GAME OPERATIONS MANUAL

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THE *DOCTOR WHO* ROLE PLAYING GAME

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DESIGNERS' NOTES

Due to the complexity of working up a reasonable role-playing universe, I had to sift and sort through large quantities of *Doctor Who* material with a fine-tooth comb. There were quite a few good ideas that got left out. In fact, some of these ideas were terribly painful to drop, but they had to be sacrificed for brevity. Some, like the men of UNIT, will see publication at a later date.

In compiling the time lines, I had to sift through hundreds of dates and many publications to arrive at the ones I used.

In doing this, I discovered that the Earth Empire, the Federation, and the Galactic Congress all existed at the same time. This was easy to fix by incorporating the Galactic Congress into the Federation, and by fixing dates for the collapse of the Earth Empire and founding of the Federation.

The biggest problem came with the entire John Pertwee/UNIT era. The dating given in The Abominable Snowmen, The Web Of Fear, and The Invasion indicates that the UNIT stories occurred in the late 1970s and early 1980s. Furthermore, when asked what her home time was in Pyramids Of Mars, Sarah Jane Smith replied 1980; because she became The Doctor's Companion in The Time Warrior, I have assumed that the episode occurred in 1980. The episode Mawdryn Undead completely negates this chronology by having The Brig retire in 1977. This was terrible, because it completely contradicted the references and times set up in the shows of the previous three Doctors, so I chose to ignore it. Correcting for this, I decided that Lethbridge-Stewart actually retired in 1988, and the Mawdryn Undead affair ended in 1994.

Another problem was the time line of Gallifrey. In an effort to explain why The Doctor always returned to Gallifrey in chronological sequence, certain strictures were placed on time travel, making Gallifrey the present. Although this was not too unreasonable, certain episodes, The Three Doctors, in particular, made this unlikely; because no TARDIS ever went past the Gallifreyan present in the series, it was decided that TARDIS units cannot do this. Furthermore, I mixed the legends of Omega and Rassilon, making these Time Lords contemporaries and allowing the contributions of both to be meaningful to Gallifreyan history.

Certain events and episodes were ignored completely, such as the fact that there are three different Atlantises.

Michael P. Bledsoe

I came to this project after considerable effort had been expended on it already. My own work has been largely in game design and organization, leaving others to insure that the presentation of the *Doctor Who* universe was accurate and reasonable. It was my task to make sure that every system worked, that each system was reasonably complete, and that there were no glaring holes or errors in game design. I was often the Devil's Advocate, questioning every decision and pointing out where 'rules mechanics' could beat up the gamemaster with interpretations or inconsistencies.

Additional efforts came in the adaptation of my work on skills, first published in 1976, to this game. Much of this effort came in the application of the Interaction Matrix to judging challenge and confrontation, particularly in the use of skills and special abilities by players and in the concept of Difficulty Levels.

That this game and *STAR TREK:* The Role Playing Game are similar is no accident. It was my firm conviction that a family of games be created, such that gamers could transfer between them with relative ease. For this reason, the language used in describing game mechanics is consistent. Furthermore, where systems for ST:RPG2 already worked well, these were incorporated bodily into this game.

Part of my task was to insure that the work done by Fantasimulations Associates and myself for ST:RPG2 fit here. Another part of my task was to insure that the game remained easy to read, easy to understand, and easy to play by novice or younger gamers. I tried to incorporate some of the light-hearted nature of the series into my writing, and encouraged the other authors to do the same.

Although I left the application of the game design to the *Doctor Who* universe to others, I did have a major role in two decisions that affect the presentation of the game. Both of these have to do with the fictional premise for the *game* universe.

In arriving at a suitable fiction base for the game, we decided to make player characters members of the Celestial Intervention Agency. Not only does it give a good reason for there to be multiple Time Lords and Companions in the game, but also it allows freedom for interesting use of the player characters' TARDIS units. Without the CIA, mentioned in The Deadly Assassin, there can be little support from Gallifrey for the player characters, whose interventionary efforts would clearly make them renegades and outlaws. The organization of the **Sourcebook** and the presentation of the material there stems from this decision.

Secondly, combining the fictional premise with practicality, we have chosen that our products will support a game universe in which the *game present* will be that of Gallifrey at the latest time The Doctor appeared there. We further agreed that, although some isolated products might do otherwise, adventures will start in this present and go elsewhere. This means that game statistics and background for The Doctor are presented here as though he were in his sixth incarnation, with information about the first five Doctors given as historical references only. We discarded providing game statistics for all six Doctors as failing to fit either this fictional premise or the premise that the **Sourcebook** material is provided player characters by the CIA. For those gamers who favor an earlier incarnation, we encourage slight alterations in The Doctor's game statistics to reflect their perceptions of his abilities; these alterations need only be slight, for The Doctor can be assumed to have the same skills and attributes, with different ones coming to the fore in each incarnation.

Wm. John Wheeler

As designer of the time travel and TARDIS repair game systems, I aimed for simple designs that would be fun to use and still flexible enough to accurately reflect the various ways the TARDIS is used in the series. Fortunately, the existing Difficulty Level system adapted well, and allowed room for such necessary (and fun) touches as TARDIS misjumps, microjumping, and "1001 Clever Ways To Sabotage The Master's TARDIS".

The systems are deliberately open-ended to encourage and reward creativity by both players and gamemasters. Misjumps and systems failures are intended as ways for gamemasters to add suspense to adventures, not as ways to batter players with endless problems. It is to be hoped that gamemasters will use these systems in the spirit of fun, as intended.

Guy. W. McLimore, Jr.

THE DOCTOR WHO
ROLE PLAYING GAME

Introduction For Gamemasters

The gamemaster has three tasks in **The *DOCTOR WHO* Role Playing Game**. He must design the encounters, present them to players, and judge the resulting action. This book contains information to help him with these tasks. Before reading this book, the gamemaster should be familiar with the information given in **The Players' Manual**. Much of the information here is in the form of judging notes and hints for the material in that book.

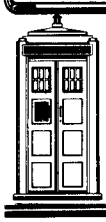
Included here is a chapter giving information for designing encounters. In this chapter are systems allowing the gamemaster to design encounters in space and time. The gamemaster will be able to design aliens, alien worlds, and alien civilizations. Included is a section giving hints that will help new gamemasters with their own designs.

There is a chapter giving hints on presenting scenarios – on the art, if you will, of being a gamemaster. This includes how to create descriptions that will excite players and how to use all types of game aids, including maps.

In the chapters giving information on judging the action, the gamemaster will learn how to interpret and judge the rules. Some of this information will be repeated from the player book so that the gamemaster does not have to flip back and forth, but much of it will be new. In this section are given the tables and specific rules on how to judge tactical movement, combat and confrontation, injury and recovery (or death), creation and use of attributes and skills, and use of equipment. The information in these chapters is presented in the same order as in the player book, for easy cross-reference.

THE DOCTOR WHO
ROLE PLAYING GAME

Designing Adventures



ENCOUNTERS, SCENARIOS, AND CAMPAIGNS

BY WM. JOHN WHEELER

The fun of a role-play game comes from its interesting adventures. These adventures may be short, lasting only one or two hours, or they may be much longer, sometimes lasting many months of play. An adventure can be compared to a television show. Some adventures, like one-shot TV shows or movies, are played with characters created just for the adventure; after the adventure is done, the characters never are used again. Other adventures, like the episodes in a television series, are played with the same characters; each new adventure builds on the previous ones, and the characters develop personalities and histories.

ENCOUNTERS

The basis of all adventures are the encounters that the player characters have. An encounter occurs wherever the player characters interact with their environment. These encounters may be between the player characters and the physical world at long range or at close hand. These encounters may be between the player characters and new life forms or new civilizations. They might be between the player characters and non-player characters (NPCs).

In a Doctor Who *game, an encounter at long range would occur when The Doctor attempts to gather information about a disturbance in the flow of time from his TARDIS. An encounter at close hand would occur when he and his Companions step onto an alien planet's surface for the first time. An encounter with new life forms would occur when The Doctor observes, inspects, and interacts with the alien plant and animal life there. An encounter between the player characters and new civilizations would occur when The Doctor discovers that the plants are intelligent, resentful of intrusion, and deadly! And, finally, an encounter with non-player characters would occur at a meeting between The Doctor and the Council Of Animal Control, the plants who determine whether or not animal life is harmless or a pest needing extermination.*

Encounter Types

There are two types of encounters in most adventures: planned encounters designed as part of the adventure and random encounters that occur because of pure chance. Many random encounters occur as the result of a dice roll. How often an encounter occurs and the type of encounter will depend on the area where the characters are and the scale being used. It is not reasonable to expect to encounter all kinds of beasties in the middle of a Gallifreyan domed city even in a dozen turns spent moving about there, but there may be a random encounter every turn spent moving about in the Gallifreyan badlands, for example. Encounter charts and directions for using them usually will be given in the individual scenarios and adventures. These frequently list the possible kinds of encounters and give the chance of a random encounter occurring.

ADVENTURE SCENARIOS

An adventure scenario is a story, linking together encounters. Some scenarios will have a well-established plot, moving predictably from one encounter to another. Others will have general story lines, but how the story progresses from one encounter to the next is completely open and unpredictable. Scenarios with well-established, predictable plots are linear in nature, with all of the encounters strung out in a line, as though they were on a path. Scenarios with open and unpredictable story lines are free-form in nature, with the encounters like apples on a tree, any one of which may be picked next.

Both scenario types have some strong advantages and some strong disadvantages.

Linear Scenarios

An advantage of linear scenarios is that they provide a real sense of story, with a beginning, a climax, and an aftermath. Some players will be quick to sense the plot, and they will be able to use this knowledge to their advantage. Such scenarios can build suspense or tension, because each encounter can build on the ones before. They are easy to design, because the encounters can be begun in certain, predictable ways, and ended in the same ways. They give few surprises to the prepared gamemaster, and they require little preparation, because the environment and the NPCs that the player characters will meet is known before the game.

On the other hand, linear scenarios give the players the least freedom. Because they are structured to play out a certain way, frequently the players' creative solutions do not work well. Players feel pressured into behaving in certain ways, and, unless the gamemaster is very careful, they can feel that nothing they do makes any difference.

THE DOCTOR WHO ROLE PLAYING GAME

Free-Form Scenarios

Among their advantages, free-form scenarios allow the players complete freedom, moving in whichever direction suits them at the moment. At their best, they depend completely on what the player characters do – the actions in one encounter possibly having an effect on all of the other encounters, like ripples from a stone thrown into a pond. They make the players feel as though their actions completely control the game.

On the other hand, free-form scenarios are very demanding on the gamemaster. The near-legendary ability of players to surprise the gamemaster is given free rein here, and unprepared or inflexible gamemasters will become lost quickly. Unless the gamemaster is very careful, these scenarios can make the players feel lost, wondering where to go next and what to do when they get there. They require frequent signposts, guiding the players or alerting them to possibilities for action. They require extensive preparation, not only in terms of design, but also just before play; the gamemaster must know a great deal more about his environment and the NPCs that people it than in a linear scenario.

The Best Of Both

The best published scenarios combine the two types, using some linear encounters and some free-form encounters. Linear encounters are used to introduce the scenario, drawing the players and their characters into the action, giving them a reason to enter the scenario environment and meet the scenario NPCs. After the 'hook,' as the introductory encounter is sometimes called, the linear encounters lead the player characters into a situation that gives them free choice about where they will proceed. The actions in each of the free-form encounters affect the players in the short term. In the long term, another set of linear encounters lead the players into yet another area of free choice, perhaps the climax of the scenario. Linear encounters often are used to wrap up the scenario, bringing it to a satisfactory conclusion.

Using encounters of both types is like building a structure with tinker toys, with the sticks being linear encounters and the knobs being the free-form encounters. The linear encounters give some structure to the free-form encounters. The combination allows the scenario to have a well-defined story line – not as well-defined as purely

linear scenarios, but much more defined than those that are purely free-form. The combination also allows the players freedom to choose their action – not as much as in purely free-form scenarios, but far more than in those that are purely linear.

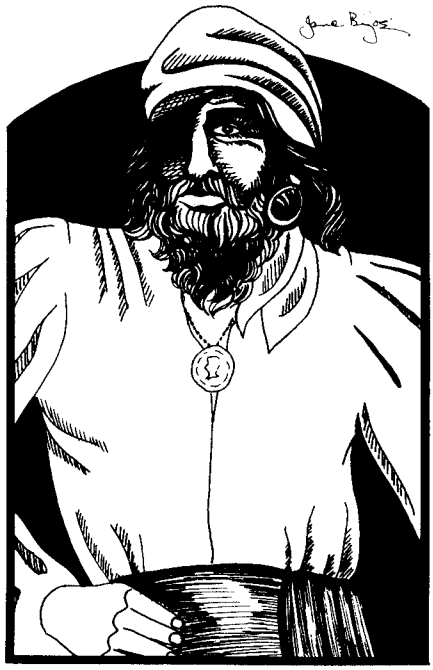
In general, use linear encounters to introduce the scenario and to set the story line. In a *Doctor Who* game, this would be like having the TARDIS pick up a recorded distress signal from a space station under attack by Cybermen. Then, at the space station, the Time Lord and his Companions discover that the facility's many corridors are deserted. There are no bodies and no evidence of foul play. Suddenly, a crew of cutlass-wielding pirates appear out of nowhere, attacking the Time Lord and his friends. (Time corridors are like that.)

Use free-form encounters to develop the scenario. In a *Doctor Who* game, this would be like allowing the player characters to flee from the pirates, to defend themselves, to turn and attack the pirates, or to pursue the pirates should they run off; alternate choices would be to declare a temporary truce to discover why the pirates are here in the first place or to use the TARDIS and the clues to find out the reason. How the scenario progresses depends on the choices the players make.

Then use a new set of linear encounters to move the story along. This would be like having the player characters discover a Spanish doubloon and a scrap of treasure map showing the location of Blackbeard's treasure. No matter what choice they made in the earlier confrontation with the pirates, they would find these clues, whether it be in a pocket, on the floor of the TARDIS, or on the space station. Chances are great that the characters will return to the 1600s, though there is still the chance that they will not. As it is crucial to the story for the TARDIS to respond, they can receive a warning that the flow of time is being seriously disturbed on the Spanish Main. In well-constructed linear encounters, the players may feel like they have a choice, and that they really have none is well-hidden.

Use more free-form encounters to further develop the scenario. This would be like having the player characters encounter Blackbeard, who (unbeknownst to the player characters) has made a swap with the Cybermen, trading his buried treasure for a laser-turreted hovercraft. The problem is that Blackbeard has lost his map to the treasure, the same map the player characters have found. The players have a new set of choices to make, and how the scenario will progress depends on what they do.

Finally, have another set of linear encounters lead into the climax of the scenario, the high-point of the story.



Most often, the climax is not the end of the story, but some point near the end. The climax is best as a free-form encounter; therefore, how the story actually ends depends on what the players choose to do.

The aftermath of the climax, the story's wrap-up ("And they lived happily ever after"), easily can be a set of linear encounters that lead into the 'hook' for the next scenario.

CAMPAIGNS

A campaign is a series of adventure scenarios, held together in one of three ways. One way is that the player characters all are the same, even though the scenarios do not have much to do with one another; this is the way a campaign would be run if it were like the *Doctor Who* TV show. Another way is that the scenarios all have to do with the same topic, perhaps approaching it from different angles, possibly with different characters; this is the way a *Doctor Who* campaign would be run that dealt with the beginning of the Dalek-Movellan War, for example, where no one group of characters could possibly be involved in every aspect. A third way, possibly the most exciting, is to combine the two; this would be a campaign in which the same characters follow the same plot from adventure to adventure, solving puzzles along the way and discovering more and more information about the plot as the adventure scenarios progress.

Campaigns of the first type are the easiest to design and run. They require only the dedication of the gamemaster and the players to design player characters that will be interesting to play week after week. All the adventures must come to a climax brought about by the player characters' actions. As characters die, they are replaced. The important thing is that the characters' TARDIS survives from game session to game session, for in a *Doctor Who* campaign of this type, the TARDIS holds the player characters together. The adventures may be designed by the gamemaster, even on the spot! They also may be purchased, for most commercial adventures are written for campaigns of this type.

Campaigns of the second type are not quite as easy to design. They require a master plot, one that allows for many adventures. The only restriction is that all scenarios deal with the master plot in some way, because in campaigns of this type, the master plot holds things together. The job is not as difficult as it might seem, because the plot can be vast in scope, and it will not come to a climax in one adventure, and it need not come to a climax at all. Several adventures may be run with the same TARDIS and crew, but the scope of the master plot allows their time capsule to be destroyed or lost and another created to replace it. As the campaign progresses, the master plot unfolds, giving all the adventures added realism and depth. It will be necessary for the gamemaster to spend some time designing the master plot, which really is his campaign universe. He will have to create the major controversies and conflicts, the history and background for them, and the areas in which the player characters are likely to make a difference. Although some of the adventures for this campaign type can be purchased, they will have to be modified to tie them into the master plot.

Campaigns of the third type are the most difficult to design, for they require the gamemaster to design one or more master plots that can involve the small group of player characters and can be brought to a climax by the characters' actions. Each adventure builds on the one before it, adding details to the master plot(s) as the players (and their characters) discover more about the campaign universe. In this type of campaign, it is possible to develop NPC opponents that the player characters meet again and again, much like the archvillains found in superhero comic books. Again, the important thing is survival, for the campaign centers around the player characters. As characters die, others are recruited to take their place. This campaign is the most work for the gamemaster (but possibly the most rewarding), for nearly every adventure must be tailor-made. Most will need to be designed by the gamemaster, for few companies produce adventures oriented to this type of campaign.

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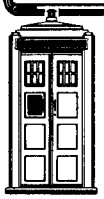


STEPS IN ADVENTURE SCENARIO DESIGN

BY WM. JOHN WHEELER

In designing an adventure scenario, the gamemaster's first job is to decide on a plot for the scenario – the story that the game will play out. Ideas for these stories can come from almost anywhere: television shows or movies, comic books, novels, or real history (particularly important for *Doctor Who*). Some of the best stories come from answering the question, "I wonder what would happen if..."

Second, the gamemaster must design an environment that fits his story. If this means creating an alien planet and civilization, then he must do this job. Systems are given later in this chapter that will help do this. Sometimes this job is done first, for, many times, creation of a new life form or civilization will suggest a story.

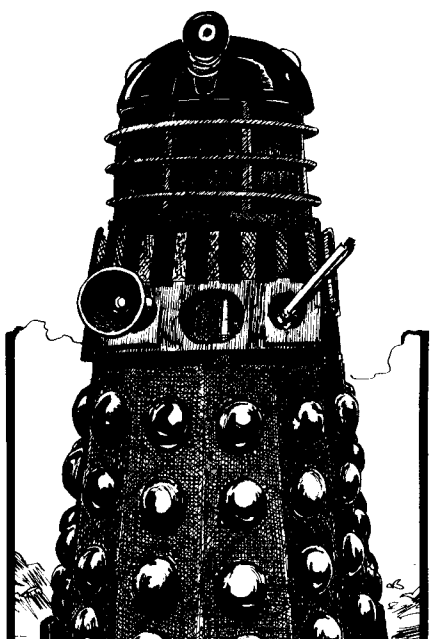
Third, the gamemaster must define for himself the goals for his players. He must decide on what he expects the player characters to accomplish, and what steps they can take to achieve their goal. Not only this, but he must make the same decisions for the NPC opponents and allies. This usually will include the background story that will be told to the players. The background must be complete enough that it is clear to the players why they are where they are and what they are expected to accomplish.

Fourth, the gamemaster must decide upon the first encounter, the hook leading into the scenario. This 'hook' should give the players a strong reason to enter the scenario, to become involved. The 'hook' can play on the players' good nature, their sense of fairness or justice, their pride and ego, their desire for fame or fortune, or even their need for revenge. Whatever the reason, it must be strong, with a sense of urgency, giving the players the feeling that they must become involved *now,* and waiting until later will not be desirable. If all else fails, the old standby, a message from the Celestial Intervention Agency, can point the players in the right direction.

After this, the process depends on the story chosen. It will be necessary to design each of the encounters that the players *will* have. These are all of the linear encounters and the climax. Then, it is a good idea to design the encounters that the players are *likely* to have and at least sketch out those that they *may* have. The setting for each encounter must be designed, at least in general; furthermore, notes need to be made about the NPCs, the other life forms, and the objects, so that when they are encountered they can be described for players.

In preparing these encounters, rough notes, maps, and sketches usually are enough to meet most needs. It is helpful to draw maps of key areas, and to make notes on the map itself, perhaps using a color-coded system. Sometimes, more detail should be provided giving the exact information available from critical skills uses, of required encounter areas, or of important NPCs met. As a gamemaster gains experience, he will find it easier to know just when rough notes are not enough and detail is needed.

A very important fact to remember concerns the kinds of encounters that make the game interesting and fun. Variety is the key word. Some encounters should be friendly, some should be hostile, and some should be neither. Few should result in combat. Combat, on the ground or in space, is an important part of the feel of *Doctor Who,* but if the game degenerates into merely exterminating Daleks, then it will lose much of its enjoyment.



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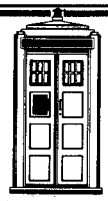


MAKING DESIGNS FIT

The scenarios from one role-playing game could easily be used with the system from another. Unless the gamemaster is knowledgeable about The Doctor's universe, and unless he takes pains to attempt to reflect that universe in his games, the scenarios he designs could fit *any* universe in which there is travel through space and time. Such scenarios might be fun to play, but they will not have the spark that has kept the *Doctor Who* television series on the air for more than 20 years.

This section will address some of the characteristics that make the universe of *Doctor Who* what it is. What will not be discussed here is the technology of The Doctor's universe (such as the TARDIS), nor the specific races (such as the Daleks), nor specific names (such as Romana). Instead, this section will discuss the kind of plots in which The Doctor involves himself, the way those plots unfold, and the elements of those plots that make them uniquely *Doctor Who.*

THE HEROIC STRUGGLE

In *Doctor Who,* there is a clear message of a timeless struggle between good and evil, with the central characters firmly on the side of good. This struggle is of heroic scope, playing out as a series of encounters throughout time and space. In these encounters, the forces of good defeat, or at least make headway against, the forces of evil.

This should set the tone for all play. Players should *not* be allowed to play evil characters. They should be encouraged to play so that their actions can be seen as on the side of honor, justice, truth, and other such pillars of what most people agree as being *good.*

That there is a continuing struggle should be clear. There is more evil in The Doctor's universe than the player characters can possibly defeat. This is a necessity, because without evil antagonists, there would be no game. Nevertheless, gamemasters should attempt to create scenarios in which it is clear to the players that they can win. They need to greet each new plot with a sense of hope and good humor. *Doctor Who* has a positive vision of the universe: there is always hope.

THE STRUGGLE MADE PERSONAL

Though the struggle between good and evil is of a grand heroic scope, set in multiple galaxies throughout all time, the central characters are always involved on a personal level. Though the forces of evil might be acting on a universe-wide scale, The Doctor and his

Companions are seen to be involved in an intimate, immediate, and very personal way.

Instead of merely aiding one side or another in the rarified atmosphere of the grand tactical level, the central characters should be involved with the conflict in ways easy for all people to identify with. Few players will have the immediate sense that they personally could make a difference in global thermonuclear war, but all are likely to have the sense that they could defend their homes from unscrupulous villains (like the Daleks) who want the property for the rare mineral that has been discovered there.

This is easier to do than in many role-playing games. In this game, the player characters are members of a very loosely structured organization that has virtually no power. They are not members of any military force, representatives of any government, or possessors of any other means to cause change except by their own personal actions. They do not, *must* not be portrayed as possessing any military fighting ability beyond their own personal skills.

The scenarios of the game should reflect this personal, intimate struggle. The backdrop for the scenarios should give the feeling of a grand struggle, but the players should see their characters as people who are helping other people solve problems. They should see that their characters deal with the enemy individually, trusting in the power of good over evil to have that make a difference in the grand struggle.

THE STORIES

The Doctor and his Companions often are pitched into situations in which they must act at once or be faced with certain disaster. They always walk the cliff edge.

Settings

The settings of these situations often are unusual – a different planet, the far future or distant past, or amid unusual aliens. The central characters take these settings in stride, behaving in ways similar to how they would were they on Earth. The setting is merely the stage on which the action takes place; sometimes it will prompt the central characters to behave in one way or another, but their response is to take it in stride rather than to fight against it. A combination of settings has proved to be particularly effective: the story starts in present-day Earth, jumps to another world where the villians are causing a problem that can only be identified in the future and corrected in the past; the future and the past are needed to save the present.

Major Antagonists

The villains almost always are of superior intelligence, as alien to the setting as are the central characters. Often, the major characters who appear at first to be good turn out later to have evil motives, and the characters who at first appear to be evil are shown to have motives and goals that are just as good as those of the central characters.

Walk-On Characters

The central characters often need to deal with the locals, ordinary people faced with extraordinary situations. In their dealings with these ordinary folks, the central characters frequently will be seen to be the villains (or at least suspicious types).

Some of the locals will recognize the characters' essential good will and come to trust them. The characters should be encouraged to return the trust and deal with these locals honestly, for only with the help of the locals will the characters have enough support to solve the problems facing them. For this reason, the Doctor and his Companions do not attempt to hide the fact that they did not belong, nor do they usually conceal their equipment or knowledge. Players need to feel that there are rewards for acting openly and honestly, for placing trust in selected non-player characters, and for being champions of the good side.

Action

Most of the locals tend to react with quick violence, which is obviously a disastrous course of action. The characters should be aware of this, and they should be prompted (and rewarded) for attempting to solve the problem through non-violent means. The players should be aware that in The Doctor's universe, violence is a poor last resort, and usually no solution at all.

Humor And Wit

The Doctor and his Companions react with humor. They can be seen to be tongue-in-cheek at times, and the stage dressing reflects this attitude as well. Imagine a time machine that looks like a phone booth; it doesn't work, but instead flies through time and space, under the marginal control of an operator in curious garb. That should set the tone.

Humor can be built into the plots, but it should be a by-product of them, perhaps emerging in verbal interplay with the walk-on locals. Usually this humor should be at the expense of the local bureaucracy and the villains, and not at the expense of those whom the characters are destined to help. This must be controlled, lest the stories become silly, which would cause them to become uninteresting quite rapidly. Furthermore, the humor should never disguise the need for the characters to take immediate action.

THE DOCTOR WHO ROLE PLAYING GAME

ADAPTING PUBLISHED ADVENTURES

Published scenarios and adventures are a good way to get started or to play with a minimum of design work. Many of these are well written, providing a good mix of encounter types and an interesting and enjoyable story line. Even the best of these, however, requires some design effort before it can be used in any particular campaign or with any particular group.

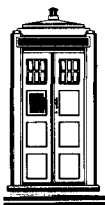
Only you, as the gamemaster, are familiar with your campaign and your players. Only you can tell when an encounter from the scenario is likely to be interesting to your players or when it will bore them to tears. Only you can tell how it must be altered to fit your players' characters, or the situation in which they find themselves. Therefore, *you* must be the one to alter the design to fit your needs.

Don't worry about this job. Most of the time, the changes will be obvious after you have read the adventure the first time. Make notes about the changes in general, and then flesh out the notes as you go along. Remember this: the more you can make the published adventure seem to be a natural part of your game, the better your players will like it.

It is a rare person who can be successful with a published adventure after only one reading, and few can remember enough of the adventure to use it after only two. One of the hidden advantages of designing your own scenarios is that you know them thoroughly!

IN SUMMARY

The stories from The Doctor's universe show people transported into extraordinary locations to help other people solve problems. Often they are misunderstood and misunderstand in their own right, but the subsequent interplay brings about a satisfactory conclusion, leaving the characters with a sense of accomplishment and a feeling that their actions made a difference in the grand struggle between good and evil.



ADVENTURING ON NEW WORLDS

Though much of the action and adventure in *Doctor Who* takes place on Earth at various times in its past and future, a great deal takes place on other human worlds, and not a little will occur on totally alien planets. Gamemasters will want to create a steady stream of these strange new worlds to explore, as well as new life and new civilizations to populate them. The universe and its variety are infinite; **The *DOCTOR WHO* Role-Playing Game** should be a celebration of this variety.

When required, these new worlds, new life-forms, and new civilizations largely will be created by the gamemaster. Like the writers who shaped the *Doctor Who* universe in the first place, he will create planets, animals, and alien races to suit his campaign and to delight the players involved.

The first step is to determine the physical parameters of the new world that is to be explored. The specifics about the planet's position in the system, its gravity and size, its climate, and its mineral wealth all may be determined using the planet design system.

Next, the gamemaster must determine what type of life exists. Most of the planets visited by the player characters will be capable of supporting life. Gamemasters are encouraged to come up with imaginative, sensible, and playable life forms on their own. The alien creature design system may be used to help a gamemaster decide what the highest form of life on a new planet is like, and if it is intelligent enough to qualify as a thinking being, and not an animal.

Finally, if the dominant creature is intelligent, it is necessary to determine the specifics of its civilization.

Even the most creative gamemaster needs a push in the right direction and some guidance occasionally, and the capacity for players to surprise even the most prepared gamemaster is enormous. For these times, simple systems have been provided so that gamemasters can generate quickly some of the important data about a yet-to-be-explored planet and the life forms that might be found there. The gamemaster can then take this basic data and expand on it to flesh out the adventure.

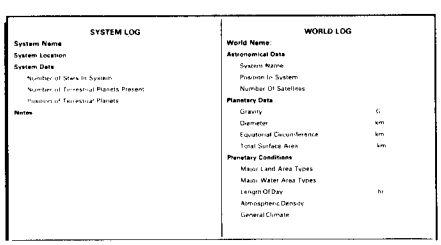
Only habitable planets are covered by this system, because those are the planets where humanity is likely to be found. Most of these planets will have a silicate and water surface like that of Earth, an oxidizing atmosphere like air, and geologic activity. Such planets come in a wide variety, and they are not all as hospitable as Earth. They are planets capable of sustaining life as we know it without major life-support equipment. Occasionally, the game will deal with other types of worlds.

This system uses dice rolls to generate the planetary data, but these dice rolls should be used only to spark a gamemaster's imagination or to give a push in one direction or another. The planets generated using this system, which is purely random, may not conform to accepted scientific principles. Gamemasters should feel free to pick and choose data for planets, keeping in mind that the system provides a guideline to the relative chances for each planetary attribute and does not guarantee *overall* acceptability.

WORLD LOG

The *World Log* shown in the illustration should be used to record the information about each world as it is created. Permission is granted for players and gamemasters to photocopy this form for their personal use. The world design system follows this log, with each step adding new information to it.

An example of this log has been provided, with all of the information filled in for the world Keeno V. After each step in the process is explained in the text, the appropriate information will be generated for this example; this information is shown shaded in the text.


SYSTEM LOG

System Name
System Location
System Data
*Number of Stars In System
*Number of Terrestrial Planets Present
*Position of Terrestrial Planets
Notes

WORLD LOG

World Name
Astronomical Data
System Name
Position In System
Number Of Satellites
Planetary Data
Gravity G
Diameter km
Equatorial Circumference km
Total Surface Area km
Planetary Conditions
Major Land Area Types
Major Water Area Types
Length Of Day hr
Atmospheric Density
General Climate

DESIGNING PLANETS

Follow this procedure step-by-step, filling out the *World Log* as each piece of information is generated.

Number Of Stars In System

Roll 2D6 and consult the table below to determine how many stars the system has.

NUMBER OF STARS IN SYSTEM

Dice Roll	*Number Of Stars*
2	4
3	3
4 – 5	2
6 – 12	1

The dice roll that will determine the number of stars is a 5, indicating that the Keeno system has a double star.

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Number Of Terrestrial Worlds Present

Roll two dice and consult the table below to determine if there are one, two, or three terrestrial planets in the system. Four or more terrestrial worlds in one system would be extremely rare, but possible if the gamemaster chooses.

NUMBER OF TERRESTRIAL PLANETS IN SYSTEM

Dice Roll	*Number Of Planets*
2 – 8	1
9 – 11	2
12	3 or more

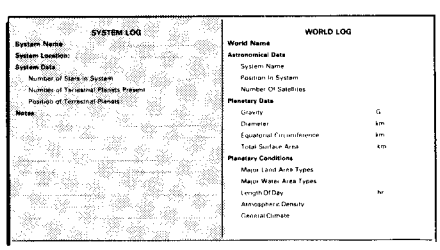
The dice roll for the number of worlds in the Keeno system is an 8. This indicates that there is only one terrestrial planet present.

Position In System

Roll one die to determine the number of the planet in the system. It is usual to use Roman numerals to number the planets outward from the star. If the system has more than one terrestrial planet, roll the die the appropriate number of times. In the case of a tie, the planet can be assumed to share the same orbit.

POSITION IN SYSTEM = 1D6

The position die roll was 5, and so the planet will be Keeno V, the fifth planet from the sun.


SYSTEM LOG

System Name
System Location
System Data
Number of Stars In System
Number of Terrestrial Planets Present
Position of Terrestrial Planets
Notes

WORLD LOG

World Name
Astronomical Data
System Name
Position In System
Number Of Satellites
Planetary Data
Gravity G
Diameter km
Equatorial Circumference km
Total Surface Area km
Planetary Conditions
Major Land Area Types
Major Water Area Types
Length Of Day hr
Atmospheric Density
General Climate

Number Of Satellites

Roll two dice to determine the number of natural satellites, from 1 to 4. Roll two dice to see if the satellite is terrestrial itself. If this second roll is a 2, then this is the case; generate its data just like a separate planet.

NUMBER OF SATELLITES

Die Roll	*Number Of Satellites*
2 – 4	0
5 – 8	1
9 – 10	2
11	3
12	4

The dice roll for the number of satellites is 7, which tells us that Keeno V has one natural satellite. A second roll of 7 indicates that the moon is uninhabitable.

Planetary Gravity

Roll two dice to determine planetary gravity for the world. This gives a resultant gravity of anywhere from 0.5 G to 2.5 G. (1 G = Earth gravity.) Planets with greater or lesser gravity than this do not qualify as terrestrial worlds.

When characters land on high-gravity worlds, those who are not used to the added gravity should make END Saving Rolls for fatigue more often than normal because of the extra stress. Skill Rolls likely would be required for delicate work by such characters if they failed a Saving Roll against the average of DEX and STR.

When characters land on low-gravity worlds, most will need to make DEX Saving Rolls more often than normal, but they may not become fatigued as quickly. In either case, the longer a character is on the world, the less the gravity difference will affect him.

PLANETARY GRAVITY

Die Roll	*Description*	*Gravity*
2	Very Low	0.5 – 0.6 G
3 – 4	Low	0.7 – 0.8 G
5 – 9	Average	0.9 – 1.2 G
10 – 11	High	1.3 – 1.8 G
12	Very High	1.9 – 2.5 G

The gravity roll for Keeno V was 9, and so the gravity is average. The exact gravity may be chosen, or one die may be rolled to determine it. In this case, one die was rolled, with a roll of 6 making the gravity 1.2G.

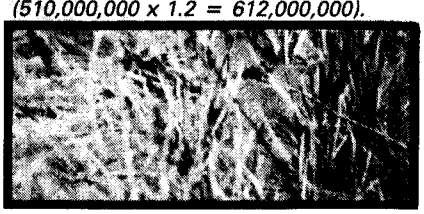
Planetary Size

Planetary size is not often a factor in play, and so no system for approximating size is provided. Assume that the planet has a density identical to that of Earth, and so its gravity would indicate its size relative to that of Earth. To do this, multiply Earth's planetary size, given below, by the gravity factor just rolled to get the size of the new terrestrial world.

EARTH PLANETARY SIZE

Diameter	13,000 km (8,000 miles)
Equatorial Circumference	40,000 km (25,000 miles)
Total Surface Area	510,000,000 sq. km (196,940,000 sq. miles)

The diameter of Keeno V is 15,600 km (13,000 x 1.2 = 15,600), the circumference at the equator is 48,000 km (40,000 x 1.2 = 48,000), and the total surface area is 612,000,000 sq. km (510,000,000 x 1.2 = 612,000,000).



Land Area

To determine the way the land is distributed on the world's surface, roll two dice and consult the table below. Reroll to determine the way the water is distributed. Sometimes this will result in strange combinations (a world ocean and a world continent?), but explaining this away might be fun for a gamemaster.

LAND AND WATER AREAS

Dice Roll	*Land Areas*	*Water Areas*
2	Minor islands only	World ocean
3 – 4	1D3 Minor continents; many islands	1D3 Major oceans
5 – 6	2 + 1D3 Minor continents	2 + 1D3 Major oceans
7	4 + 1D6 Continents	4 + 1D6 Oceans
8 – 9	2 + 1D3 Major continents	2 + 1D3 Minor oceans
10 – 11	1D3 Major Continents	1D3 Minor oceans; many lakes
12	World continent	Lakes only

The dice roll for land areas is 6, giving 2 + 1D3 minor continents and many islands; a second dice roll, divided by 2, tells that there are four continents. The dice roll for water areas is 10, giving 1D3 minor oceans and many lakes; a second roll divided by two tells that there are two minor oceans. The combination says that Keeno V is a world of many small islands surrounded by small water areas, with 4 continental land masses and 2 large ocean areas. Perhaps it has recently flooded or has undergone major continental breakup.

Planetary Rotation

Planetary rotation time, in hours, is determined by rolling two dice and consulting the table below to find the rotation period. Dice must then be rolled as indicated to find the length of one local day in hours.

The length of day tells nothing about the number of daylight hours, merely the approximate number of hours between midnight (or any other time) one day and the same time on the following day. To find out how many daylight hours, assume the world is like Earth. About half of the hours will be spent in daylight, and half spent in night. Use the current season on Earth as the season on the world; in winter, the night will be longer and in summer it will be shorter than half the total day. The length of the local day (or the number of hours of daylight) could be important in some planetary scenarios.

LENGTH OF DAY

Die Roll	*Rotation Period*	*Length Of Day*
2	Very Short	6 + 1D6 hours
3 – 4	Short	12 + 1D6 hours
5 – 9	Standard	17 + 2D6 hours
10 – 11	Long	24 + 1D6 hours
12	Very Long	Choice

The die roll for Keeno V's planetary rotation period is 7, giving the world a standard-length day. Rolling two dice as indicated, give a total of 9. Adding 17 brings the total to 26 hours, the length of a local 'day' on Keeno V.

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Atmospheric Density

To determine the atmospheric density of the planet, whether it is normal (like that of Earth), thick or thin, roll two dice and consult the table below.

Both thin and thick atmospheres are breathable, but they may cause fatigue over longer periods of time. If no special measures are taken, such as Oxygen Pills for thin atmospheres or breathing masks for thick atmospheres, all characters except Time Lords must make END Saving Rolls every two hours. These Saving Rolls, and any others necessary (such as for fatigue), will be made with a modifier of – 12 to the MAX OP END. Gallifreyans have by-pass respiratory systems, and so they require no extra or modified saving throws for thin or normal atmospheres.

ATMOSPHERIC DENSITY

Die Roll	*Atmospheric Density*
2 – 4	Thin
5 – 9	Terrestrial
10 – 12	Thick

The die roll for atmospheric density is a 10, which means that Keeno V has a thick atmosphere.

General Climate

To determine the planet's general climate, whether it is temperate, tropical, desert, or arctic, roll two dice and consult the following table. The climate is only a general description. An arctic planet will have cool temperate zones, and a tropical planet may have warm temperate areas. Though Earth falls in the cool temperate range, it has climates in all the classes on the table.

The gamemaster should not be bound to the die rolls in this section, and random rolls here must be tempered with common sense. For example, a planet with a world ocean would be unlikely to qualify as a desert planet unless its water were frozen. The gamemaster is strongly urged to use this table only as a guideline that indicates a general direction. Feel free to substitute imagination for dice rolls at any time!

GENERAL CLIMATE

Die Roll	*Climate*
2 – 3	Desert
4 – 5	Tropical
6 – 8	Warm Temperate
9 – 10	Cool Temperate
11 – 12	Arctic

The climate dice roll of 9 means that Keeno V has a cool temperate climate.

WORLD LOG

World Name: Keeno V

Astronomical Data

System Name: Keeno

Position In System: V

Number Of Satellites: 1

Planetary Data

Gravity: Average 1.2 G

Diameter: 15,600 km

Equatorial Circumference: 48,000 km

Total Surface Area: 612,000,000 km²

Planetary Conditions

Major Land Area Types: 4 continents

Major Water Area Types: 2 minor oceans; many lakes

Length Of Day: 26 hr

Atmospheric Density: thick

General Climate: cool temperate

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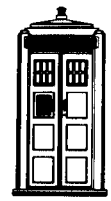

ALIEN LIFE

There will be times when the gamemaster desires to have his players interact with non-human creatures, whether they be a new race of thinking aliens or simply an alien animal/monster. This section provides rules and guidelines to help the gamemaster create these creatures. The system presented here will help determine new life-forms on the world being designed, whether or not they are intelligent enough to be called thinking beings, what they look like, and what their abilities are. Mammals predominate to reflect the universe as seen in the TV series; most dominant species on worlds visited by The Doctor were mammals. It involves the use of dice and tables to interpret the dice rolls, and it proceeds step-by-step, following the information given on the Alien Creature Record.

ALIEN CREATURE RECORD

The *Alien Creature Record* provided at the end of this book should be used to record the information generated when creating alien creatures, whether they are animals or thinking beings. The alien creature design system follows the record form, with each step adding new information to it. This record is shown in the illustration. Permission is granted for players and gamemasters to photocopy this form for reasonable personal use.

DESIGNING ALIEN CREATURES

Follow this procedure step-by-step, filling out the *Alien Creature Record* as each piece of information is generated. This system does not use 'one from column A, one from column B.' The table will develop a basic idea of what the creature is like and its attributes. The rest is up to the gamemaster to decide as he fleshes out the details. Create all alien creatures, intelligent or not, by using the following rules. If they are determined to be intelligent, build them into an alien race using the information in the **Evolution To Sapience** section.

The dice rolls are meant as guidelines. Because they are random, improbable creatures may result. Feel free to pick and choose instead of rolling dice, particularly if you have something specific in mind!

Determine Environment Type

The first thing that must be determined is whether or not the creature is the product of a special environment, or if it can exist in a normal terrestrial environment. If the creature is being designed to fit an environment already created, this step may be ignored.

Most of the time, creatures of interest will be living in an environment that will support normal humans or Gallifreyans. Only in one-sixth of the cases will creatures be products of special environments, and even then humans will be able to adapt to some of these with relative ease.

To determine if the creature requires or is a product of a special environment, roll one die. If the result is 1 – 5, the environment will be normal as indicated. If the roll is a 6, reroll. If the second roll is a 1 – 5, then the creature's native environment is also normal. If the second roll is another 6, the environment is special; the die should be rolled again and the table below consulted. In some cases, a choice is presented, and the die should be rolled again.

ENVIRONMENT TYPE

Die Roll	*Environment Type*
1	Terrestrial
2	Arboreal
3	Subterranean
4	Aquatic
5	Airborne
6	Reroll above; If 6 again, reroll below
1	Extreme Heat
2	Extreme Cold
3	Lives In Solid
4	Temporal Anomaly/Time Corridor
5	Energy Field
6	Artificial Environment/Life Support Unit

Terrestrial creatures normally inhabit land areas, using the ground for transportation and habitat. Arboreal creatures normally inhabit plant growth above the ground, using limbs and vines for transport and the plant growth for habitat; they should have grasping ability with all limbs and above average DEX. Subterranean creatures normally live in caves and caverns, venturing forth into the open rarely; their sense of sight should be impaired in bright light and heightened in very dim light, likely even non-existent. Aquatic creatures normally live submerged in liquid; at least half of their limbs should be paddles or fins. Airborne creatures are able to fly by wings, gas, or other means. Creatures requiring extreme temperatures need either sub-zero surroundings or those at the boiling point. Some creatures may only be able to exist in a temporal anomaly, a time corridor, or some kind of energy field. Others may have a mechanical body or life support mechanism; there is a possibility (12 on 2D6) that this type of creature has been modified by some tool-using intelligence.

ALIEN CREATURE RECORD

Name: _____

Environment
- Environment Type: _____
- Atmosphere Breathed: _____

Appearance
- Body Form: _____
- Size: _____
- Limbs: _____
- Body Covering: _____

Notes: _____

Attributes
- Attribute Scores
  - Strength: ____
  - Endurance: ____
  - Dexterity: ____
- Senses: _____
- Life Style: _____

Combat Statistics
- MAX OP END Score: ____
- AP Score: ____
- Combat Ability Types:
  - Combat Proficiency Level: ____
  - Damage Value: ____
  - Armor Value: ____

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Atmosphere Breathed

This step can be left out if the creature is being created to fit into an already-created environment. Otherwise, roll two dice and consult the table below.

ATMOSPHERE BREATHED

Dice Roll	*Atmosphere*
1 – 5	Oxygen/Nitrogen
6	Special; reroll below
1	Carbon Dioxide
2	Ammonia
3	Chlorine
4	Methane
5	Inert Gas
6	Any/None Needed

Body Form

The major life forms of a new planet may be designed using the procedure below, but only one is likely to dominate the planet, just as Man dominates Earth. It will be the most highly developed life form on the world. Representatives of all groups will be in evidence on the planet as well, but none of the groups above the dominant group will have much importance. Thus, if the dominant form on a planet is an amphibian, it is certain that there will be fish, insects and mollusks, plants, and microorganisms on the planet; but any reptiles, birds, or mammals native to that world are likely to be relatively unimportant members of the food web.

To determine the creature's body form, roll *three* dice, total the rolls, and consult the table below.

ALIEN CREATURE BODY FORM

Dice Roll	*Form*
3 – 5	Amorphous
6 – 7	Insect/Arthropod
8	Fish
9	Amphibian
10	Reptile
11	Bird/Avian
12 – 15	Mammal
16 – 18	Special

Size

The creature's size is determined by rolling *three* dice and consulting the table below. An example of an Earth form is given for each size range.

ALIEN CREATURE SIZE

Dice Roll	*Size*	*Example*
3 – 4	Tiny	Ant
5 – 6	Very Small	Mouse
7 – 8	Small	Dog
9 – 12	Medium	Adult Human
13 – 14	Large	Horse
15 – 16	Very Large	Elephant
17 – 18	Huge	Brontosaurus

STR, END, And DEX Attribute Scores

The creature's size helps determine its STR, END, and DEX Attribute Scores. Cross-reference the creature's body type with its size to give the range of each Attribute Score. Roll the dice as shown, applying any modifiers. This will give the *average* Attribute Score.

ALIEN ATTRIBUTE GENERATION

TYPE			SIZE						
			Tiny *3 – 4*	**Very Small** *5 – 6*	**Small** *7 – 8*	**Medium** *9 – 12*	**Large** *13 – 14*	**Very Large** *15 – 16*	**Huge** *17 – 18*
	Amorphous	STR	1D3	1D3+3	2D6	2D6+5	2D6+14	2D6+20	5D6+25
	3 – 5	END	1D6	2D6+5	2D6+14	2D6+25	2D6+40	2D6+50	5D6+70
		DEX	5D6	5D6	5D6	5D6	5D6	5D6	5D6
	Insects	STR	1D6	2D6+3	2D6+15	2D6+25	2D6+40	2D6+55	5D6+70
	6 – 7	END	1D6	2D6+3	2D6+15	2D6+25	2D6+40	2D6+55	5D6+70
		DEX	3D6+10	2D6+18	2D6+18	2D6+15	2D6+10	2D6+8	2D6+6
	Fish	STR	1D3	1D6+1	2D6+2	2D6+8	2D6+20	1D6+30	5D6+30
	8	END	1D6	2D6+4	2D6+12	2D6+24	2D6+36	2D6+50	5D6+55
		DEX	2D6+15	2D6+12	2D6+12	2D6+8	2D6+8	2D6+6	2D6+6
	Amphibians	STR	1D3	1D6+1	2D6+2	2D6+8	2D6+20	1D6+30	5D6+30
	9	END	1D3	1D6+1	2D6+2	2D6+8	2D6+20	1D6+30	5D6+30
		DEX	5D6+10	5D6+10	5D6+10	3D6+10	2D6+6	2D6+4	2D6+3
	Reptiles	STR	1D3	2D6	2D6+4	3D6+10	2D6+24	2D6+35	5D6+45
	10	END	1D3	1D6+1	2D6+2	2D6+8	2D6+18	1D6+30	5D6+30
		DEX	2D6+10	2D6+8	2D6+8	2D6+8	2D6+6	1D6+3	1D6+1
	Birds/Avians	STR	1D3	1D3+3	1D6+4	2D6+6	2D6+15	2D6+22	5D6+25
	11	END	1	1D6	1D6+1	1D6+6	1D6+12	2D6+15	5D6+20
		DEX	2D6+12	2D6+10	2D6+10	2D6+10	2D6+8	2D6+6	2D6+2
	Mammals	STR	1D3	1D6+1	2D6+2	2D6+8	2D6+18	2D6+25	5D6+30
	12 – 15	END	1D3	1D6+1	2D6+2	2D6+8	2D6+18	2D6+25	5D6+30
		DEX	2D6+2	2D6+6	2D6+7	2D6+8	2D6+6	1D6+1	1D6+1
	Special	STR	Gamemaster choice						
	16 – 18	END	Gamemaster choice						
		DEX	Gamemaster Choice						

The gravity of the creature's home-world will affect its average STR and END score as well. The lighter the gravity, in general, the less the STR and END, as shown in the table below.

Gravity Modifiers To END

Gravity	*Modifier*
Very Light	.5 STR and END
Light	.75 STR and END
Average	No Modifier
Heavy	1.5 STR and END
Very Heavy	2 STR and END

Number Of Limbs

To get a better picture of the creature, determine the number of limbs the creature has. Roll two dice and consult the following table. If the roll does not seem appropriate for the information already designed, reroll.

CREATURE APPENDAGES

Dice Roll	*Limbs*
2	None
3	10
4 – 5	6
6 – 7	4
8	8
9	Other
10	Prehensile Limbs (Reroll for Number)
11	Tail (Reroll for Number)
12	Finger-like Endings (Reroll for Number)

Unless prehensile limbs are rolled, limbs are considered to be jointed. If there is a tail, roll one die; a roll of 5 or 6 indicates the tail is prehensile. If limbs end in fingers, roll one die; a roll of 5 or 6 indicates an opposable thumb like that of humans.

For example, a snake is a prehensile with no limbs, though tail might also have been rolled. A dog has four limbs with fingers and a tail. An octopus is prehensile with eight limbs.

Body Covering

A creature's body covering will tell more about it, providing a clearer picture of its appearance than any other physical trait. It also will determine how much natural armor protection the creature will have. Roll one die and consult the table below. If a 6 is rolled, the creature will have some special form of covering. Reroll as indicated in the table, adding Armor Protection as needed.

BODY COVERING

Die Roll	*Description*	*Armor Protection*
1	Skin	1D3 Points
2	Hair	1D6 – 2 Points
3	Chiton or Bone	3D6 – 3 Points
4	Scales	3D6 – 3 Points
5	Feathers	2D6 – 2 Points
6	Special body covering; reroll below	
1 – 3	Roll twice above	Add Armor Values
4 – 5	Mineral or Metal; reroll above	1D6 Points additional
6	Energy Field	4D64 Points

Senses

The next important feature is the long-range senses with which the creature views its world. For example, a human's long-range senses are sight and hearing. The senses determined here will be only the major senses. Humans also have the senses of smell, taste, and touch, but these are not considered major due to their lack of range or lack of discrimination and direction. All creatures will have supplementary senses like these. The number and abilities should be detailed by the gamemaster.

To find the long-range, major senses the creature has, roll one die three times, consulting the table below. The first time a sense comes up, it will have the same strength as human sight and hearing in range and discrimination. If it comes up more than once, the sense will be more powerful; thus, an eagle would have rolled *sight* twice. If a 1 is rolled, the creature will have more than the normal number of main long-range senses; reroll as indicated. If a 6 is rolled, the creature will have a special sense; reroll as indicated to determine which.

SENSES

Die Roll	*Sense*
1	Reroll Twice
2 – 3	Sight
4	Smell
5	Hearing
6	Special; reroll below
1	Sonar/Radar
2	Psionic Detection
3	Mass Detection
4	Chemical Detection
5	Electric Field Detection
6	Heat Detection

Life Style

The temperament and the diet of a creature will determine its life-style to a large extent, also controlling its general behavior when met. These also help determine the ability of the creature in combat, as detailed in the next section. To determine the life-style of the creature, roll one die twice, once for its temperament and once for its diet, and consult the table below. On a roll of 6 for diet, the creature does not eat food as humans normally would conceive it to be; instead, it feeds on minerals, metal, energy, life-force, or some other *foodstuff* limited only by the fiendish imagination of the gamemaster.

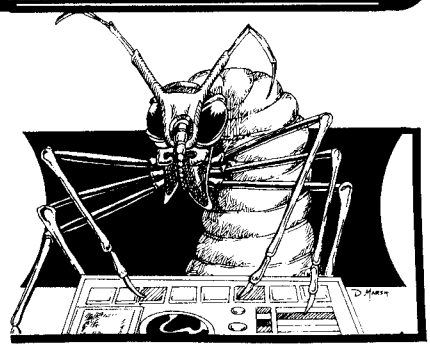
ALIEN CREATURE LIFE-STYLE

Die Roll	*Temperament*	*Diet*
1	Aggressive	Carnivore
2	Passive	Carnivore
3	Aggressive	Herbivore
4	Passive	Herbivore
5	Aggressive	Omnivore
6	Passive	Other

The temperament of a creature will determine, to some extent, its behavior when the creature is encountered. In helping resolve these encounters, gamemasters are urged to consider the following simple system. If cornered, creatures of either temperament will attack.

BEHAVIOR OF ALIEN CREATURES

Temperament	*Dice Roll*	*Behavior*
Aggressive:		
	2-8	Attack
	9	Flight
	10-11	Hold ground until attacked; then attack.
	12	Hold ground until attacked; then flight.
Passive:		
	2-8	Flight
	9	Attack
	10-11	Hold ground until attacked; then flight
	12	Hold ground until attacked; then attack



Combat Abilities

To determine the MAX OP END Score for the creature, multiply the END score by 2. To find the creature's AP, divide the DEX score by 3 and add 4.

The life-style of a creature will determine its effectiveness in combat as shown in the Alien Creature Combat Effectiveness Table.

The Alien Creation Combat Abilities Table details the special abilities the creature has that allow it to survive and compete in its environment. To determine how many of these special abilities the creature has, roll one die. Then, for each ability, roll again; if a 6 results, reroll as indicated.

ALIEN CREATURE COMBAT EFFECTIVENESS

Life Style	*Proficiency Level*
Aggressive Carnivores	VI
Passive Carniviore	V
Aggressive Herbivores	V
Passive Herbivores	I
Aggressive Omnivores	V
Passive Omnivores	I
Aggressive Other	V
Passive Other	I

EVOLUTION TO SAPIENCE

To create an intelligent alien, first develop a creature, then follow the guidelines listed below.

First, divide Armor Protection by 1D6. Next, determine how many limbs become manipulative appendages. There must be at least one, but it could be the mouth or even telekinesis. Jointed manipulative limbs could be considered to automatically have fingers and opposable thumbs. At least one major, long-range sense will diminish or disappear entirely. Determine how the creature communicates with others of his species. Remove 1D3 combat abilities. Adjust size toward man-sized. Finally, go through the character creation process to determine the being's attributes and skills.

FLESHING OUT THE NUMBERS

The *Alien Character Record* shows all of the numbers that define a new life form. Just as a *Character Sheet* only gives the skeleton of a player character, the *Alien Character Record* only gives the skeleton of the race just created. The gamemaster must look at the numbers and turn them into a flesh-and-blood (in most cases) creature. There are no real guidelines for this, but there are a number of questions that the gamemaster can answer for himself to help this process.

1. Where does the creature live in its environment?

2. How does the creature move? The answer to this question depends on its DEX score, its AP score, and on where it lives.

3. What does it eat? The answer to this depends on its feeding habits and its skill in unarmed combat, which can be used as a measure of its hunting ability.

4. How does it get its food? The answer to this depends on its STR, its DEX, its feeding habits, and its skill in unarmed combat.

When these questions (and others that the gamemaster surely will think of) are answered, write the information about the creature on the *Alien Creation Record* as shown in the illustration.

ATTRIBUTE SCORES FOR INDIVIDUAL ALIENS

When generating values from the Alien Attribute Creation Table, a single number results, representing an average, healthy individual of the race. For the sake of play balance, individual members of the race should not vary by more than 6 points to either side of the number generated by the animal creation system.

For any individual's attribute, first determine if the attribute is greater than average or less than average. Roll 1D6; on a roll of 1 – 3, the attribute score will be less than average, and on a roll of 4 – 6 the attribute score will be greater than average.

Then determine how much difference there is between the individual's attribute score and the average. For average attribute scores of 15 or lower, roll 1D6 and divide by 2; for attribute scores of 16 or more, roll 1D6. Add the number determined in this way to the average score if the individual's attribute score is to be greater than average. Subtract the number from the average attribute score if the individual's score is to be less than average. Allow no score to fall below 1.

ALIEN CREATURE COMBAT ABILITIES

Die Roll	*Ability*	*Description*
1	Armor	Additional 2D6 Points Protection
2	Fangs/Claws	1D3, 1D6, or 2D6 Damage, depending on size
3	Horns/Spikes	1D3, 1D6, or 2D6 Damage, depending on size
4	Stinger	1D3 or 1D6 Damage, depending on size; may be poisoned
5	Hug/Squeeze	1D6, 2D6, or 3D6 Damage, depending on size
6	Reroll Below	
1	Camouflage	Difficult to see
2	Web	Web will support twice creature's weight
3	Hardy	Hard to kill; double END
4	Pack	Travels in numbers
5	Shock	1D6, 2 D6, or 3D6 damage, depending on size.
6	Reroll Below	
1	Absorb/Reflect Energy	1D6 to 4D6 Points Energy damage absorbed or reflected
2	Harmful To Touch	1D3, 1D6, or 2D6 Damage, depending on size, from radiation or acid
3	Fire Breath	1D3, 1D6, or 2D6 Damage, depending on size; range and frequency variable
4	Shape-Change	Can compress or expand one size range; 3D6 minutes required
5	Missiles	Throws 3d6 spikes/spires; may be poisoned; range and damage size dependent
6	Special Ability	Roll as for player characters

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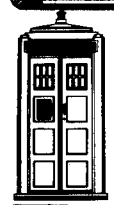


NEW CIVILIZATIONS

The basic technological achievement of an intelligent race can be described by an overall assessment of the race's development in engineering and the hard sciences. Similarly, the social, economic, and political achievement of a civilization can be described by stating its development in social sciences and the basic attitude toward cooperation between individuals that shapes its specific government forms. In this game, these assessments are numerical indices called the Technological Index and the Sociopolitical Index, respectively.

In the system following, a roll of two dice is used, with modifiers, to generate the five numbers that make up the Technological Index and the three numbers that make up the Sociopolitical Index. For example, the index for Gallifrey is AA9A-AA7. If the die rolls are too high, roll several times for each roll required, using the lowest number rolled. To parallel the system for generating attributes, the system is given below generates indices based on human civilization.

A system like this that uses dice rolls to generate the data randomly is not even a fraction as good as the intelligent use of the human imagination. These dice rolls should be used only to spark a gamemaster's imagination or to give a push in one direction or another. The planets generated using this system, which is purely random, may not end up as being reasonable. Gamemasters should keep in mind that the system provides a guideline to the relative chances for each civilization attribute and does not guarantee *overall* acceptability.

Gamemasters should not be bound by this dice rolling procedure, but should feel free to throw out any results that make no sense, given the physical type of the alien race or the campaign situation desired. Gamemasters should be reluctant to introduce any race that exceeds the Gallifreyans' capability in a single area, and *extremely* reluctant to introduce a race that exceeds the Gallifreyans' capability in more than one area.

CIVILIZATION LOG

The *Civilization Log* is used to record the important information about a world where there is some civilization. Usually, it will not be used for worlds without intelligent, thinking, dominant life forms. The log gives the important information about the civilization.

The civilization creation system follows this log, with each step adding new information to it. An example of this log has been provided, with all of the information filled in for the civilization of Phoebus III. After each step in the process is explained in the text, the appropriate information will be generated for this example.

THE TECHNOLOGICAL INDEX

The Technological Index is composed of five numbers that range from 0 to A, one for each area. Zero indicates no noticeable development and A (which is equivalent to 10) indicates the highest level of development of Gallifreyan society; intermediate levels have proportional development.

Technological Index Classifications

The Technological Index is a five-place series of numbers and letters, with the places represented in the following order: space sciences, physical sciences, engineering, planetary sciences, and life/medical sciences. For each area, the various numbers (or letters) represent breakthroughs that have a major effect on a culture's development. These breakthroughs do not proceed equally in all areas of achievement. Thus, where a race may be highly advanced in life sciences, it may still know very little about physics or engineering.

The accompanying table gives brief descriptions for the divisions in the technological index for each classification, and some representative accomplishments at each level.

TECHNOLOGICAL INDEX CLASSIFICATIONS

Space Sciences Index

Rating	*Accomplishment*
0	No accomplishment
1	Star recognition; constellations; basic astronomy and navigation
2	Recognition of other planetary bodies
3	Solar system mechanics; planetary motion
4	Relativity; celestial mechanics; stellar evolution
5	Basic astronautics; unmanned space probes; radio astronomy
6	Manned spaceflight; interplanetary piloting; environment suits
7	Manned interstellar probes
8	Sublight-speed vehicles in common use
9	Faster-than-light interstellar vehicles; advanced astrogation
A	Capture/control of black holes

Physical Sciences Index

Rating	*Accomplishment*
0	No accomplishment
1	Control of fire; recognition of solid, liquid, gaseous states
2	Complex optics; rudimentary chemistry
3	Laws of motion; classification of compounds
4	Basic electricity; discovery of chemical elements
5	Radio communication; x-ray theory; atomic theory; organic chemistry
6	Atomic fission; microwave theory; electron microscopy
7	Controlled fusion; laser technology; heavy element chemistry
8	Hyperspace radio theory; advanced catalyst chemistry
9	Transmat theory; high-energy field theory; transmutation of elements
A	Temporal physics

Engineering Index

Rating	*Accomplishment*
0	No accomplishment
1	Rudimentary toolmaking; shelter building
2	Basic metallurgy; pulleys; complex levers; windmills and water wheels
3	Basic mechanics; steam power; flood control and hydroelectric power
4	Reciprocating engines
5	Heating and cooling systems; heavy machinery
6	Transistors and basic electronics, including computers
7	Advanced microcircuits and computer technology
8	Micromolecular circuitry
9	Atomic-level circuitry; gravity control technology
A	Time travel

Planetary Sciences Index

Rating	*Accomplishment*
0	No accomplishment
1	Recognition of weather cycles and seasons
2	Empirical weather prediction; mineral and ore recognition
3	Classification of basic minerals and fossils; basic geologic history
4	Basic scientific meteorology; hydrologic cycle; water wave motion
5	Basic earthquake prediction and weather modification
6	Harnessed geothermal energy
7	Gravity control; ecological control and enforced ecological balance
8	Planetary weather and climate control; crustal stress relief
9	Terraforming
A	Planetary matrix reconstruction/revision

Life/Medical Sciences Index

Rating	*Accomplishment*
0	No accomplishment
1	Basic herbal medicine; cultivation of plants
2	Basic anatomy; animal husbandry; basic microscopy; cell theory
3	Basic physiology; detailed anatomy; blood and tissue typing
4	Basic genetics; microbiology; nitrogen cycle; routine surgery
5	Bacteriology and immunology; hybridization; hydroponics
6	Basic DNA and gene research; basic artificial limbs and organs
7	Gene surgery; advanced bionics and organ transplants; food synthesis
8	Portable medical scanners; cloning
9	Propoplaser surgery; major nerve regeneration
A	Artificial life

Creating The Space Science Index

Generate the space science index by rolling two dice. If the red die is 1 – 4, the white die gives the space science index. If the red die is 5 or 6, subtract 2 from the space science index, making all negative numbers 0. This will give space science indices of 0 to 6. Space science indices above 6 are possible only if the gamemaster chooses that a culture will be capable of interstellar travel. No interstellar-capable race should be generated as the result of random rolls.

After it has been created, record the space science index on the *Civilization Log* in the space provided.

The roll for the space science index of Phoebus III is 1 on the red die and 5 on the white die. This gives a space science index of 5, indicating that the people of Phoebus III are constructing space craft for unmanned space probes and artificial satellites, and that they are gathering data from the far reaches of the galaxy with their radio telescopes.

Creating The Physical Science Index

Generate the physical science index by rolling two dice. If the red die is 1 or 2, subtract 1 from the white die to give the index value. If the red die is 3 or 4, the white die gives the index value. If the red die is 5 or 6, add 2 to the white die to give the index value. This gives physical science indices between 0 and 8. Spacefaring races probably have physical science indices of 9 or more. After it has been created, record the physical science index on the *Civilization Log* in the space provided.

The red die roll for the physical science index of Phoebus III is 5, and the white die roll is 4. Adding 2 to the white die roll gives 6, indicating that the people of Phoebus III routinely use x-rays, radio theory, the atomic theory, and organic chemistry. Furthermore, they understand and use microwaves, electron microscopes, and rudimentary atomic fusion.

Creating The Engineering Index

Generate the engineering index by rolling two dice. Subtract 2. A roll of 12 gives an index value of A. Modify this base number according to the physical science index, choosing the modifier from the table below. After it has been created, record the engineering index on the *Civilization Log* in the space provided.

ENGINEERING INDEX MODIFIERS

Physical Science Index	*Engineering Index Modifier*
0 or 1	–2
2 or 3	–1
4 or 5	0
6 or 7	+1
8 or 9	+2
A or more	+3

The dice roll for Phoebus III's engineering index is 8; subtracting 2 gives an index value of 6. The table shows that there is a +1 modifier for the planet's physical science index of 6. This makes the engineering index 7, which means that the people on Phoebus III routinely use microcircuitry and computers.

Creating The Planetary Science Index

Generate the planetary science index by rolling two dice. Subtract 2. A roll of 12 gives an index value of A. Apply a modifier from the table below, based on the physical science index. After it has been created, record the planetary science index on the *Civilization Log* in the space provided.

PLANETARY SCIENCE INDEX MODIFIERS

Physical Science Index	*Planetary Science Index Modifier*
0 or 1	–2
2 or 3	–1
4 or 5	0
6 or 7	+1
8 or 9	+2
A or more	+3

The roll for Phoebus III's planetary science index is 6; subtracting 2 gives an index value of 4. The table gives a modifier of +1 for its physical science index of 6. This brings the planetary science index to 5, which means that the people on Phoebus III routinely predict earthquakes and the weather, and are beginning to modify the weather to suit themselves.

Creating The Life/Medical Science Index

Generate the life/medical science index by rolling two dice. Subtract 2. A roll of 12 gives an index value of A. Apply a modifier from the table below, based on the engineering index. After it has been created, record the life/medical science index on the *Civilization Log* in the space provided.

LIFE/MEDICAL SCIENCE INDEX MODIFIERS

Engineering Index	*Life Science Index Modifier*
0 or 1	–2
2 or 3	–1
4 or 5	0
6 or 7	+1
8 or 9	+2
A or more	+3

The roll for Phoebus III's life/medical science index is 7; subtracting 2 gives an index value of 5. The table shows that there is a modifier of +1 for its engineering index of 5. This makes the life/medical science index 6, which means that the people of Phoebus III are constructing artificial limbs and organs, and they are initiating gene and DNA research.

THE DOCTOR WHO ROLE PLAYING GAME

THE SOCIOPOLITICAL INDEX

The Sociopolitical Index is a two-digit index that contains values from 0 to A (in which A is the equivalent of 10). The first digit in this index is a measure of the culture's achievement in social science. The second digit is an indication of the culture's attitude toward cooperation.

When listed along with the Technological Index, the Sociopolitical Index follows it, with the two separated by a hyphen.

Social Science Index Classifications

The social science index, like the hard sciences indices within the Technological Index, is a linear progression in which 0 indicates no achievement and A indicates the achievement of Gallifrey. The table below gives the divisions of the index and examples for each division.

Creating The Social Science Index

To create the social science index, roll two dice and subtract 2. A roll of 12 will give an index value of A. Apply a modifier from the table below, based on the space science index. This will give a social science index between 0 and 7 for non-spacefaring races, and higher indices for races who probably have had contact with other spacefaring races. After it has been created, record the social science index on the *Civilization Log* in the space provided.

SOCIAL SCIENCE INDEX MODIFIERS

Space Science Index	*Social Science Index Modifier*
0 through 4	0
5 or 6	+1
7 or 8	+2
9 or above	+3

The 1D10 roll for Phoebus III's social science index is 8, and subtracting 2 gives an index value of 6. The table indicates a modifier of +1 for the space science index of 5. This makes the social science index 7, which means that although the people of Phoebus III have eliminated prejudice to some extent, racial, cultural, and sexual prejudice still exists. The governments of Phoebus III are engaged in widespread social planning.

Creating The Military Development Index

Generate the military development index by rolling two dice. Subtract 2. A roll of 12 will give an index value of A. Apply a modifier from the table below, based on the engineering index. After it has been created, record the military development index on the *Civilization Log* in the space provided.

MILITARY DEVELOPMENT INDEX MODIFIERS

Engineering Index	*Military Development Modifier*
0 or 1	−2
2 or 3	−1
4 or 5	0
6 or 7	+1
8 or 9	+2
A or more	+3

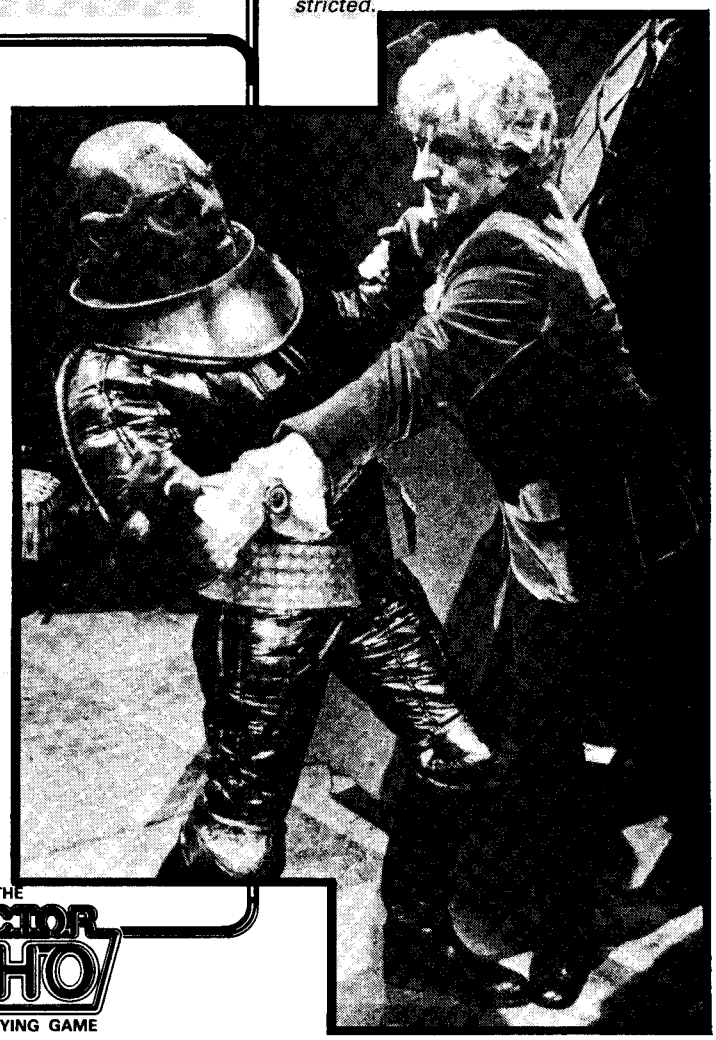
The roll for Phoebus III's military development index is 6; subtracting 2 gives an index value of 4. The table gives a modifier of +1 for its engineering index of 5. This makes the military development index 5, which means that the people of Phoebus III are protected by conscript armies; that attacks on civilian targets are recognized, but restricted.

SOCIAL SCIENCE INDEX CLASSIFICATIONS

Rating	*Accomplishment*
0	No accomplishment
1	Recognition of formal leadership
2	Development of religion; specialization in professions
3	Development of social classes; symbolic economics
4	Basic socioeconomic theory
5	Basic psychology of own race
6	Psychoanalysis; behavior modification
7	Large-scale social planning
8	Elimination of racial, cultural, or sexual prejudice
9	Psychological theories and principles about alien races
A	Guardianship over time corridors; non-intervention in the affairs of developing races

Military Development Index

Rating	*Accomplishment*
0	War chief leads tribe warriors; individual heroes recognized
1	Elected/appointed war chief personally leads warriors from amalgamated tribes
2	Recognized professional soldiers; flags, banners, and heraldry symbolize leaders
3	Fighting unit identity and heredity; esprit de corps; professional rank structure
4	Professional standing armies
5	Conscript armies; total war; attacks on civilians recognized but restricted
6	Nation at war; population is target for mass destruction
7	Surgical destruction of selected targets; population targets restricted; armies defend civilian targets
8	Whittling away of regular military; return to personal leadership by war chief
9	All-volunteer army; private armies widespread
A	Individual heroes recognized



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Cultural Attitude Index Classifications

The cultural attitude index is more circular than linear, with no one division of the index considered inherently superior. The progression from 9 continues back to 0. Thus, 0 does not indicate no accomplishment as in the other indices. This is not to say that cultures need necessarily move along the chart in one direction or another. The worlds of The Doctor's universe display a wide variety of index ratings, from anarchy to monarchy to unity and back again. Many of these societies have developed from one classification to another, as indicated by the table, but a number of others have not. Earth in the 20th century has a cultural attitude index of 7.

The table below shows each division, and the paragraphs following the table give explanation of the divisions.

CULTURAL ATTITUDE INDEX CLASSIFICATIONS

Rating	*Cultural Attitude*
0	Anarchy
1	Pre-Tribal
2	Early Tribal
3	Advanced Tribal
4	Feudal
5	Monarchy
6	Controlled Monarchy
7	Representative Structure
8	Participatory Structure
9	Unity
0	Anarchy

... and so on

Anarchy: This attitude has no form of enforced or codified cooperation between individuals. This can be a very primitive development, as shown by cultures that have not learned to cooperate. It can also be a very advanced development, as shown by societies that have developed beyond the need to enforce or to specify the forms of individual cooperation. Thus, this classification both begins and ends the table, making it circular.

Pre-Tribal: This classification includes cooperation only by very small family groups or by larger groups on a temporary or some-time basis, such as temporary hunting alliances.

Early Tribal: This designation includes semi-permanent groups beyond the members of a family, as for hunting or mutual protection. Strong individual leaderships, rituals, and customs are not present to any significant degree.

Advanced Tribal: This designates societies with more stable groups, centered in a single area, that maintain a strong cultural identity, tribal customs, strong leadership, and identifiable legends, traditions, and history. The designation 'tribal,' held by some early sociologists to be inferior, has been proved on many planets to be a viable and very stable approach to cooperative effort. Sociologists point to Earth's own American Indian cultures as being an excellent example of a very healthy form of advanced tribal structure.

Feudal: Societies in this classification are more widespread than tribal societies. They have developed an interdependence between the leaders and the followers, both groups having duties and obligations toward one another that bind them together, much as in an extended family. Choosing leaders is more ritualistic and less immediately practical.

Monarchy: Cultures in this classification have developed extremely strong leader/follower divisions, with selection of leaders almost exclusively ritualistic. Power is exercised by a few over the many, with fewer obligations on the part of the leadership.

Controlled Monarchy: In these societies, strong leadership of a ritualized nature is combined with a set of checks and balances to insure the well-being and cooperation of the populace.

Representative Structure: In this classification, leaders are chosen and decisions are made by representatives selected from among smaller interest-groups, whether they be regional, professional, or with some other base. Strong checks and balances protect the populace.

Participatory Structure: In these societies, individuals participate directly in major decision-making. For practical considerations, most of these cultures either are composed of a smaller number of individuals, or occur in technologically advanced societies.

Unity: Societies in this classification have no need for individual difference of opinion, such as in highly telepathic groups, hive cultures, or colony organisms.

Creating The Cultural Attitude Index

To create the cultural attitude index, roll two dice. If the white die roll is 6, reroll. If the red die is 1 – 3, the white die will indicate the cultural attitude index. If the red die is 4 – 6, add 5 to the white die roll to determine the index value. In all cases, read 10 as 0. Modify this roll as needed, such as for large populations which are not technologically advanced, so that unlikely cultural attitudes are avoided. Record this index on the *Civilization Log* in the space provided.

The red die roll for Phoebus III's cultural attitude index is 5 and the white die roll is 2. This gives an index value of 7, indicating that representative government of some kind is standard on the planet.

Some readers will have recognized Phoebus III as Earth of the 20th century. Its Technological Index is 56756, and its Sociopolitical Index is 757. In the star atlases of the Time Lords, and in the computer listings in all TARDIS capsules, the world would be listed as Earth (c.1984), Sol III, Mutter's Spiral (Milky Way Galaxy), 56756-757.

CIVILIZATION LOG

World Name: Phobus III
Full Index: 56756-757
Dominant Race: Human
Government Type: Representative
Controlling Governmental Body: Union of Nations
Chief Governing Officer: Secretary
Notes:

Technological Index
Space Science Index: 5
Physical Science Index: 6
Engineering Index: 7
Planetary Science Index: 5
Life/Medical Science Index: 6

Sociopolitical Index
Social Science Index: 7
Military Development Index: 5
Cultural Attitude Index: 7

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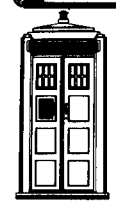


DESIGNING DETAILED NPCS

For most non-player characters, it only is necessary to provide the barest information. For others, a detailed character sheet should be created, much like that for a player character. Which to choose is determined by how the NPC will be used.

IMPORTANT NPC DESIGN

For major antagonists of the player characters, or for friendly Time Lords or others on the side of the player characters, a detailed character sheet is almost required. The method for creating these major NPCs is similar to that for creating player characters. What should result is information such as that provided in the **Biodata Extracts** section of the Sourcebook.

To speed the process, use the tables below. Roll two dice. Total each roll and consult the tables, once for Performance Levels and once for Proficiency Levels. Then, match the attributes with the Levels determined from the tables.

IMPORTANT NPC DESIGN TABLE

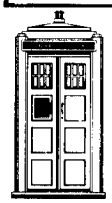
Attribute Performance Levels:

Dice Roll	*Performance Levels*
2	2 at VII, 2 at IV, 1 at III, 1 at II
3 – 5	2 at VI, 1 at V, 1 at IV, 2 at III
6 – 8	4 at V, 2 at IV
9 – 11	1 at VI, 1 at V, 4 at IV
12	2 at VI, 2 at IV, 2 at III

Skill Proficiency Levels:

Dice Roll	*Proficiency Levels*
2	7 at VII, 5 at VI, 1 at V
3 – 5	4 at VII, 6 at VI, 1 at V
6 – 8	1 at VII, 12 at V, 4 at IV
9 – 11	6 at VI, 4 at V, 5 at IV
12	5 at VI, 5 at V, 6 at IV

Special Ability:
Roll as for player characters



QUICK NPC DESIGN

For NPCs who appear briefly and then disappear, only the bare bones need to be created. Sometimes, statistics and skills for unimportant NPCs need not be created at all, unless the player characters will engage them in combat. For these characters, and for general use, the tables below have been provided. The tables give the usual Performance Levels and Proficiency Levels, rather than the Attribute Scores or Skill Ratings, because these are most used in the game. To convert the END Level to MAX OP END, take the minimum score for the level and multiply by two.

GALLIFREYANS

All Citadel Guards carry staser pistols and wrist communicators. Most Time Lords never carry weapons, but have been known to carry small tool kits and portable sensors. All Shobogans carry a dagger and either a longbow or a spear, though they are proficient in the use of both. A typical CIA operative carries an electronic lock-picking kit and interfacing equipment to change data records; often they carry stunners, but these are illegal and a Citadel Guard will arrest anyone carrying one.

Name: TYPICAL TIME LORD CARDINAL

Rank: Lord President, Chancellor, Castellan, or Member of the High Council

Attributes:

STR — Level IV	CHA — Level VI
END — Level IV	MNT — Level VI
DEX — Level V	ITN — Level V

Combat Statistics:

AP:	9
Armed Combat, Contact:	Level I
Unarmed Combat:	Level I

Significant Skills:	**Prof. Level:**
Administration	VI
Leadership	VI
Verbal Interaction, Negotiation/Diplomacy	VI
Social Science	
Political Science	V
History	V
Science, Any 2 Specialties	V
Technology	
Computer Systems	V
TARDIS Systems	V
Two Others	V
Temporal Science	VI
Vehicle Operation, Temporal Vehicle	V

Name: CITADEL GUARD CAPTAIN

Attributes:

STR — Level V	CHA — Level IV
END — Level V	MNT — Level IV
DEX — Level V	ITN — Level V

Combat Statistics:

AP:	9
Armed Combat, Sword:	Level II
Armed Combat, Staser Pistol:	Level V
Unarmed Combat, Brawling:	Level V

Significant Skills:	**Prof. Level:**
Military Science, Small Unit Tactics	V
Security Procedures, Any 3	V
Technology, Computer Systems	IV

Name: CITADEL GUARD

Attributes:

STR — Level V	CHA — Level IV
END — Level V	MNT — Level IV
DEX — Level V	ITN — Level V

Combat Statistics:

AP:	9
Armed Combat, Sword:	Level II
Armed Combat, Staser Pistol:	Level V
Unarmed Combat, Brawling:	Level V

Significant Skills:	**Prof. Level:**
Security Procedures, Any 3	V

Name: TIME LORD SCIENTIST

Attributes:

STR — Level IV	CHA — Level IV
END — Level IV	MNT — Level VI
DEX — Level V	ITN — Level V

Combat Statistics:

AP:	9

Significant Skills:	**Prof. Level:**
Science, Any 2 Specialties	V
Technology	
Computer Systems	V
TARDIS Systems	IV
Two Others	V
Temporal Science	VI
Trivia	VI
Vehicle Operation, Temporal Vehicles	IV

THE DOCTOR WHO ROLE PLAYING GAME

Name: SHOBOGAN

Attributes:

STR — Level V	CHA — Level V
END — Level V	MNT — Level V
DEX — Level VI	ITN — Level IV

Combat Statistics:

AP:	11
Armed Combat, Dagger:	Level V
Armed Combat, Spear:	Level IV
Armed Combat, Longbow:	Level V
Armed Combat, Throwing Spear:	Level IV
Unarmed Combat, Brawling:	Level V

Significant Skills:	**Prof. Level:**
Security Procedures	
Concealment	IV
Stealth	IV
Wilderness Survival, Desert	V

Name: APPRENTICE TIME LORD

Attributes:

STR — Level IV	CHA — Level V
END — Level V	MNT — Level V
DEX — Level V	ITN — Level IV

Combat Statistics:

AP:	9

Significant Skills:	**Prof. Level:**
Science, Any 2 Specialties	IV
Technology	
Computer Systems	IV
TARDIS Systems	V
Any 2	IV
Temporal Science	V
Trivia	VI
Vehicle Operation,	
Temporal Vehicle	V

Name: CELESTIAL INTERVENTION AGENCY AGENT

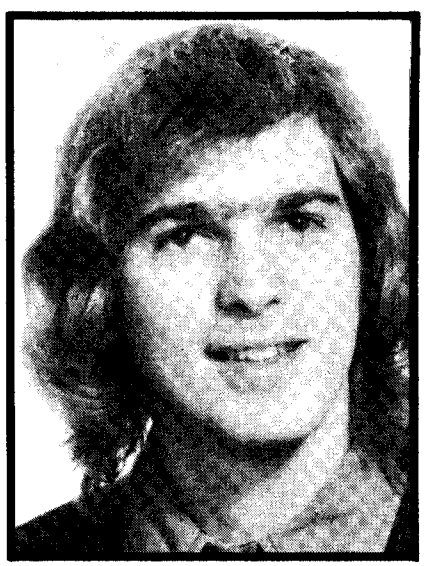
Attributes:

STR — Level IV	CHA — Level VI
END — Level V	MNT — Level VI
DEX — Level V	ITN — Level V

Combat Statistics:

AP:	9
Armed Combat, Stunner Pistol	Level IV
Unarmed Combat, Brawling:	Level III

Significant Skills:	**Prof. Level:**
Leadership	V
Security Procedures, Lockpicking	IV
Social Science	
Political Science	IV
History	V
Technology	
Computer Systems	VI
TARDIS Systems	V
Temporal Science	VI
Vehicle Operation,	
Temporal Vehicle	V
Verbal Interaction	V



CYBERMEN

All Cybermen carry blaster rifles and are considered to be wearing plate armor. Each team carries at least several Cyberbombs. Portable communications equipment is seldom used.

Name: CYBERLEADER

Attributes:

STR — Level VII	CHA — Level II
END — Level VI	MNT — Level VI
DEX — Level IV	ITN — Level II

Combat Statistics:

AP:	7
Armed Combat, Blaster Rifle	Level V
Unarmed Combat: Brawling	Level IV

Significant Skills:	**Prof. Level:**
Leadership	VI
Military Science	
Ordinance Construction/Repair	V
Small Unit Tactics	V
Technology	
Cybernetics	VI
Computer Systems	V

Name: CYBERSOLDIER

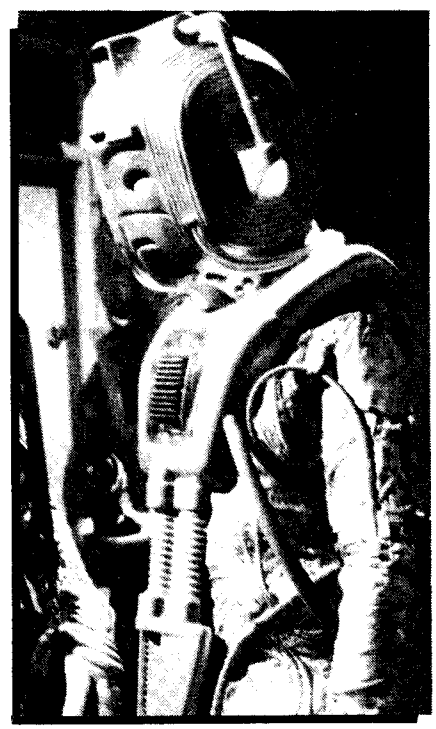
Attributes:

STR — Level VI	CHA — Level II
END — Level V	MNT — Level V
DEX — Level IV	ITN — Level II

Combat Statistics:

AP:	7
Armed Combat, Blaster Rifle	Level V
Unarmed Combat, Brawling:	Level III

Significant Skills:	**Prof. Level:**
Military Science,	
Ordinance Construction/Repair	IV
Technology, Cybernetics	V



THE DOCTOR WHO ROLE PLAYING GAME

DALEKS

All Daleks, except the Emperor Dalek, are armed with some form of rifle sidearm, usually a disruptor. Higher-ranked Daleks use particle-beam weapons. Daleks are always found inside their survival units, which will take 4D6 damage points. Only Supreme and Black Daleks are equipped with portable communications gear. Any group of Daleks will have several Dalekanium Bombs.

Name: EMPEROR

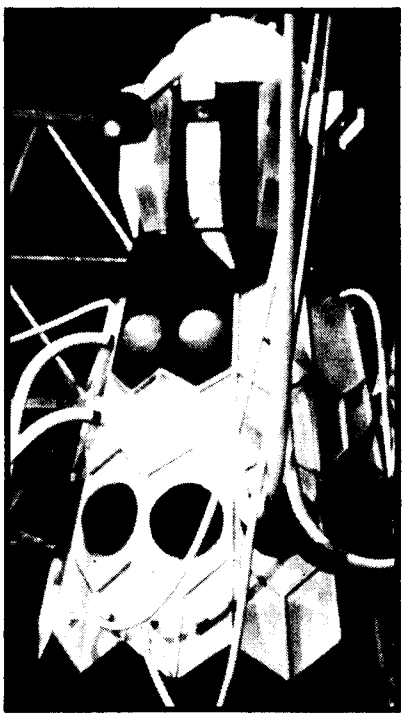
Attributes:

STR — Level I	CHA — Level III
END — Level VII	MNT — Level VI
DEX — Level I	ITN — Level IV

Combat Statistics:

AP: 4

Significant Skills:	**Prof. Level:**
Administration	VI
Leadership	VI
Military Science, All	VII
Technology	
Computer Systems	V
Cybernetics	VI
Temporal Science	IV
Verbal Interaction,	
Negotiation/Diplomacy	II



Name: SUPREME DALEK

Attributes:

STR — Level VI	CHA — Level III
END — Level V	MNT — Level VI
DEX — Level II	ITN — Level III

Combat Statistics:

AP: 5

Armed Combat, Particle-Beam Rifle Level III

Significant Skills:	**Prof. Level:**
Administration	V
Environmental Suit Operation	V
Leadership	V
Military Science, Three Choices	V
Temporal Science	III

Name: BLACK DALEK

Attributes:

STR — Level V	CHA — Level III
END — Level IV	MNT — Level V
DEX — Level II	ITN — Level II

Combat Statistics:

AP: 5

Armed Combat, Particle-Beam Rifle: Level III

Significant Skills:	**Prof. Level:**
Environmental Suit Operation	V
Leadership	IV
Military Science	
Ordinance Construction/Repair	V
Small Unit Tactics	IV
Security Procedures, Any 2	V
Technology, Cybernetics	IV

Name: SOLDIER DALEK

Attributes:

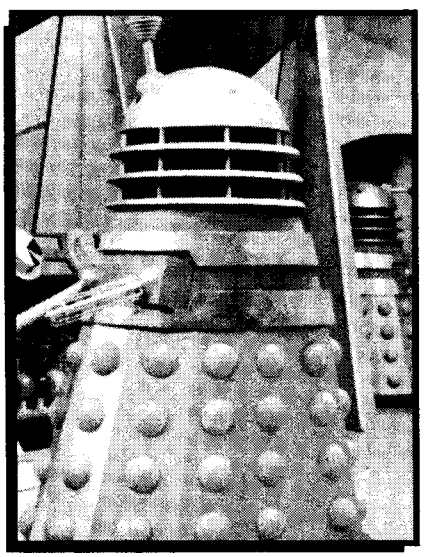
STR — Level IV	CHA — Level III
END — Level IV	MNT — Level III
DEX — Level III	ITN — Level II

Combat Statistics:

AP: 6

Armed Combat, Disruptor Rifle: Level IV

Significant Skills:	**Prof. Level:**
Military Science,	
Small Unit Tactics	IV



THE DOCTOR WHO ROLE PLAYING GAME

ICE WARRIORS

Ice Warriors are extremely jealous of their privacy and have never been seen without their armor. Only males of the species become warriors; the females have never been seen. Built into the armor are a sonic disruptor, mechanical claws, and communications equipment. The armor is a form of mail that takes 3D6 points of damage and is impervious to sonic disruption.

Name: ICE WARRIOR LEADER

Attributes:

STR — Level VI	CHA — Level IV
END — Level VI	MNT — Level IV
DEX — Level VI	ITN — Level IV

Combat Statistics:

AP: 11

Armed Combat, Long Sword: Level V

Armed Combat, Disruptor Rifle: Level VI

Unarmed Combat, Brawling: Level VI

Significant Skills:	**Prof. Level:**
Leadership	V
Military Science,	
Small Unit Tactics	V
Verbal Interaction,	
Negotiation/Diplomacy	IV

Name: ICE WARRIOR

Attributes:

STR — Level VI	CHA — Level III
END — Level VI	MNT — Level III
DEX — Level IV	ITN — Level IV

Combat Statistics:

AP: 7

Armed Combat, Disruptor Rifle: Level V

Unarmed Combat, Brawling: Level V

Significant Skills:	**Prof. Level:**
Military Science,	
Small Unit Tactics	IV

MOVELLANS

The Movellans are not a typical race, for they are robotic humanoids that have no permanent skills. In fact, they are not typically sentient, having created huge storage banks for skills, and, if one is needed, they load it into their built-in memory chips. The only skills built into them are the motor skills, such as walking, and basic communications skills so they can attach themselves to the storage computers to pro gram their memories.

All Movellans carry hand particle-beam weapons. The Movellans come in both sexes, but there is no real difference in physical or mental capabilities.

Name: BASIC MOVELLAN UNIT

Attributes:

STR — Level VI	CHA — Level IV
END — Level VI	MNT — Level Varies
DEX — Level IV	ITN — Level II

Combat Statistics:

AP:	7
Armed Combat, Particle-Beam Pistol:	Level IV
Unarmed Combat, Brawling:	Level IV

Significant Skills:	**Prof. Level:**
Technology, Computer Systems	VI

SONTARANS

All Sontarans carry disruptor wands and small sensor and remote control devices. The Sontarans wear body armor that gives 2D6 points of protection.

Name: GENERAL CLASS SONTARAN

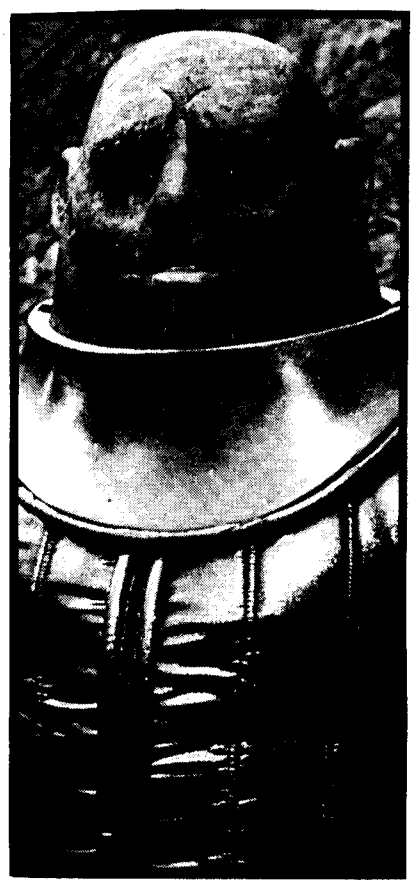
Attributes:

STR — Level VI	CHA — Level III
END — Level VI	MNT — Level VI
DEX — Level III	ITN — Level III

Combat Statistics:

AP:	6
Armed Combat, Disruptor Pistol:	Level V
Unarmed Combat, Brawling:	Level V

Significant Skills:	**Prof. Level:**
Administration	V
Engineering, Any 2 Specialties	V
Leadership	V
Military Science, All	V
Science, Any 2 Specialties	V
Technology	
Cybernetics	V
Any Other 2	V



Name: OFFICER CLASS SONTARAN

Sex: Male

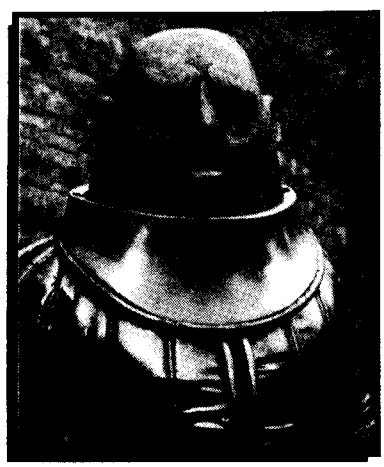
Attributes:

STR — Level VI	CHA — Level III
END — Level VI	MNT — Level V
DEX — Level III	ITN — Level III

Combat Statistics:

AP:	6
Armed Combat, Disruptor Pistol:	Level V
Unarmed Combat, Brawling:	Level IV

Significant Skills:	**Level:**
Engineering, Any 1 Specialty	V
Leadership	V
Military Science	
Ordinance Construction/Repair	V
Small Unit Tactics	V
Science, Any 1 Specialty	V
Technology	
Cybernetics	IV
Any 1 Other	V



Name: SOLDIER CLASS SONTARAN

Sex: Male

Attributes:

STR — Level VI	CHA — Level III
END — Level VI	MNT — Level IV
DEX — Level III	ITN — Level II

Combat Statistics:

AP:	6
Armed Combat, Short Sword:	Level V
Armed Combat, Disruptor Pistol:	Level V
Unarmed Combat, Brawling:	Level V

Significant Skills:	**Prof. Level:**
Military Science, Small Unit Tactics	IV

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RUTANS

Rutans are basically protoplasmic organisms that carry no hand weapons, they prefer to rely on strictly physical prowess to defeat an enemy. This task is made easier by the fact that the Rutans discharge a large amount of electricity into those struck by their pseudopods (Table A damage). Typically, the Rutans carry no equipment, but they are highly sophisticated technologically and can use most electrical systems without even establishing physical contact.

Rutans are not normally vulnerable to projectile attacks; being amoeboid in nature, their cuts and slashes are easily sealed. They are quite susceptible to heat, fire, or energy weapons.

Name: RUTAN

Attributes:

STR — Level VI	CHA — Level III
END — Level V	MNT — Level V
DEX — Level V	ITN — Level III

Special Ability: Shape Shifting

Combat Statistics:

AP:	9
Armed Combat, Whip:	Level V
Unarmed Combat, Brawling:	Level IV

Significant Skills:	**Prof. Level:**
Engineering	
Electrical Engineering	V
Any 1 Other	V
Military Science, Small Unit Tactics	IV
Any Technology Specialty	V

SILURIANS

There are two Silurian forms. The terrestrial species resemble lizards, and the acquatic species resemble turtles. Terrestrial Silurians disdain using artificial weapons, preferring to use their third eye as an energy weapon (treat as a laser rifle); with this eye, they can see in the dark. The Sea Devils use a handheld weapon that was created for undersea uses, and, when used out of water, should be treated as a laser rifle. Terrestrial Silurians wear no protective clothing, but the Sea Devils use metal armor (treat as plate) and helmets, and they can withstand enormous pressures and pressure changes.

Name: SILURIAN TRIAD MEMBER

Attributes:

STR — Level IV	CHA — Level IV
END — Level V	MNT — Level VI
DEX — Level IV	ITN — Level IV

Combat Statistics:

AP:	7
Armed Combat, Third Eye:	Level VI
Unarmed Combat, Brawling:	Level V

Significant Skills:	**Prof. Level:**
Leadership	V
All Engineering	V
or All Military Sciences	V
or All Technology	V
All of any 2 Sciences	V

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Name: SILURIAN WARRIOR

Attributes:

STR — Level V	CHA — Level III
END — Level V	MNT — Level IV
DEX — Level IV	ITN — Level III

Combat Statistics:

AP:	7
Armed Combat, Third Eye:	Level VI
Unarmed Combat, Brawling:	Level V

Significant Skills:	**Prof. Level:**
Military Science, Small Unit Tactics	IV

Name: SEA DEVIL BATTLE LEADER

Attributes:

STR — Level V	CHA — Level IV
END — Level V	MNT — Level VI
DEX — Level IV	ITN — Level IV

Combat Statistics:

AP:	7
Armed Combat, Laser Rifle:	Level VI
Unarmed Combat, Brawling:	Level IV

Significant Skills:	**Prof. Level:**
Leadership	V
Military Science, Small Unit Tactics	V

Name: SEA DEVIL WARRIOR

Race: Silurian (Sea Devil
Sex: GM Choice

Attributes:

STR — Level V	CHA — Level III
END — Level V	MNT — Level IV
DEX — Level V	ITN — Level III

Combat Statistics:

AP:	9
Armed Combat, Laser Rifle:	Level V
Unarmed Combat, Brawling:	Level V

Significant Skills:	**Prof. Level:**
Military Science, Small Unit Tactics	IV

Presenting Scenarios

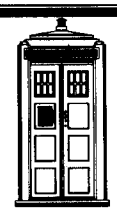
BY WM. JOHN WHEELER

It is not enough to have a good design, because an adventure design is not the game. It is only the skeleton around which the game will be built. The game itself is the presentation of the adventure and the judging of the action that results.

When presenting an adventure scenario, the gamemaster has two main jobs. His first job is to describe the setting, so that the players have an idea of where their characters are; he must be the characters' eyes, telling the players what their characters are seeing. His second job is to bring to life every NPC and creature that the player characters contact, including each companion not controlled by a player, each incidental NPC, and, particularly, each important NPC; his speech and descriptions will allow the players to react to these NPCs as though they were real.

Part of the game's enjoyment comes from being able to suspend disbelief and actually feel like you are aboard a TARDIS. The more real he makes his setting seem, the more easily the players will assume their roles and the smoother the game will flow.

This chapter contains hints on how a gamemaster can make his presentations exciting, so that players become more involved in the game and enjoy it more. The first section below deals with describing the setting, and the second with describing and role playing NPCs.



SEEING THE PICTURE

Role play games are highly visual, even though they may be played only with pencil and paper. They are visual even though the most important part of the game is *talk* – talk between players or between players and gamemaster.

Role play games excite the imagination like no other gaming activity. Although solving problems is an important part of the game, and although how all the players work together certainly determines the gaming atmosphere, role play is the hook that brings the players back. The mental pictures created in a game are what make the hook.

We all come to role play with a well-developed enjoyment of fantasy in some form or other – we're interested in heros, villains, and situations larger than life, whether the settings of our fantasies are the lands of castles and legendary beasts, the gladiatorial arenas of Rome, the sagebrushed bluffs and scrub of the wild west, the opulence of a 1920's saloon, the rain-soaked battlefields of WWII, the post-holocaust rubble of New York, the splendor of the starship Enterprise, or the marvelous expanding interior of a TARDIS. Whatever the setting, we enjoy our flights of imagination (fantasies, in other words), because they allow us to become something we are not. The more real the role play seems, the more intense our enjoyment.

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MAKING THE SETTING REAL

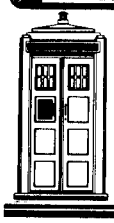
We create the 'reality' we experience in our games by drawing on our stored mental pictures. Whether we obtained our stored visual images from movies, television shows, cartoons, novels, comic books, history books, or even real life experiences, we use them constantly – they allow us to 'see' the action and the setting. The following description should give the idea:

The familiar wheezing groan at last silent, the TARDIS door opens, a gust of arid air winging sand-grains onto the floor of the Master Control Room. Outside, desolate walls of sandstone ring the materialization area, bringing to mind the rock quarries of Earth. The wind rises to a fever pitch, and its howling seems a purposeful attempt to drown out conversation. Sand, blown into contorted dunes and mounds, is everywhere, relieved only by several exotic flowering plants. A pleasing fragrance emanates from the plants' yellow, red, and blue fronds, the welcoming perfume nearly masking a hidden, biting sharpness. As though holding its breath in wait for something to happen, the wind dies suddenly to reveal the mouth of a cave not 100 meters distant.

The words that we use to describe the game setting or its action trigger our memory, which selects from the wealth of mental pictures stored there and delivers them to our imagination. Our imagination alters these images and sends our consciousness a picture of what we know 'it must look like.'

ROUTES TOWARD MORE APPEAL

There are two ways that gamemasters can increase the appeal of their presentations, one more important than the other. Gamemasters can make their descriptions more exciting by carefully choosing the words they use. Because the game depends on verbal descriptions, this is the more important way of increasing the appeal of any presentation. Gamemasters also can use a wide variety of game aids to focus the players' attention and increase involvement.



CREATING VIBRANT DESCRIPTIONS

As every fireside storyteller knows, the greater the visual appeal, the more thoroughly the listeners become involved in the story, 'seeing' the spooks that the storyteller describes. Role play games are much like stories, and gamemasters are storytellers, after a fashion. Thus, we, too, will be more effective if we increase the visual appeal of our stories. But this is only part of the answer.

Returning to the example above, we can see that visual appeal is only one of the things that calls up images. All of the senses – sound, smell, touch – must be included for the picture to be more complete. It seems that we must increase the *sensory* appeal of our games, by providing details that draw in the senses of our players. When we do this, we will help them to suspend the reality of the game room, and join a Time Lord investigating an anomaly in time.

The most basic way to increase sensory appeal is to add detail to the descriptions of setting, action, props, and cast of characters. Dull descriptions make for dull games, spiced only by moments of action. Replace these with other descriptions that appeal to the players' senses, giving details that would be felt by the players if *they* were their characters.

These descriptions need not be written out in advance, but they need to be thought about before play. Few people have the story-telling knack so well perfected that they can wing it. Details need to be designed along with the other parts of a good scenario. If the adventure scenario is purchased, adding description is particularly important, for complete descriptions usually are not provided.

THE FIVE SENSES IN GAMING

There are 5 senses that are important to players, 4 regular senses and one special one. These senses include sight, sound, touch, and smell, but not usually taste, for few characters will go around with their tongues out. The fifth sense is perhaps the most important – how it *feels* to the characters, their gut response. For each area, NPC, object, event that you wish to describe, use the list of these senses, checking each off when you have thought about what details you will use to describe it.

DOING YOUR HOMEWORK

The presentation of an adventure begins before the game itself. It will be hard to make the game interesting unless you have thought about it beforehand. At some time before each game session, take some time to assess the things that are likely to take place. Then, prepare for each likely encounter as detailed below.

Imagine you are in the encounter area yourself; look around with your mind's eye and list the important things that can be seen; often these will already be described in the design notes. Then, pick one or two words to describe each thing on your list, not only what each looks like, but also what it feels like and smells like, if these are appropriate. These descriptive words can be noted on the scenario key along with the other information there.

Second, imagine yourself again in the encounter area. Are there any sounds that stand out? Is there a prevalent smell? Is there any other sense data that the player characters are bound to notice? If the answer to any of these questions is yes, then jot a brief note describing the sensation. Although they usually are not as important to the players as the objects in the area, the added description will make the encounter area seem more real.

Third, try to describe what the players would feel about the area. Is it awe at a particularly beautiful sight? Is it oppressed by the lowering clouds and the gutted ruins? Whatever the sensation, if there is one, describe it in one or two words. After all, if the players were there they would feel it, and so it is up to you to describe it. Care must be taken with this description, for it is ineffective to say "You feel awe." or "You are afraid." Instead, try to choose words that give the impression you are trying for. It may be a grey box, but if you describe it as "a sullen, gray box, lurking in the shadows," your players will get the idea.

Fourth, do the same thing with each NPC involved in the encounter. Some of these will be unimportant, mere window dressing. Spend little time on them except to create an overall view. Spend your time instead on the important NPCs. For each, try to give a description, touching particularly on the things that might distinguish this NPC from the next. Use this *recognition handle* to fix the NPC in your players' minds. The recognition handle can be visual, perhaps a physical characteristic (hair style, bulging eyes, a deformity, or body shape), a peculiarity of dress (a uniform, medals, or an 18-foot-long multi-hued scarf), or a mannerism (a limp, a fake smile, or hands in constant motion). It also might be audible (a wheeze, a whine, a hearty laugh, an accent, or a way of speaking, like John Wayne's "Waaal, Pilgrum."). It even might be smelled (beery breath, incredible BO, cheap perfume, or celery stalk). The point is to give the *players* some handle to remember the character by.

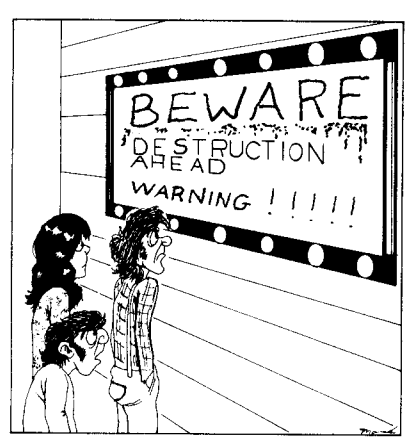
Last, imagine yourself witnessing the encounter. Are there any hints that a perceptive or lucky character might notice that would aid him? Can these hints be described? If so, note them down. Use only a short-hand code, for usually thinking about the hint will be enough to spark your memory when the encounter is played.

Sure, this process is time-consuming. It is not necessary for all encounters, particularly those that will occupy only a fleeting moment in the game. It should be done, however, for each encounter that will take significant game time.

A THRILL A MINUTE

Much of role play's appeal comes from the thrill players get when they flirt at the edge of disaster. It seems that the more dangerous the encounter (to a point), the more players enjoy having lived through it. Details in a description momentarily raise the amount of danger that the players feel during an encounter. For example, a Time Lord and friends happen upon a patch of strange flowers, barring further progress; the actions they take are likely to be different if the flowers are described as fleshy and blood red, smelling faintly of dead meat. The details about the flowers, followed by the gamemaster asking if the player characters continue forward, leads to a series of decisions that stem from the possibility that the flowers are dangerous.

Gamemasters should be aware that if they provide detailed descriptions only in situations dangerous to the player characters, then their descriptions are like neon signs that read "BEWARE." Some of the detailed descriptions a gamemaster gives should be in dangerous situations, but some also should be for things helpful to the player characters, and some should just be window dressing. In this way, the gamemaster can keep the players guessing, never sure which clue will save or sever their necks.



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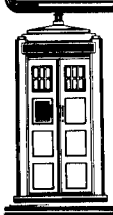


USING GAME AIDS

The second route a gamemaster can take in adding excitement to his presentation is to use game aids. Game aids fall into three general groups: flat, 2-dimensional aids such as maps, floor plans, drawings, sketches, photographs, counters, and so on; 3-dimensional game aids scaled down in size, such as miniature scale-model buildings, miniature figurines, and scale terrain; and full-size artifacts, such as a copy of a coded message, a simulated staser pistol, or a long scarf. Any of these may be used in a game session, and the groups may be combined for greater flexibility.

MAPS AND MOVEMENT

A map can be a powerful descriptive tool, sparking the imaginations of both gamemaster and players. Detailed maps allow the gamemaster to describe what is shown in great detail, because he does not need to describe things that the map shows at a glance, such as size or relative position. The players can use the map to make wider, more creative choices of action, for their character's environment becomes more real. Every detail on the map has the potential for use, and games that use detailed maps usually have highly creative play.

Maps define not only space, but also time. Because they show how far apart things are, players with accurate senses of how fast something occurs (such as how far a man can move in one turn) can use the maps to predict movement. Therefore, it is difficult to discuss maps and mapping without also considering movement rates.

Tactical Map Scale

This game's tactical map scale is 1 inch = 1.5 meters (1:60; 1" = 5'), or about the scale of 25mm figures. This scale should be used for the floor plans of crucial rooms, most often using a grid of one-inch squares. This scale is very convenient for showing tactical combat. Four characters can fit in a square. At this scale, maps show detailed building interiors, individual trees, and other obstacles to movement and sight. Control panels and consoles, furniture, doors, and other furnishings can be shown in a size that is easy to see and use.

All combat and player interaction must be carried out in the tactical scale. When needed maps are not provided, the gamemaster should sketch them on blank graph paper or on a plastic grid board or mat. Many times interaction can be carried out in this way. Other times, a large tactical map and counters are unnecessary to resolve actions, and

merely talking them out will be sufficient. Action points are used normally in this scale.

A cautionary note about detailed maps is in order. Many times players find unforeseeably creative ways to use the detail on the maps to discover new choices for their characters' actions. A gamemaster who uses detailed maps must reward this creativity or the details might as well not be there. If a table is drawn on the map, allow the player characters to pick it up and knock over the three bozos coming in the door; after all, actions like that are the reason we play the games.

There are many times when the TARDIS will materialize on a planet's surface and the player characters will step out, wanting to see what the surrounding area looks like. They may want to see cities, bases, oceans, or any of a thousand places on the planet. The tactical movement scale would be impractical here, because to show an area the size of a small town would require hundreds of sheets of paper. Furthermore, to move characters at a rate of 12 or 15 meters in 10 second turns across the town would be a waste of time and energy. Therefore, the map scales and the turn length must be adjusted for larger areas. The easiest way to do this is by using a telescoping system, multiplying all factors involved by ten.

THE DOCTOR WHO ROLE PLAYING GAME

Area Map Scale

The next scale larger is the *area scale.* In this scale, the side of a square is 15 meters across and a turn is 1.5 minutes long. Maps will show small villages, large buildings, and similar size areas, giving the relative size of buildings, terrain in the area, and elevations in 5-meter steps.

Large Area Map Scale

The third scale is the *large area scale.* A square is 150 meters across and a turn is 15 minutes long. This scale is used to show areas where greater detail is not important, but terrain and the relationship of surrounding areas is important. Elevation changes are shown in 10-meter steps.

Region Map Scale

The fourth scale is the *region scale.* In it, a square is 1500 meters (1.5 kilometers, or roughly 1 mile) across. A turn is 150 minutes, or 2.5 hours long. This scale is used when large regions, many kilometers wide, must be crossed. In this scale, individual buildings cannot be seen, and only towns, rivers, rough areas, larger hills, mountains, and the like can be shown. Elevations are shown in 50-meter steps. Maps available from governmental mapping agencies usually are in this scale, and may be gridded with one-inch squares.

Mapping Space

Gamemasters can keep telescoping this scale upward. By doing so, whole continents, planets, solar systems, and even the known universe can be mapped. Mapping areas of space is often unnecessary in this game. It is usually enough for players to be told at the beginning of an adventure simply how long it will take them to travel to the adventure area. Using the scale-expansion system, however, it is possible to draw maps for any area, including The Doctor's universe!

OTHER TWO-DIMENSIONAL GAME AIDS

Other two-dimensional game aids, such as dungeon floor tiles, large-area terrain maps, drawings, and photos also can be used; magazines, travel brochures, photo/art books, and science fiction art prints are invaluable resources.

MINIATURE GAME AIDS

Gamemasters also may use three-dimensional, miniature game aids, such as lead figurines, vehicle models, or scale terrain to add to the excitement of his game. Miniature Time Lords, Companions, and opponents may be used in conjunction with maps of the same scale to bring life to any adventure; FASA produces numerous action-posed, white-metal, 25mm miniatures for such use. They also may be used with the tactical movement system to turn any encounter into a scale or semi-scale miniatures battle/ballet, in which

player actions are often more reasonable than the same encounter played without the miniatures.

Scale-model interiors or wilderness terrain provide a banquet of sensory data. Interiors may be constructed from card or artboard stock and a razor knife. Wilderness terrain may be constructed from plaster and paper towels or from styrofoam using model railroading techniques. The more detail included in any model, the more choices the players can make. These game aids need only be representational, because the mind's eye fills in missing detail. Thus, gamemasters need only provide a minor amount of extra detail, concentrating largely on describing the action.

PROPS AND PLAY-ACTING

The final type of play aid use involves life-size props and having players act out the things their characters do. In terms of player interest, nothing is more powerful, but nothing is as potentially destructive to the game.

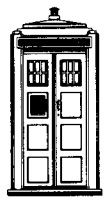
Props require only time and a modest amount of dexterity and artistic skill – or money. Weapon replicas, costumes, videotapes... the list is endless. Gamemasters may desire to have their players act out crucial moments. Caution is urged here to keep this within reasonable bounds. It is probably wise not to allow players to reenacting the more violent parts of the drama, keeping in mind the bad publicity that could come from accidents.

WARNING: CLOISTER BELL ALERT

Although game aids add detail, they also decrease the attention given to the game's verbal description. In particular, gamemasters can be lulled into the trap of giving dull descriptions, thinking that their dullness is made up for by well-painted miniatures, well-drawn maps, or beautiful props. **Gamemasters cannot use the props to replace the verbal task of describing the setting, action, objects, and characters.**

On the other side of the table, the more real the visual aid seems, the less the players use it to represent reality, and the more they use it as what is real. If miniatures are provided, players seem to feel that pushing the miniature around on the table is an acceptable substitute for describing their actions to the gamemaster. Furthermore, players can fall into the trap of 'what you see is what you get,' allowing their eyes to turn off their ears. **Game aids frequently cause players to stop listening to the gamemaster.**

Both gamemaster and players must remind themselves constantly that, even though game aids are wonderful additions to the game, the most important interactions are still verbal. **The game depends on the *words spoken* by the gamemaster and the players.**



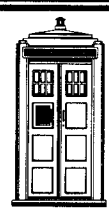
STRETCHING THE DESIGN

Detailed descriptions stretch the amount of time that it takes to play through any design. For example, a rough map of the adventure area commands only momentary interest. Drawn to scale, it becomes a rudimentary planning tool, and players will pay more attention to it. Added detail, such as scale furniture or furnishings, will cause players to spend time just examining and savoring it. If the scale is enlarged, miniature figurines added, and such detail as can be shown at the tactical scale is provided, the gamemaster can ask the question "Just where are you looking now?" and watch his players jump.

It is not unusual for two or three encounters with detailed descriptions or game aids to occupy a whole evening's play. This has the advantage of stretching a single design, scenario, or plot without sacrificing the players' interest. If a full-scale replica is made of even one artifact in the design, such as a brown and crumbling, crude map fragment with cryptic (but translatable) runes, the players are set for an additional half-hour without using one bit of design.

The great science-fiction author Ray Bradbury has said that if you take the time to savor its details, life will seem twice as long. This can be restated to read, if your players take the time to savor its details, your design will last twice as long.

These presentation techniques change the quality of a game, and not the quantity of gaming. In games where amount is important – the amount of damage that can be withstood, the number of damage points delivered, the number of Daleks slain – adding these presentation techniques takes too much time to be of value. In games where the gamemaster and the players want fewer, more intense experiences, these techniques will be well worth the effort. The choice is up to you and your players.



O.D.-ING ON TECHNIQUE

The gamemaster must not overwork any presentation technique. Like candy at Halloween, too much of any one thing makes people tired of it. How much detail to give in description, how often to use detailed maps, how many miniatures battles, how many props or reenactments all depend on the combined desires of the gamemasters and players. Like any other trick of the master storyteller, these techniques must be chosen carefully to bring about the desired effect. Furthermore, they must be applied only often enough so that they do not become overworked and thus less effective. Properly used, they may be starting points for more creative play, and moments when excitement flows like fire through all.

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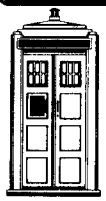
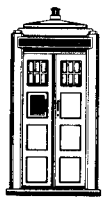
Judging Character Creation



CHOOSING A RACE

It is up to the gamemaster to decide whether or not to allow a player to have a character who is not a Gallifreyan or a human, and, if so, what type of aliens will be permitted. The use of non-human characters is not advised for beginning gamemasters, beginning players, or beginning campaigns. Once a non-human has been chosen, the gamemaster must be very strict about the way the player behaves. A non-Human does not behave in the same way as a Human.



CREATING ATTRIBUTE SCORES

ATTRIBUTE SCORES

Attributes and Saving Rolls are the means by which the gamemaster has the player interact with his environment. They measure the character's potential with respect to the game setting. Once they have been determined, attribute scores normally do not change during the game by normal means. They may be modified by the gamemaster as a result of accident or other event during the adventure or campaign.

ATTRIBUTE SCORES DATA

For Average Human	
Minimum Score	1
Average Score	8
Average MAX OP END	16
Maximum Score	21
For Player Character	
Minimum Score	6
Average Score	13
Average MAX OP END	26
Maximum Score	30

CREATING ATTRIBUTE SCORES

Initial Attribute Scores

Unless the gamemaster decides differently, player characters will not have an Attribute Score lower than 6.

Attribute Point Fund

Roll two dice for each character. Total the rolls and add to 36. The fund total then is between 38 and 48, with the average at 43.

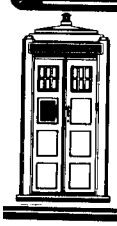
Creating The Scores

When distributing these points, they are added to the minimum Attribute Score of 6 in each attribute. In guiding players who are having trouble assigning Attribute Points from the fund, the gamemaster should advise the player to allocate the minimum number of points necessary to gain a Performance Level. Extra points should be added either to the score in the player's primary attribute or to the END score.

Every so often, a player will make a set of initial attribute decisions that will make it difficult or impossible for him to play the character he has chosen to be or to play effectively in a particular adventure. In these cases, the gamemaster has the option to allow the player to recreate his attribute scores or to adjust them in some other way. An easy way to make adjustments is to allow the character to add enough points to the score in the low attribute to raise it one Performance Level.

Some gamemasters have developed alternate ways to create the initial attribute scores, such as adjusting the point total upward. This is acceptable, but care must be taken not to unbalance the game by having characters with extremely high attribute point fund totals.

THE DOCTOR WHO ROLE PLAYING GAME



DETERMINING SPECIAL ABILITIES

The paragraphs below give the system for determining a character's special abilities. They also provide game system information the player needs to know about each special ability. This needs to be communicated to the player after he has made the roll. How the use of these abilities should be judged is not given here; the paragraphs following merely give the facts the player needs to record on his Character Data Record. The judging information is found in the chapter on **Judging Challenge, Confrontation, And Combat.**

DETERMINING THE SPECIAL ABILITY

Roll *three* dice and consult the table below.

If the gamemaster chooses, the special ability may be selected from the following list, instead of determined randomly. Alternately, the gamemaster may wish to give his players two or more special abilities, depending on the circumstances and the particulars of his adventure or campaign.

The table is arranged so that those special abilities that have the least impact on the game as it will be played are easier to get, with numbers between 7 and 14. The more powerful special abilities are nearer the ends of the table. This should be considered if the gamemaster is going to allow players to select the abilities they will have.

SPECIAL ABILITIES

Dice Roll	*Ability*
3	Healing
4	Telepathy
5	Hypnotism
6	Position Sensing
7	Unusual STR
8	Unusual MNT
9	Unusual END
10	No Special Ability
11	No Special Ability
12	Luck
13	Unusual CHA
14	Unusual DEX
15	Blending
16	Empathy
17	Telekinesis
18	Other, Or Roll Twice

SPECIAL ABILITY DESCRIPTIONS

Blending

The success of each blending attempt is determined by a Saving Roll on the Interaction Matrix. The blending character has a Performance Level determined by adding 5 points to his CHA score. This Performance Level should be recorded on the Character Data Record. In some situations, skill in *Concealment, Disguise* or *Public Performance* may be used to raise the Performance Level, at the gamemaster's option. This ability may be used at will, subject to the limitations discussed in the section on **Judging Confrontation.** It carries no endurance penalty.

Empathy

The success of each attempt to empathize is determined by a Saving Roll on the Interaction Matrix. The empath has a Performance Level determined by adding 5 to his CHA score, and this should be recorded on the Character Data Record. The maximum range is 15 meters (10 squares) per level. The maximum duration of contact per attempt is five minutes per level.

The use of this ability gives temporary damage depending on range to the subject. This is discussed in the section on **Judging Confrontation.**

Enhanced Charisma

The player adds 5 to his character's CHA Attribute Score, adjusting Performance Level if necessary; this should be recorded on the Character Data Record. He chooses one CHA skill, in which his character will have an automatic Proficiency Level VII, at no cost in skill points.

Enhanced Dexterity

The player adds 5 to his character's DEX Attribute Score, adjusting Performance Level if necessary; this should be recorded on the Character Data Record. He chooses one DEX skill, in which his character will have an automatic Proficiency Level VII, at no cost in skill points.

Enhanced Endurance

The player adds 5 to his character's END Attribute Score, adjusting Performance Level if necessary; this increases his MAX OP END Score. His WOUND HEAL RATE and FATIGUE HEAL RATE are doubled. These should be recorded on the Character Data Record.

Enhanced Mentality

The player adds 5 to his character's MNT Attribute Score, adjusting Performance Level if necessary; this should be recorded on the Character Data Record. He chooses one MNT skill, in which his character will have an automatic Proficiency Level VII, at no cost in skill points.

Enhanced Strength

The player adds 5 to his character's STR Attribute Score, adjusting Performance Level if necessary; this should be recorded on the Character Data Record. He chooses one STR skill, in which his character will have an automatic Proficiency Level VII, at no cost in skill points.

Healing

The player multiplies the character's normal WOUND HEAL RATE and FATIGUE HEAL RATE by 4; this should be recorded on the Character Data Record.

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The healer can use this ability at will to absorb other characters' damage into his own body, subject to the restrictions given in the section on **Judging Challenge.**

Hypnotism

The success of each attempt to hypnotize is determined by a Saving Roll on the Interaction Matrix. The hypnotist has a Performance Level determined by adding 5 to his CHA score, and this should be recorded on the Character Data Record. The maximum range is 1.5 meters (1 square) per level. The hypnotist may use this ability at will, subject to the restrictions and temporary damage penalties discussed in the section on **Judging Confrontation.**

Luck

The success of each attempt to use luck is determined by a Saving Roll on the Interaction Matrix. The character's Performance Level is determined by adding 5 to his ITN score; this should be recorded on the Character Data Record. This ability may be used at will, subject to the limits discussed in the section on **Judging Challenge**; there is no endurance penalty to the use of this ability.

Position Sensing

The success of each attempt to sense position is determined by a Saving Roll on the Interaction Matrix. The character's Performance Level is determined by adding 5 to his ITN score; this should be recorded on the Character Data Record. This ability may be used at will, subject to the limits discussed in the section **Judging Challenge.** It carries no endurance penalty.

Telekinesis

The success of each attempt at telekinesis is determined by a Saving Roll on the Interaction Matrix. The character's Performance Level is determined by adding 5 to his MNT score; this should be recorded on the Character Data Record. The maximum range is 7.5 meters (5 squares) per level, the maximum distance moved is 7.5 meters (5 squares) per level, and the maximum weight moved is 90 kilograms per level.

The use of this ability gives temporary damage depending on the weight of the object being moved and the distance it was moved. This is discussed in the section on **Judging Challenge.**

Telepathy

The success of each attempt at telekinesis is determined by a Saving Roll on the Interaction Matrix. The character's Performance Level is determined by adding 5 to his MNT score; this should be recorded on the Character Data Record. The maximum range is 15 meters (10 squares) per level, and the maximum duration of contact is 1 minute per level. This ability may be used at will, subject to the restrictions and endurance penalties given in the section on **Judging Special Ability Use.**

CREATING ENDURANCE STATISTICS

The table on the Character Creation Short Form gives the END statistics for a character at any moment. This subject is fully described in the section on **Judging Injury, Medical Aid, And Death.**

ACQUIRING SKILLS

The paragraphs below give the system for training player characters in the skills they possess. The system for acquiring skills is described, but how the individual skills are judged in the game is not; this is covered in the chapter **Judging Challenge, Confrontation, And Combat.**

DETERMINING SKILL POINTS AVAILABLE

The game system for acquiring skills is structured to give a bonus to players who train their characters in skills related to the character's attributes. Each point in an Attribute Score creates one or more Skill Points. The higher the Performance Level of the attribute, the more Skill Points are created, but *only when purchasing skills related to that particular attribute.* Thus, a character with a Level VI DEX will be able to learn *far* more DEX-related skills with the points created from his Attribute Score, than skills related to any other attribute.

The table below gives the Skill Points available from *each* point in the Attribute Score, both for skills related to the attribute and for skills related to other attributes. When these points are spent for skills, it is important that the player keep track of which points he is using to purchase which skills, such as with the tally sheet suggested in the **The Player's Manual**. This is the area most likely to give players confusion, for it is the area requiring the most record-keeping.

SKILL POINTS AVAILABLE

Performance Level	*Attribute-Related Skill Points*	*Unrelated Skill Points*
I	1	1
II	2	1
III	3	1
IV	4	1
V	5	1
VI	6	1
VII	7	1

ENDURANCE STATISTICS TABLE

MAX OP END	= (2 x END score) – wound damage
CURR OP END	= MAX OP END score – temporary damage
WOUND HEAL RATE	= END Level points per day
FATIGUE HEAL RATE	= END Level points per 30 minutes
INACT SAVE	= Level III (12 points)
UNC THRESH	= Level II (6 points)

PURCHASING SKILLS

The player determines the fund of Skill Points available to his character, and then he spends them in acquiring Skill Ratings. Skill Ratings are not normally used directly in the game. Instead, they are grouped into seven Proficiency Levels, just as Attribute Scores are grouped into seven Performance Levels. The Proficiency Levels are used to access the Interaction Matrix, as described in the chapter on **Challenge, Confrontation, And Combat.**

For his character to gain a Proficiency Level in a skill, a player must spend Skill Points on learning that skill. The lower levels of training are relatively easy to acquire, but higher-level training is much more difficult. The table below shows the levels, the level titles, and the Skill Points required to attain that level. It also shows that it is *very* expensive for a character to gain a Skill Rating higher than absolutely necessary. As few as three extra points in a Skill Rating above the minimum needed for any level will give a *new* skill a Proficiency Level of II!

SKILL PROFICIENCY LEVELS

Level	*Title*	*Rating Required*
I	Unskilled	1
II	Untrained	3
III	Basic	6
IV	Average	10
V	Professional	15
VI	Expert	21
VII	Mastery	28

When the player has finished spending the Skill Points, each skill his character has learned has a Skill Rating and a Proficiency Level. These should be recorded on the Character Data Record, with the Proficiency Level to the left of the skill name and the Skill Rating to the right. During a game, the Skill Rating may increase; if it increases far enough, the Proficiency Level will increase, which makes success easier when the Interaction Matrix is used.

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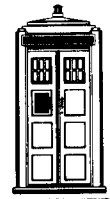

DETERMINING PERSONALITY TRAITS

The personality traits exhibited by a character are not used formally in the game. They are provided solely to make the character interesting to role-play.

The system provided for determining the personality trait exhibited by a character is purely random. If the player is unhappy with the random choice made, the gamemaster should not force him to have that trait. Instead, the player should be allowed to reroll or merely to choose.

To randomly determine the personality trait, roll two dice. The white die determines which column to use from the following table, and the red die determines the specific trait in that column. For example, a white 1 and a red 5 indicates the character is forgetful.

DETERMINING APPEARANCE

OVERALL APPEARANCE

The character's general appearance is provided for the player's use and is not generally used in judging the play of the game. If the character's size or looks are unacceptable to a player, the gamemaster should allow the player to reroll or to choose. Encourage players to develop a detailed mental image of their characters, even beyond the simple system presented here. This involvement with the character is beneficial to the game, for the more distinct the character is in the players' minds, the easier it is to role play him/her.

To randomly determine the character's appearance, roll two dice three different times, once each for height, build, and looks. Because this is a random generation procedure, unusual or even impossible to visualize combinations could result (a fat, striking midget???).

AGE

The character's real and apparent age have little to do with actual play, and also are provided for the player's role playing use. To find the character's apparent age, roll two dice and consult the age range column of the appropriate table. To find the character's actual age, roll one die to determine which of the age columns to use, and then roll two dice to determine the actual age.

Number Of Regenerations Used

The only part of the player character's appearance that is used in the play of the game in many cases would be the actual age of a Gallifreyan Time Lord, for this will be a factor in determining the total number of regenerations already used. To find this number, roll 1D6 for young adult and mature adult Time Lords, and 2D6 for older Time Lords.

PERSONALITY TRAITS

	1 or 2	*3 or 4*	*5 or 6*
1	Stubborn	Temperamental	Fearful/Brave
2	Squeamish	Gentle	Energetic/Lazy
3	Practical Joker	Neat/Messy	Patient/Impatient
4	Boastful	Snobbish	Outgoing/Shy
5	Forgetful	Indecisive	Talkative/Silent
6	Compulsive Gambler	Collector	Optimist/Pessimist

APPEARANCE

Dice Roll	*Height*	*Build*	*Looks*
2 – 3	Midget/Dwarf	Thin	Homely
4 – 5	Short	Slim	Plain
6 – 8	Average	Average	Average
9 – 10	Tall	Stocky	Attractive
11 – 12	Gigantic	Fat	Striking

HUMAN CHARACTER AGE

Dice Roll	*Apparent Age Range*	*Actual Age* *1*	*2*	*3*	*4*	*5*	*6*
2	Adolescent	12	13	14	15	16	17
3 – 4	Young Adult	18	19	20	21	22	23
5 – 9	Mature Adult	24	26	28	30	32	34
10 – 11	Middle-Aged Adult	35	40	45	50	55	60
12	Old Adult	65	70	75	80	85	90

GALLIFREYAN CHARACTER AGE

Dice Roll	*Apparent Age Range*	*Actual Age* *1*	*2*	*3*	*4*	*5*	*6*
2	Adolescent	20	30	45	60	75	90
3 – 4	Young Adult	120	130	140	150	165	180
5 – 9	Mature Adult	200	250	300	350	400	450
10 – 11	Middle-Aged Adult	500	600	700	800	900	1000
12	Old Adult	1500	2000	3000	5000	7000	10000

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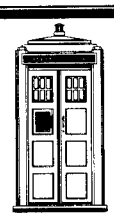
Judging The Action

Once the players are involved in their roles, the main function of the gamemaster will be to judge the effect of their actions on themselves, the setting, and the various NPCs.

In doing this, he must try to convey to the players that he is on their side — that the contest is not between them and *him,* but between them and *the opponents he has created.* He should be very fair in using his knowledge of their plans and their strengths and weaknesses so that he doesn't cause the players' opponents to act on information they would not have. He must be sure that the NPCs he controls behave according to the goals that he has set out for them at the beginning of the scenario.

He acts as final judge in any disputes, not only because he must know the rules well to take on the job, but also because it is *his* scenario. He should help the players do what they want to do by interpreting the rules for them, giving them suggestions about information their characters should know but they may not, and so on.

The most important thing that separates a good gamemaster from a mediocre one is that the good gamemaster controls his game. The dice suggest things to him, but they do not control his actions. There are times when he will want to give the players less damage than the dice would suggest, and he should feel free to do this. After all, as the gamemaster, it is up to him to see that everyone has a good time, and so he must be careful to be neither too hard nor too easy on the players. Although it is certainly fair that the players should not win every battle, they had better win their fair share or they will no longer want to play.



THE INTERACTION MATRIX

In judging the action in **The *DOCTOR WHO* Role Playing Game,** the primary tools of the gamemaster are the Interaction Matrix, two six-sided dice, and a good imagination. The Interaction Matrix is a table that is used every time the gamemaster needs to judge the use of attributes or skills, whether it be to see if the player character is dextrous enough to walk the tightrope, to see if the use of *General Medicine* gives successful emergency first aid, to find out if the player character convinced the local official he was not a spy, or to find out if his sword swing was a hit. The table is used for judging all challenge, when the player characters are attempting to challenge the game environment in some way or vice versa; for all confrontation, when the player characters are interacting with non-player characters; and for all combat.

The Interaction Matrix has 25 rows and 25 columns of numbers. The rows all have labels on them, from −12 to +12, and the columns are labeled the same way. In addition, some of the rows and columns are labeled with numbers from I to VII, corresponding to Performance Levels, Proficiency Levels, or Difficulty Levels. The numbers in the rows and columns, called target numbers, range from −5 to 18.

In all cases, the Interaction Matrix is used the same way. A row and a column are cross-referenced with one another to give a target number. The gamemaster, using information from the player, selects a row of numbers that corresponds to an Attribute Performance Level or a Skill Proficiency Level. Then he selects a Difficulty Level for the task, and finds the column that corresponds to this Difficulty Level along the top of the table. To find the target number, he runs his finger along the row and down the column. Where the row and the column meet, he reads the target number.

Ability Entry Line

The row that the gamemaster uses to represent the player character's relative ability in an attribute or skill is called the Ability Entry Line. Usually this will be one of the rows labeled I to VII, corresponding to the character's Attribute Performance Level or Skill Proficiency Level. In some circumstances, such as combat, the Ability Entry Line may be several rows above or below the Performance or Proficiency Level.

The player tells the gamemaster what his Performance or Proficiency Level is, and the gamemaster finds this level number along the left-hand side of the table. Then, if there are special circumstances (such as modifiers in combat), the gamemaster moves upward or downward according to the modifiers. Negative modifiers (such as *−2*) make things more difficult for the character or reduce his chance to succeed; positive modifiers (such as *+3*) make things easier for the player or increase his chance to succeed.

When he uses a negative modifier, the gamemaster moves upward on the table, toward Row −12. He counts upward the same number of rows as the modifier. For example, if the character is using a skill with Proficiency Level V, the gamemaster finds the row corresponding to Level V; this is Row +3. If the modifier is −2, then he counts 2 rows upward, ending up on Row 1.

When he uses a positive modifier, the gamemaster moves downward on the table, toward Row +12. He counts the same number of rows as the modifier. Using the same example, if the modifier had been +3 instead of −2, the gamemaster would count 3 rows downward, ending up on Row 6.

If there are both negative and positive modifiers, the gamemaster counts upward and downward as necessary until all modifiers have been accounted for. The row where he ends up is the Ability Entry Line.

For example, let us say Tabby's Proficiency Level is V and there are modifiers of −2, +3, and −4. The gamemaster starts on the row for Level V (Row 3), counts upward 2 rows for the −2, downward 3 rows for the +3, and upward 4 rows for the −4. He would end up on Row 0, which is the Ability Entry Line. This means that, with all the modifiers, Tabby is using her skill as though it were Proficiency Level IV instead of Proficiency Level V!

Task Entry Line

The gamemaster finds the Task Entry Line in the same way. First he selects a Difficulty Level for the task and finds the number across the top that corresponds to this level. Most frequently, the Task Entry Line will be the column for the Difficulty Level.

In some circumstances, such as combat, there may be modifiers. If there

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are modifiers, the gamemaster moves left or right to find the Task Entry Line. Negative modifiers make the task harder, and so he moves toward the left, toward Column −12. Positive modifiers make the task easier, and so he moves toward the right, toward Column +12. If there are several modifiers, then the gamemaster moves left and right until all modifiers have been accounted for.

In our example, if the gamemaster believes the task Tabby is attempting is Difficulty Level III, he finds the column for Level III; this is Column +3. Then, if there are modifiers of +2, −1, and −2, he counts right 2 columns for the +2, left 1 column for the −1, and left again 2 columns for the −2. He will end up on Column +2, which is the Task Entry Line. This means that, with all the modifiers, the task is slightly harder than Difficulty Level III.

The Target Number

To find the target number, the gamemaster runs his finger along the appropriate Ability Entry Line and down the appropriate Task Entry Line. He reads the target number where the row and column cross. The target numbers range from −5 to 18.

The lower the target, the less chance for success. When the target gets below 2, there will be automatic failure. When it gets to −3 or less, there will be automatic critical failure, possibly disaster!

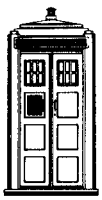
The higher the target, the greater the chance for success. When the target is 12 or more, there will be automatic success. When it gets to 17, there will be automatic critical success, possibly with spectacular results!

The Interaction Matrix is set up so that when any Performance or Proficiency Level is cross-referenced with the same Difficulty Level, the target will be 7, or average success. Thus, if a character has a Performance or Proficiency Level III and attempts a Difficulty Level III task, the target number will be 7, and he will succeed slightly more than half the time. Similarly, if a character has a Performance or Proficiency Level VI and attempts a Difficulty Level VI task, the target will be 7, and he will have average success.

For the same Performance/Proficiency Level, a higher Difficulty Level will have a lower target, indicating it is easier to succeed. A lower Difficulty Level will have a higher target, indicating it is harder to succeed. In the same way, a higher Performance/Proficiency Level will give a higher target for the same Difficulty Level, and a lower Performance/Proficiency Level will give a lower target.

INTERACTION MATRIX

ABILITY ENTRY LINE	TASK ENTRY LINE	VII −11	−10	−9	−8	VI −7	−6	−5	−4	V −3	−2	−1	IV 0	+1	+2	III +3	+4	+5	+6	II +7	+8	+9	+10	I +11	+12
I	−12	−5	−4	−4	−3	−3	−2	−2	−1	−1	0	0	1	1	2	2	3	3	4	4	5	5	6	6	7
	−11	−5	−4	−3	−3	−2	−2	−1	−1	0	0	1	1	2	2	3	3	4	4	5	5	6	6	7	7
	−10	−4	−3	−3	−2	−2	−1	0	0	0	1	1	2	2	3	3	4	4	5	5	6	6	7	7	7
	−9	−4	−3	−2	−2	−1	−1	0	0	1	1	2	2	3	3	4	4	5	5	6	6	7	7	7	8
	−8	−3	−3	−2	−1	−1	0	0	1	1	2	2	3	3	4	4	5	5	6	6	7	7	7	8	8
II	−7	−3	−2	−2	−1	−1	0	1	1	2	2	3	3	4	4	5	5	6	6	7	7	7	8	8	9
	−6	−2	−2	−1	−1	0	0	1	2	2	3	3	4	4	5	5	6	6	7	7	7	8	8	9	9
	−5	−2	−1	−1	0	0	1	2	2	3	3	4	4	5	5	6	6	7	7	7	8	8	9	9	10
	−4	−1	−1	0	0	1	1	2	3	3	4	4	5	5	6	6	7	7	7	8	8	9	9	10	10
III	−3	−1	0	0	1	1	2	3	3	4	4	5	5	6	6	7	7	7	8	8	9	9	10	10	11
	−2	0	0	1	1	2	2	3	4	4	5	5	6	6	7	7	7	8	8	9	9	10	10	11	11
	−1	0	1	1	2	2	3	4	4	5	5	6	6	7	7	7	8	8	9	9	10	10	11	11	12
IV	0	1	1	2	2	3	3	4	5	5	6	6	7	7	7	8	8	9	9	10	10	11	11	12	12
	+1	1	2	2	3	3	4	4	5	5	6	6	7	7	8	8	9	9	10	10	11	11	12	12	13
	+2	2	2	3	3	4	4	5	5	6	6	7	7	8	8	9	9	10	10	11	11	12	12	13	13
V	+3	2	3	3	4	4	5	5	6	6	7	7	8	8	9	9	10	10	11	11	12	12	13	13	14
	+4	3	3	4	4	5	5	6	6	7	7	8	8	9	9	10	10	11	11	12	12	13	13	14	14
	+5	3	4	4	5	5	6	6	7	7	8	8	9	9	10	10	11	11	12	12	13	13	14	14	15
VI	+6	4	4	5	5	6	6	7	7	8	8	9	9	10	10	11	11	12	12	13	13	14	14	15	15
	+7	4	5	5	6	6	7	7	8	8	9	9	10	10	11	11	12	12	13	13	14	14	15	15	16
	+8	5	5	6	6	7	7	8	8	9	9	10	10	11	11	12	12	13	13	14	14	15	15	16	16
	+9	5	6	6	7	7	8	8	9	9	10	10	11	11	12	12	13	13	14	14	15	15	16	16	17
	+10	6	6	7	7	8	8	9	9	10	10	11	11	12	12	13	13	14	14	15	15	16	16	17	17
VII	+11	6	7	7	8	8	9	9	10	10	11	11	12	12	13	13	14	14	15	15	16	16	17	17	18
	+12	7	7	8	8	9	9	10	10	11	11	12	12	13	13	14	14	15	15	16	16	17	17	18	18



USING THE MATRIX

When a character uses an attribute or skill, the first thing the gamemaster must decide is whether or not the character has an Attribute Performance Level or Skill Proficiency Level great enough that he can perform the action without question. If this is the case, then the action is automatically successful, and the gamemaster can judge the action accordingly.

When the gamemaster is not clear that a player character can perform a task because his ability is not great enough, he may request a Saving Roll or Skill Roll. An attempt by the player character to challenge the environment using one of his attributes is called a Saving Roll. A similar attempt using one of the character's skills is called a Skill Roll. In critical situations, particularly, Saving Rolls and Skill Rolls are the way the gamemaster judges how player characters interact with the environment in general. It is the gamemaster who decides when a Saving or Skill Roll is called for, which attribute or skill is required for success, what the Difficulty Level of the task is, what any modifiers might be that influence either the ability of the character to perform the action or the difficulty of the task, and what the effects are.

After the gamemaster has decided that a Saving Roll or Skill Roll is necessary, he determines which attribute or skill is the base for the roll (the player may suggest this to him), what the Difficulty Level of the task is, and what the modifiers are. Then he asks the player to make the dice roll, usually (but not always) telling the player what the Difficulty Level is and frequently what the modifiers are. He uses the Interaction Matrix and the procedure described to determine the results of the roll. Then it is up to him to determine the exact meaning of a critical success, an average success, an average failure, and a critical failure.

The following sections provide the gamemaster with some guidelines for judging success without a dice roll and for judging Saving Rolls and Skill Rolls.

PERFORMANCE AND PROFICIENCY LEVELS

Level I: Handicapped Or Unskilled

Characters have no ability to perform at this level. Attempts frequently are automatically unsuccessful, and a Saving Roll or Skill Roll will be required every time the character tries to use the attribute or skill for even the easiest tasks. After all, not every character should be able to do everything.

Level II: Untrained Or Semi-Skilled

Characters who attempt to perform in an area that requires the use of an attribute or skill at this Level will be required to make a Saving Roll or Skill Roll for any *routine* use.

Level III: Basic Performance Or Proficiency

Characters who have this Performance or Proficiency Level have the equivalent of high school training in the area, or are the equivalent of first-year apprentice craftsmen. They may use the attribute or skill with success in many non-critical circumstances.

At this level, and at all levels above it, the Skill Rating indicates the quality of the action produced and the time taken to achieve the success. Thus, a Skill Rating of 18 indicates that the character can use his skill in non-critical situations and perform with that skill three times as well in the same amount of time as someone with a Skill Rating of 6. It also indicates that a person with a Skill Rating of 18 will take much less time to do the same job as a person with a Skill Rating of 6.

Level IV: Average Performance Or Proficiency

Characters who have a Performance or Proficiency Level in this range have the equivalent of a two-year college degree in their field, or are the equivalent of experienced apprentice craftsmen. They may use their attribute or skill in most non-critical situations with average success. Their success will not be total, for they are not professionals, nor will it border failure, for they are, after all, proficient. In using their skill, room is left for the close call, even in non-critical situations. The lower the Attribute Score or Skill Rating, the greater the chance for a close call.

Level V: Professional Performance Or Proficiency

Characters with this Performance or Proficiency Level have the equivalent of a college degree in the area, or are the equivalent of a journeyman craftsmen. They can use their attribute or skill with creditable success in every non-critical situation with tasks of average difficulty; this means that in normal use, these characters will not fail at using the skill. Critical situations and tasks of high difficulty will still require Saving Rolls or Skill Rolls.

Level VI: Expert Performance Or Proficiency

Characters with this Performance or Proficiency Level have training the equivalent of a Ph.D. in their area, or are the equivalent of master craftsmen. They are experts who can use their attribute or skill on tasks of average difficulty, having creditable success even in many critical situations. In critical situations, particularly with tasks of high difficulty, even the expert character may fail a Saving Roll or Skill Roll.

Level VII: Mastery

Characters with this Performance or Proficiency Level are the best in their field, the cream. They will be successful at nearly all routine tasks without a Saving Roll or Skill Roll in critical situations. Only the most difficult tasks, attempted in critical situations, will require rolls. These individuals are so gifted that they can do nearly all routine tasks without thinking twice!

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DIFFICULTY LEVELS

The success of the game system depends on the gamemaster's ability to set Difficulty Levels for the tasks that challenge the player characters. If he sets these too low, the characters will never be challenged. If he sets these too high, they will not succeed very often. There is no substitute for actual practice in setting these levels in the game, and so gamemasters probably will get better at this as the game progresses. The important thing to keep in mind is that the game should be interesting and fun, with just enough edge-of-the chair situations to keep the excitement at Level VII!

In practice, the beginning gamemaster should announce the Difficulty Level to his players, so that players and gamemaster can come to a general agreement about what these mean while the game is in its early stages. If this is done, the gamemaster should be willing to listen to the players' views, but he should always be aware that the decision is his. It is more destructive to the game to have a long discussion about which Difficulty Level is right than to choose the wrong Difficulty Level.

After the players and the gamemaster have gained some experience, it probably will no longer be necessary to announce the Difficulty Level of every task. Even so, players may feel more comfortable in knowing the Difficulty Level of crucial tasks, and the gamemaster might keep this in mind.

Very experienced gamemasters may never set a Difficulty Level or even really consult the Interaction Matrix. It is the *gamemaster* who controls the game, not the Interaction Matrix and the dice. If the players miss a critical dice roll and the gamemaster feels that the game will suffer because of it, he can change the target to make the roll a success if he wants. Very often, experienced gamemasters will do this, without telling the players. If the gamemaster does *not* tell the players what *modifiers* he is using to arrive at the Task Entry Line, then he can always change his mind after the dice have been rolled, even if he *has* announced the Difficulty Level.

The paragraphs below describe the seven Difficulty Levels. They will provide gamemasters with guidelines in selecting the appropriate level in the game. In picking the Difficulty Level, the gamemaster must be careful *not* to take the character's ability to perform the task into account. Instead, he must compare the task itself to all similar tasks, and rate it according to that comparison. The Interaction Matrix takes into account the ability of the character to perform the task.

Level I: Simple

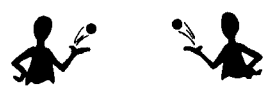
These tasks are simple for all but the handicapped or completely untrained. They may be performed with better-than-average success by all player characters, even in critical situations. Most tasks of this Difficulty Level will not require a Saving Roll or Skill Roll to complete with success.

Level II: Easy

Most characters will find these tasks no trouble at all, for they will be more than adequately prepared. Even in critical situations, these tasks will present no difficulty for characters with a Level IV or more Ability Entry Line, and no Saving Roll or Skill Roll will be necessary.

Level III: Routine

These tasks may be performed routinely by anyone with Level III ability when there is no pressure. At times when every second counts, in times of danger, or at other critical moments, however, these task may not proceed as smoothly as normal and a Saving Roll or Skill Roll will be necessary.

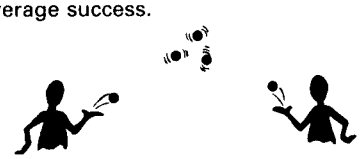


Level IV: Average Difficulty

These tasks are the ones faced by the man-on-the-street in his daily career. They may be performed without difficulty by persons of average ability, given sufficient time, with an average result. Most tasks will be of this Difficulty Level.

Level V: Professional Difficulty

These tasks are the ones faced by the professional in his area of ability or expertise. They may be performed without trouble by him when he has the time to devote to their completion, but in critical situations, he will meet with only average success.



Level VI: Hard

These tasks are best left to the expert in a given area, for only he or a master in that area are likely to have success with them in any but leisurely situations. Professionals could perform these tasks given time, but their performance would be of below-average quality.

Level VII: Nearly Impossible

These tasks could be performed in an average way only by people with mastery in an attribute or skill. They are exceedingly difficult, requiring extraordinary effort from one of average ability, good luck and moderate effort from most professionals, and care on the part of experts. Characters of average ability will not understand even how to begin these tasks.

DETERMINING SUCCESS

In determining success or failure, the player rolls two dice, totalling the rolls. The total is compared to the target determined from the Interaction Matrix. If the total is less than or equal to the target, then the roll is successful. If the total is more than the target, then the roll is a failure.

If the roll is much higher or lower than would be required for success, there might be a critical success or a critical failure. To determine this, compare the dice roll to the target. If the roll is 5 or more less than the target, there will be a critical success. If the roll is 5 or more greater than the target, there will be a critical failure. This means that if the target is a 7, a roll of 2 will mean a critical success and a roll of 12 will mean a critical failure. With some high Performance/Proficiency Levels and low Difficulty Levels, success will be automatic, as discussed above. Conversely, with some low Performance/Proficiency Levels and high Difficulty Levels, failure will be automatic.

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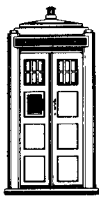


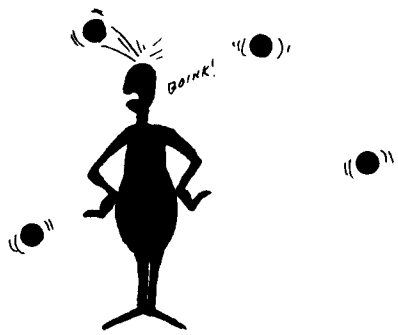
JUDGING VARIABLE SUCCESS

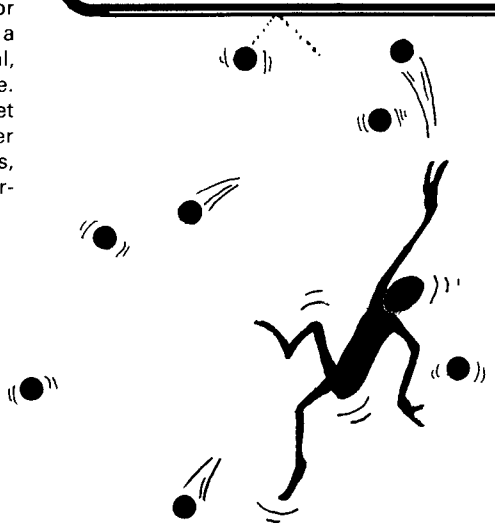
At times, when a Saving Roll or Skill Roll has been made, it is very clear to the gamemaster how to judge the result. This is particularly true when the result is an action. When the result is the gathering of information or the influencing of an NPC, however, judging the result is not so clear, because success can mean so many different things. The system presented here will help gamemasters to judge variable success.

There is a chance for variable success whenever a character uses his MNT, ITN, and CHA attributes, his MNT-, ITN-, and CHA-related special abilities, and his MNT- and CHA-related skills. Saving Rolls and Skill Rolls are made as usual, but the degree of success or failure is variable, depending on the dice roll. After the roll has been made, if the dice roll is very close to the target and still a success, the result will be average for the task. The farther from the target a successful roll is, the more beneficial, complete, or accurate the result will be. An unsuccessful roll close to the target will be an average failure. The farther from the target an unsuccessful roll is, the more harmful, incomplete, or incorrect the result will be.

This is determined by comparing the dice roll to the actual target as well as to what the target would be if the task were one or two Difficulty Levels less or greater than it actually is. This means that, if the target necessary were a 7, the dice roll would be compared not only to 7 but to 5 (one Difficulty Level less), to 3 (two Difficulty Levels less), to 8 (one Difficulty Level more), and to 10 (two Difficulty Levels more). The gamemaster finds the closest match, rounding all ties toward average. From the match finally chosen, the table below gives the result.

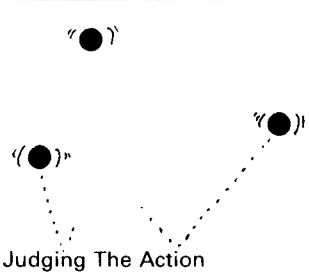
If the roll is at least less than the target, the result is a critical success that has a very beneficial effect. If the roll is 3 or 4 less than the target, the result is average success, still beneficial but somewhat less so than with a critical success. If the roll is equal to the target or 1 or 2 less, the result is marginal success, mildly beneficial. If the roll is more than the actual target but less than 5 more than the target the result will be an average failure, with harmful consequences. Similarly, if the roll is at least 5 more than the target, the resulting critical failure will be harmful to the character. This is shown in the table below.





VARIABLE SUCCESS FOR MNT, ITN, AND CHA ROLLS

Dice Roll	*Success Type*	*MNT or ITN Result*	*CHA Result*
Target − 5	Critical Success	Complete knowledge	Actively supportive
Target − 3	Average Success	Clear information	Friendly
Target	Marginal Success	Intelligible information	Neutral
Target + 1	Average Failure	Vague, inaccurate information	Unfriendly
Target + 5	Critical Failure	Harmfully incorrect	Aggressively hostile



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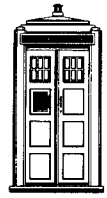


SECRET ROLLS AND HIDDEN SUCCESS

SECRET ROLLS

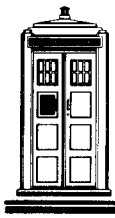
Sometimes, a gamemaster will want to keep it secret from the players that a Saving Roll or Skill Roll is needed from a particular player character. Several systems can be used to do this, as detailed below.

System I: The gamemaster should ask the players to make several dice rolls at the beginning of the game, recording the rolls. Whenever a secret roll is required, he consults this list, which gives the roll. As rolls are used, they are crossed off. A new list can be made at the beginning of the next game session, use of the old list can be continued.

System II: When a secret roll is required from one player character, the gamemaster can request *ALL* players to make a 'utility roll.' He goes around the table asking what the roll was from *ALL* players. He should seem to pay attention to all responses, but it is only necessary to deal with the player who needed to make the roll. This is a good technique for raising the suspense, the *Danger Quotient* in a game session, for the players will not know what the roll is for. Just to do this, a gamemaster might ask for a roll every so often, even if he does not need one, but the technique should not be overworked or it will be come stale.

HIDDEN SUCCESS

Sometimes a gamemaster must judge a Saving Roll or Skill Roll when the player character would not know the effects of the roll, whether he passed or failed. In this case, he should keep a record of all the Performance Levels and Proficiency Levels, particularly in combat skills, for all players. When such a roll is necessary, the player is asked to roll the dice without knowing why. Then the gamemaster consults the record to help determine if the roll was successful.



INCREASING SKILL RATINGS THROUGH PLAY

There are two ways a gamemaster can allow characters to increase their Skill Ratings. The first allows a player to increase some of his character's Skill Ratings by one point after every game session, and the second allows him to increase those ratings by 1D3 points after every adventure or mission in a campaign. In either case, only the characters who saw action should have this chance, and only the skills that were used frequently should be considered.

In the first method, the player should keep track of all skills specifically used. For each skill used more than twice, the player should make a Skill Roll. The Proficiency Level in the skill is cross-referenced with Difficulty Level IV to obtain the target from the Interaction Matrix. In this case, the rating is increased by 1 point only if the roll is *greater than* the target. If the roll is equal to or less than the target, the skill is not improved.

In the second method, the player may improve three (or more, at the gamemaster's option) skills the character used frequently during the course of the adventure. The player makes a MNT Saving Roll cross-referenced against Difficulty Level IV. If the roll is successful, the player may roll 1D3 (1D6 divided by 2 and rounded up) and add the resulting number of points to his Skill Rating in that skill.

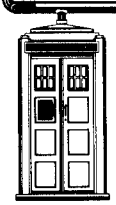
Gamemasters may award bonus points to characters who push a skill to its limit by frequent successful use or by passing a very difficult Skill Roll. They may also award an extra point to characters who had the opportunity to make close observations of someone with a greater Skill Rating engaging in more-than-routine use of the skill.

Gamemasters also should provide the player characters with the opportunity to gain new Skill Ratings. Between adventures, a player should have a chance to make a MNT Saving Roll cross-referenced against Difficulty Level VI to gain a brand new skill. This roll should only be made when the player specifically asks to devote time to learning something new. The time required should depend on the character's MNT score and on the similarity of the skill to others he already knows; the minimum should be about four weeks.

Gamemasters should not allow Skill Rating increases to be too easy, or allow Skill Ratings to rise too quickly and too cheaply. Remember that Skill Ratings above 21 are (or should be) hard to attain — the result of intensive study and experience. It should be almost unheard of for player characters using the character generation system to ever gain Skill Ratings that rival those of The Doctor, The Master, or The Doctor's major Companions. After all, the heroes of *Doctor Who* are semi-legendary figures — the best of the best. If players in a campaign are rivaling them, either the campaign has been going on a very long time, or increases are given out much too freely. Feel free to bend the rules (even the rules on when to give rating increases) when necessary to maintain play balance and game integrity.

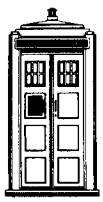
THE DOCTOR WHO ROLE PLAYING GAME

Judging Challenge



AUTOMATIC SUCCESS IN ROUTINE USE

In general, a character may use his attribute or skill in routine situations successfully. The degree of success is, in general, measured by his Performance or Proficiency Level. No dice roll is necessary. The level descriptions below will help the gamemaster to determine if this is the case for an action. The definition of routine situations involves the use of attributes or skills in normal, routine, leisurely, non-stressful, every-day uses. In other situations, or if it still is not clear, then a Saving Roll or Skill Roll must be made as described in the following section.



SAVING ROLLS FOR SPECIFIC ATTRIBUTES

Depending on the task, the Ability Entry Line may be based on one Attribute Performance Level or another. If the action requires the use of more than one attribute, then the Ability Entry Line could be based on the average of two or more Performance Levels. The Difficulty Level is determined by the gamemaster, according to his assessment of the action's difficulty: easy or hard.

Strength

A STR Saving Roll might be made when something heavy must be moved, or when a character must force open a door or perform other physical feats of power. If the door were made of steel and locked tight, the Difficulty Level might be quite high. If it were made of rotten wood, it might be very low.

Endurance

END Saving Rolls, using the level of the character's MAX OP END, will be made as indicated in sections on **Injury, Medical Aid, And Death** and on **Tactical Movement**. Most often, these rolls will concern strenuous activity or combat.

Dexterity

A DEX Saving Roll might be made for the character to perform an act requiring physical coordination, like walking over a slippery rope bridge. It also might be required for tasks needing quick physical reactions and reflexes.

Charisma

A CHA Saving Roll might be required to catch the eye and attention of a member of the opposite sex or to influence others. A character's CHA Performance Level, perhaps averaged with his Proficiency Level in *Negotiation/ Diplomacy*, might be the target for a Saving Roll when he attempts to influence individuals, particularly if the benefit is great. Averaged with the character's Proficiency Level in *Leadership*, his CHA Performance Level might be used to create a target for Saving Rolls when he attempts to lead or influence an unfamiliar or hostile group.

More information about judging CHA Saving Rolls is found in the section on **Judging Confrontation**.

Mentality

A MNT Saving Roll may be made whenever the character needs to reason out a problem, or gather and process new knowledge that does not fit into an area of training. If the character has skills that would be of help in such an effort, the MNT Performance Level might be averaged with the appropriate Proficiency Levels.

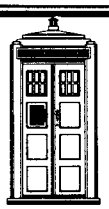
More information about judging MNT Saving Rolls is found in the section on **Judging Confrontation**.

Intuition

An ITN Saving Roll may be made whenever the character is in a crisis situation. Successful use of ITN gives the player character an edge, providing a key to allow him to succeed more often than he otherwise might. The use of this attribute in the game is very powerful, often acting as the last resort. Thus, its use must be restricted.

At most, characters should be allowed to make 1D6 ITN Saving Rolls in an adventure. A good way to limit the use, but still permit it to move the game along, would be to make this die roll in secret, recording the number of Saving Rolls actually possible. In this way, the player will have to play as though *every* ITN Saving Roll were his last, and he will not count on it too much. In practice, particularly with seasoned players, the dice roll may not be necessary at all, as players will use their ITN Saving Rolls carefully. Gamemasters are urged to be fair, but firm, about ITN Saving Rolls, as they can easily unbalance the game.

THE DOCTOR WHO ROLE PLAYING GAME



SKILL ROLLS FOR SPECIFIC SKILLS

Sometimes the Skill Roll will be made using the Proficiency Level of one specific skill. At other times, the task really involves more than one skill, and so the average of the Proficiency Levels involved will be used. The following skill descriptions should allow the gamemaster to judge how the skills will be used in the game.

Administration

In trying to bypass normal bureaucratic channels, the Skill Rating should be averaged with the character's CHA Score before determining the Proficiency Level, simulating the character's effect on the clerks who could speed his request along.

Judging Success:

Critical Success – Character has befriended administrator; minimal administrative delay as administrator shepherds task; character gains extra information or benefit.

Success – Task is successful.

Failure – Paperwork inadequate; task may be attempted again after delay of at least one day.

Critical Failure – Character has angered administrator; long delay before character learns of failure; paperwork lost; unfriendly agency probes character's files/records.

Difficulty Level Examples:

Level I Task – Finding a listed phone number.

Level IV Task – Getting a permit.

Level VII Task – Obtaining a document classified Top Secret.

Armed Combat, Contact Weapons

The use of this skill will be discussed in the section on **Judging Combat**. This skill involves the use of ancient and modern hand weapons in personal combat, such as the sword, the club or mace, the spear, and the knife or dagger. A separate Skill Rating must be developed for each class of weapon, but half or more of the rating may be applied to similar weapons; the more similar the weapon, the greater the part of the rating allowed.

Armed Combat, Ranged Weapons

The use of this skill will be discussed in the section on **Judging Combat**. This skill encompasses the use of all projectile weapons, such as from slings and crossbows to 20th-century firearms, and for all energy and beam weapons. Characters with a Proficiency Level V can construct or reload their

own projectiles and make field repairs to a damaged weapon. Though separate Skill Ratings must be developed for each weapon type, gamemasters may allow half or more of a Skill Rating in one weapon to apply to the use of a similar weapon; the more similar the weapon, the greater part of the Skill Rating should be allowed.

Artistic Expression

A separate Skill Rating must be developed for each different type of art form; the specific form chosen must be specified. For performing arts, the effect of a performance would be determined by a Skill Roll based on the the average between the rating and the Skill Rating in *Public Performance.*

Judging Success:

Critical Success – Product/performance quality is one or two levels above Proficiency Level.

Success – Product/performance quality is that of Proficiency Level.

Failure – Product/performance quality is one level below Proficiency Level.

Critical Failure – Product/performance quality is two or more levels below Proficiency Level.

Difficulty Level Examples, Painting:

Level I Task – Finger painting

Level II Task – Paint-by-number

Level VII Task – Mona Lisa

Carousing

This skill is used to determine success at blending into the crowd at a bar, and so on. The Skill Rating may be averaged with that in *Streetwise* to determine the Proficiency Level for gaining information by trying to drink an informant under the table. It is also averaged with the END Score to determine how well a character can hold his whiskey and with the CHA Score to determine how successful he is with the opposite sex. This skill is not expected to be used except in abstract situations.

Climbing

This skill is used whenever the character attempts to climb over five meters vertically without the use of a rope or over 20 meters vertically with the use of a rope. Success should be determined once per climbing attempt, unless the climb is broken into several parts. If the roll is unsuccessful, the character should be allowed to make a DEX Saving Roll to keep from falling. If this roll is successful, a second Skill Roll may be made for the remainder of the climb. If the character falls, damage is 1D6 per ten meters fallen, calculated using half the height attempted.

Judging Success:

Critical Success – Climb takes half the time and AP cost; no END cost.

Success – Normal time, AP cost, and END cost.

Failure – Fall; DEX Saving Rolls apply as above.

Critical Failure – Fall; no DEX Saving Roll allowed.

Difficulty Level Examples:

Level I Task – Eight-foot wall; apple tree.

Level IV Task – Rock face with finger- and toe-holds.

Level VII Task – Icy overhang; high wind would add modifiers.

Earth Sciences

Separate Skill Ratings must be developed in each science.

Judging Success:

Use the table in the section on **Judging Variable Success** to help determine the result of Skill Rolls.

Difficulty Level Examples, Meteorology:

Level I Task – Measuring wind speed, temperature.

Level IV Task – Predicting the weather twelve hours ahead.

Level VII Task – Predicting probable climatic changes from a given event.

Engineering

Separate Skill Ratings must be developed in each branch of engineering.

Judging Success:

Use the table in the section on **Judging Variable Success** to help determine the result of Skill Rolls when using these skills to gain information.

Use the guidelines below to determine the results when a character uses these skills to operate, create, or repair a product or piece of equipment.

Critical Success – Product gives unexpected beneficial result; quality is one or two levels above the Proficiency Level.

Success – Product performs as planned; the quality is the same as the Proficiency Level.

Failure – Product fails to perform as expected; quality is one level below the character's Proficiency Level.

Critical Failure – Product has unexpected harmful results; the quality is two or more levels below the character's Proficiency Level.

Difficulty Level Examples, Mechanical Engineering:

Level I Task – Changing an automobile tire.

Level IV Task – Replacing a transmission.

Level VII Task – Building a racing automobile from scratch.

Environmental Suit Operation

The chance for success of a physical task performed while wearing an environmental suit is lessened because of the suit itself. To determine this, find the Difficulty Level of the task as usual. Modify the Task Entry Line by +9 – the Proficiency Level in this skill. Thus, if the Proficiency Level is VI, the modifier is +3 *(+9 – 6 = +3).*

Judging Success:

Critical Success – Task performed as expected; END and AP cost halved.

Success – Task performed as expected, with normal END and AP cost.

Failure – Task cannot be performed as expected; a DEX Saving Roll is required to see if a potentially dangerous situation occurs.

Critical Failure – Failure; potentially dangerous situation results.

Gambling

This skill is *only* used when the characters are involved in wagering on games of chance. When judging the use of this skill in games of chance or in determining cheating, divide the character's ITN Score by 3 and add the points to the Skill Rating before determining the Proficiency Level.

When using the Interaction Matrix to judge the use of this skill, determine the Difficulty Level by setting it as the Proficiency Level of the opposition. Have the player roll two dice, and roll two dice for the opposition. To find the Task Entry Line, modify the Difficulty Level by the difference between the rolls, moving left for every point the opposition roll was higher than the character's and right for every point the character's roll was higher than the opposition. Make the Skill Roll as usual.

Judging Success Of Wagers:

Critical Success – Bet won; side bet pays 50% greater wager.

Success – Bet won.

Failure – Bet lost.

Critical Failure – Bet lost; side bet loses an equal amount; muscle there to collect, in pain if necessary.

Judging Success:

Success – Task is a success.

Failure – Task is a failure, but it is not seen as such until after the fact.

Difficulty Level Examples:

Level II Task – Determining odds.

Level V Task – Handicapping a horse race.

Level VII Task – Handicapping a major sports season.

Gaming

This skill does *not* include figuring odds and wagering, which are part of *Gambling.* Skill at some card games and games with dice are included here, as long as skill, and not luck, has a major effect on winning. Gaming does not include physically strenuous games, which are part of *Sports.* The game must be specified.

Judging Success:

Critical Success – Opponent gives character no contest; he is beaten badly enough that embarrassment ensues.

Success – Opponent is beaten.

Failure – Character is beaten.

Critical Failure – Character gives his opponent absolutely no contest; he is beaten badly enough that he is embarrassed.

Difficulty Level Examples, Card Games:

Level I Task – Go Fish; War.

Level IV Task – Gin Rummy.

Level VII Task – Tournament-level Duplicate Bridge.

Leadership

This skill is used when a character tries to influence groups, with the Proficiency Level determined by the average of the rating in this skill and the character's CHA Score. Skill Rolls will *not* be required for most orders given to an character's subordinates, who are used to taking orders from him. Skill Rolls may be required when convincing subordinates to follow an *unusual* or *highly dangerous* order, depending on the circumstances. A Skill Roll would be required when attempting to sway a crowd or lead a group of people the character is not used to commanding. For influencing an individual or a small group of professionals, skill in *Negotiation/Diplomacy* is used instead.

Judging Success:

Use the table in the section on **Judging Variable Success** to help determine the result of Skill Rolls.

Difficulty Level Examples:

Level I Task – Lead ducks.

Level IV Task – Lead infantry patrol.

Level VII Task – Lead a group openly hostile toward leader and toward each other.

Life Sciences

Separate Skill Ratings must be developed for each type of life science.

Judging Success:

Use the table in the section on **Judging Variable Success** to help determine the result of Skill Rolls.

Difficulty Level Examples, Biology:

Level I Task – Identify types of life forms.

Level IV Task – Identify different species of a life form.

Level VII Task – Predict the life cycle of an alien from a single glance.

Medical Sciences

The character's Proficiency Level in *General Medicine* is used with a Skill Roll for all emergency first aid attempts, as explained in the section on **Judging Injury, Medical Aid, And Death**. The Proficiency Level is used unmodified for members of the character's own race. For members of another race, the Skill Rating is divided by 2 before the Proficiency Level is determined, unless the character has specified that a separate Skill Rating has been developed for that race. Separate Skill Ratings may be gained for other medical sciences as desired. *General Medicine* and *Psychology* are pre-requisites to all other medical skills, and no other medical skill may be learned until a character has a Proficiency Level V in them.

Judging Success:

For attempts to use these skills to gain information, use the table in the section on **Judging Variable Success** to help determine the result of Skill Rolls.

Difficulty Level Examples, General Medicine:

Level I Task – Simple first aid.

Level IV Task – Set broken bone.

Level VII Task – Diagnose or cure a rare ailment.

Military Sciences

Separate Skill Ratings must be developed for each type of military science. Complex tasks might require the use of several of these skills together; in these cases, average the Skill Ratings before determining the Proficiency Level. For attempts to use these skills to gain information, use the table in the section on **Judging Variable Success** to help determine the result of Skill Rolls.

Ordinance Construction/Repair:

Judging Success:

Critical Success – Device repaired; it functions better than originally.

Success – Repair successful.

Failure – Repair is inadequate; device remains broken.

Critical Failure – Device is damaged; it may not be repaired.

Difficulty Level Examples:

Difficulty level is based on complexity of the weapon system, the equipment available, field conditions, and time allowed.

Level I Task – Field strip weapon.

Level IV Task – Field strip weapon under fire.

Level VII Task – Field strip and reassemble weapon one-handed, in the dark, under fire.

Small Unit Tactics:

Judging Success:

Critical Success – Task is completed successfully, as though the Difficulty Level were one or two levels higher.

Success – Task is completed successfully at the stated Difficulty Level.

Failure – Task is unsuccessful at the stated Difficulty Level, but would succeed at a Difficulty Level one less than stated.

Critical Failure – Task would only succeed at a Difficulty Level two or more less than stated.

Difficulty Level Examples:

Tasks must be very specific. When using the skill defensively, the player may choose the Difficulty Level, which is used as the Difficulty Level of any opposition's attack. When using the skill offensively, the task's Difficulty Level is based on the opposition's Proficiency Level in this skill. When using this skill defensively in conjunction with others, this skill determines the base Difficulty Level; use of additional skills adds or subtracts levels from this base, depending on success.

Trap Discovery:

Judging Success:

Intentional use of the skill gives the player character a chance to find a trap at the rated Difficulty Level. Characters with the skill, but not specifically using it, have a chance to spot a trap, but the trap's Difficulty Level rating is as though it were two levels greater.

Success/Critical Success – Trap is discovered.

Failure – Trap is sprung; character takes normal damage.

Critical Failure – Trap is sprung; character takes double damage.

Difficulty Level Examples:

Level I Trap – Mousetrap.

Level II Trap – Covered pit.

Level III Trap – Poisoned needle.

Level IV Trap – Buried mine.

Level V Trap – Hidden trip wire.

Level VI Trap – Camouflaged, pressure-activated mechanism.

Level VII Trap – Concealed heat- or motion-activated mechanism.

Trap/Ordinance Disarmament:

Judging Success:

Tasks may be broken into steps for the use of this skill, such as uncovering the trap/device, disarming trap/device, rearming trap/device.

Critical Success – Disarming is successful; character understands the mechanism thoroughly.

Success – Disarming is successful.

Failure – Disarming is a failure; attempt must be repeated with task rated at one Difficulty Level greater.

Critical Failure – Disarming is a failure; attempt sets the trap off, giving normal damage.

Difficulty Level Examples:

Difficulty Level is based on equipment available, field conditions, trap complexity.

Level I Task – Disarm simple explosive device in controlled conditions with manual and proper tools.

Level IV Task – Disarm simple explosive device.

Level VII Task – Disarm simple explosive device with Swiss Army knife, in the dark, while under fire.

Physical Sciences

Separate Skill Ratings must be developed in each science.

Judging Success:

Use the table in the section on **Judging Variable Success** to help determine the result of Skill Rolls.

Difficulty Level Examples, Chemistry:

Level I Task – Determine if a solution is acidic or basic.

Level IV Task – Determine composition of an unknown substance.

Level VII Task – Synthesize complex organic compound from peanut butter and jelly babies.

Public Performance

This skill is never used alone. When a character attempts to perform in public, the Proficiency Level of his skill is determined from the Skill Rating in that skill modified by the Proficiency Level in this skill.

Combined with a rating in *Artistic Expression,* this skill can be used to determine the Proficiency Level for a concert, and with the rating in *Negotiation/Diplomacy,* of a persuasive speech.

Security Procedures

Separate Skill Ratings must be developed in each skill.

Concealment:

Judging Success:

Critical Success – Object is concealed as though Proficiency Level were one or two levels greater.

Success – Object is concealed at character's Proficiency Level.

Failure – Object is concealed at a Proficiency Level of one less than that of the character.

Critical Failure – Object is concealed at a Proficiency Level of two or more less than that of the character.

Difficulty Level Examples:

Difficulty Levels are based on the object being hidden, where and how it is hidden, and how persistent the observer is expected to be. When an object is being searched for, the concealer's Proficiency Level in this skill is used to determine the Difficulty Level.

Level I Task – Hide The Doctor's TARDIS among 15 police boxes.

Level IV Task – Hide The Doctor's TARDIS in heavy woods.

Level VII Task – Hide The Doctor's TARDIS in a rock quarry from a determined search team.

Disguise:

Judging Success:

Critical Success – Object is disguised, as though Proficiency Level were one or two levels greater.

Success – Object is disguised at character's Proficiency Level.

Failure – Object is disguised at a Proficiency Level of one less than that of the character.

Critical Failure – Object is disguised at a Proficiency Level of two or more less than that of the character.

Difficulty Level Examples:

The Difficulty Level is based on the nature of the object being disguised, on the amount of inspection the disguise must pass, and on the materials available. When an object is being disguised, the disguiser's Proficiency Level in this skill is used to determine the Difficulty Level of the task.

Level I Task – Using a Halloween mask.

Level III Task – Masquerading as a member of a recognizable profession.

Level IV Task – Masquerading as a member of a recognizable profession to members of that profession.

Level VII Task – Masquerading as an easily-recognized person to someone who knows that person.

Lockpicking:

It may be argued that this skill involves all the specialized knowledge required for safecracking; this is a gamemaster's option. If the gamemaster chooses, he can add safecracking as a *Security Procedures* specialty; it should be judged in a way similar to this skill. It may be assumed that this skill does not include brute-force methods of foiling closures, no matter how skillfully the force is applied.

Judging Success:

Success – Lock is opened in the manner desired.

Failure – Lock remains closed; another attempt to open it may be made, at one Difficulty Level greater than it was originally.

Critical Failure – Lock remains closed; it is jammed, and may not be opened using this skill.

Difficulty Level Examples:

The Task Entry Line is determined by the base Difficulty Level of the lock, modified by the equipment available, the desired condition of the lock afterward, and the time spent.

Level I Lock – Paperclip; this means that an unskilled person can remove the paperclip slightly more than half the time (inept, isn't he?).

Level II Lock – Toy safe combination lock.

Level III Lock – High school gym locker combination lock.

Level IV Lock – Quality key lock.

Level V Lock – Security lock for building alarm systems.

Level VI Lock – Electronic bank vault time lock.

Level VII Lock – Voiceprint activated, retina-scanning lock.

Stealth:

This skill is used any time the character attempts to move quietly, without attracting attention. When this skill is used, the effective Proficiency Level determines the ease with which someone listening may hear the character's movement; whether the movement is heard is not known by the character, merely if he was silent.

Judging Success:

Critical Success – Character moves stealthily, with the effective Proficiency Level one or two levels greater than his skill in *Stealth.*

Success – Character moves stealthily, at his Proficiency Level.

Failure – Character is noisier than average, with his effective Proficiency Level one level less than his skill.

Critical Failure – Character is noisy; effective Proficiency Level two or more levels less than his skill.

Difficulty Level Examples:

The Task Entry Line is determined by the Difficulty Level of the task, modified for background noise and for time taken.

Level I Task – Crepe soles on padded carpet.

Level IV Task – Hobnail boots on concrete.

Level VII Task – Snowshoes on dry leaves.

Surveillance:

Judging Success:

Use the table in the section on **Judging Variable Success** to help determine the result of Skill Rolls.

Difficulty Level Examples:

The Difficulty Level is based on the equipment used, the precautions taken by the target, and the detail of the information needed.

Level I Task – Listening on an extension phone.

Level III Task – Listening on an extension phone so neither party knows you are present.

Level IV Task – Using wiretapping equipment to tap a phone.

Level VII Task – Using surveillance equipment to tap a head of state's hot line.

Difficulty Level, Detecting Stealth

In addition to the more readily recognized uses of the skill (gumshoeing), this skill is used whenever a character wants to detect another character's stealthy movement. In this case, the Difficulty Level of the task is the effective Proficiency Level of the sneaking character in *Stealth,* as determined above; the Task Entry Line is modified by the character's attentiveness.

Social Sciences

Separate Skill Ratings must be developed for each separate race and for each different field.

Judging Success:

When using this skill to acquire information, use the table in the section on **Judging Variable Success** to help determine the result of Skill Rolls.

Diff. Level Examples, Archaeology:

Level I Task – Recognize an arrowhead as an arrowhead.

Level IV Task – Identifying which of several cultures made an arrowhead.

Level VII Task – Determining unknown people's culture, history, and lifestyle from an arrowhead.

Space Sciences

Separate Skill Ratings must be developed for each different science.

Judging Success:

When using this skill to acquire information, use the table in the section on **Judging Variable Success** to help determine the result of Skill Rolls.

Difficulty Level Examples, Navigation:

Level II Task – Using a compass to find north.

Level IV Task – Using a map and compass to determine location.

Level V Task – Using sun sightings or star sightings to determine location on a planet.

Level VI Task – Using star sightings to determine location in a galaxy.

Level VII Task – Using stars to determine location in the universe.

Sports

Separate Skill Ratings must be developed for each sport desired.

Boxing: The Skill Rating in this sport may be divided by 3 and added to the rating in *Brawling* before determining the Proficiency Level in that type of *Unarmed Combat.*

Swimming: Proficiency Level III in *Swimming* allows a character to swim for recreation without fear of drowning under normal circumstances, though a Skill Roll would be required to save another character's life or to swim for long distances.

Wrestling: The Skill Rating in this sport may be divided by 3 and added to the rating in *Grappling* before determining the Proficiency Level in that type of *Unarmed Combat.*

Streetwise

This skill is the urban counterpart of *Wilderness Survival.*

Judging Success:

When using this skill to acquire information, use the table in the section on **Judging Variable Success** to help determine the result of Skill Rolls.

Difficulty Level Examples:

Level I Task – Recognize a potential mugger.

Level IV Task – Purchase controlled, but readily available, goods.

Level V Task – Finding someone to fence illegal goods.

Level VII Task – Discover the headquarters for an illicit smuggling ring.

Technology

Separate Skill Ratings must be developed in the various specialties.

Judging Success:

Use the table in the section on **Judging Variable Success** to help determine the result of Skill Rolls when using these skills to gain information.

Use the guidelines below to determine the results when a character uses these skills to operate, create, or repair a product or piece of equipment.

Critical Success – Product gives unexpected beneficial result; the quality is one or two levels above the Proficiency Level.

Success – Product performs as planned; the quality is the same as the Proficiency Level.

Failure – Product fails to perform as expected; quality is one level below the character's Proficiency Level.

Critical Failure – Product has unexpected harmful results; the quality is two or more levels below the character's Proficiency Level.

Difficulty Level Examples, Communication Systems:

Level I Task – Tune in your favorite radio station.

Level II Task – Find your favorite music in a new city on the radio.

Level IV Task – Operating shortwave radio equipment.

Level VII Task – Using alien communication equipment to tune your favorite radio station.

TARDIS Systems:

Judging use of this skill is covered in **Judging TARDIS Operation.**

Temporal Science

Judging Success:

When using this skill to gain information, use the table in the section on **Judging Variable Success** to help determine the result of Skill Rolls.

Difficulty Level Examples:

Level I Task – Measuring time.

Level IV Task – Detecting a temporal anomaly.

Level VII Task – Breaking out of a time loop or chronic hysteresis with no temporal equipment.

Trivia

This catch-all skill category covers any specialized knowledge not covered by other skills; it is intended for players to be able to individualize their characters, giving them depth by establishing their hobbies and interests. Categories chosen for trivia must be well-defined and not too general, and a Skill Rating must be developed for each separate skill. When using these skills to gain information, use the table in the section on **Judging Variable Success** to help determine the result of Skill Rolls.

Unarmed Combat

The use of this skill is discussed in the section on **Judging Combat.** Separate Skill Ratings must be developed for *Brawling, Grappling,* and *Martial Arts.*

Brawling: The Skill Rating in *Boxing* may be divided by 3 and added to the Skill Rating in this skill before determining the Proficiency Level.

Grappling: The Skill Rating in *Wrestling* may be divided by 3 and added to the Skill Rating in this skill before determining the Proficiency Level.

Vehicle Operation

Separate Skill Ratings must be developed for the operation of atmospheric craft, ground vehicles, water vehicles, spacecraft, and temporal vehicles. The use of *Temporal Vehicle Operation* is covered in the section on **Judging TARDIS Use.**

Judging Success:

Success – Task succeeds.

Failure – Task fails; it may be attempted at one Difficulty Level greater.

Critical Failure – Task fails; potentially dangerous situation results.

Difficulty Level Examples:

Level II Task – Starting vehicle.

Level IV Task – Operate small, personal vehicle.

Level V Task – Operate professional-level vehicles (heavy construction machinery, passenger vehicles, cargo vehicles)

Level VII Task – Stunt operation.

Verbal Interaction

This skill may be used in any verbal interaction between player characters and non-player characters. Separate Skill Ratings must be developed for various types of interaction, such as *Haggling* and *Negotiations/Diplomacy.* Other verbal interaction skills might be *Bluffing* or *Insulting.*

Judging Success:

One way to find out if a Skill Roll is necessary is to subtract the Skill Rating from 30, and divide the result by 5. Roll one die. If the roll is more than the number calculated, a Skill Roll is not needed; if the roll is the same as or less than the number calculated, a Skill Roll will be needed. If a roll is not needed, then the character's verbal interaction proceeds in his favor. If a roll is needed and is successful, the same result occurs. If a roll is needed and is unsuccessful, then he fails.

Use the table in the section on **Judging Variable Success** to help determine the result of Skill Rolls.

Difficulty Level Examples, Haggling:

Level I Task – Would you buy a used car from this man?

Level IV Task – Getting a good used car at a fair price.

Level VII Task – Getting a good used car at half the blue-book price.

Negotiation/Diplomacy: The rating in this skill is averaged with the character's CHA score before determining the Proficiency Level for Skill Rolls to influence individuals, like an ambassador, or small groups of intelligent, informed people, such as a governing council.

Wilderness Survival

Separate Skill Ratings must be developed in each of the separate climatic types, including arctic, cool temperate, warm temperate, tropical, and desert planets. CIA personnel on a *pre-planned* expedition will have ratings of at least 2D6 in this skill for the type of planet being investigated; at least one member of the team will have a rating of 10 or more, and likely of 15 or more. No training will be given the team members for unplanned expeditions.

Judging Success:

When using these skills to gain information, use the table in the section on **Judging Variable Success** to help determine the result of Skill Rolls.

Critical Success – When seeking food, the character enters a clearing just after lightning has felled a tree, creating a perfect shelter; dry branches have ignited a small cooking fire, and a rabbit has been skewered above the fire, where it is browning tastily.

Success – Action succeeds; next attempt is at one Difficulty Level lower.

Failure – Action failed; next attempt is at one Difficulty Level higher.

Critical Failure – Actions place character in life-threatening position.

Difficulty Level Examples:

Level I Task – Lighting a fire in ideal conditions.

Level IV Task – Lighting a fire in a heavy rain.

Level VII Task – Lighting a fire after two weeks of heavy rain, with makeshift lighting equipment, in the dark.

SAVING ROLLS FOR SPECIAL ABILITIES

The use of some special abilities, such as Healing, Luck, Position Sensing, and Telekinesis are judged as challenges. Each of these is discussed in the paragraphs below.

SPECIAL ABILITY USE

Ability	*Rating Formula*	*Difficulty Level Base*	*Remarks*
Healing	ITN Score + 1/3 Rating in *Gen. Medicine*	Difficulty Level IV	Increases healing rates 4 times Wound Heal Rate 4 times Fatigue Heal Rate
Luck	ITN Score + 5	Difficulty Level IV	
Position Sensing	ITN Score + 5	Difficulty Level IV	
Telekinesis	MNT Score + 5	Varies	Restrictions: Max. Range: 5 Squares per Performance Level Max. Weight: 50 Kg per Performance Level Max. Movement: 5 Sq. per Performance Level END Cost: 1 point per Performance Level squares x1 point per Performance Level x 5 kilograms

Healing

When the healing ability is used by a character on himself, he will heal at the accelerated rate shown above. When the ability is used by a character on another character, the healer absorbs the damage into his own body, which he can heal at the rate shown above. This damage completely resembles the damage done to the patient; thus, if the patient has suffered a broken leg, the healer will seem to have a broken leg after the damage has been absorbed.

For healing others, a successful Saving Roll must be made. The healer's Performance Level is determined from his ITN Score, which is modified by one-third his rating in *General Medicine*. The target is determined as usual by cross-indexing the Performance Level against Difficulty Level IV. If the roll is successful, then the damage, both wound and temporary, is transferred from the patient into the healer, dropping the healer's MAX OP END and CURR OP END by the same amount as the victim's damage. *All* of the damage is transferred, even if this makes the healer's OP END Scores 0 or less. If the roll is unsuccessful, no use of the healing ability may take place on the patient for the next 24 hours.

The procedure requires physical contact between the healer and the patient, and it must be accomplished when the healer is free from undue stress. (Healing in the thick of battle should be discouraged.) The damage absorption process takes 1 minute per 2 points of wound damage to complete; only after all damage has been absorbed by the healer will any damage be removed from the patient. If contact is broken before all damage has been transferred, both the healer and the patient suffer, for the patient's damage remains unhealed, and the healer is damaged from the partial absorption.

If, after the damage transference has taken place, the healer's CURR OP END Score has dropped below 12 (the INACT SAVE LEVEL), he must stop all activity or risk falling unconscious, as in the rules given in **Injury, Medical Aid, And Death**. If it has fallen below 6 (the UNC THRESH), he must make a Saving Roll or fall unconscious. If it has fallen below 0, he drops like a stone, eyes turned upward and deathly pale. (He is not dead, but do not let the players know this the first time it occurs. He will recover quickly enough, for his accelerated FATIGUE HEAL RATE will see to that.)

If, after the damage transference has taken place, the healer's MAX OP END Score has dropped below 0, the healer is at death's door. Not even his own marvelous healing ability can save him, and he requires immediate medical aid himself or he will die, as discussed in the section on **Injury, Medical Aid, And Death**.

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Luck

At times when the player has to make a critical Saving Roll or Skill Roll in the game, and he is worried about its success because of unfavorable modifiers, high Task Entry Line, or low Ability Entry Line, he may choose to make a Luck Saving Roll instead. The character's Luck rating is determined by adding 5 to his ITN Score before the Performance Level is determined. The Saving Roll is made as usual, cross-referencing the Performance Level at Difficulty Level IV. If the roll is successful, the action is successful without the problem roll needing to be made. If the roll is unsuccessful, the roll is still not made, and the action is unsuccessful. The rules in **Judging Variable Success** are used to determine the specific result.

The point of the Luck Saving Roll is that it replaces a high Difficulty Level with Difficulty Level IV and a possibly low Performance or Proficiency Level with one that may be higher. To prohibit players from using *only* their Luck ability, use the following system.

First create a fund of Luck Points for the character. As long as he has 1 point in the fund, he may attempt to use his Luck; when the fund is gone, then he may make no more Luck Saving Rolls.

To determine how many Luck Points are in the fund, first decide on how often the fund will be replaced. For the most part, this will depend on the way the gamemaster chooses to run his game. If the game is played in short sessions and not all players show up for every session, for example, then the

fund might be replaced every game session; in this case, multiply the Luck Score by one-third to give the number of Luck Points in the fund. If, however, the gamemaster is running a long campaign with a single adventure taking several game sessions, the fund might be replaced at the end of the adventure; in this case multiply the Luck Score by 2 or 3 to determine the number of Luck Points in the fund. How often to replace the fund is up to the gamemaster.

When the player makes a Luck Saving Roll, the fund goes down. The gamemaster must determine a target for the action just as though there were no Luck Saving Roll. He compares the target he has just determined to the target of the Luck Roll. For each point the task target is below the Luck Roll target, he subtracts one point from the Luck Point fund. When the fund gets to 0, no Luck Roll is possible. When the task target is so far below the Luck Roll target that there are not enough points left in the fund, the task target is raised only as many points as are left in the fund.

The points are removed from the fund whether or not the Luck Roll is a success. The results of the roll are judged using the rules given in the section on **Judging Variable Success**. If the roll is unsuccessful, a second roll may not be attempted for 24 hours.

For example, if a character has an ITN Score of 11, his Luck Score will be 16. This gives him a Luck Performance Level of V, with a target of 8 for all Luck Rolls. Let us say that the gamemaster determines that the fund will be replaced every adventure, and that the fund will contain 2 x 21 or 42 points. This means that the character can substitute Luck Rolls for quite a few very difficult Saving or Skill Rolls.

If he uses a Luck Roll to substitute for a Skill Roll with a target of 1 (an automatic failure), he must use up 7 Luck Points from the fund (8 − 1 = 7). He uses these points whether or not the roll is successful. He rolls two dice for a 7, which is a marginal success. Had his roll been a 6, he would have had an average success; if it had been a 3, he would have had a critical success.

Let us say that he made the same Luck Roll but had only 5 Luck Points left in the fund. His Skill Roll target would not be modified up to 8 because he does not have 7 Luck Points in the fund. Instead, his target is modified up to a 6 (1 + 5 = 6), which uses up his fund. His roll of 7 is now an average failure, not an average success, the price he pays for being down on his luck!

Position Sensing

Whenever the player character desires to know his exact location in the game, the gamemaster must rate the Difficulty Level of the task. Many such uses will be Difficulty Level I or II, but a few will be much harder. If the task is Difficulty Level I through III, there is automatic success, and the Saving Roll will merely determine the degree of success. If the task is Difficulty Level IV or higher, a Saving Roll must be made using the character's Performance Level in Position Sensing (determined from ITN Score + 5) against Difficulty Level IV, no matter what the *real* Difficulty Level of the task happens to be.

The success of the roll is determined from the table given in **Judging Variable Success**. The gamemaster makes the roll so that the player does not know his character's success level, and the gamemaster gives the information as though it truth. The first thing he would tell would be the general location, getting more specific if the player desired it. A critical failure will give the character completely false information, perhaps false enough to cause the character trouble or harm. An average failure will give the character information that is plausible but false or incorrect in some degree. A marginal success will provide the character with the general location, but no useful data on the specific location. An average success would give complete positioning data, and a critical success would give precise space/time coordinates, accurate enough for a TARDIS jump.

The use of this special ability has no endurance penalty, and it may be used at the player's whim subject to the following restrictions. The character will have a fund of Sensing Points. To determine the number of Sensing Points in the fund, the gamemaster must determine how often the fund will be replenished, as in the fund of Luck Points described above. Then he must determine an appropriate multiplier, with the minimum being 1 times the rating.

As the character makes Saving Rolls, points are subtracted from the fund in amounts equal to the Difficulty Level of the task. Thus, a character could make many Difficulty Level I rolls, but far fewer Difficulty Level VII rolls before the fund was exhausted. When the fund is exhausted, the gamemaster will provide only such information as the character would be reasonably entitled to have from the situation, and this will continue to be in effect until the fund is replenished.

Telekinesis

Every use of this ability requires a Saving Roll be made. One successful Saving Roll will allow the character to move the object a block of squares equal in number to his Performance Level. For each additional block, he must reroll to see if he continues to have control. Thus, if the character has a Performance Level IV in Telekinesis, he must make a roll every time he wants to move an object four squares. It is not necessary to move the object the full distance, but it may be moved any part of the distance once the Saving Roll is successful. If the subsequent rolls are successful, then the object may continue to be moved; if they fail, then the object can no longer be moved. The object is moved at 10 squares per game turn.

If the roll is a marginal or average success, the object may be moved as desired, at the endurance cost described below. If the roll is a critical success, the endurance cost is halved. If the failure is a critical failure, the character loses control without warning and the object plummets to the ground. If it is an average failure, the character senses his control slipping and he may set the object down gently.

The Difficulty Level base increases with each roll. Moving the object the first block requires a roll against a base Difficulty Level I. Moving the object the second block requires a roll against a base Difficulty Level II, and so on.

Once the base Difficulty Level has been determined, it is modified upward for the circumstance, as shown in the table below.

TELEKINESIS TASK ENTRY LINE MODIFIERS

Action	*Modifier*
Range	−1 per Performance Level Squares
Weight	−1 per 5 kg
Surroundings	
Quiet	+3
Distracting	−1 to −3

Telekinesis is very tiring, and the character using the ability takes temporary damage from its use. The CURR OP END cost is the product of the distance moved and the weight. The endurance cost is 1 point per block of squares equal to the Performance Level; to find this cost, divide the total distance moved by the Performance Level, and round up. This cost is multiplied by a factor determined by dividing the total weight by 5 times the Performance Level, rounding up.

At Performance Level I, the cost is 1 point of temporary damage for 5 kg moved 1 square. The cost is 2 points for 10 kg moved 1 square or 5 kg moved 2 squares. The cost for 10 kg moved 2 squares is 4 points. The cost for 25 kg moved 5 squares is 25 points.

At higher Performance Levels, the number of squares an object can be moved for the same endurance cost increases proportionally. This means that at Level VII the cost is 1 point of temporary damage for moving 35 kg a distance of 7 squares. Moving 175 kg a total of 35 squares costs 25 points.

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Judging Confrontation

Confrontation, which includes most verbal encounters with NPCs, encompasses verbal interaction, some types of special ability use, and using intuition. It is judged in the same way that challenge is judged. In almost all cases, confrontation will involve the player character's use of the three mental attributes (charisma, mentality, or intuition), skills related to these attributes, and special abilities controlled by these attributes.

Judging proceeds as with challenges, with Saving Rolls and Skill Rolls being made against targets determined from the Interaction Matrix. The Ability Entry Line may be determined from the player character's Performance Level in CHA, MNT, or ITN, and the Task Entry Line is similarly determined from the NPC's Performance Level in those attributes. In other cases, the player character's skills may come into play, and the Ability Entry Line is determined from his Proficiency Level in one of the CHA- or MNT-related skills. Just exactly which Proficiency Level or Performance Level is used to determine the Ability Entry Line is up to the gamemaster and depends on the situation.

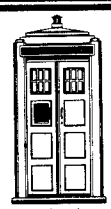
In any case, the procedure is as follows. The Performance Level or the Proficiency Level is determined. If the character is applying several skills at once, the Skill Ratings are averaged before the Proficiency Level is determined. If the character uses his skill in *Public Performance,* add one-third the rating in that skill as a modifier before the Proficiency Level is determined. The Difficulty Level of the task is set by the gamemaster, using the appropriate Performance Level or Proficiency Level of the NPC. This is modified then by the player character's actions, the situation, the NPC's attitude toward the player characters, and the NPC's personality. The modified Difficulty Level becomes the Task Entry Line. The Ability Entry Line and the Task Entry Line are cross-referenced on the Interaction Matrix to give a target.

Two dice are rolled, and then the same procedure is applied as is described in **Judging Variable Success.** The result is compared to the target. If it is much higher or lower, the result will indicate more or less than marginal effectiveness. Finally, the gamemaster must determine the specific result of the confrontation.

The table below gives typical modifiers to the Difficulty Level.

CONFRONTATION TASK ENTRY LINE MODIFIERS

Description	*Task Entry Line Modifier*
For Player Characters' Actions:	
Actions play on NPC's desires/fears	+1 to +5
Actions counter NPC's desires/fears	−1 to −5
For Situation:	
Task counters NPC's special knowledge	−1 to −5
NPC is friendly	+1 to +5
NPC is neutral/does not know player characters	0
NPC is hostile	−1 to −5
For NPC's Personality:	
Meek, docile, compliant, willing	+1 to +3
Belligerent, unwilling, stubborn	−1 to −3



USING ATTRIBUTES

The player character's CHA Performance Level may be used whenever he is attempting to influence an NPC in ways that do not fall under any specific CHA-related skill. In such cases, the Difficulty Level should be set at no lower than Level V.

The player character may use his MNT Performance Level to learn something from an NPC. In this case, to find the Difficulty Level, subtract the NPC's Proficiency Level in the area from 11; treat all Difficulty Levels higher than VII as impossible. This means that an NPC can only teach skills in which he has Proficiency Level IV or greater. New skills may be learned in this way, at the gamemaster's option. In no case should the character gain a Skill Rating greater than one-third the Skill Rating of the NPC. The time spent should be reasonable, considering what is being learned, and a failed Saving Roll means the time spent is wasted. Gamemasters are warned *not* to allow player characters to increase their Skill Ratings or learn new skills too easily.

The player character may use his ITN Performance Level to determine if an NPC is trying to conceal something, such as information or motives. The Difficulty Level would be determined from the NPC's MNT Performance Level, modified by one-third the NPC's own ITN Score.

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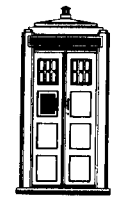


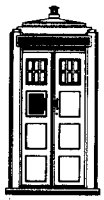
USING SKILLS

Most verbal confrontation will occur when a character attempts to use one of his CHA-related skills to influence an NPC in some way. In this case, the Ability Entry Line will be determined by the character's Proficiency Level in the appropriate skill, and the Difficulty Level will be determined by the task.

In a debate, the character's Proficiency Level would be determined from his Skill Rating in *Verbal Interaction,* modified by one-third his rating in *Public Performance.* This would be cross-referenced by his opponent's Proficiency Level determined in the same way. Modifiers would be applied as usual. The roll would determine the audience's reaction to the player character.

In haggling over price, the character's Skill Rating in *Haggling* is averaged with his rating in *Valuation* before the Proficiency Level is determined. The Difficulty Level would be the NPC's Proficiency Level determined in the same way. Modifiers would be applied as usual. The roll would determine the relative bargain obtained.

In using *Leadership* or *Negotiation/ Diplomacy,* the character's Proficiency Level is determined from the Skill Rating modified by one-third his CHA score. The Difficulty Level depends on the task, rather than on any ability of the NPCs.



USING SPECIAL ABILITIES

The use of some special abilities, such as Blending, Empathy, Hypnotism, and Telepathy, are judged as confrontations. Each of these is discussed in the paragraphs below.

For example, when Tabby Cat and Stan encounter the office building security guard, Tabby's reaction is to attack the guard attempting to keep him from spreading the alarm. Stan, on the other hand, chooses to use verbal confrontation to gain the same ends.

Stan chooses to bluff the guard, attempting to browbeat the man into believing that he and Tabby are building tenants. He threatens the guard's job, insults him by pointing out that the guard is slovenly and not at his post, and demonstrates superiority by stating that the guard reads trash, by confiscating the guard's comic book, and by turning on his heel and striding off.

The gamemaster determines the bluffing task is Difficulty Level IV. He also determines that all of Stan's special actions will give a +5 modifier to the Task Entry Line.

SPECIAL ABILITY USE

Ability	*Rating Formula*	*Difficulty Level Base*	*Remarks*
Blending	CHA Score + 5	MNT Performance Level	Possible rating modifiers: 1/3 *Concealment* Skill Rating 1/3 *Public Performance* Skill Rating Duration: 2 minutes per Performance Level
Empathy	CHA Score + 5	Receiving: 8 – CHA Performance Level Transmitting: 8 – MNT Performance Level	Restrictions: Maximum Range: 10 squares (15m) per Performance Level Maximum Duration: 5 min per Performance Level END Cost: 1 point per Performance Level squares 1 point per 5 minutes of contact 2 points per Difficulty Level
Hypnotism	CHA Score + 5	MNT Performance Level	Restrictions: Maximum Range: 1 square (1.5 m) per Performance Level Maximum Duration: 1 min per Performance Level END Cost: 1 point per Difficulty Level squares 1 point per min 2 points per Difficulty Level
Telepathy	MNT Score + 5	MNT Performance Level	Restrictions: Maximum Range: 10 squares (15 m) per Performance Level Duration: 1 min per Performance Level END Cost: 1 point per Performance Level squares 1 point per minute of contact 2 points per Difficulty Level

On the other hand, there is Stan's unusual dress to consider, and Tabby's as well. The office building is supposed to be locked and empty, and the security guard has never seen either of the pair before.

The gamemaster then applies a negative situation modifier because the guard has been on the job for 10 years and knows all the building tenants. (He chooses a −5 modifier and one that would normally turn the tide against such an action).

There is no attitude modifier because the guard has never met either of the player character before.

The security guard is habitually respectful toward people who are in authority (or act that way), which gives a positive modifier for his manner. Furthermore, the guard is slovenly, slacking off, and literally caught with his pants down, which causes him to be very embarrassed. This gives a +3 manner modifier, one that almost compensates for the situation modifier.

Lastly, the guard has been warned about his behavior on the job, and he knows that any complaint might cost him his position, and so there is a motive modifier.

The NPC therefore enters the Interaction Matrix with a Difficulty Level IV and modifier of +6 (+5 −5 +3 +3 = +6) for the situations. Using the Interaction Matrix, the gamemaster determines that the action will succeed automatically, the target being 13. Stan will roll the dice anyway, even though he cannot fail. In this case, his roll will merely determine if there is a Critical Success.

The roll is average, a 7, but this is more than 5 less than the number needed, which is 13, and so a Critical Success results. The gamemaster decides that such success means that the guard is subservient, cowed, and will comply with Stan's requests. Furthermore, if the police ask about suspicious characters, he will not mention either Stan or Tabby.

Blending

When the ability is used by a character to blend in with surroundings, add one-third of the Skill Rating in *Concealment* to the rating before determining the Performance Level. When the ability is used by a character to blend in with other characters, add one-third of the Skill Rating in *Public Performance* to the rating before determining the Performance Level.

Modify the Difficulty Level for the observer's actions, including search attempts and use of *Disguise* skill, as shown in the table. A new roll may be required, depending on the previous roll's success, every time the blending character does something that might call attention to him and every time the observer alters his actions.

BLENDING TASK ENTRY LINE MODIFIERS

Activity	*Task Entry Line Modifier*
For Observer's Actions:	
Deliberate or close-range search	−3
Average or mid-range search	0
Casual or long-range search	+3
For Blending Character's Actions:	
Action out of place	−3 to −6
Violent action	−3
Diversion created	+1 to +3
For Previous Attempts:	
For each success	+3
For each failure	−3

A critical success will allow the character to pass completely, with no additional roll needed while he remains blended. Average success will allow the character to blend until the situation changes. Marginal success will allow the character to blend for the duration given in the table, unless the situation changes beforehand. Average failure means that the character will be noticed if any are looking for him, even casually. Critical failure means that the character has drawn blatant attention to himself, even of those not particularly looking for him.

Empathy

This ability allows the empath to project his own emotions or to sense the emotions of others. The Difficulty Level is determined by the target's CHA in sensing and the target's MNT in projecting. In both cases, the lower the attribute's Performance Level, the higher the Difficulty Level. To determine the base Difficulty Level, subtract the Performance Level from 8. Use the modifiers given in the Confrontation Task Entry Line Modifiers Table above. In addition, the modifiers in the following table should be applied.

EMPATHY TASK ENTRY LINE MODIFIERS

Action	*Task Entry Line Modifier*
Duration of contact	+3 per 5 minutes
Range	−1 per Performance Level squares
Surroundings	
Quiet	+3
Distractions	−3
Previous Attempts	
Successful	+3
Unsuccessful	−3

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Temporary fatigue damage is determined by the range to the target. At Performance Level I, the cost is 1 point of temporary damage per 1 square, out to the maximum range, which costs 10 points. At highter Performance levels, the number of squares increases proportionately, so that at Level VII the cost is 1 point of temporary damage for a range of 7 squares; the maximum range of 70 squares costs 10 points.

In judging the confrontation, use the general rules given above. Use the rules given for MNT rolls for **Judging Variable Success** to determine the results of the Saving Roll.

Hypnotism

To determine the base Difficulty Level, use the MNT Level of the target. Use the modifiers given in the Confrontation Task Entry Line Modifiers Table above. Apply modifiers from the table below as well.

HYPNOTISM TASK ENTRY LINE MODIFIERS

Action	*Task Entry Line Modifier*
Range	−1 per square (1.5 m)
Surroundings	
Quiet	+3
Distractions	−3
Previous Attempts	
Successful	+3 per success
Unsuccessful	−3 per success

In judging the confrontation, use the general rules given above. Use the rules given for CHA rolls in **Judging Variable Success** to determine the results of the Saving Roll.

Telepathy

To determine the base Difficulty Level, use the MNT Level of the target. Use the modifiers given in the Confrontation Task Entry Line Modifiers Table above. Apply modifiers from the table below as well.

TELEPATHY TASK ENTRY LINE MODIFIERS

Task Entry Action	*Line Modifier*
Range	−1 per square (1.5 m)
Surroundings	
Quiet	+3
Distractions	−3
Previous Attempts	
Successful	+3 per success
Unsuccessful	−3 per success

In judging the confrontation, use the general rules given above. Use the rules given for MNT rolls in **Judging Variable Success** to determine the results of the Saving Roll.

Judging Combat

Combat is judged the same way as Challenge and Confrontation. The attacker's combat skill is used, and a Skill Roll is made using the attacker's Proficiency Level in the form of attack being made. This is compared to the Difficulty Level of the attack, and the Interaction Matrix is used. Unlike most other use of the Interaction Matrix, in combat, modifiers may be applied to both the Proficiency Level and the Difficulty Level, depending on the circumstances surrounding the attack. Cross-referencing the Ability Entry Line and the Task Entry Line provides a To-Hit Number, the target for the special To-Hit Skill Roll.

DETERMINING ABILITY ENTRY LINE

The Proficiency Level of the attacker is used as the basis for determining the Ability Entry Line. If it is to be an unarmed, hand-to-hand attack, the attacker's Proficiency Level in *Brawling, Grappling,* or *Martial Arts* is used. If it is to be an armed attack with a contact weapon, the attacker's Proficiency Level in *Armed Combat, Contact Weapon* is used for THAT particular weapon. If it is to be an armed attack with a ranged weapon, the attacker's Proficiency Level in *Armed Combat, Ranged Weapon* is used.

Once this is determined, it may be modified for circumstances directly under the control of the attacker, such as his movement, his aiming, and the range to the target. The paragraphs below describe how to apply each of these modifiers.

Range Modifiers

For each straight square counted, add 1 square to the total. For each diagonal square counted when determining the range, add 1.5 squares to the total. If the total range is not a whole number, round up to the nearest whole number.

The gamemaster can adjust the range for elevation as seems reasonable; for most combats, this will not be a factor. In some cases, however, where the bulk of the distance between the attacker and the target is due to a difference in height above the ground, it could make a considerable difference. For each 1.5 meters above the ground, add 1 to the range.

In determining the proper range modifier, consult the *Weapons Table,* which lists the various ranges for the weapon being used. Then, for point-blank attacks or shots, those that occur in the same square or an adjacent square, use a +1 range modifier. There is no range modifier for short-range attacks or shots. Shots or attacks from medium range have a −1 range modifier. Those from long range have a −2 range modifier, and those from extreme range have a −4 range modifier.

Unarmed Combat: All hand-to-hand attacks in unarmed combat get the +1 point-blank range modifier.

Armed Combat, Contact Weapons: Armed combat attacks with contact weapons always receive the +1 point-blank range modifier. The weapons in the Contact Weapon Table may only be used in armed personal combat, with the opponents in the same or adjacent squares.

Aiming Modifiers

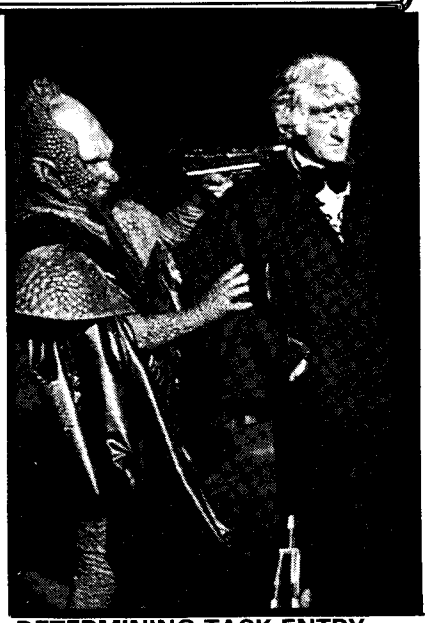
The combat system is designed for shots that are fired without careful aiming, but using a ready weapon; such shots cost 1 AP to make and have no aiming modifier. For aimed shots, when the attacker has used 2 AP to make careful aim in addition to the 1 AP for the shot, adjust with a +2 aiming modifier. For quick-draw shots, in which the weapon is not at the ready but is drawn and fired in one motion, the aiming modifier is −2.

Gamemasters should not let more than one character out of 20 be ambidextrous; this is approximately a roll of 2 on two dice. For attacks with the wrong hand, apply a −7 aiming modifier.

For simultaneous attacks, apply a −2 aiming modifier to both attacks. Unless the character is ambidextrous, also apply the −7 aiming modifier to attacks with the off-hand weapon. Gamemasters should be cautious about allowing simultaneous attacks as they unbalance the game enormously.

Modifiers For Attacker's Movement

When determining which modifier to use for the attacker's movement, determine what the action was just prior to the attack, even if it was in a previous turn. When a character makes an attack or fires after turning, changing position, drawing a weapon, aiming, firing, or any other action not involving movement, running, or evasion, apply no movement modifier. When a character uses AP to move and then to attack or fire, without a non-movement action in between, apply no movement modifier. When the character is running just prior to attacking or firing, apply a −1 movement modifier. When the character is evading just prior to an attack of any kind, apply a −3 movement modifier.



DETERMINING TASK ENTRY LINE

In all hand-to-hand attacks, whether it is an armed attack with a contact weapon or an unarmed attack, the Difficulty Level is the Proficiency Level of the defender. For unarmed combat attacks, use the defender's Proficiency Level in *Brawling, Grappling,* or *Martial Arts,* depending on which style he intends to use. For armed attacks with contact weapons use the Proficiency Level in THAT weapon.

For ranged attacks, the defender's combat skill does not come into play. Instead, the task is assigned as Difficulty Level IV.

Whichever the attack type, the Difficulty Level is modified by factors under the control of or directly having to do with the defender, such as his size, his movement, and his concealment. The paragraphs below give the various modifiers and explain how they are applied.

Size Modifiers

The combat system is based on man-sized targets. Any target smaller will have a size modifier of −1 to −7, depending on the target's size. Any target larger will have a size modifier of +1 to +7, depending on the size. When a character aims at a specific part of the target, use a −3 size modifier; no other size modifier applies, unless the target is tiny, when a −7 modifier should be used.

In ranged combat, the target's position will alter its apparent size from the attacker's point of view. Apply a −1 size modifier to kneeling, crouching, sitting targets. Apply a −2 size modifier to stationary prone targets or crawling targets.

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Concealment Modifiers

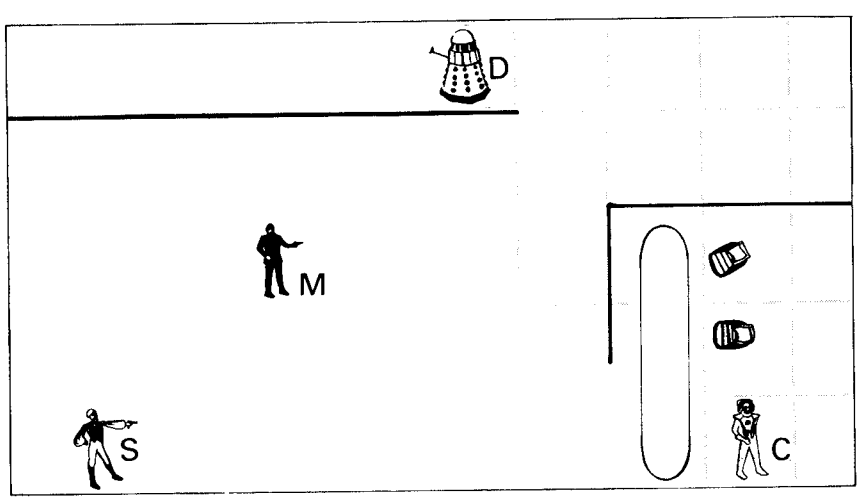
The exact concealment modifier should be determined by the gamemaster before the die roll, using common sense, discretion, and the following guidelines. If one-third or less of the target is concealed, there will be no modifier. If between one-third and two-thirds of the target is concealed, the size of the target is reduced, and so a modifier of −1 to −3 should be applied. If more than two-thirds of the target is concealed, the minimum should be −3, and could be as much as −7. The concealment modifier should be judged the same as a size modifier.

The diagram below will help in determining LOS and concealment. In the diagram below, S is attacking M, C, and D.

When Stan (S) and The Master (M) exchange fire, no intervening obstacles are present. Clear LOS exists no matter what positions Stan or The Master take. The shots are made with no concealment modifier.

When Stan and the Cyberman (C) exchange fire, the console is between them. If the Cyberman is standing, he is partly concealed from Stan by the console, though it has a clear LOS at Stan. Thus, Stan can fire, but he has a −1 concealment modifier for the 1/3 to 2/3 concealment; the Cyberman has no concealment modifier. If the Cyberman is kneeling behind the console, however, it is more than 2/3 concealed from Stan though it still has a clear LOS to Stan. Thus, Stan can fire, but he has a −3 modifier for the Cyberman's more-than-2/3 concealment; the Cyberman has no concealment modifier. If the Cyberman is prone behind the console, neither can see or hit the other.

When Stan and the Dalek exchange fire, the LOS is blocked by two things, both of which must be considered — the Dalek's concealment because The Master is in the way, and the Dalek's concealment because of the wall. If The Master is standing, the LOS is blocked in both directions, and neither Stan nor the Dalek may exchange fire regardless of the Dalek's concealment by the wall; if The Master is in any other position, the LOS is not blocked. If D is completely hidden behind the wall, LOS is blocked; neither Stan nor the Dalek can see one another and thus they may not exchange fire. Assuming that The Master does not block the LOS, if the Dalek is peeking around the wall's edge to shoot at Stan, both may fire. Stan has a −4 modifier because the Dalek is more than 2/3 concealed, but the Dalek has no concealment modifier (though it may have a −7 aiming modifier if it is right-handed).



Modifiers For Target's Movement

The combat system was geared to targets either stationary or moving at combat speed, and thus they have no movement modifier. Running targets have a −1 modifier, and evading targets have a −3 modifier.

Targets that dodge to evade an attack require that the attacker alter his attack to account for the dodge. Every weapon has a Dodge Difficulty Factor (DDF), given in the Weapons Tables. The DDF is applied as a negative modifier if the target dodges the attack.

TABLE OF TO-HIT MODIFIERS

Modifiers To Ability Entry Line	
Range	
Point Blank	+1
Short	0
Medium	−1
Long	−2
Extreme	−4
Movement	
Normal Combat Movement	0
Running	−1
Evading	−3
Aiming	
Shoot After Careful Aim (Cost 3 AP)	+2
Snap Shot Without Aiming (Cost 1 AP)	0
Quick-Draw/Shoot	−2
Wrong Hand	−7
Simultaneous Attacks	−2 ea.
Modifiers To Task Entry Line	
Size	
Tiny	−7
Very Small/Aimed Shot	−3
Small	−1
Average/Man-Sized	0
Large	+1
Very Large	+3
Huge	+7
Movement	
Normal Combat Movement	0
Running	−1
Evading	−3
Dodge	Use DDF
Concealment	
Less Than 1/3	0
1/3 to 2/3	−1
More Than 2/3	−3 to −7

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DETERMINING SUCCESS

A To-Hit Roll (the Skill Roll made to determine the success of attacks) is made against a target found on the Interaction Matrix by cross-referencing the Ability Entry Line and the Task Entry Line. If the roll is equal to or less than the target (sometimes called the To-Hit Number), the attack is successful.

Critical Hits And Critical Fumbles

If the To-Hit Roll is 5 or more less than the To-Hit Number, then the attack will be a critical hit. Roll one die and consult the Critical Hit Effects Table. If the roll is a 6, reroll for the more severe results. If the second roll is also a 6, reroll again for the most severe results. The damage given by the Critical Hit Effects Tables is *in addition to* the damage normally done by the weapon.

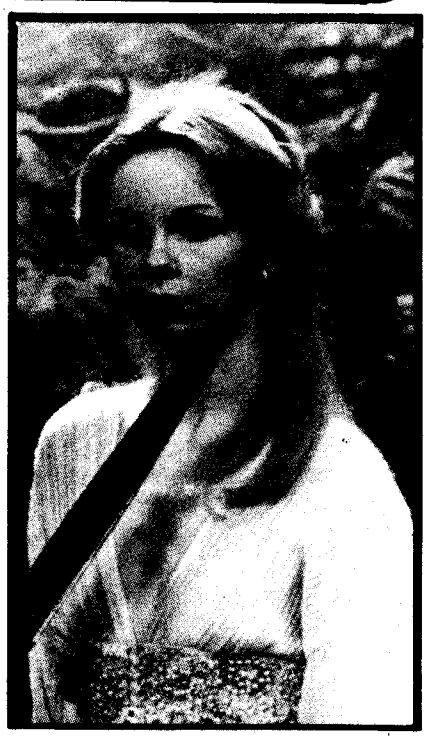
If the To-Hit Roll is 5 or more greater than the To-Hit Number, then the attack will result in a critical fumble. Roll one die and consult the Critical Fumble Effects Table. If the roll is a 6, reroll for the more severe fumble. If the second roll is also a 6, reroll again for the most severe fumble. No damage is done to the defender.

CRITICAL HIT EFFECTS

Die Roll	*Effect*
1	Additional 1D6 damage
2	Additional 1D6 damage; defender falls
3	Additional 2D6 damage
4	Additional 2D6 damage; defender falls
5	Additional 2D6 damage; defender stunned for 1 turn
6	Reroll
1	Additional 2D6 damage; defender falls and drops weapon 1D6 squares distant from him
2	Additional 2D6 damage; weapon breaks
3	Additional 2D6 damage; defender falls, stunned for 1 turn
4	Additional 2D6 damage; defender stunned for 1 turn; weapon breaks
5	Additional 2D6 damage; defender falls, dropping weapon; weapon retrievable only by attacker
6	Reroll
1	Additional 3D6 damage; defender falls, stunned for 1 turn
2	Additional 3D6 damage; defender falls, his weapon inflicting normal damage nearest ally
3	Additional 3D6 damage; defender falls, stunned for 1 turn and stunning nearest ally for 1 turn
4	Additional damage from Damage Table A; defender unconscious
5	Additional damage from Damage Table A; limb severed
6	Defender killed outright

CRITICAL FUMBLE EFFECTS

Die Roll	*Effect*
1	Trip; make DEX Saving Roll to avoid fall
2	Drop weapon 1D6 squares distant
3	Fall; take 1D6 damage
4	Fall; take 1D6 damage; make DEX Saving Roll to retain weapon
5	Drop weapon, giving closest ally 1D6 damage
6	Reroll
1	Fall; take 1D6 damage; throw weapon 1D6 squares distant
2	Fall, stunned for 1 turn; Take 1D6 damage; throw weapon 1D6 squares distant
3	Fall, stunned for 1 turn; take 2D6 damage
4	Fall, stunned for 1 turn; drop weapon, giving closest ally 2D6 damage
5	Fall, stunned for 1 turn; Take 2D6 damage; weapon breaks
6	Reroll
1	Take half maximum damage from own weapon
2	Fall; take half maximum damage from own weapon
3	Fall, stunned for 1 turn; take half maximum damage from own weapon
4	Give maximum damage to ally
5	Fall; take 60 points temporary damage, 2D6 wound damage
6	Weapon destroyed; take damage from Damage Table A



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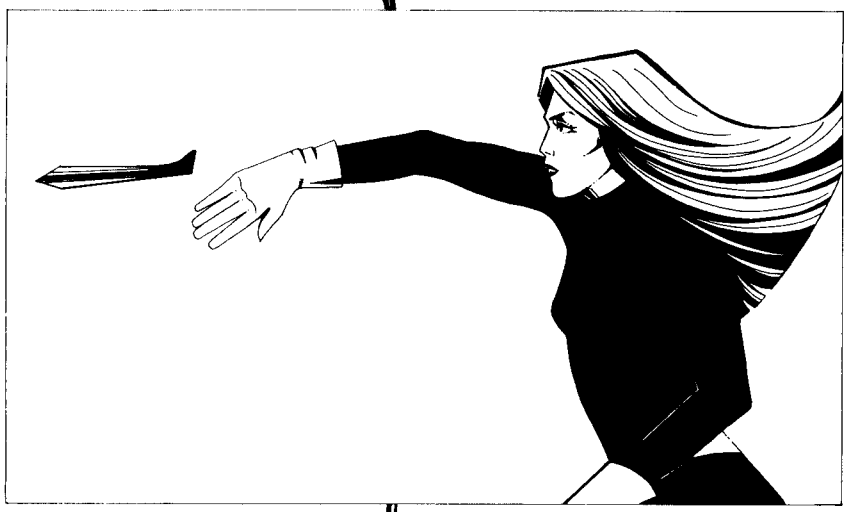

Combat Example

To see how the combat system works, follow this example.

Tabby Fellowes, in desperation, must make an attack on The Master using her skill in Armed Combat, Ranged Weapons. *The only weapon at hand is an ornamental dagger some distance away. Tabby has a Skill Proficiency Level V in throwing a dagger, which means her Ability Entry Line is Row +3.*

The dagger, when thrown, has the following ranges, as determined from the Ranged Weapon Table:

RANGES FOR DAGGER

Range	Distance	Modifier
Point-Blank	*1 square*	*+1*
Short	*2 to 5 squares*	*0*
Medium	*6 to 10 squares*	*−1*
Long	*11 to 15 squares*	*−2*
Extreme	*15 to 20 squares*	*−4*
Out Of Range	*beyond 20 squares*	

If Tabby is 17 squares from The Master when she grabs the dagger, she will have a range modifier of −4. This would modify her Ability Entry Line to Row −1, counting upward 4 from Row +3. Tabby may want to run forward 2 squares before she throws the dagger so that her range will be improved from extreme to long, *and her Ability Entry Line will not be lowered as much by the range modifier.*

But Tabby sees that she will not have the chance to get closer before The Master turns on her, and so she throws from extreme range. Because she ran up to grab the dagger and then intends to throw it without pausing, her attack has a movement modifier of −1 because she ran. Moving up one row puts her on Row −2.

Because she grabbed the dagger and threw, Tabby will have a negative aiming modifier for her attack. This is −2 for quick-draw shots. Moving up two more rows, puts her on Row −4.

In figuring out the Task Entry Line, the gamemaster must take into account that The Master is unaware of Tabby's intention to attack until she makes the attack. Because this will be a ranged weapon combat, his skill does not come into play, and the attack will be made at Difficulty Level IV.

When The Master sees Tabby, he uses an opportunity action to dodge immediately. This action causes Tabby to alter her aim, and she must apply the Dodge Difficulty Factor as a negative modifier. For the thrown dagger, the DDF *is −1. Counting 1 column left from Column 0, the Task Entry Line is now Column −1.*

The Master, though shorter than many, is still classed as being of average size. Thus, there is no size modifier to add into his Defense Line. But Tabby, seeing that her only chance will be to hit the arm in which he is holding his Tissue Compression Eliminator, aims for just his arm. This aimed shot gives him a −3 size modifier. Counting left another 3 columns brings the Task Entry Line to Column −4.

The Master is standing behind a pillar when Tabby elects to throw. Even so, he is no more than one-third concealed, and so the concealment modifier would be −1. But Tabby is only throwing at his arm, which she can see, and so there would be no additional concealment modifier.

Thus, with all the modifiers, Tabby enters the Interaction Matrix on Row −4 and The Master on Column −4. When the gamemaster cross-references these on the Interaction Matrix, he finds that the target is 3. Tabby must roll 3 on two dice or the attack is a failure. She rolls a 2 and... a 4! That's a miss, and Tabby and Stan are in trouble.

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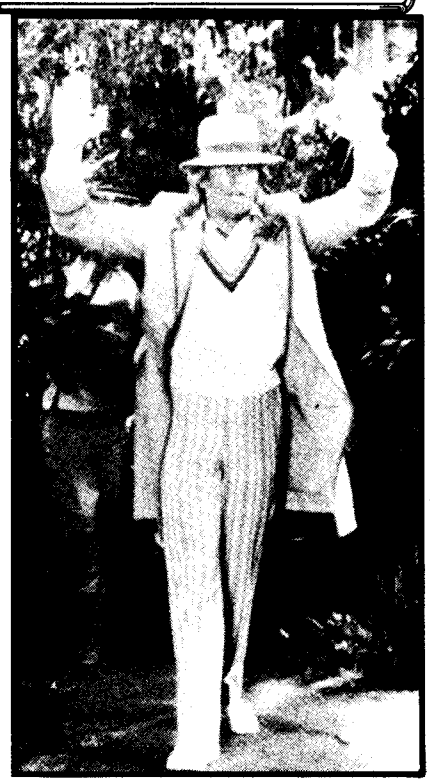

TO-HIT SEQUENCE

1. Determine attacker's Proficiency Level and defender's Difficulty Level.
2. Determine range by counting squares from attacker to target along shortest route. Count target's square but not attacker's. If target is out of range, there is no shot.
3. Determine if LOS is blocked by drawing straight line between center of attacker's counter and center of target's counter. If it is, there is no shot.

Modifiers To Ability Entry Line:

4. Determine range modifier and apply, moving rows up or down.
5. Determine movement modifier and apply.
6. Determine aiming modifier and apply.

Modifiers To Task Entry Line:

7. Determine size modifier and apply, moving columns left or right.
8. Determine movement modifier and apply.
9. Determine concealment modifier and apply.
10. Cross-reference Ability Entry Line and Task Entry Line on the Interaction Matrix to give the target (To-Hit Number).
11. Roll two dice. If roll is less than or equal to the To-Hit Number, the target is hit and damage is applied. If roll is greater than the modified To-Hit Number, the attack was a miss. If the roll is 5 less than the To-Hit Number, special damage is given because of the critical hit. If the roll is 5 greater than the To-Hit Number, the effects of a critical miss are applied.

CONTACT WEAPON TABLE

Weapon Type	*Damage*	*DDF*
Strength-Related:		
Swords		
Two-Handed	A	−4
Long	4D6	−3
Short	2D6	−1
Maces		
Two-Handed	A	−3
One-Handed	3D6	−2
Ball-and-Chain	A	−5
Axes		
Two-Handed	A	−4
One-Handed	2D6	−2
Thrusting Spears	3D6	−4
Pole Arms	A	−5
Clubs And Blugeons		
Small	2D6	−2
Large	4D6	−4
Dexterity-Related:		
Swords		
Two-Handed	4D6	−4
Long	3D6	−3
Medium	2D6	−2
Short	1D6	−1
One-Handed Axes	2D6	−2
Whips or Chains	1D6	−3
Quarterstaffs	2D6	−3
Daggers	2D6	0

RANGED WEAPON TABLE

Strength-Related: *Weapon Type*	*Damage*	*DDF*	*Range (Squares)* *PtBlnk*	*Shrt*	*Med*	*Long*	*Extr*
Thrown Weapons							
Axes	2D6	−3	1	6	12	18	25
Daggers	2D6	−1	1	5	10	15	20
Rocks	1D6	−2	1	5	10	15	20
Shuriken	2D6	−1	1	5	10	15	20
Spears	2D6	−3	1	8	25	25	35
Sticks	1D6	−3	1	5	10	15	20
Sling Stones	2D6	−2	1	15	35	50	70
Blowgun Darts	1	−3	1	5	8	12	15
Bows							
Shortbow	3D6	−2	1	20	60	130	190
Longbow	4D6	−1	1	50	100	170	240
Compound Bow	4D6	−1	1	70	120	190	280
Dexterity-Related: *Weapon Type*	*Damage*	*DDF*	*Range (Squares)* *PtBlnk*	*Shrt*	*Med*	*Long*	*Extr*
Crossbows							
Light	4D6	−1	1	12	35	60	90
Heavy	A	−2	1	30	70	100	135
Pistols							
Flintlock	2D6	−3	1	10	20	40	60
Cap-and-Ball	2D6	−3	1	10	20	40	60
Revolver	4D6	−2	1	10	25	40	75
Automatic	4D6	−2	1	10	25	40	75
Magnum	A	−2	1	10	25	40	75
Stun	40*(T)*	−1	1	5	10	18	25
Blaster	A	−1	1	5	12	25	45
Laser	A	0	1	6	15	35	60
Staser	A	0	1	10	24	60	100
Disruptor	A	−1	1	10	22	55	90
Particle-Beam	A	0	1	30	60	100	150
Rifles							
Flintlock	4D6	−3	1	10	25	40	75
Cap-and-ball	3D6	−3	1	10	25	40	75
Rifle	4D6	−2	1	30	100	200	300
Semi-Automatic	4D6	−2	1	30	100	200	300
Stun	60*(T)*	−1	1	5	12	30	50
Blaster	A	−1	1	10	25	60	90
Laser	A	0	1	15	40	100	200
Particle-Beam	A	0	1	30	200	200	300
Disruptor	A	−1	1	12	35	80	150
Shotguns							
Blunderbuss	A	−2	1	10	20	40	80
Shotgun	A	−2	1	1	25	50	100
Machine Guns							
Submachine Gun	A	−3	1	15	45	80	120
Machine Gun	A	−3	1	50	150	300	500

BODY WEAPONS TABLE

Weapon Type	*Damage*
Brawling Attacks:	
Fist	1D6
Kick	2D6
Grappling Attacks:	
Bite	1D6
Knee/Elbow	1D6
Choke	1D6
Squeeze	2D6
Martial Arts Attacks:	
Fist/Chop	1D6
Kick	3D6
Throw	2D6

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DETERMINING DAMAGE

The *Weapons Tables* give the damage from armed combat. Damage done in unarmed combat is given in the Body Weapon Table; to this is added 1 damage point for each STR Performance Level and 1 damage point for each Skill Proficiency Level.

Most often this damage is straightforward, requiring a roll of one or more dice, with the rolls totalled; an example of this is *4D6,* which means that four dice must be rolled, giving an average damage of 14 points. Sometimes the damage listed in the weapon tables is *A.* This refers to Damage Table A, which gives damage from 1 to 60 points. When using Damage Table A, roll the red die and the white die. Along the left-hand edge of the table are three, columns, one for each major group of weapons that can do A damage. Find the appropriate one, and then use the red die roll to tell which row of the table to use. The white die tells which column of the table to use. Cross-referencing the row and the column gives the amount of damage.

Armor

Armor may be natural, as on some creatures, or it may be artificial. In either case, if the target has any armor protection, for each attack roll the dice indicated and subtract the armor rating from the damage given. If the result is 0 or less, no damage is taken at all. Armor is effective against hand-held weapons, against damage in unarmed combat, and against projectile weapons or thrown weapons.

For heavy armor, adjust DEX as seems reasonable.

DAMAGE PROTECTION FROM ARMOR

Armor Type	*Damage Protection*
Armor	
Plate Armor	4D6
Mail (chain)	3D6
Leather	1D6
Shield	
Metal	3D6
Wooden	2D6

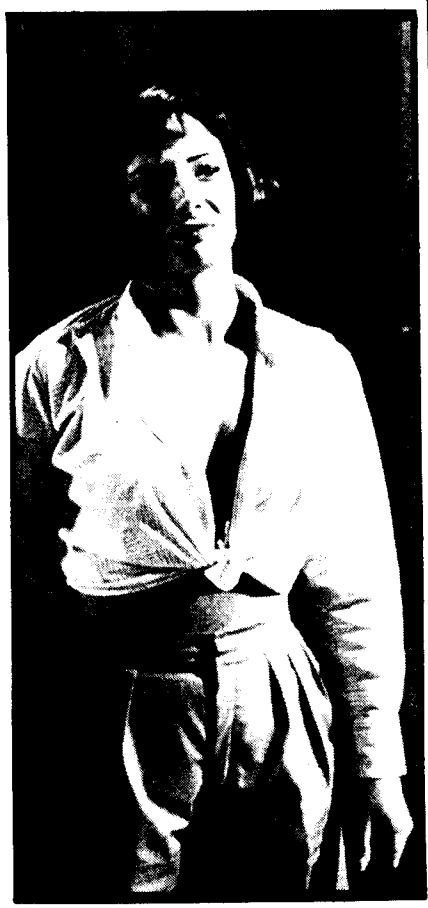
Parrying Attacks

Parrying requires a DEX Saving Roll. If the roll is successful, no damage is taken. If the roll is unsuccessful, damage is given as usual. Attacks by an unarmed opponent or one who has no ready weapon may be parried or blocked without having any weapon or object to parry with. Attacks with a chair, sword, club, or the like, require that the defender have a parrying weapon or some other maneuverable object (like another chair) with which to intercept the attack, or no parry is possible and the hit will be automatic. Ranged attacks (arrows, sidearm fire, thrown daggers, etc.) cannot be parried, of course, nor can any attack from behind the defender.

Once the parry/defend action has been declared, it is effective for the rest of the turn against any direct attack from the front as described in the section on **Judging Tactical Movement**.

DAMAGE TABLE A

Weapon Group			Damage Column					
Energy Weapons	*Firearms*	*Contact Weapons*	*Dice Roll* 1	2	3	4	5	6
		1	1	2	3	4	5	6
	1	2	7	8	9	10	11	12
1	2	3	13	14	15	16	18	20
2	3	4	21	22	23	24	26	28
3	4	5	29	30	21	32	34	36
4	5	6	37	38	39	40	42	44
5	6		45	46	47	48	50	52
6			53	54	55	56	58	60



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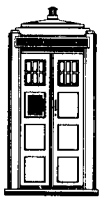
Judging Movement



TACTICAL MOVEMENT AND ACTION POINT USE

DETERMINING AP AVAILABLE

Each character must determine the number of Action Points (AP) available to him during one 10-second turn in tactical movement or combat. This number is determined by dividing the DEX score by 3, rounding down, and adding 4. This will give player characters an AP of between 6 and 14.

USING AP

The AP Cost Table gives the cost for the various actions available to players when using tactical movement and combat.

* *Indicates Opportunity Action*

ACTION POINT COST TABLE

	Position Change	
*	Turn in place	1
	Stand to sit or sit to stand	1
*	Stand to kneel or kneel to stand	1
*	Kneel to prone or kneel to prone	1
	Movement	
	Move 1 square sideways or up/down	1
	Move 1 square diagonally	1.5
	Evade 1 square sideways or up/down	2
	Evade 1 square diagonally	3
	Crawl 1 square sideways or up/down	2
	Crawl one square diagonally	3
	Run for full turn	½ AP Cost
	Climb stairs or ladder	2 x AP Cost
	Climb rope	3 x AP Cost
	Swim	2 x AP Cost
	Equipment And Weapon Use	
*	Short communication	1
	Draw and ready device	2
*	Operate familiar device	2
	Draw and ready weapon	2
	Aim weapon	2
*	Quick-draw and fire	3
*	Fire ready weapon	1
*	Throw ready weapon	1
	Adjust weapon settings	2
	Reload weapon	2
	Combat And Emergency Evasion	
*	Attack	minimum of 3
*	Parry/defend	minimum of 2
*	Dodge	minimum of 3
*	Duck thrown weapon/object	2
*	Hide in same square	1
*	Hide in adjacent square	4
*	Roll sideways	2
*	Drop suddenly	1
*	Dive to prone	2
*	Dive roll	4
	Flying tackle	minimum of 4

JUDGING SPECIFIC ACTIONS

The following paragraphs provide information on judging each of the actions given in the Action Point Cost Table. They explain how the action can be made, if there are any restrictions on the use of an action, and any special circumstances involved with the use of the action.

Position Change

Players must state when their characters are in a position other than erect, unless it is clear that they are prone. No movement is possible when a character is sitting or kneeling; a position change must be made first. Characters who wish to go from prone to standing must make two position changes — prone to kneeling, and kneeling to standing.

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Movement

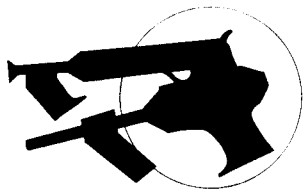
Move: The only special judging of normal movement involves crossing difficult terrain, such as steep hills, sand, snow, rubble, or the like. If the player uses more than half his AP in such movement, he must make an END Saving Roll to determine if he becomes fatigued, as described below. Failure gives the character 2 points of temporary damage from fatigue.

Evade: If a character uses all AP to evade for a full turn, he may take temporary damage. The player must make an END Saving Roll to determine if he becomes fatigued, as described below. Failure gives the character 2 points of temporary damage from fatigue.

Run: It is possible to make other actions before running, but running is the last action possible in a turn because it uses up all the remaining AP. Once he decides to run, the running character may double his normal movement when figuring the number of squares he may run. If a character runs in two or more successive turns, the player must make an END Saving Roll to determine if the character becomes fatigued, as described below. Failure gives the character 2 points of temporary damage from fatigue.

Climb: DEX Saving Rolls must be made if a character attempts any other action in the midst of climbing a ladder, rope, wall, cliff, or the like where both hands must be used to succeed. The target is determined by cross-referencing the character's DEX Performance Level against Difficulty Level modified by the setting.

Swim: If a character uses the full turn to swim, the player must make an END Saving Roll to determine if the character becomes fatigued, as described below. Failure gives the character 2 points of temporary damage from fatigue.



Equipment And Weapon Use

Short Communication: During combat, the gamemaster should limit conversations between players to prevent long, unrealistic exchanges of information and discussion of tactics. The gamemaster should use discretion here, and, if long communications are made, they should cost an appropriate number of AP.

Operate Familiar Device: Operating unfamiliar devices should cost more AP, and the gamemaster should use his discretion on judging this. He should not tell a player how many AP operating unfamiliar devices will cost until the player has committed his character to the action.

Aim And Fire Weapons: The results of using these actions are resolved with the combat rules.

Throw Ready Weapon: The result of this action usually is resolved with the combat rules.

Reload Weapon: The AP cost is given for the normal loading method. If the weapon uses single shots, the cost is per round; if it uses a clip, the cost is for the clip. Stasers and other energy weapons usually cannot be recharged in the field.

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Combat And Emergency Evasion

Attack: After his character has broken contact with the enemy following any armed or unarmed personal combat, the player must make an END Saving Roll to determine if the character has become fatigued by the combat, as described below. Failure gives the character 2 points of temporary damage from fatigue.

Parry/defend: Once the parry/defend action has been declared, it is effective for the rest of the turn against any direct attack from the front. If a character is attacked and chooses the parry/defend action, he may defend against any other attacks later that same turn.

If a character successfully parries, the enemy's attack does no damage. In addition, he may declare a special opportunity action at the beginning of the following turn. This action costs the same as an attack, using up all the AP for the turn, but it comes before any other actions in the new turn. During this special opportunity action, the character may make a personal combat attack against *one* attacker whose attack he successfully parried in the previous turn. The attack must be made with any weapon already in the hands; no other weapon may be drawn or otherwise readied for this attack.

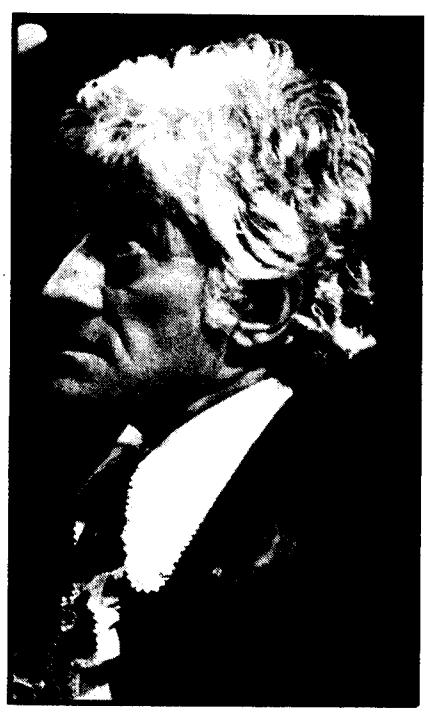
For example, Tabby is attacked by two Cybermen. All characters involved in the fight have picked up metal bars, used as clubs, to fight with. When the first Cyberman swings, Tabby will parry, using up all of her remaining AP; she can make no other actions this turn. The first Cyberman swings, but Tabby successfully parries and takes no damage. The second Cyberman also swings, but Tabby is still defending automatically, because the parry/defend action lasts for the rest of the turn. This time, Tabby's attempt to parry fails, and she takes full normal damage.

At the beginning of the next turn, Tabby may choose to make a special opportunity action – an attack on the first Cyberman with the metal bar. She may not attack the second Cyberman because she failed to defend against it, nor may she use a different weapon to make this special attack. If Tabby chooses to make this attack, it counts as a normal personal combat attack, and will use up her AP for the turn. If Tabby waits for the normal action sequence, she can attack anyone she wants, of course, likely using her much greater skill in Martial Arts.

Dodge: Use of this action, which requires a minimum of 3 AP, does not guarantee success in dodging an attack. The action must be declared by a defender before the attacker rolls to hit, and it uses up the character's remaining AP. The defending player makes a DEX Saving Roll, cross-referencing the defender's DEX against the attacker's Skill Proficiency Level. If the roll is successful, the defender may move into any adjacent square and the attack misses automatically. If the roll is unsuccessful, the character remains where he is, though use of this action makes him more difficult to hit. The attack proceeds as usual, but it is made with both an evasion modifier and the Dodge Difficulty Factor.

Duck Thrown Weapon/Object: Use of this action does not guarantee success in ducking a thrown object. The player whose character is doing the ducking must make a DEX Saving Roll; the target is determined by cross-referencing the defender's DEX Level with the attacker's Skill Proficiency Level. The defender's remaining AP are used up, regardless of whether or not the duck attempt is successful. The gamemaster may allow modifiers to the DEX Saving Roll according to the object thrown.

If the roll was not successful, the object thrown hits the intended victim. If the roll is successful, the character has dodged whatever was thrown. The thrown object will continue on for 1D6 squares, and anyone or anything else in this path may be hit if they do not duck. The gamemaster may adjust the die roll for the object thrown; for example, a chair will not travel as far as a knife.



Hide: The attempt to hide does not guarantee success. Gamemasters should judge this as seems reasonable for the situation, considering the size of the character, the amount of available cover, the activity of the potential observer, and so on.

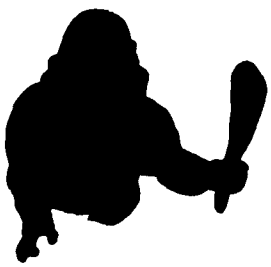
For characters to spot hidden nonplayer characters, require a Saving Roll against ITN, choosing the Difficulty Level according to the factors given as above.

Dive Roll: The player whose character attempts this must make a DEX Saving Roll to complete this evasive maneuver successfully. The target is determined by cross-referencing the character's DEX Level against Difficulty Level II, modified for obstructions and other circumstances.

If the Saving Roll is successful, the counter is moved two squares in the desired direction, and the player announces whether the character is coming out of the roll kneeling or prone. If the Saving Roll is not successful, the counter is moved only one square, and the character is prone. Dive rolls can only be made straight forward, to the rear, or to either side; diagonal dive rolls cannot be made.

After a successful dive roll, a character may use a weapon if he has AP left to do so.

Flying Tackle: The results of using this action are resolved using the combat rules. The AP cost of moving the three squares is figured into the action's AP cost.



ESTIMATING AP COST FOR UNUSUAL ACTIONS

In situations where a character desires to perform an action not listed in the action table, the gamemaster should inform the player of the action's AP cost before the character completes his turn. This cost should be based on the table. When estimating the cost of actions, recall that the turn is only ten seconds long and that a character with a high DEX may expend 10 to 14 AP per turn.

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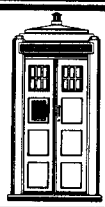


SAVING ROLLS IN TACTICAL MOVEMENT

In judging the effects of tactical movement and the use of the actions described above, two types of Saving Rolls are needed. For some actions to succeed, a DEX Saving Roll is required; for other actions, whether or not the character takes temporary damage from fatigue depends on an END Saving Roll.

These Saving Rolls are made on the Interaction Matrix, as discussed in the chapter on **Judging Challenge, Confrontation, And Combat**. The target of the Saving Roll is determined by cross-referencing the Performance Level of the appropriate attribute with a Difficulty Level that depends on the action itself and perhaps on the terrain in which the action is being performed.

TACTICAL MOVEMENT DIFFICULTY LEVELS

The table below gives the Difficulty Levels of various actions. These may be modified to suit the situation, but should not be modified to account for the character's ability to perform the task. It is the task itself that is being rated here, and not the chance for success. If a character is attempting to perform more than one of these actions simultaneously, the Difficulty Level should be raised accordingly, so that combat while evading in deep water would be Difficulty Level VII at a minimum.

ACTION DIFFICULTY LEVELS

Action	*Difficulty Level*
Move	
Open ground; roads, paths	I
Steep hills; light vegetation	III
Swamps; snow; sand, rubble; heavy vegetation	IV
Cliffs; rough terrain	V
Run	
Open ground; roads, paths	III
Steep hills; light vegetation	IV
Swamp; snow, sand, rubble; heavy vegetation	V
Cliffs; rough terrain	VI
Evade	
Open ground; roads, paths	IV
Steep hills; light vegetation	V
Swamp; snow, sand, rubble; heavy vegetation	VI
Cliffs; rough terrain	VII
Climb	
Stairs and ladders	II
Ropes	III
Cliffs	IV
Climb and perform another action	
Stairs and ladders	+1 Level
Ropes and cliffs	+2 Levels
Swim	
Slowly, recreational	III
Full speed, racing	V
Evasive, combat	VI
Combat, hand-to-hand	IV

ACTION POINT COSTS FOR LARGE-SCALE MOVEMENT

Terrain	*AP Cost Modifier*
Clear, road, path	No Modifier
Hilly, light vegetation	2x Normal
Swampy, rocky, heavy vegetation	3x Normal
Cliffs, rough terrain	2x to 4x Normal

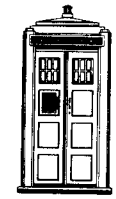
For example, Tabby has 13 AP per turn. In the larger scales, she could move through two hilly terrain squares straight forward, using 4 AP (2 squares x 1 AP each x 2 because of the hills = 4 AP). Then she could evade 3 clear squares diagonally, using another 9 AP (3 squares x 3 AP each x 1 because of the clear terrain = 9 AP). This would use up her 13 AP for the turn. If the area scale were used, she would have travelled about 200 meters in 1.5 minutes. If the large area scale were being used, she would have travelled about 2,000 meters in about 15 minutes. If the region scale were being used, she would have travelled about 20,000 meters (about 10 miles) in 2.5 hours.

VEHICLE MOVEMENT

The map scales and the turn lengths were chosen for movement on foot. Vehicles move at high speeds compared to the speed of a person on foot. The number of squares they move in one turn is so big that even slow vehicles can move across a map in two or three turns. Vehicle movement can be shown only if the turn length is shortened and the larger scales are used. A vehicle from the 1980s, travelling at about 100 kph (about 60 mph), passes through one square at the region scale (1.5 km) in about one minute; it passes through one square at the large area scale (150 m) in about six seconds. This movement can be shown on a map, but only if the four-hour turn length at the region scale and the 25-minute turn length at the large area scale is ignored.

In the tactical movement scale, vehicle movement most often will be shown as an arrival or departure, and the placement of stationary vehicles will be more important.

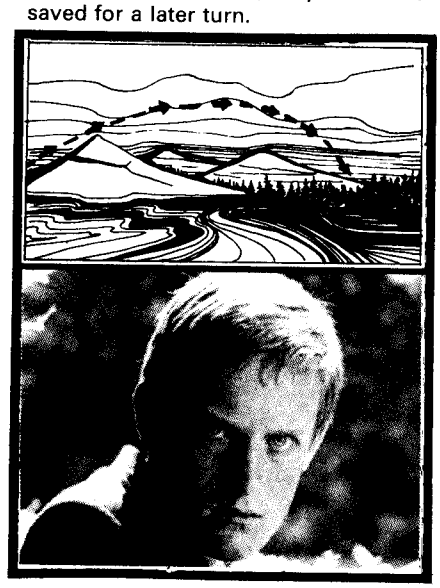
Vehicle movement rates are provided in kilometers per hour (kph). To convert kph to squares per turn, multiply the number of kph by 2.78. Thus, if a vehicle is moving at 15 kph, it is moving at about 42 squares per turn at any scale *(15 kph x 2.78 = 41.7 squares per turn).*



JUDGING LARGE-SCALE MOVEMENT

The larger scales exist to move players quickly from one encounter to another. In the larger scales, movement is carried out a bit differently. Actions from the *Action Point Table* take so little time that they are not important when dealing with turns of 15 minutes or 2.5 hours long; the time needed to work a communicator or ready a weapon, for example, is minimal in the larger scales. Players and the gamemaster are urged to use their common sense when working with the large scales. Think about how long an action would take and translate it into these scales. If combat occurs, the tactical scale is used immediately.

In the larger scales, action points are used only to regulate movement, most often to see how long it takes a character to travel a certain distance or to see how far a character can travel in a certain time. AP are spent as in the tactical movement system, but only the movement actions apply. Each movement straight (at a walk) costs 1 AP per square, and each movement diagonally costs 1.5 AP per square. Evading costs 2 AP and 3 AP per square. Swimming and running cost as in the tactical movement system, but gamemasters should be aware of fatigue. A character cannot move into a square if he does not have all the AP it would cost to cross. AP not used in a turn are lost; they cannot be saved for a later turn.



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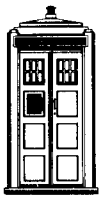
ACTION POINT MODIFIERS FOR TERRAIN TYPE

Each type of terrain crossed has a variable AP cost, depending on the type of terrain that occupies over half of that square. Climbing in elevation costs extra. The table below lists three basic terrain types used in this game package. Future expansions and adventures may list new types of terrain or special types particular to a region or planet. Gamemasters should feel free to add to or alter AP costs because some adventures may require more specification due to the situation.

Characters crossing rough terrain may incur temporary damage from fatigue. An END Saving Roll should be made at the end of any turn during which more than half a character's AP were used to cross rough or rocky terrain, swamp, sand, or snow. In the larger scales, these rolls should be made even for normal movement after the second turn.

Judging Injury, Medical Aid, And Death



INJURY

As wound damage is taken, it should be subtracted from the character's MAX OP END and from the CURR OP END. As temporary damage is taken, it should be subtracted from the character's CURR OP END. The MAX OP END score determines when the character may die, and the CURR OP END score determines when he will fall unconscious, as described below.

Instead of erasing the old OP END score during combat, it is a good thing to have players cross it out and write the new score beneath it in pencil. That way, if there is any question about the exact damage that is taken, the record is there showing each time that damage is removed. At the end of a game session, this list may be erased and the new score written.

INACTION

Whenever a character's MAX OP END or CURR OP END fall below the INACTION SAVE of 12, the lowest to still have a Level III OP END score, the character is either too wounded (ill) or too fatigued to perform ANY action normally. Any action after this condition has been reached must be accompanied by an END Saving Roll against the character's MAX OP END. If the roll is successful, then the character may perform the action; if it is not, he is either too hurt or too exhausted to do it, and collapses from the effort, taking 2 more points of temporary damage. A second END Saving Roll is necessary to see if the character falls unconscious.

Occasionally, a player will have his wounded character attempt an action that could make his injuries worse. In this case, the 2 points is additional wound damage, removed from both MAX OP END and CURR OP END. Passing a second roll is required to avoid unconsciousness from the pain.

UNCONSCIOUSNESS

When a character's MAX OP END or CURR OP END fall below the INACT SAVE of 12, an END Saving Roll against the character's MAX OP END is required. If the character fails this roll, then he passes out. After any attempt at subsequent actions, more Saving Rolls will be required, not only to see if the character can perform the action, but also to see if he passes out from the strain or the pain. Failing the unconsciousness roll causes the character to pass out.

Duration

Once a character is unconscious, he will remain that way for 2D6+15 minutes, after which he will again be able to function normally. If the character's CURR OP END was below the UNC THRESH, the unconsciousness period of 2D10+10 minutes does not begin until his healing rate brings his CURR OP END above the UNC THRESH of 6.

Temporary damage does not accumulate beyond the UNC THRESH, and any temporary damage a character takes after the UNC THRESH has been reached is ignored. A character cannot stun an unconscious individual and expect unconsciousness to last longer; he must wait for the individual to wake up and stun him again.

ENDURANCE STATISTICS TABLE

MAX OP END	= (2 x END score) − wound damage
CURR OP END	= MAX OP END score − temporary damage
WOUND HEAL RATE	= END Level points per day
FATIGUE HEAL RATE	= END Level points per 30 minutes
INACT SAVE	= Level III (12 points)
UNC THRESH	= Level II (6 points)

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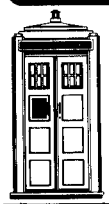


MEDICAL AID AND HEALING

REGAINING ENDURANCE NATURALLY

A wounded, injured, or fatigued character will heal, given enough time and adequate care. The amount of this healing depends on the character's original END Performance Level. Temporary Damage heals rather quickly, and wound damage much more slowly, as indicated in the paragraphs below.

Regaining Temporary Damage

When a character rests for 30 minutes, he regains some of the points lost from his CURR OP END due to temporary damage. The number of points is his FATIGUE HEAL RATE, which is determined by his END Level; the FATIGUE HEAL RATE is equal to the END Performance Level temporary damage points per 30 minutes. Rest means that no violent or prolonged action is possible. Gamemasters are advised to be strict about this, for players tend to push this point.

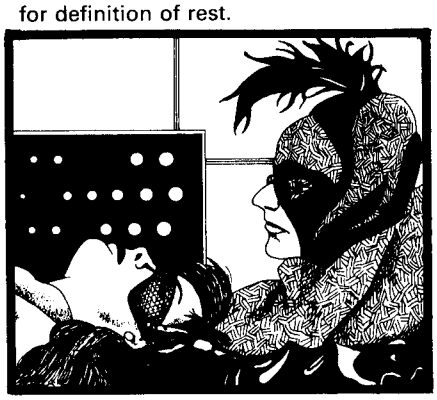
No matter how long the rest, a player may not raise his CURR OP END higher than his MAX OP END. See below for the healing effects of extended rest.

Regaining Damage While Unconscious

A character will regain CURR OP END lost due to fatigue at the normal healing rate for temporary damage during the time he is unconscious. If, however, unconsciousness were due to staser stun or most drugs, the character will regain all CURR OP END lost due to these types of attacks as soon as he regains consciousness.

Regaining Wound Damage

When a character rests for one full day, he regains some of the points lost from his MAX OP END due to wound damage. The number of points he regains is his WOUND HEAL RATE, which is determined by his END Level; the WOUND HEAL RATE is the character's END Performance Level points in 1 full day. The rest must be for a *full* 24 hours; see the note above for definition of rest.



FIRST AID AND MEDICAL TREATMENT

When a character gives medical treatment to another character, the patient's wounds will heal faster than they would otherwise. The success of the attempt depends on the character's Proficiency Level in *General Medicine* and on the patient's MAX OP END Level; it is judged with a roll on the Interaction Matrix. The Proficiency Level is cross-referenced with a Difficulty Level determined from the table below which gives Difficulty Levels depending on the character's MAX OP END. Two types of medical treatment are possible, according to the seriousness of the injury, as discussed in the paragraphs below.

MEDICAL TREATMENT DIFFICULTY LEVELS

MAX OP END Score	*Difficulty Level*	
	Medical Treatment	*Emergency First Aid*
−31 and less	—	Dead
−30 to −13	—	VII
−12 to −7	—	VI
−6 to 0	—	V
1 to 6	VI	—
7 to 12	III	—
13 to 30	II	—
31 to 60	I	—

Emergency First Aid

When MAX OP END is reduced to zero or below by injury, emergency first aid (use of the skill *General Medicine*) is the only way the the victim can live, for normal healing will not begin while the MAX OP END is zero or lower.

When someone is mortally injured, record the damage taken below 0 MAX OP END and begin to record the time until first aid is applied. When a character attempts to give a victim emergency first aid, the player makes a Skill Roll cross-referencing the Proficiency Level in *General Medicine* against the Difficulty Level. The Difficulty Level may be modified by a number of factors, as shown in the table below.

If the Skill Roll succeeds, raise the victim's MAX OP END to 1 and begin the normal healing process. If the roll fails, continue to record the time; the MAX OP END remains at the current level, but the next first aid attempt will have modifiers for the time elapsed.

Medical Treatment

In cases where the patient/victim is not in immediate danger of death, a character with skill in *General Medicine* may attempt to speed the healing process by using his skill. In this case, a Skill Roll is made on the Interaction Matrix, cross-referencing the character's Proficiency Level against the Difficulty Level. If the roll is successful, the patient's WOUND HEAL LEVEL will be doubled for the first 24 hours. If the roll is a critical success, the WOUND HEAL RATE will be doubled for the first 48 hours. If the roll is a failure, no bonus is given to the WOUND HEAL RATE. If the roll is a critical failure, no healing is possible for the next 24 hours, and the character will lose another 5 points from his MAX OP END Score.

The medical treatment Skill Roll may be attempted by more than one person should the first roll fail, but there is a penalty of 1 Difficulty Level for each previous attempt. Once the roll is a success, no more attempts may be made unless the patient's condition worsens.

EMERGENCY FIRST AID SKILL ROLL MODIFIERS

Condition Present	*Modifier*
No medical equipment available	No Modifier
Using hospital facilities	−1 Level
Using TARDIS medical facilities	−2 Levels
Per 15 minutes since zero MAX OP END was reached	+1 Level
Additional personnel assisting	No Modifier

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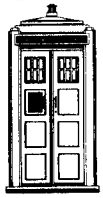


DEATH AND REGENERATION

DEATH

If at any time the modifiers are enough to drop the Skill Roll needed for successful first aid to zero or less, the patient is irretrievably dead. The player should generate a new character.

Gallifreyans may never reach this point, as their inherent regeneration mechanism may be triggered if they once fall to 1 MAX OP END.

REGENERATION

When an injured Time Lord's MAX OP END reaches 1, his internal regeneration mechanism takes over and he will begin to regenerate. The regeneration process is harder or easier for each individual, and the process may or may not be under his control; the ease with which regeneration takes place for a Gallifreyan is called his Regeneration Difficulty Level. The character's MNT Performance Level determines the success or failure of any particular regeneration, as well as the amount of control the character has over the process and his final appearance.

Regeneration Difficulty Level

The Regeneration Difficulty Level is heavily influenced by the character's intuition, which has been determined to be the key to a Gallifreyan's insight into control over the regeneration process. The higher a character's INT Level, the easier he is able to figure out how control works;

The first time that a Gallifreyan character reaches a MAX OP END of 1, he must determine his Regeneration Difficulty Level. Roll two dice; to the total, add or subtract a modifier for the character's INT Level; and consult the table below. This will give the character's Regeneration Difficulty Level, which will remain the same for all subsequent regenerations. Record this on the character sheet in the appropriate place.

REGENERATION DIFFICULTY LEVEL

Dice Roll	*Difficulty Level*
2 – 3	III
4 – 5	IV
6 – 8	V
9 – 10	VI
11 – 12	VII

ITN Level	*Dice Roll Modifier*
I	+4
II	+2
III	+1
IV	0
V	–1
VI	–2
VII	–4

Regeneration Success Roll

The success of any particular regeneration is determined by rolling two dice and comparing the total to a target obtained from the Interaction Matrix. The target number is determined by cross-referencing the character's MNT Performance Level with the character's Regeneration Difficulty Level. Special circumstances can influence the target, and modifiers for these should be applied before the roll is made.

If the roll is a critical success, the regeneration proceeds under the character's control. He may decide to terminate it, preferring to retain the old body and await normal healing. He may decide to wait for a time before beginning regeneration, in hopes that it can take place in a more favorable location or that it might not be necessary at all. This is described further in the section below. If the regeneration proceeds, either at once or after some delay, the character will have used up one of his twelve possible regenerations.

If the roll is a success, the regeneration proceeds, but the character has no control over it. He may neither stop nor slow it, and he is unable to determine the character's final appearance. In this case, the player should randomly determine the character's height, build, looks, and apparent age. The character uses up one of his twelve possible regenerations.

If the roll is a failure, this regeneration fails, using up one of the character's twelve possible regenerations. The character will begin another regeneration immediately, and the player should roll for the new regeneration's success. Thus, the character will still regenerate, but he may use up two or more regenerations to do it. If the character has no more regenerations left, he is dead.

If the roll is a critical failure, the regeneration also fails, as does the next one. If the character has any regenerations remaining, he begins another immediately, rerolling for success as above.

Controlled Regeneration

If a controlled regeneration results, the gamemaster has a choice. He may follow the simplified system detailed below, or he may allow the player to create his character from scratch. Both of these methods are described.

The player has total control over the regeneration process and its ultimate result. He may allow the regeneration to proceed, he may delay it or slow it down, or he may abort it. If he decides that the regeneration will proceed, whether immediately or after some delay, he may decide totally on the appearance of his character. Attribute Scores and Skill Ratings for the character are not altered using this simple system, but all facets of appearance may be selected by the player, including height, build, looks, and apparent age.

An alternative to this simple system, but more complex, would be to allow the player to determine his character's physical attributes afresh. He will be able to reassign the Attribute Points in STR, DEX, and END. This will cause some problem with the skills chosen previously and with their Skill Ratings. At this point, the player can call it quits, leaving the Skill Ratings and Proficiency Levels alone and just changing the Attribute Scores. He also may reassign the Skill Points, keeping the same skills as he had previously, but reassigning the points to create different Skill Ratings. This process is much more complex than the process outlined above, and should be done under the supervision of the gamemaster.

Recording Regenerations Used

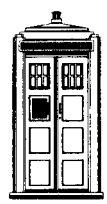
A Gallifreyan character has a total of twelve regenerations possible in his lifetime. When the character is created, the number of regenerations already used by the body is determined. In the play of the game, whenever the character regenerates (successful or not), the player should record how many new regenerations are used.

When the character is on his twelfth regeneration, his character can regenerate no more. At this point, the injured Time Lord should be treated like a human. If emergency first aid is not successful, the character will die.

Regeneration After Disintegration

Impossible.

THE DOCTOR WHO ROLE PLAYING GAME



DISEASE AND POISON

At times when adventuring in space and time, Time Lords and their Companions may be inflicted with some new disease or be poisoned accidentally or intentionally. The important factors to consider in these cases include being sure that the gamemaster, in inflicting a player character with a disease or poison, does not remove the *player* from the game. It is not fun to play a game in which all that one's character can do is to be violently ill or lie in a coma.

Nevertheless, poisoning and contracting diseases form an integral part of many of The Doctor's escapades. Dealing with these must be done on a case-by-case basis. No extensive system will be provided, but the following guidelines will allow the gamemaster to simulate poisons and diseases in the game.

The key to dealing with disease/poison is the Virulence Level, which is used to determine how virulent (nasty) the disease/poison is and roughly equates to the Difficulty Level, the Performance Level, and the Proficiency Level. When a character encounters a disease or poison, give the disease/poison a Virulence Level from I to VII, with Level I being mild and Level VII being deadly. Roll on the Interaction Matrix to see if the character contracted the disease or was poisoned; do this by cross-referencing the character's MAX OP END Level with the Virulence Level to get a target, and then by rolling two dice. Success indicates that the character did not come down with the disease or was not poisoned; critical success might indicate immunity. Failure would indicate that the character was innoculated with the disease or poison, and critical failure could indicate that the character was particularly susceptible.

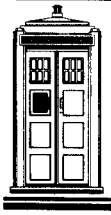
Every case of disease/poisoning has four stages: innoculation (contracting the disease or getting poisoned in the first place), incubation (when the disease/poison takes hold), maturation (when the disease/poison really does its dirty work), and termination (when the character is at death's door). Give each period a length from 1D6 minutes to 1D6 days, depending on the Virulence Level, and assign damage for each stage.

In judging play, give the character several chances to throw off the effects by a successful END Saving Roll as described above. If the roll is successful, have the character make headway against the disease/poison. If the roll is a failure, give the character additional damage. A critical success would indicate recovery, and a critical failure would indicate passing to the next stage. Be generous when judging this, for the object is to give the characters some perilous times but not to kill them off. *It is NO fun battling an unseen enemy!*

It will be particularly interesting to have the characters attempt research to find the cure/antidote before the strick en character dies. Be *sure* not to remove the stricken character from play, for that removes the player as well. It is better to have him ill but functioning than to have him flat on his back. Temper all judgements in the players' favor.

THE DOCTOR WHO ROLE PLAYING GAME

Judging Time Travel



THEORY OF SPACE/TIME TRAVEL

HYPERSPACE TRAVEL

Though a TARDIS is not exactly a hyperspace vehicle, it can travel through hyperspace. Normally speaking, however, it does not do so because it is much faster and more efficient to move through space via the temporal Vortex.

Because travel via the Vortex is more efficient, it would be unlikely that a normally-functioning TARDIS would encounter a ship in hyperspace. Nevertheless, a TARDIS can make ren dezvous with a hyperspace ship while that ship is in hyperflight. Because hyperspace travel is used by many civilizations for interstellar exploration, this can be an important and useful function.

Such a deep-space encounter might occur, however, if the the TARDIS misjumped as a result of a catastrophic displacement outside normal time and space. It might also occur in an open-space misjump if the TARDIS safety devices might set the it down inside a hyperspace ship as the nearest safe location.

Encounters would be more frequent near a planet or other location where hyperspace vehicles normally come and go. A TARDIS arriving near such a location *might* appear aboard a hyperspace vessel if one were nearby, instead of appearing on the planet's surface. Though this would be a rather rare coincidence, resulting from the ship's hyperdrive creating a hole in space and time at exactly the TARDIS' location, it *is* possible, and a gamemaster may make use of this fact as part of the plot of an adventure.

CAUSALITY AND FLUID TIME

A TARDIS operator cannot change his own past or alter events that have already happened in his personal time line. Nonetheless, players will want to violate the laws of cause and effect by 'going back in time to make it not happen' when something goes wrong. This cannot be done, and gamemasters are warned against allowing it.

The Grandfather Paradox

Science fiction writers refer to the problem of altering cause and effect with time travel as the *Grandfather Paradox*, which is stated below.

Suppose you invent a time machine and use it to travel back to visit your grandfather before he met and married your grandmother. (He, of course, would not know you, as neither your father nor you would have been born yet.) Let us say that during the course of your discussion, you trip, pitching him down a flight of stairs and killing him.

By doing so, you would change your past, because in the world you remember, this never happened. If your grandfather were to have died in this way, he would never have married your grandmother. Your father would not have been born, and without your father, you – the time-traveller – would never have existed.

Here's where it gets tricky. Since you never existed, *you* could not have invented or used a time machine to visit your grandfather. Therefore, you never tripped and knocked him down the stairs. This means that he did not die after all, and so you *do* exist. This means that you *could* have knocked him down the stairs, killing him, and he *could* have died before your father was born. This means that you *could not* have existed to knock him down, and so he did not die, and your father was born, and...

It is an endless cycle in which you both do and do not exist. This kind of logical impossibility is called a paradox.

Law Of Cause And Effect

Fortunately, the nature of time does not allow a paradox. Characters cannot go back in time and kill their grandfathers, or kill an earlier version of themselves, or do anything that will endanger their own past *and present* existence. It keeps them from going back and warning themselves of danger, or anything else that may change a decision already made.

The TARDIS normally cannot visit a place and time where the characters already exist. (This is possible with special help and a power boost provided by Gallifreyan equipment, but it is used only in extreme emergencies.)

Even in a time *before* the characters existed, anything they do to change their own past will be undone by the fluid nature of time. If one of them were to shoot the man who introduced his parents to each other, his father would meet his mother in some other way, and the character would still be born. If a character were to warn the American government about the attack on Pearl Harbor, he would not be believed until too late.

If players refuse to accept this, the gamemaster should use whatever means are necessary to discourage players from changing their own past lives or correcting their past mistakes. No matter what they do, he should engineer some coincidence or another to spoil their plans until they get the idea. Under no circumstances can player characters be allowed to alter their own pasts!

It may be necessary at some point to remind players that nothing keeps the past from interfering with the meddling character's life! If a character returns to his home town before his birth and tries to push his grandfather down the stairs, the nature of time will prevent his grandfather from dying. Nothing, however, says that *the character* could not fall instead and be killed! The past is always protected, but the future is never certain!

Even so, it has been possible to violate this aspect of time. The Doctor's future self known as The Watcher warned him of impending trouble in Logopolis. This was only accomplished because of the local warping of entropy caused by the Logopolis crisis, and cannot be repeated.

Meeting Oneself

The TARDIS actively avoids situations in which a time-travelling individual meets his past self. Even so, no system is perfect, and this has happened on occasion, most notably when The Doctor met his future self as The Watcher and when the Brigadier met his past self. This cannot happen using the TARDIS normally, but has happened with the addition of Gallifreyan intervention or through use of the Time Scoop of Rassilon.

In such cases, the encounter is erased from the memory of the younger (earlier incarnation) self by the action of unknown forces in time. These memories will not return until the encounter, when the older (later incarnation) self will remember the younger self. Apparently, time paradox situations affect the synapses of the brain.

If a telepathic Time Lord meets his past or future self, a partial sharing of memories may take place. Such a Time Lord may even recognize his future self, or remember an incident that has not happened to him as yet. Later, after the two versions are separated in time and space, the Time Lord's younger self will forget all that has happened.

Even so, the gamemaster must carefully plan the situation if he wishes his player characters to meet themselves. The characters, as they are currently played, can only meet *past* selves. They will, of course, not remember the incident, but the players should be allowed to play *both* versions of their characters.

THE DOCTOR WHO ROLE PLAYING GAME

Multiple incarnation adventures usually work best after a campaign has been established for a while. This is a good chance to reintroduce old villains and old friends. Such adventures must involve very important and dangerous situations, since meeting oneself requires either the intervention of the Time Lord's council on Gallifrey or the use of a time-travel device other than the TARDIS.

ALTERNATE TIME LINES AND TIME LOOPS

The creation of alternate time lines provides the only way the law of cause and effect can be avoided. Creating alternate time lines is a very tricky and dangerous process, and even the Celestial Intervention Agency will not contemplate it without very good reasons. Most such attempts fail.

The Doctor was sent back at one point to change the past by preventing the Daleks from ever being created. If he had been able to do so, his actions would have created an alternate time line in which the Daleks had never existed. The two time lines – the one in which the Daleks existed and one in which they did not would both have had The Doctor in them – one who had encountered the Daleks on Skaros, on Earth, and elsewhere, and one who had not.

Afterward, these two time lines would have been completely closed off from one another, and no form of time or space travel would have taken someone from one to the other. As far as anyone in either time line were concerned, no catastrophic event would have happened as a result of The Doctor's actions. In fact, The Doctor was only marginally successful in his attempt. The Daleks still exist in his (and our) time line, and he has no way of knowing if an alternate time line was created in which no Daleks survived.

Because no one in any time line can ever know for sure if an alternate time line is created, it is useless to create them in the game. Gamemasters are encouraged to point this out to players, and to avoid adventures that create alternate time lines, unless the plot of these adventures is carefully watched by the gamemaster.

Time Loops

A time loop is a very small alternate time line in which the same actions happen over and over. A time loop cannot be broken by those inside it, because they are unaware that their particular section of time endlessly repeats itself. Only someone within a field that suspends the effects of time (like the interior of a TARDIS) can hope to escape a time loop, a Difficulty Level VII task.

Some temporal devices (like the Time Scanner) may be able to penetrate a time loop and contact or even free those trapped inside. Such devices may be created by the gamemaster, but should be rare and unreliable. The TARDIS circuits are specifically programmed to avoid entering a time loop accidentally, and it is a Difficulty Level VI task to override this programming and deliberately set the TARDIS controls to do so.

Creating a time loop is a difficult procedure, requiring precise calculation. Gallifreyan science, backed up by the nearly infinite power of a captured black hole, can shift whole planets into time loops. Though the Gallifreyans have done so on occasion (as with the Fendahl), they no longer use this capability because of their decision to avoid interference in time. Nevertheless, the equipment still exists, and it was used by The Doctor to time-loop the Vardans. Using the equipment is a Difficulty Level VI task and requires knowing the exact time/space coordinates of the object involved.

When a time loop is created about an object, it may be set to begin at any precise time in that object's past. The time loop has no effect on things that derived from the object *before* the loop's starting point, but anything derived from the object *after* the loop's starting point ceases to exist. For example, The Doctor set his time loop of Varda to begin before the Vardans arrived on Gallifrey, and so they vanished when the time loop was set up.

EXCEPTIONS, EXEMPTIONS, AND ESCAPE CLAUSES

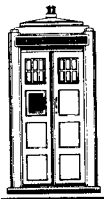
The Laws of Time *always* can have exceptions: in the annals of The Doctor's travels, rules are most often honored in the breach.

The game should be fun, and a gamemaster should not let the 'rules' of time travel get in the way of this ultimate goal. Adventures may be planned to suit the all the players' desires, as it is always possible to come up with a reasonable explanation for the violation of a law of time travel, if a really good adventure situation demands it.

Such escape clauses should be consistent, however. A gamemaster should be wary of creating an escape clause that he would not want the players to be able to use again, unless he has a good reason it can only work once. He should not create an escape clause that lets player characters breeze out of a dangerous situation if it is still possible to think their way out. Furthermore, he should not allow an escape clause if it will unbalance the game by making the player characters too powerful.

Escape clauses *should* be created if the player characters really *need* one to work out problems that are not of their making. They also are appropriate when it allows a gamemaster to introduce an interesting adventure situation or to save a player character, a favorite NPC companion, or even an interesting villain from destruction.

When an escape clause is created, the gamemaster should make the player characters work for it. Creating loopholes in time require research, hard work, or the inspiration of a somewhat offbeat genius. The gamemaster should reward players who come up with new and clever ways to use the TARDIS, but require Skill Rolls with high Difficulty Levels for setting the TARDIS controls in unusual configurations, or doing tasks that the TARDIS was not designed to perform. Such maneuvers also put an extra strain on the TARDIS, and adverse modifiers to misjump rolls should be applied when unusual uses are attempted.



THE NATURE OF SPACE AND TIME

THE VORTEX

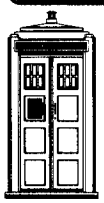
Since the temporal Vortex is essentially the center of all space and time, everything in space and time is essentially the same distance from this point. Thus, if a TARDIS stops in the Vortex for any reason, when the gamemaster determines the chance for a misjump, he should figure the TARDIS unit's next motion as being through both space and time.

CONNECTIONS BETWEEN UNIVERSES

When The Master destabilized the Charged Vacuum Emboitements (CVEs) set up by the mathematicians of Logopolis, The Doctor managed to stabilize the CVE into E-Space permanently. Not only is this lucky for our universe because it ended the danger of entropy collapse, but it is interesting because the gamemaster can make use of the CVE to transfer between N-Space (our universe and that of The Doctor) and E-Space. The CVE between N-Space and E-Space still exists, and there is no way to be sure that *other* CVEs used by Logopolis have not been reopened. Gamemasters may feel free to use CVEs to connect to other universes when adventure ideas call for this to happen.

The TARDIS cannot travel to another universe without a CVE. A CVE can be encountered by accident during a misjump outside normal space.

Judging TARDIS Use



TARDIS CONSTRUCTION

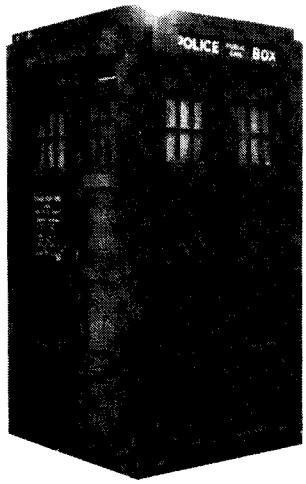
ARCHITECTURAL CONFIGURATION SYSTEM

Gamemasters and players may want to work together to create a map of the most-used sections of the player characters' TARDIS. It is not necessary to map all of the rooms that are attached, but it should be known how many total rooms exist in case deletion of rooms on manual override needs to be accomplished during the game. Rooms can be numbered for ease of reference if desired. Maps should show room arrangements whenever possible, and they should note where rooms connect in an unmappable sequence.

Of particular interest on TARDIS layouts should be the control room (always attached to the real world interface exterior door), the living quarters, laboratories, power controls, the zero room, and other special areas. Players and gamemasters can have great fun letting their imaginations run wild when designing the interior of a TARDIS.

Restructuring the internal arrangement of rooms of a TARDIS is a tricky process. It takes five minutes to set up, and and additional one minute per room moved. Deleting a room takes five minutes setup time, but it occurs instantly when triggered; deleted rooms are lost to the void. Programming the TARDIS to move rooms requires a Skill Roll using the character's Proficiency Level in *TARDIS Systems Technology* at Difficulty Level IV. A failed Skill Roll does not prevent another attempt, but three failed attempts indicate that the control is jammed and prevent deletion or restructuring until a minor systems repair is accomplished.

Rooms cannot be moved in flight, only deleted. If the characters attempt this for any reason, room deletion will occur at random. Write the name and/or number of all rooms on slips of paper and draw at random for each room deleted. A TARDIS that loses its main drive room in this manner will reenter normal space and be immobile and useless thereafter. A TARDIS that loses its control room will be lost in the Vortex, unable to return to normal space without outside intervention; the control room itself may reenter normal space automatically with the characters aboard, no longer part of the TARDIS. In this case, unlike normal procedures, the



contents of the room will merely be deposited somewhere on a convenient (or inconvenient, more likely) planet, stranding any passengers. The gamemaster should allow this only to save player characters, however, as deleted rooms normally are lost in the void.

REST WEIGHT, FORM, AND INERTIA

The high rest mass of a TARDIS (100,000 kg) usually only applies to the TARDIS unit's mass in open space. It will automatically adjust to a weight that will be supported by the surface under it under normal circumstances. A *TARDIS Systems Technology* Skill Roll at Difficulty Level V is required to override this safety feature. A single failed roll has no effect, but three failed rolls causes the rest mass to change radically, causing the TARDIS to be blown away like a feather or sending it crashing through the floor or sinking into the ground, at the gamemaster's option. Though the nearly-invulnerable TARDIS will be unharmed, this will shake up everyone inside and the controls will be jammed until a minor systems repair is made. A microjump may be necessary to get the TARDIS out of the hole, as well!

CHAMELEON CIRCUIT

A TARDIS chameleon circuit is a delicate thing. Operation always requires a successful *TARDIS Systems Technology* Skill Roll at Difficulty Level III or greater. Two failures in a row will freeze the TARDIS in its current shape until a minor systems repair is accomplished. A major system failure, like the one that left The Doctor's TARDIS in the shape of a call box, will occur only at the gamemaster option; it requires a major overhaul by Gallifreyan-level technology to repair.

It can be assumed that a large number of common items (boulders, trees, etc.) are recorded in the memory banks of every TARDIS chameleon circuit. For more elaborate disguises, like a London police call box, a recording must be made of an original item. This process takes five minutes and requires a successful *TARDIS Systems Technology* Skill Roll at Difficulty Level IV.

Gamemasters should remember that a TARDIS will *exactly* resemble the item that is scanned for recording. Wear marks, discolorations, and other identifying marks will also be reproduced, and these duplications may cause a careful viewer to become suspicious. Two identical columns, for instance, might not be noticed for a while. But two absolutely identical green boulders certainly *would* be noticeable.

It is possible to generate a chameleon circuit disguise without an object to scan or a memory tape, if the character can program it into the TARDIS computers. This would require a half-hour for a simple design (like a column or a packing crate), two hours or so for a complex design (like a statue or a tree), or even longer at gamemaster's option for really complex disguises. A successful *TARDIS Systems Technology* Skill Roll at Difficulty Level IV would be necessary at the end of this time, and failure would mean the effort already made was wasted and must be started again.

TEMPORAL INVULNERABILITY

Though normal weapons, including all projectiles, lasers and similar weapons, and conventional explosives cannot harm a TARDIS or those inside, certain types of damage can affect the TARDIS by transmitting their damage interdimensionally. Atomic explosions, or other devices that produce hard radiation in large quantities, create local time/space disturbances that would transmit damage to a TARDIS. Certain less destructive weapons (such as a Cyberbomb used by the Cybermen on occasion) create interdimensional warping fields that can affect a TARDIS.

The gamemaster should be reluctant to create such weapons lightly. Any weapon that would affect a TARDIS would have to be extremely bulky and would consume a great deal of power, or take a lengthy period to set up. Civilizations that have contacted Time Lords before (Cybermen, Daleks, Sontarans, and the like) are much more likely to be able to construct such devices than those who have never seen a TARDIS before.

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THE TARDIS KEY

A key to a TARDIS cannot be duplicated by any technology short of Gallifreyan, nor can a TARDIS lock be picked with any tools of a lesser technology. A duplicate could be constructed that would be impossible to tell from the real thing, of course. But such a duplicate, while it might fool even a Time Lord, would not open a TARDIS.

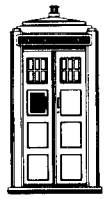
Duplicate TARDIS keys are kept on Gallifrey for all TARDIS units ever manufactured, and several duplicates are normally issued with a TARDIS, in case one is misplaced or an extra is needed. Duplicates can be constructed with workshop equipment aboard a TARDIS, but not without an original key to duplicate. Duplicating a key with the proper equipment requires a successful *TARDIS Systems Technology* Skill Roll at Difficulty Level III. Changing a TARDIS lock so old keys will no longer work requires a successful Skill Roll at Difficulty Level V and the use of the old key.

MODEL AND TYPE VARIATIONS

Subject to the guidelines in the **TARDIS Operator's Manual** in the **Sourcebook**, gamemasters should feel free to create whatever models of TARDIS they choose, personalizing their models with little design alterations or quirks. For instance, a Model 53 TARDIS may have a real world interface that is a bit smaller than normal, requiring the disassembly of objects larger than mansize to get them in the door. A Model 71 may have an improved chameleon circuit that requires less adjustment and scanning time. Or a Model 41 may be a worse lemon than its immediate predecessor, perhaps with a tendency to appear hovering one foot off the ground half the time, requiring either a successful microjump to set it down or an annoying long first step when exiting (and think of the attention it will attract...). Quirks may be harmful or helpful, but should always be petty annoyances at worst or minor improvements at best. Remember that older TARDIS models will have less advanced features, and require more difficult Skill Rolls and repair rolls than newer units.

There may be minor variations in style or design within a given numbered model, but all units of one model will behave somewhat alike and have most of the same features and quirks. Gamemasters who particularly want variety may create subtypes within model numbers (like Model 46, Type B) as they desire. Do so only if your players seem to be enjoying the level of detail, however. Do not introduce more detail and more complexity than your players will find comfortable and exciting.

Most player character Time Lords will be members of the Gallifreyan underground organization known as the Celestial Intervention Agency. These Time Lords must obtain their TARDIS



MAKING SPACE-TIME JUMPS

machines illegally, usually by appropriating them from repair stations or by 'liberating' retired models. Because of the way they are acquired, the player characters' TARDIS will almost always have a flaw or two.

Most are permanent flaws, like the faulty chameleon circuit on The Doctor's TARDIS. Some may be minor system breakdowns that respond to repair for a short while, and then break down again. Others may lack certain features (like the H.A.D.S. or Internal Weaponry Deactivation System), because they were made before the feature became standard, or because those systems were removed by Gallifreyan mechanics before the TARDIS was appropriated. Many of these TARDIS units are simply old and break down much more frequently (at the whim of the gamemaster) than newer units in good repair.

Gamemasters are encouraged to handicap player characters with TARDIS machines that are somewhat creaky and cranky in one respect or another. A fully-operational, totally-modern TARDIS would severely limit the number of interesting situations that can occur in play.

Furthermore, the less than fully-functional nature of the player characters' TARDIS will require the player characters to make Skill Rolls for *every* space/time jump and for every repair attempt. Systems for judging these rolls are given below. No character, regardless of his Proficiency Level, will *ever* be able to use or repair the TARDIS provided to the player characters without making the appropriate Skill Roll.

TIME/SPACE TRAVORDINATES

Setting the coordinates for a time/space trip in the TARDIS is not a simple task. Untrained individuals cannot hope to operate the complex controls, even on a hit-or-miss basis. At most, a person could learn the use of simple TARDIS controls, like the door lever, by observation alone. With about five minutes of instruction, however, a person could be shown how to press the buttons necessary to activate the TARDIS on a pre-set course. Actually, programming any sort of TARDIS travel is beyond the capability of someone without some skill in *Temporal Vehicle Operation*, which is not easily or quickly learned.

TARDIS units may be compared to resonating crystals, which operate at their fullest capacity when tuned to the proper frequency. Whenever a TARDIS is damaged, its fine-tuning is thrown off slightly; the more damage, the farther out-of-tune the TARDIS becomes. Because the TARDIS units provided to player characters are not in tune, even an experienced user can make a small error when programming a trip. The result of the small error could be compounded when the program is executed. Tiny mistakes can send travellers billions of miles and thousands of years astray. It is recommended that the gamemaster prevent players from tuning their TARDIS unit, by placing the TARDIS tuning complex on Gallifrey, in the heart of a heavily-guarded area.

JUMPS AND MISJUMPS

Unlike most other skills (combat skills excepted), *every* use of a character's skill in *Temporal Vehicle Operation* to move the TARDIS through time and space will require a Skill Roll. The difficulty of a time/space jump, and thus the likelihood of a programming error, is indicated by Difficulty Levels, just as all other tasks are. The Interaction Matrix is used to cross-reference the operator's Proficiency Level in *Temporal Vehicle Operation* and the Difficulty Level, as determined with the rules given below.

If the resulting Skill Roll is unsuccessful, there is a chance that the TARDIS has missed its programmed destination. A *misjump* of this nature can place the TARDIS some distance in time and/or space from the programmed goal. The general nature of the misjump can be determined by consulting the Misjump Table. Once the general nature of the misjump is known, it is up to the gamemaster to decide *exactly* what has happened to the TARDIS and its occupants.

Because of the complex nature of TARDIS operation, the levels of difficulty are a bit different than those assigned to other challenges. All time/space jumps begin at Difficulty Level II, the lowest level possible. Some jumps may be so hard that they are totally impossible. This would be Difficulty Level VIII or higher. If a task is assigned or modified to Level VIII, no Skill Roll is made at all. A misjump is automatic, and the operation proceeds to the Misjump Table.

In determining the Difficulty Level of a time/space jump, begin at Difficulty Level II. Then add or subtract the modifiers given in the table below. If special conditions exist that the gamemaster feels will affect the jump but are not in

THE DOCTOR WHO ROLE PLAYING GAME

the table, the gamemaster may impose special modifiers for these conditions, using the existing list as a guide. Level II will be the lowest Difficulty Level, and Level VIII the highest.

Furthermore, the Laws of the Universe can be (should be?) bent a little for the sake of an interesting game! If the gamemaster wishes, an extra modifier of up to 2 levels (in either direction) may be applied as an aid to furthering the plot of the adventure. Strayings of the TARDIS have always been important to the plot of the *Doctor Who* television stories. The gamemaster may want to use this extra modifier when the players are in a real jam and deserve a lucky break. He should apply the special modifier on rare occasions only, and apply it even-handedly, as often for the benefit of the players as against them.

After the Task Entry Line has been calculated, it is used to cross-reference with the operator's Proficiency Level in *Temporal Vehicle Operation* on the Interaction Matrix. Two dice are rolled and compared with the target. Success takes the TARDIS to its target unerringly. Failure provides for some sort of a misjump.

Interdimensional movement would include movement into E-space, a CVE, or the like.

A microjump is a very small change of position in space/time, requiring exceedingly fine control. Microjumps are necessary to move the TARDIS a short distance in less than one kilometer in space, less than one year in time, or both. A misjump may occur in a microjump, but it is normally not as severe as other misjumps, as shown in the **Misjump Table**.

To qualify for the modifier for making a pre-recorded jump, to be controlled by the TARDIS computer, the exact jump must have been made by the TARDIS within the previous 24 hours. Longer waiting periods require recalibrating the time coordinates.

Misjumps

If the Skill Roll is a failure, a misjump occurs. To discover the results, roll two dice and consult the Misjump Results Table, using the results as a guideline for telling the players the type of trouble their characters experience with the TARDIS. There are varying degrees of misjump, and more than one kind of misjump may occur at once.

Annoyance misjumps, the most common, are mostly harmless, frustrating problems. One example might be a temporary failure to properly materialize at the target, lasting 2D6 min utes, during which time the TARDIS is visible but not tangible. Another example would be materialization in a position where the TARDIS door is blocked by a solid object, requiring a microjump to move the TARDIS clear. Many other harmless possibilities exist, and gamemasters may want to think up three or four possibilities in advance and keep them handy.

Spatial displacement misjumps occur when the TARDIS arrives at the right time in the wrong place. Displacement may be to another location on the same planet (the only result from a micro-misjump) or to another planet/star system altogether. In either case, it is up to the gamemaster exactly how far off the displacement will take the TARDIS.

Misjumps into open space require the gamemaster to determine just where the TARDIS ends up. To determine this, reroll one die. On a roll of 1 to 4, the TARDIS materializes in deep space; this is harmless, but it will take the TARDIS computers one hour to scan visible stars and determine the exact location in space so another jump attempt can be made. On a roll of 5 or 6, the TARDIS appears near an object in deep space, possibly dangerous; this can be in orbit around a planet, inside a starship, near a sun, and so forth.

A catastrophic displacement puts the TARDIS and its occupants in immediate danger. To determine the danger type, reroll one die. On a roll of 1 or 2, the TARDIS is in a dangerous situation because of the time it materialized, perhaps on the tracks in front of a freight train, in the path of an oncoming tornado, or the like. On a roll of 3 or 4, the TARDIS materializes in a dangerous place, such as underwater, on a planet populated by Daleks or Sontarans, or into a poisonous or corrosive

TIME/SPACE JUMP DIFFICULTY MODIFIERS

Action	*Level Modifier*
For Jump Type:	
Movement through space	+1
Movement through time	+1
Interdimensional movement	+2
Microjump only	+1
Jump pre-recorded and computer-controlled	−2
For Destination:	
Gallifrey	−2
Other well-known destination	−1
For Operator:	
Distracted, rushed, or nervous	+1
Impaired, ill, or injured	+2
Extra careful	−1
For Other Factors:	
TARDIS in need of minor repair	+1
TARDIS in need of major repair	+2 to +5
TARDIS hampered by outside forces	+1 to +3
Gamemaster discretion	+ or − 2

MISJUMP RESULTS

Dice Roll	*Macrojump Result*	*Microjump Result*
2	Reroll twice; apply both results	±2D6 Days
3	±2D6 Decades	±2D6 Hours
4	±2D6 Years	±2D6 Minutes
5	±2D6 Months	Annoyance
6	±2D6 Days	Annoyance
7	Annoyance	No misjump
8	Same planet	Annoyance
9	Another planet	Annoyance
10	Open space; reroll below	10 x 2D6 Meters
1 − 4	Deep space	
5 − 6	Near object	
11	Catastrophic displacement; reroll below	100 x 2D6 Meters
1 − 2	Dangerous time	
3 − 4	Dangerous place	
5 − 6	Outside normal space/time	
12	Reroll twice above; apply both results	2D6 Kilometers

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atmosphere. On a roll of 5 or 6, the TARDIS is outside normal space/time altogether, trapped in a time loop, rushing backward through time toward the Big Bang, or through a CVE into an alternate universe.

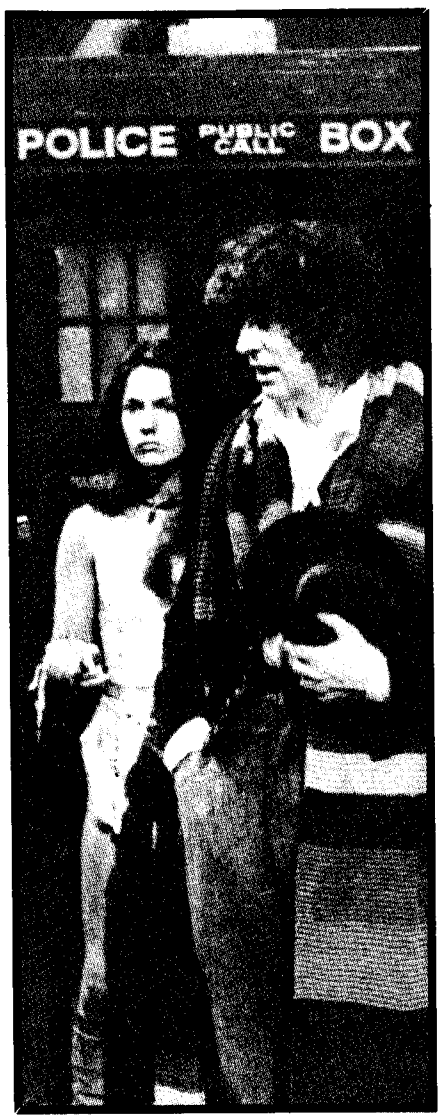
Time displacements are as common as those through space. With any of these rolls, a roll of two dice is necessary to determine how great the displacement will be in days, months, years, or decades.

On a roll of 2 or 12, the dice are rerolled twice, rerolling any new rolls of 2 or 12. Both results are applied simultaneously, allowing a TARDIS to go astray in both space and time.

The gamemaster is encouraged to be creative in applying these guidelines. The table results should not be followed blindly, but instead should be used to spark the imagination.

MATERIALIZATION

A TARDIS automatically avoids materializing in space occupied by another physical object unless programmed to do so.



Failure To Materialize

Materialization can only fail when it is affected by strong temporal forces or certain energy fields. It is up to the gamemaster to decide when such forces or fields are present. The possible effects can vary from being unable to materialize to being actually attached to another object. If the latter occurs, such as if the TARDIS were stuck in a wall, it will have to be jumped free with a high-power surge; it would be of at least Difficulty Level V and has a high probability of causing damage to the TARDIS systems.

Spatial Overlap

The TARDIS may be programmed to overlap a physical object, so it is in essence 'swallowed' by the TARDIS and appears inside when the vehicle materializes. This is a Difficulty Level V task. Failure in this spatial overlap will displace the TARDIS to one side just enough to miss the object. When he successfully overlaps an object, the operator can make it appear at any place within the TARDIS that is large enough to contain it.

After a successful overlap, the exterior of the TARDIS will appear in the space the object had been seen to occupy. If the TARDIS' chameleon circuit is operating, it can be set to imitate the original object exactly. This does not increase the difficulty of the overlap, but is a separate Difficulty Level III task to set the chameleon circuit in advance. If the imitation is successful, no one outside will be able to tell when the TARDIS materializes, or notice the switch.

Nested TARDIS Units

If one TARDIS materializes around another TARDIS, the two TARDIS machines will become a long series of nested interiors, appearing as if they were inside each other. The outside is only reached by going inside each TARDIS in succession until the outside is found in the center! When this occurs, the first TARDIS on the spot cannot be dislodged from inside the second. If the second TARDIS moves, the first will move also. Only the operator of the first TARDIS to arrive can voluntarily end the connection by moving his TARDIS away.

One such effect occurred when The Doctor materialized the TARDIS around a London police box that The Master had overlapped with *his* TARDIS.

MICROJUMPS

Gamemasters should discourage the players from using microjumps to avoid facing adventure situations. Certainly, simply using the TARDIS to jump in and out in commando-style raids is a safe way to face trouble, but it isn't very much fun in the long run. Player characters that tend to hide behind the TARDIS' temporal invulnerability at all times of danger should be 'rewarded' with misjumps that force them to deal with danger. The cowardly Time Lord that uses a microjump instead of sneaking into the forbidden Treasure Chamber of King Lazanu IV, may find that he has 'accidentally' appeared in the Throne Room during a public audience, instead!

GALLIFREYAN ABSOLUTE TIME

The only time line that is always linear (with respect to the TARDIS) is that of Gallifrey. Two rules allow Gallifreyan time to be an absolute, unchanging reference point, valuable for campaign games. The first rule is that the temporal governing mechanism of the TARDIS prohibits it from entering Gallifrey's past, and so it may not travel through time and return to a point before its original departure. The second rule is that, because of some manifestations, perhaps dealing with the Second Law of Time, a TARDIS also cannot travel into Gallifrey's future beyond the Temporal Barrier of 101,209 TL (30,501 AD).

Gamemasters are encouraged to keep a running timeline of the player characters' adventures involving Gallifrey. Since a TARDIS cannot normally return to Gallifrey at a time *earlier* than when it left, it is necessary to remember that (unlike anywhere else) events on Gallifrey follow in a normal time sequence. Remember also, however, that a character can return to Gallifrey within moments of leaving there, no matter how much time has passed from his point of view. This restriction applies only to travel by TARDIS; other time-travel methods (including Rassilon's Time Scoop) are not restricted in this manner.

TRAVEL TIME

In most cases, it will not really matter how much time passes from the point of view of the occupants during a TARDIS trip. Microjumps take almost

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no subjective time at all, with the exception of the three seconds or so needed for both dematerialization and rematerialization. For trips spanning more than a microjump, the amount of subjective time can vary widely, even between the same two points in time/space.

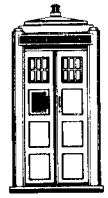
Occasionally, however, the apparent time spent in travel can be very important to the player characters. If, for instance, a character has been poisoned on Earth in the 20th century and the only known antidote can be found on a planet in the Rigel system in the 43rd century, the time spent in travel may make the difference between life and death.

When subjective travel time is important, the gamemaster may use the guidelines provided in the following table, or he may simply decide how long each trip will take. Because the travel time can be determined accurately before a jump is made, once the time/space coordinates are determined, the gamemaster should determine the time a jump will take and inform the players after the TARDIS is programmed, but before the jump is actually started.

The gamemaster should use the table below only when the distances between the destinations are vague; it is not practical for him to keep records on the space/time locations of all the places his characters may visit. The gamemaster should feel free to ignore the table any time the results violate common sense. For instance, a trip to another planet in the same solar system would almost never take more than a few minutes unless the time jump involved were large. Likewise, a trip from Earth of the year 4000 to the core of the Universe just after the Big Bang would certainly take a long while.

SUBJECTIVE TRAVEL TIME

Jump Type	*Travel Time*
Microjump	6 seconds
Space-only jump (same planet)	6 seconds
Time-only jump	6 seconds + 1 second per year travel
Time and space jump	Roll 2D6; use table below
2	2D6 Days
3 – 4	2D6 Hours
5 – 9	2D6 Minutes
10 – 11	2D6 Hours
12	2D6 Days



TARDIS SYSTEMS OPERATION

SAFETY DEVICES

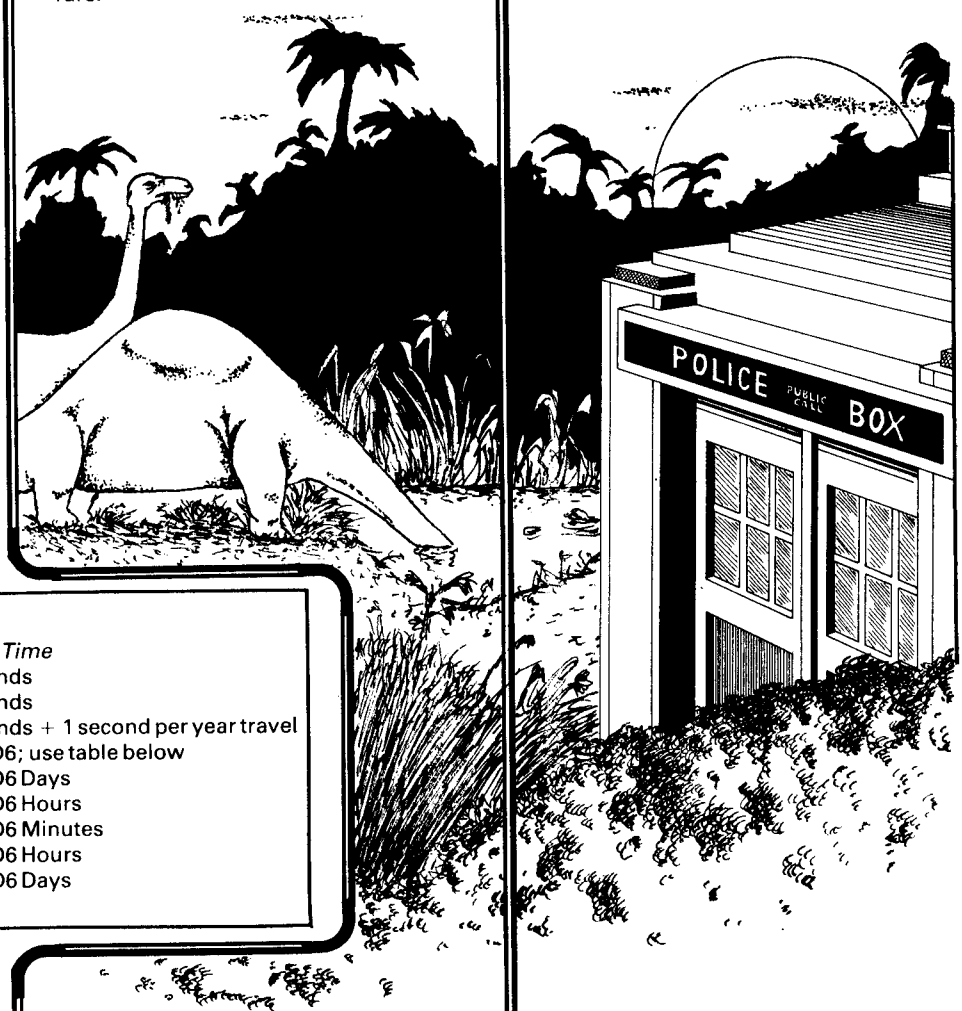
Force Fields

TARDIS force fields are proof against almost any conventional weapon known to 20th-century science. The TARDIS itself is impervious to most physical harm, but the force fields provide protection from forces like radiation, heat, cold, electrical discharge, sonic weapons, and magnetic fields that would not damage the TARDIS itself but might affect the passengers. Only weapons designed by civilizations nearly as advanced as the Gallifreyans will be able to penetrate the TARDIS force field; such weapons should be rare.

The TARDIS force fields (but not its invulnerability) can be switched off from the main console. These controls are relatively simple, and five minutes' instruction will allow a character to learn how to switch them on and off. An indicator light shows the status of these force fields, but a gamemaster may make a secret ITN Saving Roll to see if a character notices that light at a crucial moment.

Hostile Action Defense System

This system, when active, causes the TARDIS to shift its location in space whenever any force brought to bear on it might cause harm to the TARDIS or its contents. The TARDIS makes a microjump automatically to a close safe location, but if no safe location is immediately apparent, the TARDIS can stay dematerialized for up to one hour, waiting until the threat goes away.



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The H.A.D.S. normally is off to prevent the TARDIS from shifting about without warning. When an operator will be away from the controls, it can be turned on from the TARDIS console after a successful *TARDIS Systems Technology* Skill Roll at Difficulty Level II. It is not very selective, and will not react to subtle attacks that cause no visible damage, nor to efforts to block the TARDIS doorway or otherwise indirectly affect the TARDIS. It will, however, react to any attempt to enter the TARDIS by force or to mar the surface, even if such an attempt is not particularly dangerous. (Imagine the look on the face of a graffiti artist armed with a spray can of paint!)

Internal Weapons Deactivation System

This system suppresses the action of chemical explosives, thus making grenades, bombs, and conventional bullets useless. Furthermore, all beam weapons and blasters are non-functional when the deactivation system is on. The system has no effect on purely physical weapons such as knives, swords, and thrown objects.

Some things are not affected by the deactivation field. Pure electricity cannot arc more than a few centimeters when the system is active, but an electrical weapon that was designed to touch the victim would operate. Magnetic fields of non-lethal strength are not affected by the field, thus making a magnetic pistol that pushed metallic darts down the barrel a possibility. For that matter, a simple blowgun or compressed air-powered gun would operate. The Master's Tissue Compression Eliminator also is operational, as it was specifically designed by the evil genius to take advantages of the field's limitations.

This protection system can be switched on and off from the console, but the controls are not simple. The field was intended to stay on at all times, and so it requires a bit of reprogramming to switch it off. Turning the field on and off is possible after a successful *TARDIS Systems Technology* Skill Roll at Difficulty Level III.

SECONDARY SYSTEMS

Sensors

TARDIS sensors will routinely signal the occupants if atmosphere and conditions outside are unsafe for the lifeforms aboard. The system reacts to a methane atmosphere, but not to a contaminated body of water or a disease organism in the air. It detects the presence of deadly radiation of a known type, but might not call attention to sunlight with a high ultraviolet content that might cause problems after a long exposure. The system is automatic; it requires no manipulation of control, and no Skill Roll.

The sensors scan is limited to conditions posing an immediate threat. More detailed analysis is possible with successful Skill Rolls using the character's Proficiency Level in *TARDIS Systems Technology*. It is up to the gamemaster to determine the Difficulty Level of the task and how long it will take to make a thorough scan with the sensors. Most normal conditions of interest can be picked up by a five-minute scan at Difficulty Level III. Unusual conditions may require a 20-minute scan at Difficulty Level IV or V. Truly abnormal situations may require up to an hour to analyze at Difficulty Level VI or even Level VII, if the situation or harmful substance has never been encountered before.

It should be up to the players to set how much time to spend on analysis of a new location, but the gamemaster should give at least a hint when something is wrong. (It's awfully bright out there, like desert sunlight. The atmosphere's all right, and the temperature is tolerable.) Otherwise, the players will be afraid to stir out of the TARDIS without spending an hour on a Level VII check with the sensors.

The TARDIS Computer

The gamemaster should determine in advance how much information on any given subject will be stored in the TARDIS computer library. Usually, such information is coded by keyword, with subcategories coded by more specific keywords. For instance, telling the computer to provide information on *Sontarans* (a keyword), would get the operator a rundown on the basic origin, physical and mental characteristics, and racial history of Sontarans, such as provided in the Sourcebook entry. Specifying that information is desired on *Sontaran Vulnerabilities* (adding another keyword) would get the operator a run-down on the probic vent at the back of the Sontaran neck.

Only information that has been entered into the library banks will be available. The library banks will have no information on a completely new race or a planet never visited before. It will not have information about the events dealing with another Time Lord, unless that information was important enough for the Gallifreyan programmers to include in the memory banks.

On the other hand, the computer may be able to make educated guesses about items, races, planets, and situations if fed enough data. Such tasks require that the gamemaster assign a Difficulty Level, as with any other challenge requiring a *Computer Systems Technology* Skill Roll. The more detailed the raw data gathered and fed to the computer, the lower the Difficulty Level of the computation should become. If data is insufficient for any meaningful analysis to be made, the gamemaster should say so. A computer is only as good as the information it receives, however. The gamemaster should use the computer as a tool to speed up the game, but not allow the computer to solve all the character's problems for them.

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For example, if Stan simply asked the computer about a recent murder, there would be insufficient data for an analysis. If he feeds it data about the shape of a spaceship found doodled on a pad of paper, about the chemical content of some odd dust found on the floor nearby, and about the incredible strength the murderer exhibited, getting an answer from the computer might be a Level III task. If successful, the computer might recognize the shape of the ship and certain chemicals in the dust as being of Sontaran origin. This, along with the strength shown by the killer, would lead to the probability *that the murder was committed by a Sontaran.*

A K-9 unit has analysis abilities similar to those of the TARDIS computer, and it is mobile, making it even more valuable at times. It does not have the vast library of factual information about the universe contained in the TARDIS memory banks, however. A K-9 unit or similar small computer can, however, be connected to the TARDIS memory banks with a simple communications cable to give each access to the other's memory banks.

Secondary TARDIS Control

Secondary control systems are normally less efficient than the main systems. Thus, any task attempted from this control center is increased in difficulty by one level.

In addition, note that the secondary controls are intended for emergency use only, and do not automatically override the main control consoles. In a situation where there are operators at both consoles who give conflicting orders, the operator with the higher Proficiency Level in *TARDIS Systems Technology* will have the advantage, and be able to recircuit systems to follow his commands.

The Gallifreyan government of the Time Lords can exert a measure of external control over all major TARDIS systems. They can thus reach through time and space to attempt to drag player characters into an adventure situation. Don't be afraid to use this tactic, as the smug Time Lords of Gallifrey are never reluctant to make use of anyone or anything they desire to protect their interests. Furthermore, certain incredibly powerful beings, such as the White and Black Guardians of Time, can attempt to wrest control of a TARDIS away from its operator by force.

External control should not be automatic, even if it is designed to be part of the adventure scenario. Players should always have a chance (or at least think they do) of being able to resist outside take-over attempts.

Viewscreen

Operation of the TARDIS viewscreen depends on the proper operation of an Image Translator, which converts sensor impressions into visual images. In the case of travel into a separate spatial dimension (such as E-Space), the sensor readings are different enough to require an entirely different image translation device, designed to handle the extra-dimensional readings. Normally, such a device would only be built by a technology native to the universe it was constructed to observe.

MEDICAL FACILITIES

Advanced Diagnostic Terminal

The ADT aboard all TARDIS models is programmed to diagnose disease, detect injury, and suggest treatment for all races mentioned in the Sourcebook. All pre-generated programs in the ADT are assumed to be provided by the best experts available and have an effective Proficiency Level VII in all of the *Medical Sciences* skills.

For use on beings of other races, the ADT must be reprogrammed by a local medical expert. The actual reprogramming may be done by someone other than the medical expert, but the expert must be available, willing, and able to communicate. The task requires a successful *TARDIS Systems Technology* Skill Roll at a Difficulty Level IV, and it will take 2D6 hours. Once reprogrammed, an ADT will have medical diagnostic skill equal to the Proficiency Level possessed by the expert consulted. All *Medical Sciences* skills the expert possesses are transferred at the appropriate Proficiency Levels.

Diagnosis of medical condition is accomplished by making a *Medical Sciences* Skill Roll at the appropriate full ADT Proficiency Level and a Difficulty Level determined by the gamemaster. Even the best of diagnostic devices, however, cannot replace competent medical aid when treatment is necessary. The ADT only advises and diagnoses; it cannot treat an ailment by itself. Therefore, when determining the effectiveness of medical treatment guided by the ADT, add one-third the Skill Rating of the ADT (assume 27 for pre-generated programs) to the Skill Rating of the character performing the actual medical services before determining the Proficiency Level. A conscious patient who can move around unaided may use the ADT to guide his own treatment.

For safety's sake, the ADT is designed with a three-lobed internal computer. In case of computer error where one internal computer lobe makes a mistake, the other two override it. The chances of more than one lobe making the same error at the same time is too small to calculate. Even so, if the machine is damaged or unreliable in any way, or if it is tampered with, it will shut down rather than risk giving a false reading. Because of this, the ADT may well be the most reliable of TARDIS subsystems.

It is possible to withdraw the TARDIS to the Temporal Vortex during the healing process and then return to the

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location left mere seconds later, if rapid healing is necessary during an adventure. The chance of misjump, however, makes this course risky, and the gamemaster should discourage this practice except in dire emergency. If characters persist in using this technique for every little bump and scrape, the gamemaster is advised to deliberately set them up for a misjump to teach them a lesson about the misuse of time travel capability.

Cell Regeneration Vault

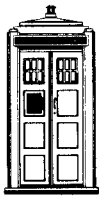
Almost any radiation-related damage can be repaired, in time, by use of a cell regeneration vault, but it is a slow and painful process. Use of the vault prevents death from radiation poisoning, halts further damage, and permits normal-speed healing, but the pain and strain on the patient may possibly kill him. The vault does not accelerate healing, nor can healing drugs be used to help repair radiation damage; radiation damage does not heal normally, or at all, without treatment.

An END Saving Roll must be attempted for the patient every twelve hours in the vault. If the roll fails, the patient must be removed from the vault for twelve hours to recover. During the waiting period, the patient will get no worse, but will get no better. At the end of the twleve-hour waiting period, another END Saving Roll is attempted. If the roll is successful, the vault may again be used. Otherwise, another six hours of waiting is required, then another six, and another, until an END Saving Roll is successful.

The Zero Room

Recovery time for all non-physical damage is cut in half by rest inside the Zero Room, including that caused by mental attacks, drugs that affect the brain or central nervous system, or regeneration recovery. Non-physical attacks cannot affect anyone inside this room, even if the attacker is inside, because the special nature of the wall coatings absorb all such energies. In fact, no sound, light, or energy of any type can penetrate a Zero Room when the doors are closed. (Knocking on the door, for example, is useless.)

It is possible to remove sections of the walls or doors to form a Zero Cabinet (as the Fifth Doctor's companions did when he was suffering from a faulty regeneration). Such a vessel must be completely sealed on all sides, or it is useless. Unlike the Zero Room, which has a special door mechanism, a makeshift Zero Cabinet cannot be opened except from the inside.



TARDIS SYSTEMS DAMAGE

Damage to TARDIS systems is suffered and repaired according to the system presented in this section, which is designed to be simple and easily mastered for those occasions when damage is a secondary concern of the adventure. Gamemasters should feel free to build occasions for TARDIS systems failures and damage into the campaign, and require more elaborate methods of repair. Perhaps characters will need to purchase, trade for, borrow, fabricate, or even steal a crucial part to get the TARDIS going again. Perhaps the fault is particularly hard to locate, requiring an expert to be summoned or retrieved from across time and space. Perhaps the fault cannot be fixed at all, short of the facilities available on Gallifrey, or requires the help of the mathematicians of Logopolis. It's up to the gamemaster to decide.

DEFINITION OF TERMS

System Types

For routine matters, however, TARDIS systems are divided into minor systems and major systems. Minor systems are not crucial to the TARDIS unit's major function – travel through space and time. Major systems are those without which the TARDIS cannot function and/or move through time/space.

Damage Types

Damage can occur from external or internal sources.

External damage may be suffered when the TARDIS is subjected to outside forces beyond design limits, such as gravitational stress, encounter with unusual time/space stress forces, collision with another vehicle, a rough landing caused by a misjump, etc. It may also be suffered when the TARDIS is attacked by forces capable of penetrating its usual temporal invulnerability.

Internal damage may happen if a system is being abused or pushed past design limits, if physical damage is done to machinery (or sabotage performed), or if a system is worn out.

Damage Severity

Damage also is classified as major or minor, depending on the severity.

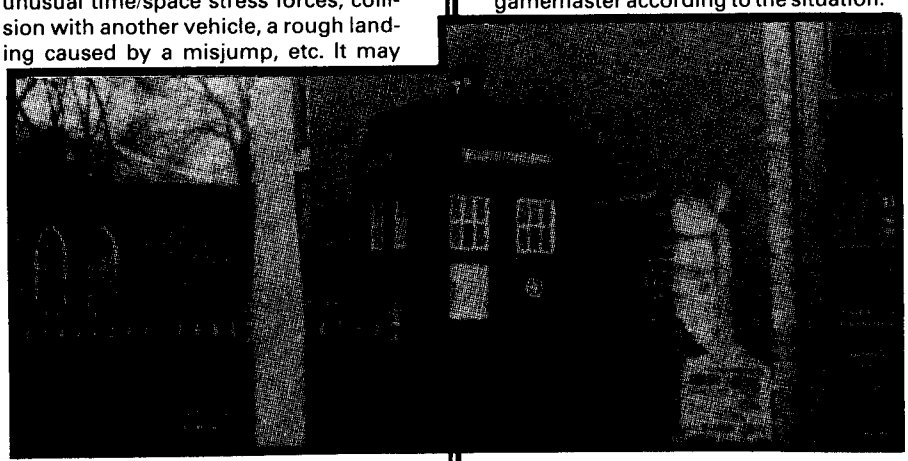
A minor system will cease functioning if it suffers *minor* damage. It requires *minor* repairs to set it right. Gamemasters should not allow the failure of a minor system to be immediately fatal to the inhabitants under any circumstances. Most systems have limited emergency backups that will function long enough to ground the TARDIS.

A major system that receives *minor* damage will still function. The system, though damaged, will work erratically or at limited capability until a minor repair has been completed. A damaged major system that receives minor damage again will become inoperative, as will a major system that receives *major* damage. Again, back-up systems will protect the inhabitants long enough to ground the TARDIS. This will require that a major repair be successful before the TARDIS can function again.

JUDGING DAMAGE

External Damage

The gamemaster must determine when external damage is a possibility, based on the adventure situation. An annoyance misjump results in damage half the time (roll 1, 2, or 3 on one die). Other rough misjumps, especially those which cause temporal or physical stress, can also cause damage. In most other cases, damage may be avoided by an appropriate Skill Roll, with the Difficulty Level selected by the gamemaster according to the situation.



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If external damage is suffered, roll two dice and compare the result to the TARDIS Systems Damage Table, which will tell what major system (if any) is damaged. If the result indicates that there is minor system damage, reroll the two dice to determine which minor system was affected. The system affected takes minor damage.

All tasks involving major systems suffering minor damage have Difficulty Levels two greater than normal until the trouble is fixed. Gamemasters should be creative in applying these results. A damaged time rotor or navigation control results in an automatic misjump. Damage to the main power system or control computer will make all systems operate inefficiently. Damage to the force field systems or life support system removes some of the protection from the stresses of time travel and endangers the passengers.

Internal Damage

All TARDIS major and minor systems can sustain internal damage. The library computer, viewscreen, ADT, cell regeneration vault, and the secondary TARDIS control, however, can *only* suffer internal damage. The gamemaster must determine the system that suffers internal damage; no roll for location is made. He must also determine the exact nature of the cause, and whether the damage is major or minor.

System abuse and wear is decided upon by the gamemaster, and is minor damage. Physical damage, whether major or minor, can be by accident or by design, but is usually immediately noticeable. It can be minor or major damage, at the gamemaster's discretion. Sabotage is deliberate, hidden, major or minor damage, and is covered separately below.

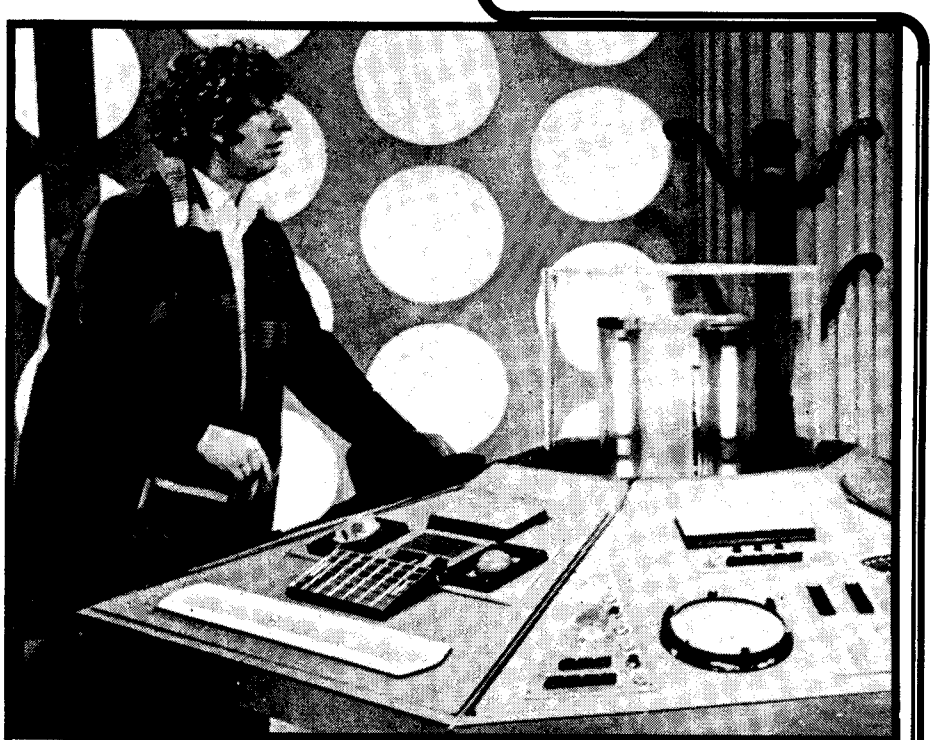
Sabotage

A character that wishes to sabotage a TARDIS system may attempt it using the following system. The character chooses the Difficulty Level of the sabotage, which gives an idea of how hard it would be to detect and/or fix, as well as the severity of the damage. Then, the gamemaster determines how long the attempt will take. If the character chooses to spend the time, a Skill Roll is made to determine the sabotage attempt's success. If successful, the sabotage takes effect and will not be noticed unless sabotage is searched for or until the system is used. If the Skill Roll did not succeed, the saboteur must start over, perhaps at a lower sabotage Difficulty Level, and the time spent will be wasted.

To determine the time needed to perform the sabotage attempt, subtract the saboteur's Proficiency Level in *TARDIS Systems Technology* from the Difficulty Level of the sabotage. Add 1 to give a modifier, making any negative

TARDIS SYSTEMS DAMAGE

Dice Roll	Effect
For Damage To Major System:	
2	Reroll Twice
3	Main Power System
4	Control Computer
5	Minor System
6	Time/Space Navigation Control
7	Minor System
8	Time Rotor
9	Minor System
10	Force Field Systems
11	Life Support System
12	Reroll Twice
For Damage To Minor System:	
2	Reroll Twice
3 – 4	Rest Weight/Mass Control
5	Internal Restructuring System
6	Real World Interface Door (Materialized State Only)
7	External Sensors
8	Internal Weapons Deactivation System (Materialized State Only)
9	Chameleon Circuit
10	Mean Free Path Tracker
11	Hostile Action Defense System (Materialized State Only)
12	Reroll Twice



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numbers 1. Roll two dice and multiply the result by the modifier to give the time spent in minutes. A sabotage attempt never takes less than 2D6 minutes, no matter how skilled the saboteur.

Make the Skill Roll as usual, cross-referencing the saboteur's Proficiency Level against the Difficulty Level he has chosen for the sabotage. Modifiers for the situation may be applied at the gamemaster's option.

When searching for sabotage, the player character must make a *TARDIS Systems Technology* Skill Roll at the Difficulty Level of the sabotage. Success indicates that the sabotage was noticed. This roll, which should be a secret Skill Roll or have hidden success, is *not* automatic, but is requested by the player characters. Only if the character actually discovers the sabotage should the gamemaster give any indication that any exists.

If a system in the player character's TARDIS is sabotaged and the sabotage is not discovered before the system is used, repairs must be made. A character trying to fix the system must first make a successful *TARDIS Systems Technology* Skill Roll at the sabotage Difficulty Level to find what is wrong, and then a second roll to perform repairs.

JUDGING SYSTEM REPAIRS

Because the TARDIS supplied to player characters in the game is untuned, having been 'liberated' from Gallifreyan repair stations. This means that *every* repair of damaged TARDIS systems is critical, even if performed under what otherwise would be classified as routine circumstances. Because of this, whenever a character attempts to repair a TARDIS, a Skill Roll is necessary using the character's Proficiency Level in *TARDIS Systems Technology.*

Making a routine minor repair requires a Skill Roll at Difficulty Level IV. The task will take 1D3 hours to complete, even if the repair is a failure. If it is a failure, another 1D3 hours of work will be necessary before another repair attempt Skill Roll can be made. This sequence can be repeated indefinitely.

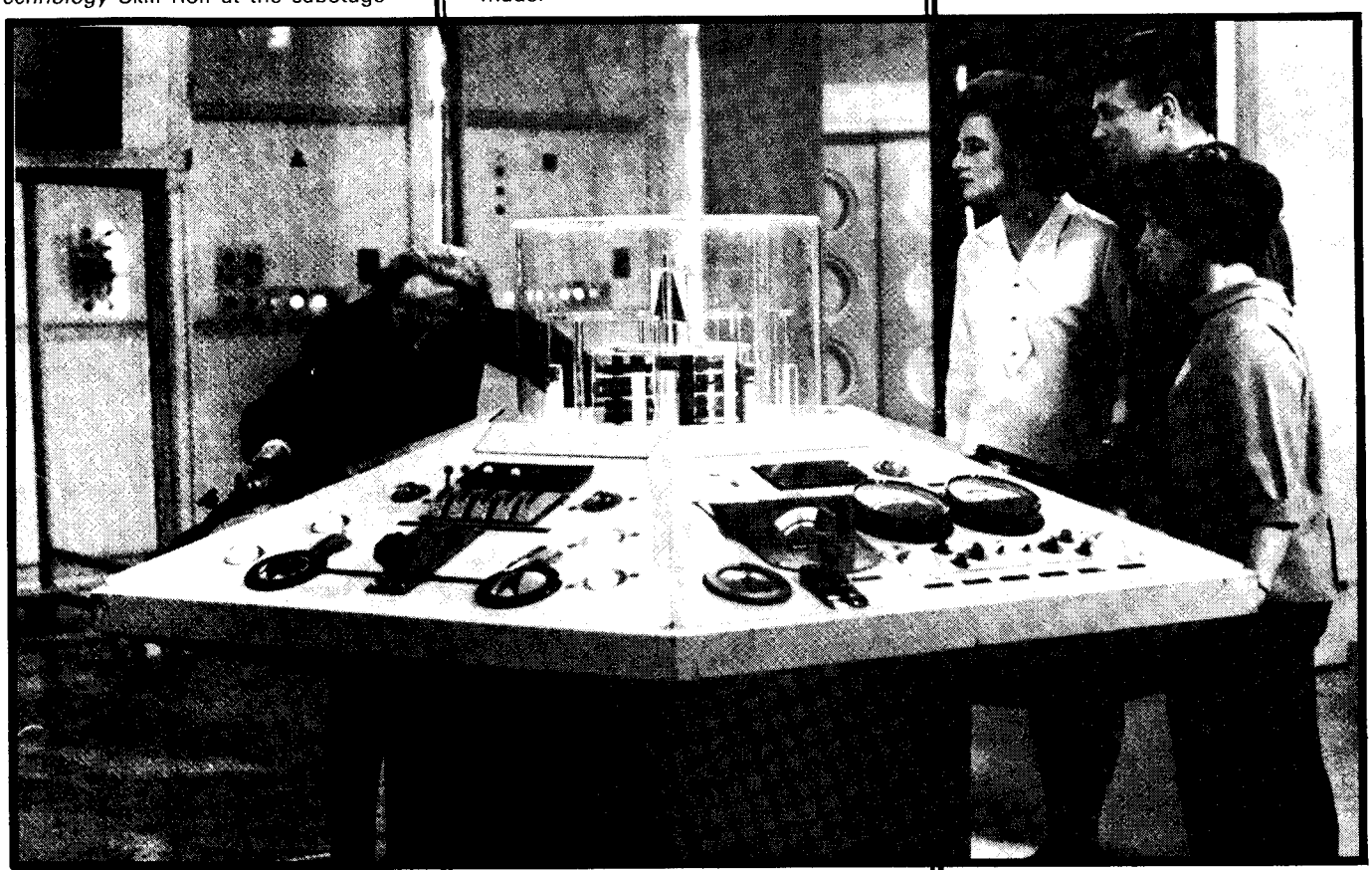
Making a routine major repair requires a Skill Roll at Difficulty Level V. The task will take 1D6 hours to complete, even if the repair is a failure. Failed major repairs will require another 1D6 hours of work before another repair attempt Skill Roll can be made.

The repair times given above are for repairs being made under non-critical situations, using the proper tools from a TARDIS Repair Kit. Repairs made under pressure (while still stuck in the Vortex, while under attack, etc.) or without proper tools will take twice as long. A temporary repair may be made under pressure, taking the time shown above. This repair, however, has a chance (1 or 2 on 1D6) of failing again each time it is used until fixed properly.

Repairing Breakdowns

At the decision of the gamemaster (usually as part of the adventure plot), minor systems, and rarely major systems, can suffer a system breakdown that cannot be repaired in the field. Repair will require more elaborate methods, usually involving a trip to Gallifrey or Logopolis, or the aid of another Time Lord or advanced civilization.

At the discretion of the gamemaster, temporary repairs can be made to fix a system breakdown. This is judged as a major repair, and it can fail again on the roll of 1 or 2 on one die. The gamemaster may, of course, rule that the breakdown is one that does not respond to even temporary repairs.

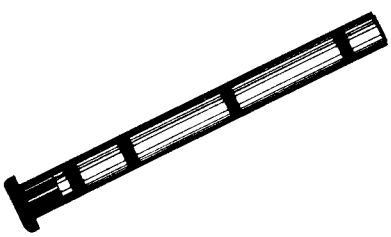


Judging Equipment Use

PERSONAL EQUIPMENT

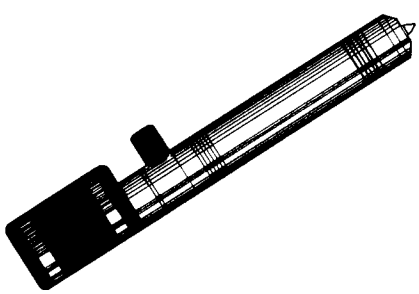
INFLUX BOOSTER STABILIZER

This device can inhibit a hyperspace field, preventing a craft from entering hyperspace. Such use requires access to the drive area, and careful use of the tool, requiring a *Force Field Systems Technology* Skill Roll against Difficulty Level V. The same tool and skill, at the same level of difficulty, can be used to inhibit any sort of force field or security field.



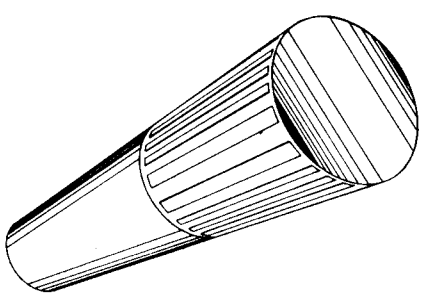
LASER CUTTER

The laser cutter can inflict a severe burn if used against living flesh, doing 2D6 damage points. A 1-meter cut through 1-cm-thick steel plate would take about 5 minutes, with softer materials cutting more easily.



TORCH, TARDIS UTILITY

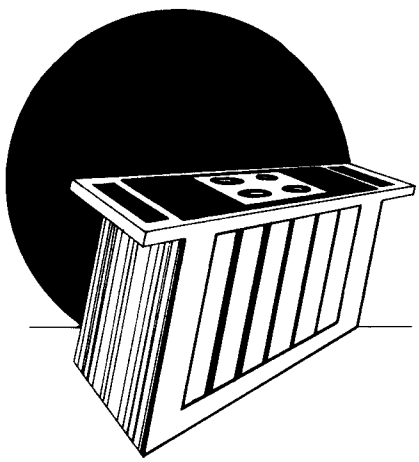
The TARDIS utility torch is large, heavy and sturdy enough to be used as a club; judge such a use as though it were a club.



WEAPONS

CYBERBOMB

A cyberbomb takes about 10 minutes to set up and arm. The explosion of a single bomb does Table A damage to all targets within 100 meters.

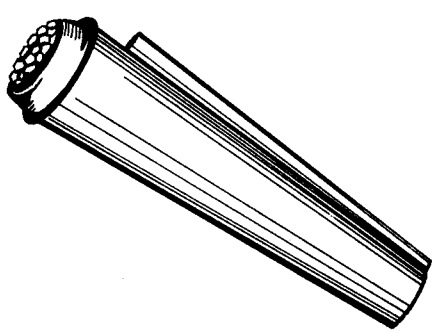


ENERGY WEAPONS, STANDARD

See the **Weapons Table** for specific damage data on energy weapons.

TISSUE COMPRESSION ELIMINATOR

The Master's weapon will compress and kill any living target that suffers the full effect of the beam. No damage determination is necessary. Gamemasters should feel free to allow a player character a DEX Saving Roll, with success meaning the shot did not hit solidly. Even a grazing hit, however, will do Table A damage, which may kill the target anyway.



MEDICAL EQUIPMENT

CIRCULATORY CONSTRICTOR

Use of this device will stop a character from suffering further damage from blood loss. Quick application may reduce damage taken from stabbing or slashing weapons by up to one-half, at the gamemaster's option. It is not as effective when used against other types of wounds, with the maximum damage reduction being one-fourth through immediate use of this device.

The gauze, when rigid, will support the weight of a man, allowing clever characters to perhaps construct an emergency bridge or barricade with it. Heat will reduce the efficiency of the magnetic field, however. A single shot from almost any energy weapon, or the application of something like a cutting torch or flame thrower will completely disrupt the field and destroy both gauze and activator box)

PLASTIFLESH BANDAGE

This material can be molded and layered. Because it matches the color and texture of the skin once applied, it is excellent for making cosmetic changes in facial features for the purpose of disguise. This use should be restricted to those with such skill, with a Skill Roll required in all cases except for crude disguises that would not hold up at close examination.

DRUGS

Antitoxins

To determine if an antitoxin is effective, have the player roll two dice. If the roll is 7 or less, the antitoxin will cure 4D6 damage points; otherwise roll again. If the second roll is 7 or less, the antitoxin will cure 2D6 damage points; otherwise roll again. If the third roll is 7 or less, the antitoxin will cure 1D6 points. If none of the three is 7 or less, the antitoxin will be totally ineffective.

Healing Acceleration Drugs

Using Gallifreyan healing drugs will triple the normal rate of healing, which provides an excellent way to accelerate healing between adventures. While under the drugs' healing influence, the the patient will be in a coma. The drugs can be withdrawn at any time, and the patient will awaken in 2D6 minutes, after which healing will return to normal rates.

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Sedatives

Sedatives produce a temporary reduction in CURR OP END, which is treated much like fatigue. A light sedative reduces CURR OP END by 2D6 + 6 for 2 hours. A medium sedative reduces CURR OP END by 2D6 + 15 for 4 hours. A heavy sedative reduces CURR OP END by 2D6 + 25 for 6 hours.

If a sedative drops CURR OP END below the INACT SAVE of 12, the character must make an END Saving Roll to avoid unconsciousness. If the score drops below the UNC THRESH of 6, loss of consciousness is automatic. When the sedative wears off, the CURR OP END returns to it's previous level, counting in any normal healing done while unconscious.

If a sedative's effect would drop a character's CURR OP END below zero, calculate the number of points below zero the CURR OP END would go. The character must make an immediate Saving Roll against his MAX OP END, minus the number of points below zero caused by the sedative effect. If the roll is unsuccessful, the character has been overdosed and MAX OP END drops to the level below zero that was calculated. The character is in mortal danger and will die without medical attention and successful emergency first aid.

Stimulants

Stimulants provide a temporary boost in CURR OP END. A light stimulant adds 1D6 to CURR OP END for a number of minutes equal to the character's END score. A medium stimulant adds 2D6, and lasts twice as long. A heavy stimulant adds 3D6 and lasts three times as long.

If giving a stimulant to an unconscious person brings CURR OP END above the UNC THRESH of 6, consciousness is regained for as long as the stimulant's effects last. Then the CURR OP END score returns to the original depressed state. A light stimulant will awaken a person who passed out *before* reaching the UNC THRESH; unlike a more seriously injured character, that person will *stay* conscious unless CURR OP END is dropped below the UNC THRESH by further injury.

When stimulants wear off, an END Saving Roll must be attempted at Difficulty Level III. For a light stimulant, the roll is made without modifiers. For a medium stimulant, the roll is made at Difficulty Level IV, and for a heavy stimulant, the roll is made at Difficulty Level V. If the roll succeeds, there is no adverse effect on the system when the drug wears off. If the roll fails, however, the shock to the system caused by the stimulant damages the character's system. A light stimulant does 1D6 – 3 damage points, a medium stimulant does 1D6 – 2 damage points, and a heavy stimulant does 1D6 damage points. A final result of zero or less means no damage was taken after all.

Warning About Sedatives And Stimulants

The use of stimulants and sedatives must be carefully controlled by the gamemaster (much as the real drugs must be controlled) to avoid unbalancing the game. They can be highly useful as a plot device or last-minute aid, but their use should be severely restricted.

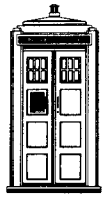
Their use is tricky and only a doctor or someone with a Proficiency Level of V in *General Medicine* should be allowed to administer them. Gamemasters are encouraged to keep a close eye on their use and find ways to discourage players if they misuse them to unbalance the game.

Stimulants and sedatives can be given unusual or annoying side effects. A light stimulant could cause irritability. A heavy stimulant could cause severe mental imbalance and a feeling of acute paranoia, the effects lasting for anywhere from a few hours to a week, at gamemaster's option, depending on the size of the dosage and the END score of the character. A light sedative could cause a vivid yellowing of the skin while the victim is under its influence.

MAGNETIC CAST

A magnetic cast makes a good set of impromptu handcuffs or bindings, requiring a STR Saving Roll against Difficulty Level VI.

THE DOCTOR WHO ROLE PLAYING GAME



MISCELLANEOUS HARDWARE AND ROBOTS

CYBERMAT

The attack of a cybermat will do only 1D6 damage points. For each successive round that the cybermat remains attached, however, the victim takes 1D6 additional damage points. Removal of a cybermat requires a STR Saving Roll against Difficulty Level IV.

Cybermat sabotage to systems is crude and easily spotted; no saving roll is necessary. A single cybermat requires 3D6 minutes to accomplish sabotage that results in an immediate minor systems failure. Each additional cybermat reduces the time necessary by 2 minutes, down to a minimum of 1 minute.

DALEKANIUM

Dalekanium explosive devices do Table A damage to all beings within 20 meters, and 2D6 of damage to those between 20 and 30 meters away.

GREAT KEY, THE

If the player characters get this artifact, the game is effectively over. Be warned.

K-9

Abilities

Though a K-9 unit is not strictly a character, it has certain attributes that resemble those of living beings, as shown below:

Attributes:

STR — Level III	CHA — Level IV
END — Level V	MNT — Level VI
DEX — Level II	ITN — Level III

Special Ability: Tracking

Combat Statistics:

AP:	
Armor:	4D6
Armed Combat, Laser/Staser Pistol:	Level V

Significant Skills:	**Proficiency Level:**
Engineering	
Electrical	IV
Mechanical	IV
Military Science, Trap Discovery	V
Physical Sciences, All	VI
Space Sciences, All	IV
Technology, All but T-Mat Systems	V
Temporal Science	III
Trivia, K-9 Maintenance	VII

Notes:

The K-9 unit can follow the trail of any living being if it has a personal item from which it can determine the being's chemical signature. The item must have been in the possession of its owner within 24 hours, and the trail must be no more than 12 hours old, however.

K-9 units can also detect energy sources and pinpoint their direction and general nature from a maximum of 1/2 kilometer away. This range is lessened if the source is shielded, if other sources interfere with the detection, or if large amounts of mass (hills, buildings, etc.) block the energy readings.

K-9 units can home in on the TARDIS.

Recognized and Authorized Users

A K-9 unit when it is constructed is programmed to accept commands from authorized individuals. These individuals can direct the K-9 to accept commands from others. In some cases, the K-9 will extend its command acceptance to include those persons who seem to be working in the best interests of the authorized user. A K-9 unit is even capable of refusing to obey commands from programmed users whose behavior radically deviates from what K-9 expects. K-9 cannot be reprogrammed by unauthorized personnel, except through the use of technology more advanced than his defenses can handle.

Defense/Attack

K-9 will use his defensive weapon only when specifically ordered to do so, when his own existence is threatened, or to protect the life of another being. He will use the minimum amount of force necessary to achieve these aims, unless specifically ordered to do otherwise. Thus, he prefers the use of a stun setting to a deadly one. He will not use a deadly setting on a living humanoid unless the stun proves ineffective. He will never use a deadly setting on a living humanoid solely to protect his own existence unless the lives of others depends on his continuing ability to function.

In the early Mark I K-9, the weapon was equal to a simple laser pistol. The Mark II and III units (and the revamped Mark I) have weapons equal to a staser pistol, with disintegrate settings equal to a disruptor pistol. These systems are powered by a separate powerpack, containing energy equal to twice what is normally held by a staser pistol powerpack. K-9 can recharge this powerpack at the TARDIS, or from any source of electrical current he can touch with his data-com probe.

Damaged K-9 Units

K-9 is naturally impervious to disease, drugs, hypnosis, or other ills to which flesh is heir.

K-9 takes damage from attacks like a living being, but does not react to this damage in the same way. When a K-9 unit receives damage that reduces its MAX OP END to 16, it will suffer a minor systems failure. Roll two dice and consult K-9 Minor Systems Damage Table below. When K-9 takes any damage after this, roll one die; a roll of 1 – 3 indicates it has sustained another minor failure. Two minor failures to the same system constitute a major failure.

If K-9 is reduced to zero MAX OP END, he suffers a major systems failure and all functions are shut down. A major repair will be required to return him to service. If K-9 takes damage so that its MAX OP END falls below zero, there is a chance that he is unrepairable. Roll 3 dice. If the roll is less than the amount of damage suffered below zero, K-9 cannot be repaired.

K-9 MINOR SYSTEMS DAMAGE

Dice Roll	*System*
2 or 12	Special
3 or 11	Tracking
4 or 10	Computer
5 or 9	Communications
6 or 8	Mobility
7	Defense

Damage Effects: When determining special damage to a K-9 unit, the gamemaster should determine something creative like personality change, total amnesia, uncontrollable minor system, blindness, erratic performance, and so on. If the damage is to the tracking system, all tracking and detection except normal vision are inoperative. If the damage is to the computer, analysis systems and technical memory banks are inoperative, and all technical skills are reduced to Level I. If the communications system is damaged, the K-9's voice, printout, video screen and radio become inoperative. If the K-9's ability to move is impaired, it cannot move on its own, but it may be carried, or it may pulled along on a leash by making its casters free-wheeling. If its defense system is damaged, its energy weapon cannot function.

Repairs: K-9 repairs are effected just like TARDIS repairs, with the Performance Level in *Electronics Technology* replacing *TARDIS Systems Technology*. If K-9 is able to communicate, he may direct his own repairs. If so, use his skill level in *K-9 Maintenance* instead. If the unit cannot be repaired, another could be obtained or constructed. The new unit will not have the memories of the old unless detailed memory tapes were taken of the previous K-9; if memory tapes are used, however, the new K-9 will remember everything the old K-9 experienced, right up to the time the tape was taken.

TIME SCOOP, THE

The Time Scoop is the most powerful time travel device known to Gallifreyan science. The secrets of its construction were lost when Rassilon was placed in his tomb, and the one model installed on Gallifrey is the only one in existence.

The Time Scoop can be used to pick any person out of any time period except beyond the Temporal Barrier and bring him to current absolute time on Gallifrey. It can also return that person to the point at which he departed, but it cannot take a person from one time period and return him to a different time and/or place.

The Time Scoop is not restricted by certain of the built-in safeguards that were included in the TARDIS. It can pull a being or object out of hyperspace, out of the Temporal Vortex, and out of a TARDIS if flight; it can even bring two or more past versions of the same individual to Gallifrey. It cannot, however, bring objects or persons out of a time loop or alternate time line.

Use of the Time Scoop is prohibited by Gallifreyan law, and the controls of the device supposedly have been locked away. This only means, however, that the Time Lord Council is keeping it in reserve in case they should ever need to use it for their own purposes! Gamemasters should not allow player characters to gain use of the Time Scoop without very careful supervision by the Gallifreyan Council. The Time Scocp cannot be used without the consent both of the President of the Time Lords and the Council.

TRANSMAT SYSTEMS

Operation of trans-mat systems requires no special skill if the destination is already preset or has set by computer (as it would be with commercial systems on Earth). Spaceborne systems are more flexible but harder to use, requiring a *Transmat Systems Technology* Skill Roll against Difficulty Level IV to use with an unfamiliar destination.

Any repair of a trans-mat system that is non-functional requires a major repair. Judge this using the system for TARDIS system repairs, substituting the Proficiency Level in *Transmat Systems Technology* for *TARDIS Systems Technology*.

YETI

The Yeti, though not alive, have game statistics as follows:

Attributes:

STR — Level VII (42)	CHA — Level I
END — Level VII (40)	MNT — Level III
DEX — Level IV	ITN — Level I

Combat Statistics:

AP:	8
Armor:	4D6
Unarmed Combat, Brawling:	Level IV

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INTERACTION MATRIX

TASK ENTRY LINE

ABILITY ENTRY LINE		VII				VI				V			IV			III				II				I	
		−12	−11	−10	−9	−8	−7	−6	−5	−4	−3	−2	−1	0	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10	+11	+12
	−12	−5	−5	−4	−4	−3	−3	−2	−2	−1	−1	0	0	1	1	2	2	3	3	4	4	5	5	6	6	7
I	−11	−5	−4	−4	−3	−3	−2	−2	−1	−1	0	0	1	1	2	2	3	3	4	4	5	5	6	6	7	7
	−10	−4	−4	−3	−3	−2	−2	−1	−1	0	0	1	1	2	2	3	3	4	4	5	5	6	6	7	7	7
	−9	−4	−3	−3	−2	−2	−1	−1	0	0	1	1	2	2	3	3	4	4	5	5	6	6	7	7	7	8
	−8	−3	−3	−2	−2	−1	−1	0	0	1	1	2	2	3	3	4	4	5	5	6	6	7	7	7	8	8
II	−7	−3	−2	−2	−1	−1	0	0	1	1	2	2	3	3	4	4	5	5	6	6	7	7	7	8	8	9
	−6	−2	−2	−1	−1	0	0	1	1	2	2	3	3	4	4	5	5	6	6	7	7	7	8	8	9	9
	−5	−2	−1	−1	0	0	1	1	2	2	3	3	4	4	5	5	6	6	7	7	7	8	8	9	9	10
	−4	−1	−1	0	0	1	1	2	2	3	3	4	4	5	5	6	6	7	7	7	8	8	9	9	10	10
III	−3	−1	0	0	1	1	2	2	3	3	4	4	5	5	6	6	7	7	7	8	8	9	9	10	10	11
	−2	0	0	1	1	2	2	3	3	4	4	5	5	6	6	7	7	7	8	8	9	9	10	10	11	11
	−1	0	1	1	2	2	3	3	4	4	5	5	6	6	7	7	7	8	8	9	9	10	10	11	11	12
IV	0	1	1	2	2	3	3	4	4	5	5	6	6	7	7	7	8	8	9	9	10	10	11	11	12	12
	+1	1	2	2	3	3	4	4	5	5	6	6	7	7	7	8	8	9	9	10	10	11	11	12	12	13
	+2	2	2	3	3	4	4	5	5	6	6	7	7	7	8	8	9	9	10	10	11	11	12	12	13	13
V	+3	2	3	3	4	4	5	5	6	6	7	7	7	8	8	9	9	10	10	11	11	12	12	13	13	14
	+4	3	3	4	4	5	5	6	6	7	7	7	8	8	9	9	10	10	11	11	12	12	13	13	14	14
	+5	3	4	4	5	5	6	6	7	7	7	8	8	9	9	10	10	11	11	12	12	13	13	14	14	15
	+6	4	4	5	5	6	6	7	7	7	8	8	9	9	10	10	11	11	12	12	13	13	14	14	15	15
VI	+7	4	5	5	6	6	7	7	7	8	8	9	9	10	10	11	11	12	12	13	13	14	14	15	15	16
	+8	5	5	6	6	7	7	7	8	8	9	9	10	10	11	11	12	12	13	13	14	14	15	15	16	16
	+9	5	6	6	7	7	7	8	8	9	9	10	10	11	11	12	12	13	13	14	14	15	15	16	16	17
	+10	6	6	7	7	7	8	8	9	9	10	10	11	11	12	12	13	13	14	14	15	15	16	16	17	17
VII	+11	6	7	7	7	8	8	9	9	10	10	11	11	12	12	13	13	14	14	15	15	16	16	17	17	18
	+12	7	7	7	8	8	9	9	10	10	11	11	12	12	13	13	14	14	15	15	16	16	17	17	18	18

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ACTION POINT COST TABLE

Position Change		
*	Turn in place	1
	Stand to sit or sit to stand	1
*	Stand to kneel or kneel to stand	1
*	Kneel to prone or kneel to prone	1
Movement		
	Move 1 square sideways or up/down	1
	Move 1 square diagonally	1.5
	Evade 1 square sideways or up/down	2
	Evade 1 square diagonally	3
	Crawl 1 square sideways or up/down	2
	Crawl one square diagonally	3
	Run for full turn	½ AP Cost
	Climb stairs or ladder	2 x AP Cost
	Climb rope	3 x AP Cost
	Swim	2 x AP Cost
Equipment And Weapon Use		
*	Short communication	1
	Draw and ready device	2
*	Operate familiar device	2
	Draw and ready weapon	2
	Aim weapon	2
*	Quick-draw and fire	3
*	Fire ready weapon	1
*	Throw ready weapon	1
	Adjust weapon settings	2
	Reload weapon	2
Combat And Emergency Evasion		
*	Attack	minimum of 3
*	Parry/defend	minimum of 2
*	Dodge	minimum of 3
*	Duck thrown weapon/object	2
*	Hide in same square	1
*	Hide in adjacent square	4
*	Roll sideways	2
*	Drop suddenly	1
*	Dive to prone	2
*	Dive roll	4
	Flying tackle	minimum of 4

* *Indicates Opportunity Action*

ACTION DIFFICULTY LEVELS

Action	*Difficulty Level*
Move	
Open ground; roads, paths	I
Steep hills; light vegetation	III
Swamps; snow; sand, rubble; heavy vegetation	IV
Cliffs; rough terrain	V
Run	
Open ground; roads, paths	III
Steep hills; light vegetation	IV
Swamp; snow, sand, rubble; heavy vegetation	V
Cliffs; rough terrain	VI
Evade	
Open ground; roads, paths	IV
Steep hills; light vegetation	V
Swamp; snow, sand, rubble; heavy vegetation	VI
Cliffs; rough terrain	VII
Climb	
Stairs and ladders	II
Ropes	III
Cliffs	IV
Climb and perform another action	
Stairs and ladders	+1 Level
Ropes and cliffs	+2 Levels
Swim	
Slowly, recreational	III
Full speed, racing	V
Evasive, combat	VI
Combat, hand-to-hand	IV

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TO-HIT SEQUENCE

1. Determine attacker's Proficiency Level and defender's Difficulty Level.
2. Determine range by counting squares from attacker to target along shortest route. Count target's square but not attacker's. If target is out of range, there is no shot.
3. Determine if LOS is blocked by drawing straight line between center of attacker's counter and center of target's counter. If it is, there is no shot.

Modifiers To Ability Entry Line:

4. Determine range modifier and apply, moving rows up or down.
5. Determine movement modifier and apply.
6. Determine aiming modifier and apply.

Modifiers To Task Entry Line:

7. Determine size modifier and apply, moving columns left or right.
8. Determine movement modifier and apply.
9. Determine concealment modifier and apply.
10. Cross-reference Ability Entry Line and Task Entry Line on the Interaction Matrix to give the target (To-Hit Number).
11. Roll two dice. If roll is less than or equal to the To-Hit Number, the target is hit and damage is applied. If roll is greater than the modified To-Hit Number, the attack was a miss. If the roll is 5 less than the To-Hit Number, special damage is given because of the critical hit. If the roll is 5 greater than the To-Hit Number, the effects of a critical miss are applied.

TABLE OF TO-HIT MODIFIERS

Modifiers To Ability Entry Line

Range	
Point Blank	+1
Short	0
Medium	−1
Long	−2
Extreme	−4
Movement	
Normal Combat Movement	0
Running	−1
Evading	−3
Aiming	
Shoot After Careful Aim (Cost 3 AP)	+2
Snap Shot Without Aiming (Cost 1 AP)	0
Quick-Draw/Shoot	−2
Wrong Hand	−7
Simultaneous Attacks	−2 ea.

Modifiers To Task Entry Line

Size	
Tiny	−7
Very Small/Aimed Shot	−3
Small	−1
Average/Man-Sized	0
Large	+1
Very Large	+3
Huge	+7
Movement	
Normal Combat Movement	0
Running	−1
Evading	−3
Dodge	Use DDF
Concealment	
Less Than 1/3	0
1/3 to 2/3	−1
More Than 2/3	−3 to −7

CRITICAL HIT EFFECTS

Die Roll	*Effect*
1	Additional 1D6 damage
2	Additional 1D6 damage; defender falls
3	Additional 2D6 damage
4	Additional 2D6 damage; defender falls
5	Additional 2D6 damage; defender stunned for 1 turn
6	Reroll
1	Additional 2D6 damage; defender falls and drops weapon 1D6 squares distant from him
2	Additional 2D6 damage; weapon breaks
3	Additional 2D6 damage; defender falls, stunned for 1 turn
4	Additional 2D6 damage; defender stunned for 1 turn; weapon breaks
5	Additional 2D6 damage; defender falls, dropping weapon; weapon retrievable only by attacker
6	Reroll
1	Additional 3D6 damage; defender falls, stunned for 1 turn
2	Additional 3D6 damage; defender falls, his weapon inflicting normal damage nearest ally
3	Additional 3D6 damage; defender falls, stunned for 1 turn and stunning nearest ally for 1 turn
4	Additional damage from Damage Table A; defender unconscious
5	Additional damage from Damage Table A; limb severed
6	Defender killed outright

CRITICAL FUMBLE EFFECTS

Die Roll	*Effect*
1	Trip; make DEX Saving Roll to avoid fall
2	Drop weapon 1D6 squares distant
3	Fall; take 1D6 damage
4	Fall; take 1D6 damage; make DEX Saving Roll to retain weapon
5	Drop weapon, giving closest ally 1D6 damage
6	Reroll
1	Fall; take 1D6 damage; throw weapon 1D6 squares distant
2	Fall, stunned for 1 turn; Take 1D6 damage; throw weapon 1D6 squares distant
3	Fall, stunned for 1 turn; take 2D6 damage
4	Fall, stunned for 1 turn; drop weapon, giving closest ally 2D6 damage
5	Fall, stunned for 1 turn; Take 2D6 damage; weapon breaks
6	Reroll
1	Take half maximum damage from own weapon
2	Fall; take half maximum damage from own weapon
3	Fall, stunned for 1 turn; take half maximum damage from own weapon
4	Give maximum damage to ally
5	Fall; take 60 points temporary damage, 2D6 wound damage
6	Weapon destroyed; take damage from Damage Table A

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RANGED WEAPON TABLE

Weapon Type	Damage	DDF	Range (Squares) PtBlnk	Shrt	Med	Long	Extr
Strength-Related:							
Thrown Weapons							
Axes	2D6	−3	1	6	12	18	25
Daggers	2D6	−1	1	5	10	15	20
Rocks	1D6	−2	1	5	10	15	20
Shuriken	2D6	−1	1	5	10	15	20
Spears	2D6	−3	1	8	25	25	35
Sticks	1D6	−3	1	5	10	15	20
Sling Stones	2D6	−2	1	15	35	50	70
Blowgun Darts	1	−3	1	5	8	12	15
Bows							
Shortbow	3D6	−2	1	20	60	130	190
Longbow	4D6	−1	1	50	100	170	240
Compound Bow	4D6	−1	1	70	120	190	280
Dexterity-Related:							
Crossbows							
Light	4D6	−1	1	12	35	60	90
Heavy	A	−2	1	30	70	100	135
Pistols							
Flintlock	2D6	−3	1	10	20	40	60
Cap-and-Ball	2D6	−3	1	10	20	40	60
Revolver	4D6	−2	1	10	25	40	75
Automatic	4D6	−2	1	10	25	40	75
Magnum	A	−2	1	10	25	40	75
Stun	40(*T*)	−1	1	5	10	18	25
Blaster	A	−1	1	5	12	25	45
Laser	A	0	1	6	15	35	60
Staser	A	0	1	10	24	60	100
Disruptor	A	−1	1	10	22	55	90
Particle-Beam	A	0	1	30	60	100	150
Rifles							
Flintlock	4D6	−3	1	10	25	40	75
Cap-and-ball	3D6	−3	1	10	25	40	75
Rifle	4D6	−2	1	30	100	200	300
Semi-Automatic	4D6	−2	1	30	100	200	300
Stun	60(*T*)	−1	1	5	12	30	50
Blaster	A	−1	1	10	25	60	90
Laser	A	0	1	15	40	100	200
Particle-Beam	A	0	1	30	200	200	300
Disruptor	A	−1	1	12	35	80	150
Shotguns							
Blunderbuss	A	−2	1	10	20	40	80
Shotgun	A	−2	1	1	25	50	100
Machine Guns							
Submachine Gun	A	−3	1	15	45	80	120
Machine Gun	A	−3	1	50	150	300	500

CONTACT WEAPON TABLE

Weapon Type	Damage	DDF
Strength-Related:		
Swords		
Two-Handed	A	−4
Long	4D6	−3
Short	2D6	−1
Maces		
Two-Handed	A	−3
One-Handed	3D6	−2
Ball-and-Chain	A	−5
Axes		
Two-Handed	A	−4
One-Handed	2D6	−2
Thrusting Spears	3D6	−4
Pole Arms	A	−5
Clubs And Blugeons		
Small	2D6	−2
Large	4D6	−4
Dexterity-Related:		
Swords		
Two-Handed	4D6	−4
Long	3D6	−3
Medium	2D6	−2
Short	1D6	−1
One-Handed Axes	2D6	−2
Whips or Chains	1D6	−3
Quarterstaffs	2D6	−3
Daggers	2D6	0

BODY WEAPONS TABLE

Weapon Type	Damage
Brawling Attacks:	
Fist	1D6
Kick	2D6
Grappling Attacks:	
Bite	1D6
Knee/Elbow	1D6
Choke	1D6
Squeeze	2D6
Martial Arts Attacks:	
Fist/Chop	1D6
Kick	3D6
Throw	2D6

DAMAGE PROTECTION FROM ARMOR

Armor Type	Damage Protection
Armor	
Plate Armor	4D6
Mail (chain)	3D6
Leather	1D6
Shield	
Metal	3D6
Wooden	2D6

DAMAGE TABLE A

Weapon Group Energy Weapons	Firearms	Contact Weapons	Damage Column Dice Roll 1	2	3	4	5	6
		1	1	2	3	4	5	6
	1	2	7	8	9	10	11	12
1	2	3	13	14	15	16	18	20
2	3	4	21	22	23	24	26	28
3	4	5	29	30	21	32	34	36
4	5	6	37	38	39	40	42	44
5	6		45	46	47	48	50	52
6			53	54	55	56	58	60