisome locations and unwashed barbarians.

Serendipity [Awareness]

Serendipity is the ability to make happy chance finds. A character may make a mistake or clumsily knock over something; although it may seem disastrous at the time the event does some good. A character with Serendipity can make the find or be responsible for events leading up to it. Jo Grant, for example, spilled a jar of powdered mushrooms over the Doctor's microscope slides in *The Green Death* which led to the discovery that the fungus was deadly to a species of mutant giant maggots.

Singing [Awareness]

A character with Singing has received vocal training. He has a strong, melodic singing voice which other people regard as pleasant to listen to.

Sleight of Hand [Control]

Sleight of Hand is the ability to manipulate objects without being noticed: it is typically used to pick a person's pockets, to palm small objects or even to cheat people at cards.

Special Immunity [Strength]

Special Immunity conveys additional, sometimes only partial, resistance to a type of attack or substance. A character could be immune to the effects of a specific poison, for example, or a type of energy. Cybermen, for example, have a Special Immunity to heat and a Special Immunity to cold, although the extremes of either will ultimately affect them.

Sports [Control]

A character with Sports should choose a sport at which he is adept, such as cricket, football or rugby. In situations where skills learned in the sport could help the character, the sports ability is added to the character's Control.

Stealth [Control]

Stealth is the ability to move quietly, to hide in cover or to do both at once. Characters who are trying to spot someone who is hidden or moving stealthily match their Awareness against the character's Stealth.

Striking Appearance [Awareness]

Attractive or handsome characters have the Striking Appearance ability. This affects how other characters react to them; a companion with a pretty face might be more able to convince a security guard to let her pass.

Strong Passion [Determination]

A character with the Strong Passion ability has a strong emotional attachment for someone. If the object of their affections is ever in danger, the Strong Passion ability is added to the character's Determination to give them extra mental staying power.

Swimming [Move]

Characters are assumed to be able to swim to a limited degree; those with the Swimming ability can swim well and cope with strong currents.

TARDIS [Knowledge]

TARDIS is the ability to operate the TARDIS's controls and, when something goes wrong, to work out what is needed to repair it. Although a character may have the TARDIS ability, this does not mean he can fully control it. Characters without the TARDIS ability cannot do much more than open the doors of this time and space machine.

Temporal Science [Knowledge]

Temporal Science is the ability to understand the theories and limitations of time travel.

Thrown Weapons [Control]

A character with the Thrown Weapons ability can accurately throw weapons such as javelins, axes and daggers. The ability also applies to rocks and other improvised weapons such as bits of furniture or ornaments. The weapon's Wounds rating is used instead of the character's if the weapon hits its target.

Tracking [Awareness]

Tracking is the ability to follow the trail of a person or animal by identifying footprints or noticing clues such as broken twigs and bent blades of grass.

Transmat [Knowledge]

Transmat is the ability to operate and understand Transmat, an instant form of travel by matter transmission.

Ventriloquism [Awareness]

A character with Ventriloquism can throw his voice to make it seem as if the sound comes from a source some distance away.

Wilderness Lore [Knowledge]

A character with Wilderness Lore is familiar with the plants, animals and climate of his native environment, and the greater his ability, the more likely he is to survive. Wilderness Lore means the character knows what he should and should not eat, which reptiles and insects are poisonous, and which large animals are dangerous.

COMBAT

Fighting is a dangerous pursuit, whether in primitive or technologically advanced cultures. Few of the Doctor's companions can come through more than a fist-fight unscathed, and attacking a creature that is armed with a powerful energy weapon is foolhardy. Sometimes, however, the Doctor and his companions have no choice: they must resort to violence to get out of an awkward situation. Success largely depends on choosing the right moment to act.

There are two types of physical combat: close combat and ranged weapons combat. Close combat takes place between characters who are in the same area. It covers fisticuffs and swordplay, whether in the form of a simple duel between two people or a confused melee that involves dozens of characters.

Ranged weapons combat is fighting that takes place at a distance. It covers attacks made by weapons such as Dalek guns, the submachine-guns and rifles of UNIT troops, and the bows and thrown spears of primitive tribes.

The main difference between ranged weapons combat and close combat is the distance over which each takes place. Someone armed with a ranged weapon can fire at a target in the same area or one typically up to six areas away. Both types of combat use the same procedure.

All actions in one turn of combat are assumed to occur at the same time. Although each player will resolve his character's actions in turn, the results are applied only after all characters have had a turn. The referee decides which actions are resolved first, and keeps track of the results. The character whose attack is being resolved is called the attacker; his opponent is the defender. The defender may also be referred to as the target when he is attacked by a character who is using a ranged weapon.

An attack made in combat counts as the character's one action for a round. Characters who are not involved in combat, however, may move about the same area or be engaged in other tasks at the same time.

It is important to remember that only the player whose character is attacking rolls the dice. That player's character hits if he overcomes his opponent's defences.

PROCEDURE

Each player decides what his character is going to do during the turn. It may be that some characters do nothing that is relevant to combat: they might choose to make use of other abilities. Whatever the player decides to do, he waits until the referee asks him before revealing his action.

A character has five options he can choose from at the beginning of an action turn:

- Stay in the same area and do nothing except recover from any wounds.
- Stay in the same area and dodge any attack made against him.
- Stay in the same area and perform an action while evading or parrying an attack from any one specified opponent.
- Try to move a number of areas whose difficulty is greater than or equal to his Move ability (including any special abilities such as Running) by beating the difference. Such a character forfeits any right to attack or defend.
- Move a number of areas whose difficulty is less than his Move ability (including any special abilities) and perform an action while evading or parrying an attack from one specified opponent.

There is one option that can be chosen during an action turn:

- Abandon any previously stated intention, stay in the same area and perform an action at an increased difficulty of 2.

Although in all these options, performing an action usually means attacking an opponent, it can also be an attempt to use any ability. The Doctor, for example, could move and, as his action, attempt to reset the controls of a runaway machine.

Only characters in the same area can attack each other in close combat. Within an area there are no restrictions on who can attack whom, but no attacks can be made using close combat on anyone outside that area. Characters are assumed to be moving about rather than remaining stationary while they are in combat, which is why they have such freedom to act in an area.

ATTACK AND DEFENCE

A character's skill at making attacks in combat is his Control. This value may be enhanced by abilities such as Edged Weapons, Martial Arts or Marksmanship, in which case the total of his Control and his special ability is used. Whether this value is Control on its own or Control enhanced by another ability, it is known as the character's Attack.

Leela's abilities are Control 5, Edged Weapons 2 and Archery 1. Her ability to attack in close combat is 5 if she strikes with her fist; her ability is 7 if she strikes with an edged weapon such as her knife; it is 6 if she shoots a crossbow in ranged weapons combat. Her Attack is respectively 5, 7 and 6.

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Table 2: Character options in an action turn			
Option — to be stated at the start of the turn	Ability	Defence in close combat	Defence in ranged combat
Stay in the same area and recover/do nothing	—	Size	Size + Range
Stay in the same area and dodge all attacks	—	Size + Control ¹	Size + Range + Control ¹
Stay in the same area and perform an action ² while evading or parrying an attack from one specified opponent	Relevant ability ¹	Size (+ Control ¹ against a specified opponent)	Size + Range (+ Control ¹ against a specified opponent)
Try to move a number of areas whose difficulty is greater than the character's Move ¹ by beating the difference	—	Size	Size + Range
Move a number of areas whose difficulty is less than the character's Move ¹ and perform an action ² while evading or parrying an attack from a specified opponent	Relevant ability ¹ minus the number of areas moved	Size (+Control ¹ against a specified opponent)	Size + Range (+Control ¹ against a specified opponent)
Option — to be stated during an action turn			
Abandon any previously stated intention, stay in the same area and perform an action ²	Relevant ability ¹ -2	Size	Size + Range
¹ These abilities include any relevant special abilities. The Running special ability, for example, would be added to Move. ² Performing an action will often mean attacking an opponent, but it can also mean attempting to use any ability, such as the Doctor attempting to reset the controls of a Zygon machine using his Knowledge ability.			

The basic Defence of a character against an attack is his Size. This ability applies to any and all attacks made against the character in one round: Size is the inherent difficulty of hitting a person. In ranged weapons combat, the distance to the target in areas at the end of the turn is added to the target's Defence.

Sometimes a character will have more than one attack made against him, in which case the best option is to dodge all the attacks. Even a character who was going to attack can change his mind and choose to dodge should he discover that more than one attack is going to be made against him. A dodging character forfeits any right to attack but has a Defence equal to the sum of his Size and Control against any attack made against him that he is aware of.

A character who attacks and defends in close combat during the same turn can increase his Defence by parrying or evading one opponent's blow. He must use a weapon to parry an attack; an unarmed character, unless he has the Martial Arts ability, can only evade. A defender who parries has a Defence equal to the sum of his Size, Control and ability with the parrying weapon. If the defender evades, his Defence is the sum of his Size and

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Control. A parry or evasion can be applied to only one attack; the character's Size is his Defence against any other attacks. Ranged weapons attacks can be evaded or dodged but not parried.

Leela's abilities are Control 5, Size 3 and Edged Weapons 2. Her basic Defence against any attack is 3. She could still make an attack and then choose to parry or evade one attack made against her. Her Defence against one close combat attack is 10 if she parries with a knife; it is 8 if she evades. She has Defence 8 against any attack made against her if she dodges.

Her basic Defence against ranged weapons attacks is 3 if the attacker is in the same area, because the range is 0 areas; her Defence is 5 against an attacker who is 2 areas away. If she dodges her Defence is 8 and 10 respectively at those ranges.

RESOLVING AN ATTACK

A player who declares that his character is attacking waits until the referee is ready to resolve his action. The referee, not the players, decides in which order any attacks are made. It may be that he elects to resolve all the referee characters' attacks before determining the results of the player characters' attacks.

Any player whose character is making an attack compares the appropriate Attack with the Defence of the opponent. The blow automatically hits if Attack is greater than the opponent's Defence. If Attack is equal to or less than the opponent's Defence, then the character hits the defender if his player can beat the difference between Attack and Defence by the difference rolled on the dice.

Leela has Attack 7 with her knife (Control 5 plus Edged Weapons 2). She would automatically hit anyone who had a Defence of 6 or less. Against an opponent with a Defence of 7 or more, her player would need to roll the dice to beat the difference between Leela's Attack and her adversary's Defence. She would need a difference of 2 or more on the dice to hit an opponent with Defence 8.

In ranged weapons combat using a crossbow, Leela's Attack is 6 (Control 5 plus Archery 1). She would automatically hit a target with Defence 5, such as a stationary Size 3 opponent at a range of 2 areas. Against a target with Defence 7, such as a dodging Size 3 opponent with Control 3 at a range of one area, her player would need to beat a difference of 1 on the dice.

WOUNDS

The amount of physical harm that any attack does to a target is measured in wounds. When a character hits an opponent in combat, he inflicts a number of Wounds appropriate to the weapon he is using.

Leela inflicts 4 Wounds with her knife if she beats an opponent's Defence. She inflicts 2 Wounds (half her Strength of 5 rounded down) if she uses her fists. Bolts fired from her crossbow inflict 4 Wounds each.

ARMOUR

Some of the Doctor's enemies wear armour that may protect them from the Wounds inflicted by an attack. Daleks, for example, are encased in an armoured shell that protects the creature inside from most small-arms. The metallic skin of a Cyberman makes it hard to destroy even when using a blaster.

Armour absorbs either all or none of the Wounds from an attack. The number of Wounds inflicted is compared with the protection of the armour, which is expressed as Armour 4, Armour 8 and so on. All the damage gets through and injures the target if the number of Wounds is greater than the protection of the armour. If the number of Wounds is equal to or less than the protection of the armour, the attacker needs to beat the difference between these values to wound the defender. All the Wounds are inflicted if the protection of the armour is beaten.

Leela fires a bolt from her crossbow and inflicts 4 Wounds against a Cyberman that has Armour 9. Her player needs to beat a difference of 5 to get through the armour and wound the Cyberman, which is impossible because she can only equal that difference. The player and Leela learn the hard way that Cybermen are generally immune to arrows.

The effects of wounds are worked out direct if the defender does not wear armour.

EFFECTS OF WOUNDS

Wounds always injure a character, although the effects of this may not immediately be noticed. A character feels the effects of Wounds only if they overcome his Strength. The total number of Wounds that a character receives, however, is always recorded whether or not he is overcome by them.

The defender is automatically overcome if the number of Wounds inflicted is greater than his Strength. If the number of Wounds against the defender is equal to or less than his Strength, the attacker must beat the difference between Strength and Wounds to overcome the defender.

A character who is overcome falls unconscious to the ground at the end of the turn, but may still resolve his attack if he has yet to do so. An overcome character may be near to death or even dead depending on the number of Wounds he has taken. Wounds are cumulative, whether a character is overcome or resists the effects, and the total number of Wounds against a character should be recorded. This determines whether the character is unconscious, near to death or dead.

Any character who is not overcome by his wounds can continue to act normally. His player should bear in mind, however, that the character is wounded and that further injury could easily result in death.

SPECIAL RULES

Combat is not always straightforward. Inventive players may come up with a special move that requires careful adjudication, or might try to aim blows to disable or disarm opponents rather than kill them.

Aiming

Some creatures are too tough to be beaten in a straight fight and often the only way to defeat them is to attack a weak spot. A Dalek's eye-stalk is vital if it is to see but is less heavily armoured than its body; a Cyberman is especially vulnerable to gold items shot into the grille on its chest unit.

Characters also have to aim if they have to shoot at partly obscured targets, such as a guard crouching behind a crate and whose head is the only visible part of his body. Aiming does not affect the procedure for combat: the Size of the specific part of the target is used instead of the target's usual Size.

Leela aims her crossbow at an enemy soldier who is shooting at her from around a corner. The soldier is Size 3 but presents only his head and shoulder as a target: the rest is of him is protected by a wall. He presents a Size 5 (head and shoulders) target to determine his Defence against Leela's attack.

Crowding

Up to five characters can be in one area without impeding one another: anyone in such an area can act freely. An area that contains more than five characters becomes crowded. Characters in a crowded area may use only short weapons, such as knives, or natural weapons, such as fists. No character may use a ranged weapon in a crowded area, although people outside a crowded area can fire at targets in that area.

Disarming

An attacker can deliberately try to disarm an opponent, rather than try to harm him, by making an aimed attack at his enemy's weapon arm. If the Wounds inflicted beat the Strength of the opponent, the weapon is dropped but the defender is not injured. Alternatively, an aimed attack can be made at the opponent's weapon itself, aiming to beat the weapon's Strength in order to break it.

Grappling

Few of the Doctor's companions use weapons to attack opponents: they either indulge in fisticuffs or try to restrain or wrestle with an enemy. This type of combat is used to capture opponents unharmed for questioning.

Grappling is resolved in the same way as hand to hand combat, except that the player states his character is going to grapple an opponent when asked to declare his action. He should say which part of his opponent he is going to restrain; the size of this target is used to determine the opponent's Defence. The biggest target that an attacker can grapple is the chest and arms of his opponent, typically Size 5, although it may be better, depending on circumstances, to restrain an opponent's weapon arm. Anyone who grapples has a Defence equal to his grappling ability, typically Size plus Control and an ability such as Brawling. A defender may use any defensive ability he feels is appropriate: parrying is interpreted as using a weapon to intimidate the attacker; evading or dodging are simply techniques to get out of the way.

If the grappling attack succeeds, the attacker must beat the difference between his Strength and the defender's Strength to restrain his opponent. Grappling attacks do not wound the defender.

A character who is restrained in this way may attempt to break free in subsequent turns. The player states that his character is doing so as his action for a turn. The character needs to beat the difference between his Strength and sum of the Strength, Control and relevant grappling ability of his captor to break free. A restrained character with a grappling ability can elect to use this and his Control instead of Strength. If he succeeds, he may move or attack next round as normal. The person restraining him is assumed to be trying to prevent this escape.

If two or more people restrain someone, each additional character adds one to the difficulty of breaking free. The base difficulty is calculated from the character with the highest abilities.

Sometimes two characters will try to grapple each other. Each resolves his attack as normal. If both attacks fail, neither character has a hold on the other. If both attacks succeed, the characters are wrestling for an advantage. Whoever breaks free first while retaining hold of his opponent gains the upper hand.

Once a character has successfully restrained an opponent he can hold on to him, restraining him and resisting any attempts to break free, or can attempt wrestling attacks such as picking up his opponent and throwing him to the ground! The referee should flexibly interpret an inventive player's wishes and work out appropriate difficulties.

Grenades

Area weapons such as grenades or dynamite are not aimed at people, rather they are aimed at a particular area. The difficulty, therefore, depends on the Size of the area (typically Size 2 for an area measuring 3 metres by 3 metres) and the range (as thrown weapons, grenades have a maximum range of three areas). An attack that misses, however, may fall short or even overshoot, still causing damage to people or property — this is only likely if characters with low ability try throwing a grenade at a range of 2–3 areas.

One minus the result on the dice is the number of areas away from the target area that a grenade lands if the attack misses. A negative number means the grenade undershoots by that many areas; a positive number means the grenade overshoots by that many areas. The grenade still travels along the original line of fire it was intended to be projected along and explodes in its new area.

If one minus the result on the dice is zero, the grenade still lands in its target area but it does not explode that turn: it explodes in the next action turn, giving people in the area a chance to move away or even to pick up the grenade and throw it back!

A UNIT soldier with Control 3 throws a grenade at a Size 2 area containing a group of Cybermen. The range is three areas, resulting in a Defence of 5. He has to beat a difference of 2 to succeed but rolls double 6 — a result of 0. The grenade lands one area further away than intended (one minus the result is plus one, indicating an overshoot of one area). Had he rolled a result of 1, the grenade would have landed in the same area as the Cybermen but exploded only next turn.

Group fire

Soldiers use group fire with ranged weapons to stand a better chance of hitting a target, perhaps one that is partly concealed by cover or one that must be disabled by shooting at a weak point. Any characters that are in the same area can combine the fire from the same type of ranged weapons. The character with the highest appropriate combat ability directs fire, and his ability is used as the base Attack to hit the target. Each additional character, up to a maximum of the fire-director's ability, adds one to this Attack. Regardless of the number of characters involved in group fire, the Wounds for only one hit is used to overcome the opponent.

A Cyber-lieutenant with Control 3 and Marksmanship 2 directs the fire of four other Cybermen, each with Control 3 and Marksmanship 1, at a Raston Robot. The Cyber-lieutenant has Attack 5, which means it can direct the fire of five Cybermen — itself and the four it is leading. The overall Attack of all five Cybermen firing at one target is 9.

Shooting into melees

Shooting a ranged weapon into a group of friends and enemies is a dangerous pursuit: the attacker is as likely to hit a friend as he is to hit an enemy. The Defence of a target in a group is increased by the number of the attacker's friends or allies in that group. If the attack misses yet would ordinarily beat the unadjusted Defence of the target, the attacker has hit the nearest friend, by line of sight, to his target. The Defence of the attacker's friend is immaterial: he is automatically hit in this instance.

Snapshot

A snapshot is any ranged weapons attack that is made without preparation. It is possible that once it becomes clear where everyone is moving that a player will want his character to fire at a different target from the one he originally intended. This is likely if a target comes into view only briefly in the round, say by running across an opening. A snapshot could also be made to shoot at a target before it moves out of range.

A snapshot is equivalent to choosing the sixth action turn option: the character remains in the same area and abandons what he originally intended to do. The attack is resolved the same way as a normal ranged weapons attack, except that the difficulty is increased by two.

WEAPONS

The Doctor and his companions rarely use weapons; they are more likely to be threatened by opponents that use them. In the course of their adventures, however, the Doctor and his companions may have to fight to survive or attain an objective. Companions are often ordinary people who have just become mixed up with the Doctor's travels; they are not mercenaries who plunder time and space while armed to the teeth. Unless companions have a good reason for being armed they should be discouraged, perhaps by the Doctor, from carrying weapons.

Weapons are best left to those who are able to handle them skilfully. Characters such as the Brigadier, who might carry a revolver, and Jamie, who would probably feel uneasy if he didn't have his dirk, are best qualified to survive a fight. When an adventure reaches a sticky moment where only a fight will allow the Doctor and his companions to continue, such trained warriors will be more useful than someone who does not know one end of a blaster from another. There are always exceptions, however, as Tegan proved in *Earthshock* when she grabbed a Cyberman's blaster and capably blew away its colleagues. The referee and the players should be prepared to adapt to circumstances.

There is good reason for keeping out of the way of weapons: they are dangerous. One blow from any weapon is usually sufficient to seriously injure a companion or the Doctor. The threat of being hit can prove more effective than actually striking or firing at a character.

Weapons are divided into two categories: close-combat weapons and ranged weapons. Close-combat weapons can be used only against nearby opponents. In the game they can be used to attack only opponents that are in the same area as the wielder. There are three categories of close-combat weapons: natural weapons, blunt weapons and edged weapons. Ranged weapons are used to attack opponents at a distance, usually from zero to six areas away. There are four categories of ranged weapons: thrown weapons, bows, firearms and blasters.

The number of wounds that a weapon inflicts on an opponent depends on its category.

CLOSE-COMBAT WEAPONS

Natural weapons

Any attack which is made with a part of a creature's body is made with a natural weapon: fists, feet, teeth and claws are all natural weapons. Natural weapons can be either soft or hard: fists and feet are soft because they are fleshy; teeth, chitinous mandibles, claws and horns are hard.

A soft natural weapon inflicts Wounds equal to half the character's Strength; any halves are rounded down. (A Strength 1 person would inflict 0 Wounds; although this would not damage anyone, the dice should still be rolled to determine whether the weak blow knocks out its target.) A hard natural weapon is more effective: it inflicts Wounds equal to the character's Strength. The weakness of fist attacks is one of the main reasons why characters choose to use something better, such as a sword.

Attacks made with fists or feet do not usually injure an opponent sufficiently to kill him. The wounds inflicted, however, are often sufficient to knock out an opponent for an action turn. An attacker who hits his opponent too many times or who is exceptionally strong may well be capable of killing an opponent. A Cyberman is an especially dangerous: its hard metal fist inflicts 6 Wounds — it is as lethal as a blaster.

Soft natural weapons may not be used to parry attacks other than those made by soft natural weapons. A character who has the Martial Arts ability strikes with his hands and feet as if he were using hard natural weapons. His attacks inflict Wounds equal to his strength. Such a character may also attempt to deflect attacks as if he were trying to parry them.

Blunt weapons

A blunt weapon is a weapon that does not have a cutting edge or a point that is used for thrusting. A club made from a tree branch, a medieval knight's mace, the butt of a gun or a household object such as a vase or a chair are all blunt weapons. Blunt weapons inflict 3 Wounds. Because blunt weapons inflict more wounds than most characters' fists, they are more likely to knock out an opponent when they hit. They are unlikely to kill most opponents because they inflict fewer wounds than, say, a blaster or a rifle.

Edged weapons

A weapon with a sharp cutting edge or which has a point used for thrusting is treated as an edged weapon. Swords, rapiers, axes and spears are all edged weapons. An edged weapon inflicts 4 Wounds. Like blunt weapons, edged weapons inflict more wounds than a character's fist could. Edged weapons damage vital organs, either killing an opponent or knocking them out owing to the pain of the wound. A blow from a sword is quite likely to put down most human opponents: only someone who is heavily armoured or quite strong will be able to fight on.

Category	Wounds
Natural weapons, soft	1/2 x Strength
Natural weapons, hard	Strength
Blunt weapons	3
Edged weapons	4

Category	Range (areas)	Wounds
Blaster (alien)	—1	8
Blaster (Earth type)	—1	6
Bows	5	4
Light thrown weapons	3	3
Heavy thrown weapons	3	4
Pistol	4	5
Revolver	4	5
Rifle	—1	5
Shotgun	4	5
Submachine-gun	—1	5 or 6

¹ The range of these weapons is in effect limited only by the difficulty of the target and the skill of the user

RANGED WEAPONS

Thrown weapons

Missile weapons that are held in the hand and hurled at their target are thrown weapons. The category includes daggers, spears, rocks and household objects such as vases or other ornaments.

There are two types of thrown weapon: light and heavy. A light thrown weapon is usually no more than a foot or so long. The category includes daggers, throwing knives and small rocks. A heavy thrown weapon is either long or bulky: the class includes spears, javelins and boulders.

Light thrown weapons inflict 3 Wounds; heavy thrown weapons inflict 4 Wounds. Thrown weapons have a maximum range of three areas.

Bows

Bows and crossbows have a maximum range of five areas, although an especially powerful bow might have a range of six areas. An arrow fired from a bow inflicts 4 Wounds. It takes an action to string an arrow for a long or compound bow, giving it a maximum rate of fire of one shot every two action turns. A crossbow requires two actions to cock and load, giving it a maximum rate of fire of one shot every three action turns.

FIREARMS

It is unusual for the Doctor's companions to carry firearms, although many of them are prepared to pick up a gun and use it if necessary. Guns should be treated more as a threat: they are often used to intimidate at close range. Only the Brigadier, Benton, Yates and other UNIT soldiers would typically carry guns in the Doctor's TARDIS, but they would probably feel uncomfortable without their weapons! Guns are also notoriously ineffective against creatures such as Daleks or creations of antimatter; the best defence is to run away.

Close-combat weapons, blasters and bows are simple compared with firearms. Although a firearm is easy to use, it is complicated by the mechanisms and loading procedures that different designs have necessitated. Most

characters in TIME LORD should be able to pick up a gun and fire it; whether they are able to reload it or understand how it works is another matter.

A firearm is a small gun that uses an explosive charge to fire a bullet. The term embraces flintlock pistols, revolvers, muskets and rifles, weapons used by soldiers in some of the most violent conflicts of Earth's history. Soldiers in UNIT or from the time of the English Civil War or the French Revolution would typically be armed with a firearm of some type. Even the Daleks had recourse to a machine-gun when their blasters failed them on the energy-draining planet of Exxilon.

Firearms are classified according to their loading mechanism and their power. The first determines how long it takes to reload a gun before it can be fired; the second determines the number of Wounds that a gun inflicts. All guns can be used as makeshift blunt weapons in hand to hand combat. Blunt weapons or brawling abilities are appropriate to this use: any gun used this way inflicts 3 Wounds.

LOADING MECHANISMS

Muzzle-loaders

Early firearms are loaded by inserting the gunpowder charge and the bullet in the muzzle of the gun and ramming them down to the breech. This time-consuming process gives them a slow rate of fire. It takes two actions to reload a muzzle-loading pistol, and three actions to reload a muzzle-loading musket or rifle. The fastest rate of fire possible with a flintlock pistol is one shot every three action turns; it is one shot every four action turns for a musket.

Breech-loaders

Breech-loading guns are faster to reload than muzzle-loaders. Shotguns are classed as breech-loading guns. All breech-loaders take one action to reload, which gives them a maximum rate of fire of one shot every two action turns. A double-barrelled shotgun, however, can be reloaded as one action and is then ready to fire two shots, one after the other in different turns: its rate of fire is two shots every three action turns.

Guns with magazines

Rifles with magazines, revolvers, automatic pistols and submachine-guns can be fired each turn until their ammunition runs out. It takes one action to replace a magazine with a fresh one, but longer to reload a magazine or to reload a revolver. A magazine or revolver with up to six shots capacity takes two actions to reload; other magazines take two actions for every six shots they contain. Most of the time a referee need not worry about the time it takes to reload such guns; the only important information is how many rounds a gun can fire before it runs out of ammunition.

Revolvers, pistols and rifles typically have six-shot magazines, and submachine-guns typically have 30-shot magazines. Referees who wish fully to detail actual weapons should feel free to do so.

GUN TYPES

Submachine-guns

Submachine-guns can be set to fire single shots or in bursts. Single-shot setting increases the difficulty to hit a target by one. A submachine-gun set to automatic fire can attack either all the targets in an area — it cannot discriminate between friend and foe! — or one target, increasing the damage done.

A submachine-gun inflicts 5 Wounds on each target when it is set to single shot or used to fire into an area. A submachine-gun set on automatic and used to fire at only one target inflicts 6 Wounds.

A submachine-gun set to automatic expends 10 shots in a burst; a maximum of three bursts can typically be fired using the same magazine. The attacker rolls to hit each target in the area into which he is shooting. He would, for example, roll three times to hit three targets.

Pistols, revolvers and shotguns

All pistols, revolvers and shotguns, regardless of the ammunition used, inflict 5 Wounds and have a maximum range of four areas.

Rifles and muskets

A rifle or musket inflicts 5 Wounds. Muskets increase the difficulty to hit a target by 1 because they are inaccurate.

BLASTERS

A blaster is a firearm with a short range but devastating effect. It shoots powerful bolts of energy which are capable of damaging steel and concrete; a single hit is enough to put down most opponents. Different cultures in the

universe have developed blasters which use different forms of energy. Soldiers from 21st century Earth and beyond use lasers that use the energy of light, whereas Daleks have gunsticks which rely on nuclear energy. Sea Devils' weapons use heat. Apart from these differences and some slight variations in performance, however, all blasters are treated the same way in TIME LORD.

Blasters are personal weapons with a limited range. A soldier would be equipped with a blaster in much the same way as he would receive a sword or axe in ancient times. Yet the blaster is far more flexible as a weapon: it can be used to hit targets at a distance and it can be set to kill or stun opponents. Although it may sometimes do no more damage than more primitive weapons such as UNIT's rifles, its flexibility more than compensates.

When a blaster is set to kill it inflicts the maximum number of wounds it is capable of doing. Most Earth soldiers' blasters inflict a maximum of 6 Wounds. This is enough to seriously injure or kill a typical opponent, although a heavily armoured target such as a Dalek or Cyberman may completely escape damage. Most soldiers set their blasters to kill, which makes the threat of a hit an unpleasant proposition for a character.

A blaster that is set to stun inflicts half the maximum number of wounds it is capable of doing. Most Earth soldiers' blasters inflict 3 Wounds when set to stun. This is usually sufficient to lightly injure a typical opponent and make him fall unconscious.

GRENADES AND EXPLOSIVES

Area weapons such as grenades, sticks of dynamite and cans of nitro-nine need special mention. The Thrown Weapons ability governs their accuracy when they are thrown into an area; the Explosives ability is used to place them accurately for a controlled explosion or for demolition work.

Explosives and grenades attack not only the area they are detonated in but also adjacent areas, depending on their power. All targets in the primary zone of effect of an explosion are attacked at the full Wounds value of the explosive; all targets in the secondary zone of effect are attacked at half this value, rounded up.

Most explosives used in a quantity capable of being thrown, including grenades and bundles of dynamite, inflict 6 Wounds on every person in the same area and 3 Wounds to anyone in an adjacent area. Nitro-nine is more effective: one can inflict 7 Wounds to targets in the area of detonation and 4 Wounds to targets in adjacent areas. Larger quantities of explosives inflict proportionately more damage. Referee's notes on explosives, grenades and areas of effect appear in Part Five.

HEAVY WEAPONS

It is unlikely that any character will use more powerful weapons than the hand-held weapons outlined here. Shells from field guns and the like can be improvised in their effect: they are area weapons with an even greater radius of effect than grenades, typically inflicting the maximum number of Wounds to targets in the primary zone of effect, half maximum Wounds in the secondary zone of effect. A suggested Wounds score is 12, which would inflict 6 Wounds in the secondary zone of effect. The zones are calculated the same way as those for explosives in Part Five.

UNIT troops frequently resort to bazookas to deal with alien menaces. These weapons have a range of 6 areas and inflict 8 Wounds if they hit. They can also be aimed at an area, in which case the explosive shell inflicts 6 Wounds to targets in the area of detonation and 3 Wounds to targets in adjacent areas.

ARMOUR AND SHIELDS

Although neither the Doctor nor his companions have much use for armour or shields except as part of a disguise, their warlike enemies make frequent use of these defences. Primitive societies have more use for armour than advanced ones simply because their ancient weapons are more likely to be deflected by armour: there are few suits of armour that can withstand gunfire and still be practical to wear. Yet strong armour is still used by technologically advanced species, some of which have built it into their very form. The Daleks and the Cybermen have both harnessed the properties of alloys and metals to create armour that is tough enough to withstand the firepower of the races they seek to dominate.

There are three categories of armour: full armour, body armour and partial armour.

Full armour is an all-encasing suit of armour that protects its wearer from top to toe. It is the type of armour worn by Earth's medieval knights and alien species such as the Daleks, Ice Warriors and Cybermen. There are few weak points in a suit of full armour: those that exist are limited to eye-slits and the inside of joints. Full armour always counts against any attack against the wearer unless that attack is aimed at a weak point. Full armour is heavy and restricting: the Move of any creature or person wearing it is reduced by 1 unless the armour forms part of its natural skin or an in-built part of its mechanism.

Body armour covers only the wearer's torso. A Greek hoplite's skirt and cuirass, a knight's hauberk and a policeman's bullet-proof jacket all count as body armour. Like full armour, body armour always counts against any attack against the wearer unless that attack is aimed at a part of the body that is not covered by the armour. Body armour would not count against a blow aimed at, say, an arm or the head.

Partial armour is the individual elements of armour that go into making up a full suit of armour: it includes greaves, vambraces, sleeves, leggings, gauntlets and helmets. Unlike full armour and body armour, partial armour counts only against attacks that are aimed at the part of the body it protects; it has no general effect against attacks. Partial armour, however, does have its uses: it protects vulnerable parts of the body from disabling attacks and allows anyone wearing body armour to reduce the number of vulnerable points. A helmet is the commonest piece of partial armour worn by soldiers: whether it is a Viking helmet, the tin hat of an English Tommy from the First World War or a Gallifreyan guard's headpiece it is a useful defence against a sly attack from behind.

Shields are a special type of partial armour. They are effective only against attacks from the front and shield side that the wielder is aware of. Shields always increase the difficulty of hitting the wielder. A buckler increases the difficulty by 1; a larger shield increases the difficulty by 2.

The protection that armour affords depends on the material from which it is made. Protection is always expressed in the form Armour 2, Armour 3, Armour 8 and so on, where the number is the difficulty that must be overcome by the Wounds inflicted by the attack. If the attacker fails to beat the difference between Wounds and Armour, his blow does not injure the defender: the armour has deflected or absorbed all of the damage. If the attacker beats the difference between Wounds and Armour, his blow lands as if the defender were wearing no armour and he tests to overcome the defender's Strength as normal. Any attack whose Wounds are greater than the defender's Armour automatically gets through the armour.

Primitive armour

Padded cloth is the most basic type of armour and affords little protection. It is most commonly worn as a quilted hauberk, sometimes with sleeves, although exceptionally thick and heavy winter clothing may give the same effect. Padded cloth is Armour 1.

Soft leather is little better than padded cloth. It is typically worn as padding beneath metal armour, but also includes leather jerkins and biker's leathers. Soft leather is Armour 2.

Tough leather is soft leather armour that has been specially treated. It is the type of armour typically worn by castle guards; in some ancient civilizations it is even the best armour that can be produced. Tough leather is Armour 3.

Flexible metal armour comprises linked rings of metal or small scales of metal sewn to a leather undercoat and is commonly known as mail or scale armour. It rates as Armour 4.

Plate metal armour is the beaten breastplates of Greek warriors or the full suits of armour worn by late medieval knights. Overlapping plates of metal provide flexible joints in full suits of this type of armour. Many helmets also count as plate metal armour. It rates as Armour 5 and is the best that can be achieved through Earth's metalworking techniques.

Advanced armour

Plastic-fibre armour consists of strong, impact-resistant plastic fibres woven together into a cloth or bonded into strong plates. It is the material used to make bulletproof vests and riot gear and offers protection against attack in a lightweight form. Plastic-fibre armour rates as Armour 5. If worn as full armour, plastic-fibre armour does not reduce the Move of its wearer.

Reflective armour is intended to reduce the effect of laser blasters by reflecting or dispersing the high-energy beam of light. It counts as plastic-fibre armour but with the ability of Special Immunity 1 against laser light, in effect making it Armour 6 against lasers.

Leela's durable leather clothing is the equivalent of tough leather body armour: she has Armour 3 covering her chest and abdomen. Anyone attacking her has to get through this armour if they hit, unless they choose to make an aimed attack at her head, arms or legs. Leela's armour does not protect her if an attack hits one of these areas. Her arm, however, is Size 6, making it a far harder target to hit than Leela as a whole, who is Size 4. Leela could also add any benefits from dodging or parrying to her defence.

DEATH AND INJURY

All characters should fear death in TIME LORD, even the Doctor who can regenerate to survive attacks that would kill an ordinary person. It is unlikely that a character who behaves sensibly in an adventure will die, but a moment of rashness, carelessness or nobility may make this a real danger. Players should certainly not treat their characters as if they had script immunity: to a certain extent they do, but this alone will not save them. Even companions of the Doctor have died in the course of his adventures.

The number of Wounds a character has taken and the character's Strength determine his health. A character is lightly wounded if the total number of Wounds he has taken is equal to or less than his Strength. He is seriously wounded if the number of Wounds he has taken is greater than his Strength but less than or equal to twice his Strength. A character is dead if the number of Wounds he has taken is greater than twice his Strength. A character with Strength 3, for example, is lightly wounded if he has taken 1 to 3 Wounds, seriously wounded if he has taken 4 to 6 Wounds, and dead if he has taken 7 or more Wounds.

Some abilities such as Cheat Death or Iron Constitution affect a character's resistance to pain and even death. In effect they increase a character's Strength, allowing him to take a greater number of Wounds before dying or being seriously wounded.

Lightly wounded

A character who is lightly wounded has received a wound which is only a graze, or has been knocked out by a gentle blow from a blunt weapon. The character can recover from such an injury quickly. A lightly wounded character does not need medical attention to heal his wounds, although First Aid or Medicine could quickly return him to full health.

Seriously wounded

A character who is seriously wounded has received a painful wound that needs medical attention or a long time to heal. He may not heal his wounds until he receives medical attention such as First Aid or Medicine, although he may attempt to recover consciousness. A seriously wounded character who does not receive medical attention takes one Wound for each hour (four research turns) he does not receive attention: such a character will eventually die. First Aid may be sufficient to make a seriously wounded character only lightly wounded.

Dead

The character is dead and cannot be brought back to life. Grisly experiments or powers, however, have been applied to dead characters and it may be that the dead can walk again. Captain Cook in *The Greatest Show in the Galaxy* was killed, for example, but the Gods of Ragnarok animated his body long enough for him to perform a service for them.

RECOVERY

Anyone who is overcome can try to regain consciousness at the end of each action turn except the one in which he fell unconscious. When all opponents have been overcome or restrained, however, a character may try to recover from being unconscious only at the end of each research turn that has passed since the fight finished. An overcome character may therefore be able to return to the fight if he is only lightly wounded, but if he is still unconscious after the fight he probably needs medical treatment.

Whether a character recovers or remains unconscious depends on his Strength and his Wounds. He recovers at the appropriate time by beating the difference between his Strength and his Wounds. Anyone who recovers may act normally, although they are still wounded: Wounds are removed only by healing. A character whose Strength is greater than his Wounds automatically recovers at the end of the turn after the one in which he was wounded. Such a character is only lightly wounded: in effect he has been dazed or winded by the force of an attack.

Seriously wounded characters — those whose Wounds are greater than their Strength — can take some time to recover and it may even be impossible for them to do so without assistance. Such a person, however, may recover just in time to save the day or execute the next part of his master's evil plan.

A Kaled scientist has been badly injured, receiving 6 Wounds from an attack. He has Strength 3, which means he recovers if he can beat the difference of 3. He fails to do so while the combat rages around him, but after everyone has left he has a chance to recover every research turn and might be able to alert Davros and the Daleks to his failure.

HEALING

Wounded characters will get better of their own accord as time passes, provided that they are not too badly wounded. This process is called natural healing.

Natural healing removes Wounds equal to the character's Strength for each week of bed rest: the damage is healed at the end of such a week. Healing continues until the character's Wounds level is zero, at which point the character has fully recovered. No character may have a negative Wounds score. First Aid and proper medical attention can speed the natural healing process.

A character with Strength 3 would recover three points of Wounds after one week of bed rest. If he had 5 Wounds, after one week he would have 2 Wounds, and after two weeks he would have 0 Wounds.

Use of First Aid

First Aid may be applied only once to a wounded character: it assumes that whoever administers First Aid tends to any injuries as best he can. A character with the First Aid ability immediately heals Wounds equal to the value of his special ability if he can beat the difference between his total ability and the Wounds of the injured person.

Anyone who applies First Aid but fails to heal Wounds has still bandaged the injured person, who will not suffer further wounds due to bleeding. First Aid requires basic medical facilities, such as clean bandages and water, or a first aid kit.

Katarina has Control 2 and First Aid 2, giving her a total ability of 4 at First Aid. She cleans and bandages the wounds Steven received at Troy. He has received 6 Wounds, which means Katarina must beat the difference of 2 to succeed. She reduces his Wounds by 2 if she succeeds, otherwise she merely makes a neat job of bandaging him.

Use of Medicine

Characters with the Medicine ability are trained doctors or nurses who understand the medical techniques and drugs of their time. Anyone with the Medicine ability can heal Wounds equal to his special ability on its own if he can beat the difference between his total ability and the injured person's Wounds.

Medicine may be applied to any injured character, provided that no other such attempt has been made in the previous 24 hours. A failed attempt at Medicine does not prevent further attempts at using this ability, although each attempt must be at least 24 hours later than any other. Medicine, however, requires specialized drugs or equipment to be effective. Many useful items may be kept in a doctor's bag, for example, but this does not mean that all the required drugs are carried. A doctor might carry antibiotics with him, for example, but have no antidotes for snake venoms. Applying the wrong medication brings no benefit.

After Katarina has successfully applied First Aid to Steven's Wounds, the Doctor examines him. The Doctor has Knowledge 6 and Medicine 1, giving him a total Medicine ability of 7: he deduces that Steven's wound is infected,

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but does not have the right drugs to cure his companion. He sets course for a planet that he hopes will provide the right drugs. Once he finds them, he needs to beat the difference between his total ability of 7 and Steven's Wounds, now standing at 4, to heal 1 Wound a day. His ability is high enough automatically to succeed, but without the drugs he is powerless.

After Katarina's attention, Steven regains consciousness after one research turn. His Strength of 5 means he is now only lightly wounded because he has only 4 Wounds. The referee, however, rules that the infected wound is equivalent to a slow-acting poison of potency Wounds 3, and rolls the dice every six hours (24 research turns) to see whether Steven falls unconscious again. As the Doctor speeds the TARDIS towards civilization, Steven seesaws between wakefulness and sleep.

POISON

Some creatures are especially dangerous because their attacks rely on venom rather than damage to kill or paralyse opponents. Whether such a creature is a snake or a Cybermat, all companions should be wary of its attacks. Not all poisons come from creatures: intelligent men and creatures often use them on weapons or in food either to kill or drug their enemies. Such poisons are encountered only rarely.

Poison come in two basic types: slow-acting and quick-acting. It may be injected, ingested or rely on contact with the skin to take effect. A slow-acting poison gradually builds up in the body of its victim until it reaches a lethal dose, whereas a quick-acting one immediately attacks its victim at full strength, and gradually loses its effectiveness as the victim's body shrugs off its effects. All poisons have Wounds ratings that represent the maximum effectiveness of that poison.

Quick-acting poison

A quick-acting poison attacks the Strength of the character with its full Wounds rating. If it overcomes the character, either because its Wounds rating is higher than the Strength of the character, or because the referee beats the difference between these values, then the character is overcome and takes Wounds equal to those of the poison.

After the initial attack, the poison continues to attack the character's Strength but at reduced values. The Wounds rating of most quick-acting poisons decays at a rate of one point an action turn: after one action turn a Wounds 6 poison attacks at Wounds 5, delivering 5 Wounds if it overcomes the character's Strength. Once a poison reaches Wounds 0 it has no further effect.

Any further attacks which increase the level of toxin in the victim's body increase the Wounds only up to the maximum for that poison. A Wounds 6 quick-acting poison is deadly and rare; snake venom is typically Wounds 4 or Wounds 3.

Slow-acting poison

A slow-acting poison increases in effectiveness from 1 Wound up to its maximum Wounds rating. The usual rate of increase is one point every research turn, although those poisons that rely on repeated doses to take effect increase in effectiveness only when each dose is given.

If the current Wounds rating of a slow-acting poison beats the Strength of a character, either because the Wounds rating is higher than the Strength of the character or because the referee beats the difference, then that character is overcome. A slow-acting poison wounds a character only if it overcomes his Strength.

Slow-acting poisons that do not require repeated doses decay in potency once they have reached their maximum Wounds rating. The rate of decay is equal to the rate at which they increased in potency. Poisons that rely on repeated doses can be maintained at their maximum level by further doses. Once a slow-acting poison has decayed to Wounds 0 it has no further effect.

EFFECTS OF POISONS

Lethal poisons that inflict enough Wounds on a character will kill him. The Wounds inflicted by such a poison can be healed by natural healing, although this is usually too slow to prevent the character from dying. First Aid will be effective if applied, but usually heals too little to counteract the effects of poison. Medicine, with the appropriate antidote, is the only sure cure. The correct antidote immediately and completely neutralizes the poison and allows healing to take place.

Poisons that paralyse or make a person sleep do not kill: they achieve their effects with the object of keeping the victim alive. Wounds inflicted by such a poison may be healed through natural healing while the character is paralysed or asleep. First Aid and Medicine are also effective.

INFECTION

Wounds inflicted by dirty weapons, such as swords or spears from primitive civilizations, may be infected. Such Wounds can be treated as slow-acting poisons, building up from Wounds 1 to a maximum of Wounds 3, with an effect time of 6 to 24 hours. The referee may change these values depending on the circumstances.

FALLS

Vertiginous heights are very much a part of DOCTOR WHO, and characters should quite rightly be wary of them. One slip when ascending or descending a cliff face can mean death or severe injury at the least. The number of Wounds a character takes from any fall depends on the distance he travels and the ground he lands on.

Distance is measured in terms of vertical areas: the referee decides how many areas represent the distance. There are usually 3 metres to each vertical area, so a fall of 3 metres, for example, is only a fall of one area; a fall of 10 metres is a fall of four areas.

The type of ground that the character falls on decides the base amount of Wounds that are inflicted. Soft ground, such as mud or water, inflicts 1 Wound; hard ground, such as packed earth, inflicts 2 Wounds; rock inflicts 3 Wounds, and particularly dangerous ground, such as jagged rocks or spikes inflicts 4 Wounds. The number of areas the character falls is added to this base value to determine the total number of Wounds inflicted. A fall of 3 areas onto rock would inflict 7 Wounds; the same fall into water would inflict only 4 Wounds.

If a character attempts to use an appropriate ability to avoid injury, such as Swimming to represent diving into water, the Wounds that would be inflicted by the fall count as the difficulty of avoiding injury.

SUFFOCATION AND DROWNING

Whether a character is drowning or suffocating, the effect is much the same: they cannot breathe because their air supply has been cut off. The number of action turns that a character is without completely without air counts as a difficulty against Strength that he must beat to avoid taking damage; a special ability such as Iron Constitution increases his resistance.

Any character who fails to beat the difference takes 3 Wounds. If he is overcome, he have a chance to recover at the end of the next turn to resist the further effects of oxygen deprivation. If he fails to recover he automatically take 3 Wounds.

Turlough, with Strength 4 and Iron Constitution 1 has a total ability of 5 to resist suffocation or drowning: he could easily remain without air for four action turns, and would only start trying to beat the difference on the fifth turn.

Characters put into a hypnotic trance, however, can resist the effects of suffocation — caused, for example, by the removal of air from an airlock — better than usual. They must beat the difference at the end of every research turn instead of every action turn.

PART FOUR
The Cast of Thousands

WHO IS THE DOCTOR?

An incorrigible meddler in the affairs of other species, the Doctor is in self-imposed exile from Gallifrey, the planet of the Time Lords. He prefers the freedom of roaming throughout time and space, even in his somewhat unreliable TARDIS, to the dull, regimented existence of the Time Lords. As masters of time travel, his people have a responsible policy of non-interference in the affairs of other species, a practice that the Doctor is constantly trying to prove is wrong: he believes interference is sometimes warranted, especially to balk the forces of evil that are at work in the universes of matter and antimatter.

On Gallifrey, the Doctor is known as a graduate of the Prydon College of the Academy, and is entitled to wear its scarlet and orange ceremonial robes. Prydonians are considered to be the best students out of the Arcalians, who wear green, and the heliotrope-clad Patrexes.

Even as a crusader of time and space, the Doctor is seldom methodical. His TARDIS is as temperamental as he is, to the extent that in his first and second incarnations he has no real control over its destination. There is seldom any consistent plan to deal with enemies, either, and the Doctor is as likely to get caught up in events over which he has no control as he is to stumble across Daleks or Cybermen. The Doctor is commonly mistaken for ambassadors or badly needed experts; his skills are likely to be put to use before he has a chance to explain — by which time it is too late to protest. If he interferes willingly, he always acts for the best of intentions.

Time Lords have two hearts, a phenomenal constitution that enables them to withstand environments that would kill a human, and an ability to fall into a self-induced trance (in effect, self-hypnotism) to save them from truly harmful conditions. Most remarkable of all their abilities, however, is that of regeneration. Like a snake shedding an old skin, all Time Lords can regenerate their physical form to compensate for massive tissue damage and to avoid impending death. Such regenerations, however, are not always easy on the Doctor or his companions because his new personality takes time to stabilize. A Time Lord, however, can regenerate only twelve times, limiting his form to thirteen incarnations and ultimately restricting his apparent immortality. The Doctor is currently in his seventh incarnation.

Each incarnation of the Doctor has unique traits and abilities; what the Doctor knows in one incarnation does not necessarily transfer to the next one. Parts of his memory open and close, revealing new talents and obscuring old ones. His physical size and appearance change as well, although a new incarnation is likely to be unhappy about the changes to his physiognomy. The trouble with regeneration, as the Doctor says, is that you never know what you are going to get.

Anyone who is given the role of the Doctor to play should carefully study the abilities and traits of the appropriate incarnation. Each of the seven Doctors is detailed on the following pages, along with the names of the companions he has regularly travelled. These names are provided to tell the players and the referee alike which companions travelled in the TARDIS at the same time so that only suitable ones adventure together.

The Doctor's weapons are truth and bluff: use them well!

THE FIRST DOCTOR

Apparent age: late 60s

Species: Gallifreyan

Equipment: Walking cane, pince-nez, silk handkerchief, blue-stoned ring, TARDIS key

Strength: 3, Cheat Death 2, Iron Constitution 2, Regenerative Powers 3

Control: 4, Bench-thumping 1, Blunt Weapons 2, Fisticuffs 1, Sleight of Hand 1, Stealth 1

Size: 3

Weight: 4

Move: 2, Running 2

Knowledge: 6, Astrogation 1, Cryptanalysis 2, Detective Powers 1, Electronics 1, First Aid 2, Law 2, MacGuffin 2, Medicine 1, Pseudoscience 1, Robotics 1, Science 2, TARDIS 1

Determination: 7, Indomitable Will 1

Awareness: 4, Acting 1, Bargaining 1, Bureaucracy 1, Disguise 1, Eloquence 2, Intuition 2, Refined Palate 1, Sensitive Nose 1, Striking Appearance 2

Dressed in a black frock-coat, wing-collared white shirt, black floppy ribbon tie, cream and brown checked trousers and waistcoat, the first incarnation of the Doctor is distinctive enough before even considering his lined, hawklike face, penetratingly intelligent blue eyes and long, swept-back white hair. He is undoubtedly an eccentric, but a particularly clever one.

In this incarnation, the Doctor is tetchy and temperamental: one moment he can be warm and friendly, the next he can be accusing his companions of all kinds of treachery. He is vain, arrogant and determined to get his own way, no matter what arguments are raised against him. As far as the Doctor is concerned, he knows best

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and everyone had better do it his way. When he displays his bloody-mindedness, the Doctor becomes an alarmingly aggressive figure: if he loses an argument he becomes ruffled and unsettled.

At the same time, his strong mind and ability to think quickly make him an inspiring leader who can restore courage to his frightened companions or direct people who are lost in indecision. His charm can equally be turned on powerful leaders to gain their favour. Yet beneath the charm he can be a devious schemer. He maintains his clear-headedness by abstaining from alcohol.

Virtually all the Doctor's new acquaintances are mistrusted when they travel in the TARDIS and it takes time for the Doctor to treat them as friends. He regards all of them as largely ignorant of science and short of ideas, but will quickly assume the credit for any of his companions' cleverness. His memory for names is poor, and he will often confuse them: Ian Chesterton often gets called Chesterfield, for instance.

On his travels the Doctor will talk little of his home planet, from which he is a runaway. To all intents and purposes he is a gentleman time-traveller with a limited ability to control his ship. For all his seeming intelligence and capabilities, the Doctor is sometimes just bluff and bluster. He is somewhat amoral, making his own, sometimes erroneous judgments on good and evil.

Suitable groups of companions: Ian, Barbara and Susan; Ian, Barbara and Vicki; Vicki and Steven; Steven and Dodo; Polly and Ben.

THE SECOND DOCTOR

Apparent age: early 40s

Species: Gallifreyan

Equipment: Gaily painted recorder, telescope, voluminous silk handkerchief, 500-year diary, sonic screwdriver, TARDIS key

Strength: 4, Cheat Death 2, Iron Constitution 2, Regenerative Powers 3

Control: 4, Bench-thumping 3, Brawling 1, Marksmanship 1, Sleight of Hand 1, Stealth 2

Size: 4

Weight: 3

Move: 3, Piloting 1, Running 1

Knowledge: 6, Cryptanalysis 2, Detective Powers 1, Electronics 2, First Aid 2, Law 2, MacGuffin 2, Medicine 1, Pseudoscience 3, Robotics 1, Science 2, TARDIS 2, Temporal Science 2, Transmat 1

Determination: 5, Hypnotism 2, Indomitable Will 2

Awareness: 4, Con 2, Intuition 2, Musicianship (recorder) 1, Resourceful Pockets 2, Striking Appearance 2

In his second incarnation, the Doctor appears distinctly ruffled and comical owing to his shapeless clothing: he wears a baggy black frock-coat, small straggly navy bow-tie with white polka-dots, pale blue short-sleeved shirt, black and pale pink broad-checked trousers, and scuffed ankle- boots. Mischievous blue eyes twinkle out of his cheerful, wrinkled face, which is framed by a mop of tousled black hair.

The second Doctor is an accident waiting to happen: he blunders his way through space and time relying on luck and quick thinking to extricate himself and his companions from trouble. He often seems to be nothing more than a bumbling idiot, an illusion that is usefully disarming and conceals the Doctor's true intelligence from potential enemies. The Doctor will clown his way through adversity to put his enemies off guard until he finds their vulnerable points.

Yet the Doctor's clowning and seeming ineffectiveness is not always an act: he is easily flustered, especially by his less experienced companions, who can panic him into hasty, ill-considered action. It is then that he begins to doubt his abilities or the safety or effectiveness of equipment. A victim of fast changing moods, the Doctor can look cheerful, sad, sulky and then bemused in a matter of minutes. Even when things are against him, however, the Doctor continually thinks of escape plans or ways of outbluffing or outmanoeuvring his opponents.

The crusty nature of his first incarnation has gone: the Doctor welcomes the presence of companions aboard the TARDIS and meets the unknown with a cheerful, disarming grin. He regards his companions as charges that need protecting and shows great concern should one of them go missing or be threatened. His moral sense of good and evil is more balanced, and he will do his utmost to thwart or destroy what he believes is wrong.

By nature the Doctor loves a puzzle: he is intrigued by things that are out of place. His scientific methods are haphazard, but somehow they get results. While the Doctor thinks he will often toot tunes on his recorder to relax or even dance a jig. He can become obsessed with small objects that to him are quite important yet seem irrelevant to anyone else.

Suitable groups of companions: Polly and Ben; Polly, Ben and Jamie; Jamie and Victoria; Jamie and Zoe.

THE THIRD DOCTOR

Apparent age: mid 50s

Species: Gallifreyan

Equipment: Sonic screwdriver, TARDIS key

Strength: 4, Cheat Death 2, Iron Constitution 2, Regenerative Powers 3

Control: 5, Archery 1, Bench-thumping 3, Leaping 1, Lockpicking and Safecracking 1, Martial Arts, Sleight of Hand 2, Stealth 2

Size: 3

Weight: 4

Move: 3, Driving 2, Piloting 1, Running 1

Knowledge: 6, Astrogation 1, Computing 1, Cryptanalysis 2, Electronics 2, First Aid 2, Law 1, MacGuffin 2, Mechanics 1, Medicine 1, Occult 1, Pseudoscience 3, Science 2, TARDIS 1

Determination: 6, Command 1, Hypnotism 1, Indomitable Will 2

Awareness: 4, Disguise 1, Intuition 2, Refined Palate 1, Resourceful Pockets 1, Sensitive Nose 1, Striking Appearance 2

If the second Doctor was a clown, then the third Doctor can be described only as a dandy. He typically wears an elegantly tailored black velvet jacket, black trousers, a white shirt with ruffled front and cuffs, black bow tie and black cape lined with purple silk. His humorous, flexible face is lined and wise-looking; he has piercing blue eyes and mid-length white hair. The third Doctor's dandified image is complemented by an appreciation of fine wine and food: he is undoubtedly a connoisseur.

The Doctor is a humanitarian and an environmentalist, both causes on which, given the opportunity, he will preach to companions and opponents alike. He always seeks to negotiate a peace between intelligent species, encouraging them to live together in harmony rather than fighting, and he greets the unknown with a 'How do you do' rather than a gun. Dangerous or pollution-creating technology is an immediate target for his scathing criticism and he is quite prepared to interfere to encourage environmentally sound progress.

Rules and authority figures irritate the Doctor: he detests the stonewalling of politicians or bureaucrats when action must clearly be taken. He is the voice of reason when others prove indecisive or obstructive.

Very much a man of action, the Doctor is an exponent of Venusian karate — one of the few beings with two arms that has been able to master this martial art — which he is quite prepared to use in self-defence. He is always ready to risk himself to save others. Yet he abhors violence and is always ready to criticize the excessive or unnecessary use of force.

The Doctor is an incorrigible tinkerer and a great lover of gadgets and different means of transport. Exiled to Earth by the Time Lords, he continually tries to overcome the physical limits they have put on the TARDIS and the mental block he has on dematerialization codes. He is often to be found head down at work on some circuit in the TARDIS's control console or making improvements to his antiquated yellow car Bessie.

Suitable companions: The Brigadier, Sergeant Benton, Captain Yates and Liz, Jo or Sarah.

Note: If the third Doctor's knowledge of time travel has been restored, he should have the abilities TARDIS 2 and Temporal Science 2.

THE FOURTH DOCTOR

Apparent age: mid 30s

Species: Gallifreyan

Equipment: Bag of jelly babies, sonic screwdriver, ultrasonic dog whistle, long scarf, TARDIS key

Strength: 5, Cheat Death 1, Iron Constitution 2, Regenerative Powers 1

Control: 5, Archery 1, Bench-thumping 2, Brawling 1, Edged Weapons 2, Fast Reactions 1, Lockpicking and Safecracking 1, Sleight of Hand 2, Stealth 2, Thrown Weapons 1

Size: 3

Weight: 4

Move: 3, Driving 1, Running 1, Sailing 1

Knowledge: 6, Computing 1, Electronics 2, Explosives 1, First Aid 2, MacGuffin 2, Medicine 1, Occult 1, Pseudoscience 3, Robotics 1, Science 2, TARDIS 2, Temporal Science 2, Transmat 2

Determination: 6, Hypnotism 1, Indomitable Will 2

Awareness: 4, Intuition 2, Resourceful Pockets 2, Striking Appearance 2

The fourth Doctor is a lively, bohemian adventurer with a great passion for his travels in time and space. His clothes are decidedly eccentric: a light grey wool coat trimmed with black felt on the collar and cuffs, matching

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baggy grey trousers tucked into brown calf-length boots, a cream and brown waistcoat, open-necked shirt and a long scarf that has to be looped round his neck many times to keep it out of the way of his feet. The ensemble is topped off by a wide-brimmed black felt hat. He has a wild-looking face, blue eyes and a mass of unruly curly brown hair.

Odd-looking as he is, the Doctor is a hugely charismatic figure, able to make friends easily with a winning smile and a touch of humour. He will inveigle himself into hectic situations before the participants even have time to realize there is a stranger among them, offering help or advice and sometimes even tinkering before anyone can stop him. Witty comments, puns and offerings of jelly babies are the Doctor's weapons against a hostile greeting.

His genius, however, is erratic: the Doctor is temperamental and prepared to be bluntly rude to anyone who interferes with his work. He tends to be absent-minded, leaving behind or sometimes losing vital pieces of equipment. And his companions often take the blame for his mistakes. Like his previous incarnation, he dislikes those in authority.

The Doctor is constantly bubbling with ideas and responds quickly to the stimulus of new information. He asks questions of other people at random, often with no apparent connection, in his attempts to buy time while he thinks through a problem. He adopts this approach even in adversity: any captor is likely to be subjected to a stream of seemingly inane observations or witticisms while the Doctor plans his escape.

This incarnation of the Doctor is more of a loner than previous ones: he regards companions as a hazard because they require too much safeguarding. Yet their tendency to wander into danger is sometimes the Doctor's fault: he has a habit of withholding important information while he tries to work out what is going on.

Suitable groups of companions: Sarah and Harry; Leela and K9; Romana 1 and K9; Romana 2, K9 and Adric; Adric, Nyssa and Tegan.

THE FIFTH DOCTOR

Apparent age: early 30s

Species: Gallifreyan

Equipment: Sonic screwdriver, stick of celery on left coat lapel, cricket ball, TARDIS key

Strength: 4, Cheat Death 2, Iron Constitution 2, Regenerative Powers 2

Control: 4, Bench-thumping 2, Brawling 2, Edged Weapons 2, Marksmanship 2, Mountaineering 1, Sleight of Hand 2, Sport (cricket) 3, Stealth 1, Thrown Weapons 2

Size: 3

Weight: 4

Move: 3, Driving 1, Piloting 1, Running 1

Knowledge: 6, Computing 1, Cryptanalysis 2, Detective Powers 1, Electronics 2, First Aid 2, MacGuffin 2, Medicine 1, Pseudoscience 3, Science 2, TARDIS 2, Temporal Science 2, Transmat 1

Determination: 6, Command 1, Hypnotism 1, Indomitable Will 1

Awareness: 5, Con 1, Resourceful Pockets 1, Striking Appearance 1, Tracking 1

The youthful appearance of the fifth Doctor belies his great age and experience, yet is not out of place: this incarnation of the Doctor is far more vulnerable than previous or successive ones, with a great awareness both of his and his companions' mortality. He dresses in old-fashioned cricketing clothes: a long fawn coat with red edging, cream cricketing pullover and sports shirt also trimmed in red, cream and red striped trousers and white cricket boots. A panama hat with a red hat band is usually kept folded in a coat pocket. His blue eyes and straight fair hair heighten his innocent appearance.

His seeming innocence makes the Doctor a disarming person to meet: he uses boyish charm and a friendly smile to win the confidence of others. He often goes along with someone's plan just to buy thinking time: he has a clear sense of right and wrong. The charm, however, can conceal a nervous, anxious character who is plainly worried about the course of events or the real intent of those people he encounters. Such nervous energy translates into a sense of urgency when the Doctor finally acts.

Reckless in action, the Doctor never seems completely to succeed: his solutions to problems are somehow incomplete and can have tragic consequences. His companions may even find his actions morally unacceptable: despite his abhorrence of unnecessary killing, the Doctor is not afraid to shoot an enemy if he believes it is the best and only solution. He acts for the best of motives, however, and does not mean to upset his companions.

The Doctor's carefree approach to his adventures often lands him in trouble from which he sometimes struggles to extricate himself. Although he never intentionally neglects the safety of his companions, his naive approach often endangers their lives. He can be too protective, however, even ordering companions to stay on board the TARDIS; he is angry if anyone ever disobeys such an order. The Doctor will risk his own life to save his friends if they are in trouble and comfort them if they are afraid or upset: he often has to reassure Tegan with the

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words 'Brave heart, Tegan.'

Suitable groups of companions: Adric, Nyssa and Tegan; Nyssa, Tegan and Turlough; Turlough and Peri.

THE SIXTH DOCTOR

Apparent age: late 30s

Species: Gallifreyan

Equipment: Golf umbrella, teddy bear, TARDIS key

Strength: 5, Cheat Death 2, Iron Constitution 2, Regenerative Powers 3

Control: 5, Bench-thumping 1, Brawling 1, Escapology 1, Lockpicking and Safecracking 1, Marksmanship 2, Sleight of Hand 2, Stealth 1

Size: 3

Weight: 4

Move: 3, Running 1

Knowledge: 6, Computing 1, Cryptanalysis 2, Electronics 2, First Aid 2, MacGuffin 2, Medicine 2, Pseudoscience 3, Science 2, TARDIS 2, Temporal Science 2

Determination: 6, Animal Handling 1, Hypnotism 1, Indomitable Will 2

Awareness: 4, Bureaucracy 1, Con 1, Disguise 2, Intuition 2, Keen Sight 1, Musicianship (keyboards) 1, Resourceful Pockets 1, Striking Appearance 2

The garish, brightly coloured clothes that the sixth incarnation of the Doctor wears reveal much about his personality. His red and green particoloured coat is trimmed with both pink and tartan cloth, making him look like a time-travelling jester; he also wears a check waistcoat, yellow and black striped trousers and orange spats over green shoes. A blue ribbon-like cravat with white polka-dots is worn round the collar of a white shirt and he wears a cat badge on his left lapel.

Unsurprisingly, the Doctor has a brash, abrasive personality. He is a supreme egotist: he loves the sound of his loud, resounding voice and has incredible confidence in his own abilities. The Doctor likes to sing while he works; his favourite song is *On With The Motley*. His temperament is somewhat erratic and changes quickly and violently. Such changing moods make him appear unstable to his companions, but to him it is a sign only of genius. He can be unbearable if he is correct, becoming smug, or if he is wrong, in which case he sulks.

The Doctor is undoubtedly a great warrior of words: debates and arguments excite him and he is a great orator. He is prone to pontification, however, and cannot keep quiet while the other person has his say. The Doctor will interrupt an opponent with childish outbursts and rude remarks. His theatrical temperament permits only him to be the centre of attention. Fond of his own cleverness, the Doctor can be unintentionally rude in pointing out the mistakes or stupidity of others.

Words are not the Doctor's only weapon. He is quite able to act quickly and ruthlessly to overcome an attacker, and although he shares his predecessors' dislike of killing, he is quite prepared to shoot if needs be. His actions, however, are often showy and unnecessarily elaborate. The Doctor is quite pleased with his ability to do the unexpected.

Suitable companions: Peri or Mel.

THE SEVENTH DOCTOR

Apparent age: early 40s

Species: Gallifreyan

Equipment: Umbrella, voluminous handkerchief, TARDIS key

Strength: 4, Cheat Death 2, Iron Constitution 2, Regenerative Powers 3

Control: 4, Bench-thumping 2, Brawling 1, Juggling 1, Leaping 2, Sleight of Hand 2, Stealth 2

Size: 4

Weight: 3

Move: 3, Driving 1, Running 1, Swimming 1

Knowledge: 7, Computing 1, Cryptanalysis 1, Detective Powers 1, Electronics 1, First Aid 1, MacGuffin 1, Medicine 2, Pseudoscience 2, Science 2, TARDIS 2, Temporal Science 2

Determination: 7, Hypnotism 1, Indomitable Will 1

Awareness: 4, Con 2, Intuition 2, Resourceful Pockets 2, Striking Appearance 1

Although the seventh Doctor looks like a music hall entertainer, his comical appearance disguises an in-depth knowledge of the nature of the universe. It is as if this incarnation has lost areas of memory restored to him, vital information and plots that he must follow up to win the game of chess against evil played on the board of the uni-

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verse. He is a great schemer whose plans are woven in time and space.

The Doctor wears a long, dark brown jacket, brown check trousers and a white shirt, around the collar of which is a green, red and cream paisley silk tie. His short scarf and the large handkerchief that dangles precariously out of one jacket pocket are made of the same silk. A woollen pullover in the same colours, decorated with red question marks, a straw hat with a narrow upturned brim, and a black umbrella with a handle in the form of a large red question mark complete his outfit. His comical, round face has a forehead that is furrowed by the wrinkles of cosmic worry; he has blue eyes and short, curly black hair.

Mysterious by nature, the Doctor seldom reveals much of his plans to his friends and allies: either there is too much at stake that he forgets to tell them, or they just would not understand. He uses his companions as tools against his foes, a trait that seemingly betrays their trust in him. Yet he would never intentionally harm his friends and acts for their best interests. Indeed, he seems to take on the role of teacher, educating his proteges and increasing their awareness of the nature of the universe. He needs his companions partly to share his burden.

The Doctor bluffs his way into the friendship and trust of others in order to determine what is going on, an approach that is helped by his likeable and easygoing nature and an ability to adapt quickly to local customs. He hates authority and if his insistence on action fails to bring results, he becomes abrupt and abrasive. In spite of his foresight and planning, the Doctor tends to underestimate his opponents, although he usually has a back-up scheme.

Suitable companions: Mel or Ace.

COMPANIONS

If there is one thing that is clear about the Doctor it is that he needs companionship on his travels. Although he may appear abrupt and unfriendly to newcomers in the TARDIS's crew, it is partly his concern for their safety that makes him reluctant to accept them on board. He quickly becomes fond of his new friends and is sad to see them leave when they choose to go their own way.

The friends and companions of the Doctor listed here are those who have adventured with or known him for longer than one adventure — people who can truly be considered companions, rather than those who travel only briefly in the TARDIS. Characters such as Sara Kingdom in *The Dalek Master Plan*, the Trojan slave Katarina from *The Myth Makers* and Ray from *Delta and the Bannermen* are not included: they are secondary characters who have helped the Doctor but not gone on to travel with him on other adventures. There is scope, however, for such characters to take part in TIME LORD adventures if the referee believes they are necessary — especially if there are too many players to take on the roles of standard companions.

Companions are usually just ordinary people with few remarkable talents. When playing these roles, it should be remembered that these characters are fallible: they are not hero figures. Yet they provide vital support for the Doctor, acting as further sets of ears and eyes to gather information that he needs, and even ensuring that his enemies are thwarted should he be knocked out or captured. To play a companion well, making the most of sometimes limited knowledge and abilities, is a challenge and can prove more rewarding than playing the multi-talented Doctor.

ACE (DOROTHY)

Apparent age: late teens

Species: Human, Earth

Equipment: Large backpack, ghetto blaster, aluminium baseball bat

Strength: 3, Cheat Death 2

Control: 4, Blunt Weapons 1, Brawling 1, Leaping 1, Marksmanship 2, Mountaineering 1, Thrown Weapons 1

Size: 4

Weight: 3

Move: 3, Driving 1, Running 1, Swimming 1

Knowledge: 4, Computing 1, Explosives 2, Mechanics 1, Science 1

Determination: 3, Command 1, Independent Spirit 2

Awareness: 3, Con 2, Keen Sight 1, Resourceful Pockets (pack) 2, Striking Appearance 1

Ace is a dangerous, unpredictable teenage girl whose experiments with explosives blew her out of 20th century Earth through a time vortex into the far future. She relishes seeing or playing with machines, destructive weaponry or the unknown, a trait that often imperils herself or the Doctor. Anything that Ace fails to understand or that frightens her is usually a subject for destruction.

Put simply, Ace is a delinquent. She hates her 20th century home life in Perivale, west London, and detests her real name of Dorothy and her mother, Audrey. On the whole she is unruly, self-destructive and prone to sulking if no one pays her attention. Ace is petulant and aggressive largely because she is leaving childhood behind and becoming a woman.

The Doctor provides a steadying influence and, more importantly, is a person that Ace trusts. If her trust is betrayed, she typically reacts by running away. Ace is no fool, although at times she is naive, and it takes careful and reasoned persuasion to restore her faith.

Ace's scientific interests lie largely in the manufacture of explosives. She has formulated her own, called nitro-nine, which is frequently used to devastating effect. On the Doctor's request she 'never' carries it: one or two canisters, however, can usually be produced from her resourceful backpack.

Late 1980s street fashion is the best description of Ace's attire. She typically wears a garishly coloured T-shirt, a black satin padded jacket that is covered in badges and patches, a short black pleated skirt, black leggings and greasy Dr Marten shoes. She has long, straight mousy hair which is frequently scraped up and back and knotted into a plait. It is a severe hairstyle that makes her squarish, pleasant face look hard. Ace's eyes are hazel.

ADRIC

Apparent age: mid teens

Species: Alzarian

Equipment: None

Strength: 3, Quick Recovery 3

Control: 4, Stealth 1, Thrown Weapons 1

Size: 4

Weight: 3

Move: 3, Running 1

Knowledge: 5, Mathematics 3, Science 1

Determination: 3, Independent Spirit 2

Awareness: 2, Acute Hearing 1, Keen Sight 1

Adric is a young Alzarian scholar who is brilliant at mathematics — a subject for which he has a strong passion. He is happiest working out complicated problems for pleasure and can become so involved in a calculation that he fails to notice his companions want to talk to him or have left him alone. His confidence in his own genius makes him arrogant and pugnacious, and he tends to dismiss the opinions of more experienced people.

His intelligence and scientific approach to life make him vulnerable to the utopian concepts of other people or races, even to the extent of betraying his friends. Adric is eager to be accepted by other people because he has no family and no reason to return to his home planet of Alzarius. In turn, the enemies of the Doctor, such as the Master, appreciate how useful the young scholar's skills are to their plans, and Adric can find himself manipulated into working against the Doctor.

Adric's fault is that he can take commands or suggestions too literally, obeying them with studious accuracy. Usually, however, he is a cheerful, good-humoured boy who is concerned about the well-being of his fellow companions in the TARDIS.

Round-faced Adric has black, neck-length straight hair, a snub nose and brown eyes. He looks about 16 years old. He wears a yellow jerkin with beige sleeves: on the left breast is a red pocket to which is attached a gold-edged, blue, star-shaped badge for mathematical excellence. Beige, baggy trousers complete his attire. He is a native of Exo-space — the negative side of the universe — and a descendant of the rapidly evolving marshmen of the mist planet Alzarius.

BARBARA WRIGHT

Apparent age: late 20s

Species: Human, Earth

Equipment: None

Strength: 3, Cheat Death 2

Control: 4, Blunt Weapons 2

Size: 3

Weight: 3

Move: 3, Running 1

Knowledge: 4, First Aid 1, History 2

Determination: 3, Strong Passion (Ian Chesterton) 2

Awareness: 3, Acute Hearing 1, Intuition 1, Keen Sight 1, Screaming 1, Striking Appearance 2

Barbara is an attractive and intelligent history teacher who worked at Coal Hill School in London. Despite her ability to reason sensibly, however, she is easily scared by the unknown and can behave irrationally. She is likely to become emotional when trapped or imprisoned and at times such as this she turns for support to her colleague and close friend Ian Chesterton; she can become distressed if he is not there to comfort her.

Although Barbara is a vulnerable character, she does have inner strength which can manifest itself in situations where she might ordinarily be expected to break. She will support and comfort other women who are scared or upset and restrain her own fears while doing so. And she will become assertive if she has to champion a cause she believes in, or at least believes is the right one in the circumstances. She is on the verge of becoming the liberated woman that Earth society in the 1960s brought forward.

She has brown, bouffant, straight hair which comes down to her neck, a sharp, oval face and green eyes. Barbara typically dresses formally in a matching jacket and knee-length skirt with either a blouse or polo-neck top. Like Ian Chesterton, she enjoys dressing up in period clothing, although she tends more to appreciate its fineness or the quality of jewellery.

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The Doctor often infuriates Barbara, although she tends to restrain her feelings: it is Ian who often speaks for both of them. She is in love with Ian, but neither person seems to realize the truth, making it a very English relationship. Barbara's reactions and decisions will be strongly coloured if Ian is affected by them.

BEN JACKSON

Apparent age: mid 20s

Species: Human, Earth

Equipment: Penknife

Strength: 4, Cheat Death 1, Quick Recovery 1

Control: 4, Brawling 2, Lockpicking and Safecracking 1, Marksmanship 1, Stealth 1

Size: 4

Weight: 3

Move: 3, Running 1, Sailing 1, Swimming 1

Knowledge: 4, Engineering 1, First Aid 2, Mechanics 2, Navigation 1

Determination: 4

Awareness: 3, Con 2, Intuition 1

Ben is an arrogant, impertinent Cockney sailor who met the Doctor in 1966 while on a shore posting: his ship had just sailed to the West Indies for six months. He regards the Doctor very much as the captain of the TARDIS and treats him with respect.

His attitude towards the second Doctor, however, is very different. Ben does not seem to be able to accept the change from a serious old man to what he regards as a clown; as a result he is more argumentative.

Ben's experience as an able seaman in the Merchant Navy makes him tough and resourceful. He is quite able to hold his own in a fight and equally can tackle problems that require practical knowledge or where available resources are scanty. Ben is used to taking orders, so if someone in a uniform tells him to do something, Ben will probably do it with little argument.

He will argue a point forcefully and insistently even if his efforts are to no avail. And if he cannot win by direct argument he will try to think of another way of achieving an objective.

Initially wearing his blue sailor's uniform with bell-bottoms and cap emblazoned HMS Teazer, Ben quickly adopted fashionable civvies for his adventures with the Doctor. He wears either a striped shirt or polo-neck and V-neck pullovers with slacks. Ben has fair, sandy hair and hazel eyes. He habitually drops his aitches in speech and uses Cockney rhyming slang; the Doctor finds this difficult to understand. Ben gets on well with Polly, often calling her Duchess.

SERGEANT BENTON

Apparent age: early 30s

Species: Human, Earth

Equipment: Automatic pistol (Wounds 5, Range 4), silencer, walkie-talkie

Strength: 5, Cheat Death 1, Quick Recovery 1

Control: 4, Brawling 1, Fast Reactions 1, Marksmanship 3, Stealth 1, Thrown Weapons 1

Size: 3

Weight: 4

Move: 3, Driving 1, Piloting 1, Running 1

Knowledge: 4, Explosives 1, First Aid 2, Wilderness Law 1

Determination: 4

Awareness: 3, Bureaucracy 1, Precision 1, Tracking 2

Benton is a charismatic, well-intentioned and honest sergeant of United Nations Intelligence Taskforce and is assigned to Brigadier Lethbridge Stewart's immediate staff. He is a dependable character with a strong liking for the Doctor and his travelling companions, with whom he sympathizes when the Doctor demonstrates the impossible side of his nature. Benton's trust in the Doctor even extends to allowing the Time Lord to escape from his custody.

As a UNIT sergeant, Benton often ends up obtaining equipment for the Doctor's experiments and devices or running mundane errands for Captain Yates or the Brigadier. Although he often accepts these tasks stoically, he would rather be part of the action. He is a capable tactical leader and an accurate shot: only the invulnerability of aliens to gunfire make his assignments impossible. Threatening Benton with a gun is a dangerous pursuit: if an opportunity arises, Benton will jump his captor.

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Benton suffers from poor luck — people or objects he is suppose to be watching often disappear or go missing — which is sometimes mistaken for incompetence. Benton is 'one of the blokes' at heart and is sometimes distracted by the desires of his stomach for food! His likeable, good-humoured nature means he gets on well with the troops and low-ranking officers alike.

It has taken only a few adventures with the Doctor to make Benton believe almost anything is possible: although Benton might not understand the Doctor's scientific explanations, he is prepared to accept what the Doctor says is true.

Solidly built Benton has a squarish face, blue eyes and mid-brown short hair. He dresses in either a khaki uniform or combat fatigues, complete with a light, sand-coloured UNIT beret.

THE BRIGADIER

Apparent age: late 30s

Species: Human, Earth

Equipment: Revolver (Wounds 5, Range 4), walkie-talkie, swagger stick, binoculars

Strength: 4, Cheat Death 2, Quick Recovery 1

Control: 5, Brawling 1, Fast Reactions 1, Marksmanship 2, Thrown Weapons 1

Size: 3

Weight: 4

Move: 3, Driving 1, Piloting 1, Running 1

Knowledge: 4, Explosives 1, First Aid 1, Wilderness Lore 1

Determination: 4, Command 2, Indomitable Will 1

Awareness: 4, Bureaucracy 1, Striking Appearance 2

Brigadier Alastair Gordon Lethbridge Stewart is head of the UK section of the United Nations Intelligence Taskforce, an independent, worldwide intelligence group that monitors and investigates alien threats. Technically he reports direct to UNIT's main base in Geneva, but he often finds himself subject to the rules of the nationalistic British government which does not appreciate his global priorities. The Brigadier resents and dislikes higher authorities obstructing his investigations and is not afraid to say so or to take action against them.

The Brigadier is an exceptionally competent army officer with an ability to adapt quickly and make the most of the resources available to him. He devises clear, sensible plans of action but is overfond of using military force to beat off aliens even if they appear to be bullet-resistant. Lethbridge Stewart is a classic example of the officer who leads his men from the front and who would not ask them to do anything he would not do. He is courageous but not foolish. The Brigadier becomes snappy and abrupt with men who fail to accomplish their tasks.

His practical, down-to-earth nature means that he understands little of the Doctor's scientific mumbo-jumbo, although he greatly realizes the Time Lord's usefulness. If it is inexplicable and alien, the Doctor is the man that the Brigadier wants on the job regardless of what government officials say.

In spite of regular confrontations with the unbelievable, the Brigadier is still sceptical about the Doctor and space-time travel. He will often come up with another, plausible reason even if it is wrong and the alien landscape in front of him does turn out to be somewhere other than Cromer. The Brigadier is slightly chauvinistic and will not allow the Doctor's young female companions to put themselves in danger.

Lethbridge Stewart has a handsome, angular face, short black hair, a neatly trimmed black moustache and hazel eyes. He variously wears full officer's uniform or combat fatigues depending on the nature of his assignment. As an officer, he rarely drives himself anywhere; he is usually accompanied by a driver or pilot. The Brigadier favours using an old-fashioned Webley pistol as his sidearm.

DODO (DOROTHEA) CHAPLET

Apparent age: late teens

Species: Human, Earth

Equipment: None

Strength: 3, Cheat Death 1

Control: 4

Size: 4

Weight: 3

Move: 3, Running 1

Knowledge: 4

Determination: 3

Awareness: 3, Musicianship (piano) 1, Screaming 2, Striking Appearance 2

Cheerful 1960s London schoolgirl Dodo treats adventuring with the Doctor as one big game. She frolics through time and space with complete faith that the Doctor knows what he is doing and can get his companions out of trouble. Her almost ceaseless optimism can be irritating, especially to the Doctor when it is time to be serious.

Despite her startling adventures, Dodo maintains her child-like qualities. She is easily scared by the unknown, yet will defiantly face adverse situations with a British determination to play things by the rules right until the end. Her naivety means she is easily duped: it would take only a pretence of being injured for an enemy to convince Dodo to drop her guard.

Her youthful impulsiveness and independent spirit are quite likely to send her off on completely different directions from those of her companions, even if there is a common aim. Yet she acts as a welcome check on the hasty, ill-considered actions of Steven Taylor and often prevents him from doing something foolish.

Dodo has a roundish, smiling face, hazel eyes and short, neatly cut black hair. She has a distinctive, rough London accent which makes her laugh seem rather throaty at times.

She makes extensive use of the TARDIS's wardrobe. Perhaps Dodo's most striking choice of clothes is the sleeveless, low-cut bright red top with a central, thick black ring and a short black skirt decorated with many bright red rings that she wore in the Celestial Toymaker's realm. The outfit was topped off with a floppy red peaked cap. Dodo typically wears sensible flat black shoes.

HARRY SULLIVAN

Apparent age: early 30s

Species: Human, Earth

Equipment: Emergency medical kit

Strength: 5, Cheat Death 1

Control: 3, Brawling 2, Escapology 1, Marksmanship 1, Thrown Weapons 2

Size: 3

Weight: 4

Move: 3, Driving 1, Running 1

Knowledge: 4, First Aid 2, Medicine 2, Science 1

Determination: 4

Awareness: 2, Disguise 2, Striking Appearance 1

Well-intentioned Harry Sullivan frequently makes life awkward for the Doctor, who has described him as a clumsy, ham-fisted idiot. Harry always tries to do what is best for his friends, but somehow it has a habit of going wrong. Failure, however, does not seem to deter him: his strength is that he will keep trying until he succeeds.

Harry is a lieutenant in the Royal Navy, where he is a medical doctor. He has a frank and hearty manner which translates into a boyish enthusiasm for supposedly glamorous duties such as spying. Confronted with the unknown, all Harry is likely to comment is: 'I say!'

Unintentionally chauvinistic, Harry acts the gallant when women are around and is reluctant to let them do anything remotely dangerous. Women, in Harry's eyes, are precious, fragile objects. His good-natured and caring approach can, however, make him seem over-protective: it certainly irritates Sarah-Jane who is fed up being called 'old girl' or 'old thing'.

Blue eyes twinkle out of Harry's squarish face, which is framed by short, curly brown hair. He appears disarmingly friendly. He typically wears naval club attire: a navy blazer, pale blue shirt and naval tie, grey trousers and black shoes. A duffel-coat seems to be all he needs to survive the harshness of cold climates.

IAN CHESTERTON

Apparent age: early 30s

Species: Human, Earth

Equipment: Minor useful items typically found in an Englishman's jacket pockets

Strength: 5, Cheat Death 1

Control: 3, Blunt Weapons 1, Brawling 2, Edged Weapons 2, Thrown Weapons 1

Size: 3

Weight: 4

Move: 3, Driving 1, Running 1

Knowledge: 4, Science 1

Determination: 4, Strong Passion (Barbara Wright) 2

Awareness: 3, Resourceful Pockets 1, Striking Appearance 1

Ian is a forthright teacher who frequently questions the motives and actions of the Doctor. He acts nobly and defensively to help his friends and travelling companions. These qualities and his bravery do justice to his title of Sir Ian of Jaffa, awarded to him by King Richard I of England at the time of the Crusades. Ian, however, is quietly heroic: he might only boast of his exploits after an adventure has ended.

He is fond of the Doctor, but the Time Lord's superior attitude and constant testing irritate him and can lead to arguments and a very strained atmosphere. The Doctor effectively inhibits Ian's resourceful and inventive nature and arguments are often only prevented by the intervention of fellow companions, particularly Barbara. Although Ian is hot-tempered, he rarely loses sight of his logic in an argument.

Ian has adjusted well to time travel and finds the exploration of new worlds is stimulating. His meeting with people from other worlds and times reveal that he has a ready wit; his quick-thinking is a constant help when negotiating with other people.

He usually wears a neat suit with shirt and tie, but is ready to adapt to his environment and wear period clothes. Such dressing up brings out the dandyish side of his nature: he will often ask female companions what they think about his outfit. Ian has a handsome, likeable face, green eyes and short, neatly cut brown hair.

He is close to fellow schoolteacher Barbara Wright, although their relationship has developed only during their travels with the Doctor. Outwardly an observer might notice only that they were good friends.

JAMIE MCCRIMMON

Apparent age: late teens

Species: Human, Earth

Equipment: Dirk (Wounds 4)

Strength: 5, Cheat Death 1

Control: 4, Brawling 2, Edged Weapons 2, Marksmanship 2, Mountaineering 2

Size: 4

Weight: 4

Move: 3, Running 1

Knowledge: 3

Determination: 4

Awareness: 3, Acute Hearing 1, Musicianship (bagpipes) 1

The Doctor rescued Jamie from the aftermath of the battle of Culloden in 1746. The young highlander is tough, hardy and full of fighting spirit, although his upbringing means he is superstitious and largely ignorant of technology.

Jamie is brave and sometimes has to be restrained from rash actions that would endanger his life. He is more a fighter than a thinker, but he has a shrewd mind which is quite capable of tackling practical problems. Despite coming from a culture which uses muskets and flintlock pistols, Jamie has no difficulty understanding how to use weapons such as blasters.

The Doctor's actions sometimes puzzle Jamie, who cannot always work out what the Doctor intends to do. When he does understand what is happening it is quite likely that he will unintentionally blurt out part of the plan before realizing that it was meant to be a secret.

Jamie is a brawny youth with brown hair and blue eyes. He wears a kilt and sometimes a plaid; his tunic is often supplemented or replaced by clothes from the TARDIS's wardrobe. Unusually for one of the Doctor's companions, Jamie carries a weapon, a dirk which is usually stuck in the top of one of his long socks.

JO (JOSEPHINE) GRANT

Apparent age: mid 20s

Species: Human, Earth

Equipment: Lockpicks and skeleton keys, chunky rings

Strength: 3, Cheat Death 2

Control: 3, Escapology 2, Lockpicking and Safecracking 2, Martial Arts 1, Stealth 2

Size: 4

Weight: 3

Move: 3, Driving 1, Running 1

Knowledge: 4, Cryptanalysis 1, Explosives 1, First Aid 1

Determination: 2, Independent Spirit 2

Awareness: 3, Acute Hearing 1, Con 2, Serendipity 3, Striking Appearance 2

Poor Jo always tries to help the Doctor, often with the best of intentions, but invariably hinders him or disrupts his experiments. She is slightly scatterbrained and decidedly accident prone, but her irrational or clumsy actions often have a habit of working out for the best.

It is sometimes hard for some observers to believe that petite, attractive Jo is a fully trained UNIT agent. Although her placement is because of family influence, she is quite competent in some areas, and is eager to show that she can be of use when one of her specialities is needed.

Jo has a lovable, appealing nature that often enables her to get people to co-operate with her rather than being obstructive. She is ideal for wheedling supplies out of hardened quartermasters and the like. Jo, quite simply, is a sweetie.

UNIT's headquarters is considerably brightened by Jo's presence. She wears fashionable clothes from the early 1970s: brightly coloured, baggy paisley or flower-patterned blouses with large, rounded collars, miniskirts or crisply pressed flares and clumpy platform-soled boots. Jo also tends to wear chokers. Most noticeably, however, she wears one or more rings on each of her fingers — a gaudy selection of chunky jewellery.

Jo has mid-length to long straight fair hair, blue-grey eyes and a cheerful, pleasantly attractive face.

K9

Apparent age: N/A

Species: Robot dog

Equipment: Reflective armour casing (Armour 6, Special Immunity, Radiation 1) with a weak point (neck, Size 7, Armour 2), blaster (Wounds 7 on kill, Wounds 3 on stun)

Strength: 3, Regenerative Powers (circuits only) 3

Control: 3, Marksmanship 3, Stealth 1

Size: 5

Weight: 2

Move: 2

Knowledge: 6, Computing 2, Cryptanalysis 1, Electronics 1, Mathematics 2, Medicine 1, Science 1, TARDIS 1

Determination: 6

Awareness: 4, Acute Hearing 4, Keen Sight 2, Precision 3, Tracking 2

Professor Marius of the Bi-AI Foundation designed and built K9 to be, in effect, his portable computer and doglike companion. K9 is mobile, battery powered and capable of independent action and thought. He communicates with his master by speech; an extendible probe in the centre of his forehead allows K9 to make contact with machines and other computers — including the TARDIS's — to exchange information.

Always logical and precise, K9 can be infuriating to work with as he will orally correct the errors of his master or mistress. His responses are short, confined to one word questions such as 'Master?' or 'Mistress?' or brief replies such as 'Mission accomplished', 'Affirmative' or 'Negative', and delivered in a rising electronic voice. The accuracy of his English can be quite humorous, counterpointing the sometimes vague requests or statements of the Doctor.

K9 can reliably store and recall data using his computer circuits. He has been programmed with everything his inventor knows and can rapidly assimilate new information, even though he may not be able to explain it simply. For a robot, K9 has an inquiring mind. Highly sensitive scanning systems allow K9 to report on the presence of approaching people or creatures, including their numbers and probable intent.

The greatest weakness of K9 is his reliance on battery power: he needs recharging from time to time, especially if forced extensively to use his blaster. The Doctor also cannot resist tinkering to repair or improve parts of

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K9, leaving him out of action and in bits in the TARDIS.

K9 is ingot-shaped, about 50cm tall, 80cm long at the base and built out of a grey metallo-plastic. A push-button control panel is located in the centre of his flat back. K9's flat-sided, doglike head is attached to his body by a flexible, ribbed link, around which hangs a tartan dog collar. Two curved antennas on his head act as tracking and audio sensors; his tail is a radio aerial. His visual circuits are protected by a red panel running across his forehead. A raised cowling on his snout conceals a blaster that has to be extended for use. K9 can issue printed reports using the hard copy output located in his mouth.

The Doctor can summon K9 by blowing on a sonic whistle to which K9's audio-circuits are programmed to respond.

LEELA

Apparent age: mid 20s

Species: Regressive Human

Equipment: Hunting knife (Wounds 4), tough leather body armour (Armour 3), Janis thorn (fast-acting poison 5)

Strength: 5, Iron Constitution 2

Control: 5, Archery 1, Edged Weapons 2, Stealth 2, Thrown Weapons 2

Size: 3

Weight: 4

Move: 4, Running 1

Knowledge: 2, Poisons 2, Wilderness Lore 3

Determination: 5

Awareness: 3, Acute Hearing 2, Disguise 1, Intuition 2, Keen Sight 2, Striking Appearance 2, Tracking 2

Leela is a savage warrior of the Sevateem, a tribe of regressive Earth colonists who worship remaining items of high technology as relics. This primitive background means she is superstitious, although her adventures with the Doctor mean she is slowly believing less in magic and more in science.

Her warrior training has made her ruthless and fearless, and she often takes independent and sometimes rash action against the advice of the Doctor. Leela has a strongly developed sense of intuition that allows her to sense danger and evil. She is quick to suggest killing an opponent as a way to get rid of him, and believes it is right to celebrate the death of an enemy.

Leela asks direct questions of the Doctor and other people; she also boldly states whether something is within her capabilities. One result of her direct nature is that she takes people literally and confuses the meaning of unfamiliar colloquialisms and sayings. She will often unintentionally contradict the Doctor, answering at the same time, when they are questioned by someone.

Leela appears to be in her mid 20s, has long brown hair, tanned skin and typically wears hard-wearing, tan-coloured hunting leathers and knee-length leather boots. She initially had brown eyes, but a blinding explosion in The Horror of Fang Rock turned them blue. Her movements are catlike and betray her fierce background. She always carries a hunting knife and often uses a poisonous janis thorn to paralyse and kill her enemies.

LIZ SHAW

Apparent age: late 20s

Species: Human, Earth

Equipment: None

Strength: 3, Cheat Death 2

Control: 4, Stealth 1

Size: 4

Weight: 3

Move: 3, Driving 1, Running 1

Knowledge: 5, Computing 2, Cryptanalysis 1, Detective Powers 1, Electronics 2, First Aid 1, Linguistics 2, Medicine 2, Science 2

Determination: 4, Independent Spirit 1

Awareness: 4, Acute Hearing 1, Striking Appearance 2

Liz Shaw is an attractive, clever scientist who frequently proves she is more than a pretty face. She undertook research at Cambridge University and has degrees in medicine, physics and a number of other subjects. Her speciality, however, is meteorites.

Originally called in by UNIT during the first Nestene invasion, she stayed on as the Doctor's assistant.

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Together, she and the Doctor make a formidable research team, the one making up for the shortcomings of the other. Liz becomes quite serious and intense when she has a scientific problem to unravel. Her brilliance is sometimes overshadowed by the Doctor's own genius.

Liz has a wry sense of humour and appreciates the Doctor's irreverent and lighthearted approach to UNIT affairs. She is quick-witted and will make the most of any opportunity presented to her. Because she is strong-minded, she seldom takes orders: she usually has to be convinced of the necessity of doing something before taking action.

Fair hair, green-brown eyes and sharp-featured face would make anyone stand out in the scientific community, but Liz also has a tendency to wear outrageously fashionable clothes. Her favourite colours appear to be pink, cream and brown and she tends to wear pink or cream-coloured miniskirted dresses. Her outfits are rounded off by knee-length white boots, a black, voluminous short coat for outside wear, and a white, floppy-brimmed hat.

MEL (MELANIE)

Apparent age: early 20s

Species: Human, Earth

Equipment: None

Strength: 3, Cheat Death 2

Control: 5, Dancing 1, Gymnastics 1, Stealth 1

Size: 4

Weight: 3

Move: 3, Running 1

Knowledge: 4, Computing 2, Detective Powers 2, Electronics 1, Science 1

Determination: 4

Awareness: 3, Acute Hearing 1, Con 1, Eloquence 1, Screaming 2

Mel is a tireless reformer of people. She has subjected the Doctor to a fitness programme, tried to change the ways of an incorrigible space pirate and attempted to imbue an indecisive coward with bravery. Whether she succeeds or fails is largely immaterial: it will not stop her trying to compensate for the faults of others.

As a fitness fanatic, Mel always seems to be bounding with energy. When she is excited, she can seem squeaky-voiced and anxious, making it sometimes difficult to tell whether she is happy or scared. It is easy to tell when she is genuinely frightened: loud screams usually result when Mel is confronted by alien monsters or terrifying situations. When she is calm, she often has to compensate for the Doctor's sulkiness by explaining events to people or pacifying them.

In spite of her nervous nature, Mel is quite adventurous at heart and regards her travels in the TARDIS as an exciting, educational experience. She is quite bright and inventive, qualities that suit her computing work in 20th century England. Her other great quality, as the Doctor says, is that she has a memory like an elephant's: she does not forget information or details. She is truthful, honest and very trusting.

Mel's long, curly red hair makes her distinctive and easy to spot in a crowd, as does her tendency to wear candy-coloured clothes. She typically wears white sacks with navy polka-dots, flat white shoes or boots, and a mid-blue top with white polka-dots and pleated tails. A matching bow in her hair completes her outfit. Mel has a thin face and dark green eyes.

NYSSA

Apparent age: early 20s

Species: Human, Traken

Equipment: None

Strength: 3, Cheat Death 2

Control: 4, Dancing 1, Marksmanship 2

Size: 4

Weight: 3

Move: 3, Running 1

Knowledge: 5, Astrogation 1, Computing 1, Cybernetics 2, Electronics 2, First Aid 1, Law 2, Medicine 2,

Pseudoscience 1, Science 2, TARDIS 1, Temporal Science 1

Determination: 4, Command 2

Awareness: 3, Bureaucracy 2, Eloquence 2, Screaming 1, Striking Appearance 2

Nyssa is the quiet but clever daughter of Consul Tremas of Traken. She is imbued with the peace-loving and noble nature of her father, which accounts for her belief that there is good in all things no matter how evil they

might seem. Her father's form has been usurped by the Master, and she started travelling with the Doctor in the hope of restoring her father to his former self.

Bioelectronics is Nyssa's speciality, a field of knowledge which she has been able to develop with the help of Adric, whose mathematical abilities have enabled her to solve problems that were once beyond her. She is also trying to research telebiogenesis to understand the Doctor's regenerative process. Her technical background means she sometimes lapses into incomprehensible scientific speech.

Although she is quiet and thoughtful, Nyssa can be provoked into action when those she cares for are endangered. Loyalty and a sense of right and wrong are some of her strongest traits. She prefers to let other people act and interferes only if they get nowhere. Her inaction and desire to stay in the background can sometimes make her seem a nervous worrier.

Nyssa has an attractive, aristocratic, narrow oval face, blue-grey eyes and long, wavy auburn hair. She typically wears her Traken court clothes: a maroon velvet jacket with puffed sleeves and fur trim, tight-fitting trousers of the same material, and high-heeled shoes. None of this gear is particularly suitable for running around strange planets: after several adventures she raided the TARDIS's wardrobe.

PERI (PERPUGILLIAM) BROWN

Apparent age: early 20s

Species: Human, Earth

Equipment: None

Strength: 3, Cheat Death 2

Control: 3, Stealth 1

Size: 3

Weight: 4

Move: 3, Running 1

Knowledge: 4, Science 2

Determination: 3, Independent Spirit 2

Awareness: 3, Intuition 1, Screaming 2, Striking Appearance 2

As an American botany student, Peri has an inquiring, scientific mind, although her intelligence rarely has a chance to surface out of the general level of terror that travelling with the Doctor instils in her. Peri is easily scared and responds by shrieking piercingly and loudly if she is taken by surprised or confronted by dangerous aliens.

She quickly gets fed up with places and people if they have no interest for her, often resorting to bitter sarcasm to make it known that she is unhappy. Yet if everyone else seems to be wasting time or approaching a problem the wrong way, Peri will make her opinions known and forcefully ensure that a sensible course of action is taken. Her youthful, independent nature means she does not like being lectured by her elders: she is the sort of person that needs warning twice to keep her out of harm.

Rather than plan her actions, Peri relies on intuition and instinct. This habit makes her unpredictable but also gives her a finely developed sense of trustworthiness: she seems to know when someone intends to harm her friends or herself, at which point she becomes nervous and edgy. Her trust in the Doctor is absolute.

Peri has an oval face, a wide smiling mouth, hazel eyes and shoulder-length straight, brunette hair. Her adventures with the Doctor have given her an enviable tan. She favours wearing brightly coloured culottes with either matching leotards or colourful blouses. All of her bright, summery clothes usually clash with the Doctor's outrageous outfit. Like Tegan, Peri has a noticeable accent: a high-pitched nasal American voice which has a tendency to whine when she is panicky.

POLLY

Apparent age: early 20s

Species: Human, Earth

Equipment: None

Strength: 3, Cheat Death 2

Control: 3, Dancing 2, Stealth 1

Size: 4

Weight: 3

Move: 3, Riding 1, Running 1

Knowledge: 3, First Aid 2, Science 1

Determination: 4

Awareness: 3, Eloquence 1, Screaming 2, Striking Appearance 2

Fair-haired Polly is part of the swinging social life of London in the 1960s. She knows where to find the top night clubs and regularly goes to The Inferno, the hottest night spot in town, which is where she met fellow companion Ben Jackson.

Polly is secretary to Doctor Brett of the Wotan project at the Post Office Tower. Her employer describes her as a cracking typist, but also a cheeky one: Polly is fond of pulling kooky faces behind people's backs. She continues this clown-like behaviour on her travels with the Doctor.

She is easily scared by monsters and will often scream when one surprises her. Once she has plucked up courage, however, she is prepared to argue and ask questions. Polly has an inquiring, sharp mind and a humane view of life: she is shocked by killing. Much of the time the people she meets treat her as an attractive coffee-maker, although she does not protest at being assigned such a role.

Polly approves of the wardrobe in the TARDIS which furnishes her with plenty of fashionable clothes appropriate to her debby background. She typically wears above the knee dresses, large earrings and heavy eye make-up and looks quite a dolly bird. Her face is heart-shaped with strong cheekbones.

Ben Jackson, despite his rough nature and background, is a good friend and he and Polly often tease each other.

ROMANA 1

Apparent age: late 20s

Species: Gallifreyan

Equipment: None

Strength: 3, Cheat Death 2, Iron Constitution 2, Regenerative Powers 3

Control: 4, Marksmanship 2, Sleight of Hand 2, Stealth 1

Size: 3

Weight: 3

Move: 3, Running 1

Knowledge: 5, Computing 1, Cryptanalysis 1, Electronics 3, First Aid 1, MacGuffin 2, Pseudoscience 3, Science 3, TARDIS 2, Temporal Science 2

Determination: 5

Awareness: 3, Bureaucracy 1, Screaming 1, Striking Appearance 2

Regal-looking Romanadvoratrelundar — the Doctor calls her Romana — is a young, intelligent Time Lord who was assigned to the Doctor to help him find the segments of the Key to Time. She has extensive theoretical knowledge about many scientific subjects but lacks the experience to apply them. Romana makes much of her triple first from Gallifrey's Academy and can be infuriatingly correct where the Doctor's apparently illogical and haphazard approach fails.

Haughty and aloof by nature, Romana is quick to put down people who she believes are intellectually inferior to her and is reluctant to accept the word of a more experienced person as true. She will often analyse the personality defects of a person out loud in an almost offhand way.

To Romana, the TARDIS is a scientific museum piece that has long since been superseded by more advanced models of time machine; she is disdainful about high-technology from cultures other than the Time Lords' because she regards it as primitive. That said, she can happily turn her hand to repairing old electronic equipment.

She is a poor judge of character, often not seeing beneath a dishonest facade, and can be quite gullible if she is told something that she does not already know. Whatever difficulties she gets in, however, she will face stoically: it takes something really horrifying for her nerve to crack.

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Romana's aristocratic bearing and elegantly featured, well-tanned face make her almost classically Grecian in appearance. In her first incarnation the 140-year-old Time Lord has long, auburn, wavy hair and blue-grey eyes. Practicality is seldom considered when she chooses what outfit to wear for her adventures: her apparel is often more in keeping with high fashion at a king's court. Her own wardrobe in the TARDIS comprises fashionable for different planets in time and space.

ROMANA 2

Apparent age: early 20s

Species: Gallifreyan

Equipment: None

Strength: 3, Cheat Death 2, Iron Constitution 2, Regenerative Powers 3

Control: 4, Marksmanship 2, Sleight of Hand 2, Stealth 1

Size: 3

Weight: 3

Move: 3, Running 1

Knowledge: 5, Computing 1, Cryptanalysis 2, Electronics 3, First Aid 1, MacGuffin 2, Pseudoscience 3, Science 3, TARDIS 2, Temporal Science 2

Determination: 5, Independent Spirit 1

Awareness: 3, Bureaucracy 1, Screaming 1, Striking Appearance 1

Princess Astra of the planet Atrios provided the model for Romana's second incarnation as a Time Lord, a regeneration she went through on a whim rather than out of necessity. The change has brought out the lighter, more frivolous side of Romana's nature, making her nearer to the Doctor in temperament. She frequently demonstrates girlish impulses: she loves to dress up and frequently changes her costume.

In spite of the change, however, she has retained her intelligence and scientific interests and abilities. She will happily disobey the Doctor to pursue her own line of investigation, especially when she believes she excels in a topic that the Doctor is weak on. Romana is beginning to realize her full scientific potential because of the experience she receives from each new adventure. Her travels have made her more independent and she dislikes the idea of having to return to Gallifrey and the stifling society of the Time Lords.

Romana tends to analyse and work on problems quietly rather than discussing them and co-operates rather than conflicts with the Doctor's approach to them. She is still worried, however, about his tendency to make rash decisions and becomes indignant when the Doctor blames his mistakes on her.

Her round, smiling face and impish blue eyes make Romana more approachable in her second incarnation. She has long, straight fair hair. Although she constantly changes her clothing, she wears more practical apparel. Among her outfits have been a pink parody of the Doctor's clothes, including a long white scarf, a schoolgirl's outfit, and a sailor's outfit with a straw boater.

SARAH JANE SMITH

Apparent age: mid 20s

Species: Human, Earth

Equipment: Capacious handbag

Strength: 3, Cheat Death 2

Control: 4, Escapology 1, Stealth 1

Size: 4

Weight: 3

Move: 3, Driving 1, Running 1

Knowledge: 4, First Aid 1

Determination: 5

Awareness: 4, Bureaucracy 1, Con 1, Resourceful Handbag 1, Serendipity 1, Striking Appearance 1

Sarah Jane Smith is a liberated woman from Earth in the 1970s. She is an investigative journalist with an intelligent, inquiring mind; while on Earth with the Doctor she often pursues stories as a freelance, inadvertently stumbling across the occasional menace to Earth's safety in the process.

She lives up to the popular image of feminists at the time: she objects to being told to do things that men regard as women's work, such as making the tea or tidying up. And she will try to tackle any task that she believes she is the equal of any man at doing, sometimes taking on more than she can really cope with. Her outbursts at male chauvinism — of which the Doctor is sometimes guilty — are often unheeded, which leaves her

feeling quite indignant.

Her career and tendency to storm off in a huff or in exasperation mean she gets into quite a few scrapes from which she needs rescuing. Sarah, however, is plucky and will try to extricate herself from difficulty on her own, although she becomes quite despondent if she fails. She protests heartily at any hardships; when she is on the point of giving up, however, the Doctor will goad her onwards. She often makes up for lack of skills by tackling a problem enthusiastically.

Sarah's clothes range from the fashionably smart to the downright practical. At one time she might wear a matching trouser suit, typically brown with wide lapels and even wider flares; for more expected adventures she resorts to wellington boots, a bright yellow waterproof coat, mid-length skirt and thick woollen pullover. Her attractive, heart-shaped face is framed by mid-length black hair; she has blue eyes.

Sarah gets on well with her fellow companions in the TARDIS and especially the soldiers of UNIT such as Sergeant Benton and Captain Yates.

STEVEN TAYLOR

Apparent age: late 20s

Species: Human, Earth

Equipment: Panda mascot

Strength: 5, Pain Resistance 1, Quick Recovery 1

Control: 4, Brawling 2, Edged Weapons 1, Escapology 1, Leaping 1, Lockpicking and Safecracking 1, Marksmanship 1, Stealth 1

Size: 3

Weight: 4

Move: 3, Driving 1, Piloting 2, Running 1

Knowledge: 4, Astrogation 2, Computing 1, First Aid 1, Wilderness Lore 2

Determination: 4

Awareness: 4, Striking Appearance 1

Steven Taylor is an adaptable, resourceful but not always inspired spaceship pilot for whom direct action seems to be the best course. His rashness is tempered only by the extremes of a situation, for example, if he has no one to back him up, or by the intelligent reasoning of a companion such as Vicki or the Doctor. On the planet Mechanus, Steven irrationally rushed back to save his panda mascot, an action that almost cost him his life.

He is something of a sceptic and tends only to believe that which he can confirm himself. Steven rarely takes anyone's statement at face value. He is almost smug when he has information that no one else has discovered or worked out.

His habit of calling the Doctor 'Doc' irritates the Time Lord, who snaps rejoinders for Steven to call him by his proper name. This seems to have no effect on Steven, whose easy going, self-confident nature seems impervious to criticism. Such an attitude makes Steven seem blunt and tactless, although any slights are usually unintentional. Steven is strong-minded enough to make deliberate insults to a person's face. His self-confidence often does not make up for a lack of foresight in planning or poor timing.

A handsome man, Steven has strong features and neatly coiffured light-brown hair. He is dependent on the TARDIS's wardrobe for clothes because his space fatigues were badly torn and dirtied after two years' imprisonment on Mechanus. Whatever he picks is slightly unfashionable, such as a stiff-looking fawn corduroy suit, or errs on the side of tastelessness, such as a brown, cream and orange striped turtleneck top and brown slacks.

SUSAN FOREMAN

Apparent age: late teens

Species: Gallifreyan

Equipment: Small handbag

Strength: 3, Cheat Death 1, Iron Constitution 2, Regenerative Powers 3

Control: 4, Stealth 1

Size: 4

Weight: 3

Move: 3, Running 1

Knowledge: 6, Computing 1, First Aid 1, Science 1, TARDIS 1, Temporal Science 1

Determination: 3

Awareness: 4, Striking Appearance 2

Susan is a young Time Lord who fled Gallifrey with the Doctor in the TARDIS he borrowed. In human reckoning she looks to be about fifteen years old, although her eyes betray a knowledge far greater than that of the Earth schoolgirl she resembles. Her dark eyes, framed by her arched black eyebrows and shock of unruly black hair, have a distant, slightly disturbing look about them.

Even for a Time Lord, however, Susan is too young to know much about the universe. She is brilliant at some subjects, yet shows a shocking ignorance in others. Her immaturity sometimes shows when she behaves childishly or selfishly, and her impulsiveness can sometime lead to misfortune.

Her affection for the Doctor is strong and she becomes quite concerned if he goes missing. Generally, however, she is a bright and cheerful woman. When she is not unbalanced by fear or a sense of panic, Susan is resourceful and inventive, and often displays a good sense of initiative when opportunities present themselves. Like the Doctor, she is an improviser; Susan rarely has a clear plan of action.

Susan typically wears stirruped, narrow slacks, flat shoes and an assortment of plain or striped tops. For forays outside the TARDIS she has a short, high-collared sheepskin jacket: she rarely wears appropriate clothing for the conditions she must face, thereby bringing hardship on herself and forcing her companions to help her.

TEGAN JOVANKA

Apparent age: mid 20s

Species: Human, Earth

Equipment: None

Strength: 3, Cheat Death 2

Control: 4, Marksmanship 1

Size: 4

Weight: 4

Move: 3, Driving 1, Running 1

Knowledge: 4, First Aid 1, TARDIS 1

Determination: 5, Independent Spirit 1

Awareness: 3, Acute Hearing 2, Artist 2, Con 1, Striking Appearance 2

Tegan is an outspoken Australian air stewardess who wandered into the TARDIS believing it to be a police box. She has described herself as just a mouth on legs: she will often speak without giving a matter full thought with the result that she ends up in trouble or doing something she would rather not have done.

She is an active companion, always ready to leap into action, although she sometimes realizes the full implication of what she is involved in and becomes afraid. Only Tegan would shoulder-charge a Cyberman just to put it off its stride! She can become quite emotional, irrational and upset, especially if the Doctor seems to be doing nothing to resolve a problem.

Despite her independent spirit and unwillingness to be forced into roles that demean her, she does not proclaim herself to be a feminist: she would rather act than take the time to explain.

She distrusts Turlough mainly owing to what is, in her eyes, his shifty behaviour. Such suspicion is justified while Turlough is in the Black Guardian's thrall, but not once he is free of the Guardian's influence.

Tegan has short auburn hair, hazel eyes and an attractive face with a strong jaw-line. She is in her early twenties. During her initial adventures with the Doctor, Tegan continued to wear her lilac stewardess's jacket, short skirt and hat. She has since changed into what she must regard as more practical garb for visiting alien worlds — typically a short, cotton print dress in bright irregular splashes of colour and red court shoes.

TURLOUGH

Apparent age: late teens

Species: Trion, exile

Equipment: None

Strength: 4, Cheat Death 1, Iron Constitution 1

Control: 4, Stealth 2

Size: 3

Weight: 4

Move: 3, Driving 1, Running 1, Swimming 2

Knowledge: 6, Astrogation 1, Computing 1, Pseudoscience 1, Science 2, TARDIS 1, Transmat 1

Determination: 3, Command 2

Awareness: 4, Bargaining 1, Con 1

Turlough appears to be a normal Earth male in his mid to late teens, but is really a Trion who has been exiled to Earth. He is a criminal in the eyes of the Trion people and is in political exile along with the rest of his family. His determination to keep his background a secret gives him a furtive, mysterious air. Such odd behaviour can also be attributed to his original patron, the Black Guardian, who used him as a tool to try to kill the Doctor — an obligation of which Turlough is now free.

One mark, a Mesos triangle on his upper left arm, might give away his criminal status to someone if Turlough were careless enough to reveal it. He is scrupulous in his efforts to keep the brand hidden.

Although Turlough seems to act the coward and often advocates leaving the scene of an incident as an easy way out, his behaviour is attributable to a desire to find a calm and rational answer to a problem. He would rather use charm to make a person see his point of view than argue heatedly. Turlough is quite capable of taking decisive action when it is needed. He is reluctant, however, about being pushed into things that he would rather not do.

Because Turlough comes from an advanced culture, he is slightly contemptuous of the primitive people of 20th century Earth. His attitude often causes conflicts with Tegan, whose brash, direct nature conflicts with Turlough's detached, calm approach.

Turlough has short, ginger hair and blue eyes. He typically wears the uniform of his public school: black blazer, waistcoat and trousers, grey shirt with a wing collar, a black tie with fine yellow stripes and black shoes.

VICKI

Apparent age: mid teens

Species: Human, Earth

Equipment: None

Strength: 2, Cheat Death 2

Control: 4, Stealth 2

Size: 4

Weight: 3

Move: 3, Running 1

Knowledge: 5

Determination: 3

Awareness: 3, Animal Empathy 1, Screaming 2

Vicki is an orphaned colonist from Earth in the 25th century. Her spaceship crashed on the planet Dido, from which she was rescued by the Doctor, Ian and Barbara. She is bright but seemingly innocent, and easily terrified by alien monsters. Her youth and naivety mean that she is easily taken in by other people, and will often accept people for what they say they are.

Because she is so young, she lacks the determination to apply herself to problems to which the solution is not apparent and will give up easily if she seems to be getting nowhere. She lacks the patience, too, to let other people get on with a task, and will become sulky or even wander off to find something else to do, landing herself in trouble.

Vicki is a quite likeable girl on the whole and gets on well with fellow companions Ian and Barbara: Barbara's mothering instinct is strong when Vicki is around. The Doctor's best opinion of her would be as a foolish child, although he would be concerned if she went missing. Vicki has one great weakness: she is absolutely terrified of heights.

Despite her weaknesses and childish behaviour, Vicki is quite resourceful and can cope with surviving on her own: in *The Chase* she even sneaked aboard a Dalek time machine so that she had a chance of joining the Doctor after they had been separated.

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Vicki has a youthful, roundish face and mid-length fair hair that she sometimes wears in twin pony tails. She typically wears a simple dress with diamond-shaped piping at the hems and collar: the material is dirt-repellent and non-creasing and does not need cleaning. At time, however, she does borrow from the TARDIS's wardrobe, and has even dressed as a medieval page boy during her adventures.

VICTORIA WATERFIELD

Apparent age: late teens

Species: Human, Earth

Equipment: None

Strength: 3, Cheat Death 2

Control: 3

Size: 4

Weight: 3

Move: 3, Running 1

Knowledge: 3, Science 1

Determination: 3

Awareness: 3, Eloquence 1, Screaming 3, Striking Appearance 1

Victoria is the daughter of the Victorian scientist Professor Edward Waterfield. When he was killed by the Daleks she joined the Doctor on his adventures through time and space. She is a small girl in her late teens, and her upbringing means she is modest in behaviour and dress.

In her initial travels with the Doctor, Victoria wears full Victorian dress as appropriate to her standing. This comprises a dress with several layers of petticoats and formidable and constricting undergarments. Such an outfit, however, is too bulky to allow the Doctor free movement in the TARDIS's control room, and so Victoria has been persuaded to overcome her timidity and wear more practical clothes: she typically wears a knee-length skirt — quite shocking for a generation of women not used to revealing even their ankles — or walking clothes of britches, jacket, long socks and sturdy boots. She has a round face, blue eyes, and mid-length dark hair.

Travelling with the Doctor is gradually changing Victoria's outlook and making her less shockable and much bolder. She is a demure young lady, however, and tends to faint at horrifying sights or to scream in terror.

Jamie McCrimmon, a fellow traveller, is someone she can understand: he comes from a slightly more primitive time than she does, but much of what he knows is familiar. She tends to tease him to get him to do things he might ordinarily balk at. In return, he reassures her and acts protectively towards her.

CAPTAIN YATES

Apparent age: early 30s

Species: Human, Earth

Equipment: Automatic pistol (Wounds 5, Range 4), walkie-talkie

Strength: 4, Cheat Death 1, Quick Recovery 2

Control: 4, Blunt Weapons 1, Brawling 1, Leaping 1, Marksmanship 2, Stealth 1, Thrown Weapons 1

Size: 3

Weight: 4

Move: 3, Driving 1, Piloting 1, Running 1

Knowledge: 4, Electronics 1, Mechanics 1, Wilderness Lore 1

Determination: 3, Command 2

Awareness: 4, Bureaucracy 1, Striking Appearance 1

As a captain in the United Nations Intelligence Taskforce, Mike Yates presents a dashing figure. He is a typical young army officer: bright, well-spoken and charming, with an ability to get on well with his men and his senior officers. By nature he is restless and does not like sitting around doing nothing when something should clearly be done.

For all his loyalty and his experience, however, Yates is a little unnerved by the frequent encounters that UNIT has with aliens and he lacks the steadiness of mind that the Brigadier and Benton demonstrate in such confrontations. He will get the job done competently and conscientiously, but he is best in a support role or when leading men against other men. Yates tends to be chauvinistic and is reluctant to let the Doctor's female companions imperil themselves.

He is a stickler for form except when he is off-duty or on undercover assignments. Left to his own devices he can cope with most situations, although he seems to lack the imagination and foresight that would make him a

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brilliant officer: Yates is usually at least one step behind the Brigadier when it comes to planning. He is an able second who benefits most from working under a strong, capable leader.

Yates is slimly built, with a narrow, handsome face, blue eyes and short, mid-brown hair. He is invariably in full captain's uniform because of his extensive office role at UNIT headquarters.

ZOE

Apparent age: late teens

Species: Human, Earth

Equipment: None

Strength: 3, Cheat Death 2

Control: 4, Martial Arts 2, Stealth 1

Size: 4

Weight: 3

Move: 3, Piloting 1, Running 1

Knowledge: 4, Astrogation 2, Computing 3, Electronics 1, Mathematics 2, Science 2, Robotics 1, Temporal Science 1

Determination: 4

Awareness: 4, Intuition 1, Photographic Memory 2, Screaming 1, Striking Appearance 2

Highly intelligent Zoe is almost a mental rival of the Doctor: she believes that the Doctor is not quite as intelligent as she is! She is certainly more adept at dealing with computers than he is and deserves her space station rank of astrophysicist and astrometricist first class. Computers seem almost like toys to her owing to her ability to quickly work out programs in her head; primitive ones, such as the ones of 20th century Earth, simply infuriate her.

Zoe is a product of the Earth of the early 21st century. She is coolly confident in her own abilities and sceptical of even the Doctor's attempts at coping with technology. Her mental powers are phenomenally advanced and are demonstrated by her power of total recall. Zoe is keen to learn about items and processes she has not come across, and will ask pertinent, searching questions to further her knowledge.

Despite her small, childlike frame and features, Zoe is tough and quite able to defend herself. In *The Mind Robber* she bested fictional comic superhero The Karkus in combat through the use of self-defence. At the same time she can be quite terrified of the unknown or of hostile or dangerous creatures.

Her round, smooth-skinned face is set off by penetrating brown eyes that are usually emphasized by heavy, dark make-up. Thick, straight black hair that is forced up and back by a narrow headband falls forward to frame her face. Zoe typically wears futuristic clothing, such as a dark, sparkly Emma-Peeler catsuit and white, pointed ankle-boots, or black plastic miniskirt and short-sleeve jacket, both edged with broad, pink scallops, and black plastic boots.

ALIENS

A great many aliens have been encountered by the Doctor on his travels, and to detail them all in terms of the TIME LORD rules would warrant a book on its own. The aliens presented here, therefore, are of necessity a selection of old and recent enemies. It is inevitable that some people's favourites will be missing, but it should be easy enough to create them.

Some enemies, particularly the Daleks and Cybermen, have changed considerably since their first appearances in the DOCTOR WHO series, and it is here that it is important to stress that TIME LORD is an interpretation of the DOCTOR WHO universe. If any referee wishes to make certain monsters tougher or weaker than they appear here, he should feel free to do so. At the same time it is important to remember that many of the numerical values assigned to abilities have been chosen to give a balanced game, especially as far as combat goes. It is possible, for example, but very difficult to damage a Dalek or Cyberman with rifle fire — players should not count on their ability to do so — and it would take an increase of only 1 to these aliens' Armour value to make them virtually invulnerable.

The aliens presented here are also only typical of their types: in most cases, the statistics are for warriors of a particular culture. Referees should bear in mind that aliens such as the Daleks also have scientists and engineers, just as humans do. Feel free to add or remove abilities to create specialists.

Where doubt about abilities has arisen, the most dramatically effective version of an alien has been chosen: the Cybermen detailed in TIME LORD, for example, are those that appeared in *The Moonbase* and *The Tomb of the Cybermen*. When different backgrounds conflict, TIME LORD uses the most consistent one or fills in a few details!

The referee should, if possible, watch a video tape of an episode containing the aliens that are going to be used in an adventure to get a better idea of their mannerisms and their strategies. Make a note of any special abilities that do not appear in Part Three: these are powers that are not available to player characters.

At all times, remember that aliens are full characters. They are not a succession of monsters to be blown away by trigger-happy companions. Role-play them convincingly, and make sure that they convey the full menace of their television counterparts.

AUTONS AND THE NESTENE INTELLIGENCE

AUTON

Weapons: Blaster (Wounds 6 on kill, Wounds 3 on stun), fist (Wounds 3)

Armour: Full Armour 8

Strength: 5, Special Immunity (bullets) 2

Control: 2, Brawling 2, Marksmanship 2

Size: 3

Weight: 4

Move: 3

Knowledge: 2

Determination: 6

Awareness: 4, Disguise 2

Autons are the mindless slaves of the Nestenes, robots fabricated from plastics and given crude human features. They look like shop window mannequins, and can pass for humans when they are dressed appropriately and given face masks. Autons have a characteristically jerky, lumbering movement that can betray their true identity. Each one embodies part of the Nestene intelligence, a group mind that in parts can control individual Autons and report back to the mental core.

A sophisticated version of the basic Auton, the replicant, can be made using the mind print of a person. Replicant Autons are indistinguishable from the real person and can think for themselves; they have the physical strength of an Auton and the mental powers of their subject.

Weapons

Built into the right hand of every Auton is a blaster that inflicts 6 Wounds; it inflicts 3 Wounds when set to stun, but Autons have not been known to use this setting. The fingers of the Auton's hand flip downwards to reveal the narrow gun barrel. An Auton inflicts 2 Wounds if it strikes with its fists.

Armour

The resilient plastics body of an Auton counts as full Armour 8. In addition, if any attack from a firearm which gets through armour but fails to overcome its special ability of Special Immunity (bullets) inflicts no Wounds, because the bullets are absorbed.

Weaknesses

If an Auton can be deprived of contact with the Nestene intelligence, it is immobilized. The Doctor might typically achieve this by building a MacGuffin that jammed the brain waves of the controlling Nestene.

NESTENES

Weapons: Tentacle (inflicts Wounds 5 a turn after grapple attack)

Armour: Full Armour 7

Strength: 5

Control: 6, Brawling 2, Marksmanship 2

Size: 2

Weight: 5

Move: 2

Knowledge: 8

Determination: 7, Hypnotism 1

Awareness: 3

Nestenes is the collective name for a disembodied, mutually telepathic intelligence that takes corporeal form as a cephalopod — a giant octopus. The intelligence travels through space, seeking out suitable planets to colonize. When it finds one, it sends a swarm of meteorites — plastics globes containing part of its being — to the planet, in the hope that the scientifically curious will study the globes: whoever finds one first is mentally attacked by the intelligence to provide it with an agent who can prepare for the full materialization of the Nestenes on the planet. Whoever the intelligence takes over, it imbues with its ability of Hypnotism (but only at the agent's Determination).

Plastics materials are the Nestenes' tools: they can control molecularly adjusted plastics to create the robot-like Autons or to make ordinary household objects into weapons of terror. The intelligence needs to destroy any native population in an area so it can materialize in complete safety.

Weapons

In its corporeal form, the intelligence attacks with its tentacles with the aim of grappling and then crushing its attackers. Each round after a successful grappling attack has been made, the intelligence inflicts 5 Wounds on its target unless that person can break free.

Plastics that its servants have molecularly adjusted can be controlled by the intelligence. Inflatable chairs can be made to suffocate people, plastic dolls or cables animated to strangle them, and plastic flowers made to spray suffocating films in people's faces. Plastics objects vary in Strength, Control and Move, but are typically Strength 3, Control 3 and Move 1. All count as attempts to suffocate the defender, in effect working like a slow-acting poison with an attack rate of one action turn and maximum Wounds of 4. The plastics objects are activated by heat or sonic signals: a drop in temperature deactivates them.

Armour

The thick, rubbery skin of the corporeal form has full Armour 7.

Weaknesses

Like its Auton subjects, the Nestenes can be driven away by a device emitting the correct frequency to disrupt or block its mental processes.

CYBERMEN & CYBERMATS

CYBERMAN

Weapons: Blaster (Wounds 8 on kill, Wounds 4 on stun), fist (Wounds 6), electric charge (Wounds 3)

Armour: Full Armour 9

Strength: 6, Iron Constitution 2, Special Immunity (heat, radiation, disease, cold) 3

Control: 3, Marksmanship 2, Martial Arts 1

Size: 3

Weight: 5

Move: 3

Knowledge: 6, Computing 1, Cryptanalysis 1, Cybernetics 1, Explosives 1, Science 1

Determination: 7, Indomitable Will 1

Awareness: 2, Precision 1, Tracking 2

Cybermen are neither evil nor good, just clinically logical in their actions: they have no concept of fear, pity, joy or cruelty, owing to their scientific advances. The once human inhabitants of their home planet, Mondas, developed the science of cybernetics to the extent that they could replace every part of the human body, except the brain, with metal or plastic parts. They became Cybermen, silver humanoid giants that are immune to the extremes of heat and cold and free from the ravages of disease. Eventually, their scientists eliminated what they saw as imperfections in their brains: emotions, without which they have become creatures of pure logic.

Human bodies, however, are essential to the survival of the Cybermen, because the Cybermen can increase their numbers only by converting suitable subjects. It is the object of propagating the Cyberman race that drives them to travel through space (they have not, as yet, discovered time travel). Earth and its colonies are therefore often chosen as targets of Cybermen attacks; it was during such an attack on Earth in 1986 that the first Doctor destroyed Mondas, which had returned to its home solar system. Captured humans are cyberized, a process of physical replacement and mental conditioning, in order to become Cybermen; those that reject the conditioning are often used as workers or infiltrated as superhuman spies into target societies. Cybermen have also developed mind-controlling machines used in combination with neurotoxins to enslave weak-willed humans.

The Controller, the leader of the Cybermen, seldom leaves their adopted home planet of Telos. Expeditions are led by a Cyber Leader; patrols are headed by a Cyber Lieutenant. These Cybermen have Knowledge 7.

Because their weak, fleshy frames have been replaced, Cybermen are preternaturally strong. Their lack of fear makes them terrifying warriors to encounter, especially considering their resistance to most other species' weapons. They have a good grasp of tactics and know that their invulnerability disconcerts an enemy. They are completely immune to vacuum, because they do not need to breathe, which coupled with their resistance to cold and heat means they survive where humans would perish — even outside spaceships.

Extreme cold, however, forces Cybermen into hibernation. The Tombs of the Cybermen on Telos are riddled with refrigerated chambers to which the Cybermen retreat when they must conserve energy. Whenever an invasion force of Cybermen travels through space, the bulk of it travels in cryogenic silos from which it must be awakened.

Cybermen look just silver-coloured metal men, about 2.1 metres tall. Hydraulic pipes run over their flexible metal skin and into the accordion-like unit on their chests, where a small metal grille conceals a heat-exchanger. The chest unit also houses communication equipment and a light. Their faces are impassive metal masks, with only circular holes where eyes should be, and a harsh slit for a mouth. The optical units can be switched to see into the infra-red spectrum. Instead of ears, a Cyberman has antennas that emerge from the side of its head and connect to the top.

Cybermen speak with a perfectly flat, twangy electronic voice: their speech circuits are incapable of inflection. With no lip movement and no body language to observe, Cybermen are disturbing simply because of their sheer inhuman behaviour.

Weapons

Cybermen carry blasters that use electrical energy and which inflict 8 wounds when set to kill and 4 Wounds on stun. The solid, tubelike weapon clips onto the base of the chest unit. In addition to their hard, metal fists, which inflict 6 Wounds, Cybermen can discharge part of their internal power to stun an enemy. The electrical discharge from their fingertips inflicts 3 Wounds and counts as a ranged weapon with a range of zero areas.

Armour

The metallo-plastic skin of a Cyberman counts as Armour 9 full armour.

Weaknesses

Cybermen need recharging periodically: each hour a Cyberman is mobile counts as a cumulative difficulty against Strength against which each Cyberman must test at the end of every hour in order to remain active. Cybermen are always mobile, therefore, for the first six hours after activation because their Strength automatically beats the difference for the first five hours.

The grille in the centre of a Cyberman's chest unit is the only physical weak point: it is Armour 3 and counts as a Size 7 target.

Gold counts as a fast-acting poison, Wounds 5, with a rate of decay of 1 an action turn. It must be administered through a Cyberman's chest grille because it works by corroding the elements of the heat-exchanger, causing the Cyberman to seize up.

The metallo-plastic armour of a Cyberman is vulnerable to particular combinations of organic solvents. These vary in effectiveness, but count as fast-acting poisons that bypass armour and directly attack a Cyberman's Strength. The one used against the Cybermen in *The Moonbase* would be Wounds 4.

CYBERMAT

Weapons: Bite (Wounds 4 to penetrate armour, injects Wounds 4 poison), energy bolt (Wounds 4, range 1 area)

Armour: Full Armour 9

Strength: 2

Control: 2, Leaping 2, Marksmanship 1, Stealth 3

Size: 6

Weight: 2

Move: 2

Knowledge: 2

Determination: 6

Awareness: 4

Cybermats look like giant silverfish. They are about 50 centimetres long and built from flexible metal segments. A cybermat's bulbous head has two large white eyes, two antennas, and a frill of short, cream-coloured tentacles which brush the ground. Cybermen employ these small, semi-intelligent robots to infiltrate enemy bases, where they secretly destroy materials and personnel, depriving the base of any materials that might be used against the Cybermen. Cybermats typically move through the service tunnels and ventilation ducts.

Weapons

A Cybermat's main weapon is its poisonous bite, which inflicts 4 Wounds but only for the purposes of penetrating armour: it does no real damage. Instead, if the Cybermat's bite gets through armour, it injects one of two types of venom.

The most commonly used venom is a neurotoxin, which counts as a Wounds 4 fast-acting poison with an attack rate of one research turn. This does not kill although it does induce unconsciousness if it beats the Strength of its target: if it reduces the victim's Wounds to his death point, it means that person can be conditioned by the Cybermen's mind-controlling apparatus. The second type of venom is deadly: it is a Wounds 4 fast-acting poison with an attack rate of one action turn.

Cybermats may also be equipped with specialized venoms: in *The Wheel in Space* they used a metal-corroding fluid to destroy the space station's supply of bernalium.

Cybermats can emit a weak energy bolt from their eyes. It has a range of 1 area, inflicts 4 Wounds, but only paralyzes its target. The Wounds inflicted count only as an increased difficulty against the target's Move.

Armour

As Cybermats are constructed from the same tough metallo-plastic used to build Cybermen, they have full Armour 9.

Weaknesses

A Cybermat's eyes count as Size 8 unarmoured targets; shooting both out will deactivate but not destroy the creature.

DALEKS & THE BLACK DALEK

DALEK

Weapons: Blaster (Wounds 8 on kill, Wounds 4 on stun)

Armour: Full Armour 9

Strength: 4, Iron Constitution 2, Special Immunity (radiation) 2

Control: 1, Marksmanship 3

Size: 4

Weight: 5

Move: 2

Knowledge: 6, Computing 1, Cryptanalysis 1, Explosives 1, Robotics 1, Science 1

Determination: 6, Command 2, Gloating 1, Indomitable Will 1

Awareness: 2, Tracking 3

BLACK DALEK

Weapons: Blaster (Wounds 8 on kill, Wounds 4 on stun)

Armour: Full Armour 9

Strength: 5, Iron Constitution 2, Special Immunity (radiation) 2

Control: 1, Marksmanship 3

Size: 4

Weight: 5

Move: 2

Knowledge: 7, Computing 1, Cryptanalysis 1, Explosives 1, Robotics 1, Science 1, Temporal Science 1

Determination: 6, Command 2, Gloating 2, Indomitable Will 2

Awareness: 2, Tracking 3

Created on the planet Skaro by the Kaled scientist Davros as engines of war and as the ultimate form of the Kaled race, the Daleks are undoubtedly the most evil creatures the Doctor has ever had to fight. They are utterly ruthless, calculatingly efficient creatures that are bent on dominating the universe: their might and technology are such that they instill fear into other intelligent species. Time is no longer a barrier to the Daleks, which can travel to a limited extent through time using taranium-powered machines.

Daleks are divided into two warring factions: pure strain and Imperial Daleks. Pure strain Daleks have grey and black armour and are led by the Supreme Dalek, an abnormally intelligent mutant specially bred for the purposes of leadership. The Supreme Dalek is also known as the Black Dalek, because its armour is coloured black. Pure strain Daleks seek only to exploit Davros's skills and do not acknowledge him as leader: to them he is only a resource of knowledge.

Imperial Daleks are the result of Davros's further experiments to breed infallible Daleks that are totally loyal to him. They have cream and gold armour and are led by the Emperor Dalek, which in reality is Davros in cream-coloured Dalek armour topped with a spherical case that hides his true form.

All Daleks have no benign emotions because Davros biogenetically engineered these weaknesses from their minds, leaving them only with strong emotions such as hate, revenge and cruelty. The weaknesses of the Daleks is that they are too logical and rely too heavily on their computers; they have lost the powers of intuition and inspiration.

Both factions use other species to compensate for their limited mobility. Ogrons are particularly favoured because they are stupid but loyal; human mercenaries are used reluctantly because they are by nature treacherous. The Daleks also enslave the populations of planets they conquer to provide work forces to exploit mineral resources, especially in dangerous environments.

Dalek armour is shaped like a pepper pot about 1.5 metres tall. The lower, slab-sided part is covered in large hemispherical nodules; its manipulator arm and blaster are connected to the mid section by ball-and-socket joints and may be replaced by other weapons and tools such as a cutting torch. A single eye-stalk juts out of its dome-shaped head. The Dalek creature itself is a hideous, green, multi-tentacled mutant about 60 centimetres across. It is as dangerous outside its protective shell as it is inside, owing to its incredible will to live and a murderous desire to kill. The mutant itself has Control 4 and Move 1; the values of Control 1 and Move 2 are those of its armour.

Although Daleks are linked into a communication network, they also have the power of speech through a built-in electronic voice box. The harsh, grating voice box enunciates individual syllables: the word exterminate, for example, comes out as ex-ter-min-ate. Their conversation tends to be along the lines of: 'Exterminate', 'The Doctor is an enemy of the Daleks, he must be exterminated' and 'Halt or you will be exterminated'.

Weapons

A Dalek's built-in blaster inflicts 8 Wounds when set to kill and 4 Wounds on stun. When set to stun, the blaster paralyzes an opponent; the Wounds value is added to the difficulty of any action that character attempts until the Wounds are healed.

Armour

The metal casing that houses a Dalek is equivalent to full armour offering protection of Armour 9. The armour houses and protects a Dalek's power plant, battle computer and life-support systems; if these are removed, it is possible to squeeze a human into the armoured shell.

Weaknesses

A Dalek's physical weak points are its eye-stalk and the manipulator arm, both of which are Size 6, Armour 6 and Strength 4. Attacks against these weak points only disable the respective part of the Dalek; they do not injure the creature inside. A Dalek with a disabled eye-stalk, for example, cannot see.

A virus developed by the Movellans specifically attacks Daleks: it is equivalent to a slow-acting poison, Wounds 4, with an attack period of 24 hours. There is no known cure.

Daleks are supremely arrogant and overconfident; they often underestimate their enemies.

DRACONIANS

Weapons: Blaster (Wounds 6 on kill, Wounds 3 on stun)

Armour: Full Armour 3 (scaly skin)

Strength: 4

Control: 3, Marksmanship 1, Martial Arts 1

Size: 3

Weight: 4

Move: 3

Knowledge: 6, Astrogation 1, Computing 1, First Aid 1, Science 1

Determination: 5, Command 1

Awareness: 3, Eloquence 1

Draconians are a proud and noble species of lizard men whose empire at one time borders that of Earth in the Milky Way galaxy. Although they have a strong martial tradition and a warrior's code similar to that of the Japanese samurai, they respect the empires of other people and realize that war against an enemy as strong as Earth would be costly. In many ways they think and act like humans.

About 2.2 metres tall, Draconians have tall, pointy heads topped by a small crest of green scales. Their brown faces are elongated with a black forked beard; green scales spread up from the neck, round the ragged, pointed ears and the back of the head. Flowing green and gold robes cover their scaly green bodies, and pointed, ornamental wings curve from the robes at the shoulders. The Draconians have earned the derogatory nickname of Dragons owing to their green skin and reptilian nature. Draconians speak with a harsh, slightly sibilant voice.

The Draconians are ruled by an emperor, whose court is on their home planet of Draconia. His rank is denoted by a large blue gemstone on a broad, blue sash; princes of Draconia have a green sash with a green gemstone. Draconians of rank should be greeted with the words, 'My life at your command.'

Draconians are as civilized and as scheming as the next alien. Yet they are honourable: it is virtually unheard of for a Draconian to break his word, and it takes much provocation for the Draconians to breach their treaties. Women are treated as second class citizens — they are not even permitted to speak directly to the emperor, and to do so is a tremendous breach of etiquette.

The Doctor has twice helped the Draconians. At the time of the fifteenth emperor, he saved them from a deadly plague for which he was made a noble of Draconia. In *Frontier In Space*, the third Doctor averted a potentially catastrophic war between Earth and Draconia.

Weapons

Draconians use blasters that inflict 6 Wounds when set to kill and 3 Wounds when set to stun. Their talon-like hands inflict 2 Wounds.

Armour

A Draconian's tough, scaly skin counts as tough leather full armour, providing protection of Armour 3.

Weaknesses

A Draconian's pride may provoke hasty action, otherwise they have no particular weakness.

HAEMOVORES & THE ANCIENT ONE

HAEMOVORE

Weapons: Claw (Wounds 4)

Armour: Psychic Shield counts as Armour 8 vs certain attacks

Strength: 4

Control: 2, Brawling 2

Size: 3

Weight: 4

Move: 3

Knowledge: 4

Determination: 5, Limited Telepathy 1, Psychic Shield 3

Awareness: 3

ANCIENT ONE

Weapons: Claw (Wounds 5)

Armour: Psychic Shield counts as Armour 8 vs certain attacks

Strength: 5, Fuse Metal 1, Quick Recovery 2

Control: 2, Brawling 2

Size: 3

Weight: 5

Move: 3, Swimming 2

Knowledge: 6, Poisons 2, Science 1

Determination: 5, Command 2, Limited Telepathy 2, Psychic Shield 3

Awareness: 3

Haemovores are at the end of a possible evolutionary path for the human race: they are vampiric mutants whose origins lie in the pollutants with which, in the far future, man poisons the Earth. If man cleans up the Earth and stops pouring chemicals and sewage into its seas and oceans, the Haemovores may never have been: their appearance will have been nothing more than a temporal paradox.

Known as the Ancient One, the first of the Haemovores has by far the greatest powers. It is to the lesser Haemovores what Dracula is to the vampires he creates: it guides them mentally and can destroy them by exerting its will through the telepathic link that binds them. The Ancient One and lesser Haemovores alike can all create new Haemovores by draining the blood from their victims: anyone killed by a Haemovore in turn becomes one.

At first, a newly created Haemovore resembles the person it once was. Its skin, however, is now a deathly white; its lips, a full red; and its fingernails, long talons. Although it still has the power of speech, its voice has become harsh and sibilant. In time, as the chemical mutation passed on by its creator takes hold, a new Haemovore loses the power of speech and communicates through telepathy. Its skin, too, changes: it puffs up and turns pale blue, becoming encrusted with white, barnacle-like growths. A millennium or two of mutation produces the final form: a broadly built, 2.2 metre tall creature of like power to the Ancient One.

The creatures live in small communities in the depths of the oceans, or in wrecks and caves on the seabed. Each community is led by the oldest present Haemovore, the one with the greatest powers. Only their craving for human blood — a scarce resource in their future Earth — brings them from the oceans. Much of their power for rational thought, however, has gone; they have become creatures of instinct.

Fenric, an evil intelligence banished for centuries into the shadow dimensions by the Doctor's trickery, brought the Ancient One back through time to twentieth century Earth as part of a trap to catch the Doctor. Although the Ancient One perished, and Fenric's physical form was again destroyed, the Haemovores may yet again rise from the depths.

Weapons

The sharp claws of a Haemovore inflict 4 Wounds; those of the Ancient One inflict 5 Wounds.

Armour

A Haemovore has no natural armour, but is protected against certain attacks by its Psychic Shield.

Weaknesses

Haemovores are repelled by a person's faith, which creates a psychic barrier that they cannot penetrate. Anyone who tries to resist the Haemovores must remain motionless in an area and concentrate on an object or a person they have faith in. They create a psychic barrier to the Haemovores of a difficulty equal to their Determination plus any relevant special ability. A Haemovore that fails to beat the difference between its Awareness and this difficulty is repelled by the person's psychic field.

Fuse Metal [Strength]

This unusual ability is the power to form metal by pressure alone. It allows the Ancient One to form talismans that act as a focus for Limited Telepathy, opening the mind of the victim to the Ancient One's and allowing the creature to Command the victim to enter the sea.

Limited Telepathy [Determination]

Limited Telepathy is the exertion of mind power to communicate with other people or creatures at a distance. At a number of areas less than the total ability of the telepathic creature, communication is automatic; at ranges greater than or equal to the ability, the creature must beat the difference, with a difficulty equal to the distance in areas. Limited Telepathy allows communication only between other telepathic creatures.

Psychic Shield [Determination]

This ability provides a mental barrier against kinetic physical attacks. It is effective, therefore, against bullets, blunt weapons and edged weapons, but useless against as passive attack such a poison gas. It counts as Armour of protection equivalent to the total Psychic Shield ability — Armour 8 for a Haemovore.

ICE WARRIORS & ICE LORDS

ICE WARRIOR

Weapons: Blaster (Wounds 8 on kill, Wounds 4 on stun), claw (Wounds 5)

Armour: Full Armour 9

Strength: 5, Pain Resistance 2, Special Immunity (cold) 2

Control: 2, Brawling 2, Marksmanship 2

Size: 3

Weight: 5

Move: 3

Knowledge: 6

Determination: 5

Awareness: 3, Acute Hearing 1, Bureaucracy 1, Tracking 1

ICE LORD

Weapons: Blaster (Wounds 8 on kill, Wounds 4 on stun), claw (Wounds 5)

Armour: Full Armour 9

Strength: 5, Pain Resistance 2, Special Immunity (cold) 2

Control: 3, Marksmanship 1, Stealth 1

Size: 3

Weight: 4

Move: 3

Knowledge: 7, Computing 1, Electronics 1, Engineering 1, Law 1, Mechanics 1, Robotics 1, Science 1

Determination: 6, Command 1, Gloating 1, Indomitable Will 1

Awareness: 3, Acute Hearing 1, Bureaucracy 2, Eloquence 1

Ice Warriors are the warlike inhabitants of Mars who have adapted to their planet's cold, arid environment. There are two distinct orders in the military hierarchy: the Ice Lords and the Ice Warriors themselves. Ice Lords are the officers, performing the role of diplomat or expedition leader; Ice Warriors are the NCOs and ordinary soldiers that are assigned bodyguard work on diplomatic missions.

The Ice Warriors have a long tradition of expansion by military conflict, and their solutions to problems are usually direct and violent. Yet they are capable of great subtlety, harnessing their scientific advances to adjust the climate of planets to render them suitable for occupation. Their technology, however, is heavily based on trisilicate, a mineral that is abundant on Mars and which they are eager to exploit sources of. Trisilicate is the material used in their electronic circuits, performing much the same role as silicon does in Earth technology.

DOCTOR WHO — TIME LORD

Like humans, Ice Warriors are a political species and able to recognize that negotiation, not war, is sometimes the answer to conflict or the advancement of their civilization. At one time the Martian empire has been part of a federation of planets that has included Earth, Alpha Centauri, Arcturus and Peladon; at others, however, the Ice Warriors have been bent on the domination of Earth. It cannot be assumed that the Ice Warriors are automatically the enemy: they may well be allies!

It is easy to understand why Ice Warriors were mistaken for Vikings when they were first discovered on Earth, frozen in a glacier. Their armoured, scaly carapace, ridged limbs and helmet make them look as if they belong to an ancient civilization. Tufts of fur stick out from the joints in their green armour, however, and at 2 to 2.2 metres tall, they are clearly alien. Ice Lords are slightly built versions of the Ice Warriors, without the heavy carapace. Instead of hands, both types have heavy pincers.

Seemingly betraying a reptilian background, the Ice Warriors speak in low, sibilant tones; even when silent, their breathing sounds laboured. Ice Warriors tend to move slowly and deliberately.

Weapons

The blaster attached to an Ice Warrior's right wrist inflicts 8 Wounds when set to kill and 4 Wounds when set to stun. It uses sonic energy. When striking with its claws, an Ice Warrior inflicts 5 Wounds.

Armour

An Ice Warrior's green, horny carapace and helmet count as full Armour 9.

Weaknesses

The only weak point in an Ice Warrior's armour is the gap that exposes its mouth and jaw. This gap counts as an Armour 3, Size 7 target.

Ice Warriors are used to cold, dry climates so they are particularly vulnerable to humid heat. A temperature of 20 degrees celsius counts as an environmental difficulty of 4 to an Ice Warrior; every 5 degrees centigrade above this increases the difficulty by one. At the end of every action turn during which the ambient temperature difficulty is 5 or more, each Ice Warrior must beat the difference between its Strength and the difficulty to remain conscious. The heat does not inflict any Wounds, but the Ice Warrior can recover consciousness only by beating the difference between its Strength and the environment.

MECHANOIDS

Weapons: Blaster (Wounds 7 on kill only), electric shock (Wounds 3)

Armour: Full Armour 5

Strength: 4

Control: 1, Marksmanship 3

Size: 3

Weight: 5

Move: 2

Knowledge: 6, Computing 1, Electronics 1, Engineering 1, Mechanics 1, Robotics 1, Science 1

Determination: 6

Awareness: 3, Precision 1

Mechanoids are the colonizing robots used by Earth to find and prepare planets for human occupation. Constructed during the first few years of Earth's expansionist period, the Mechanoids have largely been forgotten, and the commands needed to gain access to the beautiful cities they create lost by man. When anyone encounters a Mechanoid city, the robots will confine him indefinitely until they are given the codes that they should receive from the colonists. Such prisoners will be well catered for, but it is a sterile existence.

On the planet Mechanus, the Daleks attacked and largely destroyed a Mechanoid city in their attempts to catch and exterminate the Doctor. Mechanoids, however, are used to repairing each other, and have infinite patience to rebuild their work should it be destroyed.

A Mechanoid is about 1.7 metres tall and looks like a multi-faceted, angular sphere on a low circular base. The metal triangular panels that comprise its outer skin conceal circuits, sensors and its weaponry. At the top of the sphere, a small column topped by a broad, flat metal cone sticks out: the column contains the Mechanoid's main audio sensors. A narrow metal band runs round the middle of the robot and houses the two, slender metal feelers that the Mechanoid uses to operate machinery. Mechanoids have grating, electronic voices, and precede and finish their simple commands with spoken binary sequences.

Weapons

Behind a front panel on each Mechanoid is a blaster that uses heat energy. It inflicts 7 Wounds and can only be used to kill. A Mechanoid can electrify its outer skin to protect it from physical assault: anyone touching this receives an electric shock that inflicts 3 Wounds.

Armour

Mechanoids have the equivalent of plate metal full armour, providing protection of Armour 5.

Weaknesses

Mechanoids are easily destroyed by most blasters, and have no particular weakness apart from their logical and restricted thinking.

MOVELLANS

Weapons: Blaster (Wounds 7 on kill, Wounds 3 on stun), fist (Wounds 2)

Armour: Full Armour 6

Strength: 5, Iron Constitution 1

Control: 3, Brawling 1, Marksmanship 1

Size: 3

Weight: 4

Move: 3

Knowledge: 6, Astrogation 1, Computing 2, Electronics 1, Explosives 1, Robotics 2

Determination: 6, Command 1

Awareness: 3, Precision 2, Striking Appearance 2

Strikingly attractive by human reckoning, with golden skin, dark, elongated eyes, and white plaited hair, the Movellans are not what they seem. Beneath their ribbed and padded close-fitting white tunics and knee-britches, is a humanoid body of plastics and metal: the Movellans are coldly logical robots. Their uniform also consists of white mid-length boots and a silver gun-belt, which also holds a power pack.

Movellans are the deadly enemies of the Daleks, using their powerful battle computers to try to outwit Davros's creations. Yet doing so has resulted only in stalemate: whatever the Movellans' computers plot, the Daleks' computers counter and vice versa. The stalemate is only broken in the far future when the Movellans develop a virus that attacks only Daleks: it virtually destroys the entire species.

The Movellans are utterly ruthless, although they may well appear helpful and considerate when first met, an impression that is heightened by their soft, gentle voices. Their robotic nature, however, is revealed by their lack of emotions and efficient, probing conversations. Movellans are reluctant to be touched or seen in death by aliens: it would immediately reveal that they are not creatures of flesh and blood. They will sacrifice temporary allies and even themselves to attain their goals.

Movellan scout ships have a crew of no more than a dozen, but the onboard computer has the power to replicate any of the crew members that are destroyed. The spaceship itself, partly buries itself on landing as a means of self-defence.

Weapons

Movellans carry a small, cone-shaped blaster that has a built-in hand shield. The blaster inflicts 7 Wounds when set on kill, and 3 Wounds when set on stun. These robots, however, inflict only 2 Wounds with their fists.

Armour

A Movellan's resilient body is equivalent to full Armour 6.

Weaknesses

The external power pack on each Movellan's belt is a serious weakness. If it is removed, the Movellan is deprived of power and collapses slowly to the ground. The power pack counts as a Size 7 target. Movellans are also completely logical: irrational actions are likely to outwit them.

OGRONS

Weapons: Blaster (Wounds 6 on kill, Wounds 3 on stun), fist (Wounds 2)

Armour: Body Armour 3

Strength: 5, Pain Resistance 2

Control: 3, Blunt Weapons 1, Brawling 1, Marksmanship 1

Size: 3

Weight: 5

Move: 3, Running 1

Knowledge: 2, First Aid 1, Wilderness Lore 1

Determination: 5

Awareness: 2, Tracking 1

Brutal and stupid, Ogrons have two great qualities: they are tough fighters and they are loyal to their masters. Brought out of a primitive, almost Stone Age existence by the Daleks to fulfil a role as mobile, aggressive guards, Ogrons have become mercenaries, hiring themselves out to whoever or whatever needs their services. Yet they are still a primitive people: Ogrons live in cave dwellings on their home planet, which they simply call Homeworld now they have discovered the existence of other planets. Known as Ogros to other civilizations, it is a bleak, rocky planet; it is also home to a large predatory reptile that the Ogrons worship as a god.

Ogrons are about 2.2 metres tall and look like dark-skinned apes. They are largely bald, apart from some long, straggly hair that hangs down from the back of their heads. A prominent bony ridge casts their small, dark eyes into shadow; their heavy jaws heighten their almost neanderthal look. They typically dress in coarsely woven, baggy tunics and leggings, over which they wear a stout jerkin.

Although Ogrons are capable of following orders well, they have no sense of initiative, and often overlook details that their masters consider important. They have gruff, deep voices which are difficult to understand. Although they may be lacking as conversationalists, Ogrons have an intuitive grasp of technology, and easily comprehend the function, if not the workings, of blasters, spaceships and the like.

Weapons

Ogrons are armed with heavy duty blasters that inflict 6 Wounds on kill and 3 Wounds on stun. Their tough hands inflict 2 Wounds.

Armour

An Ogron's jerkin is equivalent to tough leather body armour, offering protection of Armour 3.

Weaknesses

Ogrons are superstitious and dreadfully afraid both of their god and their masters. Their stupidity means they are easily outwitted, unless they are in the company of an intelligent leader such as the Master or a Dalek.

ROBOTS

Weapons: Blaster (Wounds 6 on kill, Wounds 3 on stun), fist (Wounds 4)

Armour: Full Armour 7

Strength: 4

Control: 2, Brawling 1, Marksmanship 1

Size: 3

Weight: 5

Move: 2

Knowledge: 6, Computing 1, Electronics 1, Engineering 1

Determination: 6

Awareness: 2, Keen Sight 1, Tracking 1

Robots are an incredibly varied type of machine and can have greatly differing abilities. The most dangerous robots, however, are often humanoid in shape: the abilities listed above are such a robot whose duties include servicing machinery or guard duty. Specialized robots will have skills more appropriate to their duties.

Robots have an important role to perform: they remove the need to use men for onerous, repetitive tasks and also help to cut overheads by obviating the need to pay wages. A robot will continue to work tirelessly, provided that no one interferes with its programming.

DOCTOR WHO — TIME LORD

Many of the Doctor's opponents use robots of some sort, and they are of sufficient menace not to be disregarded. Particularly intelligent robots become alien menaces in their own right, such as the Movellans.

Weapons

Not all robots are equipped with blasters, but those that are inflict 6 Wounds on kill and 3 Wounds on stun. A robot's powerful hands inflict a number of Wounds equal to its Strength.

Armour

Most robots have a metal skin or framework which is equivalent to full metal plate Armour 7.

Weaknesses

A robot is blinded if its optical sensors are covered or shot out; the sensors are Size 7 unarmoured targets. It can be completely discombobulated by disconnecting or destroying vital circuits.

SEA DEVILS

Weapons: Blaster (Wounds 6 on kill, Wounds 3 on stun), claw (Wounds 2)

Armour: Full Armour 6

Strength: 5, Iron Constitution 2, Special Immunity (pressure) 3

Control: 3, Brawling 1

Size: 3

Weight: 4

Move: 3, Swimming 3

Knowledge: 6, Computing 1, Electronics 1, Engineering 1, Explosives 1, First Aid 1, Science 1

Determination: 5, Command 1

Awareness: 3

Sea Devils are an intelligent reptilian species that live in underwater, air-filled cities at the bottom of Earth's oceans. They are the underwater cousins of the Silurians, and like them retreated into hibernation chambers many thousands of years ago when a planet threatened to crash into the Earth. Many Sea Devils are still in hibernation awaiting the signal to awake: their instruments have yet to give the all clear because the collision never occurred. Only a few colonies have come to man's attention as a result of his investigations of the seabed triggering the Sea Devils' alarms.

Once rulers of a great underwater civilization, the Sea Devils are not a martial species. Together with the Silurians, they made great scientific advances and developed a sophisticated culture. Those colonies that have woken to find man, a jumped up ape, running and ruining their planet naturally wish to remove this usurper. If the Sea Devils could trust man, however, and man could trust the Sea Devils, it would be possible to share the planet. The third Doctor tried, but failed, to achieve this compromise in *The Sea Devils*.

Sea Devils are manlike lizards with a tough, green and brown leathery skin. Their turtle-like heads have beaked mouths and golden eyes with large black pupils. On each side of the head, a fan-shaped frill of skin sweeps backwards from the temple to shoulder level. They dress simply in a blue net robe that is tied at the waist by a white gun belt. Although Sea Devils are reptilian, they are much like humans in their mental make-up, with the same emotional frailties and strengths.

Weapons

Sea Devils carry a compact, circular blaster that uses heat energy and inflicts 6 Wounds on kill, 3 Wounds on stun. It can be adjusted to act as a cutting torch, inflicting 6 Wounds an action turn at a range of zero areas. A Sea Devil's clawlike hands inflict 2 Wounds.

Armour

The natural leathery skin of a Sea Devil counts as full Armour 6.

Weaknesses

The only physical weaknesses in a Sea Devil's skin are its eyes, which are unarmoured Size 7 targets. Hexachromite gas is a deadly poison to Sea Devils, counting as fast-acting poison, Wounds 5.

SILURIANS

Weapons: Blaster (Wounds 6 on kill, Wounds 3 on stun), claw (Wounds 2)

Armour: Full Armour 6

Strength: 5, Iron Constitution 2, Special Immunity (heat) 2

Control: 4

Size: 3

Weight: 4

Move: 3

Knowledge: 6, Computing 1, Electronics 1, Engineering 1, Explosives 1, First Aid 1, Science 1

Determination: 4, Command 1

Awareness: 3

Silurians should more accurately be described as Cretaceans, although their first given name has stuck. They once ruled the Earth at the time of the dinosaurs, when apes were considered as unintelligent playthings. The impending disaster of a planet crashing into the Earth forced the Silurians to retreat into underground caverns, where they went into hibernation. The disaster, however, never happened: the planet went into orbit round the Earth and became known as the Moon. The Silurians' instruments never detected the post-disaster conditions they expected, forcing the Silurians into a sleep of many thousands of years.

There are colonies of Silurians all over the Earth, but the creatures awaken only when man's scientific experiments unleash enough energy to activate their hibernation machinery. Silurians are dismayed that man, a mere ape, is the dominant life-form; the Silurians would like to see the upstart eliminated so their golden civilization could be restored.

Silurians have manlike brown bodies that are covered in fine scales; their splayed feet have three toes and their three-fingered hands end in talons. Flat trapezoid ears jut out from the side of their heads, and the top of their heads are ridged and crested. A collar of rough skin falls down to their shoulders. A third eye, located in the central crest, emits infra-red radiation that can be used as a weapon or emitted in pulses to operate scientific machinery, electronic locks and the like. The small, round and almost sucker-like mouth is not suited to human speech, resulting in a deep, warbling voice.

The Silurians are related to the Sea Devils, their underwater counterparts who were also forced into hibernation.

Weapons

A Silurian's third eye in the centre of its forehead is both a weapon and a means of operating equipment. As a weapon, it inflicts 6 Wounds when set to kill and 3 Wounds when set to stun; it has a maximum range of four areas. It uses heat, focusing infra-red energy on its target, and can therefore be used as a cutting torch to melt and reform steel and rock: in this mode it inflicts 6 Wounds at a range of zero areas.

Armour

A Silurian's tough skin counts as full Armour 6.

Weaknesses

Silurians are vulnerable to hexachromite gas, which is poisonous to them. It counts as a fast-acting poison, Wounds 5. It is also possible to shoot at a Silurian's small eyes: these are heavily lidded and count as Size 8 targets.

SOLDIERS

Weapons: Depends on time and space. No firearm capable of inflicting more than 6 Wounds on kill

Armour: Depends on time and space. None better than Armour 6

Strength: 4

Control: 3

Size: 3

Weight: 4

Move: 3

Knowledge: 4, First Aid 1, Wilderness Lore 1

Determination: 3

Awareness: 2

Many of the Doctor's adventures take place on Earth or on one of Earth's colonies, where he encounters all types of people. Opposition, however, is most often provided by security guards or soldiers: whether the guards are

from medieval England or a starship, they are all basically the same: only the weapons and armour differ. Apart from a few basic soldiering skills, these men have few special abilities. They are also limited conversationalists: the longest line such referee characters are likely to get in an adventure is 'Aaargh!' — the number of A's is optional.

Ancient worlds

Greek and Roman warriors wear plate metal body armour, offering protection of Armour 5, as well as a plate metal helmet, which protects the head as partial armour 5. Their main weapon is the spear; at the referee's discretion they may have a sword as a secondary weapon and a shield. Warriors from countries such as Egypt would not have the benefit of armour, but would be similarly armed.

Medieval worlds

Knights are usually equipped with flexible metal body armour, which offers protection of Armour 4. They will be armed with a sword and shield. Castle guards will be armed with a spear and have soft leather body armour, which offers protection of Armour 2. Wall guards may be armed with crossbows instead of spears.

Industrial revolution worlds

Guards and soldiers alike will have no armour and use muzzle-loading muskets. Remember that these weapons are inaccurate and increase the difficulty to hit a target by one.

Modern worlds

When on special assignments, soldiers may be given plastics fibre body armour, which offers protection of Armour 5. Normally, however, they are unarmoured except for a plate metal helmet, which is partial Armour 5. Soldiers will usually be equipped with automatic rifles or submachine-guns, both of which count as guns with magazines. UNIT troops are in this category.

Future worlds

Man has long realized that the best armour he can make is useless against the destructive power of blasters. Soldiers in this period will be unarmoured apart from a plastics fibre helmet, which counts as partial Armour 5. They will be armed with blasters that inflict 6 Wounds when set to kill and 3 Wounds when set to stun. Gallifreyan Citadel guards fall into this category.

SONTARANS

Weapons: Blaster (Wounds 6 on kill, Wounds 3 on stun, range 4 areas)

Armour: Full Armour 8

Strength: 6, Special Immunity (high gravity) 2

Control: 3, Marksmanship 2, Martial Arts 2

Size: 3

Weight: 5

Move: 3, Piloting 1

Knowledge: 6, Astrogation 1, Computing 1, Electronics 1, Engineering 1, Robotics 1, Science 2, Temporal Science 1, Wilderness Lore 1

Determination: 6, Command 2, Gloating 1

Awareness: 1, Acute Hearing 2, Keen Sight 2

Sontarans are built and bred for war, a subject at which they are masters after countless years of conflict with the Rutans, a sort of intelligent, phosphorescent green jellyfish. The Sontarans' home planet, Sontar, has a high gravity, and the species' stocky, heavily muscled bodies reflect this. Their manlike form is encased in flexible, gunmetal-coloured space armour; a smooth, dome-like helmet with narrow eye holes provides complete protection for the head. A translation box on a wide belt allows a Sontaran to understand and speak any language.

Meeting a Sontaran is like meeting Humpty Dumpty with an attitude. By human reckoning, Sontarans are ugly: they have smooth-skinned, brown dome-like heads, with squat features and small red piggy eyes. Coarse bristles sprout in tufts from their ears and chins. A superstitious people might easily believe them to be goblins. Sontarans have only two fingers on each hand and opposable thumbs.

Although Sontaran technology is highly advanced, bordering on limited time travel, it is geared to war. Much of the time, Sontarans are encountered individually and are usually scouts sent out to reconnoitre terrain or analyse the physical and mental weaknesses of the enemy. Scouts have spherical spaceships, about 5 metres in diameter, that are equipped with the necessary laboratory equipment to assist their in tasks and which also act as the

control centre for their operations. Wherever there is a scout, a full invasion force is sure to be close by.

Sontarans are clones: all of them look alike. They consider all other methods of reproduction as weaknesses, pointing out that up to a million cadets are hatched at a time at the Sontaran Military Academy, enabling the species to sustain tremendous casualties in war. Sontarans act alike, too: they respect military hierarchy and are used to ordering people about; Sontarans have little skill at negotiation. It must not be forgotten that although they are a martial race and relish even other people's conflicts, they have a high intelligence.

Weapons

The Sontarans are highly dependent on their equipment, which compensate for a shortage of real abilities. The main tool is a multi-purpose blaster and control rod, a narrow black tube about 30 centimetres long that is slung from the right side of a Sontaran's belt. When used as a weapon, the blaster inflicts 6 Wounds when set to kill and 3 Wounds when set to stun; it has a limited range of 4 areas.

By modulating the light energy it emits, the rod can be used to hypnotize and control subjects. It is considered as having Determination 4 and a range of zero areas for this purpose. Weak pulses from the rod can be used to control Sontaran machinery.

Armour

Sontaran space armour counts as full Armour 9.

Weaknesses

A Sontaran's only weakness in its armour is the probic vent at the back of its neck, which is exposed even while the protective helmet is worn. It counts as an unarmoured Size 7 target.

Sontarans need to recharge their energy periodically, retreating to their space ships to do so. Each hour a Sontaran is away from its ship counts as a cumulative difficulty against Strength against which it must test at the end of every hour in order to remain active. Sontarans are always mobile, therefore, for at least six hours after each recharging.

TRACTATORS & THE GRAVIS

TRACTATOR

Weapons: Claw (Wounds 2)

Armour: Body Armour 4

Strength: 4

Control: 2

Size: 3

Weight: 5

Move: 2

Knowledge: 3

Determination: 3, Control Gravity 1

Awareness: 3

GRAVIS

Weapons: Claw (Wounds 2)

Armour: Body Armour 4

Strength: 4

Control: 2

Size: 3

Weight: 5

Move: 2

Knowledge: 6, Astrogation 1, Electronics 1, Engineering 1, Mechanics 1, Science 1

Determination: 5, Control Gravity 1

Awareness: 3

Tractators are harmless burrowing beetles that live in tunnels beneath a planet's surface. Sometimes, however, the species produces a Gravis, a super-intelligent Tractator with the ability to unite the lesser Tractators into an organized force.

The Gravis is the driving force behind the expansion of the species, which can grow only by colonizing new planets. With the ability to construct sophisticated and accurate mining equipment, the Gravis oversees the

building of tunnels to turn the centre of a planet into a giant gravity motor, enabling the Tractators to travel through space.

Tractators, however, need a supply of humans, or other intelligent minds, to provide the living intelligence that powers and guides their mining machinery. If no such minds are readily available, the Gravis will seek to divert passing spaceships, causing to crash on the planet. Once the colonists have built up sufficient numbers to guarantee a permanent supply of usable minds, the Tractators move in, picking on weakened, sleeping or sick targets and dragging them through the very earth by dint of their gravitational powers. These people are then harnessed to the mining machines, which they operate until their minds burn out.

When awakened by the Gravis, Tractators stand upright and are about 2 metres tall. The back of a Tractator is protected by black chitinous segments; tufts of black fur stick out from the overlapping sections. Its underbelly is a pale brown colour as is the broad, sucker-like base which allows it to move. It has a pair of short, stubby arms with ridged, shovel-like hands. The Gravis is identified by its predominantly green skin, instead of the more usual brown. Large, glassy eyes stare out sideways from an almost fishlike head, and instead of teeth, short tendrils are visible between the Tractator's thick lips. Two antennas, about 40 centimetres long, stick out from the top of the head and provide the means of directing and channelling gravitational energy.

Weapons

The main weapon used by Tractators is their Control Gravity ability. The concentrated gravity field manifests as a pink nimbus around its target. If forced to, a Tractator will attack with its stubby claws, which inflict 2 Wounds.

Armour

A Tractator's chitin counts as body armour with a protective value of Armour 4. Its soft underbelly counts as soft leather partial armour, offering protection of Armour 2.

Weaknesses

The Gravis is the Tractators' greatest weakness. Without him, the Tractators revert to harmless, purposeless creatures. Knocking the Gravis unconscious or moving him away from the same planet will break his control.

Control Gravity [Determination]

The ability to influence gravitational fields through mental control is imparted by the Gravis to his subservient Tractators. The strength of the gravitational force is equal to the Tractator's total ability (6 in the case of the Gravis, 4 in the case of other Tractators). The difficulty of moving a target is equal to its Weight plus the number of areas it is to be moved. A living subject in the gravitational field can try to break free using its Strength against a difficulty equal to the total mental ability of the Tractators. Tractators may increase the strength of the field by concentrating the mental power against one subject: the rules for group fire are used, but the effect is to increase the Tractators' total ability at Control Gravity.

YETIS AND THE GREAT INTELLIGENCE

YETI

Weapons: Web gun (grapple attack, Strength 7), talon (Wounds 5)

Armour: Full Armour 8

Strength: 5, Iron Constitution 2, Special Immunity (heat, cold, pressure) 2

Control: 2, Brawling 2, Marksmanship 2

Size: 3

Weight: 5

Move: 3

Knowledge: 2

Determination: 6, Indomitable Will 2

Awareness: 3, Precision 1, Tracking 1

Yetis are unintelligent robots that are controlled by the Great Intelligence, a being of pure thought from another dimension. They are its tools on Earth, carrying out physical tasks that either the intelligence or its human agents cannot manage.

Originally constructed in the Himalayas, the Yetis were given the form of abominable snowmen. They are about 2.1 metres tall, bipedal and covered in long shaggy brown fur. Their red eyes, black leathery snout and yellow fangs are barely visible through the mass of fur. Yetis look almost comically squat because of the breadth of their bodies, yet they are dangerous: their hairy hands end in razor-sharp talons, which the Yetis usually slash violently at an enemy. The creatures have a terrifyingly loud roar.

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Human agents control the Yetis about by moving scale models over maps of the local terrain: the models act as a focus through which the intelligence can channel its Determination to make the Yetis do its bidding.

Weapons

Yetis are sometimes equipped with web guns that emit a tough, resilient cobwebby substance that binds or envelops its target. The guns have a range of only 1 area. Although the web does no damage, it counts as a successful grappling attack made by an opponent with Strength 7. It slowly suffocates a target, counting as a Wounds 6 slow-acting poison with an attack period of one action turn. The web also has the ability Special Immunity (fire) 3, enabling it to resist burning and even to contain explosions.

A Yeti inflicts 5 Wounds when it attacks with its talons.

Armour

The metal skeleton and cladding of a Yeti is equivalent to full Armour 8.

Weaknesses

Each Yeti receives its instructions through a silver control sphere about 10 centimetres in diameter that fits into a cavity in its chest. A flap of fur usually conceals and holds in the sphere, which is a Size 7 target. Without a control sphere in place, a Yeti is inactive: it is like a machine that has been turned off.

Control spheres, however, are semi-intelligent and will seek out inactive Yetis: they have Move 1 for this purpose and can fly or levitate. Their other relevant abilities are Strength 3, Control 3, Weight 2 and full Armour 8.

THE GREAT INTELLIGENCE

Exiled from another dimension, the Great Intelligence drifts through time and space, seeking entry into the world of men. It requires a mental focus in order to materialize: this focus can be the mind of an oriental mystic caught wandering in the astral plane, or even an active relic of the intelligence's previous visitations, such as a Yeti control sphere. If its focus is destroyed before it can build up sufficient power to enter the physical world, the intelligence is temporarily banished. It is theoretically possible to destroy the intelligence in psychic conflict, but even the Doctor's mind is too weak to contemplate such an action.

Once the intelligence has a human agent, which in effect it hypnotizes and then possesses, it can gather together the materials necessary to build its robot servants, the Yetis, and their control spheres. A pyramid of control spheres is sufficient a focus for the intelligence to channel itself through. Its prime human agent gains the mental abilities of the intelligence.

The Great Intelligence has no corporeal form, just the abilities of Knowledge 8, Determination 8 (Special abilities of Hypnotism 1, Indomitable Will 1 and Telekinesis 1) and Awareness 7. It can exert its powers through space, to restrain or move objects. This telekinetic ability can produce physical manifestations similar to cobwebs, tangible evidence of the intelligence's work. The TARDIS was once restrained in this fashion.

Telekinesis [Determination]

This special ability gives the intelligence the power to lift, move or restrain inanimate objects by thought alone: the difficulty of doing so is equal to the object's Weight plus the number of areas to be moved.

ZYGONS

Weapons: Electric charge (wounds 4, range 0), fist (Wounds 2)

Armour: Full Armour 6

Strength: 5

Control: 3, Brawling 1

Size: 3

Weight: 4

Move: 3

Knowledge: 6, Computing 1, Cybernetics 1, Electronics 1, First Aid 2, Science 2

Determination: 6, Gloating 2, Independent Spirit 1

Awareness: 3, Shapechange 3

Zygons are refugees from a stellar explosion that destroyed their home world of Zygos. A Zygon's manlike body is upright and bipedal; its green and orange skin, however, looks unpleasantly rubbery and is slimy to the touch. A great dome-like head meets the shoulders direct; there is no trace of a neck. Lines of sucker-like nodules run along the limbs and spine, and form a crest on the Zygon's head; a Zygon's fingertips end in small suckers. Deep-set, small eyes, a pug nose and a slight, puckered mouth give the Zygons an air of brooding menace.

Their burbling, sibilant voices sound menacing and betray the fact that Zygons are arrogant. Confident in their own superiority over other species, the Zygons seek new worlds to make habitable: they prefer warm wet climates. Because they are desperate to survive, Zygons will use any tactics they feel are necessary, even going as far as committing genocide. The Doctor had to deal with a Zygon spaceship and crew on Earth in *Terror of the Zygons*, when the Zygons planned to modify the Earth's climate to make it more suitable for their species and its herds of Skarasens, amphibious dinosaur-like creatures whose lactic milk is a vital component of the Zygons' life cycle. Zygon spaceships usually carry tanks containing Skarasen embryos.

Zygon technology uses organic materials, with the result that it resembles the creatures themselves: consoles have rubbery nodules as controls, and connections are usually in the form of suckers on long rubbery stalks. Even a Zygon spaceship is partly organic. Zygons have developed a body transference machine that allows them to adopt the physical form of any creature, provided that they have recorded its body print. The usual procedure is to capture suitable specimens, preferably including key political figures, record their body prints and allow shapechanged Zygons to take their places. The specimens need to be held onboard the Zygon spaceship in the event that their body print fades.

Weapons

A powerful electrical charge emitted from a Zygon's fingertips is its only offensive weapon: it inflicts 4 Wounds and counts as a close-combat attack. A Zygon's fists inflict 2 Wounds.

Armour

Zygons have a tough hide, but they can be damaged by bullets. Their skin is equivalent to full Armour 6.

Weaknesses

Zygons have no real physical weaknesses. Their arrogance, however, can lead them to underestimate their opponents.

Shapechange [Awareness]

The ability of Shapechange is a very sophisticated form of Disguise. It is the ability exactly to mimic the physical appearance of another creature or person. Particularly advanced shapechanging techniques, usually machine assisted like that of the Zygons, also transfer some or even all of the copied subject's memory.

VILLAINS

Throughout his travels, the Doctor has met and made some enemies that have returned again and again, either to seek revenge for their defeats or simply by chance. These villains are characters in their own right that deserve careful role-playing by the referee. None of them would unnecessarily endanger themselves, and certainly would make the most of any opportunity to escape should events prove too dangerous for them.

Referees who like to give their players a challenge could easily give one player the role of a villain. Such a player should co-operate with the referee as far as developing a plot goes, but should also improvise, creating deadly traps for the other players to fall into. Having a real villain, rather than letting the overstretched referee handle the task, will give players a real third party to negotiate with and outwit.

DAVROS

Apparent age: over 100

Species: Kaled

Equipment: Armoured, mobile base (body Armour 9)

Strength: 3, Cheat Death 3, Iron Constitution 2, Regenerative Powers 2

Control: 2, Sleight of Hand 2

Size: 4

Weight: 5

Move: 2

Knowledge: 7, Computing 2, Electronics 1, Engineering 1, Mathematics 1, Poisons 1, Pseudoscience 2, Robotics 2, Science 1

Determination: 7, Command 1, Gloating 1, Indomitable Will 2

Awareness: 2, Acute Hearing 2, Bureaucracy 2, Eloquence 3

The Kaled scientist Davros is responsible for one of the greatest evils ever to be inflicted on the universe: the Daleks. Originally created as simple engines of war to eliminate the Thals, the Kaleds' rivals on the planet Skaro, the Daleks have gone on to terrorize the universe. Yet they are beaten time and time again by the Doctor; they even lose their centuries-long war with the Movellans, who develop a virus that is deadly to Daleks. It is the weaknesses of the Daleks that bring them back to Davros, who in turn needs the Daleks to satisfy his lust for power.

Although Davros is a genius, he is clearly quite mad. But his madness makes him the most dangerous paranoid megalomaniac in the universe. He is determined to eliminate the weaknesses of the Daleks and bring his creations back under his control, and he has no compunction about killing or crippling people in the course of his scientific experiments. He is as ruthless and cruel as the Daleks, although he still has vestiges of benign emotions which enable him to manipulate other people through pity.

The Daleks are now split into two factions: pure strain Daleks and Imperial Daleks. Pure strain Daleks are those created by Davros's original genetic experiments; Imperial Daleks are the more advanced Daleks that Davros is currently experimenting on to produce the ultimate fighting machine. Mutants that Davros produces which are unsuitable as Daleks are rejected and consigned to the outside world to survive on their own. These mutants usually stay near to Davros's laboratories, making fearsome guards.

Davros rules the Imperial Daleks in the guise of the Emperor Dalek. A cripple, Davros was already confined to an armoured, self-powered chair before his creations turned on him. This base is like the bottom half of a Dalek, with black panels and silver hemispheres in rows on each slab. It contains his life-support system, communications equipment, and even a few dirty tricks to overcome enemies. As Emperor, Davros has simply topped this base with a broad dome, about 1.5 metres in diameter, with a single eye-stalk. The front of the dome can be lifted to reveal Davros himself.

His wrinkled, brown-skinned and hairless head is surrounded by a cage of electrodes. In the centre of his forehead, suspended by the cranial cage, is a blue electronic eye which allows Davros to see: he is otherwise blind. His upper body is covered by a black, plastics tunic. One arm hangs uselessly by his side, the end disappearing into the top panel of his armoured chair; his right arm and hand control the switches and buttons. Davros's voice is electronically augmented, and sounds like the harsh, metallic voice of a Dalek.

Weapons

Davros has no offensive capability. The control panels of his armoured base, however, may conceal probes and drugs that can be used to bend the minds of people and Daleks to his will. Davros needs to be in the same area as his victim to strike with such weapons.

Armour

Davros's armoured base is made of the same material as Dalek armour; it is equivalent to body armour offering protection of Armour 9. In his guise as Emperor Dalek, Davros has the equivalent of full Armour 9.

Weaknesses

Like his creations, Davros is not very mobile. His upper body is vulnerable to aimed shots if it is not protected by the Emperor Dalek dome and counts as an unarmoured Size 6 target. Davros is aware of his weaknesses, however, and even resorts to using simulacra of himself to decoy attacks.

The main control panel on his armoured base houses his life support controls. Anyone who learns of their existence and location can threaten to turn Davros off, in which case he becomes quite amenable to their demands.

SABALOM GLITZ

Apparent age: late 30s

Species: Human

Equipment: Blaster (Wounds 6 on kill, Wounds 3 on stun), grenade (Wounds 7), Armour 5 body armour

Strength: 5

Control: 4, Brawling 2, Lockpicking and Safecracking 1, Marksmanship 2, Stealth 2

Size: 3

Weight: 4

Move: 3, Piloting 1, Running 1

Knowledge: 5, Astrogation 2, Computing 1, Electronics 1, Engineering 1

Determination: 3, Independent Spirit 2

Awareness: 3, Bargaining 3, Gambling 1

Glitz, a small-time crook with small-time ambitions, is more a rogue who finds himself on the wrong side of the Doctor than a real enemy who is out for the Doctor's blood or brain. Although he will co-operate when circumstances require teamwork, Glitz is always out for himself and constantly looks for opportunities to improve his wealth, health and general safety. If that means shooting or betraying someone, Glitz is happy to do so.

If Glitz cannot negotiate a good deal for something he wants or win it in a game of chance, he will put his mind to stealing it. He has great confidence in his bargaining ability, even when opposed by obstinate or unwilling traders, and is sometimes too confident for his own good. Glitz will consider working for a patron — even someone like the Master — if he believes that he will gain in the end. He is not an idiot, though, and seldom trusts his patrons. Even the crew of his spaceship, The Nosferatu, are not worthy of his trust: he sold one particularly mutinous crew.

In effect Glitz is a buccaneer of the space lanes, although he prefers to describe himself as a scholarly philanthropist. He is fond of using long words to confuse his minions and to make him appear more educated than they are. His rough background is betrayed, however, when he comes across objects of great value, to which his usual response is 'Must be worth a lot of grotzits' or 'I can do you a deal on that.' A native of the planet Cilostephus, in the constellation of Andromeda, Glitz has spent some time studying, as he might say, the architecture of rudimentary behavioural reform establishments: in other words, he has been in prison.

The Nosferatu, Glitz's spaceship, is any craft that Glitz happens to acquire on his travels. The Nosferatu 1 was destroyed on Ice World; The Nosferatu 2 was simply the commandeered vessel of Ice World's late ruler, Kane. Glitz's propensity for gambling and adventure means he is likely to lose and gain several spaceships, so his craft may not be immediately recognizable to the Doctor.

Although Glitz is lazy and prefers his minions to do any hard work, he will take over when competence is required. He resents being pushed around by anyone, even if they have the authority and are in the right.

A stocky, well-built man, Glitz wears swashbuckling attire: a loose-fitting, multi-coloured silk top, a studded leather shoulder-guard worn over his right shoulder, baggy black trousers and calf-length brown boots. His curly black hair is greying slightly, and his sideburns are fashioned into narrow bars. Glitz's green eyes are mischievous and calculating.

Although Glitz rarely works alone, he seldom works with the same people twice, usually because he has diddled them out of any promised remuneration. His crew typically consists of criminals like himself but without the brains for organized action. At the end of *Trial of a Time Lord*, Glitz left Ice World accompanied by the Doctor's companion Mel, who was determined to change his criminal ways. In future encounters with Glitz it may be that Mel is present, probably still trying to reform him.

Weapons

His blaster can be set to stun, inflicting 3 Wounds, or to kill, inflicting 6 Wounds. For contingencies, Glitz usually carries a small but powerful grenade which is concealed up one sleeve of his tunic. The grenade inflicts 7 Wounds to anyone in the same area when it explodes and 3 Wounds to anyone in an adjacent area.

Armour

Glitz wears virtually unnoticeable plastics fibre body armour beneath his tunic. Aimed attacks need to be made at his head or limbs to avoid hitting this protection, which is Armour 5.

THE MASTER

Apparent age: early 40s

Species: Gallifreyan

Equipment: Tissue compression eliminator (Wounds 9, range 1 area), or a blaster (Wounds 6 on kill, Wounds 3 on stun)

Strength: 4, Absorb Form 1, Cheat Death 3, Iron Constitution 2

Control: 5, Leaping 1, Martial Arts 1, Sense of Balance 1, Sleight of Hand 1, Stealth 2, Thrown Weapons 1

Size: 3

Weight: 4

Move: 3, Driving 1, Piloting 1, Running 1

Knowledge: 6, Astrogation 1, Computing 2, Electronics 2, Explosives 2, First Aid 2, Law 2, MacGuffin 2, Mechanics 1, Medicine 2, Occult 2, Pseudoscience 1, Science 2, TARDIS 2, Temporal Science 2

Determination: 7, Command 1, Gloating 2, Hypnotism 1

Awareness: 4, Acting 2, Con 3, Disguise 3, Eloquence 2, Striking Appearance 2

The Master and the Doctor are contemporaries, rival Time Lords from their student days at the Academy on Gallifrey. Although the Master is also a renegade, he is dedicated to creating chaos and destruction throughout the universe, sometimes just for the fun of it. At the same time he seeks power over others. Once friends, the Doctor and he are now the bitterest of enemies: the Master is determined to kill the Doctor and lays deadly traps through space and time to attain this objective.

No trick is too low for the cunning Master. He will threaten and endanger the lives of innocents and enlist the help of the most dangerous aliens in the universe if he believes it will give him power. The Master has even resorted to working with the Daleks. He is an ally of dubious worth, however, as he is always out for his own good, and will betray his allies if it is expedient to do so.

Charm and subtlety are the two main weapons of the Master. He is devilishly charismatic, disarmingly polite and well-dressed, enabling him to sway people to his way of thinking by simple argument and strength of personality. If gentle persuasion does not work, he uses hypnotism; if that fails he resorts to anger, threats and abuse. It is in failure that the Master's megalomaniac personality comes forth, although he is quick to suppress any outbursts of temper.

The Master's plans, however, are seldom straightforward. He uses a devious selection of traps to snare the unwary or to ensure he has time to escape when his plans go wrong. His quest for power leads him to investigate powerful civilizations in attempts to learn their secrets. The Master will use the superstitions and beliefs of a people against them while manipulating their technology. Yet he sometimes underestimates both the resolve of the people and the power of their technology, ending up with nothing.

He is a formidable expert at disguise, using rubber masks to hide his true appearance and deceive his enemies.

Unlike the Doctor, the Master no longer has the power of regeneration because he has reached the end of his natural life cycle. By force of will and hatred for the Time Lords and the Doctor, however, the Master kept his decaying thirteenth incarnation alive long enough to absorb body of Consul Tremas of Traken, whose form he now adopts. The Master has dark, short swept-back hair, a pointed beard and moustache, and blue eyes and dark, brooding eyebrows. He wears a simple black jacket and trousers, with an ornate collar that is embroidered with silver in a diamond pattern. He wears black gloves.

Weapons

The Master's deadliest weapon is the tissue compression eliminator, which looks like a black rod about 4 centimetres in diameter and 25 centimetres long. It is equivalent to a blaster that inflicts 9 Wounds but has a range of only one area; if it kills its target, that person is shrunk to one sixth of his height and weight. The discovery of the doll-like remains of this weapon's victims is a sure sign that the Master is around.

Sometimes the Master will use an ordinary blaster that inflicts 6 Wounds on kill and 3 Wounds on stun. He also has recourse to a variety of explosive traps and electronic gimmicks.

Absorb Form [Strength]

If the Master's body fails him, he can attempt to absorb the body of another. He must first beat the difference between his total Absorb Form ability and the target's Strength to physically take over. If he succeeds, he must then beat the Determination of the host's mind using his Determination in order to control both mind and body.

THE MEDDLING MONK

Apparent age: late 40s

Species: Gallifreyan

Equipment: None

Strength: 3, Cheat Death 3, Iron Constitution 2, Regenerative Powers 3

Control: 4, Blunt Weapons 2, Stealth 2

Size: 4

Weight: 4

Move: 3, Running 1

Knowledge: 6, Astrogation 2, Electronics 2, First Aid 2, History 2, MacGuffin 1, Medicine 2, Pseudoscience 1, Robotics 1, Science 2, TARDIS 2, Temporal Science 1

Determination: 5, Gloating 2

Awareness: 4, Acting 2, Con 2, Disguise 2, Intuition 1

Like the Doctor, the Meddling Monk is a renegade Time Lord who cannot abide the restrictive practices of his people. The Monk, however, is a mischief-maker and interferes with the proper course of events on planets in his attempts to improve history. He is the Prometheus of the cosmos, bringing technological fire to its people.

The Monk believes that technology should be given to primitive societies so they can improve their lot in life. He also champions the underdogs, historical losers who he believes have a better culture and deserve to survive rather than perish at the hands of a crasser people. It was his intention, for example, to forestall the Viking invasion fleet that left King Harold's forces to exhausted to beat off the Normans in 1066. Only the Doctor's timely intervention thwarted the Monk's plan. Although he is a clever and devious schemer, the Monk is careless; his motives and plans are sometimes transparently obvious.

Very much into creature comforts, the Monk has a habit of accidentally leaving anachronistic clues to his presence. Although his TARDIS's chameleon circuit works, allowing the time and space machine to fit in with its surroundings, the Monk carelessly leaves objects outside it: in his secluded base, it is possible to find modern kitchen equipment and power lines. The Monk will use any technological aid he can to further his plans, from gramophone records for sound effects to atomic cannons to destroy his enemies. He is a collector, too, hoarding trophies in his TARDIS that have been taken from all periods and places in time and space.

The Monk is not an evil character, just a misguided one. He is quite jovial, and incredibly pleased with himself, when his schemes are running smoothly. Yet he behaves childishly and sulks when his plans are balked. He longs to get revenge on the Doctor, who has twice stranded him, and may well turn up as a third party in an adventure, completely unconnected with main events.

Most of the time, the Monk dresses in a brown habit and round cap, a disguise that allows him to pass freely through the primitive societies which he seeks to enlighten. He has a round, cheerful face, brown, slightly greying hair, and green eyes.

Weapons

The Monk is not normally armed, nor does he wear armour, although his TARDIS usually has stocks of weapons from all times. He is quite handy with improvised blunt weapons.

THE RANI

Apparent age: mid 40s

Species: Gallifreyan

Equipment: Blaster (Wounds 6 on kill, Wounds 3 on stun), communications bracelet

Strength: 4, Cheat Death 3, Iron Constitution 2, Regenerative Powers 3

Control: 4, Brawling 2, Escapology 1, Sleight of Hand 1, Stealth 2

Size: 3

Weight: 4

Move: 3, Running 1

Knowledge: 7, Computing 1, Electronics 1, Explosives 2, First Aid 2, MacGuffin 1, Mathematics 1, Medicine 1, Poisons 1, Pseudoscience 1, Robotics 1, Science 1, TARDIS 2, Temporal Science 2

Determination: 6, Command 1, Gloating 2, Indomitable Will 1

Awareness: 4, Acting 2, Con 3, Disguise 3, Striking Appearance 2

The Rani is an exceptionally talented Time Lord whose main talent is neurochemistry; she is also an outstanding genetic engineer. Her completely unethical approach to her experiments, however, resulted in the Time Lords banishing her from Gallifrey, and she is forced to experiment wherever she can temporarily set up a base. Her TARDIS is a monument to her genius: inside, preserved or dormant specimens of creatures are displayed like ornaments in glass containers.

Although the Doctor has ruined her experiments in the past, she considers herself above the need for petty feuding. The Doctor is merely a brilliant tool for her to use to further her experiments, and she seeks him out only when his talents are necessary to success. Her great talent for disguise, however, means that the Doctor often fails to recognize her and only too late realizes who he is up against. The Rani uses stealth and subtlety to achieve her objectives, and seldom tries to be too clever for her own good. Her traps, however, are usually elaborate.

Human beings are a particularly rich source of raw materials for her experiments: the Doctor has said she regards people only as walking heaps of chemicals. She also uses chemicals and drugs rather than mental powers such as hypnotism to ensure obedience. It does not matter to her whether the drugs cause pain or death; such side effects are not enough to make her abandon her experiments.

Out of her disguises, the Rani is a strikingly attractive and imperious woman. Her heart-shaped face has high cheekbones; her eyes are a chilling blue-grey. Long, brunette hair tumbles down over her shoulders and back. She typically wears futuristic clothing: a crimson, sparkly tunic, crimson trousers and red-leather mid-length boots. On her left wrist she wears a broad, metallo-plastic bracelet which provides audiovisual communication with her minions and spy cameras, as well as operating scientific apparatus.

Weapons

The Rani does not habitually carry a weapon unless she believes her victim is going to resist, nor does she wear armour. In such events she carries a small blaster that inflicts 6 Wounds when set to kill and 3 Wounds when set to stun.

Usually she relies on an impressive arsenal of traps to protect her base or to stop captives escaping. These typically take the form of mines detonated by trip wires. The mines inflict 10 Wounds to anyone in the same area who treads on them: anyone who enters the same area as a mine will be blown up unless they can beat the difference between their Awareness and the difficulty of spotting the mine (its Size of 6).

The grubs she impregnates with mind-controlling drugs and feed to her potential slaves suppress the Determination of their host, making them subservient to the Rani's will. The drug is equivalent to a Wounds 4 fast-acting poison: if it beats the difference between its Wounds and the target's Strength, the subject's mind becomes receptive to the commands of the Rani. The poison does not injure its target, but the total Wounds it inflicts is the difficulty that the person has to beat to recover from the drug and throw off the Rani's control.

SIL

Apparent age: indeterminable

Species: Mentor

Equipment: Tub of marshmallow slime, translation box, skin counts as full Armour 3

Strength: 3, Cheat Death 2

Control: 2

Size: 5

Weight: 3

Move: 1, Swimming 3

Knowledge: 6, Computing 2, Law 2, Mathematics 2, Poison 1

Determination: 4, Command 2, Gloating 3

Awareness: 4, Bargaining 3, Bureaucracy 2, Con 1

Sil is a particularly sadistic member of the Mentors, a highly intelligent slug-like species from the planet Thoros Beta. The Mentors are skilled traders in the universe's commodities who are rarely on the losing side of a deal. They will hide the true worth of a resource if it means they can pay a lower price for it: their goal is to obtain maximum profits, even at the expense and hardship of others.

Not all of the Mentors are as corrupt and distasteful as Sil; they are just small creatures making big business. Sil, however, has been corrupted by the power that his trading position provides and is decidedly decadent. His human bodyguards are treated as little better than slaves: they carry out strong-arm work as well as mundane tasks such as spraying Sil with the water that he needs to prevent his skin from drying out.

Sil is a devious and deviant schemer who is as repugnant in nature as he is in appearance. He relishes the pain of others and delights in their torture. His voice gurgles and splutters words, often incoherently owing to a fault in the translation box he wears on his left breast. To him, another's distress is an opportunity for entertainment, especially if it is a member of the ugly human race that is suffering. Sil has a particular dislike of the Doctor's assistant Peri, who he considers is particularly repulsive.

Despite his overt love of painful entertainment, Sil is a fawning coward who seeks only to gain favour in his employer's eyes. He works for the Galatron Mining Corporation, one of the main trading companies of Thoros Beta, and is paranoid that one of its rivals will usurp his company's position as an exploiter of valuable resources.

The Mentors are green-skinned and about 1 metre long. They have well-muscled chests and arms, but instead of legs they have a tapering, segmented tail. By human standards a Mentor is repulsive to look at: although its face has human features, the eyes are large and bulging, and its teeth are sharpened to points. A bony crest surmounts the head, and a loose, slimy frill of skin surrounds the neck and spreads over a Mentor's shoulders.

Mentors are naturally creatures of the sea. Although they have adapted to life on land, they are not particularly mobile and need human assistance to move freely. The Mentors employ drugged and obedient human guards to protect them and to carry the palanquins in which they ride.

Weapons

Sil is not armed: he relies on his guards to protect him. They are far future soldiers, armed with blasters that inflict 6 Wounds on kill and 3 Wounds on stun; they wear metal, open-faced helmets that count as partial Armour 5.

Armour

Sil's slimy green skin is equivalent to full Armour 3.

Weaknesses

Physically, Sil is far from a threat and could be easily destroyed. Yet he is backed by the weight of the Galatron Mining Corporation; if the corporation's faith in Sil were destroyed, he would suffer a more crushing defeat.

TRANSPORT

The third Doctor was particularly fond of flashy or gimmicky means of transport, whether it was to chase people, escape from them or just for everyday travel. In TIME LORD, the abilities of different types of vehicles are important only in chase scenes, when it is important to work out whether the bad guys close on the Doctor and his companions, or vice versa. At tactical level during action turns, it is unlikely that a vehicle will ever be used at its full speed, so the Move ability of each type of transport is only its speed relative to other means of transport.

A driver or rider with a Move special ability such as Driving adds this to the Move of the vehicle to determine how far it can move each action turn. If he has to control the vehicle, however, to do stunts or manoeuvres, his Move plus any relevant special ability is used.

Mechanical vehicles have Strength abilities that indicate their motive power, typically used to push objects out the way or tow other vehicles out of trouble. An attack directed at a vehicle has to overcome its Strength to put it out of action. When used as a fast-moving ram, the number of areas it moves is the number of Wounds it inflicts on a target; it also has to resist this using its Strength so that it is not put out of action. Any attack that puts a vehicle out of action does not necessarily destroy the vehicle: it usually indicates that a vital component has been damaged and must be repaired or replaced. Some vehicles have the ability to resist damage better than others: such vehicles have the special ability of Damage Resistance.

Vehicles are subject to the same terrain difficulties that affect characters. Some vehicles, however, have tracks or broad tyres that allow them to travel more easily over certain types of terrain. Such vehicles have an additional ability, called Rough Terrain. Although it may appear that boats can travel as fast as cars, it must be remembered that they are permanently in difficulty 2 terrain.

Damage Resistance [Strength]

This ability allows an inanimate object to withstand impacts and attacks owing to its construction or component materials. Damage Resistance would be used to protect a car in a crash, for example, or to withstand gunfire. The ability acts as a type of Armour: any Wounds inflicted that do not beat the Damage Resistance count as superficial damage and do not count against the total that puts the vehicle out of action.

Rough Terrain [Move]

Rough Terrain is the ability of vehicles to move easily over terrain, such as mud or shingle beaches, which has a difficulty of more than 1. Some vehicles can apply this to all such terrain; others can apply it to only certain types of terrain. In all cases, the Rough Terrain ability is added to a vehicle's Move to determine its total ability which is matched against the difficulty of the terrain.

Light aircraft

Strength: 6, Damage Resistance 1, Size: 2, Weight: 6, Move: 6

Light aircraft typically carry from one to four people: the category loosely covers prop-planes such as First World War biplanes, Tiger Moths and Cessnas. A light aircraft must travel at least four areas a turn otherwise it stalls and may crash. To regain of a stalled aircraft the pilot must beat the difference between his Piloting ability and a difficulty of 6. The Piloting ability is essential to be able to fly a light aircraft.

Bicycle

Strength: 4, Damage Resistance 1, Size: 4, Weight: 3, Move: 4

A pedal bike is an emergency item of transport for one person. Bicycles can usually be found propped against lampposts in town and city streets during the twentieth century on Earth.

Car

Strength: 6, Damage Resistance 2, Size: 2, Weight: 6, Move: 6

Cars are the predominant form of transport on twentieth and twenty-first century Earth. They are like mobile areas, able to hold five people and still allow them to use certain abilities. Air cars, far future cars that use repulser fields to keep them off the ground, treat all terrain as difficulty 1.

Helicopter

Strength: 6, Damage Resistance 1, Size: 2, Weight: 6, Move: 6

The Brigadier uses a two-man helicopter quickly to get to crisis areas. Helicopters can hover in the air and do not

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have to move each action turn they are airborne. They cannot, however, be used to ram targets otherwise they crash! The Piloting ability is essential to be able to fly a helicopter.

Horse

Strength: 5, Control: 4, Size: 2, Weight: 5, Move: 4, Knowledge: 1, Determination: 2, Awareness: 3

Used as a beast of burden and a means of making men more mobile, the horse is typically used by primitive societies. It conveys an advantage to its rider in combat: the rider's Defence is increased by 1. Horses will also instinctively react to an attack against them by lashing out with their hoofs, inflicting 5 Wounds.

Hovercraft

Strength: 6, Damage Resistance 1, Size: 2, Weight: 5, Move: 5, Rough Terrain 3

Hovercraft use a cushion of air to float above the ground or water. They can range in size from tiny one-man or two-men craft (use the above abilities) to passenger vessels (as above, but Size 1, Weight 7).

Jet bike

Strength: 4, Damage Resistance 1, Size: 4, Weight: 5, Move: 6

Jet bikes are the waterborne equivalent of motor scooters. These small, manoeuvrable craft propel themselves along using jets of water; if the rider falls off, they automatically slow down and travel in a circle, enabling the rider to swim over and remount.

Land Rover

Strength: 6, Damage Resistance 2, Size: 2, Weight: 6, Move: 6, Rough Terrain (land only) 2

UNIT troops favour these durable, rough terrain vehicles and use them to transport personnel and equipment. A Land Rover can easily transport six people.

Lorry

Strength: 7, Damage Resistance 2, Size: 1, Weight: 7, Move: 6

Lorries are used to convey large quantities of materials or men, and therefore might carry anything from tea chests to troops. They are typically equivalent to two or three areas in size.

Motor bike

Strength: 5, Damage Resistance 2, Size: 3, Weight: 5, Move: 6

Small, powerful and fast, motor bikes are the sexiest form of transport that a companion can hope to drive. Protective gear, such as a plastics fibre helmet and soft leather clothes, is recommended. Tricycle versions with balloon tyres are available: these vehicles have the additional ability of Rough Terrain (land) 1.

Rowing boat

Strength: 2, Damage Resistance 2, Size: 2, Weight: 5, Move: 5

Largely suitable for rivers and inshore work, rowing boats are a slow and cumbersome form of transport. Their advantage is their carrying capacity, equivalent to one area of space. The category includes punts and canoes.

Speed boat

Strength: 3, Damage Resistance 2, Size: 2, Weight: 5, Move: 7

Speed boats are the nippiest form of waterborne transport in TIME LORD and just the thing to use to chase or escape from villains. Motor boats have a Move of only 6 because they are, in effect, rowing boats with outboard motors.

TIME LORDS AND TIME TRAVEL

The Time Lords, the ruling elite of the planet of Gallifrey, are the undoubted masters of time travel in the DOCTOR WHO universe, yet even they do not understand all of its intricacies. Great pioneers such as Rassilon and Omega have mastered elements of it and passed on the benefits of their knowledge and achievements to their successors. Armed with this knowledge, the Time Lords have established themselves as invigilators of the laws of time, their own regulations about what can and cannot be done to the fabric of time and space.

Headed by the High Council of Time Lords, which is led by the president, Gallifreyan society has stagnated. A strict policy of non-interference in the affairs of the universe has turned the Time Lords from innovators into mere observers and preservers of the balance of time. If they intercede it is only to correct an abuse of the laws of time, but even then they prefer to use a free agent, such as the Doctor, to do their dirty work.

The High Council consists of the president, chancellor, castellan and the cardinals of Gallifrey's Academy. The president is the figurehead of Gallifreyan society and has wide-ranging powers. His badges of office are the Sash of Rassilon, an ornate, wide segmented band of gold-coloured metal reputedly with the power to protect its wearer against even a black hole; the Rod of Rassilon, which allows access to the energies of the black hole that provides Gallifrey with its power; and the Coronet of Rassilon, which enables the wearer to gain access to the matrix.

The chancellor is, in effect, the president's conscience; in a way he is more powerful because he sees that the president's wishes are fulfilled. He secretly guards the Great Key of Rassilon from the president so that the powers of Rassilon can never again be wielded by one individual. The chancellor's badge of office, an oval gold medalion on a chain, is also a personal force field (Strength 10) that can be extended to protect one other person next to the chancellor.

Security is the main concern of the castellan, who has the forces of the Citadel Guard at his disposal as well as an extensive network of surveillance cameras. He is also responsible for the maintenance of the transduction barrier, a great force field that protects Gallifrey from attack. Citadel Guards are distinctively dressed in red tunics trimmed with white, red trousers tucked into red leather boots, white cloaks, and red dome-shaped helmets. Officers additionally wear a silver-coloured breastplate to denote their rank. Each guard is armed with a staser, a low-powered blaster that inflicts 6 Wounds on kill and 3 Wounds on stun. A section of the Citadel Guard is under the direct control of the president.

Within the Citadel, the city of the Time Lords, life is very much devoted to introspective studies at the Academy, Gallifrey's centre of learning. The Academy comprises three colleges — Prydon, Arcalia and Patrex — at which young Time Lords receive a thorough education into the history and nature of the universe. Academic life, however, is anathema to some Time Lords, who become renegades: the Doctor, the Master and the Meddling Monk are among those that wander through time and space; other Time Lords have left the Citadel to become close to nature, and prefer to live rough in the wilds of Gallifrey.

The amplified panatropic computations network, commonly known as the matrix, typifies Time Lord stagnation. It is the electronic memory used to record and preserve the experiences of all Time Lords; it contains details and the mind prints of every Time Lord except those, such as the Master, who are clever enough to erase their patterns. A Time Lord can be connected to the matrix, allowing him to enter it as a virtual reality; if more than one mind is connected at a time, the weaker one will be subjected to the reality imposed by the other.

TIME AND TIME TRAVEL

Time is a flexible medium. Mason's temporal analysis compares it to an elastic membrane that will yield if pushed, but will spring back once its limits are reached to return to equilibrium. The effect is to propel the affected sector of space and time back to the point at which interference began: time, quite simply, catches up with the meddlers. The consequences of becoming caught in the temporal inrush are a matter of conjecture, but it is suspected that extreme ageing of those alien to the time and space would occur — a fatal effect over a period of several centuries! It is possible extensively to deform the temporal membrane only by pushing against different parts of it, in effect spreading the load.

It would be easy to abuse the ability to travel freely in time, and part of the reason why the Time Lords seldom do so is out of a sense of responsibility. Instead they vigorously police time travel to put a stop to infringements of the laws of time. If they travel, they do so in TARDISes, sophisticated time machines that are virtually self-sufficient micro-universes.

The most important regulations governing time travel are the first and second laws of time and the Blinovitch limitation effect. The first law of time simply states that no one should be allowed to meet themselves. The law has been broken on several occasions: the Doctor has been permitted by the Time Lords to meet other incarnations of himself; the Brigadier met himself in *Mawdryn Undead*, with traumatic consequences.

Blinovitch's limitation effect is a simple observation that it proves impossible to keep going back to the same point in time in order to have a second, third or even fourth attempt at getting something right or averting a cata-

strophe. It combines with the first law of time to prevent temporal mishaps. It first manifests as temporal and spatial displacement from the intended time zone, and in its ultimate form becomes a time loop.

In addition, the second law of time states that no one can interfere with their time line, the measure of relative continuity. This prevents a time traveller, say, going back to kill his father at a time before the traveller was born. If he were to do so, then logically he would never have existed and his father could not be killed by his hand. Anyone's time line diverges from their ancestors' time lines only at the point of birth, and until then is dependent on them. The second law of time prevents discontinuity in a person's time line and avoids paradoxes.

Each TARDIS has built-in controls that prevent the abuse of the first and second laws of time and take evasive action to another time and space should the Blinovitch limitation effect begin. Within these limits, time travellers can come and go as they please in space and time according to Mason's temporal analysis.

Time travel, however, is not instantaneous. Occupants of a time machine will notice the passage of time as normal, and will need to eat, rest and keep themselves occupied on their journey. In TIME LORD, however, the journey is rarely important except when scenes relating to an adventure need to take place. After all, the point at which the TARDIS is going to arrive is often known in advance, and it is from there that the adventure continues.

THE TARDIS

Although the Time Lords have created many models of TARDIS, the Doctor's type 40 is probably the only one that characters will encounter. The Doctor obtained his TARDIS only by stealing, or 'borrowing' as he would say, it from Gallifrey many centuries ago: the model is now obsolete and considered a museum piece. TARDISES used by the Master and the Rani are largely similar, although slightly more advanced; a slight incompatibility between circuits means it is unlikely that parts from one type of TARDIS can be safely replaced by those from another model.

In appearance, the TARDIS looks like an English police telephone box from Earth during the 1960s. Close up, however, it is apparent that the wooden lock-up is more than it seems: it hums discernibly, giving away the fact that there is a powerful source of energy beneath its battered blue exterior.

According to the Doctor, the TARDIS is virtually indestructible, although he can be sometimes be panicked into believing otherwise. For added safety, however, the hostile action displacement system (HADS) or the TARDIS force field can be activated.

Inside, the TARDIS is far larger than its external appearance suggests: it transcends the three primary dimensions of the universe. Most of the TARDIS, therefore, exists in another dimension: only part of the time machine materializes when it lands. The TARDIS's doors open into the console room, the location of the time ship's main controls. Beyond the console room, through two ordinary-looking doors, lies the rest of the Doctor's time machine: a confusing maze of corridors and chambers that even the Doctor has been known to get lost in.

TARDIS FEATURES

Chameleon circuit

The Doctor's TARDIS resembles a police box only because of a fault in the chameleon circuit. TARDISES ordinarily look like silver-grey metallic boxes but because this makes them conspicuous, the Time Lords devised a means of disguising them. The chameleon circuit analyses the surroundings of the TARDIS just before the ship materializes and picks an outward form that blends in. A TARDIS materializing on a public beach in Edwardian times might appear as a bathing machine; in a Saxon church it might appear as a crudely carved altar or column. Although the Doctor has made an attempt at repairing the chameleon circuit of his TARDIS, his ship remains in the form appropriate to England in the 1960s; his meddling only resulted in even more bizarrely out of place forms.

Cloisters

Finished in carefully worked and carved grey stone over which climbing plants grow, the cloisters is a tranquil area that resembles its monastic equivalent on Earth. The Doctor sometimes retreats to the cloisters, sitting himself on one of the stone benches or pacing up and down, in order to think clearly about a problem.

Cloister bell

The deep, resounding knell of the cloister bell is a warning that the TARDIS is in great danger, perhaps on the verge of breaking up or entering an area where conditions are so hostile that the ship would be destroyed. Originating from the cloisters, the sound of the bell reverberates through the ship, penetrating every room.

Control console

Most of the TARDIS's functions are controlled from the hexagonal, sloping-topped console that surrounds the time rotor in the main control room. Each incarnation of the Doctor has modified the console in some way, even changing its appearance, to take advantage of new components or to repair damage caused by circuit fires or even blaster damage.

The six trapezoidal panels each house controls for different aspects of the TARDIS's operation. Panel one, nearest the TARDIS doors, houses the basic navigation and steering controls. It is from here that the Doctor sets a course for the TARDIS and initializes dematerialization and materialization.

Moving clockwise, viewed from above, panel two houses the switch that opens and closes the TARDIS's doors and the controls for the scanner. It contains advanced navigational controls that are required in exceptional circumstances only and the TARDIS's defensive controls.

Panel three houses the communications, life support and lighting controls, as well as the room controls. Panel four houses the terminal that gives access to the TARDIS's computer and databanks.

Panel five provides readouts of external and internal environmental conditions, including radiation, humidity and oxygen levels. Panel six indicates the power status of the TARDIS and is used to bring in auxiliary power from generators and batteries. It provides a power outlet for equipment to be used in the control room or a short distance outside the TARDIS.

Access to circuits to carry out repairs is obtained by prising off the control panels or by removing the panels on the pedestal that supports the console.

Control room

The control room is the first room that anyone enters when stepping into the TARDIS. Its main feature is the control console which is set in the centre of the room. Cream-coloured plastics panels cover the walls, with circular mouldings, about 30 centimetres across, concealing electronic circuits and lights. Each Doctor tends to decorate the control room with different objects: the first Doctor favoured ornaments, such as clocks, on pedestals and even a comfortable armchair. Near the TARDIS's doors, a hatstand is practically positioned to keep hats and cloaks for expeditions outside.

Dematerialization circuit

Without a working dematerialization circuit, the TARDIS cannot travel anywhere. The Time Lords disabled this circuit when they exiled the Doctor to Earth; he spent much time tinkering with it in order to escape from the planet.

Dimensional stabilizer

The dimensional stabilizer maintains the spatial relationship of the inside and the outside of the TARDIS. Without it, the inside of the TARDIS would shrink so that its rooms resembled those of a doll's house.

Door lock

Once protected by a number of anti-tampering devices, the lock on the outside of the TARDIS door can be opened only by a specially coded key. The Doctor has removed other forms of security owing to the risk of sealing the TARDIS for ever.

Failsafe switch

Located away from the main control room, the failsafe switch stabilizes the TARDIS in space and time so that it may neither materialize nor dematerialize. Until the switch is reactivated, the TARDIS is suspended in space and time; the switch can be disabled to prevent its unauthorized use.

Food dispenser

Nutritious, concentrated food can be contained from the TARDIS's food dispenser, located in a room near to the control room, by entering the type of food required into the dispenser's computer. The food resembles the concentrated rations used by astronauts from twentieth century Earth during the planet's first space age. The dispenser also issues water in small plastic bags. Although the food is tasty and filling, many companions not surprisingly long for proper Earth meals complete with all the trimmings.

Force field

The TARDIS has a variable strength force field that can be used to keep enemies at bay, provided it is activated. The force field surrounds the TARDIS at a distance of about one metre, preventing both entry and egress. At its lowest level it is equivalent to Strength 10; its maximum depends on the energy available from the TARDIS's generators. The force field generator is located in the pedestal section of the control console and can be detached for use outside the TARDIS.

Hostile action displacement system (HADS)

HADS protects the TARDIS against attack by dematerializing it and rematerializing the ship a safe distance away. The HADS circuit detects the build up and imminent release of energy, and triggers the dematerialization circuit so that the TARDIS makes a short spatial journey. The Doctor, however, tends not to activate this safeguard, mainly because it can make the TARDIS difficult to find and reach.

Rooms

Each companion is assigned his own room in the TARDIS, which he is allowed to personalize. Companions' rooms are typically full of souvenirs from their travels or equipment for their hobbies: Nyssa's room, for example, was partly a bioelectronics lab!

The layout, type and number of rooms in the TARDIS can be controlled from the main control console. Particular emergencies may make it necessary to shed part of the TARDIS's internal structure, and the controls allow rooms to be jettisoned. New chambers usually show the basic structure of the TARDIS, which resembles Victorian ironwork, unless the Doctor remembers to program their features.

Scanner

A large television screen suspended in the wall of the control room provides an image of the location corresponding to the temporal and spatial coordinates of the TARDIS. It is connected to externally mounted detection equipment.

Storerooms

Among the many chambers of the TARDIS are vast storerooms that contain essential supplies and materials necessary to the upkeep of both the TARDIS and its inhabitants. The list of their contents was once kept in the TARDIS's databanks, but the Doctor's poor bookkeeping means that this information is far from up to date — perhaps as much as five centuries old! — and may well be inaccurate about the location of equipment.

Swimming pool

The swimming pool is the main feature of a villa-style courtyard that is decorated with white pillars and urns. There is an abundance of plant life in this area: climbing plants creep up the pillars and over stone balconies; the urns contain more formal arrangements. Artificial sunlight makes the courtyard bright and pleasant — an ideal place to relax.

TARDIS key

Although the key to the TARDIS looks no more complicated than a front-door key, its complex crystalline coding is unique and attuned to the body prints of the Doctor and whichever companions he decides are trustworthy enough to be allowed free access to the TARDIS. The key and lock can be reprogrammed from the main control console. If necessary, the Doctor can issue a spare key to his companions, but he dislikes the risk this entails: his enemies might one day prove clever enough to use a companion and the key to steal his ship.

Time rotor

The time rotor at the centre of the control console rises and falls as the TARDIS travels through time and space. While the ship is stationary, however, the time rotor is motionless.

Workshop

Deep in the TARDIS is a scientific workshop where the Doctor has the facilities to build and repair electronic and mechanical equipment. It has no pretences of advanced technology: ancient scientific apparatus mingles with new and futuristic equipment.

Zero room

The zero room isolates its inhabitants from the forces of the universe, allowing them more easily to attain a peaceful state. The Doctor needed to use the zero room to settle into his fifth incarnation, making use of its therapeutic properties.

A 500-YEAR DIARY

The Doctor occasionally records details of his adventures and the creatures and objects he encounters on them in his 500-year diary. The following extracts are should prove particularly useful to prospective companions.

Antimatter

A safe enough material in its own universe, antimatter explodes violently in contact with the stuff of the normal universe. It can be used only in containment vessels which constantly shift the structure of the containing material so that matter and antimatter never meet.

Black hole

Gateways to the universe of antimatter, black holes exert a strong gravitational pull from which matter and even light cannot escape. Time Lord technology relies on the balancing of the forces of a black hole with the planet of Gallifrey, which is achieved through the Eye of Harmony. The eye is the heart of a black hole that was entered by the Gallifreyan temporal engineer and architect known as Rassilon.

Bessie

A veteran, bright yellow open-topped car driven by the Doctor while on Earth. It is fitted with inertia brakes that allow instant deceleration, a remote control that allows the Doctor to control it from a distance, and an anti-theft force field that restrains potential car thieves.

Camera

A handy method of making visual records of events and people. Often used by the military to identify criminals, as in *Invasion of the Dinosaurs*, where photographs alerted the Brigadier to the presence of Doctor John Smith and Sarah Jane Smith. Whatever the circumstance, smile if someone takes your picture.

Companion

A guaranteed source of trouble that either gets in the way of experiments, gets captured or gets lost. Companions are useful as early warning systems; they scream loudly should anything dangerous approach.

Computers

'I hate computers and refuse to be bullied by them,' says the Doctor in *The Invasion*. Computers are infuriatingly obstinate, but liable to blow a few circuits at the slightest logical conundrum. They demonstrate that the evolutionary prospects of an adding machine are limited.

Cricket ball

A cricket ball is an indispensable piece of equipment. It can be thrown at control panels to deactivate automatic security systems, or bounced off a spaceship to use the momentum to rescue a spacewalker whose safety line has snapped or been cut.

Dalekanium

A highly effective explosive developed by the Daleks, and one of the few weapons that is guaranteed to be effective against Dalek armour. A small, hand-sized bomb inflicts 10 Wounds against targets in its primary zone of effect and 5 Wounds to those in its secondary zone of effect.

Earth

Earth is a pleasant green planet with blue oceans which is favoured by the Doctor. It is also known as Terra or Sol 3 and is subject to constant invasions by aliens which know a good thing when they see it. Often unappreciated by its inhabitants, Earth is destined to end up as a ball of chemical goo unless mankind can change its ways. The aliens probably have the right idea.

Environmental helmets

The TARDIS is equipped with a number of environmental helmets that usually form part of a space suit. The helmets can be worn on their own, with or without visors, to provide a suitable and breathable atmosphere. The air supply, however, is limited, and may run out through prolonged use.

E-space

E-space, or Exo-space as it is also called, is the negative part of the universe. It is like the normal universe, only it exists in negative coordinates. Adric, a mutated Alzarian, comes from E-space; the second Romana chose to remain there, ending her travels with the Doctor.

Force field

A force field is a focused barrier of energy that is largely impervious to physical attacks. The Strength of a force field is the difficulty that a character must beat to get through: a typical force field has a Strength of 10. Force fields also act as a type of Armour: if the force field is not breached by an attack, it completely protects anything beyond it.

Fuses

A plentiful supply of electrical fuses is needed for the Doctor's MacGuffins, which frequently overload their circuits.

Timed fuses are essential to use explosives safely: a minimum detonation time of two action turns is recommended for everyone to clear the area of effect.

Galaxy

Often called the universe by creatures, especially science fiction writers, who cannot look or travel beyond their own solar system. As a general rule, there are more galaxies per universe than water molecules in a pint of beer.

Gold

In dust form, gold is a deadly poison to Cybermen; the metal is conveniently worn as jewellery by many companions. Cybermen, however, are probably working on life support systems that do not seize up in the presence of this metal, so the potential of gold is probably limited. It is still useful to appease black marketeers or mercenaries.

Gravitron

Weather on the planet Earth is controlled in the twenty-first and twenty-second centuries by a gravitron based on the Moon. The gravitron exerts huge gravitational forces on the Earth, manipulating the natural weather patterns. The electromagnetic forces it creates can be used to repel attacks against the Moonbase itself by overriding the safety cutouts.

Homing device

Sometimes the Doctor's 'infallible' sense of direction fails him, or his companions need help to find the TARDIS. In such cases a hand-held homing device from the TARDIS's storeroom can be used to indicate the rough direction to the TARDIS. The device is palm-sized.

Janis thorn

Leela uses a janis thorn to paralyse and kill her enemies. Stabbed into the exposed flesh of a victim, the janis thorn releases a Wounds 5 fast-acting poison that attacks once every two action turns. If at any time the poison overcomes a victim's Strength, it immediately paralyses its victim. Subsequent attacks increase the paralysis, resulting eventually in death. The thorn itself inflicts zero Wounds for the purposes of overcoming armour. Leela survived an attack by a janis thorn only because the Doctor was able quickly to synthesize an antidote. The Doctor frowns upon the use of such a dangerous weapon.

Jelly babies

'Hallo, I'm the Doctor. Have a jelly baby,' is the Doctor's usual disarming approach to security guards and would-be rulers of the universe. The Earth confections are a prop used to gain time or favour: only cruel, emotionless or violent monsters such as the Daleks, Cybermen, Autons, Sontarans, Yetis and so on could resist. Jelly babies increase the Doctor's Awareness by 1 if he uses them to charm his way into people's favour.

Laser cutter

A laser cutter is a high-precision instrument for delicate surgery on electronic circuits and components. It can be used in hand to hand combat, for which the Edged Weapons ability is appropriate, and inflicts 4 Wounds. It can also be used for imprecise surgery on electronic components, such as bomb detonators, inflicting 4 Wounds.

Liquorice allsorts

Like jelly babies, this Earth confection has other uses. The Doctor typically lays a path of brightly coloured liquorice allsorts on the ground to distract guards and draw them away from objects they are supposed to be watching. The trick rarely works twice on the same guard. Particularly large and megalomaniac liquorice allsorts tend to have personality defects.

Medical pack

The TARDIS has a dispenser that issues medicine-impregnated bandages that promote the healing of wounds. A dye on the exterior of the bandage changes colour when the wound has healed. Medical packs have the abilities of Knowledge 6, Medicine 2 for the purposes of healing. They are available only if the Doctor has remembered to restock the TARDIS dispenser with the required drugs.

Nestene autojet

The Nestenes' ability to animate plastic and the Master's technological know-how were combined to produce the Nestene autojet, a harmless-looking plastic daffodil. It is programmed to respond to heat and the pattern of a human face, whereupon it shoots a plastic film over the target in an attempt to suffocate its victim. This action can also be initiated by radio signals activated by the Nestenes' human agents or allies. The plastic film is soluble in water, and dissolves minutes after its has done its job by the action of condensed water vapour from its victim's dying breath.

Nitro-nine

Nitro-nine is an effective explosive whose formula is known only to Ace, one of the Doctor's companions. It is unstable, however, and Ace is forbidden to make it: she usually has a plentiful supply. Nitro-nine inflicts 7 Wounds on anyone in the primary zone of effect and 4 Wounds on anyone in the secondary zone of effect. It has a short time fuse of 2 actions turns, so if you have to use it, place it and run!

N-space

N-space is our universe: normal space comprising normal matter. Its counterpart is E-space. Its constituents react violently in contact with anti-matter.

Pocket watch

Each incarnation of the Doctor has carried a pocket watch. Apart from usefully measuring the relative passage of time and acting as an alarm to remind the Doctor of certain events, a pocket watch and chain can be used to hypnotize opponents.

Radiation meter

The TARDIS has a radiation meter built into its control console. It tends to work only after the TARDIS crew has stepped outside. The Doctor occasionally uses a portable meter to measure the extent of different types of radiation away from the TARDIS. This meter is reliable.

Sonic screwdriver

The Doctor's sonic screwdriver is a general purpose MacGuffin that harnesses sonic energy to manipulate and open mechanical and electronic locks. By boosting its power and concentrating the sonic energy into a beam, it can even be used to set off mines. Reversing its polarity turns it into a powerful electromagnet which can be used to draw back heavy bolts. Its ability is equal to the Doctor's total MacGuffin ability, but it is not infallible. It was destroyed during *The Visitation* at the time of the fifth Doctor.

Space suit

The TARDIS's wardrobe has a reasonable stock of space suits, which are essential for exploration in space and on many moons. An environmental helmet, which provides protection for the head, as well as containing air canisters, can be used separately on planets with thin atmospheres. The length of activity in space suits is limited by the air supply.

Taranium

Taranium is a vital mineral used to power time machines and temporal weapons. It is used mainly by the Daleks to power their time capsules, and a taranium core formed the heart of a Dalek weapon that was intended to destroy time.

TARDIS key

The key to the Doctor's TARDIS is molecularly coded so that only the Doctor or recognized companions can unlock the door. The Doctor has to program the key so that new companions can use the key: the first Doctor is particularly reluctant to do so until he can trust his fellow travellers.

TARDIS toolbox

Useful source of MacGuffins, such as drone clamps, magnetic clamps, neutron rams, laser cutters and probes, that are essential to routine maintenance on the TARDIS. If the Doctor knew how each one worked, he would probably have a fully functioning TARDIS.

Time corridor

A time corridor is a two-way connection between one time and space and another. It is opened and closed from only one end of the corridor, typically on a spaceship or planetary base. Daleks used time corridor technology until their scientists developed timeships.

Time loop

Time loops are temporal traps that keep their victims snared in a short, repetitive cycle of time. The only chance of breaking out occurs if the victims discover at which point they entered the time loop and can then devise a means of changing their actions. Only civilizations that have developed temporal science have a chance of breaking out of a time loop.

Time-space visualizer

The time-space visualizer can look at any event in time and space, provided its operator can program it correctly. It can provide insight into recent events, forewarning the TARDIS crew of imminent danger.

Torch

The TARDIS storeroom carries a number of chemical and electrical torches that are vital to explore some of the dingy caverns in which the craft lands.

UNIT

Earth's United Nations Intelligence Taskforce (UNIT) is a worldwide organization set up in the late twentieth century to investigate and combat extra-terrestrial menaces. Its headquarters is in Geneva, Switzerland, and it has bases near or in the capital cities of the main world powers. Although nominally independent of each country's government, a subsidiary will often be blackmailed by politicians into acting against their leader's will. Each base is dependent on the good will of the host government.

The United Kingdom section of UNIT is headed by Brigadier Lethbridge Stewart, whose regular staff includes Captain Yates and Sergeant Benton. Lethbridge Stewart was first encountered by the second Doctor. The Doctor has since become the temporary scientific adviser to UNIT in the UK, with a pass under the name of Doctor John Smith. He is active in this role throughout the 1970s, 1980s and 1990s.

Whomobile

The third Doctor built a special car during his sojourn on Earth. The Whomobile is a compact, silver car with curved, sweptback wings. It can fly: in the air it is treated as a light aeroplane with Move 7; on the ground it is treated as an air car with Move 6.

Zyton 7

The prison planet Varos is the main source of Zyton 7, a key element in the power sources of many spaceships. The Time Lords use it to power type 40 TARDISes like the Doctor's owing to its long life. The TARDIS's Zyton 7 has been exhausted only once in many centuries of time travel.

PART FIVE
The Never-Ending Script

HOW TO BE A REFEREE

No role-playing game really ticks without the presence of a referee. He is the person that gives players the initial push into an adventure, adjusts to their whims and actions, and even offers them help when they get stuck. It is important to realize that the referee is not against the players: he is as likely to help them as he is to set perplexing puzzles. In some ways the referee is also part of the group, because he controls characters that players can befriend and who help defeat the villains: it is difficult to be against someone who helps attain an objective!

The referee's part in a role-playing game is to maintain play balance and adjudicate players' actions to get results that are consistent in the context of the DOCTOR WHO universe. TIME LORD is just one of his tools: it provides a set of physical laws as well as background information that is consistent with those laws. His other tools are imagination, flexibility and storytelling. Ideally, the referee uses all these tools to become transparent to the action: in effect, he is the means by which players enter another universe. Players depend on him for scene-setting information in the same way as they might absorb such details from a film or the computer-generated graphics of a virtual reality; if they do something within the world that the referee has described, it is the referee who reacts to their actions and maintains the feeling of suspension of disbelief.

Imaginary worlds, however, are difficult to maintain, and it takes time for a novice referee to develop all the skills that will ensure his players feel they are entering a different time and space. For a start, a referee has to absorb a vast amount of information about the DOCTOR WHO universe as well as the rules that make the game possible. He also has to learn how to describe scenes and people graphically so that they come alive. And he also needs to keep track of the fate and actions of everyone on an adventure, necessitating clear-thinking as well as bookkeeping skills. The referee, therefore, is the one person in a game of TIME LORD who should read this book thoroughly at some time so he has a clear idea of the scope of the rules and how they work.

WHO SHOULD BE REFEREE?

The referee is commonly chosen by default whenever anyone plays a new role-playing game: he is usually the owner of the rule book. He is the person who believes it would be entertaining to run a game using a particular set of rules, and it is usually his enthusiasm that encourages other people to play in his games. It is suggested, therefore, that in a group of novices, whoever owns the copy of TIME LORD should be the referee.

Until the players themselves obtain copies of the TIME LORD, it makes sense for the owner of the rules to be the referee. He, after all, will have had the greatest opportunity to study the rules and should have a good grasp of the basic mechanics. Experienced role-players also often choose their referee this way, for the person who buys a new set of rules is the one most likely to want to get a game started.

After one or two adventures, one of the players may want to take a turn at being referee, because he has an idea for an adventure. Any referee should encourage this: it adds to the variety of the game and gives the referee a chance to play a character! Even within the same group, however, referees have different styles; what one deems suitable for his players may be too tame or too excessive for another referee. It is suggested that a different incarnation of the Doctor and other companions to the ones played under the control of the first referee be used to retain continuity in each referee's universe.

0	No strength at all
1	Small rodent
2	Child
3	Average adult
4	Strong adult
5	Human maximum, Geoff Capes
6	Car, Cyberman
7	Lorry, bulldozer, hydraulic press
8	Jet aircraft
9	Spaceship
10	Gravitron, force field

RULES, REALITY AND REALISM

TIME LORD is simply a set of rules that have been designed to give an effect: they aim to simulate the reality of the DOCTOR WHO television series. Although the physical laws of the DOCTOR WHO universe are broadly similar to those of our own world, the nature of alien intelligences, time paradoxes and natural phenomena as well as the demands of television magic mean that not everything in the game may behave exactly as expected on twentieth century Earth. DOCTOR WHO is a setting in which elite soldiers can fire at point blank range and miss; in which rivers of fluid ice course through the cores of planets; and in which villains who certainly died in a previous adventure resurface to menace characters again. It is the realm where science fiction becomes science fact.

While running the game, therefore, do not expect results to be realistic but consistent with the general laws of the DOCTOR WHO universe. Realism is a tool that to a degree can be dispensed with, although it is vital at times to make players believe or have faith in an adventure or the referee. Players feel comfortable when reality behaves as expected; when it does not, they are likely to become disoriented and argumentative. Any effect that is deliberately intended to make players feel uncomfortable should be carefully considered and handled.

The rules, too, can be broken. If something does not seem right, as referee you have the right to change it. TIME LORD is designed to be generally consistent with the background, but it cannot simulate every effect simply because the background contradicts itself. The Cybermen detailed in Part Four, for example, are those from the time of *The Moonbase* and *Tomb of the Cybermen*: if you want wimpy Cybermen, lower their Armour; if you feel they are too weak, increase their Strength. Tweaking abilities, however, is a minor form of rule-changing: you may need to invent rules to cover special situations or bend ones to simulate a different effect. Whatever you do, always use the principle of beat the difference when rolling the dice.

One rule that cannot be broken is that the referee's word is law. No matter how much a player whines or argues, the referee has the final say. If a player ups and leaves, fine, you are probably better off without him: players often do not know the full story when they perceive a referee's ruling as unfair; they are certainly not privy to the scheming or skills of their opponents. A mature player will accept, although he may not agree with, a referee's decision.

GETTING ORGANIZED

There is no set way of playing a role-playing game. Some groups split up around a room and slump in armchairs; others prefer to sit round a table. The first method encourages a relaxed atmosphere, the second concentrates the players' minds on the game. Which one is best is a matter of personal preference. Either way, the referee should sit slightly apart from the players, ideally with a table for his own use. Here he can organize the running of the game: table space is needed for the rule book, dice, scrap paper as well as notes on characters and the adventure in progress. Notes that the players should not see can be kept handy yet away from their eyes.

The referee's table is like the backstage area of a play: events and referee characters are waiting in the wings for their cue, and behind-the-scenes action controlled by the referee takes place there without the main players'

0	Unco-ordinated, random movements, <i>clap hands, hold object</i>
1	Barely controlled movement, <i>walk, form letters</i>
2	Clumsy, awkward, <i>use basic tools, simple machines</i>
3	Average human, <i>use simple vehicle such as a car, play notes on a musical instrument</i>
4	Skilful, above human average, <i>operate complex vehicle such as a helicopter, play musical instrument well</i>
5	Very nimble-fingered, athlete, concert musician, <i>crack a safe, juggle, cut gems</i>
6	Human maximum, ninja, master watchmaker, virtuoso musician, <i>walk tight rope, swing from trapeze</i>
7	Comic book superhero
8	Raston robot
9	Divine powers
10	Divine powers

knowledge. Dice rolls that players should not know the results of should be made here, using the rule book or a cupped hand to obscure the dice from the players' view.

There should also be somewhere, such as a separate room, that the referee can take players who are away from the main action or whose actions need to be carried out in secret. It is inevitable that characters will become separated during the course of an adventure, and their players should not know what the others are up to or what happened until everyone meets up again. If characters do become separated, remember to deal with all the players equally: it can be boring and frustrating for players to be left on their own for long. Exceptionally good role-players can be trusted to observe events they are not involved in because they will not use such information to advantage.

BRINGING THE GAME ALIVE

How much the referee puts into an adventure to an extent affects how much the players get out of it. By drawing on storytelling skills and powers of description, the referee can make the TIME LORD universe come alive. If players enter a new environment — whether it is a spaceship, a planet or even just another room in a complex — it is the referee's description that they rely on for information before they act.

By giving players comparative descriptions to similar sights, sounds and smells on Earth, it is possible to create a picture of an alien environment. If the TARDIS lands on a beach at the foot of a cliff, for example, describe the mood of the sea and the effect the two suns, or whatever, have on the water's surface. Tell the players how they feel as they breathe in fresh, salt-laden air, and let them know it burns their throats if it contains hints of acid. Give them an idea of the steepness and climbability of the cliff, the nature of the rock and its colours. If there are sea birds or other forms of life, let the players know, and tell them any observer might normally take for granted; if it is eerily silent, convey this information too. Players will use this information to imagine what the alien world they have landed on looks like; it will also help them role-play their characters through the suspension of disbelief.

REFEREE CHARACTERS

Characters controlled by the referee both provide information for the player characters and give the referee the chance to role-play. Referee characters that are role-played well develop personalities and become believable, which helps to increase the players' involvement in the game: instead of feeling that they are dealing with the referee, players will feel their characters are dealing with other people.

It does not take much acting talent to make a referee character more than two-dimensional, just effort on the part of the referee. When such characters are created, or when they are used in an adventure, try to give each one a different personality. By the bare statistics that are the character's abilities, put a few notes about their behaviour and quirks of personality. Those characters that take a dominant role should be more thoroughly detailed so that they can be played consistently from game session to game session.

Referee characters for an adventure are easy to create: just give them the values that are appropriate for each ability. The referee's sense of game balance is important here: appropriate values are relative to the player characters' abilities. A villain who cannot be swayed from the path of injustice should have Determination two or three points higher than the average player character's ability. His weak abilities should be equal to or less than the

Table 5C: Size (example Difficulties in <i>italics</i>)	
0	Palace, brontosaurus, whale, airliner, trawler, <i>aircraft hangar, warehouse</i>
1	Elephant, log cabin, Tyrannosaurus Rex, yacht, <i>road width, room</i>
2	Car, cow, rowing boat, horse, <i>typical area, width of a country lane</i>
3	Large human, Cyberman, Ice Warrior, <i>wide door, wide corridor</i>
4	Small human, large dog, Dalek, <i>ventilation duct, small doorway</i>
5	Small child, average dog, <i>chimney flue</i>
6	Cat, lapdog, hamster, Cybermat, baby, rat, Dalek eyestalk, <i>cat flap, ajar door</i>
7	Mouse, large spider, <i>mousehole, plughole</i>
8	Gnat, flea, <i>crack in masonry or woodwork</i>
9	Speck of dust, particle of powder, <i>hairline crack</i>
10	Molecule, gas particle

corresponding abilities of player characters. Look at the abilities given to villains and aliens in Part Four for guidelines on the level of abilities.

RUNNING ADVENTURES

The simplest way to run an adventure is to set the scene and let the players get on with it: as referee, you merely react to what they do and tell them what they find or what happens to them. You are there to oversee what the players do to solve the mystery you have set them. Ideally, you should not impose your wishes on the players: they should feel free, as characters, to go their own way without being channelled in a particular direction by the referee. Only when it becomes apparent that the players are genuinely stuck should it be necessary to intervene, and then it is best done through the actions of friendly or hostile referee characters.

Sometimes, however, the nature of a plot forces the referee to intervene. If the Daleks, for example, are working to a schedule to explode a neutron bomb at the centre of the Earth, the referee uses the number of research turns that have passed to determine when the Daleks' next move will be made. The result is quite independent of the players' actions unless they are trying to abort the explosion. The entire adventure turns into a race against time, which adds an edge of excitement to proceedings, and the referee often has to interrupt what the players are doing with other events. Of course, if the players are in the wrong place at the wrong time, much of what happens will pass unnoticed until it is almost too late!

Keep all your notes at hand, and you should be able to run an adventure smoothly and with the minimum intrusion of the mechanics into the story line. It will enable you to develop your role as a responsive storyteller.

DIFFICULTIES

Picking the right difficulty for a character to beat is one of the keys to a successful game of TIME LORD. If you make an adventure too easy, the players will feel that they have had too little of a challenge; make it too hard, and they may be deterred from ever playing again. TIME LORD deliberately allows characters that are good enough to succeed at what they attempt so each player has a feeling that his character is competent. Rolling the dice creates a feeling of tension, and it is when some or all of the characters have a chance of failure that the game system generates excitement: players sometimes will the dice to produce the right numbers!

Difficulties should be chosen so that the dice are rolled at tense moments, or at times where tension can be generated to good effect. The game system is intended to remove mundane rolls so they do not intrude on an adventure.

Abilities automatically generate corresponding difficulties: Strength is used, for example, to overcome an object's Strength to break it, and to overcome its Weight to lift it. The object's Strength or Weight provide the difficulties that a character's Strength must overcome to affect it. The Difficulties And Abilities Tables give descriptions and examples of the numeric values of each ability: these tables, along with the principle of beat the difference, form the backbone of the rules system.

Novice referees can also resort to a default difficulty, to be used when the tables seem confusing or have no immediately obvious equivalent to whatever is being attempted. The default is a difficulty of 5. This ensures that most characters, whose abilities typically range from 3 to 5, will have to roll the dice to succeed.

Table 5D: Weight (example Difficulties in <i>italics</i>)	
0	Up to 10 grams, almost weightless, gnat, flea
1	Up to 1 kilogram, hamster, book, screwdriver
2	Up to 6 kilograms, baby, small dog, bag of shopping
3	Up to 40 kilograms, child, large dog, bar of lead, small adult
4	Up to 125 kilograms, adult, hod of bricks
5	Up to 600 kilograms, Cyberman, motorcycle
6	Up to 4 tonnes, van, rhino, car, most elephants
7	Up to 30 tonnes, lorry, small aircraft
8	Up to 250 tonnes, brontosaurus, airliner
9	Up to 2,000 tonnes, spaceship, aircraft carrier
10	More than 2,000 tonnes, space station, planet

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Table 5E: Move (example Difficulties in <i>italics</i>)	
0	Unable to move
1	Up to 1.5 km/h, barely able to move, crawl, turn, <i>easy terrain, jump over matchbox</i>
2	Up to 3 km/h, limping, injured or elderly human, Dalek, <i>obstructed terrain, move in time to rhythm, jump over shoe box</i>
3	Up to 8 km/h, average human, Cyberman, <i>dance pleasingly, jump over tea chest</i>
4	Up to 25 km/h, athlete, bicycle, ordinary horse, <i>dance at Nureyev's standard, jump over 2 metre fence</i>
5	Up to 110 km/h, cheetah, moped, race horse, racing bike, downhill skier
6	Up to 550 km/h (speed of sound), motorbike, car, helicopter, light aircraft
7	Up to 3,000 km/h (air speed record), jet aircraft
8	Up to 25,000 km/h (less than Earth escape velocity), rocket sled, missile
9	Up to 200,000 km/h, spaceship
10	Practically instantaneous travel, transmat

Table 5F: Knowledge (example Difficulties in <i>italics</i>)	
0	Brainless, acts in response to basic urges
1	Animal instincts, emotions, basic speech, <i>use of plough, potter's wheel, pikestaff</i>
2	Capable of speech, knows folklore and legend, peasant skills, very superstitious, <i>basic reading and writing, poetic speech, use of winch, lathe, bow, gun</i>
3	Basic reading and writing, religious and social prejudices, <i>use of basic mechanisms, read and write fluently, use of car, radio, food mixer, typewriter</i>
4	Read and write fluently, social and political prejudices, open to reasoned argument, <i>use of simple machines, understand an academic treatise, use of light aircraft, computer, electron microscope</i>
5	Educated to graduate level, seeks out principles behind phenomena, sceptical but has faith in politics and/or science, <i>understand advanced 20th century research, use of jet aircraft, rockets, nuclear reactor</i>
6	Human maximum in the 20th century, genius, some grasp of all areas of human knowledge, astounding feats of memory, <i>understand future science, use of robots, spaceships, biochemical implants</i>
7	Future human knowledge, cybernetics, biochemical nanocomputers, interstellar navigation, genetic engineering, <i>understand basics of Time Lord science, use of force fields, transmats, TARDISes</i>
8	Alien intelligences, far future knowledge, <i>understand the subtleties of Time Lord science, build time machines, mini universes</i>
9	Time Lord knowledge at its peak (in Rassilon's time), <i>understand the principles of any manufactured thing</i>
10	The White and Black Guardians, <i>understand the meaning of the universe</i>

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Table 5G: Determination (example Difficulties in <i>italics</i>)	
0	Mindless slave, zombie, automaton, robot
1	Subservient, totally gullible, yearns for leadership
2	Easily led, easily deceived, little resistance to intimidation
3	Average human, resents being order about unless it is done persuasively, can spot obvious con tricks, can keep a secret unless drunk
4	Determined, sceptical, can keep a secret unless drugged or tortured, difficult to distract or hypnotize
5	Very single-minded, will not break under torture but affected by truth drugs, obstinate, pig-headed, suspicious of most people
6	Human maximum, obsessive, paranoid or has a highly developed moral code, oblivious to most persuasion, drugs and physical pain, Daleks
7	Beyond human limits, Cybermen
8	Increasingly immune to biochemical mood changers, mind transference machines, even able to survive destruction of the physical body...
9	As 8
10	Able to exert will to create matter, even mini-universes, Omega in the Doctor's time

Table 5H: Awareness (example Difficulties in <i>italics</i>)	
0	Unnoticeable, cannot communicate, regarded as inanimate, treated as an object
1	Disagreeable, repulsive, lacking in social skills, a laughing stock
2	Neither likeable nor pleasant to behold, always looks shifty, dreary company, boring and humourless, Daleks, Cybermen, unperceptive, uncomprehending of social signals
3	Average human, can get away with a few small fibs but always caught out in a big deception, sometimes gets excess change when buying groceries but loses money whenever he sells his car, embarrassed about tipping, overpays when bribing, fails to spot things until they are very obvious
4	Able to lie convincingly at times, can obtain information by bribery or cajoling, likeable, endearing, generally has good fortune, a good talker, socially skilful, picks up vibes
5	Gets away with murder, can be a real rogue, could sell his grandmother, a natural actor and orator, silver-tongued, charismatic, intuitive
6	A head-turner and stopper of all conversation, striking appearance, persuasive manner, chameleon-like appearance changes, a professional poker player, a leader of other men
7	As 6 but with real power, able to control and corrupt humans, able to hypnotize at will, able to shapechange or transfer mind elsewhere, machines for mental control
8	Alien intelligences
9	Reserved for dominating alien lifeforms and zombifying brain parasites
10	Divine powers

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Whenever more than one ability seems appropriate to a task, use the one that is most relevant to the stated actions. A one-area wide chasm, for example, counts as terrain of difficulty 3, and to move across it into an area of flat ground counts as a total difficulty of 4. A player can elect to use Move to cross it in one action turn and keep moving, or leap across it, using Control and the Leaping special ability, as his action for the turn.

Modifiers

At best, the difficulty tables can give only an approximate value given the different circumstances in which the players can find themselves. The way a player may want his character to achieve something might sound cack-handed or be a brilliantly elegant solution; if it sounds wrong his action should be penalized with a higher difficulty, if it sounds right, the difficulty should be lower. General modifiers are listed in the Modifiers Table — in effect they can increase or decrease a difficulty by 1 to 3, largely based on the referee's gut feeling.

It is quite possible for a referee to run a game using only the default difficulty of 5, adjusting it as he sees fit using the general modifiers. These modifiers are particularly relevant to negotiations and arguments between characters and referee characters; a character's resistance to persuasion should be increased if he disagrees with another person's opinion.

Other modifiers reflect special situations. A character leaping from concealment to attack an enemy should get a bonus for taking his opponent by surprise; similarly, a character partly blinded by mist should receive a penalty. Most special modifiers affect combat, although those that affect vision, for example, also affect other situations.

Chances of success are	Opponent's views are	Difficulty modifier
Virtually nil	Opposite	+3
Almost impossible	Largely opposite	+2
Unlikely	Partly opposite	+1
Evens	Neutral	0
Likely	Slightly similar	-1
Almost certain	Largely similar	-2
A certainty	In accord	-3

Combat situation	Difficulty modifier
Attacker surprises opponent or takes opponent unawares	-2
Attacker cannot see	+3
Attacker partly blinded	+1
Fog or moonlit night	+1 an area
Night	+2 an area
Attacker stunned ¹ or disoriented	+1
Underwater, unless this is creature's natural environment	+1
Gun with telescopic or laser sights	-1 every two complete areas ²

¹ See Appendix 2
² Sights in effect reduce the difficulty due to range

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Table 7: Research		
Task	Difficulty	Time needed
Repair a watch, radio, electronic circuit or mechanical part	4	4-12 turns
Build a small electronic or mechanical item from available parts	4	12-48 turns
Build a small electronic or mechanical item from scratch	4	100-650 turns
Repair a jet engine	5	12-96 turns
Build a MacGuffin	special ¹	special ²
Repair minor TARDIS fault	8	12-48 turns
Rebuild TARDIS circuit	8	12-96 turns
Repair TARDIS chameleon circuit	10	a lifetime
Analyse virus or poison	6	48-200 turns
Analyse alien virus	8	48-200 turns
Move 1 tonne of rock	6	12-24 turns
Set explosive charge	6	1-8 turns

¹ The difficulty of building a MacGuffin depends on its power. One to induce fear in Cybermen, operating at Determination 6, would be Difficulty 6 plus a general modifier of 2 because it attacks a specific immunity.
² MacGuffins are prepared for the right moment. The time taken is until 1-12 research turns before they are needed.

RESEARCH TURNS

Tasks such as building or repairing equipment, machinery or MacGuffins, preparing traps, shifting rubble, researching viruses and so on are assigned difficulties appropriate to the length of time needed for completion. A rockfall consisting of six tonnes of rubble, for example, cannot be moved in one action turn: it takes many research turns of effort to clear.

The difficulty, however, can be assigned according to the difficulty tables. Knowledge gives appropriate difficulties for technology, so a difficulty of 4 would be appropriate to build a 20th century Earth radio; a jet engine would be difficulty 5. And the six tonne rockfall has a difficulty of 7 to shift based purely on Weight.

These values can also be adjusted using the general modifiers: if the rockfall consisted of heavy boulders, the difficulty might increase by 2 because no lifting gear is available; if it consisted of gravel, the difficulty might increase by 1 because no scoops or shovels were to hand. And particularly advanced or an unfamiliar jet engine might warrant an increase in difficulty of 1 or 2.

The time in research turns required to complete a task depends on the scale of the project. Repairs to electronic circuits might take anything from 1 to 20 research turns; building circuits from scratch might take 20 to 100 research turns. A rough guide to the number of research turns needed to complete a task is given in the Research Table along with some example difficulties.

The Doctor needs to modify a 20th century transistor radio to transmit an SOS. The difficulty is 4, obtained from the Knowledge required to understand the technology, and the referee decides it will take 12 research turns (3 hours) to find the parts and make the adjustments.

Hurried research

Time is often of the essence when trying to defeat an alien menace or finding cures for diseases or viruses, and characters may need to complete a task in less time than the basic amount. They can try to complete these tasks in less time but at a higher difficulty. Players may well choose to do so if their characters are clearly capable of

Percentage of required time	Difficulty modifier
50%	+5
60%	+4
70%	+3
80%	+2
90%	+1
100%	0
110%	-1
120%	-2
130%	-3
140%	-4
150%	-5

Example: trying to complete a task in 60% of the time would increase the Difficulty by 4.

accomplishing a task within the normal limits — their abilities are higher than the difficulty.

Because the Doctor has Knowledge 6 and Electronics 2, a total ability of 8, the player knows he can easily modify the radio in 12 turns and be certain of success. The Doctor urgently needs to send his distress signal, so the player opts to modify the radio in less time at a greater difficulty.

The Hurried Research Table shows the increases to the difficulty according to the amount of time spent on a task. Conversely, a character can make a task easier by spending more time on a project these difficulties are also given. In effect, however, every 10% reduction or increase in the time spent respectively adds one to or subtracts one from the difficulty.

The Doctor decides he can complete modifications to the radio in 50% of the time, increasing the difficulty by 5 to 9. He now needs to beat a difference of 1 to modify the radio in 6 turns.

Whether a character hurries research turn activities or not, the dice are rolled only after the required number of research turns has passed. In the examples, if the Doctor hurried his work the dice would be rolled only after six turns had passed.

Failure

Inevitably characters will fail at some research turn tasks, and for this reason it is best if the dice are rolled by the player but the result seen by only the referee. That way the player does not know whether his character has succeeded or failed until he uses equipment: the result of failed manual labour, however, will be apparent. Although it is possible to test electronic components, MacGuffins cannot be tested: they either work or they don't and the only way to find out is to use them against their intended targets.

Bench-thumping is the one ability that can be used to compensate for failure, but if that too fails to work, the character must start again. The time required, however, will have changed as the character has made some headway. This is reflected by reducing the difficulty using the general modifiers but keeping the same base time; players can again opt to hurry.

Incredibly, the Doctor fails to modify the radio, and instead picks up the sounds of wonderful Big L. He starts again, but the referee lowers the difficulty by 2 to 2; the time required stays at 12 turns. The Doctor again chooses to cut the time required by 50%, making a total difficulty of 7, which he will certainly beat.

As referee you should make a feature out of failure. Electronic circuits that have been built incorrectly have probably fused in sparks and a puff of smoke, and failure provides a chance to increase tension and develop atmos-

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phere. It doesn't really matter if the players' hopes rested on building a MacGuffin that would stop an invasion fleet of Cybermen: if it cannot be built in time they must improvise!

CUTTING TOOLS

Few classic chases in DOCTOR WHO are complete without the Doctor fusing or locking a door, forcing his pursuers to use cutting equipment to continue the chase while the Doctor makes good his escape — or at least stumbles freely into a carefully prepared trap. How the pursuers deal with obstacles depends on the value of nearby equipment: cutting tools are slower but safer than explosives. Humanoids, too, need not always cut a hole big enough for an entire body to walk through; it may be sufficient to cut a small hole big enough for a arm to poke through and reactivate a locking mechanism or turn a key.

Any material's resistance to cutting tools is given by its Strength: typical Strengths are given in the Materials Resistance Table. The resistance is the difficulty that must be beaten to cut a 10 centimetres long, 1 centimetre wide and 1 centimetre deep hole in that material — a volume of 10 cubic centimetres. In essence, however, it is

Material	Strength
Plaster	2
Plastic	2
Wood	3
Brick	4
Concrete	4
Soft metal	5
Hard metal	6
Armour plate	7

Tool	Cutting capability	Cutting power
Cutting disc	Fair	4
Cutting torch	Good	6
Diamond power drill	Good	5
Diamond wire saw	Fair	3
Thermic lance	Excellent	8
Cutting tools: blasters		
Tool	Cutting capability	Cutting power
Cybergun	None	0
Dalek gun	None	0
Earth laser	None	0
Ice Warrior gun	Fair	4
Ice Warrior sonic cannon	Good	6
Sea Devil heat gun	Good	6
Silurian heat ray	Good	6

based on the difficulty of making a 10 centimetre cut through a typical metal door in a futuristic city.

There are three basic specialized cutting tools: cutting torches, thermic lances and mechanical cutters. In addition, blasters that use heat or sonic energy, such as those carried by Sea Devils or Ice Warriors, can be used to a greater or lesser extent as cutting tools. Species such as the Daleks and Cybermen, however, need dedicated cutters and cannot use their blasters as cutting tools, although the Daleks can replace their guns with cutting torches.

The capabilities of each type of cutting tool are detailed in the Cutting Tools Table. Each one inflicts its Cutting Power on an object in much the same way that weapons inflict Wounds in combat, but this value is used to overcome the resistance of the material. If the cutting tool beats the difference between its cutting ability and the Strength of the material, the cutter advances 10 cubic centimetres through it.

A Dalek cutting torch, Wounds 6, would usually be able to progress at 10 centimetres an action turn through a typical 1 centimetre thick hard metal door (difficulty 6) of a Dalek city. Each turn the referee would roll to beat a difference of 0; if he succeeded, the Dalek would cut a further 10 centimetres through the door. To cut a Dalek-shaped hole from the base of the door along three sides would require about 350 centimetres to be cut, taking about 35 action turns.

Because cutting is such a slow process it can be treated like a research turn activity. Instead of rolling each turn to determine the cutter's progress, divide the volume to be cut by 10 to get the number of action turns needed to complete the task; the difficulty remains that of the material, such as difficulty 6 for a hard metal door. The cutters can opt to hurry or prolong the cutting time to respectively increase or decrease the difficulty: use the modifiers given in the Hurried Research Table.

Instead of rolling the dice each action turn during the 35 turns needed to cut through the door, the referee elects to roll the dice only after 35 turns of cutting have passed: the cutting tool inflicts 6 Wounds against the material's Strength of 6 and would cut through the door after this time if the referee rolls the dice and beats a difference of 0.

While the player characters are on the other side of a door which is slowly being cut through, remember to remind them of their pursuer's progress while they work out their next move. And by hurrying the cutting procedure, the uncertainty is increased about the amount of time the players have to plan or escape.

Failure

Daleks, Cybermen and other ruthlessly efficient, calculating alien species do not permit failure and will usually work to safe cutting schedules that ensure success. More fallible species may rush a job or just be incompetent.

Like failure on research turn tasks failure cutting through obstacles should be made a feature of the game. Failure means the cutting tool has run out of fuel or energy; in the case of a mechanical tool it has been blunted or has broken. Or perhaps the material has proved particularly resistant and progress has been slower than expected.

A further attempt can be made to cut through after the cause of failure has been established. The difficulty is reduced to allow for any headway made during previous attempts: if it is the second attempt, reduce the difficulty by 1; if it is the third attempt, reduce the difficulty by 2. The difficulty, however, cannot be reduced below 1.

EXPLOSIVES

Small charges of explosives are effective both at blowing up objects and blowing up people. They are area weapons with potentially enormous destructive power, but which need careful handling. In the course of a TIME LORD adventure, only the Doctor and his companion Ace are ever likely to want to use explosives: most of the times that referee characters use them, the referee can simply rule whether a charge has been placed accurately and whether it does what it is supposed to do.

An explosive charge must be placed well to have maximum effect. The difficulty of placing a charge is 5, modified according to any weak points. A totally smooth object with no defects would increase the difficulty by 2 because there is no obvious spot to put the charge — it counts as an almost impossible task on the general modifiers table. In contrast, a craggy object riddled with faults or crevices would be easy to place a charge on, counting as almost certain and decreasing the difficulty by 2. Small charges of explosives can be placed in one action turn; large charges take 1 to 8 research turns. Different types of explosives are listed in the Explosives Table.

Explosives inflict Wounds on objects in the same way that weapons inflict Wounds on characters. Materials resist explosives using their Strength, as given in the Materials Resistance Table; this value is the resistance of one area of that material to explosives. If the Wounds inflicted by the explosives overcome a material's resistance, that area is damaged; if a number of Wounds greater than twice the material's Strength are inflicted, that object is destroyed.

Type of charge	Wounds inflicted
Cyberbomb, small	10
Dalekanium bomb	10
Dynamite, one stick	4
Dynamite, bundle of four sticks	6
Gunpowder, one keg	6
Nitro-nine, one can	7
Plastic explosive, one kilogram	6

Maximum Wounds inflicted	Primary zone (areas)	Secondary zone (areas)
1–4	0	none
5–8	0	1
9–12	0–1	2
13–16	0–1	2–3
17–20	0–1	2–4
21–24	0–2	3–4

All explosives have a primary zone of effect and a secondary zone of effect, given in the Explosives Ranges Table. In the primary zone of effect, full Wounds are inflicted on any object or person in that zone; half Wounds, rounded up, are inflicted on any person or object in the secondary zone of effect. The zones are the range over which an explosive has effect.

A primary zone of 0 and a secondary zone of 1 means the explosive detonates at full effect in its area and a half effect 1 area away. Similarly a primary zone of 0–1 and a secondary zone of 2–3 means the explosive has full effect up to one area away from the centre of explosion and half effect from 2 to 3 areas away.

The Wounds inflicted by explosives can be increased by increasing the explosive charge. Doubling the amount of explosive increases the Wounds inflicted by 1; similarly, halving the amount of explosive reduces the Wounds inflicted by 1.

Ace decides that one can of nitro-nine, Wounds 7, might not be enough to blow open a Dalek, protected by Armour 9. She bundles four cans together with sticky tape, sneaks up behind the Dalek and tapes the charge to its shell. The four cans of nitro-nine will inflict 9 Wounds, and are virtually guaranteed of blowing up the Dalek. If she used only two or three cans, the nitro-nine would inflict 8 Wounds.

Failure

If a character fails to place a charge accurately, it will go off prematurely, not go off at all, or go off in the wrong place and fail to destroy the object. Whichever result is most dramatically appropriate should be used so that failure forces the players to reappraise their situation and perhaps try another route.

HYPNOTISM AND NEGOTIATION

Changing someone's opinion by force or by persuasion is not as simply as making a straightforward dice roll to beat the difference, especially if it takes place between two player characters. Rather than use the dice to determine the outcome of arguments or oratory between player characters, allow the players to play their roles in an attempt to bring an opponent round to their way of thinking. The dice, however, should be used to determine the

outcome of oratory and arguments which involve referee characters. They should also be used to determine the outcome of any attempt at hypnotism.

There is a subtle distinction between Awareness and Determination in negotiations. Awareness is the skill of persuasion by oratory and clever negotiation; Determination is the imposition of ideas by force of will. Similarly, Awareness is used to resist persuasion and smooth- talking; Determination is used to resist orders, hypnotism and the like. Special abilities such as Bargaining, Indomitable Will and Independent Spirit increase a character's ability to argue or resist domination or persuasion.

Any attempt at negotiation or hypnotism should take into account the general difficulty modifiers, adjusting a character's resistance according to whether he is opposed to or largely in accord with the arguments used against him. The modifiers should also be used for hypnotism: someone who is set against the Master's will is more able to resist him. Jo Grant, for example, after the Master initially succeeded in hypnotizing her managed to resist further attempts.

Anyone with fixed views, however, is unlikely to have them radically changed by argument. It would be difficult, for example, to convince a conservative businessman of the merits of communism, although he might agree for convenience to follow some of its tenets.

Arguments are not always one-way attempts to change someone's views: the other person may respond with counter arguments, in which case both roll the dice to determine whether they succeed in adjusting the other's viewpoint. If both characters succeed, each should adjust his argument towards the other's. If only one succeeds, the other should adjust his opinion or is convinced of the merits of the argument. And if both fail, no change results: either character should offer something fresh for negotiations to continue. Further attempts may reduce the difficulty or end up with one person's viewpoint clearly established as the right course of action.

HOW TO INVENT ADVENTURES

Once you have played *The Curse of the Cyclops*, the adventure at the end of this part of TIME LORD, you will need to create your own adventures. This is not as daunting as it may sound: an involving and interesting TIME LORD adventure needs only the rudiments of an exciting plot; if you cannot think of one, there are plenty to be adapted from DOCTOR WHO novelizations or even unrelated films and books on subjects as diverse as science fiction and Shakespeare. DOCTOR WHO is a universe where space opera mingles with horror, comedy, thrillers and historical drama: all these styles and more can be used as the basis for adventures.

Your own imagination is by far the best source of a plot because the story line will be unique. Plots adapted from books or films have a disadvantage in that one or more of the players may recognize the initial source and be wise to the outcome. For this reason it is best never to follow an existing story too closely: change the plot devices, the motives of some of the characters, and even add or remove scenes. Even combine elements of plots so that one or more plots run alongside the main story line, some of which may continue well into the next adventure or provide the springboard for it.

A rough idea of the plot can be sufficient to run a game. As long as you know who is doing what, when they are doing it and why they are doing it, many situations can be improvised. The less you write, the more flexible the adventure can be, and the more able it is to adjust to the players' approach and desires.

Many themes recur throughout DOCTOR WHO, yet most times they are reworked with new aliens or settings to make them unique. In italics after each of the themes that follows are examples of stories that use the theme: by referring to the novelization or programme you can see how the idea was used.

RECURRENT THEMES

Alien menace

Tentacled, blobby green creatures from the near side of beyond infinity terrorize Earth. A stock source of UNIT stories. (*Spearhead from Space*, *The Claws of Axos*.)

Altering history

Whether as a malicious action or prank, time travellers attempt to alter history for the better, bringing technological advances many centuries earlier than they would have ordinarily have been discovered. (*The Meddling Monk*, *The Time Warrior*.)

Ancient powers

Accidentally or deliberately, forces from the dawn of time are released or unleashed by innocents or the Doctor's enemies. Destruction of the planet, galaxy or universe will result if they are not contained. (*The Daemons*, *Planet of Evil*.)

Archenemy

One of the Doctor's enemies, typically the Master or the Rani, is up to no good and has laid a trap for the Doctor to stumble into. Or the archenemy is manipulating the resources of a planet or its people to gain power. (*Time and the Rani*, *Logopolis*.)

A world gone mad

Reality is overturned and nothing is as it seems. The Doctor must live by his wits to survive and to find out the source of the irregularity. (*The Mind Robber*, *The Edge of Destruction*.)

Beauty and the beast

Foul is fair and fair is foul — the Doctor must determine whether things are as they seem. (*Galaxy Four*, *The Mutants*.)

Chase

Either the Doctor or someone he encounters is pursued by a deadly enemy who seeks to capture or kill his foe. (*Delta and the Bannermen*, *The Chase*.)

Environmental action

Negligence of the environment through careless disposal of chemicals creates man's nemesis. (*The Green Death*, *The Curse of Fenric*.)

Historic adventure

The Doctor and companions take part in historic events knowing that they can observe and advise, but not change the course of history as they know it. (*The Reign of Terror*, *The Crusade*.)

Intrigue

Caught in a struggle for power between two or more factions, the Doctor and his companions must choose who is right and who deserves help. And if no one faction is better than the other, the Doctor must fight a battle of wits to evade the wrath of everyone. Intrigue can be the main element of a game or provide just part of it in the form of power struggles between dominant referee characters. (*The Monster of Peladon, Planet of Fire.*)

Invasion

Calculating, intelligent species invade a planet to colonize it or to strip it of its resources. (*The Dalek Invasion of Earth, The Invasion.*)

Mad scientists

Morally superior scientists attempt to dominate humanity or create a better world, whether through mistaken ideals or contempt for lesser mortals. (*Invasion of the Dinosaurs, Robot.*)

Mistaken identity

The Doctor arrives on a planet and is mistaken for an ambassador or a spy. He plays out the charade until it suits his purpose to reveal the truth — which is sometimes never! (*The Curse of Peladon, The Romans.*)

Parallel universe

Everything is the seemingly the same as the characters' universe but is somehow different. Roles are reversed and what may happen in one universe may or may not happen in its parallel one. (*Inferno.*)

Quest

Parts of an artefact are scattered across a planet or solar system and must be reunited to forestall an enemy or prevent a catastrophe. (*The Keys of Marinus, The Key to Time.*)

Rightful rulers

Species dispossessed of their rightful planet seek to regain it, even at the cost of genocide. (*The Silurians, The Web Planet.*)

Survival

A species or race reduced to its last numbers fights desperately for survival in a hostile environment. Science becomes the work of the gods, is shunned or is enshrined as law or procedure. (*Frontios, The Face of Evil.*)

Technology gone wrong

Advanced computers or robots begin to think for themselves and decide man is dispensable. They must be stopped before mankind is destroyed or forever enslaved. (*The War Machines, The Robots of Death.*)

Temporal paradox

Companions and the Doctors meet themselves, inexperienced time travellers attempt to break the first and second laws of time and reverse history. (*Day of the Daleks, City of Death.*)

Things from another dimension

Also known as things that man was not meant to know yet have none the less deigned to knock on the doors of human knowledge, these are creatures that have crossed or been brought across the dimensional barriers of the universe. As alien intelligences or long dormant forces, they dominate species and seek to take over their worlds. (*The Abominable Snowmen, The Image of the Fendahl, The Web Planet.*)

Traitor

A seemingly dependable ally is in fact working for the enemy and reveals himself as a traitor by turning a weapon on the Doctor just as the Time Lord appears to have triumphed. (*Resurrection of the Daleks, Earthshock.*)

Whom gods destroy

Once powerful beings try to escape imprisonment and restore themselves to true power and recognition in the eyes of their former equals. (*The Pyramids of Mars, The Three Doctors, Dragonfire.*)

Recurrent themes can form some or all of an adventure; several can be used at once to great effect. They help to provide the bones of a TIME LORD adventure, to which details of people, places, creatures and events can be added. Morals can be built in as well to deliver a message: DOCTOR WHO stories have attacked environmental negligence, big business, racism and bureaucracy among other subjects.

VILLAINS AND FRIENDS

Once you have decided the rough nature of an adventure, you need to decide which of the aliens or villains is responsible — it may even be more than one working in an uneasy alliance. Also make a note of potential friends and neutrals, detailing them by writing down their names and appropriate abilities and notes on personality.

Now is also the time to work out the factions involved: you need to have a clear idea of who is against who as well as who might be persuaded to team up with one faction to overcome another. It is also a good idea to include a few double agents or traitors, with the aim of both leaking information and throwing suspicion on the Doctor or his companions.

Most of the time strong villains will have one or two efficient, deadly henchmen and hordes of inefficient extras with low abilities and a tendency to die at the hands of the Doctor's capable allies. Similarly, the Doctor's weak allies frequently tend to die from the blaster fire of Daleks, Cybermen, Autons and the like. The Doctor also has a few referee characters who accompany and help him, even surviving in time to say goodbye when the Doctor leaves.

SCOPE

Until you have a strong grasp of TIME LORD's mechanics and have run a few basic adventures, it is easiest to keep adventures on a small scale. The Templar Throne deliberately restricts the action to a limited area, in this case a shopping centre, and limits the number of antagonists. Early adventures should take place in the confines of spaceships, environmental domes or within a small geographic area — one of the earliest DOCTOR WHO stories, *The Edge of Destruction*, restricted the action to the control room and sick bay of the TARDIS. Limiting the area over which play can take place makes it easier to prepare maps and details of places, and restricts what the characters can do.

As you become more familiar with the way adventures work, the scope of adventures can be broadened. From simple adventures over a limited area, they can become complicated political intrigues with much travelling between locations in the TARDIS or more primitive means of transport. As the number of factions and areas to explore increase, so the odds of the characters going their own ways grows. It takes experience to handle several small groups of players while keeping each one occupied.

MAPS AND DRAWINGS

Even a scrappy map or drawing can help players envisage a location or object more clearly than a spoken description. Before play you should draw sketch maps of key locations, such as buildings, laboratories, the bridge, hold and cells of spaceships, and even the TARDIS control room. Roughly draw a network of areas over each location so that each one can be laid out quickly when the characters reach it and action has to take place. It can be worth drawing objects on the square notelets used to form areas to save time in play.

Super-detailed plans of location are not essential. You might like to draw the entire plan of a spaceship, castle or scientific complex just for reference, but so little of it will actually be used in play. Think of the limits of a DOCTOR WHO television set before sitting down to draw any maps. The set has only a few key locations in which all the action takes place; if there is a chase, the characters run through a maze of similar-looking corridors or passageways. By noting and detailing the key locations and assigning difficulties (against Awareness) for travelling along any links without getting lost, it is possible to avoid drawing too many maps. A referee should aim to simplify his bookkeeping, not complicate it!

TIME LINES

Along with a plot, many villains work to a definite schedule in the execution of their plans. Daleks planning the invasion of a planet will have spent weeks organizing their attack, right down to the timing of the first landing and the arrival of the main force. They will work to their schedule, bypassing any difficulties and choosing different course of action where necessary, usually after the Doctor has intervened.

Similarly, some TIME LORD adventures need to have time lines worked out in advance. A time line is simply a schedule of events, starting from the villain's first moves, through to the arrival of the Doctor, and then theoretically outlining the progress of the adventure. If the Cybermen had placed a bomb deep within the core of a planet with a set detonation time, the detonation time would be a point on that time line; the Doctor would need to prevent the bomb exploding by taking appropriate action beforehand. The number of research turns he has to do this is limited by the time line.

Time lines can cover periods of a few action turns, several hours, days or even weeks. In effect they are a countdown to action: if nothing happens to prevent it, the next event on the time line takes place, and so on until the villain succeeds or is thwarted.

PUTTING IT ALL TOGETHER

It is very tempting to take all the elements of an adventure and predetermine the parts the player characters are going to play. But to do so is a mistake. Players are unpredictable and will come up with all sorts of solutions the referee could never have envisaged while inventing an adventure. They will spot inconsistencies in the plot, steamrolling their way through shallow artifices. And they will resent being channelled along the way the referee has prepared for them. When assembling all the elements of an adventure, it is important to build in flexibility, and that means being able to improvise.

While an adventure should include tasks that make use of certain characters' special abilities, it should not depend on a character succeeding. If the referee has envisaged that the Doctor should build a MacGuffin to defeat an alien intelligence, there should be a way of overcoming the menace if the Doctor fails to build one or if the player believes there is a better solution.

Time lines, too, should be flexible. Minor events can go ahead regardless, but potentially devastating events can be adjusted so that players have a chance to do something about them if they've been particularly slow or roundabout in their approach to the scenario.

You, as referee, are there to make TIME LORD an enjoyable experience for yourself and your players. If that means bending your rules or those of the game, then do it.

CURSE OF THE CYCLOPS

Curse of the Cyclops is a short adventure that players should be able to complete in one or two evenings. It is set after *The Chase*, and involves the First Doctor, Steven and Vicki. It is possible, however, for it to take place further along the Doctor's time line; the seventh Doctor and Ace, for example, could conceivably tackle the adventure. Additional companions can be provided by using Alison from the appendices, or by allowing players to create their own characters.

Do not read any further if you are to take on the role of the Doctor or a companion: the information that follows is for the referee only.

REFEREE'S NOTES

Curse of the Cyclops is a free-form adventure that partly depends on the skill of the referee to improvise. Encounters are broken into scenes that may or may not take place; the links and route the players take to each scene are not fixed. Think of each scene as an important part of a set in a typical Doctor Who story: the actions and decisions of the players decide when to switch to the next scene.

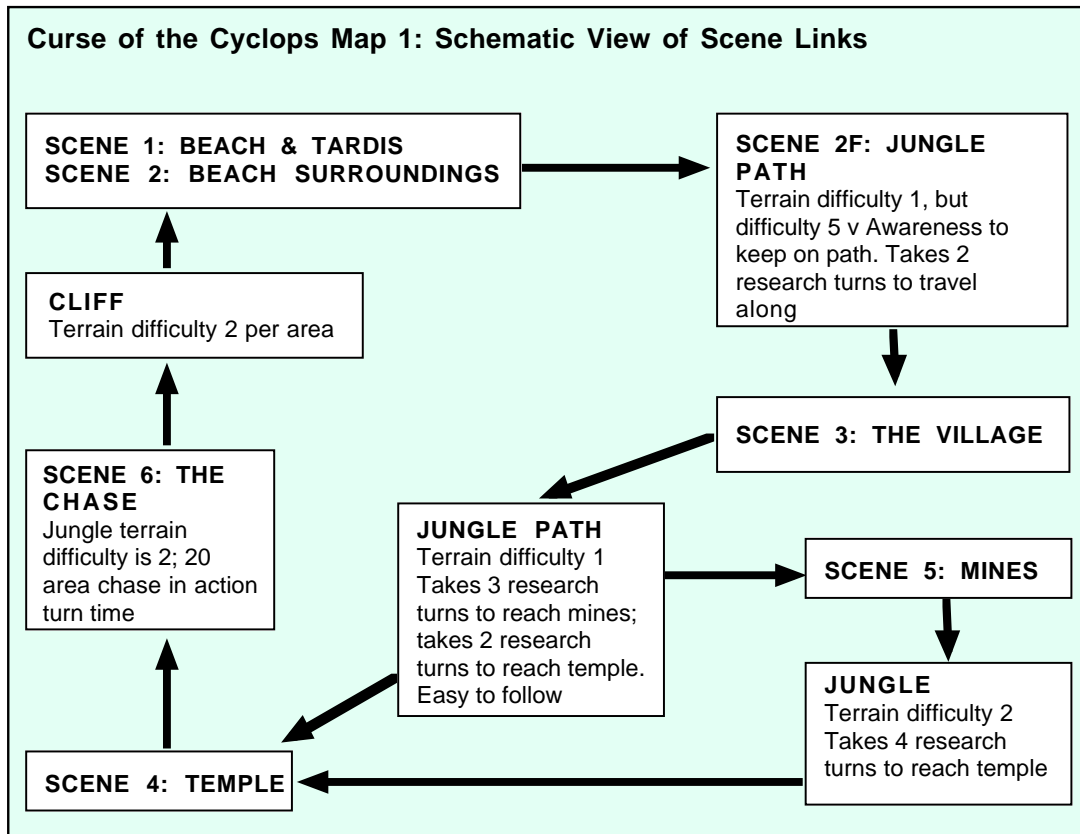
Unlike a TV adventure, there are no background scenes to fill in details for the viewers: the players know only what their characters experience. It helps, however, if the referee can imagine how the villains of the piece will be furthering their plans while the player characters execute theirs.

There is no fixed time line to regulate when events occur in this adventure. To a large extent, the actions of the characters decide what happens next.

The adventure is broken into three sections: *Maps*, *Scenes*, and *Friends and Felons*. The first provides detailed maps of locations, broken into areas, as well as a schematic diagram showing how each encounter area is linked with indications of terrain — an actual map of the island is unnecessary. *Scenes* describes the main encounters that are likely; *Friends and Felons* details the referee characters that will help or confront the player characters.

Story line

Frustrated by the Doctor's meddling in their plans, the Daleks have plundered the universe for the tiniest trace of taranium in order to set a trap for their enemy. By complicated analysis of the chronons in time-sensitized taranium,



Dalek scientists have been able to predict a future time-space location of the Doctor: the island of Athenos on the planet Hellas. The taranium was then exhausted to send a small Dalek time capsule and a suicide force to this location to set a trap to capture and eradicate the Time Lord.

The Dalek capsule, however, arrived on Athenos some 50 years too early, and the ship crash landed, killing the prime science Dalek that would be able to effect repairs. A junior technician Dalek is currently doing all it can to get the capsule fully working, at least so the Daleks can report to the Emperor Dalek on Skaro.

In the meantime, the Daleks have been taken for Servitors of the Cyclops — a creature that has survived in legend from the earliest Earth colonists, through the settlers' transition to 'new Greeks'. The regressive colonists regard the Daleks as messengers from the gods, and are willing to obey them.

Hellas has one bonus: it is a source of a taranium complex ore that the Daleks now demand as tribute from the Athenosians, Baskets of the phosphorescent ore are delivered to the Dalek craft, now disguised as a Grecian temple, refined by the Daleks, and the extracted taranium stored ready for use when the capsule's time engines are repaired.

In the meantime the Daleks are waiting for the moment that the Doctor arrives, confident that the Athenosians will bring any news of strangers to the high priest, who will then 'commune with the gods' to relay the information.

Expected outcome

The plot will probably unfold one way, although this should be regarded as only a guideline, not a route along which the players should be channelled.

When the Doctor and his companions arrive and begin to explore their surroundings, one character, probably Steven, will encounter Hykronos; at the same time the Doctor and the remaining companions discover the dead body of Hynossos and are captured by an Athenosian patrol and taken to the village for judgment to be passed.

Hykronos waits for the right moment to release the time travellers, and explains why Hynossos is dead. The Doctor should realize he is facing the Daleks.

Either by hiding in the next offering of taranium ore, or by posing as miners carrying the offerings, the Doctor and crew enter the temple, where they are briefly recognized and captured by the Daleks. Fleeing into the capsule and sealing the Daleks out of their own ship, the Doctor explores the small craft, deduces that the Daleks are extracting taranium, and works out how to ruin their plans. Either he fixes the Daleks' time engines and sets the craft in motion in a time loop, or he arranges for it to take off and explode safely out of the way of the planet Hellas.

Escaping through the observation hatch in the top of the craft, the Doctor heads through the jungle, pursued by surviving Daleks, towards the TARDIS. Most of the Daleks meet their doom falling over a cliff to their destruction.

Left with only the Red Dalek to defeat, the Doctor waits long enough on the beach to lure the evil creature into quicksand: the fluoronic acid painfully incapacitates the creature, leaving it to drown when the tide comes in. The TARDIS, finally repaired, takes off ready for the next adventure.

MAPS

Map 1: schematic view of links between scenes.

Map 2: the beach.

Map 3: the village prison.

Map 4: the temple.

Map 5: the Dalek capsule.

Map 6: the chase.

Each map for a scene is divided into areas if it is expected that detailed action needs to be resolved during a scene. The schematic map is deliberately vague: the characters are unlikely to map their progress through the jungle — captives are not going to be able to do so — and to an extent it isn't important. If the characters voice doubts, remind them that the Doctor has an 'infallible sense of direction' as far as locating the TARDIS is concerned. If that doesn't give them cause to worry, nothing will!

SCENE 1: ARRIVAL

The tranquil peace of an island paradise is shattered as the TARDIS materializes on a beach of brilliant white sand. Behind the time ship rises a steep but craggy cliff over which vines and creepers climb. At the foot of the cliff is a dense green carpet of plants that in one direction rises quickly into jungle at the back of the beach; in the other direction, the sea laps against the chalk-like rock. Out to sea, waves break over a reef some 100 metres away; on the beach side of the reef, the water lies still and blue, just inviting a weary traveller to take a dip. All this is apparent on the TARDIS's scanner, around which the Doctor and his companions are grouped.

Inside the TARDIS, the central console emits a loud and nerve-shattering bang. Wisps of smoke rise from the panels, but quickly disperse, especially if the Doctor or a companion fans them away.

Examining the circuits in the control console, the Doctor can deduce that a thermal cutout has switched in and

that all he needs to do is wait for a few hours everything's cooled down a bit (difficulty 6 against Knowledge, Electronics is applicable). Any companion who catches sight of what the Doctor is looking at (difficulty 4 against Awareness, Keen Sight is applicable) will see the Doctor is looking at a soot-coated circuit that has undoubtedly seen better days.

The TARDIS has landed on Athenos, one of many islands that make up the land mass of the largely oceanic planet of Hellas. Its inhabitants are regressive Earth colonists who once abandoned technology for the simpler, philosophic life of Ancient Greece; each island or kingdom of islands is analogous to an independent Greek state, and has a corrupted Greek name (other kingdoms, for example, could be Thebos, Spartia and so on). Rivalry between kingdoms is intense and it would take a planetary catastrophe for them to unite. The people, however, are generally peaceful.

The Doctor may recall which planet he is on (difficulty 8 against Knowledge); to recall its political status is difficulty 9. He will then know he has landed far in the future along his time stream. Doctors who are prepared to (not the first or second incarnations!) use the TARDIS computer and apply data from sensors can extract this information (difficulty 7, Computing is applicable). Whichever method is used, it is difficulty 10 against Knowledge to extract a minor but useful piece of information: that the sea is a weak fluoronic acid that can penetrate and attack organic materials at a molecular level.

The Doctor and his companions have two choices: they can sit in the TARDIS and wait (1A), or go out and investigate the apparent paradise outside (Scene 2).

1A: Wait and sea

If the players aren't willing to get the adventure moving, the only way is to take it to them. After an hour or so (four research turns) it is difficulty 7 against Awareness to notice on the monitor that something is different: the sea is much closer and the tide is quickly coming in. The difficulty of noticing this reduces by one for each research turn that passes. It is clear the TARDIS is going to be engulfed by the sea; although the Doctor may feel safe, nervous companions might panic him into leaving the TARDIS. The TARDIS is immune to the effects of fluoronic acid.

During this time, if the scanner is on, there is a chance each research turn, starting with the first one after the TARDIS arrives, that a companion may notice movement in the jungle, catching a glimpse of a human face. It is difficulty 5 against Awareness to see the figure — who is the slightly curious Hykronos. Hykronos, however, cannot easily be lured from the jungle — he's had his fill of messengers from the gods for a day — but may well lure a hot-headed companion, such as Steven, out of the TARDIS.

As a last resort, if the companions are determined to stay in the TARDIS, the villagers will in due time troop down to the beach and drag the TARDIS on rollers to the temple, unwittingly delivering the Doctor into the hands of his enemies...

SCENE 2: ON THE BEACH

The real world lives up to the scanner's depiction of a tropical paradise, although the slightly alien sounds of the island's birds and the rasping susurrus of insects makes it seem rather unearthly.

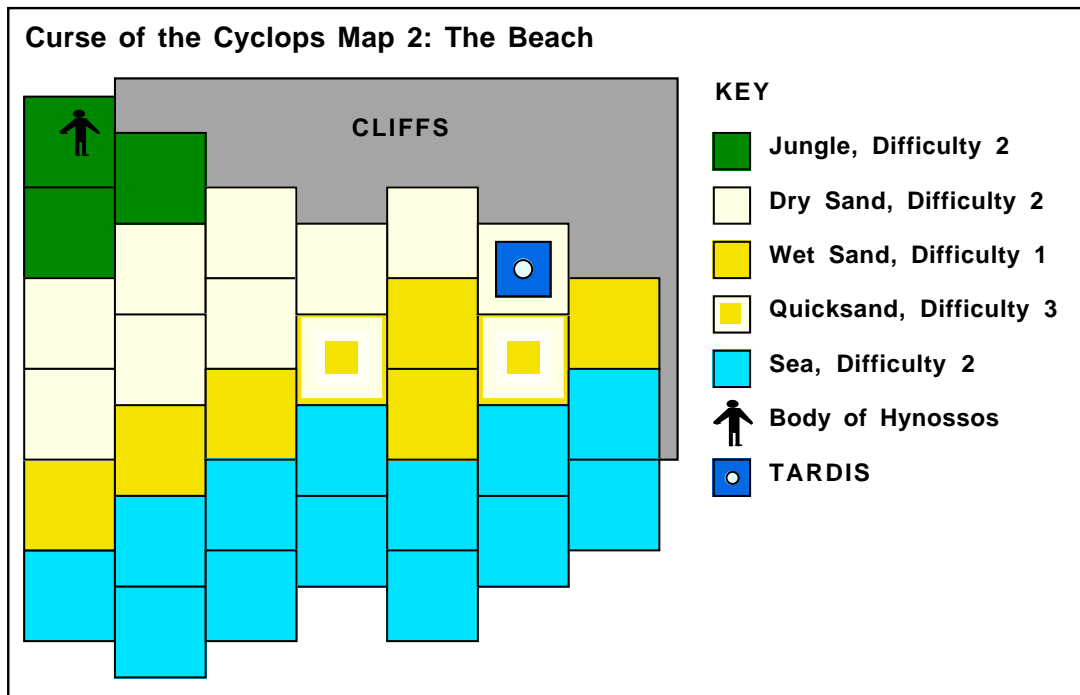
The Doctor and his companions should be encouraged to explore their surroundings. Allow players to send their characters in different directions, even if it causes a small administrative headache. (If you put players in separate rooms to deal with their characters' explorations separately, divide your time equally between them to avoid players becoming bored.) If players find it difficult to envisage their immediate surroundings, lay out some telephone notelets or beer mats to represent the areas in Map 2 (don't point out the quicksand!). Companions can explore the beach, the cliff or the jungle; they can even elect to go for a swim or sunbathe!

2A: In too deep

The TARDIS will be able to furnish any companion with swimming costumes, diving masks, or snorkels; if the Doctor can beat a difficulty of 5 with his Awareness, he can even rustle up some scuba gear or breathing apparatus for no more than two people.

The beach shelves gently towards the reef; there are no hazards to swimming bar the water itself. The dilute fluoronic acid counts as a slow poison, Strength 5, with an attack frequency of 5 action turns. At the end of every 5 turns immersion, roll to overcome a swimming character's Strength with the Strength of the poison (after 5 turns it is 1, after 10 turns it is 2 and so on to its maximum of 5). Attacks continue even if the character leaves the water, up to a maximum of 5 turns later.

Tell any character who enters the water that it feels surprisingly tingly against the skin. After 5 turns' immersion tell them that it irritates; after 10 turns that it hurts. They should get the hint and leave! Any character who takes a shower immediately nullifies the effect of the fluoronic acid. This encounter is not intended seriously to injure any character: it is a clue.



2B: Shore things

Characters who explore the bay have a chance of stumbling into quicksand in the areas marked in Map 2. It is difficulty 6 against Awareness to notice the quicksand (characters in distant areas increase this difficulty by the range to the quicksand); once in the same area it is difficulty 6 against Control to avoid it. Quicksand counts as difficulty 3 terrain on the first action turn, which the character must beat to escape using his Move. For each action turn in which the character tries to escape, the difficulty increases by 1; if the character doesn't try to escape, the difficulty remains constant.

Characters trapped in quicksand will be attacked by fluoronic acid in the same way as bathers (2A).

2C: Science lesson

Fluoronic acid, in the dilution present in the sea, is only a mildly corrosive acid: its main feature is that its molecules are small enough to penetrate skin pores and debond many inorganic substances. This the Doctor will know or find out from the TARDIS database or his memory, difficulty 10 against Knowledge.

2D: Body language

Whoever enters the jungle first, or nears its edges, will see (difficulty 3 against Awareness) the body of a man spreadeagled in the undergrowth: it is Hynossos, who has clearly fallen to his death from the top of the cliff. On bending to examine the body closer, the character will be attacked by Hykronos, who sees his chance to avenge his brother's death, even at the risk of tackling a messenger from the gods. The player gets a chance to notice Hykronos's approach, however, using Awareness to beat the difficulty presented by Hykronos's Stealth (Control 4 plus Stealth 1 equals difficulty 5).

During the fight, the action should move away from the body; Hykronos will typically move an area away each time and still attack. Hykronos, however, simply needs winning over: if he wins the fight, he will drag the companion's body deeper into the jungle, where, when the companion recovers, there will be chance to talk and convince him that the TARDIS crew are friendly. If he loses the fight, he will recover in time to alert the companion to the approach of the villagers, urging him into hiding.

If the rest of the TARDIS crew appear, Hykronos will run for it, leaving them to be found and captured by the village patrol.

The main aim of this encounter is to introduce a possible ally who, although initially hostile, can be won over. He should be kept as a free agent in the event of the companions' capture.

2E: Body unbeautiful

If all the TARDIS crew stumble across the body, the Doctor should really investigate it. He will find, difficulty 5 against Medicine (automatic success) that although the native appears to have been killed by a fall, in fact he

died before he hit the ground: the native's chest feels like jelly — the result of a high energy weapon. If this immediately brings to mind the Daleks, there is certainly no harm jumping to such a conclusion.

2F: Caught out

While the crew examines the body, they will probably be too absorbed to notice that they have been surrounded by about a dozen hostile natives bearing spears and bows. 'Murderers! Seize them,' cries the officer in charge. Despite protestations of innocence, the officer will be unswayed by the companions' claims of innocence: there is only one way the truth can be found out — by consulting the Servitors of Cyclops at the temple. The gods will decide the player characters' innocence or guilt.

The players may choose to put up a fight, but they are outnumbered three or four to one, have no weapons, and hardly a match for their captors. If struggle ensues, crowd companions and attack them with blunt weapons from all sides to knock them out. If a companion is KO'd, don't resolve any further attacks against him: simply have the natives bind him. Obvious weapons will be taken away from the captives.

If no companion has met Hykronos or is a free agent, by all means allow one to run from the natives — to be met and captured or hidden by Hykronos.

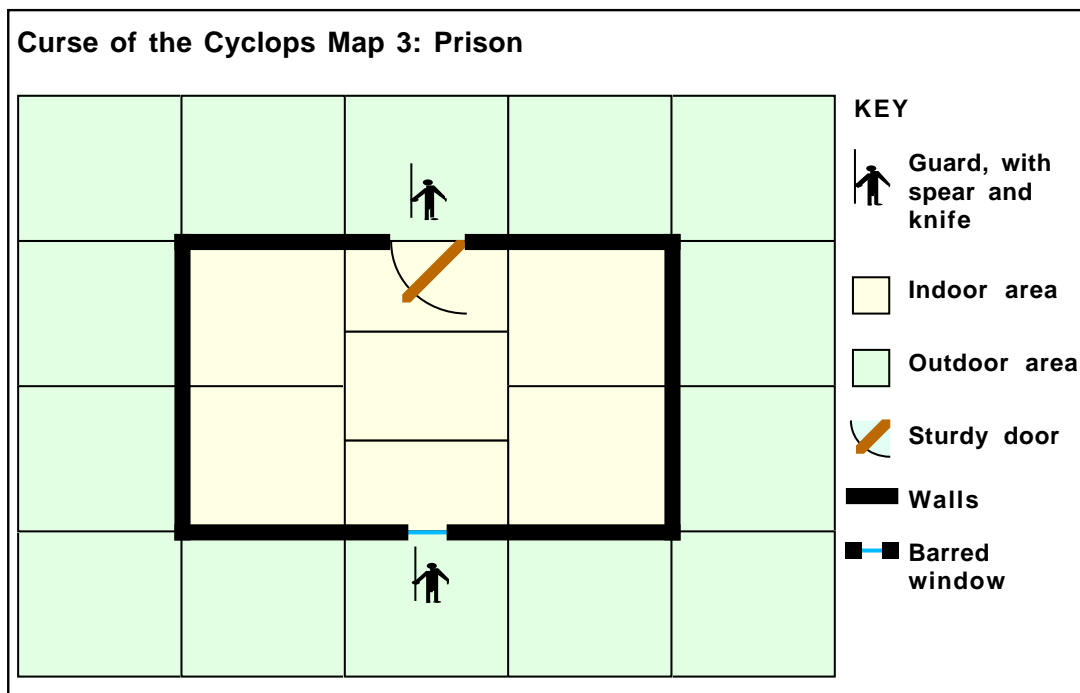
Captured companions will be led through the jungle to the village, and forced to carry the body of Hynossos. If Hykronos gets the chance, he will nobble the back guard and free a companion if no player character is already free. It is extremely hard to memorize the route through the jungle (difficulty 8 against Knowledge, Photographic Memory helps).

SCENE 3: IN THE VILLAGE

Athenosia resembles a picture-postcard village, with squat, white-washed one-storey buildings scattered around a central square. A spring bubbles into a stone trough in the central square, and the overflow of water seeps into the ground. On the far side of the village, a trail leads up through the trees to a sand-coloured temple on top of a hill.

The captives are led to one of the buildings, which is obviously not a prison, but a moderately well furnished, one-roomed house. A guard is placed at the rear window; another stands by the door, which is hastily barred from the outside. Captain Kelsyx explains he is off talk to the High Priest of the Cyclops god, and marches off in the direction of the temple.

Showing abnormal intelligence for guards in a Doctor Who adventure, the two in charge of the prisoners will not be fooled by clever ploys from their charges: if one of the companions is 'dying', then that is his fate — it is almost certainly the fate the Servitors will decree. This is to allow Hykronos and any free companion to prove themselves: disguised as a native a companion and Hykronos can dummy the guards, biff them with a blunt object, and rescue the Doctor and his friends.



Any objects removed from the companions can be found by the prison door. The two guards are each armed with a spear and a knife, which the companions may deem necessary to take.

3A: If in doubt, run

It is easy, difficulty 3 against Control (Stealth helps), to sneak through the village to the jungle; there are few villagers about, as most are at work in the mines. Only by entering buildings is there a chance of being noticed. Hykronos can explain more about the Servitors, leaving the Doctor in no doubt that the Daleks are at work, that their base is at the temple (Scene 4), and that they need some material from the mines (Scene 7).

3B: Help, we're trapped!

If the companions have somehow all been trapped and Hykronos has been killed, then the guards on the prison will demonstrate usual stupidity and allow themselves to be fooled by the prisoners. A scuffle is bound to occur in which the guards will have no compunction about using their knives (spears aren't practical weapons in a building) to end an escape attempt. Or you could play the adventure this way and allow Hykronos to enter at a vital moment and knock out a guard from behind.

3C: Search me

Investigating the village is risky: there is little to be found: the Athenosians are poor, but happy people who take pleasure in the gifts of the sea and the land. Evidently they are craftsmen, but there is no widespread evidence of metal: spears and knives are made from sharpened shells. Investigating the village raises the difficulty of sneaking about to 5; failure will alert someone to the intruders' presence and the alarm will be raised.

In the largest building, the head man's house, there can be found samples of the complex taranium ore mined by the villagers (see Scene 7) as well as a metal knife made of Dalekanium — a gift from the gods for the villagers. It is difficulty 5 against Awareness for these items to be found in a 10 action turn search of the house.

Referee's notes

A map of the village isn't important — handle any searching in an abstract fashion, pointing out the largest house as being slightly ornamented and obviously the most important of all the buildings. Make the companions roll once each research turn they are in the village to determine whether they are noticed.

SCENE 4: THE TEMPLE

To all intents and purposes, the temple looks like a simple Greek temple built out of reddish-coloured sandstone. Steps lead up to a plinth, at the front of which four round columns rise to a triangular frieze, in which a single blank eye is painted. The only entrance is through the columns: a tall rectangle of darkness that looks almost unwelcoming.

If the characters are free to explore, they can discover that the temple vibrates slightly, and there is a faint hum in the air: it's remarkably like being next to the TARDIS (difficulty 4 against Awareness when within one area's range). Scraping at external walls will reveal hard metal beneath: a stucco layer has obviously been applied over some alien object. It is difficulty 6 against knowledge to remember seeing this type of structure before: that of a Dalek time ship.

4A: In with the in crowd

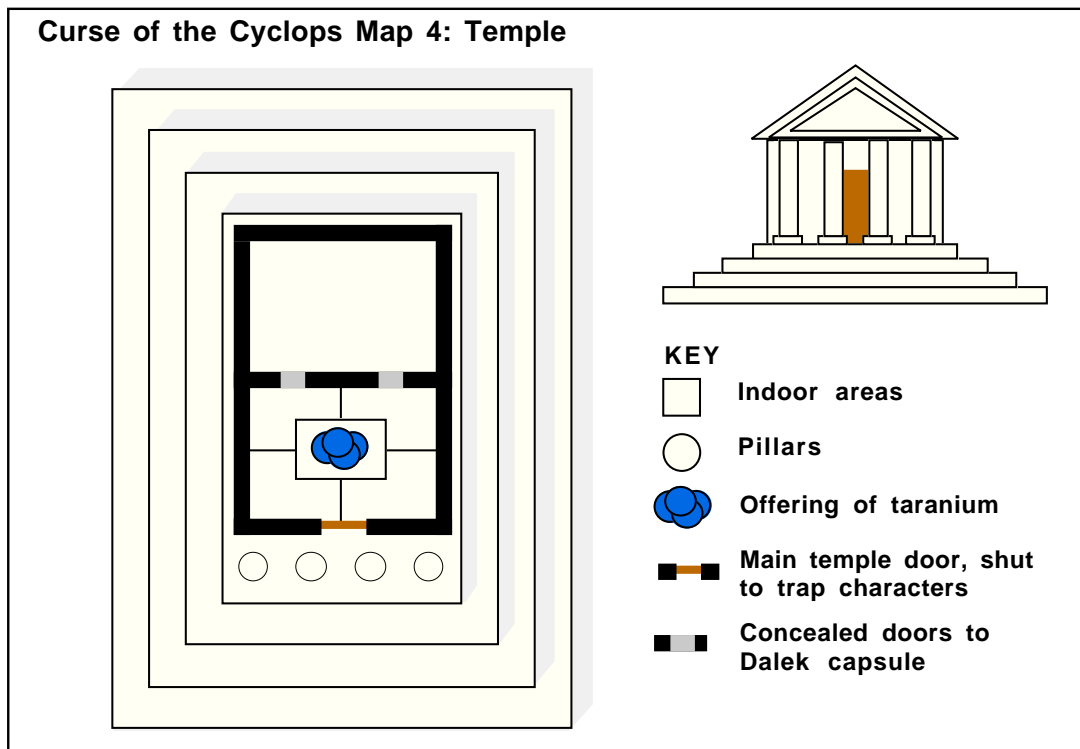
One way to get in 'unnoticed' is to hide in the large baskets used to deliver tributes of taranium ore to the gods. Each night, about a dozen baskets of ore are delivered to the temple, consecrated by the high priest, and left for the gods to claim. In return, the gods sometimes leave gift of metal objects, like the Dalekanium knife in the head man's house. The baskets are easily big enough for a man to hide in, and it is quite conceivable for the characters to arrange to be hidden in the baskets and delivered into the temple.

4B: We did it their way

Characters that have failed to escape the Athenosians will be forcibly brought to the temple and abandoned on the steps for the high priest to emerge and pass judgment. Characters will be brought by guards into the building itself at the same time as the taranium ore.

4C: Of course nobody saw us...

Anyone snooping round the temple will be seen by Dalek security monitors: the Daleks will therefore be expecting any 'unexpected' visitors.



4D: Temple fortune

Once inside the temple, the door to the outside world will be shut, trapping the characters inside. Two pepper-pot shaped doors rise in the opposite wall, and three Daleks glide out of each one — including the Red Dalek. They fan out, surrounding the characters...

What happens next largely depends on whether the characters are captives or voluntarily in the temple. In essence, however, the Red Dalek knows the characters are there and will take a few seconds to identify the Doctor or his associates: either he will deliver a staccato ultimatum to hand over the Doctor or he will pronounce the Doctor's death sentence. The characters must act quickly: the Doctor must come up with a good reason for the Daleks not killing him (by all means make the player who controls the Doctor sweat a bit!).

The Daleks, however, will not open fire while the characters are near the taranium ore and the ore is in the ship. To do so invites disaster: the phosphorescent ore could produce an unpredictable time implosion, stranding everyone present in time and space — the Daleks couldn't even be sure they would exterminate the Doctor, nor would they be able to get their mined ore back to Dalek Supreme. If the Doctor realizes this, he is saved, provided he keeps the ore next to him. (And if the Daleks do get the courage to shoot, ensure that Hykronos is the one who gets hit!)

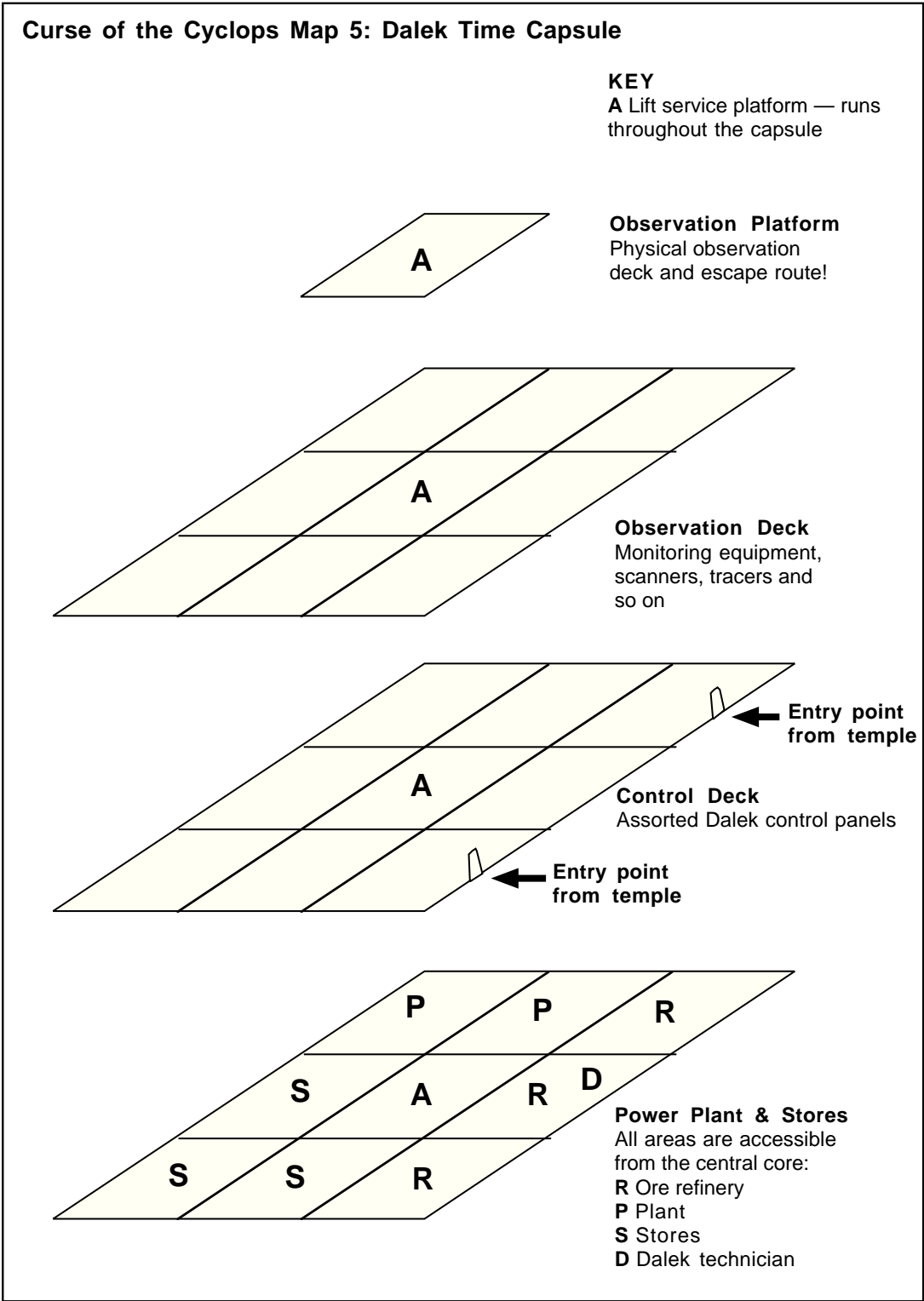
4E: The only way is up

There is only one escape route for the Doctor: into the Dalek time capsule, sealing the doors against his enemies. As a defence against pursuing Daleks (one through each door), taranium ore can be shoved into the barrels of the Daleks' guns (difficulty 7 in hand to hand combat; any Dalek that fires with a blocked gun is destroyed — and the first Dalek through each door should fire and be destroyed! By this time the companions can seal the doors against the Daleks (who will cut their way out of the main temple door to escape themselves).

While in the time machine, the Doctor can sabotage it to destroy it safely and whichever Daleks are present. The level the characters enter is the control deck: the deck below is the stores, labs and power rooms; the deck above is the observation deck, which has a lift to the roof (the way out).

In the power rooms, taranium ore is being refined and stored ready for the junior technician Dalek to get the time engines working. This Dalek is hard at work and absolutely no threat as it has a claw and sucker arrangement instead of a sucker and gun in its manipulator panel. But from behind, any Dalek looks dangerous.

The Doctor can arrange to destroy the ship by repairing the time engines and setting it to take off and explode in the time-space vortex: an explosion can be triggered by hurling the poor technician Dalek into the chute leading to the taranium refiner, leaving only a short time for the Doctor and company to leave the ship by the observation chamber and clamber down the temple's outside wall. There, of course, they will run into the escaping Daleks and be pursued through the jungle (Scene 7: The Chase).



4F: The time capsule

Treat the Dalek time ship as a simple cube on three levels, at the centre of which is a lift system. Invent scenery as necessary: store rooms are uninteresting: what is important is the power plant room, the control room and the escape route through the observation deck. Dalek lifts are panels set into the floor and are not immediately noticeable: it is difficulty 4 against Awareness to see them, and difficulty 6 against Knowledge to operate them.

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The characters should feel under pressure to disable the capsule and get out in a short time. While doing so they can witness the Daleks in the outer area trying to cut through the external door to escape (the Daleks know they can get through this door quickly — cutting through the Dalekanium doors into the capsule proper is out of the question).

SCENE 5: MAKE IT MINE

The taranium mines are not a vital part of the adventure, but the Doctor might prefer to visit them, say, to obtain materials or examine the ore that the Athenosians are extracting. The mines are open cast, and basically the 40 or so workers just hack away at a cliff with tools given them by the Daleks (pick axes with carbide-tipped Dalekanium heads). Each day the extracted ore is delivered to the temple in the evening.

The taranium ore is very low yielding and has phosphorescent properties: it glows visibly in dim light. It is completely harmless, but would any scientist trust a glowing ore, possibly with radioactive properties!?

A player who tries hard enough might well persuade the miners that the Servitors are not what they seem, playing on the lack of reward for all the effort. But the Athenosians are fond of their gods: only Hykronos knows of their evil and will speak against them.

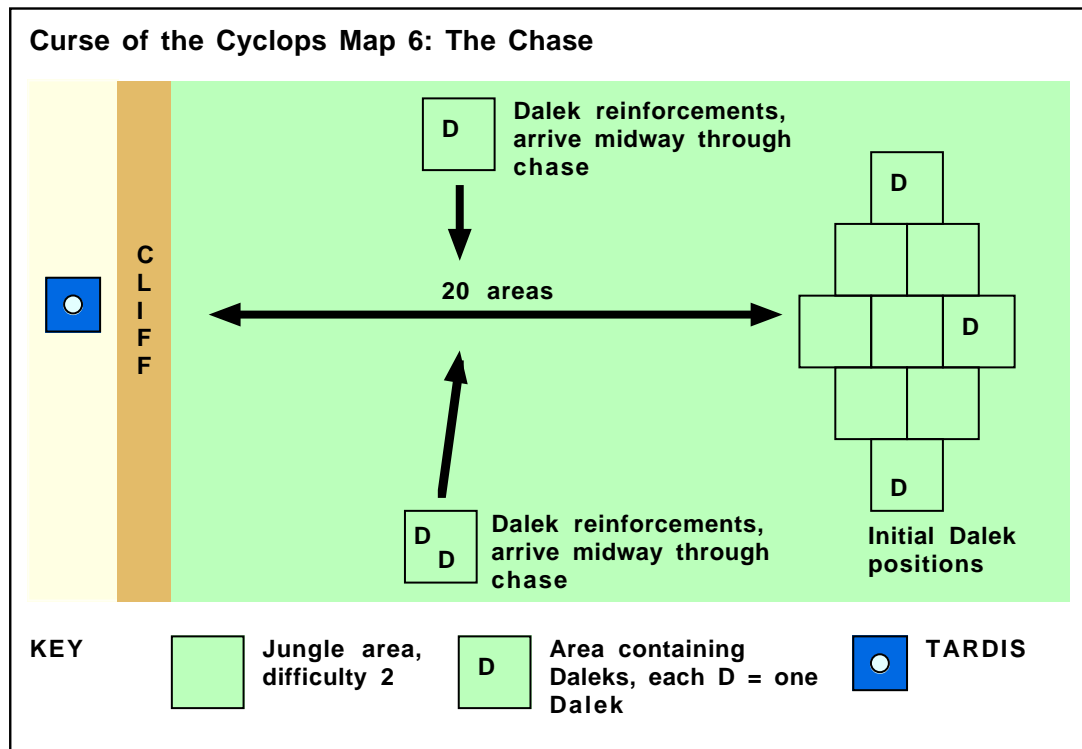
5A: Open choice

The Doctor might raise the Athenosians against the Daleks, or he might use the taranium ore to construct a MacGuffin capable of temporally displacing the Daleks. Be prepared to respond to the players' ideas.

SCENE 6: THE CHASE

At some time near the end of the adventure, probably after the Doctor has arranged for the Dalek craft to be destroyed, the Daleks should pursue the Time Lord and his companions through the jungle to the TARDIS. Whether the Doctor relies on his 'infallible sense of direction' (difficulty 3 against Awareness) or the companions use a direction finder to pinpoint the time ship's location (difficulty 4 against Knowledge), start the chase about 20 areas from the TARDIS.

Neither the companions nor the Doctor will probably have had time to find their way about the island, therefore they should not know that although the line they take to the TARDIS is indeed the most direct one, it ends with a drop down a cliff! This is intentional: companions that make it to the cliff edge can hide behind trees ready to push any Dalek off the edge, thereby providing a means of destroying their pursuers. Inventive companions may use vines in quickly improvised traps in order to snare and then catapult the metallic monsters over the edge.



6A: Handling the chase

Either draw on paper or set up nine telephone notelets or beer mats to represent the areas given in Map Six. Roughly work out 20 areas distance and place a notelet to represent the location of the TARDIS — do not tell the players there is a cliff in the way, because they cannot see that far! Use miniature figures or counters to represent the companions and the Daleks, one of which should be the Red Dalek; place one Dalek token in each marked area, and allow the players to place their characters' tokens in any area they wish. Action turn one now begins: ask the players what their characters are going to do; the Daleks will all move towards the companions this turn chanting, 'Search and destroy, search and destroy.'

Jungle counts as terrain of cumulative difficulty 2: it is difficulty 2 to move one area, difficulty 4 to move two areas, and difficulty 6 to move three areas. Companions are able to run at Move 4, the first Doctor can run at only Move 3; Daleks have Move 2 and are at a considerable disadvantage because the referee must roll each turn to see whether they can move even one area!

Daleks will generally alternate which of them tries to move two areas and which move only one or remain stationary and fire. They should always try to move two areas if the characters outdistance them too much. If the companions get too cocky, allow some Daleks to move into the same area as each other and use group fire to make their guns more devastating.

As the characters run towards the TARDIS, lay out more notelets or draw more areas to fill in the terrain. At about the halfway point, Dalek reinforcements should arrive, seeming as if to head off the companions from their goal. Place one or two Dalek counters on each flank, two areas distant from the companions and one area ahead of them, at the end of the action turn — in effect, the Daleks have just moved into sight that turn.

Continue the chase until the companions suddenly realize that although the TARDIS is only a few areas away, there is a drop of about 10 vertical areas to the beach.

At this point their options are to stay and hide, ready to push Daleks off the edge, or to climb down the cliff using the vines. The climb is difficulty 2 for each vertical area — characters may use either Control plus Mountaineering or their Move to make progress. To force a Dalek off the edge, use Control against the Dalek's Defence to hit, then Strength against the Dalek's Weight to force it over the edge, adding generous bonuses for drop kicks (+2 general modifier) or for using vines. Any Dalek that topples is destroyed on the beach below (no need to roll).

No Dalek can fire at a companion who is climbing down the cliff — its gun cannot be pointed at such a severe angle.

SCENE 7: DEATH TO THE DALEKS

Once the companions reach the TARDIS they are safe, although they should deal with any surviving Daleks. If they wait long enough, any surviving Dalek, usually just the Red Dalek, will get to the beach in time to be bogged down in quicksand, where the fluoronic acid in the seawater will make short work of its electronic circuits, trapping the Dalek until the tide comes in and drowns it. Daleks trapped in quicksand should emit puffs of smoke and screech, panic-stricken, 'Cannot move, cannot move, cannot move...' at which point their speech circuits give up in a sort of whining fade.

Or, realizing the potentially incapacitating power of fluoronic acid on the living creature inside a Dalek shell, the Doctor and company could make water bombs and attack any surviving Daleks. The acid would seep through the grilles in the Dalek's top part and down into the creature below.

To allow the Doctor to see the end of the Daleks, you could force a quick electronics repair on him before the TARDIS will take off (difficulty 6, takes 20 action turns). The TARDIS will be fully operational — and Doctor is free to leave — once the Dalek menace has been dealt with.

FRIENDS AND FELONS

Daleks

The exact number of Daleks in the adventure is up to the referee. The companions typically see only six at any one time, and the size of the Dalek capsule suggests only a small force is present. In essence, some Daleks need to escape the capsule before it is destroyed; a few others need to come in from other parts of the island, where they have been stationed on patrol, to worry the Doctor in the chase scene. Eight Daleks, including the Red Dalek should be enough: use the statistics in the Time Lord rules, and treat the Red Dalek as a Black Dalek.

Athenosians

Humanoids in appearance, Athenosians have fair, metallic looking hair and well tanned skin: they have mutated slightly from their original human stock to adapt to the environment of Hellas. They typically wear simple white kilts or tunics and sandals. Warriors should be treated as Ancient Worlds soldiers in the rules, armed with spear and knife (both count as edged weapons, inflicting 4 Wounds). No Athenosian wears armour; all of them speak perfect English. They are immune to the effects of fluoronic acid.

Athenosians try to live a Greek ideal of philosophising and peaceful coexistence. They are hard to incite to violence, but murder of their own kind is one of the few things that will provoke hostility.

Hykronos

Strength: 4

Control: 4, Stealth 1

Size: 3

Weight: 4

Move: 3, Running 1, Swimming 1

Knowledge: 4, First Aid 1, Wilderness Lore 1

Determination: 3

Awareness: 3

Daring with his brother Hynossos to look upon the secret rites of the Servitors, the two Athenosians crept into the temple the night before the TARDIS arrived and hid among the baskets of ore. Overhearing the Daleks talking of their contempt for the natives, and thereby learning that the gods were mere creatures, the two ran to reveal their secrets to the village. Unfortunately, Hynossos stumbled on leaving the temple, alerting the Daleks to the brothers' presence. The two were chased through the jungle: Hykronos made it to the cliff and clambered down; his brother was hit by Dalek fire just as he made the edge.

Hykronos is naturally sceptical about any messenger from the gods. He will initially regard the TARDIS crew as enemies, but if he hears them talking or theorizing about the Daleks, he will know they are people he can trust — and, as messengers from the gods, more than capable of dealing with the Servitors.

He is resourceful, hunting for the village as a living, bright, and willing to contribute to any of the companions' plans. If he is beaten in hand to hand combat by a companion, he will have great respect, as he is quite competent himself.

High Priest

The high priest is an Athenosian under Dalek mind control. He speaks the will of the Daleks and calls on the wrath of the Cyclops to strike down those who might deny their godly status.

He will be present with the ore when the companions are delivered to the temple, but be dismissed by his overlords to prevent him from getting in the way. He has no real role in the adventure, but is a figure that the villagers respect.

APPENDICES

APPENDIX 1: CREATING COMPANIONS

The easiest role for anyone to play in any role-playing game is himself, and with a little help from you, the referee, it is possible to do so in TIME LORD. First, the player should write a one-hundred word to two-hundred word resume of his background, detailing education and possible special abilities arising from sports and pastimes. This background will help you decide the appropriate level of his abilities in terms of the TIME LORD game. It might explain how the character comes to find himself in the TARDIS.

Creating a character is an open-ended procedure that requires the co-operation of the referee and the player concerned. It should not break out into a war of words about a character's abilities. You, the referee, have the last word in any dispute because you need to balance player characters' abilities with those of referee characters. One point extra in an ability represents a considerable increase in skill and may unreasonably raise a character's abilities above those of other, technically more competent people in the game world.

Having someone playing himself as a character, however, can be unsettling both for the player and his friends, who may suddenly learn more about that person than he might ordinarily reveal. In a way it is more challenging and interesting to get players to generate themselves as characters and have each of them play someone else.

Use the difficulty tables in Part Five along with the following guidelines to determine the common abilities of a player as a character. You, the referee, decide the actual values, applying any tests that are appropriate to determine the character's abilities.

There is an advanced character creation system in Appendix 4 (page 159).

Strength

Give the player an arm-wrestling match after first rating your Strength (2 for puny, 3 for average, 4 for muscular and 5 for body-builder). If he easily beats you, his Strength is 2 higher; if he beats you after a struggle, his Strength is 1 higher than yours. An evenly matched referee and player have the same Strength. If the referee beats the player after a struggle, the player's character has a Strength of 1 less than the referee's; a player who is easily beaten has a Strength of 2 less than the referee's.

Control

Most players will have Control 3. Give any player who regular exercises or plays sports, say three times a week, Control 4. Track and field athletes should be given Control 5.

Size

Male characters will usually be Size 3; female characters will usually be Size 4. Size reflects both bulk and height, and should be modified according to a player's extremes.

Weight

Lightly built men, women or youths should have Weight 3; an averagely built person should have Weight 4; a thickset build coupled with great height deserves Weight 5.

Move

All human characters have Move 3 and the special ability of Running 1.

Knowledge

Knowledge can be gauged by the education a player has received. Education to primary school level counts as Knowledge 2; education to age 16 counts as Knowledge 3; sixth form counts as Knowledge 4; a university background counts as Knowledge 5. Well-travelled, worldwide players without formal education should have Knowledge that reflects their experience.

Determination

Most players will have Determination 3, but notable cowards, particularly nervous people or anyone who cannot kick an addictive habit such as smoking for more than a day should be given Determination 2. Anyone with a job that requires conspicuous bravery, such as a fireman or a soldier in a bomb disposal squad, should get Determination 4. To get Determination 5, the player needs to be more stubborn than the average mule.

Awareness

Anyone with a sight, smell or hearing impairment or who communicates awkwardly should be given Awareness 2. An average person has Awareness 3. Exceptionally observant players, or players with strong oratory abilities should be given Awareness 4.

SPECIAL ABILITIES

A character is made unique by his special abilities, skills appropriate to his background and training. Go through the list of abilities provided in Part 3 and decide whether any are appropriate to the player's written background. Ignore any ability for which the player has received less than a month's full training or for which he has less than three years' on-the-job experience. Any special ability which meets these minimum requirements can be assigned a value of 1. If the player has five times this amount of training or experience, assign the special ability a value of 2.

Ordinary people are unlikely to have many of the quirky abilities such as Cheat Death, Iron Constitution, Keen Sight and Bench-thumping. A character, however, should be given Cheat Death if his Strength is less than 5: a Strength 4 character should have Cheat Death 1; a Strength 3 or Strength 2 character should have Cheat Death 2. The referee may give each character up to two points to be assigned to unique special abilities: a player might choose to assign the points to one or two special abilities, picking Sense of Balance 2, for example, or Iron Constitution 1 with Con 1. Only characters with very few special abilities should be given 2 points; most people will need only 1 point. A player should justify any particularly odd special ability that he wants.

Remember that player characters are ordinary people: they are not superhuman. Tone down values that seem excessive, but give each character some speciality that will prove useful on his travels with the Doctor. The equipment they have will be whatever they are carrying in their pockets when the character is generated.

ALISON — A SAMPLE CHARACTER

Alison is a 20-year-old singer and dancer from 1991 London who is on the verge of breaking into the music industry with a unique blend of rap and bubblegum pop. Wearing purple and silver futuristic stage clothes, she stumbled into the TARDIS while mistaking it for a part of the set for a promotional video.

She is determined to control her own music and image and has learned how to use complicated electronic recording and mixing equipment; much of her work is composed at home using a keyboard, sampler and computer. Her own ideas of alien lifeforms are probably weirder than the real creatures and the universe holds few terrors for her; to her, adventuring in the TARDIS is fun. She has an attractive, round face, dark brown eyes and straight, shoulder-length black hair.

The referee gives her the following common abilities: Strength 3, Control 4, Size 4, Weight 3, Move 3, Knowledge 3, Determination 4, Awareness 3. She also gains the Strength-related ability of Cheat Death 2 and the Move-related ability of Running 1.

Her career, based on three years' composing and singing, gives her the Control-related ability of Dancing 1, the Knowledge-related abilities of Computing 1 and Electronics 1 and the Awareness-related abilities of Musicianship (keyboards) 1 and Singing 1. The referee, however, decides the quality of her voice is such that she deserves Singing 2. Her hordes of admirers warrant the ability of Striking Appearance 2.

Alison's player decides she wishes to enhance her strong will with the one point the referee allots her, picking the special ability of Independent Spirit 1. She has no equipment — her stage costume was not designed to be practical!

Author's note for the curious

When Time Lord was originally written, rapstrix Betty Boo had a quirky video to her song *Where Are You Baby?* from which all the notes concerning Alison gain their inspiration. Where is that baby now?

APPENDIX 2: SAFE COMBAT

Basic combat in TIME LORD makes no distinction between lethal blows and non-lethal blows. Referees who wish to use a combat system that allows characters to be knocked out but not wounded by blows from fists and blunt weapons should use the rules for safe combat. It is highly recommended that these rules be used because they reduce the severity of Wounds inflicted on characters and so prolong characters' lives.

Safe combat creates a feeling of uncertainty, because players will not know whether an attack against them is going to be lethal or just knock them out. Referees should use safe combat to enhance the dramatic tension of an adventure. No one will know, for example, whether that blaster aimed at the Doctor is set to stun or set to kill: characters need the Doctor alive if they are to escape in the TARDIS, so they should be genuinely concerned if he is gunned down.

Any blunt weapon, natural weapon or blaster can be used to make knockout attacks. Instead of inflicting Wounds, such attacks inflict Shock equal to the number of Wounds the weapon would ordinarily make. A fist attack that inflicts 2 Wounds, for example, could be used to make a knockout attack that inflicts 2 Shock; an attack with a blunt weapon, usually inflicting 3 Wounds, could instead inflict 3 Shock.

Any player who wants to make a knockout attack must tell the referee before resolving the attack (the referee does not have to tell the players whether attacks from referee characters are lethal or knockout!). His character is assumed to be pulling his blows to avoid permanently harming his opponent.

EFFECT OF SHOCK

Shock acts as Wounds for the purposes of getting through armour, overcoming Strength and recovery. Shock injuries make it difficult for a character to regain consciousness, but heal faster than Wounds. A character who has taken 3 Shock in effect has taken 3 short-term Wounds as far as recovery goes. Shock, however, does not count towards death and no character can be killed by Shock damage: whether a character is considered lightly wounded, seriously wounded or dead depends only on the number of Wounds he has taken.

In the Wounds boxes on the character sheet, mark genuine Wounds with a W and knockouts with KO to differentiate between the type of injury.

Healing

Shock damage heals far faster than Wounds. A character heals Shock at a rate equal to his Strength for every research turn of rest or inactivity. A Strength 3 character who had taken 4 Shock would have only 1 Shock after one research turn of rest.

First Aid or Medicine can be used to heal Shock damage in the same way as such abilities are used to heal Wounds. The character who applies his healing skills must decide whether his treatment will heal Shock or Wounds; any excess cannot be used to treat the other type of injury. First Aid, however, may be applied once to Shock and once to Wounds.

BLASTERS AND SHOCK

Blasters become far more flexible and potent weapons with Shock damage. Instead of inflicting different amounts of Wounds when set to stun or kill, a blaster inflicts its maximum Wounds when set to kill and the same amount in Shock when set to stun.

A Dalek gun usually inflicts 8 Wounds when set to kill and 4 Wounds when set to stun. In safe combat, it inflicts 8 Wounds when set to kill and 8 Shock when set to stun.

OPTIONS

The following options for safe combat are recommended to referees who wish to broaden the scope of blasters as weapons. All are in keeping with technology in the DOCTOR WHO universe. The referee should decide before the game starts whether these rules will be applied.

Variable power blasters

The flexibility of blasters as weapons can be increased by allowing them to inflict any amount of damage from 1 to their maximum, either as Wounds or Shock. Before firing, a player should state at which level the blaster is set and whether it is set to kill or stun. In this way it is possible for a Dalek gun to deliver 1 to 8 Wounds or 1 to 8 Shock.

Blasters that are found by player characters must first be understood to change the settings, otherwise such weapons by default are set to maximum Wounds. The difficulty of understanding how to use a blaster is the Knowledge required to build such a device, typically 6 to understand an Earth-built blaster or 8 to understand an alien one.

Broad beam stun

Setting a blaster to stun diffuses the energy it emits, broadening the beam of energy emitted by the weapon. Any blaster set to stun reduces the difficulty of hitting a target by 1 owing to the indiscriminate nature of the energy beam.

Broad beam stun is particularly useful to enemies of the Doctor because it gives them a better chance of hitting him, especially when combined with group fire.

Power

The power of energy weapons is finite and it is possible that they will run out through continued use. To add to the uncertainty of using blasters, each one should be assigned a charge rating: this is the difficulty of it running out of energy and can be any figure from 1 to 20. Each time the blaster is fired counts as a cumulative ability of 1 which is used to test whether the blaster runs out. The blaster runs out if the referee beats the difference between the number of turns the gun has been fired and the charge rating.

Jamie picks up a blaster from a fallen space marine and fires at his pursuers, forcing them to take cover. The referee decides the gun is half charged and gives it a charge rating of 10. For the first five action turns, Jamie can fire without fear of the gun running out. On the sixth turn of firing, the cumulative power ability reaches six; the referee rolls the dice to try to beat a difference of 4. If he succeeds, the blaster runs out and Jamie must look for another weapon.

APPENDIX 3: DESIGNER'S NOTES

FOR ROLE-PLAYERS

Experienced role-players have probably noticed that TIME LORD omits certain elements that are common to other role-playing games. Such omissions are quite deliberate! TIME LORD is intended to be easy to learn and easy to use, yet still be able to cope with the complex situations that role-players will inevitably hurl at the system. It is primarily intended for fans of the DOCTOR WHO television series, not all of whom will be familiar with the way a role-playing game runs or works, so some compromises have had to be made. But beneath the simplicity is some cunning mathematics behind the odds of success.

Gail Baker first provided the idea of levels of competence as a general game mechanic, but at the time I had no more idea of how to put them into effect than she did. Yet the idea of characters automatically being able to succeed at tasks they were competent to do appealed and was carefully placed in my mental filing cabinet. Inspiration strikes writers and designers in the weirdest places, and the notion of the subtractive six-sided dice system that TIME LORD has put into practice was no exception: the place and time in question was leaving the steamy confines of a bathroom in mid-winter. Now, some three years later, TIME LORD is reality.

Peter, TIME LORD's co-designer and an old friend and colleague, quickly became involved in the project. At the time, DOCTOR WHO hadn't been grafted onto the rules, and the game was in danger of remaining a private system played by only one group of people. But with US company FASA's licence for a DOCTOR WHO role-playing game set to expire, we saw an opportunity.

It is Peter who ensured TIME LORD continued to head in the direction in which it was intended to go, and who has curbed my wilder excesses — excesses that might have seen the porcelain vase of flowers among the deadliest hand to hand combat weapons in the universe!

Both of us knew that if TIME LORD were to appeal to most DOCTOR WHO fans, the rules had to be easy to understand. We also wanted to encourage role-playing rather than rule-playing — the optimized rule-bending that sadly afflicts many role-playing games. Out went character progression systems and character generation systems, because we believe the enjoyment of role-playing comes through doing, not the accumulation of abstract numbers of points. We hope to have erred on the side of description of characters and aliens rather than numbers. Such details are for those people who master TIME LORD as it stands, and perhaps one day may materialize in a volume called TIME LORD COMPANION.

Ideally, rules should be transparent to the players of a role-playing game. Mechanics that intrude on play are largely unwelcome except where rolling the dice creates dramatic tension — the points in an adventure where the players believe their plan depends on the success or failure of one person or gadget. Some people, of course, like rolling dice and it is quite possible to play TIME LORD this way by always giving characters difficulties to beat that are greater than their abilities. Conversely, by setting difficulties at levels below most of the characters' abilities it is possible to play a game of TIME LORD without anyone but the referee rolling the dice — as near to a diceless role-playing system as I believe it is possible to get yet still presenting a viable rules structure that will settle arguments. Such a mechanic assumes that the players will choose the best character for the job — if they do so, rather than letting even the most cack-handed character have a go, success will usually follow. The more I playtest the system, the happier I become with assumed levels of competence as a game mechanic: the story, generated by the referee as well as the players, becomes the driving force of the game.

Gone, too, are details of specific weapons, which I chose to treat generically. On a scale of one to ten that embraces the minimum and maximum values in the universe, one gun is very much like another, and a sword becomes simply a sword, whether it is a sabre wielded by a British light dragoon of the Napoleonic Wars or the two-handed broadsword of a medieval knight. Weapons, therefore, are described by type with limitations on their use. In the context of the DOCTOR WHO series, it is also important that few if any Earth weapons should remotely endanger Daleks, Cybermen, or any other warlike alien species. Besides, I wanted to de-emphasize the role of combat in the game.

There is also a noticeable famine of tables. I have concentrated on providing only those tables that are essential to the running of the game, and those that exist are largely for the benefit of the referee. Too many tables can be as much a disservice as too few, because a proliferation of tabular information cannot easily be absorbed. But because TIME LORD uses one simple mechanic — beat the difference — consistently throughout the game, many tables become redundant. Ultimately, only the difficulties tables are needed to drive the system.

For the sake of stats fans, however, and to prevent a mad rush for calculators, the odds of beating differences of 0, 1, 2, 3 and 4 are respectively 83%, 55%, 33%, 16% and 5%. Increasing a difficulty by one therefore has a marked effect on the odds of success. In practice it means characters will comfortably be able to do something at the limits of their abilities (a difficulty equal to the ability) and have an evens chance of succeeding at something one higher than their abilities. No one has a chance of success if the difficulty is five or more higher than his appropriate ability. This decision is quite deliberate: anyone who is attempting a task whose difficulty is four higher than his ability is attempting virtually the impossible as it is given that the game assumes complete competence

at difficulties less than his ability. Should the characters confront the impossible, they need to find either a way round the obstruction or someone to whom it is not impossible.

Those role-players who believe characters should always have a chance of success should remember that most companions in TIME LORD are no more than ordinary people, not heroes, and that ordinary people often have no chance of success. Life, the universe, and the DOCTOR WHO television series frequently demonstrate this fact.

TIME LORD is primarily designed as an effect game: its intention is to recreate the effects of the DOCTOR WHO universe, not real life. Although I have said combat is not the main purpose of the game, nowhere does this effect show more than in TIME LORD's rules for combat.

It is perfectly possible in TIME LORD for two opponents to knock each other out at the same time in hand to hand combat. Ludicrous as it sounds, it reflects what happens in the television series. What matters is the speed at which unconscious characters recover. It is partly the reason why I opted for simultaneous combat rather than an initiative based system. Simultaneous combat means the players must trust the referee not to take advantage of their situation — and a reasonably competent referee doesn't need to — but it also cuts down on bookkeeping.

It is also perfectly possible for two lines of enemy soldiers to fire at each other at only short range and miss. Again it sounds ludicrous, but it happens in the series. The referee has a most useful tool here: the group fire rule. If he chooses to keep the Daleks, say, in clusters of five and use the group fire rule, these creatures become the deadly aliens they occasionally appear to be. By choosing to shoot individually at a separate target, or by forgoing group fire, the average Dalek hasn't a hope of hitting the Doctor or his companions provided that the characters dodge. And here the referee can assure the speedy dispatch of unimportant referee characters simply by assuming they do not dodge. Look at the series and see how it works.

To my mind the game works best when the safe combat rules in Appendix Two are added. In combination with the referee's tools of decision and difficulties, being able to put down an opponent and yet not reveal whether a blaster was set to kill or stun serves to increase the tension in the game. It also conveys the spirit of script immunity that so many of the Doctor's companions desperately need.

Theory is all very well, but it takes playtesting to check whether the rules work in practice. My playtesters (and the characters they played) were Patrick Brady (himself), Paul Mason (Steven Taylor), Dave Morris (the first Doctor), Mark Pawelek (James Wallis), Jamie Thomson (the spider-infested Captain Jameson) and James Wallis (Vicki). Patrick deserves special mention for reading and criticizing an early draft of the rules, as well as testing them almost to destruction. And far, far earlier in time Mike Cule (as the third Doctor), Paul Mason (as Sergeant Benton) and Rachel Hopkins (as Liz) tested a very different system, none of which I'm glad to say has made it into TIME LORD.

Thanks too must go to Pete Tamlyn, Marc Gascoigne, Dave Morris, Paul Mason (yet again!), Murray Writtle and Emma Sansone whose own rule systems have given me much to think about and digest before I dared write my own.

FOR DOCTOR WHO FANS

Many fans will probably be wondering how accurate is TIME LORD. The answer is, quite simply, as accurate as the television series itself. All the information about the Doctors, companions, aliens and enemies is taken from the series, which I regard as the only accurate source of official information. Only by accident has anything crept in from the novelizations or Jean-Marc Lofficier's virtually indispensable reference works. Together, Peter and I have watched almost every surviving episode of the programme — our notes alone are equivalent to another volume the size of TIME LORD! Even precious, previously lost stories such as *The Ice Warriors* have somehow come our way.

Some information, therefore, may be contrary to popular belief or modern usage. TARDIS is clearly defined as Time And Relative Dimension In Space in *An Unearthly Child* and we have kept to this definition despite its frequent corruption to 'Dimensions'. The spellings of names have been taken from the programme credits on screen, and so you will find Brigadier Lethbridge Stewart instead of his hyphenated modern-day equivalent.

TIME LORD, however, is a rule book and must impose some sense of authority. If there has been more than one version of something in the series, Peter and I have chosen whatever is best for game play. In some cases, too, for the sake of providing information that players will surely ask, we have invented tiny pieces of history: true aficionados will doubtless have fun wheedling them out. Our own bias will surely show as well: the Doctors of our childhood were played by William Hartnell, Patrick Troughton and Jon Pertwee and it is perhaps inevitable that our strongest impressions come from these eras. Thus it is that we chose to detail the Cybermen that confronted the second Doctor — the time we believe they were at their scariest.

Sharp-eyed fans will have noticed the absence of three characters sometimes considered companions of the Doctor and whom we regard as only supporting characters: Katarina, the Trojan slave girl, security agent Sara Kingdom and the shapechanging robot Kamelion. We apologize to fans for these characters' absence, but the short lives of Katarina and Sara as well as the impressionable nature of Kamelion make them unsuitable as player

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characters; even as a referee character, Kamelion — who is no more than a cipher — is limited in his potential.

Similarly, the number of aliens and villains has been limited by the space available: alone they are worthy of a separate book. But we have heeded the polls and included most of the popular monsters, besides indulging ourselves.

Researching the programme has shown the strengths and weaknesses of all the Doctors and his companions. It has also created a strong attachment to all of them. But most of all it has shown us what a strong team the first Doctor has when the programme first started, and what a fine mix of drama, comedy, horror and science fiction the series has encompassed over the years. Perhaps this accounts for DOCTOR WHO's longevity.

My undying thanks go to Richard Devlin and the network of fans who have kept available one of the finest science fiction series to appear on television. Without you, the accuracy of this book would have been in doubt.

Spread the word.

Ian Marsh

Putney, June 1991

APPENDIX 4: ADVANCED CHARACTER CREATION

TIME LORD originally presented only scanty guidelines on creating companions to adventure with the Doctor, for two good reasons. First, for a beginner's role-playing game it seemed advisable to present characters that could be quickly given out ready for play; character creation can rather get in the way of welcoming newcomers to what is a rather unusual pastime.

Second, the whole prospect of designing a comprehensive character generation system for Time Lords as a race, human companions and sundry aliens and robots was rather daunting and threatened to consume too much space in the book. Such a system might also be rather complicated for a newcomer to role-playing to understand.

A third, and not so good reason, was that as the author of the rules system, I hadn't much idea how to go about it!

I believe I have already said that inspiration strikes in the strangest places. Well, it has happened again, and now you will all know what thoughts disturb the mind of one commuter as he contemplates wind-swept Earlsfield station in the early morning.

One obstacle to the character creation system is that I wanted to use the consistent dice-rolling mechanism of the whole game in some way. Uniform systems are all very well, but they can also be a pain in the game designer's neck! None the less, the dice are used to provide a variable element for each character.

The final note I have to say about character creation is that companions are not superheroes. Although some of them may be quite competent in certain areas, in general a companion is just an ordinary person who has found himself or herself caught up in the Doctor's adventures. This character creation system is intended to create such ordinary, human companions to accompany one of the existing Doctors; it has no ambition to be anything else.

CONCEPT

There are two ways of shaping a character. First, you can imagine a person, his background, how he will react to certain circumstances, and his likes and loathings and then tailor the numbers to fit this concept. Second, you can work out all the numerical information, assign common abilities and pick special abilities, using such game-related material to help envisage the character as a person. Either way is satisfactory. If you are stuck for ideas, try modelling a companion on one of your friends or a well-known actor. As a player you have a free choice whether your companion is young or old, male or female, and which time period the character belongs to — there are no rules here to help you decide these factors! The only limit is that the character must be human and of Earth origin (descendants of space colonies are all right, too).

MECHANICS

Each player starts with a number of points with which, in effect, he buys the character's skills. As the procedure involves juggling numbers, a pencil and paper will prove handy to make notes before filling in a proper character sheet. A pack of cards may prove useful, as will be explained later.

Creating a character

Each character starts with eight abilities at 3, four abilities at 2 and eight abilities at 1. In addition, the character gains anything from zero to twenty 1-point abilities decided by the roll of the dice. These additional abilities are calculated by rolling a pair of six-sided dice four times and summing the differences of each roll — for each roll of the dice, therefore, the character gains from zero to five 1-point abilities. The result on the dice is read the same way as in the TIME LORD rules — and similarly, rolling a big difference each time is best.

The best possible combination, therefore, after the dice have been rolled is a character with eight 3-point abilities, four 2-point abilities and twenty-eight 1-point abilities (the worst leaves him with only the basic eight 1-point abilities).

These values are then assigned to the character subject to the rules regarding combination and limitations. The player must assign values to each of the eight main abilities, and can spend the rest as he likes on the special abilities listed in the rule book.

It is highly recommended that characters who opt for low Strength acquire the Cheat Death ability at 2 points if they have Strength 3 and at 1 point if they have Strength 4.

Combining abilities

Any ability can be combined with another ability of the same value to obtain a single ability that is one higher in value. But a high value ability can never be broken down into a lower value ability. Thus, two 2-point abilities can be combined to yield one 3-point ability, but a 3-point ability cannot be broken down into two 2-point abilities.

In effect it costs thirty-two 1-point abilities to gain one 6-point ability, sixteen 1-point abilities to gain one 5-point

Ability	Minimum	Maximum	Notes
Strength	2	5	2 = child, 5 = strongman
Control	2	6	2 = klutz, 6 = daredevil acrobat
Size	2	5	2 = a giant, 5 = a child or dwarf
Weight	3	4	3 = small adult, 4 = large adult
Move	1	4	1 = crippled, 4 = sprinter
Knowledge	2	6	2 = primitive, 6 = genius
Determination	1	6	1 = subservient, 6 = obsessive
Awareness	1	6	1 = not in tune with surroundings, 6 = sensitive to surroundings

ability, eight 1-point abilities to gain one 4-point ability, four 1-point abilities to gain a 3-point ability and two 1-point abilities to gain a 2-point ability (most cost-effective!). Thus a 3-point ability is affordable and within the reach of most characters, but to gain several 4-pointers requires careful budgeting.

The best approach is to ensure the eight common abilities have values of 3 or 4, perhaps with one 5, and to enhance these with well-chosen special abilities. This way a character can get a total ability of 6 cheaply through using two 3-point abilities (a cost of eight 1-point abilities instead of thirty-two); the downside is a low general value in the appropriate common ability.

Limitations

A value must be assigned to each of the eight common abilities — Strength, Control, Size, Weight, Move, Knowledge, Determination and Awareness — subject to the minimum and maximum possible values for a human companion given in Table 13.

Certain values will very much shape the appearance and possible background of a character. A character with Size 5 is either a child, and must select his other background skills appropriately, or a dwarf; the character cannot be imagined as resembling an average adult human. Referees should look for such potential discrepancies in generated characters and advise the player accordingly.

In addition, special abilities may not be greater in value than the governing main ability: a character with a Control of 3 cannot have a Marksmanship of 4; the maximum ability he can have is Marksmanship 3. To obtain a total ability of 7 the character must have Control 4 and Marksmanship 3.

BOOKKEEPING SUGGESTIONS

Players with access to a number of packs of playing cards can use them to keep track of their changes in ability — about four packs will be necessary. Issue the player with cards whose numeric value is equal to the abilities of the character, using court cards as ones if there is a shortage of aces. Thus a basic character will get eight threes, four twos and eight aces. Each time the player wishes to combine two abilities, he hands the referee two equal cards and receives one higher value card in exchange: filling in the character sheet is then a simple matter of comparing remaining cards with spaces on the sheet. The referee is also completely in control of the book-keeping, eliminating any 'creative accountancy' on the part of the player.

STARTING EQUIPMENT

Characters start with a set of clothing and nothing else. They may, however, trade in abilities to secure equipment. None is a particularly cost-effective purchase, but then money is of no real use to most of the companions and they will be hard-pressed to find shops on places such as Metebelis 3. Abilities can also be spent to buy status, such as rank within an organization like UNIT (organizations may also require purchasing of a pass, representing membership and security vetting).

1-point ability

This will secure a trivial item of no apparent worth, or a common, everyday item for the character's time period. Examples: a pocketful of loose change, a plain metal ring, golden star of mathematical excellence, walking stick or umbrella, a set of house keys, cricket ball, string, bag of jelly babies, pen knife.

2-point ability

This secures a useful item of some worth. Examples: skeleton keys, hunting knife, gold jewellery, binoculars, mobile telephone, transistor radio.

3-point ability

This secures an item of notable worth or a low position of authority. Examples: hand-to-hand weapons such as a sword or mace, primitive missile weapons such as a bow, unreliable firearms such as muzzle-loading pistols and muskets, partial armour or a shield, rank of sergeant.

4-point ability

This will secure a valuable item or a position of moderate responsibility. Examples: security pass for a secret service or UNIT, reliable guns, full armour, motorized transport, rank of captain.

5-point ability

This will secure an exceptionally valuable item or a position of power. Examples: technological device of equivalent ability to the sonic screwdriver, national head of UNIT, presidency, membership of the royal family.

Referees might also like to invent special devices that characters can own, for example:

Infallible firearm (5-point ability)

A revolver, automatic pistol or laser pistol that always begins any new adventure with a full magazine or charge. This makes the weapon far more attractive than the run-down or partly empty guns that characters may be forced to use in the course of an adventure.

Bullet-proof pocketwatch (4-point ability)

A one-use item that automatically stops the first bullet to strike the front of the character; the watch is destroyed in the process.

UNUSED ABILITIES

A character need not be generated using all his abilities; some may be held unspent to gain an appropriate skill when the player needs. This helps reflect an inherent talent for a subject that the character has never tackled before.

EXPERIENCE

TIME LORD characters should advance their skills only slowly as gaining even one point in an ability represents a great leap in skill. To this end, at the end of each adventure, a player may make one roll of the dice to increase one of his character's abilities by one point. If the player chooses not to roll the dice at the end of one adventure, it increases his chance of learning at the end of a subsequent adventure.

The basic object is to beat the difference between the number of adventures a character has gone without making an experience roll and the desired total ability.

Patrick has Knowledge 4 and wishes to learn Cybernetics 1 after a close call with the Cybermen and a number of robots in his first adventure. He must therefore beat a difference of 4 to learn the ability (desired total ability for Cybernetics equals 5). If he waited until the end of his second adventure, he would need to beat a difference of 3.

After a player makes an experience roll, regardless of whether it succeeds or fails, the number of adventures resets to zero. Each time a character successfully makes an experience roll, the difficulty to make the next roll increases by 1. This penalty is cumulative.

Assuming Patrick gained Cybernetics 1 after one adventure and then wished to gain Cybernetics 2 after a subsequent adventure, a penalty of 1 would be added to the total desired ability. The total desired ability would be 6, but the penalty raises it so the difficulty becomes 7. He would need to complete three more adventures to have a chance at gaining Cybernetics 2, at which point he would need to beat a difference of 4. If he succeeded at this and wished to progress to Cybernetics 3, he would incur a penalty of 2, making the base difficulty 9 and requiring the completion of five more adventures before a roll could be made.

At all times the referee decides when an adventure concludes and an experience roll can be made. A character may never improve more than one ability whenever he earns an increase. Also, the eight common abilities may never be increased; only special abilities may be gained or increased.

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The experience roll assumes that a player is attempting to increase an ability which was appropriate to one of his adventures; if it is not appropriate, the referee should increase the difficulty of succeeding at the experience roll. The referee should keep a log of attempts made or failed, and the experience gained. The general intention of these rules is to allow characters to pick up one or two abilities that may be useful as they become more experienced with role-playing and TIME LORD in particular.

SAMPLE CHARACTER: SIMONE

Simone starts with eight 3-point abilities, four 2-point abilities and eight 1-point abilities. She rolls the dice, generating differences of 0, 1, 3 and 2, gaining her six extra 1-point abilities (giving a total of fourteen 1-point abilities).

To start, she assigns values of 3 to Control, Size, Weight and Determination, a value of 2 to Strength and a value of 1 to Awareness. The four remaining 3-point abilities, she combines twice to give a Knowledge of 5 (four 3-point abilities = two 4-point abilities = one 5-point ability). She must still assign a value to Move, so she combines two 1-point abilities to give a two-point ability, which in turn is combined with the remaining three 2-point abilities to give one 4-point ability.

Her abilities currently are as follows: Strength: 2, Control: 3, Size: 3, Weight: 3, Move: 4, Knowledge: 5, Determination: 3, Awareness: 1.

She is left with eleven 1-point abilities, and elects to take the special abilities of Cheat Death 2, Bench-thumping 2, Driving 2, Mechanics 1 and Engineering 1. On reflection, she believes her Awareness to be too low, and combines the remaining three 1-point abilities with it to give Awareness 3. Her final abilities are:

Strength: 2, Cheat Death 2

Control: 3, Bench-thumping 2

Size: 3

Weight: 3

Move: 4, Driving 2

Knowledge: 5, Mechanics 1, Engineering 1

Determination: 3

Awareness: 3

Simone starts only with the clothes she wears. She envisages her character as an enthusiastic car mechanic who loves tinkering. Heaven help the Doctor when she gets loose in the TARDIS!

CHARACTER SHEET

NAME

PERSONAL

Species

Description

Home planet

Native time

Age

Sex



ABILITIES

Strength

Determination

Control

Knowledge

Weight

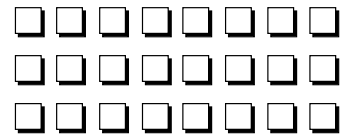
Size

Awareness

Move

EQUIPMENT

WOUNDS



COMBAT

Attack

Parry

Attack

Basic Defence

Evade

Dodge