

THE
**DOCTOR
WHO**

ROLE PLAYING GAME



The Players Manual



fasa

THE PLAYER'S MANUAL

Table Of Contents

INTRODUCTION FOR FIELD AGENTS	3	CHALLENGE, CONFRONTATION, AND COMBAT	32
What Are Role-Playing Games?	3	Challenge: Using Attributes And Skills	32
Role-Play In The Doctor's Universe	4	Challenge Difficulty Levels	32
Component Description	4	Making Saving Rolls And Skill Rolls	32
DEFINING A CHARACTER	5	Confrontation: Verbal Conflict	33
Races	5	Combat: Physical Conflict	34
Attributes	6	Determining The Ability Entry Line	34
Attribute Descriptions	6	Determining The Task Entry Line	35
Attribute Scores	6	Weapons	36
Attribute Performance Levels	7	Determining Successful Hits	37
Special Abilities	8	Damage	37
Special Ability Descriptions	8	TACTICAL MOVEMENT	38
Skills	9	Visualizing The Action	38
Skill Ratings	9	Tactical Maps	38
Skill Proficiency Level	9	Counters	38
Skill Areas	10	Using The Tactical Movement	38
Personality Traits	16	Action Points (AP)	38
Appearance	17	Using AP	38
Background	17	Action Explanations	39
TABBY CATS AND TIME LORDS	18	Movement Restrictions	40
CREATING PLAYER CHARACTERS	26	Play Sequence	41
Choosing A Race	26	Opportunity Actions	41
Creating Attribute Scores	26	Recording AP Usage	41
Performance Levels	26	INJURY, MEDICAL AID, AND RECOVERY	42
Initial Attribute Scores	27	Operating Endurance	42
Attribute Point Fund	27	Maximum Operating Endurance	42
Creating The Scores	27	Current Operating Endurance	42
Determining Special Ability	27	Injury	42
Determining Endurance Statistics	28	Operating Endurance Levels	42
Maximum Operating Endurance	28	Endurance Saving Roll	42
Current Operating Endurance	28	Taking Wound Damage	43
Wound Heal Rate	28	Taking Temporary Damage	43
Fatigue Heal Rate	28	Recording Damage	43
Inaction Save Level	28	Unconsciousness	43
Unconsciousness Threshold	28	Inaction Save Level	43
Acquiring Skills	29	Unconsciousness Threshold	43
Skill Points	29	Mortal Injury And Death	44
Determining Skill Points Available	29	Restoring Health	44
Initial Skill Choices	29	Healing Wound Damage	44
Purchasing Attribute-Related Skills	30	Regaining Temporary Damage	44
Purchasing Other Skills	30	Emergency First Aid	44
Recording The Skill Ratings	30	Regeneration	45
Determining Personality Trait	31	GLOSSARY OF GAME TERMS	46
Appearance	31	CHARACTER DATA RECORD	48
Overall Appearance	31		
Age	31		

THE DOCTOR WHO ROLE PLAYING GAME

Concept

Michael P. Bledsoe

Design

FASA Design Staff

Wm. John Wheeler

Michael P. Bledsoe

L. Ross Babcock, III

Fantasimulations Associates

Guy W. McLimore, Jr.

Writing

Wm. John Wheeler

Guy W. McLimore, Jr.

Editorial Staff

Editing

Wm. John Wheeler

Proofreading

Donna Ippolito

Production Staff

Graphic Design

Jordan K. Weisman

Layout

Dana M. Knutson

Todd F. Marsh

Jane K. Bigos

Typesetting

Karen Vander Mey

Illustration

Dana M. Knutson

Todd F. Marsh

Jane K. Bigos

David Deitrick

William H. Keith

Dave R. Marsh

Doctor Who © BBC 1985
Game Design © FASA Corporation 1985
Daleks © Terry Nation 1985

Introduction For Field Agents



WHAT ARE ROLE-PLAYING GAMES?

Gamers familiar with 'role-playing games' and how they are played can skip this section. Gamers new to role-playing, however, should read on and be introduced to a whole new world!

Often, children assume the roles of their heroes, playing 'make believe' for hours. Occasionally, arguments occur. One child will say that he shot another with an arrow, and the second will argue that he ducked behind a cactus in time. Although many of the parts of 'let's pretend' are acted out, a great deal takes place in the minds of the participants. The Doctor said, "There's no point in being grown up if you can't be childish sometimes". **The DOCTOR WHO Role Playing Game** is an advance form of 'let's pretend.'

Role-play games differ in a number of significant ways from boardgames. Players who are used to standard boardgames with spinners, dice, or pieces moved on a track will find **The DOCTOR WHO Role Playing Game** a bit different. This game uses a board, dice, or playing pieces at times, but these items are only used to help the game along. Most of the game action takes place in the imaginations of the players.

In a role-playing game, the rules define situations and conditions in a fictional setting of the players' choosing. The object of the game is to establish a character who might have lived in the fictional setting chosen and to play the role of that character while the game is in progress. In some role-playing games, the players imagine that they are knights or magicians, soldiers or pirates, superheros or superspies. In **The DOCTOR WHO Role Playing Game**, players play the parts of characters from the *Doctor Who* universe, such as The Doctor, Lady Romanadvoratrelundar, Sarah Jane Smith, Brigadier Lethbridge-Stewart, or Leela.

Playing the role of a game character is much like an actor playing a role on the stage or in the movies. To succeed in the game, the player must think and act like the character would think and act.

The actors in most plays and movies must recite set lines and perform specified actions. The players in a



role-playing game, however, have no set lines, but make them up as they go along. The players are not forced to make certain actions but are free to choose any action they desire. The actors in a play know what is going to happen at the end of the last act, and the next time they put on the play they will say the same speeches and perform the same actions. The situations in a role-playing game are set up in advance, but the players do not know what is going to occur until it happens. The game deals with the actions of the characters in response to the situations that occur, and every time the players get together to play, something new happens.

The DOCTOR WHO Role Playing Game shares some common aspects with other role-play games. A group of players will interact in the game, cooperating in an attempt to defeat a common enemy or solve a common problem. Usually all players will be on the same side, each a member of the same team. The game situations, called adventures, are like the basic plots of TV episodes. The players will assume the parts, or *roles* of Time Lords or Companions. These player characters star as the heroes in the adventure.

During an adventure, each player must think and act for the character he or she has created. (*From now on, the word he will be used instead of he or she, for simplicity's sake, as will the word his, for his or her.*) Using his imagination, each player will direct the actions of the character. What the character says and how the character behaves is part of the *play* of the player's role.



Within the limits of the rules, the only restraints on the actions of the player's character are those his imagination creates.

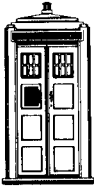
In a play, the action takes place on a stage. In **The DOCTOR WHO Role Playing Game**, the action mostly takes place in the imagination. At times, a board and cardboard counters or miniature metal figures are used to help the players understand the situation and visualize what is going on, and sometimes dice are used to introduce random events or to determine the exact results of the players' intended actions.

Most boardgames are played until one player or team wins. Role-playing games have no definite winners or losers. The players are expected to work together to accomplish the goals of each new adventure; if they accomplish these goals, they are all winners. Adventure goals can be simple (like rescuing a Companion from the evil clutches of a Cyberman) or complicated (such as getting two warring planets to stop fighting and sit down at a peace conference).

Game sessions can be very short (half an hour or so), or last a long time, perhaps spreading over several afternoons or evenings. Characters may even be carried over from adventure to adventure, like the characters in the TV series. Such a continuing series of adventures is called a campaign. Campaigns can go on for years, with players getting together whenever they wish to lead their characters into new dangers and new adventures.

One player does not have a permanent role to play. Instead, he moderates the game, keeping in mind and reinforcing the limits and rules of the game. Called the gamemaster, this player judges the effects of the player characters' actions and determines what the response to those actions will be. He plays all the 'bit parts': the bystanders, aliens, villains, and other characters who are not central to the action but who interact with the players' characters in some way.

The gamemaster often creates the adventures, and, when he presents them, he provides enough opposition to the characters' efforts to make the game exciting. His job is not to make the adventure goals impossible, but to make them challenging and fun. He is responsible for making the game run smoothly so that all have a good time. He guides the action so that the players will succeed — but only after making a number of important decisions and only if they work hard and play their roles well.



ROLE-PLAY IN THE DOCTOR'S UNIVERSE

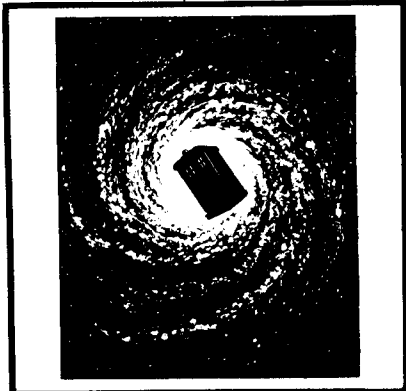
In **The DOCTOR WHO Role Playing Game**, players take the roles of characters who are Gallifreyan Time Lords or their human Companions. These adventurers on the side of truth and good travel through time and space in their time machine called the TARDIS, where they battle to save the world or even the universe from powerful foes.

The adventures take place in the fictional setting of *Doctor Who*, world television's longest-running science fiction series. During the years since the B.B.C. created the *Doctor Who* series in 1963, The Doctor has become an international institution. The fictional universe created by the nearly 700 TV episodes has been expanded by more than 100 books and two movies. The *Doctor Who* universe is rich in imaginative ideas that lend themselves well to role-play.

In this universe, humans are the single greatest force for good or for bad. For this reason, various alien races are interested in subjugating humans for their purposes; failing that, they will destroy Earth and all of humanity with it. The major races involved are the Cybermen, the Daleks, the Ice Warriors, the Movellans, and the Sontarans. Each of these races has its own reasons for choosing Earth as a beachhead for conquest of the universe.

As if that were not enough, The Master, an insane Time Lord, has several reasons of his own for being on Earth, none of which are in humanity's best interests. This renegade is the single largest force of evil in the universe. His hatred of The Doctor is so great that he is willing to destroy Gallifrey to get at his enemy. He also is willing to destroy Earth, which is The Doctor's adopted home.

Although they are aware of these things, most Gallifreyan Time Lords would be willing to see Earth and the human race wiped out, for to interfere in Earth's destiny would be to break



their age-old taboo against meddling in the affairs of others. Nevertheless, the Celestial Intervention Agency (CIA), a covert organization of Time Lords, has banded together with the intention of saving Earth, the human race, and the universe. Renegades from their own society because of their avowed intention to interfere in human affairs, these Time Lords (many of them apprentices) monitor the flow of time on or near Earth (among other places), sending one of their number as a field operative when it becomes apparent that their foes are at work upon the cradle of humanity.

The CIA has no official status, in fact, just the opposite. Thus, CIA operatives have no access to fully-operational TARDIS units. Instead, they 'liberate' the time capsules sent to repair stations. In time machines of unknown repair, Apprentice Time Lords (field operatives for the CIA) make their way to Earth, meet up with adventuresome humans there, and seek to restore the flow of time. Their adventures are the ones played out in **The DOCTOR WHO Role Playing Game**.

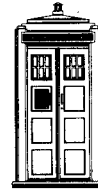
Players in this game will take the role of Apprentice Time Lords working for the CIA or of their human Companions. If they choose, they can take the role of The Doctor or one of his Companions, familiar from the TV series. Whichever type of character a player chooses to be, his character will be endowed with mental and physical attributes, a variety of skills, a special ability, and personality traits.

In keeping with the Doctor's attempts to find non-violent solutions to the puzzles facing him, players will try to avoid situations where they must fight. The Doctor often wins out against his foes by his wits and ingenuity, rather than by brute force. Through skillful use of role-playing, the players can bring the humor of the series into play, so that force is not the only alternative in a confrontation. But when combat must take place, it can be in buildings, in labyrinths beneath a rock quarry, or on the surface of alien worlds.

Expansions to these rules will deal in depth with the evil Daleks, the Cybermen, the Age of Rassilon, and the men of U.N.I.T. (United Nations Intelligence Taskforce). These expansions may be used to add even greater depth to the *Doctor Who* universe.

Enter the universe of *Doctor Who*. Join The Doctor in his adventures in time and space. Defeat the foes of humanity and the universe!

THE
**DOCTOR
WHO**
ROLE PLAYING GAME



COMPONENT DESCRIPTIONS

The Player's Manual

This book contains all the information a *player* needs to know about the rules for **The DOCTOR WHO Role-Playing Game**. Sections are included here on what defines characters in this game, how to create characters, how to train them, and how to play them in the game. Also included is a glossary of game terms for players new to role-playing games. Every effort has been made to keep the language simple, to explain things fully, and to provide examples where they will help.

Provided is a story about a typical Apprentice Time Lord and a human Companion. This will help new players generate their characters. The story is written in sections that correspond to sections in this book, and the examples given in the rules deal with the characters in the story.

Sourcebook For Field Operatives

This 64-page book is a collection of documents prepared for field operatives by the Celestial Intervention Agency. Included is The Time Traveller's Handbook, giving operatives a working description of time travel; a section on The Master, Daleks, and other major temporal Mauraders; a description of Class I Temporal Nexus Point *Earth* and the humans who inhabit this small planet in Mutter's Spiral; The TARDIS Operator's Manual, describing typical operations of this vital piece of equipment; A Visitor's Guide To Gallifrey and guidelines for selecting temporal visitors; descriptions of major equipment available to operatives; and biodata extracts on The Doctor and major interventionaries not belonging to the CIA.

Game Operations Manual

This book is divided into several parts. The first part gives suggestions on creating adventures, and the second deals with presenting the adventures to players. The third covers helpful information about creating player characters and non-player character villains, monsters, and background characters. The fourth part gives the rules necessary to judge the action.



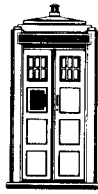
Defining A Character

All people are not the same in every area, nor are all characters. When comparing people, for example, some find it easier to learn, whereas others find learning a chore. Some may be very strong, but a bit clumsy, and others may be very dextrous and agile, but physically weak. Most role-playing games have some way to show the relative strengths and weaknesses of these characters, and **The DOCTOR WHO Role Playing Game** is no exception.

Not only are people's mental and physical attributes different, but their skills and talents are different. So, too, will all characters have skills and levels of development in those skills that are unique to them. Furthermore, they will have different special abilities and personality traits.

Nearly all role-play games define characters in terms of attributes, and many define them in terms of skills; some even define them in terms of personality traits and special abilities. It is in these areas that the player defines his character. He has some latitude in the creation of his character's physical and mental attributes and in the creation of his character's skills and skill development. If he desires, he also may choose his character's special abilities and personality traits.

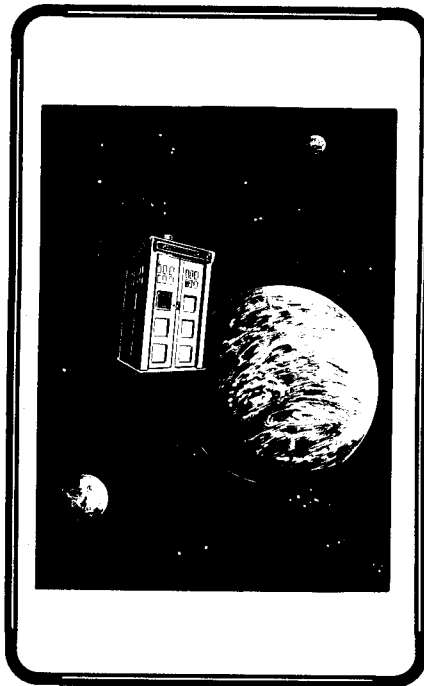
This chapter describes the races, attributes, skills, special abilities, and personality traits used in **The DOCTOR WHO Role Playing Game**.



RACES

All Time Lords are Gallifreyans, though all Gallifreyans are *not* Time Lords. Companions of the Time Lords, however, have been and can be of different races, both human and alien. In games played with these basic rules, player characters may be either Gallifreyan Time Lords or human Companions. Rules expansions will allow players to create Companions from other races than human.

It is recommended that players new to the game play human Companions until they get used to the universe of *Doctor Who* and to the game rules. All players, even those familiar with *Doctor Who*, will find playing a Companion to be easy because of the similarities to people one would meet in everyday life. The only real difference between a Companion and the average man-on-the-street is that the Companion generally is superior to average humans, able



THE
**DOCTOR
WHO**
ROLE PLAYING GAME

to do most things better, and possessed of skills not available to the average man.

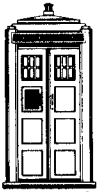
Because Gallifreyans are *not* human, playing a Gallifreyan character has added complexities that are more easily handled after play has made the rules familiar. After a few games, a new player can create an Apprentice Time Lord to play, and can play this character successfully because he will have learned enough about the game and the *Doctor Who* universe to do so.

As far as attributes, special abilities, and skills are concerned, humans and Gallifreyans are equivalent. A human Companion player character can have the same abilities as a Time Lord in each of these three important areas. Human Companions are the equals of Gallifreyan Time Lords in most important respects. The chief differences are in age (Gallifreyans can live to be 12,000 years old), the ability to regenerate body and mind, and background.

Age is not really a problem, for though a mature Gallifreyan may be 200 to 400 years old, he normally would appear to be the equivalent of a human between the ages of 20 to 40. Age will have little effect in the game.

Regeneration, on the other hand, is a big difference. Time Lords have the ability to regenerate their bodies when they are too old or are grievously injured. The Doctor, for example, has regenerated five times.





ATTRIBUTES

A character's relative development is described in six physical and mental areas known as attributes. These six attributes include Strength, Endurance, Dexterity, Charisma, Mentality, and Intuition. All characters have a score in each attribute, and these scores can be compared to see which character is quicker, stronger, or more intelligent. These scores fall into seven levels of performance, which are used by the gamemaster to judge the game.

In the sections below, all of the attributes are described, and Attribute Scores and Performance Levels are explained.

ATTRIBUTE DESCRIPTIONS

Strength (STR)

Strength refers to a character's physical power — the ability to lift, carry, and apply force. It affects unarmed combat and armed combat with certain weapons, and is, to some extent, a measure of physique and size. An average player character can carry about 25 kg. at length without tiring, lift about 75 kgs. without permanent strain, and drag a 100 kg. weight for a short time without exhausting himself; this is fairly strong as non-player humans go.

The STR score is a measure of potential based on a well-operating body. It may be reduced at gamemaster's option as the result of an injury or illness that limits the character's potential, but it does not normally decrease as a result of combat injury. It will help determine how many STR-related skills a character can have and how proficient he is in them.

Endurance (END)

Endurance refers to a character's constitution — his relative level of fatigue and general health. It affects how much abuse and neglect the body can stand — the body's defenses against damage.

The END score is a measure of potential based on a well-operating body. It is important because it is used to determine other statistics that reflect the damage a character can sustain from combat, the temporary effects of fatigue, and healing efforts. It may be reduced at gamemaster's option as the result of an injury or illness that limits the character's potential.

Dexterity (DEX)

Dexterity refers to the physical control that a character possesses — his agility, aim, balance, and so forth. It also refers to manual dexterity: how nimble the character's fingers are. It is important in personal combat, for it affects

how well a character uses a weapon, how clumsy the character is, how quickly the character can physically react to danger or opportunity, and other similar things. It also affects the use of hand weapons, projectile weapons, and other combat styles.

The DEX score is a measure of potential based on a well-operating body. It may be reduced at gamemaster's option as the result of an injury or illness that limits the character's potential, but it does not normally decrease as a result of combat injury. It will help determine how many DEX-related skills a character can have and how proficient he is in them.

Charisma (CHA)

Charisma refers to the character's personal magnetism — the overall impressiveness of a character's personality. It affects how the character will deal with non-player characters, swaying them to his point of view, impressing them favorably, and so on.

The CHA score may be reduced at gamemaster's option as the result of an injury or illness. It will help determine how many CHA-related skills a character can have and how proficient he is in them.

Physical attractiveness may enter into the charisma of an individual, but more important is force of personality or will. Physical attractiveness is meaningless when dealing with aliens, whose standards of attractiveness may be quite different from those of humans. Thus, a character with lower-than-average charisma is not necessarily plain or ugly. The character may be a handsome man or lovely woman who does not possess as much personal magnetism or force of personality as some others of less physical appeal. In a similar way, a very charismatic character may be of average beauty, but be a personable individual who makes friends easily. He may even be a dynamic, forceful, compelling speaker, whose physical attractiveness is unimportant.

Mentality (MNT)

Mentality refers to a character's mental potential just as Strength measures the physical potential. Mentality determines how well a character can store and process information — that is, how well the character can remember data. Unlike its use in some other role-playing games, Mentality as used in **The DOCTOR WHO Role Playing Game** is *not* a measure of intelligence,

which really depends on the ability of the player himself. The player may decide that his character will be smart or dumb, whichever he likes.

The MNT score may be reduced at gamemaster's option, as the result of an injury or illness. It will help determine how many MNT-related skills a character can have and how proficient he is in them.



Intuition (ITN)

This attribute, somewhat difficult to explain, refers to a character's ability to consciously perceive conclusions reached subconsciously. It is that sixth sense which is the ability to 'see' true relationships between unrelated and even unnoticed observations, facts, data, and sensory inputs. Intuitive characters can arrive at accurate conclusions from mere hunches or feelings.

Because high intuition can give a character an edge in using his skills effectively, the ITN score will help determine a character's performance with his skills.

ATTRIBUTE SCORES

The attribute scores in this game are based on a scale of 1 through about 30. A score of 1 indicates a severe handicap, and a score of 30 indicates an extraordinary ability. Individuals vary widely, and this range is big enough to reflect most differences. The human race is used as the norm or average so that the scores in these attributes may be compared. Gallifreyan Time Lords have attribute scores that are equivalent to those of humans, but aliens may not have.

The average Attribute Score for the man-on-the-street is 6 to 10. Of course, player characters, and many non-player characters, are not average human beings. Only the best and the brightest will be good enough to survive against the evil Master. Therefore, the character creation system is designed to produce better-than-average player characters. The average Attribute Score for a well-developed human Companion or Gallifreyan Time Lord is between 10 and 15, with a minimum of 6 and a maximum of 30. The farther an Attribute Score is away from average (lower or higher), the fewer people will have that score.

Attribute scores are created before a character is played. These scores do not change by normal means during the course of an adventure, but they may be modified by the gamemaster as a result of accident or other event. In a campaign, Attribute Scores may be increased somewhat through training.





ATTRIBUTE PERFORMANCE LEVELS

Attribute Scores are grouped into seven Performance Levels, which are employed in training a character and in judging a character's performance when the attributes are used. The paragraphs below describe the seven Attribute Performance Levels for this game.

Level I: Handicapped

A character whose attribute is at this Performance Level cannot function appropriately in that attribute. He will be handicapped in the use of the attribute and very limited in the number of skills he can acquire related to the attribute.

Level II: Untrained

A character whose attribute is at this Performance Level is completely untrained. He will function at below average capacity in all uses of the attribute, and he will be limited in the number of skills he can acquire related to the attribute, though not as much as if he were handicapped.

Level III: Basic Performance

When an attribute has been developed to this level of proficiency, it has been mastered sufficiently that basic uses will meet with average success for the man on the street. Basic procedures, concepts, and vocabulary are familiar, and leisurely, non-critical attempts to use the attribute will be successful.

Because player characters are better than average, this is the minimum

Performance Level for any of the player character's six Attribute Scores. Non-player characters may have scores lower than this, but except in unusual circumstances prescribed by the gamemaster, every adventurer will have at least Basic Performance Level scores in all attributes.

Level IV: Average Performance

The average man-on-the-street will have an Attribute Score at this level in the attributes he uses most frequently. The average laborer likely will have Attribute Scores at this Performance Level in STR and DEX. The average white-collar worker likely will have a MNT score at this Performance Level.

Because this is the level at which player characters will interact with the world at large, it is the lowest Performance Level at which a character may use an attribute without a penalty. Attribute Scores at levels higher than this will allow the attribute to be used at a bonus.

From this level upward, each level will indicate an increase in the effectiveness of the attribute's use. Higher levels are an indication of the difficulty of the task that may be performed with success, or are an indication of the quality of the outcome.



Level V: Professional Performance

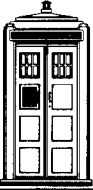
At this level, an attribute's development has been consciously and diligently pursued. Its development has become a life-focus for the individual, and the character will use all skills related to the attribute at a bonus. Most uses of an attribute with a score at this level will meet with success, even in difficult circumstances. Furthermore, the character's abilities will be recognizable when the attribute is used, for the product of his attempt will be noticeably better than the average.

Level VI: Expert Performance

An individual with an attribute at this level is truly gifted, for few will have attributes this well-developed. For these few, nearly all uses of the attribute will meet with success, and high-quality results will be produced consistently. All skills related to this attribute may be learned at a bonus.

Level VII: Mastery

Attribute development to total mastery is the rarest of all. Individuals who possess this development are among the handful that lead the rest. For these fortunate few, no use of the attribute will be too difficult, and many uses that must be performed with care by one with professional-level development will be instinctive. It is very rare for a character to have an Attribute Score in this Performance Level.



SPECIAL ABILITIES

Every Time Lord and Companion has one or another special ability that sets him apart from the man-on-the-street. This ability may be such a thing as enhanced strength, mentality, or other attribute. It may be phenomenal good luck or a natural talent for such things as easily hypnotizing others, passing completely unnoticed, always knowing one's position, or healing with a mere touch. It even may be a special psionic ability, such as telekinesis or telepathy.

SPECIAL ABILITY DESCRIPTIONS

Whatever the special ability, it will affect the character and his actions significantly. The paragraphs below give all of the special abilities that a Time Lord or Companion can have.

Blending

This special ability allows the character to become inconspicuous at will. Though he will still be present and able to be seen, he will blend into his surroundings, becoming so much a part of them that he is virtually unnoticeable. In a group of people, he will seem to belong. The attribute that determines success with this special ability is charisma.

Empathy

This special ability allows the character to share, detect, or broadcast emotions; it is not the same as, but is similar to, telepathy, which deals with conscious thought. The feelings detected or shared are completely separate from physical sensations, such as warmth or pain, but instead are completely emotional, such as fear or love. The clarity of the emotion detected, shared, or broadcast varies from use to use of the ability, which is fatiguing. The attribute controlling successful use of this special ability is charisma.

Enhanced Charisma

This special ability indicates innate personal magnetism, appeal, and persuasive power that is the mark of the true leader. In a situation that requires the use of persuasion, leadership, diplomacy, or tact, this special ability will allow success more often than normal. Furthermore, all charisma-related skills will be easier to learn, and this special ability will give some proficiency in them even if the skill is not enhanced by formal training.

Enhanced Dexterity

This special ability indicates innate grace and fluidity of motion that normally only comes with years of diligent practice. In a situation that requires the

use of manual dexterity or agility, this special ability will allow success more often than normal. Furthermore, all dexterity-related skills will be easier to learn, and this special ability will give some proficiency in them even if the skill is not enhanced by formal training.

Enhanced Endurance

This special ability indicates unusual resources within the body, the ability to withstand more abuse than normal. Characters with this special ability can take more temporary damage and wound damage than normal, and they will become inactive or unconscious far less frequently than other characters.

Enhanced Mentality

This special ability indicates unusual quickness of thought, logical reasoning, and long-term memory. In a situation that requires the use of these, this special ability will allow success more often than normal. In addition, all mentality-related skills will be easier to learn, and this special ability will give some proficiency in them even if the skill is not enhanced by formal training. Furthermore, this special ability grants automatic mastery in one mental skill.

Enhanced Strength

This special ability indicates innate physical power that normally only comes with years of diligent bodybuilding. In a situation that requires the use of strength, this special ability will allow success more often than normal. Furthermore, all strength-related skills will be easier to learn, and this special ability will give some proficiency in them even if the skill is not enhanced by formal training.

Healing

The character with the special ability of healing can heal at four times the normal rate, both temporary damage and wound damage. By making skin-to-skin contact, a healer can transfer *all* of another character's damage into himself. This transferred damage manifests itself in the healer's body exactly as it occurs in the character being healed. Thus, if the character being healed has a chest wound, his wound will heal after being touched by the healer, and the healer will have an identical wound in his body. If the character were unconscious or in a terminal coma, he would be roused by the healer's touch, but the healer would fall in a dead faint. Because the healer heals far more quickly than normal, he should be able to recover from these dangerous situations with relative ease.

Hypnotism

The character with this special ability can mesmerize others, bending them to his will through hypnotic suggestion. The character has merely to catch the eye of a subject with his own to begin the hypnotic process. Success allows him to question the subject, implant suggestions, and the like, though these may not be followed if they are out of keeping with the subject's personality or morals. The attempt is fatiguing to the hypnotist because of the concentration required, though it is restful to the subject. The attribute controlling successful use of this special ability is charisma.

Luck

The character with this special ability has more than the usual number of fortunate occurrences; the 'breaks,' fall his way. In times of crisis, the character will be able to count on his luck to give a bonus to his use of attributes and skills, allowing him to succeed by chance where he might otherwise have failed. The attribute controlling successful use of this special ability is intuition.

Position Sensing

The character with this special ability is able to locate his present position with respect to any position known by him. The accuracy of his knowledge is variable from use to use, and success depends on the character's intuition. The use of this ability is not fatiguing.

Telekinesis

This ability allows a character to move objects using only his psychic powers. The use of this ability is fatiguing due to the mental drain required. The greater the weight of the object moved and the farther it is moved, the more fatiguing it is. The attribute controlling successful use of this special ability is mentality.

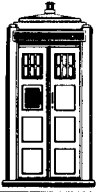
Telepathy

The character with this special ability can read the minds of others and transmit his thoughts to them. Similar to empathy but dealing with conscious thought, this ability gives images with varying clarity from use to use. The attempt is very fatiguing, due to the intense concentration required. The attribute controlling successful use of this special ability is mentality.

Other Special Abilities

Various other special abilities may allow a character to blank his mind against mental attacks from psionically aware foes, to allow him to thrust his mind on another in the form of a psionic attack, to teleport himself short distances, to sense (see and hear) things across distances and through barriers as though he were actually present. Some Time Lords, such as Romana, have extraordinary control over regeneration.





SKILLS

Perhaps the greatest area in which a player can influence the creation of his character is in choosing the character's knowledge and training, for in **The DOCTOR WHO Role Playing Game**, what a character can do is based on this. The areas where characters have training or knowledge are called Skills.

Four of the attributes govern a specific set of skills; these are strength, dexterity, charisma, and mentality. STR-related skills include, for example, *Brawling*, *Armed Combat* with certain contact and ranged weapons, and some *Sports*. Examples among the DEX-related skills are *Stealth*, *Climbing*, *Lockpicking*, and *Armed Combat* with other contact and ranged weapons. CHA-related skills include *Public Performance*, *Leadership*, and various forms of *Verbal Interaction*, such as *Negotiation/Diplomacy* or *Haggling*. MNT-related skills, for example, are any of the various divisions of *Earth Science*, *Social Science*, *Military Science*, and so on.

The combination of skills that a player character has is determined by the player, depending on how he wants his character to participate in the action. If a player desires his character to be heavily involved with scouting and surveillance, then he will choose those skills that will compliment his desire for that kind of action. Similarly, if the player is more interested in problem solving, then the skills he chooses should be useful in this type of activity.

SKILL RATINGS

Just as the measure of an attribute is its Attribute Score, the measure of a skill is its Skill Rating. Like Attribute Scores, all Skill Ratings have a range of 1 to 30, and the higher the rating, the more training the character will have in that skill. The initial Skill Ratings are determined as part of the character creation process. Just as on-the-job training occurs in real life, once play has begun, Skill Ratings increase with use.

Some skills may require that the character develop a separate Skill Rating in a specific division. Examples are *Medical Sciences*, which requires a different Skill Rating for each type of medical science skill the character will know from the larger group, and *Armed Personal Combat*, which requires a different rating for each weapon type. Sometimes, skill in one area may automatically confer a lesser Skill Rating in another.



SKILL PROFICIENCY LEVEL

The ability of a character in a given skill is measured by his Proficiency Level in that area, just as his ability in an attribute is measured by his Proficiency Level. Like the seven Attribute Performance Levels, there are seven comparable Skill Proficiency Levels.

Level I: Unskilled

A character with this Proficiency Level cannot function in this area, except by pure luck.

Level II: Semi-Skilled

A character whose attribute is in this Proficiency Level is untrained. He will function at below average capacity in all uses of the skill, though not as much as if he had no skill.

Level III: Basic Proficiency

When a skill has been developed to this level of proficiency, it has been mastered sufficiently that basic uses will meet with average success for the man on the street. This is the level of training found in the high school graduate or the first-year apprentice craftsman.

For physical skills, those that are strength- or dexterity-related, a Basic Proficiency indicates that a character has familiarity with basic procedures used in those situations normally encountered. He can use that skill in non-critical, leisurely situations and have success. The quality of the product and the time taken to achieve the success are indicated by his Skill Rating.

For mental skills, those that are charisma- or mentality-related, a Basic Proficiency or more indicates a basic understanding of the concepts and vocabulary in an area of study. It also indicates that the most common facts in the area are known by the character and that the common uses of the skill are within the character's grasp. In non-critical, leisurely situations, the character can apply his knowledge to solve problems. The Skill Rating is an indication of the difficulty of the problems that may be solved easily, and also an indication of the time needed to come up with the solution.



Level IV: Average Proficiency

The average man-on-the-street will have a Skill Rating at this level in the skills he uses most frequently. It is the level of training found in the minor field of a person with a four-year college degree, in the major field of a person with a two-year college degree, or of an experienced apprentice craftsman.

Because this is the level at which player characters will interact with the world at large, it is the lowest Proficiency Level at which a character may use a skill without a penalty. Skill Ratings at levels higher than this will allow the skill to be used at a bonus.

From this level upward, each level will indicate an increase in the effectiveness of the skill's use. Higher levels are an indication of the difficulty of the task that may be performed with success, or are an indication of the quality of the outcome.

Level V: Professional Proficiency

At this level, a skill's development has been consciously and diligently pursued. Its development has become a life-focus for the individual. Professional Proficiency is the lowest level for professional competency in a skill. Normally a character will have this proficiency in the areas where he normally functions. This is the level of training in the major field of a person with a four-year college degree, or of a journeyman craftsman.

The skill will be used at a bonus. Most uses will meet with success, even in difficult circumstances. Furthermore, the character's abilities will be recognizable when the skill is used, for the product of his attempt will be noticeably better than the average.

Level VI: Expert Proficiency

An individual with a skill at this level is unusual, for this is the Proficiency Level of a person with a Ph.D. in the field, or of the master craftsman. For the few with a skill this well developed, nearly all uses will meet with success, and high-quality results will be produced consistently.

Level VII: Mastery

Skill development to total mastery is the rarest of all. Individuals who possess this development are among the handful that lead the rest. For these fortunate few, no use of the skill will be too difficult, and many uses that must be performed with care by one with professional-level development will be instinctive. It is very rare for a character to have a Skill Rating in this Proficiency Level.

SKILL AREAS

Skills marked with a star (☆) are large groups of skills. A separate Skill Rating is required for each skill chosen from the larger group.

DOCTOR WHO SKILLS LIST

Strength Related Skills

- ☆ Armed Combat, Contact Weapons
- ☆ Armed Combat, Ranged Weapons
- ☆ Sports
- ☆ Trivia
- ☆ Unarmed Combat
- ☆ Wilderness Survival

Dexterity Related Skills

- ☆ Armed Combat, Contact Weapons
- ☆ Armed Combat, Ranged Weapons
- ☆ Artistic Expression
- Climbing
- Construction
- Environmental Suit Operations
- ☆ Security Procedures
- ☆ Sports
- ☆ Trivia
- ☆ Unarmed Combat
- ☆ Vehicle Operation

Charisma Related Skills

- Carousing
- Gambling
- Leadership
- ☆ Public Performance
- ☆ Trivia
- ☆ Verbal Interaction

Mentality Related Skills

- Administration
- ☆ Earth Sciences
- ☆ Engineering
- ☆ Gaming
- ☆ Life Sciences
- ☆ Medical Sciences
- ☆ Military Sciences
- ☆ Physical Sciences
- ☆ Security Procedures
- ☆ Social Sciences
- ☆ Space Sciences
- Streetwise
- ☆ Technology
- Temporal Sciences
- ☆ Trivia
- ☆ Vehicle Operation

Administration

This skill, important to anyone who keeps records or manages people, deals with the structure and function of bureaucracies. Expertise most frequently is gained through experience. Training includes familiarity with record-keeping procedures and personnel management techniques, as well as the organization of bureaucracies.

This skill would be used by characters attempting to pass information through or get information from government channels, to write a report for or make a presentation that will be accepted positively, or to deal with administrative personnel matters such as transfers. It would be particularly valuable for any character attempting to cut governmental red tape or to bypass normal bureaucratic channels.

Armed Combat, Contact Weapons

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. Training involves guided practice in the various attack and defense modes for each weapon, as well as in the weapon's care. A separate Skill Rating must be developed for each class of weapon, but some or all of the rating may be applied to similar weapons.

The Skill Rating is used to help determine the To-Hit Number for use in combat. Individuals with a higher rating will tend to be more successful in combat.



Strength-Related Skill: Skill with some contact weapons is related to the strength of the user. Strength-related contact weapons include swords, axes, maces, and clubs used in a chopping manner; a good deal of their damage comes from the crushing impact, not necessarily the sharpness of the blade. Some of these are mounted at the ends of long poles or at the end of a chain. Strength-related thrusting weapons are two-handed spears that damage by piercing the target.

Dexterity-Related Skill: Skill with other contact weapons is related to the dexterity of the user. Dexterity-related contact weapons include slashing and stabbing weapons, such as foils, short swords, daggers, and sabers; a good deal of their damage comes from the sharpness of the blade when it cuts the target. Skill with whips and quarterstaves also is dexterity-related because of the combat style required to use them effectively.

STRENGTH-RELATED CONTACT WEAPONS

Type	Examples
Swords	
Two-Handed	bastard sword, claymore, espadon, flamberge
Long	broad sword, kampilan, European longsword
Medium	falchion, mashaira, spatha, xiphos
Short	badelaire, cutlass, gladius, kris
Axes	
Two-Handed	battle axe, bearded axe, bullova, kheten
One-Handed	broad axe, shoka, sparte, tabar
Maces And Clubs	
Two-Handed	bisacuta, flail, maul, oncin
One-Handed	bec-de-corbin, crowbill, morning star, quadrelle
Ball-and-chain	ball-and-chain, binnol, goupillon, mace-and-chain
Spears	
Thrusting	assengai, javelin, pilum, yari
Pole Arms	
	awl pike, beaked axe, bardiche, bill, fauchard, glaive, guisarme, partizan, poleaxe, spontoon

AGILITY-RELATED CONTACT WEAPONS

Type	Examples
Swords	
Two-Handed	nodachi, katana
Long	estoc, rapier, scimitar, shamshir
Medium	fleuret, foil, sabre, yatagan
Short	backsword, baselard, dusack, wakizashi
Other Weapons	
Hand Axes	francisca, taper axe, tomahawk
Daggers	bodkin, bowie knife, cinqueda, stiletto
Whips And Chains	bullwhip, kamcha, manriki-gusari, rante
Quarterstaff	

Armed Combat, Ranged Weapon

This skill encompasses the use of all projectile weapons, from slings through crossbows to firearms. Training includes extensive hands-on practice with the weapon, including its assembly, cleaning, and care. Characters with professional-level skill in a weapon can construct or reload their own projectiles, and they can use the weapon competently in most normal cases.

A separate Skill Rating must be developed for each weapon type, though a rating may apply wholly or in part to similar weapons. For example, skill in a longbow may be used as skill in a short bow.

The Skill Rating in this skill is used to help determine the to-hit number used during combat, and thus in combat and in other critical situations, those with higher Skill Ratings will have a greater chance to hit. The Skill Rating in one weapon may be applied in part to help determine the to-hit numbers for unfamiliar, but similar, weapons until basic familiarity is gained.

Strength-Related Skill: Skill with some missile weapons is related to strength, such as bows and thrown daggers, axes, spears, and rocks. The range and damage from these weapons depends on the physical power with which they are propelled, even though some dexterity is required to aim them properly.

Dexterity-Related Skill: Skill with some missile weapons is related to the user's dexterity, such as fire-arms, crossbows, and energy weapons. These weapons are self-powered, and success with them is largely dependent on targeting.

Artistic Expression

This skill encompasses fine arts, performing arts, and applied arts. Training is a combination of guided practice in technique and instruction in theory and important contributions to the field. Training in any of the performing arts includes instruction in repertoire as well as extensive practice in solo and ensemble performance. The greater the skill in this area, the finer the expression of the art form chosen.

This skill can be used by a character who desires to produce a piece of art or perform for non-player characters, such as for an important person on a newly-discovered planet. Skill in music, for example, also may be used by a character attempting to reproduce a musical code, recognition sign, or even an alien language.

A separate Skill Rating must be developed for each different type of art form. Typical choices in the fine arts are painting with oil, water color, or light, sculpting in stone, plastic, or gemstones, and writing short stories or poetry; typical choices in the performing arts include drama, vocal or instrumental music (specifying the instrument), and such dance forms as jazz or ballet; typical choices in the applied arts

include optical photography, holography, graphic design, and so on. Sleight-of-hand may be used in a wide variety of situations.

When a public performance of artistic expression occurs, the quality of the performance depends on the Skill Rating in the area of *Artistic Expression*. The chance of success is modified by the Skill Rating in *Public Performance*.

Carousing

This skill encompasses such pastimes as drinking, bar hopping, gambling, and chasing members of the opposite sex. Ratings in this skill are gained only through experience, much of it hard-earned indeed!

This skill is used to determine success at gambling, at blending into the crowd at a bar, and so on. It is also averaged with the END score in determining how well a character can hold his brandy and with the CHA score in determining how successful he is with the opposite sex.

Climbing

This skill involves rock climbing and mountain climbing. Training involves traversing nearly vertical rock surfaces, use of typical climbing gear such as ropes, pitons, crampons, and ice axes, and practice with belaying, rappelling, and other specialized techniques.

Construction

This group of skills involves those materials handling techniques used in the construction trades: carpentry and cabinetmaking, mechanics and machine repair, metalworking, plumbing, roofing, stonemasonry, and others. Training involves guided practice in the use of appropriate tools, techniques, and materials, as well as the reading of engineering plans and blueprints.

Earth Sciences

This large group of sciences deal with the structure and function of planetary materials, the Earth's lithosphere (including its geography and its rocks, minerals, ores, and fuel deposits), its hydrosphere (including its oceans, lakes, and rivers), and its atmosphere (including its weather and climate). Separate Skill Ratings must be developed for each different science, such as the examples listed below.

Geology: Training involves not only the study of such earth materials as rocks, minerals, ores, and soil, but also the study of such landforms as mountains, valleys, volcanoes, and beaches, and of the processes that create them. It also includes extensive field experience in mineral and fossil identification, in

analyzing the geologic history of a region, and in geologic mapping. Geologists can use their skill to determine the presence of a valuable ore or fuel deposit, or to identify likely regions for earthquakes or volcanic activity.

Hydrology: Training involves the study of water as found on the Earth's surface, beneath its surface, and in its atmosphere. It deals with the precipitation-river-ocean-evaporation cycle, as well as with the chemical and physical nature of the water itself. It also deals with oceanography and such topics as currents and waves, flooding, and ice sheets and glaciers. Hydrologists can use their skill to discover underground water sources, and so on.

Meteorology: Training includes the study of all atmospheric phenomena, including weather (winds, storms, precipitation, temperature, etc.) and climate (the prevailing weather conditions in an area). Meteorologists can use their skill to predict the weather, for example.

Engineering

This large group of skills involves the practical applications of science to the solving of physical problems useful to man. Each deals with an area of matter or energy and its applications to structures, machines, products, systems, or processes. Separate Skill Ratings must be developed for each engineering field, such as those listed below as examples.

Cartography: This skill involves the making of many kinds of maps, from simple semi-scale maps and strip maps through hachure terrain maps to contour maps. Its use will allow a character to prepare a map for later use or for transmitting important information.

Chemical Engineering: This field involves chemical processes and principles such as distillation, extraction, electrolysis, diffusion, fluid flow, and others in the industrial application of chemistry. It could be used by a character to distill his own aviation gasoline, or to determine the purpose of suspicious chemical factory equipment.

Civil Engineering: This broad discipline encompasses the theoretical basis and applied practices of construction, materials, soil mechanics, hydraulics, environmental control, and structural engineering. It could be used to survey a dam for safety or to note an unsafe structure.

Electrical Engineering: This skill covers the technology of electrical circuits and devices. Included in this field are circuit principles, generator and motor design, electromagnetic fields, and power generation and transfer. It would be used in repairing a damaged electrical device or in powering up or down a power generator.

Mechanical Engineering: This general skill covers the technology of mechanical devices. Training involves assembly, repair, and design of the mechanical devices and systems. This skill



would be used to rig a temporary airlock, make field repairs to a vehicle with a damaged gear box, and so on.

Metallurgy: This skill area encompasses the physics and behavior of metals as it is involved in metal processing, casting, joining, extraction, refining, corrosion, and design. It could be used by a character to discover that the steel used to construct a building was essentially weak, that the welds in a nuclear power plant had been tampered with, or that corrosion was about to destroy an important device.

Environmental Suit Operation

This skill is essential for any character who can be expected to perform tasks in hostile environments, including extreme heat and cold, poisonous atmospheres, vacuum, and underwater. Instruction is given in the suit's functions and in emergency repairs, and guided practice is given in which trainees are expected to perform normal work.

This skill could be used by any character who desired to do something unusual while wearing the suit, such as delicate work, combat or other less-than-leisurely movement, or emergency repairs.

Gambling

This skill involves wagering something of value on the outcome of a future event. It is used most often in games of chance, such as card games or dice games, but it is also used in wagering on the outcome of sporting events, political events, and others in which the outcome is in a measure of doubt. Training in the skill gives a player character an edge in wagering. The Skill Rating may be modified by the character's ITN score.

Gaming

This skill involves games of mental prowess and strategy, including chess, wargames, and simulations. It does not include figuring odds and *Gambling*, though some card games and games with dice are included here, as long as skill, and not luck, controls the win. Gaming does not include physically strenuous games, which are part of *Sports*. Training includes a study of the rules and strategies of the game, as well as analysis of the games played by past masters of the game, but, most importantly, it includes much practice and experience playing the game.

This skill may come into play if a character is challenged while on a diplomatic mission, much in the way of the legendary riddle games of ancient Greece. It is possible that the strategies of the game can be applied to problem solving in difficult circumstances. A separate Skill Rating must be developed in each game chosen.

Leadership

This is one of the most important skills for those who aspire to command or lead others. Training includes instruction in motivational techniques, listening, and discipline, as well as in personnel management.

The skill may be used when a character tries to influence others, often modified by his CHA score. It would be used when convincing subordinates to follow an unusual or highly dangerous request or order, or in attempting to sway a crowd, or in attempting to lead a group of people the character is not used to commanding. For influencing an individual or small group of professionals, skill in *Verbal Interaction* is used instead.

Life Sciences

This group of skills includes the study of living things, including plants and animals, bacteria, fungi, and other organisms. Separate Skill Ratings must be developed for each type of life science, such as those examples listed below. Other specialties may be added to these at the discretion of the gamemaster.

Agriculture: Training includes the study of cultivation, of crops, and of domestic farm and stock animals. It also includes such topics as growth mechanisms, genetics, cross-fertilization, hybridization, and hydroponics (growth without soil). Its use would allow a character to aid a nation whose agricultural practices threaten famine, or to discover the method of destroying a new plant virus that would wipe out all agricultural grain crops.

Botany: Training includes the study of plants, from simple algae to complex flowering and nonflowering varieties. Most botanists can recognize poisonous and edible plants, and from plants under cultivation can deduce information about the technology, metabolism, and life-style of those doing the agriculture.

Ecology: Training includes the study of how living things interact with their environment. Ecologists can determine the probable effects of things on life forms and the environment. They can use their skill to determine which, if any, plants and animals are part of the world's food chains.

Exobiology: Training includes the study of alien life forms with anatomies, physiologies, and life cycles that may not be even remotely similar to those of humans or Gallifreyans. Exobiologists can use their skill to give information about the structure and function of

alien creatures and plants, perhaps even determining that what appears to be non-living is in fact alive, but of a structure totally new.

Zoology: Training includes the study of animal life, with particular emphasis on the properties of and characteristics exhibited by an animal, an animal type, or an animal population. Zoologists can use their skill to recognize predators and prey, and they can determine which animals are likely to be dangerous or beneficial.

Medical Sciences

This broad group of skills includes everything from first aid to surgery and psychiatry.

Separate Skill Ratings must be gained for each separate specialty and for the race of the character, human or Gallifreyan. *General Medicine* and *Psychology* are pre-requisites to all other medical skills. Additional Skill Ratings may be gained in the other medical sciences listed below as examples. These skills may be used to administer aid to aliens, but it will not be as effective as with a human or Gallifreyan, unless the alien is also similar to people from those races.

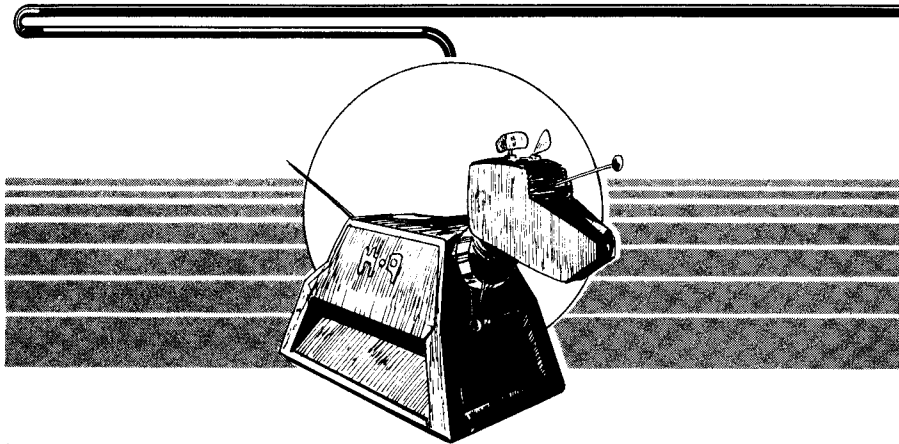
General Medicine: This is the anatomy and physiology of the body, its systems, organs, and tissues. Basic training deals with first aid techniques, and additional training continues through diagnosis and treatment of most common disorders, including wounds and diseases. It is this skill that is used in determining success in first aid attempts. Professional-level training in this area is required of all practicing physicians and other medical specialists.

Psychology: Training involves study of the working of the thinking mind. Observational techniques are taught for use in behavior studies of individuals and groups. Psychologists can use their skill to detect patterns that deviate from the norm, gaining information about the state of mind of those under observation.

Pathology: Training involves the study of diseases and the changes caused by them in tissues and organs. It also includes extensive study of tissues, including analysis for trace substances, bacteria, and viruses. Pathologists can use their skill to analyze a tissue sample for poisons or to perform an autopsy. They often can save the life of a severely wounded or diseased character by determining the exact cause of the ailment, allowing correct treatment to occur.

Pharmacology: Training includes the study of the properties and reactions of various drugs with particular attention to their effect on different species and races. This skill could be used by a character to determine the success or





failure of drug-related experiments or research, as well as to determine how much the character knows about drugs used in medicine, security work (poisons, truth serums, etc.), and other related fields.

Surgery: Training involves the treatment of disease, injury, or deformity by surgical operations. It includes advanced techniques, including anesthetics and organ transplant. Surgeons can use their skill to save the life of a severely wounded or diseased character.

Veterinary Medicine: Training in this skill parallels that in *General Medicine*, but on animals. It may be used on animals in the same way as *General Medicine* is on people.

Military Sciences

These skills are most often taught and learned in military service. They deal with the movement, maintenance, and leadership of men, machines, and materials involved in military operations. A separate Skill Rating must be developed in each area, such as those given below as examples.

Ordinance Construction/Repair: This skill involves the construction, repair, and modification of all types of weapons, from firearms to combat vehicles, as well as ammunition and explosives. It would be used by a character attempting to make modifications to a weapon or to repair one in the field.

Small Unit Tactics: This skill involves study of military and/or police tactics used in small skirmishes or commando actions. Training not only includes study of appropriate tactics, but also extensive guided practice in wargaming simulations, not only with scale mock-ups but also in full-size field actions. The skill would be used by a character desiring to set up effective defenses for a party in a hostile area or to command a commando raid.

Trap Discovery: This skill involves inspection techniques that are used whenever a booby-trap is suspected, whether it is a tripwire across a jungle trail, an anti-personnel device hidden in a seemingly innocent place, or an alarm, warning device, device prohibiting entry, or other secret or concealed mechanism in a building. Training allows a character to recognize the most common tripping mechanisms after a careful search.

Trap/Ordinance Disarmament: This skill involves manipulating springs, trip-wires, and other mechanisms to disarm or deactivate alarms, warning devices, devices prohibiting entry, explosive devices, or other mechanisms. Training involves the operating principles behind the most common booby traps, explosives, and alarms, as well as in the techniques most effectively used in disarming them.

Physical Sciences

This large group of skills includes the theoretical sciences that govern the behavior of non-living materials — solids, liquids, gases, and plasmas. The group also includes mathematics and computer sciences. Scientists have extensive, professional-level training in at least one, if not several, of these areas. Separate Skill Ratings must be developed in each science, such as in the areas listed below as examples.

Chemistry: Training includes study of the behavior of elements and compounds, their reactions and synthesis, as well as chemical analysis. It also includes practice in standard laboratory techniques and in the interpretation of chemical data from sensor and tricorder scans. Chemists can use their skill to analyze the chemical composition and behavior of unknown substances.

Computer Science: Training involves the theoretical basis for computer design and construction, and it includes the analysis of sophisticated computer systems. Extensive guided practice is given in the construction of experimental computers and in computer linkups with many types of remote sensing devices. Computer scientists can use their skill to analyze software/hardware problems and to build or rebuild computers.

Mathematics: Training involves advanced theoretical mathematics, including statistics, various geometries, trigonometries, and algebras, and the structure and behavior of various space

configurations. Also stressed is the application of these subjects to practical problems. Mathematicians can use their skill to make statistical sense of a wealth of data, such as that gained from surveys of an alien culture.

Physics: Training is the study of the relationship between matter and energy, including the laws of motion, light, heat, sound, electricity, magnetism, radiation, atomic structure, and nuclear phenomena. It involves practice using physical sensing devices and analysis tools. Physicists can use their skill to determine the physical structure and behavior of unknown substances, the probable effects of unknown radiation sources, and to determine the theory behind alien technology.

Public Performance

This skill involves the public presentation or exhibition of another skill with the intention of entertaining or attracting attention. Training is acquired in such specialized techniques as body language, voice tones, stage presence, and basic audience psychology.

The skill is used to boost the public acceptance of any skill that the character wishes to use to attract and hold a crowd for entertainment or distraction. When combined with suitable other skills, musical concerts, dance recitals, plays, oratory and public speaking events, and similar pursuits may be enhanced through the use of this skill.

Security Procedures

These skills deal with all procedures used for insuring the physical security of personnel, equipment, documents, and property. Training includes instruction in techniques for confining and interrogating prisoners, for controlling crowds, and for protecting VIPs.

These skills could be used by a character to discover that a spy has stolen vital documents, or to control a crowd of hostile natives without resorting to weapon fire. A separate Skill Rating must be developed for each of these skills, such as those listed below as examples.

Concealment: This skill involves hiding using available cover, including natural plant growth, terrain, and shadows. Training includes camouflage techniques.

Disguise: This skill involves altering the appearance enough to conceal the true identity by consciously altering dress, manner, posture, and easily changed physical appearance enough to confuse or misdirect the eye. Training progresses from surface disguises, ones that will not withstand close scrutiny, through those that will not be penetrated initially, to those that can be constructed spontaneously from materials at hand.

Lockpicking: This skill involves manipulating specialized tools to penetrate padlocks, door locks, and other closures requiring some kind of key to open.



Stealth: This skill involves silent movement in or near buildings, where footing is sound and where natural obstacles are sparse, as well as in the field, where sure footing is problematic and brush creates the potential for noise. Training allows a character to arrange personal gear to minimize noise, to control breathing, and to move quietly.

Surveillance: This skill covers the discreet observation of a person, place, situation, or object without the observer being noticed. Training involves the operation of recording devices, such as cameras, microphones, or audio/visual recorders. Training, often gained through experience, would allow information gathering without becoming involved in or a part of the subject under observation.

Social Sciences

This large group of skills deals with the institutions and functions of societies and with the interpersonal relationships between individuals in those societies. Separate Skill Ratings must be developed for each separate race and for each different field, such as the examples listed below.

Archaeology: Training involves the study of a people's ancient culture, their history, and their lifestyle. It includes the study of applicable dead languages as well as practice in making archaeological digs and in identifying and dating relics and ruins. This skill could be used by a character attempting to decipher runes or to determine the use of an artifact.

Economics: Training involves the study of the basic laws of supply and demand, as well as the basics of trade, wealth, and the production, distribution, and consumption of goods and services. This skill could be used by characters dealing with a nation's economy in trade or in determining the social conditions in a country.

Law: Training involves the study of the codes, customs, and rules of a society or nation. The skill could be used by characters dealing with an area's legal system or in remembering an obscure law.

Political Science: Training involves the study of a society's politics and government. It includes study of the way laws and policies are made, in the structure of the government and its institutions, and in the ways political groups gain and control power. The skill could be used by a character in politics attempting to influence a government, possibly modified by his Skill Rating in *Public Performance*. It also could be used to identify the power groups in an alien society, and to distinguish those who actually wield the power from those who appear to have the power.

History: Training involves study of the history and culture of a nation, a people, a time period, or an area. The skill would be used by characters attempting to

avoid mistakes in manners or behavior in an unfamiliar society, or attempting to make sense out of behavior they are witnessing.

Space Sciences

This large group of skills includes the study of space, the stars, planetary motions, navigation, and the application of other sciences to space travel or to deep space. Separate Skill Ratings must be developed for each different science, such as the examples listed below.

Astronomy: Training involves observations on deep space, including all forms of electro-magnetic radiation (light, radio-frequency emanations, etc.), neutrino scans, gravitics, and so on. It includes study of the theories concerning these observations, as well as guided practice in making the observations and interpreting them. This skill could be used by a character to discover a previously unknown black hole or perhaps a star going nova.

Astrophysics: Training involves the study of the universe and its parts in an attempt to discover how it works by using physical laws and theories to explain astronomical observations. It includes study of the motions of satellites, planets, stars, and galaxies, as well as stellar growth and decay. It could be used to determine that a comet or large meteorite is on a collision course with an inhabited planet.

Navigation: Training involves all three types of navigation – piloting by dead reckoning, celestial navigation using star fixes, and electronic navigation using fixed beacons. It includes mapping and plotting courses and routes. Characters with professional-level training in this skill could be professional navigators with the tools needed to determine where an airplane is, where it is going, and when it will get there.

Sports

This skill involves all of the many sport forms in the known universe. Development includes physical training, instruction in technique, and extensive guided practice and competition. Characters who have basic proficiency in a sport are considered to have average recreational skill; those with advanced training would be considered to be enthusiasts. Characters with professional-level skill could qualify for professional teams or as instructors. This skill could be used by characters attempting physical activities that are similar to the activities in the sport, such as to rescue someone drowning, running long distances or sprinting under adverse conditions, and so on.

Separate Skill Ratings must be developed for each sport desired; typical choices could be swimming and diving, track and field, weight-lifting, wrestling, boxing, and so on.

Boxing: Skill in this sport involves the use of fists as weapons. A character qualified in this skill can box for recreation. Part of the Skill Rating in this skill may be added to the rating in *Brawling* to enhance that skill's usefulness.

Swimming: Skill in swimming covers recreational or survival swimming and diving techniques. A character qualified in this skill can swim for recreation without fear of drowning under normal circumstances. Characters desiring to use SCUBA gear should choose it as the subject of the *Trivia* skill.

Wrestling: Skill in this sport involves hand, arm, and leg holds to grasp opponents, control their maneuvers, and ultimately pin them to the ground. A character qualified in this skill can wrestle for recreation. Part of the Skill Rating in this skill may be added to with the rating in *Grappling* to enhance that skill's usefulness.

Streetwise

This skill is gained only by experience, interacting with people in urban areas. The urban counterpart of *Planetary Survival*, this skill deals with how to blend in with the natives, how to hide from the police in unfamiliar city slums, how to contact the urban underground without being compromised, and how to behave in back alleys and back rooms in the seamier parts of any city from Hong Kong to Boston.

The skill may be used by a character to find what he wants in a city, whether it is information from a bartender about an illegal gambling parlor or about what ships have been in or out of port in the last two months.

Technology

This group of related skills combines the study of theory with the practical aspects of application. Most of the skills in this area involve sophisticated electronic and mechanical devices.

Astronautics: Training in this skill involves the theory and practice of creating and maintaining spacecraft and other manned space habitats and environments. It encompasses the general areas of spacecraft design and construction, including bulkheads, decks, stresses and strains, hull repair, and the like. Development includes extensive training in spacecraft propulsion and power systems, as well as in the repair of the damage to those systems and to the superstructure. The skill could be used by a character to repair a damaged propulsion unit or to jury-rig a power grid on an abandoned spacecraft.

Communication Systems: This skill deals with the operation and technology of all types of communication systems. A character competent in this skill can operate all communications gear



under normal circumstances. The operation of unfamiliar communication equipment, the establishment of communication under adverse circumstances, or the cracking of unfamiliar codes is not covered under normal use, but those with greater skill in this area will have a greater success. This skill could come into play when a character tried to send a message through radio interference, when a transmission in code needed to be broken, when unusual transmissions needed to be analyzed, or when trying to repair any communications device.

Computer Systems: Training includes the theory of computer operations, programming, construction, and repair. It involves the design and use of software data-base systems for information retrieval. Any character qualified in this skill can use a computer for routine computing and information retrieval; those with greater skills can use it creatively to dig out even obscure information from a computer's memory banks. This skill also is used to gather data with computer-enhanced sensing devices, even though interpreting this data may require a specialist. It can be of use when a character is trying to correlate facts observed into patterns that can be used to make plans.

Cybernetics: Training includes the theory of organic nervous systems as it applies to the mating of such systems to mechanical and electronic systems. It involves cybernetic design theory and practice in construction and repair of cybernetic units. A person with average skill in this area can perform routine maintenance on the sophisticated core of a TARDIS. The skill could be used for more-than-routine repairs, such as might occur to a TARDIS during a bad materialization. Repairs to Cybermen are possible with this skill, as are the restructuring of cybernetic devices to perform a function different from that originally intended.

Force Field Systems: Training includes the study of force field generation, construction and maintenance of force field generators, design of special force field systems, and the like. The skill could be used by a character attempting to bring down a force field from outside it, to use two force fields to keep the things within them away from each other, or to construct a force field generator from parts at hand.

Electronics: This general skill encompasses all electronics work, including the construction and repair of most electronic gear, with the exception of computers, communications devices, and other specialized equipment. Training includes instruction in electronics theory, design, and construction techniques. This skill is used when a character attempts to repair any electronics gear not specifically covered under a different skill.

TARDIS Systems: Training in this catch-all skill encompasses the design, construction, maintenance and repair of temporal field generators, temporal guidance systems, and other specialized systems in the TARDIS not covered by another skill. Instruction is given in time capsule function, and guided practice is given in emergency repairs and routine maintenance. This skill would be used by a character attempting to repair the TARDIS supplied him by the CIA. Though this skill would certainly be useful, it is unlikely that it would provide a character with enough knowledge to construct a TARDIS from scratch.

Transmat Systems: Training in this skill involves the maintenance and use of transmat systems, including all operational procedures such as power-up and locking on. It also deals with the assembly and repair of transmat circuitry. The skill would be used by a character desiring to correct a transmat malfunction, to modify transmat circuitry for a special purpose, to make use of coordinates gained by TARDIS scanning devices, or performing transmissions during hazardous conditions.

Temporal Science

This skill deals with temporal physics and the practical aspects of time travel. It involves study of the relationships between space, time, and energy, including advanced theoretical temporal formulae. It involves practice using temporal sensing devices and analysis tools.

The skill would be used by a character attempting to defeat a long-term time-loop or a short-term chronic hysteresis. It also would be useful in sensing or combating time anomalies.

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. Some *Trivia* skills, such as 19th-century firearms or instructional techniques, will be technical or academic in nature, and others, such as explosives, will be gained only through experience. Some will be useful and others will be just for fun or to round out a character's personality for better role-playing. Categories chosen for trivia must be well-defined and not too general, and a Skill Rating must be developed for each separate skill.

Unarmed Combat

These skills deal with all unarmed combat styles. With some skills, such as *Martial Arts*, training involves physical conditioning, as well as instruction and guided practice in attack and defense modes, falls, special series of attacks, and so on. With others, such as *Brawling* or *Grappling*, training is a matter of experience (some of it hard-earned indeed), though skill in some sports, such as boxing or wrestling, may add to the skill in these.

These skills are used to help determine the To-Hit Number and the damage in hand-to-hand combat. A separate Skill Rating is required for each skill type, such as those listed below as examples. Though not all forms of martial arts are alike, separate Skill Ratings are not required in the separate forms.

Brawling: This skill involves the use of anything available in close combat, including fists, feet, bottles, clubs, and so on. Though it might not seem like it, to survive brawling for any length of time requires professional-level skill. It may be enhanced by skill in *Boxing*.

Martial Arts: This skill includes all of the various forms of high-skill, dexterity-intensive combat, such as karate, jujitsu, aikido, tai-kwon-do, and savate.

Grappling: This skill involves close physical contact in which two individuals use balance to gain leverage, strength, and body weapons to gain an advantage in combat. It may be enhanced by skill in *Wrestling*.

Vehicle Operation

This skill is involved in the operation of all modern aircraft, ground transport vehicles, and water vehicles, including both pleasure and passenger/cargo vehicles. Anyone qualified in this skill can operate small, private vehicles under normal conditions. Separate Skill Ratings must be developed for each of the vehicle types specified, such as aircraft, ground vehicles, water vehicles, spacecraft, and time capsules.

Aircraft: Basic proficiency allows the character to operate most small personal planes and helicopters. Professional-level pilots can normally fly the craft using only instruments, pilot larger aircraft, and combat in appropriate craft. Difficult landings, operation in extreme conditions, stunt flying, or operation of damaged aircraft are not included in normal operation. Experts in this skill are qualified test pilots, skilled at flying experimental craft in extreme conditions and making difficult landings.

Ground Vehicles: Basic proficiency allows the character to operate private wheeled vehicles and hovercraft, as well as the more basic military wheeled vehicles. Professional-level skill allows the character to operate large cargo vehicles as well as earth-moving and mining vehicles.





Water Vehicles: Basic proficiency includes piloting, docking, and loading of personal water craft. Professional-level skill allows the character to operate cargo transport and, to some extent, submersibles.

Spacecraft: Basic proficiency allows the character to operate rockets and interplanetary craft. Professional-level spacecraft pilots can operate hyper-space vehicles.

Temporal Vehicles: Basic proficiency allows the user to pilot a TARDIS through the Time Vortex, setting the temporal coordinates, homing on navigational buoys, and the like. Professional-level proficiency allows the operator to materialize the TARDIS on a moving object, to arrive at an exact time, to materialize immediately after a previous departure, and so on.

Verbal Interaction

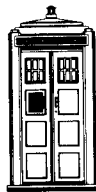
These skills involve the use of language as a tool or weapon to gain a character's ends, whether it be to lower the price of an item being purchased, to convince another of something, or to cause another to lose control of himself through anger, fear, greed, or the like. These skills can be used in any verbal interaction between player characters and non-player characters. Those with a higher Skill Rating will be able to exercise their influence with greater success. A separate Skill Rating must be developed for each skill desired, such as those listed below as examples.

Haggling: This skill involves influencing others and bringing them to a desired point of view while making purchases, exchanges, or requests. It includes basic sales psychology and techniques.

Negotiation/Diplomacy: This skill involves attempts to influence individuals, like an ambassador, or small groups of intelligent, informed people, such as a governing council; generally, it cannot be used to influence player characters. In making a first impression on a dubious official or stubborn native, this skill is most vital.

Wilderness Survival

This includes the variety of skills needed to survive under extreme conditions. This skill is gained mainly through practice in securing food, water, and shelter under primitive conditions, but some theoretical training is helpful. Professional-level skill in this area would allow a character to act as a professional guide. Separate Skill Ratings must be developed in each of the separate climatic types, including arctic, cool temperate, warm temperate, tropical, and desert climates.



PERSONALITY TRAITS

Just as no two people have the same attributes or skills, no two people have exactly the same personality. Each player character in **The DOCTOR WHO Role Playing Game** will have one distinct personality trait that will help the player to create a character that is distinctive, more real than a set of numbers on a piece of paper.

The paragraphs below give general explanations for each of the personality traits used in the game. These personality traits, and their explanations, are meant for role-playing purposes, and do not have any real effect on the play of the game. They may be altered after regeneration.

Boastful

This person describes his actions, no matter how insignificant, as though they were of prime importance. He is particularly hard to live with when he does something truly unusual, for he will not allow anyone to forget such a deed!

A slightly different aspect of this personality type is the person who exaggerates everything. Without thinking about it consciously, all sizes, lengths, and the like are doubled or cut in half depending on the situation. It is difficult to get a straight answer out of him, for his need to tell a good story makes his exaggeration unconscious.

Collector

This person collects something (player choice of what), often going to great lengths, even to the extent of ignoring danger, to add to his collection. He may talk about his collection incessantly, or perhaps he will inquire about the things he collects from anyone he meets. He may even be a pack rat, collecting nearly everything and being very reluctant to throw *anything* away, whether it be an odd bit of string or an interesting pebble.

Compulsive Gambler

This person will never pass up an opportunity to make a bet, even to taking the opposite side just to do so. He will spend hours trying to perfect some betting system or attempting to teach another character a new game. He will be familiar with (though not necessarily good at) all games of chance and all sporting and other events on which bets



are usually placed. He will attempt to be tied into a betting network, frequently illegal, and likely will stop doing whatever he is engaged in to place a bet on an upcoming event.

Energetic or Lazy

This person bubbles with enthusiasm, up with the dawn filled with boundless energy. He pours himself into any task with gusto, and he is always ready to go, preferring action to inaction in every case. He never rides when he can walk, never walks when he can run, and never runs when he can race. In the extreme, he fairly vibrates, his unfocused energy wasted because of improper channeling.

His opposite is indolent, doing only as much as necessary. Sometimes his laziness causes him extra effort, spending more energy avoiding work than on doing the work in the first place.

Fearful or Brave

This person is timid, or cowardly when carried to the extreme. He may be easily frightened, shaking like a leaf at inconsequential disturbances or even scared speechless.

His opposite is brave, or totally fearless in the extreme case. He will be frightened of nothing, facing seeming disaster without flinching.

Forgetful

This person is the typical absent-minded professor of legend. Forgetting from one moment to the next is second nature, such that he may even wind up with socks of different colors on, having forgotten which color he had intended to wear. He might go to great lengths to overcome this trait, writing lists of things to remember (and forgetting where the list is or what the notes refer to) or tying a bit of string around his finger. But this fellow hardly ever forgets the really important things... usually remembering them at the last minute.

Gentle

This person is kind and compassionate, abhorring violence of any sort. He will speak softly, plead for an enemy's life, be totally sympathetic to the world's downtrodden, and attract small children and stray animals like a magnet. A person with this trait is particularly noticeable when he is stronger or larger than average, the legendary gentle giant.

Indecisive

This person is unable to make up his mind, vacillating from one position to another when faced with a decision.



Patient or Impatient

This person can wait, perhaps forever. He is perhaps one of the most tolerant of people, for nothing wastes his time. He is always willing to wait and see, for he has all the time in the world.

His opposite is always harried, having no time to wait. He wants everything done almost before it has begun, and tends to rush things to completion, sometimes to their detriment.

The Odd Couple

One of this pair of character types is compulsively neat. He will constantly tidy up after himself and others, wiping silverware, cleaning ashtrays, stacking papers, and the like. He always leaves a place looking like his mother had just been there for inspection. He is his own worst enemy when attempting to conceal his presence, for the results of his unconscious actions are highly visible.

The opposite, of course, is a walking pigpen, complete with personal dust cloud. He can create disarray out of the most studied order. As if by magic, things are moved out of place and litter creatively festoons the area in which he finds himself for long. The longer he remains, the worse the damage, until a full-scale tornado would not make any further difference.

Optimistic or Pessimistic

This character keeps a sunny side up, believing that, whatever happens, it was for the best. He cannot see the flaws in his own or other people's plans or reasoning, because of this.

His opposite is unable to see any but the worst befalling him and his companions. He will doomsay any plan, pointing out sometimes non-existent flaws. He may even seem continually on the verge of depression because of his belief that he will fail.

Outgoing or Shy

This person is friendly and open, confident of the impression he makes on others. He freely discusses his opinions and displays his feelings.

His opposite is quiet and reserved. He does not like to call attention to himself, keeping his opinions and feelings hidden. In extreme cases, this person can become so flustered under scrutiny that he cannot function.

Practical Joker

This person loves a prank, usually not destructive but almost always embarrassing. He is fond of the whoopee cushion, dribble glasses, and plastic vomit, trotting out any number of these nifty devices whenever he can. Unless he is particularly adept, however, many of his jokes fall flat, but that does not put a damper on his enthusiasm. Many of these people even appreciate a practical joke played on themselves, as long as it is a good one.

Snobbish

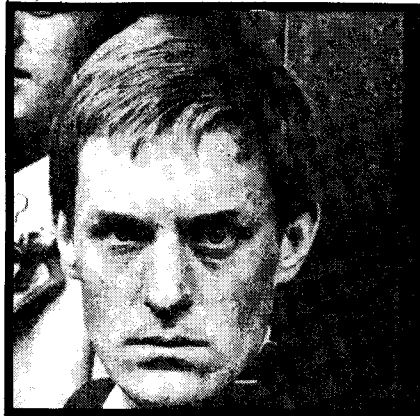
This person has a haughty attitude, looking down his nose at those around him. He has an ingrained superiority complex that he demonstrates unconsciously to those around him, whose failings he frequently and regretfully points out.

Squeamish

Of uncertain stomach, this person cannot bear to touch things that are slightly distasteful. He can be relied upon to carry such things at arm's length, holding his nose with the other hand. He may not be able to stand the sight of blood or even, in well-developed cases, may faint at such a sight.

Stubborn

Once this person makes a decision about something, it cannot be changed by reason or force as long as he is able to resist. Even as his position becomes difficult (or even impossible) to hold, he entrenches himself. Don't confuse him with the facts... his mind is made up.



Talkative or Quiet

This person is very verbal, chattering on and on about anything that comes to mind. In what seems to others to be a nervous habit, this person seeks to fill every quiet moment with words, a vocal stream that cannot be dammed except by dint of extraordinary effort.

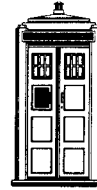
His opposite is very quiet, a man of few words. Any sentence said by him must be important, for he says so few of them.

Temperamental

This person may throw a tantrum at the slightest indication that things are not going his way. He may sulk and pout, only reluctantly relenting under peer pressure.

His opposite is not fazed by anything, keeping an even temper in the most disturbing circumstances. He is a well of calm, able to keep his head when all others around him are losing theirs.

THE
**DOCTOR
WHO**
ROLE PLAYING GAME



APPEARANCE

How a person appears to others usually plays a big role in how that person relates to the people he meets. In playing a game, however, this is of much less concern, for each player has a mental image of just how each character looks, and these images may not all be the same from player to player.

The appearance of the player character becomes more important the more experience a player gets in role playing, however. It adds depth to the character and can create interesting role-play. If a character had unappealing looks, for example, it would add realism to the role play if the player compensated for this by attempting to bring out his character's inner beauty.



BACKGROUND

The background for a human Companion should be easy for most players or gamemasters to create; the only limits would be those set by the imaginations of the players themselves. Particularly easy would be to play characters from the 1980s, as this background is familiar to all. Other options, requiring more imagination, would be to create characters from other times in Earth's history, past or future. The background of a Time Lord, however, may not be familiar to some players. The material in the **Sourcebook** should prove valuable in helping to provide this.

Tabby Cats And Time Lords

By Guy W. McLimore, Jr.

*The story that follows deals with two typical characters that might be found in **The DOCTOR WHO Role Playing Game**. One of these characters is a Gallifreyan Time Lord, and the other is a human Companion. The story illustrates various parts of the character creation rules, as well as other rules from this game. Players are urged to begin reading the story, and when a shaded section in italic type occurs, to turn to the next chapter (and following chapters) to create their own characters or to see how their characters could be involved in game actions. After each section of the character creation rules in the next chapter, there is an instruction to return to this story for an introduction to the next step. After players have created one character, it will not be necessary for them to read this story again... unless they happen to encounter one of the characters while on an adventure!*

The slim intruder swung leather-clad legs over the edge of the open skylight and dropped into the main museum display room below. Cables unreeled from a black leather shoulder harness, lowering the figure smoothly to within inches of the floor, but the soft rubber soles of the silent burglar's feet were careful not to touch the floor. The dangling position left the burglar hanging just in front of the largest case.

Inside the glass dome, a gleaming golden mask reflected the soft lights warmly. As the intruder gazed at it, a soft sigh of satisfaction was the only sound to be heard. Seeing that unhindered vision would be important to the next steps in the plan, the burglar peeled off a black ski-mask. Long red hair spilled over the figure's shoulders, and the reflection of a lovely young woman smiled back at the daughter of "Black Cat" Fellowes, as she looked into the case at the prize she had come to collect.

The silent young woman carefully examined the case itself without touching it. Supposedly, there were no alarms on the dome itself, but it never hurt to look. She grinned as her green eyes spotted a small metallic contact under one edge of the glass dome. She took a small strip of adhesive tape from her pouch and pressed it over the contact, holding it down, untriggered, as she lifted the dome. She reached for the mask, first reassuring herself with a quick glance that no further surprises were attached to the prize itself.

Her fingers never closed on the object she had come so far to collect. A low hum caused the young woman to glance quickly in the direction of the open archway across the room. At first

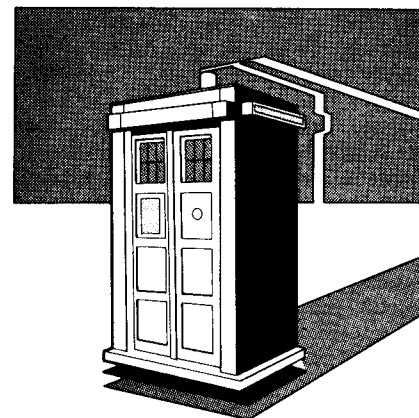
she saw nothing. But, then, suddenly and inexplicably, a hazy shape formed in the far room. The image sharpened suddenly and the hum stopped. It was an old-style phone booth, made of wood with a milk-glass insert in the door, and it had literally appeared from nowhere at all.

The young woman hung in open-mouthed astonishment as a man stepped out of the booth. He looked as surprised to see her as she had been to see the booth appear a moment before.

"Bless me," said the dark-haired man, "I was *certain* the museum would be closed!" He stepped forward, and the young woman noticed for the first time his attire. The ruffled shirt and oddly-cut trousers would have looked out of place anywhere outside Edwardian England, but he carried a modern-looking briefcase. The well-worn blue tennis shoes he wore clashed with a



THE
**DOCTOR
WHO**
ROLE PLAYING GAME



bright orange button on his lapel which proclaimed "Stop the War" and displayed a large peace sign. Somehow, he wore this ridiculous mish-mash of clothing with easy grace and style.

"No matter," he said, smiling disarmingly. He walked forward, toward the entranceway. "Pardon me, miss, but can you tell me where I might find the Tutankhamen exhibit?"

"No!" The cry of despair burst from her lips a moment too late, as he stepped into the room, onto the floor with its active pressure sensors. Lights flared and sirens blared and everything was ruined.

The strange man glanced around with no anxiety at all the commotion, then looked up at the dangling young woman with a smile. "Is it a party?" he asked, innocently.

She groaned, snapping herself loose from her harness and dropping cat-like to the floor. "Not for me, mister," she said gloomily. "Not for me..."

As a lone guard entered a moment later, the young woman struck him a well-placed karate blow, knocking him unconscious. There was only a minute or two available before there would be other guards and police all over the exhibit hall. She gave one last glance at the mask, longing to simply reach over and grab it. But she remembered her father's oft-repeated Rule Number 1: "If you can't take it clean, don't take it." The heavy mask would only slow her up, anyway, in a rooftop exit.

"By Rassilon!" exclaimed the stranger, staring at the mask. "What in the name of all Time is *that* doing here?" He was completely oblivious to the noise and to the entrance and dispatching of the guard.

"Rule Number 3," muttered the young burglar. "If you're seen, you're caught." She regretted ever removing her ski mask. The stranger, obviously a rival thief, had seen her, and the idiot was *bound* to be caught, the way he was acting. If he described her to Kevin Chaney, she'd be picked up in an hour.



She reflected momentarily on how easy it would be to break the fool's neck and stuff him in the phone booth. But it wasn't her way to resort to deadly force. Her father would come back from the grave to haunt her if she used her skills to kill.

She sighed. There was no way out of it. "Hey, you," she called to her unusual fellow burglar. He ignored her until she grabbed him by the arm and tugged. "Come on, you idiot! We've got to get out of here!"

"My dear young lady," the man replied. "I appreciate the sentiment, but we haven't even been properly introduced! My name is..."

"...Mud," she interrupted, pointing toward the harness and cables still hanging from the skylight, "if you don't shinny up there and *right now!*"

The stranger looked from her to the cables and back again. "Me? Up there? No, no, you must be joking! I can't."

"Climb," she insisted, giving him a shove. "Climb or we're both dead!"

The stranger still hesitated. "But, my TARDIS! Back there!"

There was nothing else to do. She lifted one foot and kicked him solidly in the posterior. "Move!"

He moved.

Somewhat clumsily, the oddily-dressed man climbed the cables to the top. It would have been easier if he hadn't insisted on tying the handle of his briefcase to his belt, using a checkered pocket handkerchief. Three seconds after he reached the top, the dexterous young burglar was on the roof beside him, reeling up her cables and attaching her harness.

"And now what do you expect me to do," complained the stranger. "If you'd just let me return to the TARDIS, I'd — oops!" Just as the final buckle was tightened, the stranger's whining stopped suddenly. She turned to find he had tripped on a stray piece of wood and struck his head on a vent pipe.

The girl tried to repress the thought that he'd be saving her a lot of trouble if he was dead. Her father would not have approved. He seemed only stunned when she bent over him, but she got a shock when she pressed an ear to his chest to check his heart. *Two* distinct heartbeats. Both in the wrong place.

"What in the name of Time do you think you're doing?" the stranger growled. "Where are we?"

"Sorry," replied his unhappy companion. "Do you know that you have a rather unusual heartbeat?"

"Heartbeat?" The stranger seemed confused. "Oh, that. I forgot, you're a human."

"So what are you, a Martian?"

"Ridiculous," the stranger said, insulted. "Do I look like an Ice Warrior to you?" He inclined his head and did his best to look aristocratic. In the half-dark, with dust from the roof all over his face and dressed in a ridiculous set of clothes, he couldn't quite pull it off. "I am a Time Lord of Gallifrey."

"Sure you are," his young companion sighed. She stuck out her hand and shook his with a grin. "And I'm Glinda the Good Witch. Pleased to meet you. Welcome to Oz!" She was just as suddenly serious again. "Now let's get out of here!"

*Our heroine has just been introduced to one of the differences between Gallifreyan Time Lords and humans of Earth. To decide what race your character will belong to, consult the section on **Choosing A Race** in the character creation rules, then return to the story.*

The pretty female burglar led her reluctant companion along the darkened roof. "You aren't exactly built for swinging on cables," she said ruefully, "so we'll have to risk the fire escape."

"We should at least make some attempt at proper introductions, Gulinndavagoodavish. I am Alis tana thcalebiviteth of the Arcalian College."



THE
**DOCTOR
WHO**
ROLE PLAYING GAME

"Never heard of that school. What did you call me?"

"Gulinndavagoodavish," the stranger repeated. "Isn't that what you said?"

"What? Oh! You mean 'Glinda the Good Witch'! That's not really my name. *What* did you say your name was?"

"Alistanathcalebiviteth. But you said..."

"Forget it," the girl replied. "I was making a joke. I'm T.C. Fellowes. That's quite a name you've got there, mister. Alisan — Alstan —" She tried to pull the syllables together for a moment, then gave up with a shrug. "Look, if we're going to have a lengthy conversation, let me just call you Stan. The only other short form I can figure out is Alice, and I can't call you that without laughing."

The stranger was obviously miffed, but he accepted it with good grace. "Very well, if you must — Teeceee."

"Not Teeceee," she corrected. "T. C. Like initials. And keep your voice down. Do you want to get us caught?" T.C. led him along the edge of the roof, hearing the wail of sirens in the distance and trying to find the fire escape.

"I could have avoided all that if you'd just let me return to the TARDIS. Instead, you made me climb that ridiculous cable and run around like a maniac." Stan rubbed his shoulder. "How do you jump around like that?"

T.C. grinned again. "I guess I get it from my father. I've always been a good athlete, and he insisted I train and make myself the best I could be."

"I've always felt that it was more important to develop the intellect than the muscles," Stan said somewhat defensively. "I suppose all races don't follow that simple, reasonable principle."

"If you're so smart," T.C. offered, "how is it that you set off the alarm?"

"I cannot be responsible," Stan replied condescendingly, "for the illogical restrictions your people place on viewing art."

*Obviously, T.C. and Stan have very different physical and intellectual abilities, as do most thinking beings. These capabilities of mind and body are called Attributes, and their development is indicated in the game by Attribute Scores. Differences in these scores indicate differences in capability between individuals. Turn to the section of the character creation system dealing with **Creating Attribute Scores** and determine how these are created and interpreted for your own game character.*

"I'm sorry, Stan," T.C. apologized. "I shouldn't tease you. Very few people can climb and move like I can. Father used to say I'd be even better at this than he ever was. She sighed, looking around the complex jungle of vents,

skylights, and outcroppings on the roof. In the dark, she had lost her bearings momentarily. "So much for that idea. I suppose the whole thing is shot, now. I'm not even sure where the fire escape is, or how far we are from the skylight."

"We are exactly 6.78 meters north and 29.33 meters west of the skylight," Stan continued stubbornly. "That is, about 5.90 meters north, 28.11 meters west, and 7.4 meters above the place I left the TARDIS."

T.C. chuckled. "You keep a yardstick in your back pocket, I suppose?"

"I do not have a back pocket," Stan replied seriously. "I simply know how far we have moved."

T.C. thought it over. If he was right, the fire escape ought to be right over... "There!" she said. "Right you are! Let's go!"

As they worked their way down the fire stairs, T.C. smiled with admiration. "I suppose that direction trick is something else you Giddyupans..."

"...Gallifreyans," Stan corrected.

"Whatever. That's something else you can do better than us helpless Earthlings, I guess."

"Oh, goodness, no," Stan replied. "Not a Time Lord in a hundred can find his TARDIS in his own bedroom with a map and an inertial compass." Stan sniffed imperiously. "Certainly my superiors can't."

"Well," T.C. teased, "I suppose it's just part of the wonderfulness of you!"

*Many people have special abilities that separate them from most others, and this is as true for Time Lords as for humans from Earth. Your character may also have a useful talent of this type. Turn to the character creation rules for **Determining Special Ability** to find out, then return to the story.*

T.C. muttered under her breath as she and Stan reached the street. "Rule Number 7 - when a job goes bad, it all goes bad at once." The once-distant sirens were now close. Suddenly, they died away as police cars pulled in at the front of the museum, on the opposite side of the building! She grabbed Stan's hand and dragged him down a nearby alley.

"Hey! You, there! Stop!" A policeman appeared at the alley's far mouth, just in front of them. Instead of turning away or stopping, T.C. speeded up, leaping. She brushed aside his upraised hand and chopped the side of his neck, karate-style. He went down, unconscious before he hit the ground.

She barely hesitated a moment to gesture frantically to Stan. "Come on," she called. "Move it!"

T.C. spotted an open cellar access door as she turned the corner. As Stan rounded it just behind her, she grabbed him and hustled him down the stairs

and inside before he could protest. Then, with a quick look behind, she followed.

Stan scowled, complaining, "Where ever did you learn such barbaric behavior?"

"It's just a matter of skill," T.C. said, annoyed. "You'd better be glad I *did* know how to do that!" She brushed her hair out of her eyes and stopped for a moment to catch her breath. "We'll go up to the main floor, then through this office building to the other side of the block. My car's in front. Assuming that cop didn't get a good look at me when I slugged him, we could get away with this yet. It ought to take them at least five more minutes to be certain we aren't still in the museum and to start a neighborhood search."

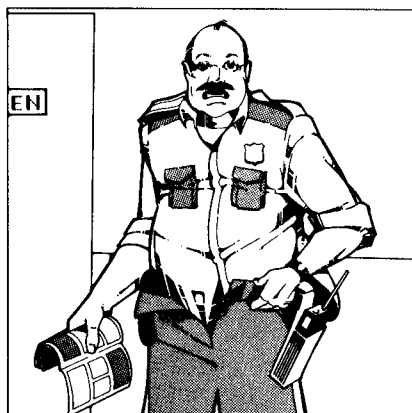
"How can you be sure?" Stan asked petulantly.

"Look," T.C. snapped. "I know about these things, all right? Trust my judgement."

They quietly slipped up the stairs, but soon discovered the inner door to the cellar was locked. T.C. pulled a set of small tools from her belt and soon picked the lock. The door opened into silent halls flanked by empty offices.

"Hurry," she insisted, dragging him down the hall. "If there's a security guard in this building, we could be in a lot of - OOF!"

The portly man in a guard's uniform who was just coming out of a doorway marked **MEN** was in the process of pulling up his trousers. Caught by surprise and off balance, T.C. stepped back as the guard grabbed at his belt with one hand, holding a comic book in the other. She raised her hand to slug the guard, but Stan stepped between them.



THE
**DOCTOR
WHO**
ROLE PLAYING GAME

"See here," began the Time Lord, glancing down at the nametag fastened just above the man's shirt pocket, "McIntyre! What's the meaning of this slacking off?" Stan planted his forefinger into the man's chest and scowled.

"Wha...? Who...? I..."

"No backtalk!" Stan roared. "I pay good money to rent an office in this building, and I want *security*! Not some twit who fritters around reading when he should be working!"

Stan snatched the comic book from the astonished guard's hands and tucked it under his arm. He backed the guard down the hall, threatening the hapless man's job and heaping abuse upon him. It was all the guard could do to hold his pants up and keep from being run over.

"It's a very good thing my niece and I came down early this morning!" Stan was on a roll now, and T.C. had to bite her lip to keep from laughing. "Now I know what kind of lowlife this building is hiring! You keep your nose clean, McIntyre, or I'll have your job! Do you hear, McIntyre? Your *job*!" As they reached the lobby, Stan spun on his heel and pushed open the front door. "Come, my dear, we have appointments to keep!"

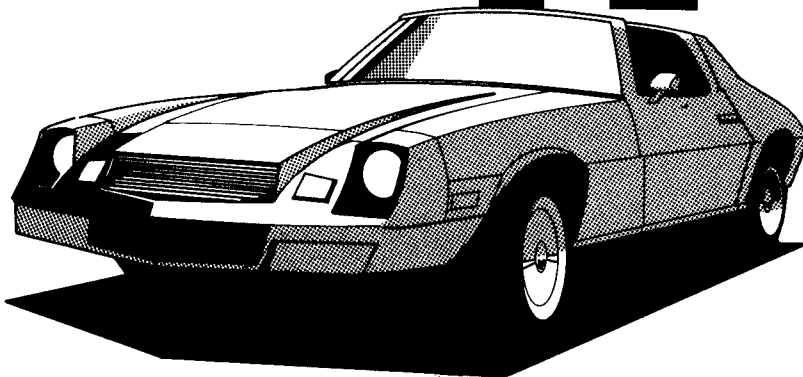
T.C. smiled disarmingly at the speechless guard and breezed out the door, followed by Stan. "Nice bluff," she giggled as they hurried down the block to her car.

"At times, one simply cannot be bothered by annoying menials," Stan said simply, flipping pages in the comic book. He smiled. "It's just a matter of skill."

*Our unlikely pair has made good use of their special knowledge to escape pursuit. T.C.'s skill at unarmed combat (using her Strength), knowledge of police procedure (using her Mentality), and deft lockpicking (using her Dexterity) proved vital. But it was Stan's blustering banter (using his Charisma) that got them out of a tight spot. To find out how to equip your character with skills and special areas of knowledge, turn to the section on **Acquiring Skills** of the character creation system. Afterward, return to the story.*

Soon T.C.'s bright red convertible was speeding through town. "I don't suppose you could slow this thing down a bit," Stan said, hanging onto his briefcase as she wheeled the maneuverable little vehicle around a curve. "Goodness! You people rush around so, it's a wonder you ever take time to build a civilization at all!"

"I want to get back to my place so we can figure out what to do next. For a spaceman," T.C. chuckled, "you certainly are an old stick-in-the-mud!"



"I fail to see what a branch in the dirt has to do with matters of personal preference," Stan snapped back. "The Egyptians, at least, knew how to get things done without a lot of chicanery. Need a pyramid? Just gather enough men and take enough time and it would be done!"

"Sure," T.C. countered. "Just use up a few thousand slaves in the process!"

"Well, if Cheops had listened to me," Stan continued stubbornly, "and given the workers a twenty-minute break for tea, he would never have had all those nasty revolts!"

"Maybe he should have put out biscuits and jam, too," said T.C. sarcastically. "Why do I *listen* to this insanity?"

"It wouldn't have hurt him," Stan insisted. "He was a pharaoh! He controlled the whole Nile Valley! It wasn't as if he had such a cash-flow problem!"

"Yes," T.C. said with a twinkle in her eye. "I suppose it must be rather frustrating having to deal with all those stubborn, temperamental, snobbish people all the time. How does a sweet, gentle person like you stand it?"

"I really don't know," Stan said, missing the sarcasm entirely. "I suppose I'm just trying to set a good example."

*Of course, if all your characters think and act the same, your game universe will be pretty dull. The interactions between people with different personalities is part of the fun of role-playing. T.C.'s energetic approach to life and problems makes an interesting match with Stan's stubbornness and snobbish self-importance. Your characters should have an interesting mixture of personality features to make them more fun to play. Turn to the section on **Personality Traits** and learn how this can be done with your character, then return to the story.*

"You seem a little old to be a burglar, Stan," said T.C. as they drove along. "Been at it long?"

"Old?" Stan bristled at the insult. "I'll have you know I'm not even 400 yet! My superiors refer to me as a 'bright young newcomer'! Besides, I am certainly not a sneak thief!"

"Oh, of course," T.C. replied, shaking her head ruefully. "You just like to look at old relics when the museum is closed and not so crowded." Her long red hair flowed in the wind as she sped along. "You could have fooled me, though. You don't look a day over — oh, 45 or so!"

"I'm in my prime, my dear, but I'm hardly a child!" Stan brushed back his immaculately-styled brown hair and glowered at her. "What would you know of it? How old are you?"

"I'm a very experienced 20," T.C. said, somewhat defensively. "And no lectures, please!"

"Twenty? Twenty Solar years! A babe in arms!" Stan looked disdainful. "Why, I've been reduced to arguing with a drooling infant! You short-lifers have no perspective!"

"Cut out that drooling infant nonsense or I'll dump you out the door on the next curve," T.C. snapped. "How'd I ever get hooked up with a nut who thinks he's an outer-space Meth uselah?"

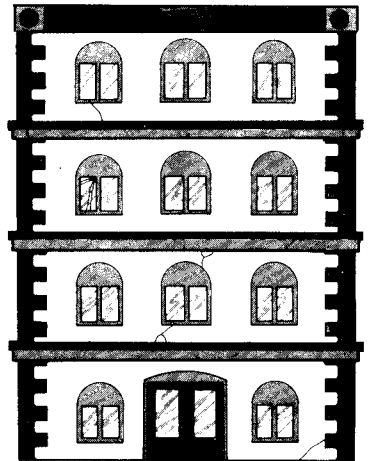
Stan did not answer, but finished out the ride in affronted silence.

THE
DOCTOR
WHO
ROLE PLAYING GAME

Physical appearance can make a lot of difference in how a character is played in a game environment, especially if the character in question is a long-lived Time Lord of Gallifrey who can regenerate at any apparent age, and may be hundreds of years old.

*Such factors of appearance and age for your character are discussed in the **Appearance** section of the character creation rules. Turn to that section now, then return to the story once you have decided on details of physical appearance for your character.*

The fast little auto soon pulled up in front of a dilapidated two-story brownstone in a less-than-savory part of town. Leading the surprised Stan into a run-down apartment on the bottom floor, Tabby had him sit down in a sagging old armchair in one corner.



Stan's level of distaste was obvious. "This? Goodness, child, if you're going to steal, you should at least be successful at it!"

T.C. smiled knowingly, taking a small box off the table next to Stan's chair. "Perhaps you'd care to watch some TV?"

Stan snorted. "I would not! Mind-rotting stuff, most likely. The ruination of every civilization that ever invented it!"

"Try it anyway," T.C. replied playfully. She pushed three buttons at the same time on the controller, but the dust-covered TV set did not come on. Instead, the entire corner of the room, chair and all, slid upward through a trapdoor in the ceiling. "Have a nice trip," T.C. grinned as she turned and exited through the hall closet door, and up a hidden staircase behind it.

Stan was waiting for her in the brightly-lit room upstairs. It was decorated in ultra-modern style. Tasteful works of art lined the walls and exotic plants intertwined attractively. Fully half the room was filled with the latest in modern telecommunications and personal computer equipment, dominated by a wall-sized projection video screen.

"Welcome to Tabby's Playroom!" T.C. told him brightly. "My father always said a burglar couldn't afford to look too successful, but he didn't want me to live in a shack, either. He bought the building and had the upstairs closed off and fixed up for me."

"Primitive, but far better than what I found downstairs, certainly," Stan admitted. "Your father must be an interesting man, though I gather you learned this rather antisocial profession from him. I'd like to meet him."

"He's dead," T.C. said flatly. "He was knifed in a prisonyard brawl."

Much of Tabby's personality and many of her skills stem from her background as the daughter of a famous cat burglar. The background of a character need not be so detailed, but the more elaborate a player makes it, the more interesting the character will be. Background details can spark adventure situations, or provide a player with clues on how a character can be played in unusual situations. In short, background stories add to the fun. Make up an interesting background for your character, and then return to the story.

"I am sorry," Stan said with uncharacteristic sympathy in his voice. "I am sure you must have loved him very much. Still, such are the risks of crime."

T.C. wheeled, her green eyes flaring. "Crime had nothing to do with it," she said angrily. "He knew the risks of what he did and accepted them. So do I. But he wasn't put in prison for burglary! He was set up by Kevin Chaney!"

"I beg your pardon," Stan said earnestly. "Does this Chaney have anything to do with the mask?"

"He owns it," T.C. explained. "He appeared out of nowhere about a year ago and started loaning the mask to museums for public showings. He has given them money, too - a lot of it - and he has appeared on television bragging about how valuable and beautiful the mask is. Of course, everyone in town has had to run down and gawk at it."

"He charges admission, then? He does this to make money?"

T.C. shook her head. "No, the showings are all free. All I can figure is that he's a rich man who likes to make a big deal out of being a big shot."

Stan looked thoughtful. "There could be a great deal more to it than that, dear girl. The mask is not of your Earth at all. It is an insidious device from another time and place, which slowly absorbs the mental energy of those around it. A brain that taps that energy by wearing the mask would be dangerous, indeed. I do not know how an Earthman could obtain the mask. It was

supposedly destroyed years ago by my people, the Time Lords. No Earthman's underdeveloped brain could hope to direct such raw power."

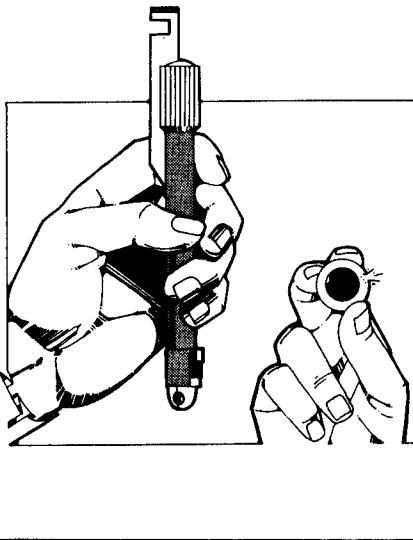
"Stan, will you come off it with the science fiction," T.C. said tiredly. "You talk too intelligently to be a lunatic."

"My dear young woman, if you continue to refuse to believe me, I can only conclude that you are much denser than you appear," Stan countered. "I am not human. I travelled here in a time capsule called a TARDIS. And I am afraid I cannot allow you to have that mask any more than I can leave it in the hands of this Chaney fellow."

"I don't care what happens to the mask. I don't want it. I just have to take it away from Chaney. My father came out of retirement because he considered stealing the mask a challenge. He wouldn't let me help him. Three times he tried and failed, and three times they failed to catch him. Somehow, Chaney found out who my father was, but couldn't prove it. So he framed my father on a trumped-up drug charge, bought off a judge to make it stick, then had my father killed in prison before his appeal could come through." Her voice became low and cold. "I swore I'd finish his last job. It's the only revenge my father would have wanted, and I mean to see that he gets it. If you want the mask, I'll give it to you. I just want to deprive Chaney of it."

"Then I can help you." Stan opened the leather briefcase he had stubbornly carried through their escape. Inside were a number of strange devices. "If Chaney has the mask, he may have other technology beyond your science. This TARDIS toolkit may help us even the odds a bit. Let's see..."

He took a small ring of metal, about a half-inch across, and snapped it into a handle. "For instance, your primitive technology has probably not even learned about using resonant ultrasonics to block electrical flow." He twisted the handle and T.C. heard a high beeping noise. Suddenly, all the lights went out."



"Drat," T.C. heard Stan mutter through the gloom. Another beep, and the lights flickered back on again. "I fancy that will handle any primitive security device known on Earth!"

T.C. stared at him curiously. "Stan, if you aren't a spaceman, you ought to be! I wish I could have introduced you to my father. He'd have known what to make of you. As he used to say, 'Tabby, you can't argue with facts.'

"Do we have an agreement, then?" Stan asked. "I will help you avenge your father if you turn the mask over to me so I can return it to Gallifrey."

"Agreed," T.C. said solemnly. "And you might as well call me Tabby. Partners should be friendly."

"Very well," Stan agreed. "Now, I believe we have plans to make."

"When I suggested we sneak back into the museum, I wasn't figuring on using the door," said Stan nervously. "Surely there is a less direct route?"

"Keep your voice down," Tabby hissed in a strained whisper. "This alley isn't Times Square, and it is quarter after eleven on Sunday night, but someone might come by!" She glanced both directions carefully. "Don't you trust your own equipment?"

"Certainly! If there is any sort of electrically-powered alarm on that back entrance, or anywhere else, it will be deactivated when my ultrasonic electron diverter is used. But I still think..."

Tabby hushed him with one gloved hand over his mouth. "Rule number 14: the simplest entrance is the best. The skylight method is out, as that would be expected. No one would expect us to walk in the back door."

Stan brushed aside her hand. "By that flimsy logic, we should knock on the front door and ask for a guided tour. *Certainly* no one would expect that!"

Tabby stared at Stan for a moment, then smiled. "Stan! You brilliant planner, you! That's even better!" She turned and started down toward the street, away from the museum's back door.

"What?" Stan followed her, waving his arms frantically. "Tabby! You come back here! Where are you going?"

"Around front," she called back. "Wait here!"

Five minutes later, she was calling to him from the back door. "Where have you been?" he asked frantically as she let him in the back way. "How did you get in?"

"Easy, just like you said!" she replied with a smile. "I walked around front and knocked until the guard showed up. Then I asked him what time the museum opened!"

"You didn't really!" Stan was completely taken by surprise. "By Rassilon! What did he do?"

"He looked at his watch. He really shouldn't have taken his eyes off me." She made a chopping motion with her hand. "I left him tied up in a closet. He

saw me, but if we get the mask it won't matter. I'll leave the display area alarms to you!"

Once inside, Stan turned on the ultrasonic device. Immediately, all lights in the building flickered and died, leaving the two in total darkness. "But now your light won't work, either. Not even a battery-powered device will operate with the field on."

"I thought of that." Tabby took a small foil pouch from her pocket and tore it open. She removed a 6-inch plastic rod from the pouch, then bent it and shook it. The rod began to glow with a pale green light.

"Chemical luminescence!" Stan said delightedly. "Cold light! I didn't know you people had developed it yet!"

Tabby winked. "We Earthlings are coming right along, Stan! Campers use these things all the time. I've got a pocket full of them just in case, but this one will last for hours. We'll have to take the stairs, though. Come on."

They made their way to the top floor's main gallery without incident. "Ah, my TARDIS!" Stan patted the side of the antique phone booth fondly. "It doesn't appear anyone wondered about it being here at all."

"Who notices a phone booth?" said Tabby. "Besides, in this place, they probably thought it was an exhibit. Let's take care of business."

The two unlikely partners entered the next room without incident. "At least the ultrasonic whatchamacallit is taking care of the floor pressure alarm," Tabby observed. She glanced across to the big glass dome, the mask glittering within it through the gloom. "This is almost too easy."

Tabby lifted the dome, setting it aside on the wide pedestal. "Tabby!" Stan said urgently. "Don't touch the mask!" But it was too late, for the mask was already in her hand.

"I forgot! But it's all right. I'm O.K." She stopped, puzzled. "Hey, this thing is awfully light!"

Suddenly Stan yelped with pain. The handle of the ultrasonic device was glowing red-hot, burning his hand. With a cry, he tossed it from his injured hand. Instantly, the lights came on.

"That mask is a diversion. Bait, if you will," said a booming voice from behind them. "Forgive me, but I simply couldn't resist." The pair turned to face a burly man dressed in black standing in the corner of the room. He had dark, evil eyes and a satanic-looking mustache and beard. He held an odd-looking pistol in his hand, and the real mask hung from his belt on a thong. "You needn't concern yourself about this," he said with a wicked smile. "It's simply an ultrasonic induction gun. It heats metal at a distance, but is harmless to living things." He tossed the pistol aside.



"That was a big mistake, Chaney!" Tabby snarled at the now apparently unarmed man. "My father wouldn't approve, but I'm going to enjoy breaking your neck anyway!" Tabby dropped the phoney mask and started toward the stranger, but hesitated as he drew a slim black wand from his belt.

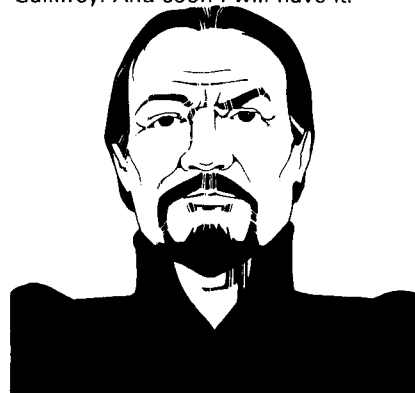
"I wouldn't do that, Miss Fellowes! This device is quite deadly," he explained. "Your friend will be familiar with it by reputation, I think."

"By Rassilon!" Stan was thunderstruck as he stared at the newcomer. "By all Time, you look like —"

"Yes, as I suspected, you are a Time Lord. I suspected as much when I realized that the booth in the other room was a disguised TARDIS! I don't believe we've met, but I see my reputation precedes me," he said, bowing slightly in mock greeting. "I am, indeed, The Master."

"If this wretched villain is your Kevin Chaney, my dear, things begin to become clearer." Stan glowered at the smiling man. "He is not of your world, any more than I am. His deeds are known to all Gallifrey, and his only desire is power."

"And revenge!" The Master stepped closer, but remained a wary distance from Tabby. "Don't forget that, Time Lord! I want revenge against you and all the rest of those simpering fools on Gallifrey. And soon I will have it."

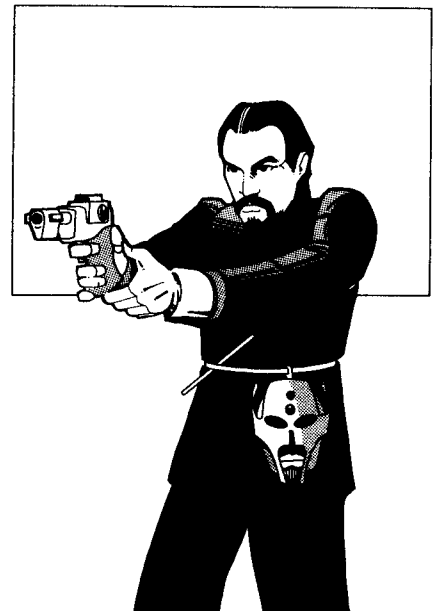


**DOCTOR
WHO**
ROLE PLAYING GAME

"I needn't ask where you got the mask, renegade," said Stan with distaste. "I assume you stole it!"

"A technique your human friend should be well acquainted with," countered The Master with a nod in Tabby's direction. "My compliments, young woman. Your father was a genius of his kind. But he did not know what forces he was dealing with. The mask must be on public display, but I cannot have it stolen. You should be grateful. If he had actually managed to touch the mask, the stored mental energy would have fried his pitiful mind in moments! My way was kinder."

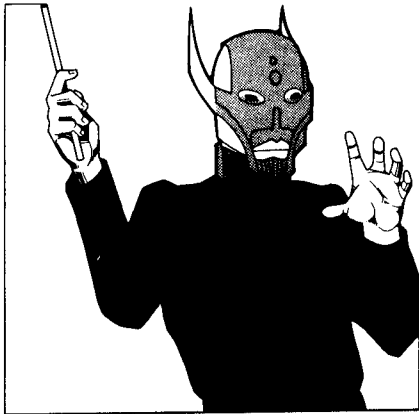
"You rotten —" Tabby, furious, tensed to leap at The Master, but Stan restrained her.



"No, my dear! You mustn't! That rod will compress your atoms, leaving you as a lifeless doll!" He faced The Master. "Why bring the mask here? Why display it like a curiosity?"

"Because its' power had long faded by the time I found it," The Master said. "Only by exposing it to close proximity with intelligent minds could I hope to recharge it. The people of Earth have intelligence enough to activate the mask, but not the technology to recognize its power. Slowly, it has been feeding off the brains of those around it. Soon, it will contain a mighty charge of mental power." He took the mask in his hand and held it above his head. "No human could touch the mask, but the superior mind of a Gallifreyan can control the power. When the mask is fully charged I will travel to Gallifrey and use my boosted mental ability to dominate the brains of every Time Lord on the planet!"

Tabby glanced quickly around the room. She desperately needed a diversion. Her gaze fell on the small display pedestal at her left, atop which lay a gold ornamental dagger. "Hmmm," she thought to herself, an idea beginning to form.



With a dramatic flourish, The Master placed the mask over his face. "But first, I will use but a fraction of my stored power to tear your intellect into pieces, Time Lord! Call it a preview..."

The Master stared at Stan through the eyeholes in the garish golden mask, and suddenly Tabby's companion screamed and dropped, writhing, to his knees on the floor! He clutched his head and cried out in agony.

"Die, you ineffectual fool!" The Master exulted. "Die with your mind crumbling in your skull!"

Tabby ran forward, snatched up the small dagger, and threw it, aiming for the weapon in The Master's hand. Her skill was not good enough, however, and the missile passed harmlessly past him. It had its effect, however, and The Master's attention wavered momentarily.

Instantly, Tabby leaped, but not at The Master and his deadly Tissue Compression Eliminator. Instead, she did a dive roll across the floor, scooping up the metal-heating pistol The Master had discarded. The masked figure did not shoot. Instead, he laughed at her.

"Child, I told you! That device is harmless to living tissue! You have doomed yourself in a useless show of bravado." He raised the black wand in her direction.

Tabby only smiled and fired... directly at the mask! The metal instantly heated to a dull red glow. The Master stumbled back, dropping the wand and clawing the red-hot mask from his seared face and tossing it aside.

He looked up, his hideously burned face twisted in a pained snarl. "You vicious little barbarian! I'll kill you!" he cried, jumping at Tabby with a roar.

Stan was up off the floor like a shot, grabbing at the Master's arm. The Master shoved him aside, but the moment was all Tabby's trained reflexes needed. Her crouching body sprung upward and she whirled in mid-air, delivering a perfect spinning back kick into The Master's chest. The burly renegade was shaken, but was not knocked down.



"Careful, my dear," Stan called. "He's much stronger than he appears!" Noticing the weapon lying on the floor, both Time Lords rushed for it at the same instant.

"Now, you blackguard!" Stan cried, getting the weapon in hand. He pointed the wand and pressed the firing stud. But The Master was moving too fast and erratically, and Stan's shot missed him by a narrow margin. The beam struck a mummy case across the room, compressing it grotesquely to less than a quarter its original size.

Tabby, again on the attack, delivered a stunning karate blow to the back of the bellowing Master's neck. This time, the Master staggered forward.

The Master's fist lashed out at Stan, hitting him hard. His aim momentarily spoiled by Tabby's nearness and the Master's attack, Stan was unable to bring the Eliminator into play.

Tabby pressed her advantage with a savage elbow chop to the Master's shoulder. Hurt, her opponent turned

and struck her backhanded across the face. Tabby tried to roll with it, but the blow fell like a hammer.

Even so, The Master knew he was outmatched without his weapon. He made one last grab for it, turning it back even as Stan fired. The bolt struck neither one solidly enough to exact its' deadly effect, but both were grazed and badly injured by the flare of light.

Tabby rushed to Stan's side as he fell. "Never mind," he gasped, painfully. "Stop The Master!"

But it was too late. The Master was out the door, leaving the mask behind. Tabby followed him into the hall, just in time to see him step into a large coffin-shaped, medieval torture device. The metallic lid slammed shut behind him and, before Tabby's unbelieving eyes, the whole assembly hummed, shimmered a moment, then faded away.

She returned to find Stan, limping and pale, had gathered up the mask and the rest of otherworldly implements. He handed all but the mask to Tabby. "This time, we'll do things *my* way." Approaching the antique phone booth, he opened the door with a strange-looking key and ushered Tabby inside. The interior was a chamber fully four times the size of the booth itself, and there was another door beyond! As Tabby stared in amazement, Stan limped over to a six-sided central console and closed the door by pushing a lever. He tapped several buttons, then threw a switch. With a loud hum, a crystalline column began to rise and fall at the console's center.

"Let's see..." Stan thought for a moment, then tapped several more buttons, and threw the switch again. The humming got louder for a moment, then everything slowed down and stopped. "Here we are," he said, as the door swung open smoothly.



THE
DOCTOR
WHO
ROLE PLAYING GAME

"Huh? Where?" Tabby stepped out of the TARDIS into her own apartment. "That's... that's amazing!"

"Oh, nonsense," said Stan. "I told you I could always find a place I'd been before. With the TARDIS, it's just a bit faster, that's all." He smiled, winced in pain, and collapsed!

Tabby crouched over him, taking his hand. "I'll call a doctor!"

"No," Stan insisted. "No doctor of your world could know anything at all about me! Blast! I'm...I'm not even 400 yet! I'm too young for this to happen..." With a final groan, Stan's eyes closed, and his body shivered and went limp.

"Oh, no..." Tabby's eyes were moist with tears as her friend lay lifeless on the floor in front of his TARDIS. She stood, slowly, trembling with sorrow. "Father... would have liked you," she said softly.

She stood in helpless sadness for long minutes. Then, a strange radiance seemed to come from Stan's unmoving form. She wiped her eyes, not trusting her vision. Stan's body became shimmering and indistinct. It was as if his features were shifting... changing somehow.

In moments, another person altogether lay where Stan had been a moment before. The figure still wore Stan's clothing, but he was a younger man, perhaps in his thirties. His hair was wavy and blonde, and he had a neat blonde goatee.

The stranger's eyes flickered open suddenly, and he sat up, looking very annoyed. "Oh, drat!" the man said peevishly, "there were *years* left in this body! ...In *that* body, I mean."

"Who are you?" Tabby said, in total confusion.

The strange man looked at her, then smiled for a moment. "Well, who do you think I am, child? I'm the same man I always was! This is just... part of the wonderfulness of me, as you said."

"Stan?" Even the voice was different, but there was something about the eyes.

"Of course," the regenerated Time Lord confirmed. "Why, you silly child! Did you think I was *dead*?"



*When combat situations occur, your characters will have to handle them with weapons of all types and ages, including trained or untrained fists. The **Combat** section of the rules shows how skills and attributes come into play during combat situations, and how injury can affect your character. (Fortunately for Stan, even fatal damage is not the end for a Time Lord. Regeneration may allow them to live several lifetimes.) Turn to the combat rules now and discover how they work, then return for the end of the story.*

Later, Tabby said goodbye to her very unusual friend. "Do you have to go?" she asked. "You could certainly be a big help to me here!"

"And become a sneak thief?" Stan frowned. "Never! I must return the mask to Gallifrey. It's too dangerous to be left intact, and so it must be destroyed."

"I hope I'll see you again," Tabby said quietly. "I can't quite get over your new face, but I suppose I could get used to it... in time."

"In Time..." Stan said with a smile, stroking his new beard, "all things are possible. Besides, I rather like it!"

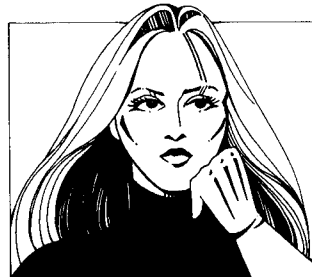
"It figures." Tabby hugged him briefly. "Take care of yourself."

"I shall," Stan said as he stepped into the TARDIS. "Keep out of trouble!"

Moments later, when the TARDIS was gone, Tabby settled into a cushiony chair and closed her eyes. Somehow, she thought, no matter what happened from here on, her life was never going to be as interesting again. Thinking of other worlds and other times, she sighed.

A familiar humming caused her to open her eyes with a start. The TARDIS was rematerializing! The door opened, and Stan stepped out. It was his new body, but he had changed into an immaculate white jumpsuit, with a dashing red sash about his waist and a red carnation pinned to his lapel.

"That was quick," Tabby said, getting up. "Something go wrong? How'd you change clothes so fast?"



THE
**DOCTOR
WHO**
ROLE PLAYING GAME

"What are you prattling about?" Stan said. "I've been on Gallifrey three weeks getting this mess straightened out! I simply decided to return a few moments after I left!"

"Oh," said Tabby, "I suppose if you can travel in time, you *could* do that."

"Obviously," Stan remarked, "since I just *did* do it! I've been given a permanent assignment as a field operative."

"Congratulations," Tabby said with a grin. "Your superiors have finally recognized your true value, I see."

"Nonsense," Stan scowled. "I requested an important job in research, but some idiot got the notion that I should be stuck out here again, tracking down some silly temporal anomaly or another."

"Sorry," said Tabby, repressing a giggle. "I guess it's your lot in life to be constantly unappreciated."

"Indeed! At any rate, I have to travel to a piddling little place in the Greater Magellanic Cloud to recover some useless trinket from a nasty little man who is misusing it. Since you have some small skills in that regard, I thought you might like to come along."

Tabby's eyes widened. "Come along... out into space and time and everything?"

"Yes, yes. But, mind you, no unauthorized filching, or I'll abandon you to the Winds of Time!"

Tabby turned away coyly. "Well, I don't know, Stan. It's tempting, but there's so much to do here, you know..."

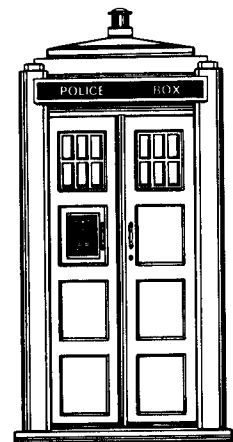
"Tabby..." Stan's voice was softer and less strident for a moment.

The pretty redhead turned back to her otherworldly friend. "Yes, Stan?"

"Please?"

Tabby smiled broadly. "Stan, you just said the magic word! Warm up this TARDIS of yours! Let's travel!"

Tabby and Stan are now off in the TARDIS, headed toward other adventures in other places and times! Your character should also be ready for adventure! Have fun!



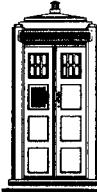
Creating Player Characters

When playing **The DOCTOR WHO Role Playing Game**, a player either may use one of the Time Lords or Companions from the television series, or create an entirely new character. This section gives the rules for players to create their own Time Lords or human Companions.

The system for developing a character involves the player in many decisions about his character, so that when the process is complete, the player knows a great deal about his character and has some idea about how he will play the character in the game. Furthermore, the player will have had a major part in determining just what things his character can do in the game, and, in the process, he will have decided how expert the character is in his areas of specialization. The process is not a quick one, but it is well worth the time and effort, because it is easier to play a character that one knows a great deal about than it is to play a character that one hardly knows.

Players are urged to follow the story about Tamara Carlina Fellowes, usually known as Tabby or T.C., as they create their first character. This will help them to see what the different parts of the system mean in terms of the character, and it will help to make sense of what the numbers are used for. Each section of the character generation rules details the events in a story section, and Tabby's development is used as an example to illustrate the rules. After reading the story and the rules section, the player should follow the rules and develop that part of his own character. After completing a section, the player should return to the story to find out what the next section is all about.

After their first character has been designed, players need not refer to the story, but may generate their characters in the same way that they did their first.



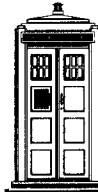
CHOOSING A RACE

In **The DOCTOR WHO Role Playing Game**, the characters that the players have need not be anything like the players who create them. They need not have the same mental or physical attributes, and they need not have the same appearance. They do not need to even be members of the Human race. There are many, many peoples in The Doctor's universe.

It is recommended, however, that beginning role-players or players new to the *Doctor Who* universe create characters that are human Companions of a Time Lord. The player character creation rules center on the human and Gallifreyan races. Other races, each with its own set of unusual physical and psychological peculiarities, certainly may be used, but the player will have to create more than just the character itself in order to play a member of these races.

Humans are, by far, the easiest to play. (After all, most players have plenty of experience.) It is strongly suggested that a player's first character or first character in a new campaign be human, especially if the player is not already very familiar with the *Doctor Who* universe or the gamemaster's campaign. It is difficult enough to learn the rules of the game or about the setting for a campaign without adding the complexity of learning to think like an alien. When playing non-human characters, the role-playing part of the game is more important than ever. Non-humans must act like non-humans! Information about humans and Gallifreyans is presented in the section **Earth: Nexis Of Struggle** in the Sourcebook.

At this time, choose the race and the sex for your character and return to the story of Tabby Fellowes; the illustration shows where to record this information on the character sheet.



CREATING ATTRIBUTE SCORES

Attribute Scores are created using dice, the table given below, and some thought about how the character is to behave in the game. Attribute Scores start at a minimum of 6 and are increased by the player, who distributes a fund of attribute points to create a character with the Attribute Scores he desires.

PERFORMANCE LEVELS

Although the Attribute Scores are important, however, the Attribute Performance Level is more important, for this will be used in the play of the game. The Performance Level of any attribute is given in the table below, along with the number of attribute points required to gain that level. As the levels increase, the number of points needed to gain the next level also increases, and so it becomes more and more expensive to gain the next higher Performance Level.

ATTRIBUTE PERFORMANCE LEVELS

Level	Title	Att. Points Required	Skill Point Bonus
I	Handicapped	1	1
II	Untrained	3	2
III	Basic	6	3
IV	Average	10	4
V	Professional	15	5
VI	Expert	21	6
VII	Mastery	28	7



INITIAL ATTRIBUTE SCORES

For beginning player characters, all initial Attribute Scores will be 6. The starting scores of 6 are an indication that the player character is, on the average, better than the man-on-the-street, who would start with an initial score of 1 in each attribute. Non-player characters may have lower or higher initial scores, as decided by the gamemaster.

ATTRIBUTE POINT FUND

To find the number of attribute points in the fund, roll 2D6 and add the sum to 36. This means that with the worst possible roll (two 1s), the fund will have 38 points in it, and with the best possible roll (two 6s), it will have 48 points in it.

CREATING THE SCORES

The player will be able to use the attribute point fund to raise his starting Attribute Scores of 6 to whatever numbers he wishes.

Before creating the character's attributes, the player should think carefully about what kind of actions the player wants to have his character perform in the game. If the player wants his character to be good at things requiring strength, then his character should have a high Performance Level in strength. If the player wants his character to be good at things requiring dexterity, however, then a high Performance Level in strength is not anywhere near as important as a high Performance Level in dexterity.

Because the Attribute Scores will not change for a character in the course of a game, and may not even change in a campaign, it is very important for the player to think carefully about which attributes will have high Performance Levels and which will have lower ones. In general, there will be enough attribute points that a character may have one attribute with a Performance Level of VII, but usually not two. This would mean, however, that the character would have Performance Levels of III, IV, or V in most of the other attributes. A different kind of character can have more balanced Performance Levels, with all of them being Performance Levels IV or V. The character with very high performance in one attribute and low performance in all the rest is interesting to play, but an easier first character would be one with more even Performance Levels.



In our example, the rolls for Tabby's starting attribute point fund were a 5 and a 1. This gives her a total of 42 points in her fund (36 + 5 + 1 = 42).

Of these 42 points, she places 4 into all of the attributes immediately, knowing that she wants to be well-rounded. This gives her a minimum of Performance Level IV in all attributes, and it also uses up 24 of her 42 points. This will also give her a good skills base. Furthermore, if her special ability is unusual performance in an attribute, she will end up with a minimum of a Performance Level V of in that attribute.

She then decides to raise her END and DEX, desiring to play a character skilled in dexterity-related combat and in stealth, lockpicking, and other such skills. Of the 18 points remaining, she places 5 into END, giving her at least Performance Level V there. Placing 11 of the 13 points left into DEX gives her Performance Level VI there, and leaves her with 2 points yet unused.

She cannot add these 2 points to any attribute to raise her Performance Level there. Nevertheless, she still has a choice. She can drop one of her Level IV attributes to a Level III, gaining her enough to raise a Level IV to a Level V. Or, she can place the 2 points into an attribute simply to gain the skill point bonus from them.

Tabby decides that she likes being well-rounded, and so she decides not to drop a Level IV attribute to Level III. Furthermore, she reasons, she can gain the most benefit from the 2 points by placing them in DEX, where she can get a skill point bonus of 6 for each one.

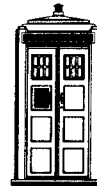
Her Attribute Scores and Performance Levels are:

STR	10	Level IV
END	15	Level V
DEX	23	Level VI
CHA	10	Level IV
MNT	10	Level IV
ITN	10	Level IV

At this time, create the six Attribute Scores for your character. Record the Attribute Scores and Performance Levels in the spaces indicated on the Character Record Sheet. Then return to the story of Tabby Fellowes.



THE
**DOCTOR
WHO**
ROLE PLAYING GAME



DETERMINING SPECIAL ABILITY

Which special ability the character has, if he has one at all, is determined by rolling *three* dice, totalling the rolls, and cross-referencing the result on the table below. Because of the averaging nature of the roll, the special abilities that are most unusual are the hardest to get. Furthermore, one-fourth of all characters will have no special ability. The paragraphs that follow the table give information about how to record the effects of the various special abilities.

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

Recording Special Ability

At the top of the character record sheet, just below the spaces for the Attribute Scores, record the name of the special ability in the space provided.

The gamemaster will describe the effects of the special ability in the game. Some of these abilities, such as Telepathy, Hypnotism, or Telekinesis, have ranges and fatigue factors; record these in the spaces provided. Some, such as Luck, may only be used a given number of times per game day; record this, too.

Unusual STR, DEX, MNT, and CHA are handled a bit differently. For each of these, add 5 to the appropriate Attribute Score, and record it; this might alter the Attribute Performance Level as well. For unusual END, not only add 5 to the END Attribute Score, but also change the INACT SAVE to Level II (make a Saving Roll when the OP END falls below 6 points) and the UNC THRESH to 0 (the character will not fall unconscious until he is at death's door).

On a roll of 18, the gamemaster may choose a special ability of his own design or the character may roll twice on the table. If one of *these* rolls is also 18, then he may roll twice more.

For example, Tabby Fellowes rolled a 6, a 3, and a 5, for a total of 15. This gives her Unusual DEX, and it raises her already high DEX Attribute Score even higher! With the 5 point bonus, her DEX score becomes 28, for a new Performance Level of Level VII: Mastery.

This will give Tabby an enormous advantage in gaining DEX-related skills, because it raises her Skill Point Bonus from 6 to 7. It also will give her an automatic Level VII in one of these skills, without having to spend any skill points.

At this time, determine the special ability for your character, and record the appropriate information where necessary. Then return to the story of Tabby Fellowes, and her new friend Stan (never Alice!).

Doctor Who Character Data Record

Name: _____ Nick Name: _____

Level	STR	END	DEX	CHA	MNT	INT
Score						
Point						
Ability						

SPECIAL ABILITIES

Level: _____ Ability: _____

Score: _____ Point: _____

PERSONALITY TRAIT

Level: _____ Ability: _____

Score: _____ Point: _____

Skill List

1	
2	
3	
4	
5	
6	
7	
8	
9	
10	
11	
12	
13	
14	
15	
16	
17	
18	
19	
20	



DETERMINING ENDURANCE STATISTICS

A character's END Attribute Score is used to determine the starting value of two of the six statistics used in the game to keep track of his physical condition. These two numbers are the character's maximum operating endurance (MAX OP END), which describes his overall physical condition, and his current operating endurance (CURR OP END), which describes his condition from moment to moment, including his fatigue. The END Performance Level is used to determine the Wound Heal Rate and the Fatigue Heal Rate. The remaining two statistics are a character's Inaction Save Level (INACT SAVE), the point at which he may not function normally, either because he is hurt or because he is exhausted; and his Unconsciousness Threshold (UNC THRESH), the point at which he will pass out. Each of these statistics is described in detail in the section on **Injury, Medical Aid, And Recovery**, but the procedure for creating these numbers is put here for convenience. As the endurance statistics are created, record them on the character sheet in the position shown in the illustration.

Doctor Who Character Data Record

Name: _____ Nick Name: _____

Level	STR	END	DEX	CHA	MNT	INT
Score						
Point						
Ability						

SPECIAL ABILITIES

Level: _____ Ability: _____

Score: _____ Point: _____

PERSONALITY TRAIT

Level: _____ Ability: _____

Score: _____ Point: _____

Skill List

1	
2	
3	
4	
5	
6	
7	
8	
9	
10	
11	
12	
13	
14	
15	
16	
17	
18	
19	
20	

MAXIMUM OPERATING ENDURANCE (MAX OP END)

At the beginning of the game, and at any time when the character is not suffering from wound damage, his MAX OP END is equal to two times his END Attribute Score. This number should be recorded in pencil, because it will change as the character suffers from wound damage and is later healed.

CURRENT OPERATING ENDURANCE (CURR OP END)

At any time when the character is not fatigued or suffering from other temporary damage, his CURR OP END is the same as his MAX OP END. At the beginning of the game this is the same as his END. This number should be recorded in pencil, because it will change as the character suffers from damage of any kind.

WOUND HEAL RATE

A character's Wound Heal Rate is equal to his END Performance Level points of wound damage healed per 24 hours. This number is four times as great for characters with the special ability of *Healing*.

FATIGUE HEAL RATE

A character's Fatigue Heal Rate is equal to his END Performance Level points of temporary damage healed per 30 minutes. This number is four times as great for characters with the special ability of *Healing*.

INACTION SAVE LEVEL (INACT SAVE)

A character's INACT SAVE is Level III (12 points). For characters with the special ability of *Unusual Endurance*, this is Level II (6 points). This number will not change for most characters; in rare cases when a character's END score changes significantly, this will change also.

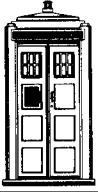
UNCONSCIOUSNESS THRESHOLD (UNC THRESH)

A character's UNC THRESH is Level II (6 points). For characters with the special ability of *Unusual Endurance*, this is 0 points. This number will not change for most characters; in rare cases when a character's END score changes greatly, this will change also.

In our example, Tabby Fellowes' original MAX OP END is 30 (END Score of 15 x 2 = 30). Because she is not fatigued or hurt in any way, this also is her CURR OP END. Her Wound Heal Rate is 5 points per day, and her Fatigue Heal Rate is 5 points per 30 minutes, because her Performance Level V END. Like nearly everyone else, her INACT SAVE is Level III (12) and her UNC THRESH is Level II (6).

At this time, determine the two operating endurance statistics and the two healing rates for your character. After recording these statistics on your character sheet, return to the story of Tabby Fellowes.





ACQUIRING SKILLS

The process of creating the list of skills that a character possesses is complex, but it is worth it, for the character will really come alive as the process is completed. Making up this list is not a rapid process, and it will require some thought. This means that characters should be created well in advance of a game session, so that precious playtime is not spent on the process.

No one can do everything well, and neither can a character in this game. As the list of things that a character can do is created, the player will be asked to make choices about how he wants to have his character behave in the game. Some of these choices will concern the character's day-to-day professional life, and others will involve his outside interests. As the choices are made, some reasons for them should be considered, so that the character that finally emerges seems real. Players should make an effort to create a *believable* character, one whose skills, interests, and developing personality he understands. The story of Tabby Fellowes is a good example of how to do this, so that when the character creation process is complete, the player will *enjoy* playing the character he has created.

The skills that a character has are recorded on the bottom half of the character sheet, as shown in the illustration.

In this section, the skill names are printed in a list; for skill fields that have a choice needing to be made, a blank line has been printed so that the actual skill chosen may be added.

There are two columns for each skill, one to the left of the skill name and one to the right. The column to the left is used to record the Skill Proficiency Level of the skill; this is the number that will be used most often in the play of the game. The column to the right is used to record the actual Skill Rating; this number will determine the Skill Proficiency Level, and, because it may increase through play, needs to be remembered even after the Skill Proficiency Level has been determined.

SKILL POINTS

The number of skills that a character may have is limited only by the character's Attribute Performance Levels and the degree of proficiency that the character wishes to acquire in each skill.

Skill Ratings are 'purchased' with skill points. If a player chooses to have a certain skill, he allocates skill points to gain a rating in that skill. Without allocating any points, the character will have no skill at all, and will not be able to perform even the slightest task in the area (even if the *player* is expert).

Skill Ratings for all skills start at 0. In order to get a Skill Rating and thus be able to use the skill at all, the player must allocate at least 1 skill point to that skill. If the player wants the character to have higher skill, he will allocate more points.

When skills are used in the game, the Skill Ratings are not used. Instead, they determine the Skill Proficiency Level, which is used to gain entry onto the Interaction Matrix, as described in the section on **Challenge, Confrontation, And Combat**. The table below gives the minimum number of skill points that must be allocated for each Skill Proficiency Level.

SKILL PROFICIENCY LEVELS

Level	Title	Points Req'd.
I	Unskilled	1
II	Untrained	3
III	Basic Proficiency	6
IV	Average Proficiency	10
V	Professional Proficiency	15
VI	Expert Proficiency	21
VII	Mastery	28

DETERMINING SKILL POINTS AVAILABLE

Each point in the character's Attribute Scores will give one skill point that may be used to purchase skills. This gives the character between 74 and 84 skill points to use.

Skill Point Bonus

Strength, Dexterity, Mentality, and Charisma each control the ease with which certain skills are learned. This means that a character with a high STR score should be able to acquire more strength-related skills and be more skillful in them than a character with a low STR score. **The DOCTOR WHO Role Playing Game** reflects this by giving a bonus to the character when acquiring skills that are related to a particular at-

tribute. This is called the Skill Point Bonus, and it is given in the table below for each Attribute Performance Level.

SKILL POINT BONUS

Performance Level	Skill Point Bonus
I	1
II	2
III	3
IV	4
V	5
VI	6
VII	7

The Tally Sheet

On a scrap piece of paper write the name of each attribute in six columns across the top. Include END and INT, even though they control no skills themselves. Under the attribute name, give the Attribute Score and Skill Point Bonus. Multiply the Attribute Score by the Skill Point Bonus to determine the maximum number of skill points that may be used for skills related to each attribute.

Each point in an Attribute Score will give one or more skill points, depending on where the skill points are spent. When using an Attribute Score to purchase a skill related to that attribute, each point in the score acts as though it were a number of skill points equal to the Skill Point Bonus.

For example, Tabby has a Performance Level VI in DEX. This means that every one of her 23 points in that Attribute Score is worth 6 Skill Points when she uses them to purchase a dexterity-related skill. If she uses any of these 23 points to purchase skills related to any other attribute, however, each will be worth only 1 Skill Point.

As skill points and attribute points are used to purchase a skill, they will be tallied in the column under the appropriate attribute name. This will make the record-keeping much easier.

INITIAL SKILL CHOICES

The best way to purchase skills is as follows. First, look over the list of skills and find those that the character will need to behave in the desired way. On the character sheet, put a dot beside these skill names, and add any to the list that do not appear there.

Second, in very light pencil, write the *absolute minimum* Skill Proficiency Level that is needed to allow the character to behave in the desired way; this can be recorded in the Proficiency Level column to the left of the skill name. In the Skill Rating column to the right of the skill name, write the minimum number of skill points needed to get this Proficiency Level.

Add up the skill points needed to purchase all the skills desired. Do this attribute by attribute, totalling all of the points needed for STR-related skills, then DEX-related skills, and so on. Record these totals at the top of the columns on the tally sheet.



Comparing Totals

Now, attribute by attribute, compare the total skill points available to the sum of the skill points required. If the total skill points available is equal to or greater than the points needed, then all the skills chosen relating to that attribute may be purchased without any difficulty. If not, then some adjustment will be required.

PURCHASING ATTRIBUTE-RELATED SKILLS

There are two possibilities: either the skill points available for the skills related to an attribute are sufficient to purchase the skills at the Performance Levels desired, or they are not. The following paragraphs outline the procedure to follow for each case.

Sufficient Skill Points

If the skills can all be purchased, then follow this procedure. Determine the fewest attribute points that must be used to gain the skills. Do this by dividing the total skill points needed by the Skill Point Bonus. If there is any remainder, one more attribute point must be spent. This sounds more complex than it really is, as the example will show.

Tabby has a STR of 10, giving her a Skill Point Bonus of 4. This means that she has 40 skill points available for STR-related skills.

She chooses the STR-related skills she feels she needs, and she sets a minimum Proficiency Level in each. From these, she determines how many skill points she actually needs to gain the skills she wants at the Proficiency Levels she wants. Her total is 33. Because the total points needed is 7 fewer than she has available, Tabby may gain the skills at the minimum Proficiency Levels she set.

To find out how many of her 10 attribute points she has spent, she divides 33 (total Skill Points needed) by 4 (her Skill Point Bonus), giving 8 and a remainder. This means that she has spent 9 points. Even so, she did not use up all of the 9 points. Using 9 attribute points, she would have been able to gain 36 skill points in STR-related skills. Because she used only 33, she may increase the Skill Ratings she has recorded by a total of 3 more points. She may put these points into one Skill Rating, or she may spread them between three different ratings. It is her choice.

The remaining attribute point should not be turned into skill points at this time. It will be better for the development of Tabby's character to purchase the skills needed before purchasing any additional skills. This point will not be lost. Instead, it will be used to purchase more STR-related skills, or it may be used anywhere else Tabby desires, as discussed below.

Insufficient Skill Points

If an attribute does not supply enough skill points to purchase the skills related to it, some adjustment is needed. At this point, the easiest place to make this adjustment is either in the Proficiency Levels desired or in the number of skills chosen. Whichever the method, the skill points needed should be adjusted until the total is less than or equal to the skill points available.

If Tabby had needed 56 skill points to purchase the STR-related skills she desired, she would not have had enough to do the job. Thus, she would have been faced with a choice. She could have decreased the Proficiency Levels in the skills she chose until she had lowered the skill point total to 40 or less. Instead, she could have dropped one or more skills entirely, thus decreasing the skill point total needed to 40 or less. What is more likely, however, is that she would use a combination of these methods to do the job.



Unused Points

Subtract the number of attribute points actually turned into skill points from each Attribute Score. This will give some number of points that have not been spent at this time. These points will not be lost or wasted, but will be used as discussed in the next section.

PURCHASING OTHER SKILLS

In addition to points unused in purchasing skills related to STR, DEX, MNT, or CHA, there will be points available from END and ITN that have not been used. All of these unused points may be used to increase the ratings already developed or to purchase ratings in new skills.

It is here that the player can fine-tune the character's skill list, adding skills that would be fun for role-play even if they would have little other use in the game. Such skills, then, as the Trivia skill of *Gourmet Cooking* could be purchased to round out the character. At this time, those Skill Ratings that had to be reduced in earlier steps may be increased, and those skills that had to be dropped may be added.

It is important, here, to understand that an attribute point purchases many more skill points when used for skills that relate to the attribute. When used to purchase increases in ratings or new ratings for skills related to the attribute, each point is equal to the Skill Point Bonus. When used to purchase increases in ratings or new ratings elsewhere, it is only equal to one skill point. This shows the reason why it is important to choose the starting Attribute Scores with care.

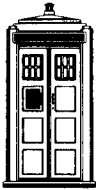
When Tabby goes to purchase additional skills, her extremely high Attribute Score in DEX will make it very easy for her to purchase DEX-related skills. Each of the 28 points in her DEX will make 7 skill points when used to purchase DEX-related skills. If she has only used 20 of the 28 points she has available, she will have 8 points remaining. This will be enough to add two new DEX skills at Mastery Level or to add three new skills to Professional Level and one at Average Level.

If she desired to use the 8 points to purchase STR-related skills, she would lose the enormous Skill Point Bonus. She would be able to add only one STR skill to Basic Proficiency, instead.

RECORDING THE SKILL RATINGS

After all attribute points have been turned into skill points, the skill procedure is finished. In darker pencil, record the Skill Rating for each skill developed. Next, determine what the Skill Proficiency Level is for each skill and record it in the column to the right of the skill name.

At this time, choose the skills your character will have. Balance and adjust the Skill Ratings in each skill so that every attribute point is used up. Do not save any for a later time. Then, record the Skill Ratings and Skill Proficiency Level for each skill on the character sheet, and return to the story of Tabby Fellowes.

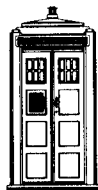


DETERMINING PERSONALITY TRAIT

To find the personality trait exhibited by the character most often, roll a die two times and consult the table below. Make note of the rolls without adding them together. The first number tells which of the columns to use in the table; the second number tells which row to use.

In our example, Tabby rolls a 2 and a 1. The 2 indicates that the trait is in Column A, and the 1 shows that she is stubborn.

This is only one facet of Tabby's personality, the one that is most evident to others. Other parts of her personality could be developed as the player sees fit; in Tabby's case, it was decided that she should be a compulsive planner, as well.



APPEARANCE

Players are encouraged to develop their characters' looks as much as they desire, determining eye color, hair style and color, skin texture and shade, and so on. The game rules provide help in three general areas: height, weight, and general looks. In addition to creating these, it is suggested that each player create one or two 'recognition handles.' These are the physical aspects of the character's appearance and behavior that would stand out in the minds of those whom he meets, such as a distinctive beard, a way of walking, a personal habit, or the sound of his voice. Just what these recognition handles are is up to the player and the gamemaster to decide.

The tables below are used to determine the character's general height and weight, his overall looks, and his age. In addition, one or two specific recognition handles should be developed.

OVERALL APPEARANCE

The table below is used to determine the overall appearance of the character. Separate columns deal with the character's height, build, and looks. Repeat the procedure for the character's general weight. From these two descriptors, a mental image of the character's size can be established. Finally, repeat the procedure one more time for the character's overall looks.

AGE

The age of a character affects his appearance. In the *DOCTOR WHO* universe, however, with regeneration techniques available to Gallifreyan Time Lords who live to enormous ages when compared to their human Companions, the apparent age of the character and his real age may be vastly different. The table below gives these ages, and the paragraphs following it will help to clarify the difference.

Apparent Age

The apparent age of a character is measure of the true physiological state of the character's body. It is also the character's appearance in relation to the average person. In this game, both of these will be given in human terms, so that players may easily relate to them.

To find the apparent age of the character, roll two dice. The total will give an age range from adolescent to elderly, as shown on the left side of the age tables for humans and Gallifreyans below.

Actual Age

The actual age of a character, in Earth years, is how many years a character has actually been alive. For humans, this could be anywhere from 13 to about 90. For Gallifreyans, who can live to be 12,000 years old, the actual age can be between 20 and 10,000 years.

To find the actual age range of the character, roll two dice as for apparent age. To find the actual age (in years) of a human, roll one die; cross-reference the result with the actual age range to find the character's exact age. For a Gallifreyan, roll the die and cross-reference as for a human, but use the Gallifreyan table. This will give an approximate age, and the player may add numbers to make a real age.

For young adult and mature adult Gallifreyans, roll 1D6 to determine how many regenerations the character has already used. For middle-aged and old Gallifreyans, roll 2D6 to determine this.

PERSONALITY TRAITS

Column A Roll (1 or 2)	Column B (3 or 4)	Column C (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	Optimistic/Pessimistic

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

CHARACTER AGE

Humans		1	2	3	4	5	6
Dice Roll	Age Range						
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

Gallifreyans

Dice Roll	Age Range	1	2	3	4	5	6
2	Adolescent	20	30	45	60	75	90
3 - 4	Young Adult	120	130	140	150	165	170
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	10,000



Challenge, Confrontation, and Combat

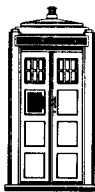
In The *DOCTOR WHO* Role Playing Game, whenever a character attempts to do something where the outcome is uncertain, dice are used to determine the success or failure of the attempt. It is at these times that the character's attributes and skills come into play through the use of Attribute Performance Levels and Skill Proficiency Levels.

These events usually come at three different times in the game. The first, and most common, occurs when the character is challenged by the game world to perform in an unusual way. The second occurs when the character comes into conflict with a non-player character, usually in a verbal confrontation of some kind. The third occurs when the character engages in combat. The procedure for resolving the uncertainty is the same in all cases, whether an attribute is to be used or a skill is. This procedure involves a table called the Interaction Matrix and a roll of two dice.

The Interaction Matrix supplies a target number from -5 to 18 that indicates the degree of difficulty of the task. The higher the number, the less difficult the task, and the lower, the more difficult. A task of average difficulty would be indicated by the number 7.

The dice roll supplies the random factor needed to keep the outcome uncertain. It incorporates the lucky and unlucky breaks inherent in all human (and Gallifreyan) endeavor. Two dice are rolled, and the rolls are totalled. This gives a number between 2 and 12, with the average roll being a 7. A roll of 2 is more difficult to get and a roll of 12 equally difficult.

The dice roll is compared to the target number given by the Interaction Matrix. If the roll is equal to or less than the target number, the attempt to use the attribute or skill was successful. If the roll is greater than the target number, the attempt was unsuccessful.



CHALLENGE: USING ATTRIBUTES AND SKILLS

Attribute Performance Levels and Skill Proficiency Levels are measures of the character's chance to apply his attributes or skills successfully in critical situations, such as those in which there is only a limited time available, those that are of an unusual nature, or those that must be performed under stress. The levels also indicate the relative quality of the result and the relative ease with which the attribute or skill can be applied to the problem.

Normally, characters may do the things that the players desire, as long as the characters have the time, are not under stress, and are attempting nothing unusual. Sometimes, however, a player will want his character to attempt something unusual or something usual in a critical situation. In these cases, success may not be automatic, and the gamemaster will determine a character's ability to perform the unusual action, particularly if success will make a big difference in the play of the game or failure will bring potentially bad consequences. At these times in the game and for such unusual actions, the gamemaster may ask the player to make a dice roll, as described above, to help him determine the character's success or failure.

If the factor controlling success is an attribute, the dice roll is called a Saving Roll and the target will depend, in part, on the character's Performance Level in one or more attributes. If the controlling factor is the development of a skill, the roll is called a Skill Roll and the target will depend, in part, on the character's Proficiency Level in one or more skills.

Saving Rolls and Skill Rolls come into play when a character is challenged by the game world, such as when he attempts to perform unusual actions. For instance, if a character attempts to walk a tightrope, he may be required to make a Saving Roll using his Performance Level in DEX. If he desires to pick

a lock, he certainly can do it, given enough time and patience. If, however, he has only 10 seconds to do it, the player will be asked to make a Skill Roll using his Proficiency Level in *Lockpicking*.

CHALLENGE DIFFICULTY LEVELS

Challenges presented by the game world are rated according to their difficulty, just as skills and attributes are rated according to their development. The difficulty of a task is given a Difficulty Level by the gamemaster. Difficulty Levels equate roughly to Attribute Performance Levels or Skill Proficiency Levels.

MAKING SAVING ROLLS AND SKILL ROLLS

When the gamemaster asks for a Saving Roll or a Skill Roll, he usually tells the player which attribute or skill controls the outcome, and a relative Difficulty Level of the task. The player consults his character sheet to find the appropriate Attribute Performance Level or Skill Proficiency Level, which he tells to the gamemaster. Then, the player rolls two dice, adds the rolls together as described above, and informs the gamemaster of the result.

The gamemaster compares the total to the *target* he has chosen using the Interaction Matrix. The target is determined, in part, by comparing the Performance Level (for a Saving Roll) or the Proficiency Level (for a Skill Roll) to the Difficulty Level of the job. In general, the higher the Performance or Proficiency Level, the higher the target, and the higher the Difficulty Level, the lower the target. A task with an Average Difficulty Level performed by a person with an average Performance or Proficiency Level will have a target of 7. A task with a Nearly Impossible Difficulty Level cannot be performed by a person with an average Performance or Proficiency Level, because it is too difficult, whereas a task with a Simple Difficulty Level will be automatically successful.

Saving Rolls need not be made for routine use of attributes, as long as the Performance Level is III or greater. Similarly, Skill Rolls need not be made for routine use of skills, as long as the Proficiency Level in the skill is III or greater.

A character attempting to do something for which he has no capability or skill may botch the job entirely. For a character to handle *routine* matters in an area where his Performance or Proficiency Level is less than III, the gamemaster may require a Saving Roll or Skill Roll.



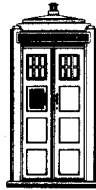
Modifiers To The Roll

The gamemaster may use different modifiers to allow for harder and easier tasks and for differing circumstances. In some circumstances, the gamemaster may rule that no Saving Roll or Skill Roll is allowed at all; an example would be if the action a player wants to perform is clearly impossible or highly unlikely for someone of his expertise and capability.

Critical Failure And Critical Success

If the dice roll is greater than the target, then the attempt to perform the unusual action failed, as described above. This means that the character is unable to complete his action in that way at that time. If the roll is 5 more than the target or greater, the attempt failed in a particularly spectacular or disastrous way. If the dice roll is less than or equal to the target, then the attempt was successful, and the character was able to complete his action as he desired. If the roll is at least 5 less than what was needed, the attempt was spectacularly successful. These spectacular results are called Critical Failures and Critical Successes.

The exact interpretation of Critical Failure and Critical Success depends on the situation. If a character were attempting to find out a bit of information and managed a Critical Success, he might find out not only what it was he sought, but also a piece of related information he did not even realize he needed. If he were attempting to perform a task, the result was far better than he needed, unusually so, perhaps even valuable to the world at large. The gamemaster is responsible for determining the exact nature of Critical Failures and Critical Successes for most challenges.



CONFRONTATION: VERBAL CONFLICT

In situations when player characters encounter non-player characters and attempt to persuade them, browbeat them, coerce them, haggle with them, negotiate with them, impress them, or in any other way interact verbally with them, the Interaction Matrix is used. In verbal conflict, a character enters the Interaction Matrix with either the Performance Level of his CHA Attribute Score or his Proficiency Level in a CHA-related skill, such as *Negotiation/Diplomacy*.

The NPC enters the Interaction Matrix at a variety of Difficulty Levels, depending on the task the player character or characters are trying to accomplish. This Difficulty Level will be determined by the gamemaster, taking into account the specialized actions that the player character(s) will perform to enhance the chance of success. The Difficulty Level then will be modified by the gamemaster for the situation, taking into account the things known by him but unknown to the player characters.

In addition, the Difficulty Level will be modified by the NPC's attitude toward the player character(s). For situations in which the NPC feels neither positively nor negatively toward the player character, the modifier will be 0. The more positive the feelings toward the player character(s), the greater the positive modifier. The less positive the feelings, the greater the negative modifier.

The final modifiers will be due to the personality of the NPC, taking into account his motives/goals/desires and his manner of behavior. These will vary from situation to situation, as the actions of the player characters change.



THE
**DOCTOR
WHO**
ROLE PLAYING GAME

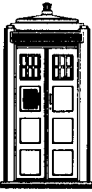
For example, when Tabby Cat and Stan encounter the office building security guard, Stan chooses to use verbal confrontation to keep the guard from spreading the alarm. He will use his skill in Verbal Interaction, Bluffing to bluff the guard, attempting to browbeat the man into believing that he and Tabby are building tenants. The Ability Entry Line used in this case is Stan's Proficiency Level in Bluffing, which is Level IV.

To help insure success, Stan states that he will use the following special actions to help modify his Ability Entry Line. He will threaten the guard's job, insult him by pointing out that the guard is slovenly and not at his post, and demonstrate superiority by stating that the guard reads trash, by confiscating the guard's comic book, and by turning on his heel and striding off. When the gamemaster judges the results of this encounter, he will take into account these special actions and select a modifier for the Difficulty Level that will reflect them.

Stan realizes that he has to do something more than just use his skill if he wants to insure success. There is the unusual clothing he and Tabby are wearing to consider, and he assumes that the guard is familiar enough with the job to recognize most of the tenants. He realizes that he must be specific about the special actions he wishes to incorporate in his bluffing attempt, because without them there would be no modifier to the Difficulty Level, and the attempt would be slightly harder.

In judging whether or not Stan's bluffing attempt was successful, the gamemaster sets a Difficulty Level for the task, applies the modifier he selected for Stan's special actions, and then applies modifiers for the situation and the guard's personality that may not be known to the players. When he has arrived at the Task Entry Line, he cross-references it with Stan's Proficiency Level IV, determines the target, and asks Stan to roll the dice.





COMBAT: PHYSICAL CONFLICT

Combat in this game, whether with ranged weapons such as bows or stasers, with hand weapons such as clubs or knives, or with bare hands, is resolved in the same way as challenges and conflicts, using the Interaction Matrix and various combat Skill Proficiency Levels.

The general method of resolving combat is like that for resolving challenge and conflict. The attacker uses his Skill Proficiency Level to access the Interaction Matrix, and a target, called the To-Hit Number, is found by cross-referencing this with the Difficulty Level of the attacker's target. The To-Hit Number is then compared with the To-Hit Roll (a kind of Skill Roll) made on two dice. As with other Skill Rolls, the attack will only be a hit if the To-Hit Roll is less than or equal to the To-Hit Number. Modifiers are used to account for movement, range, concealment, and other factors that influence the ability to make a successful attack. Critical Fumbles result from spectacular failures to hit, and Critical Hits result from spectacular successes; these are unusual events, and are judged using the tables provided in the **Game Operations Manual**.

Once an attack has been judged to be successful, other numbers are needed to resolve the action. The amount of damage given by the attack must be calculated, and any damage protection from armor must be determined. Then, the damage is applied to the character attacked, using the rules given in the **Injury, Medical Aid, And Recovery** section.

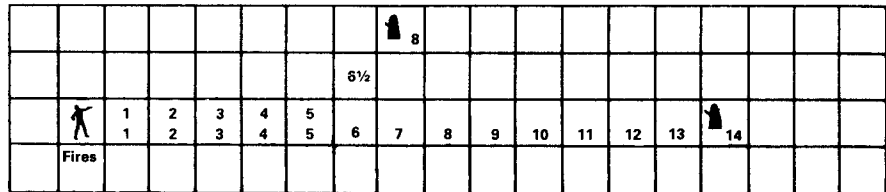
The only difference between the three combat types is the distance between the attacker and his target and the type of weapon being used. Unarmed combat occurs when a character enters combat armed only with his fists, feet, and skill in *Grappling, Brawling, or Martial Arts*. Armed combat occurs when the character enters combat with a contact or a ranged weapon.

Unarmed combat can take place only if both attacker and target are in the same square. Armed combat with a ranged weapon requires that the target be within the weapon's range and that there be a line-of-sight (LOS) between the attacker and the target. Combat with hand-held weapons can take place if the attacker and the target are in the same or adjacent squares. The following paragraphs define the terms *range*, *line-of-sight*, and *concealment*.

Range

Range is the distance between the attacker and his target. It is measured in gaming squares. There are five ranges: point-blank, short, medium, long, and extreme. The combat system is set up for attacks made at short range. For combat with ranged weapons, the range must be determined because there is a modifier to the attacker's entry point to the Interaction Matrix if the attack is not made at short range.

To find the range, count the squares between the attacker and the target along the shortest path, whether straight or diagonally. When counting the squares, count each diagonal square as 1.5 squares; count the target's square but not the attacker's. The diagram below will illustrate this.



Line-Of-Sight And Concealment

To fire a ranged weapon like a staser or a bow at a target, the attacker needs a line-of-sight (LOS) to that target. A LOS exists if a straight line can be drawn from the center of the attacker's square to the center of the target's square without passing through any square containing an obstacle. If no clear LOS exists, the target is concealed; in combat, the Difficulty Level is modified for the amount of concealment.

In determining the concealment, the position (kneeling, prone, standing, sitting, or whatever) of the attacker and the target must be considered, along with the height of obstacles. Concealment may be due to a physical object, such as a desk or a rock, or to smoke or dust clouds. Obviously, someone prone behind an instrument bank cannot be fired on (or seen), but neither can that character fire! On the other hand, if the character is kneeling behind the instrument bank, peeking over the top, he may still be able to fire freely and still remain somewhat concealed behind the obstacle. Most often, common sense will help decide what obstacles do and do not block LOS in a given situation.

Task Entry Lines than Difficulty Levels. This allows combat modifiers to be

More than one possible target in a square does not block LOS to a target, but such tightly grouped characters do make it possible to strike the wrong target. Characters in intervening squares block LOS if they are standing, but kneeling or prone characters do not.

DETERMINING THE ABILITY ENTRY LINE

The Interaction Matrix is used to provide a To-Hit Number. This number is obtained by cross-referencing the attacker's Ability Entry Line with the target's Task Entry Line. The distinction between Proficiency Level and Ability Entry Line is important, because there are more Ability Entry Lines on the Interaction Matrix than there are Proficiency Levels. Similarly, there are more

used to fine-tune the selection of the To-Hit Number, as described in the sections below.

Before the To-Hit Number is determined, the attacker must determine the Ability Entry Line that leads into the Interaction Matrix. The first step in doing this is to find the Skill Proficiency Level for the attack being made.

The next step is to modify the row determined by the Proficiency Level for the particular circumstances surrounding the combat. This must usually be modified for the range to the target, for the attacker's movement, and sometimes for careful aiming, for dodging, or for evading as well. The following paragraphs describe each of these modifiers and tell how they come into play in determining the Ability Entry Line.

Starting Point

The Proficiency Level of an attacker with a particular weapon is used to determine the first step in determining the Ability Entry Line. Then, this starting point is moved up and down for the inherent difficulty of using the weapon or making the attack, for the attacker's movement, for range, and for aimed shots.

Attacker's Movement Modifier

The combat system was geared for participants moving at normal combat speed, and so no modifiers are given for attacks made immediately after normal movement or after remaining stationary. If the attacker runs or evades before making an attack, he will be less effective. When a character uses AP to run and then to attack or fire immediately afterward, with no other action in between, his Ability Entry Line

into the Interaction Matrix is modified by a negative movement modifier. This will reflect the poorer chance to hit for such a circumstance. When the character is evading just prior to attacking or firing, a larger movement modifier is required.

Range Modifiers

In combat with ranged or contact weapons or in unarmed combat, the attacker's Ability Entry Line on the Interaction Matrix is modified by the range. After the range is determined, it is compared with the range breakdown for the weapon as given on the Weapons Table.

The combat system uses short range as the base range. Thus, if the target in any type of combat is at point-blank range (in the same square or one adjacent), the Base Ability Entry Line is modified by a positive range modifier to reflect that it will be easier to hit. If, however, the target is at medium, long, or extreme range, the Base Ability Entry Line is modified by a negative range modifier, to reflect that it will be harder to hit. The Weapons Table shows the ranges in gaming squares for each weapon. All attacks in unarmed combat and attacks with hand-held weapons have a positive modifier because they are considered to be at point-blank range.

There will be times in combat when a player will find it important to know the various ranges of the weapons used by a character. The difference in To-Hit Number between one range and another is enough that it may be beneficial to hold fire and move an extra square or two to get within a better range.

Aiming Modifier

Most ranged weapons may be aimed before they are fired, which gives a better chance to hit, just as a snap shot with these weapons gives a poorer chance to hit. Furthermore, when a weapon is used in the character's off-hand, aim is somewhat impaired, which gives a poorer chance to hit. An attacker must modify his Base Ability Entry Line into the Interaction Matrix for such situations.

Aimed Shots: For aimed shots, the Base Attack Line is modified by a positive aiming modifier to reflect that an aimed shot increases the chance for a successful hit. For snap shots, the Base Ability Entry Line is modified by a negative aiming modifier to reflect that they are less accurate.

Off-Hand Attacks: Characters are assumed to use the same hand as the player who controls them, unless something different is specified. Only the rare ambidextrous character can use a weapon with the same skill in either hand, and so almost all characters will have an off-hand that he may need to or want to use in armed combat. For these uses, the Base Ability Entry Line

will need to be modified by a negative aiming modifier to reflect the lack of skill in the off-hand.

Simultaneous Attacks: It is possible to use two weapons in armed combat, such as Jamie McCrimmon's use of a sword-and-dagger combination. It is even possible to fire two ranged weapons, if both can be operated one-handed. Mostly, this skill is used for archaic weaponry. Simultaneous attacks made with two weapons are less accurate than attacks made with either weapon separately. For simultaneous attacks, an aiming modifier must be subtracted from the Base Ability Entry Line for *both* attacks. Furthermore, unless the character is ambidextrous, an aiming modifier also must be subtracted from the Base Ability Entry Line for attacking with the off-hand.

In combat, when a target elects to dodge or evade an attack, the DDF is a modifier to the Ability Entry Line, and is reported to the gamemaster as part of the total modifier when a character makes an attack.

DETERMINING THE TASK ENTRY LINE

The To-Hit Number in an attack is determined from the Interaction Matrix by cross-referencing the attacker's Ability Entry Line with the target's Task Entry Line. The Task Entry Line is determined from the Difficulty Level and modifiers for the target's movement, size, and concealment just as the Ability Entry Line is determined from the Proficiency Level. The paragraphs below describe the Task Entry Line as well as the various modifiers available to the target.

Difficulty Level

In unarmed combat or combat with contact weapons, the success of the target's defense lies mainly in his skill. Thus, the target's Difficulty Level is determined by his Proficiency Level in the type of combat. This is modified for his movement and his size.

In combat with ranged weapons, the target's skill in combat has no effect at all. In this case, the Difficulty Level is fixed at Level IV (average), but it can be modified for the defender's movement, his size, and his concealment.

Dodge Difficulty Factor (DDF)

All weapons have an inherent difficulty in altering an attack to counter a dodging or evading target. Thus, attacks on a dodging or evading person made with equal skill in two different weapons may yield different results. This is reflected in the Dodge Difficulty Factor (DDF).

Target's Movement Modifier

The combat system was geared to targets moving at combat speed or standing still, and thus they have no modifier. Running makes a target harder to hit, and so the Difficulty Entry Line must be modified by a negative movement modifier for running targets.

Evading targets are even harder to hit. Evasive actions are as follows: *Evade* (while moving or swimming), *Roll Sideways*, *Dodge*, *Dive Roll*, and *Dive To Prone*.

Flying Tackle is a special case. Though it is not an evasive movement, it is similar enough to a dive when viewed by anyone except the target that it is counted as an evasive action; from the target's point of view, the person tackling appears to be running.

Size Modifiers

A *small* target is considered to be one the size of a normal eight-year-old human or smaller. A *large* target is anything the size of an adult horse or larger. Anything in between is considered *man-sized*; the combat system is based on targets this size.

The size modifier depends on the actual size of the target. Small targets are harder to hit, and so a size modifier is subtracted from the Difficulty Entry Line into the Interaction Matrix. Large targets are easier to hit, and so the size modifier is added to the Difficulty Entry Line.

When a character aims at a specific part of the target, such as the target's leg, or the weapon in the target's hand, the target is harder to hit than normal, and a size modifier is added to reflect the difficulty of the shot.

Targets kneeling, crouching, or sitting and those prone or crawling are more difficult to hit than standing targets, because they are effectively smaller. The position of the target will be taken into account when determining the size modifier, but only if there is no concealment modifier. Diving targets and rolling targets are accounted for with movement modifiers.

Concealment Modifiers

The combat system is based on targets that have one-third or less of their body concealed, and so no concealment modifier is used for them. Thus, a human standing behind a crate that covers him up to his knees would have no concealment modifier.

Targets that are more than one-third concealed are harder to hit, and so a concealment modifier is subtracted from the Difficulty Entry Line into the Interaction Matrix for these targets. Thus, a human standing behind a waist-level console would have a concealment modifier. A human standing behind a shoulder-high instrument bank, or peeking around a door, or standing behind a partition would have a bigger concealment modifier, and a human peering from a gun slit would have a very large concealment modifier.



WEAPONS

The weapons in this game are intentionally broken down into large categories to make the combat system a simple one. There are two broad classes of weapons: *contact weapons*, such as swords, knives, or clubs, which the attacker must hold while bringing into contact with his target; and *ranged weapons*, such as bows, pistols, and rocks, which the attacker must fire or hurl over a distance to strike his target. In addition, skill with certain weapons of either type can be related to strength or dexterity. Different weapons give different damage, and the difficulty of using the weapon also is different. For ranged weapons, the range is divided into point blank, short, medium, long, and extreme. The tables below give the appropriate statistics.



CONTACT WEAPON TABLE

Strength-Related:

Weapon Type	Damage	DDF
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 Bludgeons		
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
Quarterstaves	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:

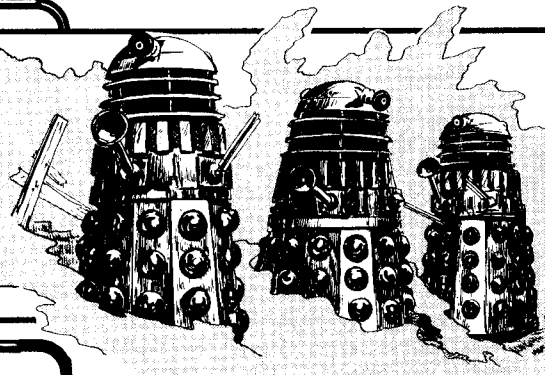
Weapon Type	Damage	DDF	Range (Squares)				
			PtBlnk	Shrt	Med	Long	Extr
Crossbows							
Light	4D6	-1	1	12	35	60	90
Heavy	A	-2	1	30	70	100	135
Pistols							
Flintlock	2D6	-3	1	10	20	40	60
Cap-and-Ball	2D6	-3	1	10	20	40	60
Revolver	4D6	-2	1	10	25	40	75
Automatic	4D6	-2	1	10	25	40	75
Magnum	A	-2	1	10	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



THE
**DOCTOR
WHO**
ROLE PLAYING GAME

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



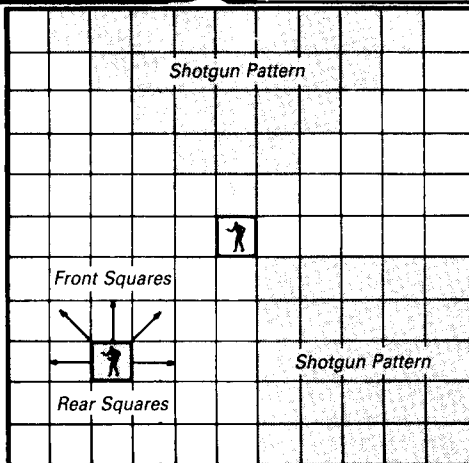
DETERMINING SUCCESSFUL HITS

A successful hit is determined by making a To-Hit Roll. The Interaction Matrix provides a target (To-Hit Number) for this roll, just as it does for other Skill Rolls. The Ability Entry Line of the character attacking is cross-referenced against the Defense Line of the character defending.

The attacker rolls two dice, adding together the rolls, and comparing with the To-Hit Number. This is the To-Hit Roll. If the number rolled is higher than the To-Hit Number, the attack was unsuccessful. If the roll is equal to or less than the To-Hit Number, the target is hit and damage must be applied.

Firing Arcs

All ranged weapons are shot in a straight line through a front square of the attacker. The only exception is the shotgun, which fires a pattern that may strike and damage any and all characters in the affected area; the diagram below gives this arc. A separate To-Hit Roll and damage roll must be made for all characters in the affected area.



Critical Hits And Critical Fumbles

If the number rolled is at least 5 less than the To-Hit Number, a Critical Hit has resulted. This means that the attack was more successful than might otherwise have been expected. It might give extra damage to the target, or even kill him in one blow! A die is rolled, and the Critical Hit Table is consulted.

On the other hand, if the number rolled is at least 5 greater than the To-Hit

Number, a Critical Fumble has resulted. This means that the attack not only was unsuccessful, but that something bad happened to the attacker because of an unexpected fumble. The attacker's weapon might have been broken, or even give damage to one of the attacker's comrades! A die is rolled, and the Critical Fumble Table is consulted.

DAMAGE

Any damage generated by a weapon (except a stun pistol or stun rifle) is classified as wound damage. A running total of this damage should be kept for each character. As wound damage is taken, it is removed (temporarily) from the character's MAX OP END score. When this total reaches 12, the INACT SAVE number, any further damage may cause the character to become inactive from fatigue, and when it reaches 6, the UNC THRESH number, any further damage may cause the character to fall unconscious, as discussed in the section on **Injury, Medical Aid, And Recovery**.

each weapon. Some weapons give a pre-determined number of damage points, such as the blowgun dart, which does 1 damage point. Damage from most weapons, however, is determined by a die roll, or perhaps two die rolls. The Weapon Tables give the damage for each weapon.

Usually this damage is given in the form 4D6, such as with the two-handed sword. This means that four (4) six-sided dice (D6) are rolled and the rolls are totalled to give the sword's damage. Sometimes, such as with a heavy crossbow, however, the damage is given as A. This refers to Damage Table A, which gives damage from 1 to 60 points.

Damage done in unarmed combat depends on the STR of the attacker and on the skill of the attacker. The Body Weapon Table gives the base damage for each type of unarmed combat blow. To this base is added 1 point for each Performance Level of STR and 1 point for each Proficiency Level of Skill.

Animals and other non-humanoid creatures may have a higher STR base, and thus they may do more damage than would be reasonable for human characters. Furthermore, animals, creatures, and some aliens may have bonuses for claws and teeth.

Armor

Some beings may wear body armor, and some beings, as well as some animals and creatures, may have natural armor. Body armor or natural armor reduces the amount of damage taken in armed or unarmed personal combat, and by hits from projectile weapons or thrown weapons. Such armor absorbs some of the damage that would otherwise be taken; it usually is described by the number of damage points it absorbs per blow. Some body armor is heavy and could slow a character down.

Plate armor, mail, or leather armor provides protection, and the use of a shield also modifies the damage taken. Body armor or natural armor usually gives little or no protection against the stun, disrupt, or disintegrate effects of energy weapons.

Shotgun Hits

A separate To-Hit Roll and damage roll must be made for all characters in the affected area.

Determining Damage

If an attack is successful, the target may take damage. The Weapons Table gives the number of damage points for



Tactical Movement



VISUALIZING THE ACTION

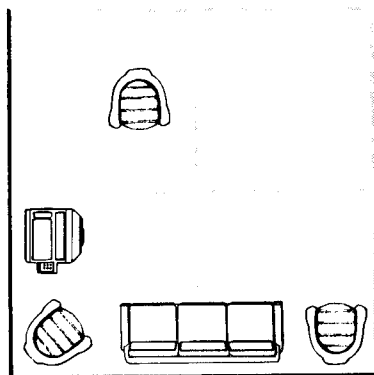
In The *DOCTOR WHO* Role Playing Game, players visualize their characters in action, moving from place to place, investigating unusual or strange things, talking together, operating equipment, combatting strange aliens. Much of the time this action occurs only in the imagination, for it is not important to know exactly where everything is in relation to the characters. Sometimes, however, particularly in dangerous situations, it is important for everyone to know exactly where each character is, which way he or she is facing, and what the environment looks like in detail. In these cases, the gamemaster uses a map to show the environment, such as buildings, ship interiors, outdoor encounter areas, and so on. Then, the players may use counters, miniature figurines, or some other objects to represent their characters.

When movement or other action takes place, each player decides on the actions for his/her character and relays these actions to the gamemaster, who is controlling the actions of all of the non-player characters (NPCs). Together, the players and the gamemaster resolve all the actions using the game's tactical movement system, which is described in detail in this section. This system allows the characters to move from place to place, fire weapons, throw punches, perform first aid, use equipment, or make any other actions that they feel are necessary.



TACTICAL MAPS

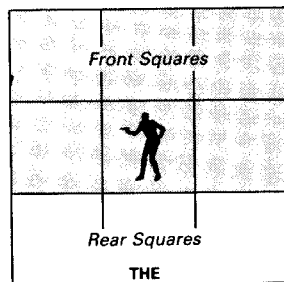
The maps used in role playing games usually are drawn on square-grid paper like graph paper with large squares. In this game's tactical movement system the lines are spaced an inch apart, and so the paper is divided into one-inch squares. The scale of the maps is one inch equals one and one-half meters (1 in = 1.5 m). This means that a distance of 1 inch on the map represents a distance of 1.5 meters (about 5 feet) in real life; 2 inches equals 3 meters, and so on. Thus each square on the map represents an area 1.5 meters on a side. The diagram below shows this grid.



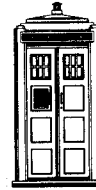
COUNTERS

Cardboard counters may be used to represent the characters. These should be one-inch squares so that they will fit onto the grid. Miniature metal figures, available separately from FASA, may be used instead of the counters.

When on the grid, each counter must be placed so that it occupies only one square, as shown below. The way the character is facing should be shown on the counter, either with an arrow or with the word 'front.' Facing affects combat, and so it is important that all counters be placed so that they show each character's facing correctly. The diagram below shows what is considered to be in front of the counter and what is to the rear.



THE
DOCTOR WHO
ROLE PLAYING GAME



USING THE TACTICAL MOVEMENT SYSTEM

ACTION POINTS (AP)

Each character has a number of *action points*, or AP, determined by his DEX. During play, the players spend these AP on whatever actions their characters make. Each action costs some points, and characters can do any action that is reasonable as long as they have the AP. As the characters move about, the players move the counters to represent the action. In this way, both players and gamemaster can 'see' the action, almost as if they were actually there.

Calculating AP

The number of AP for each character depends on his DEX. To find the AP, divide the DEX score by 3, round down, and add 4. For player characters, this number will be between 6 and 14. This number should be calculated when generating a new character; it should be circled in the vertical row of boxes (called the Action Point Track) on the very right of the Doctor Who Character Data Record.

USING AP

One turn in the tactical movement system represents 10 seconds of time. During this turn, each player must keep track of his character's AP usage. At the beginning of each new turn, the character has his full amount of AP, which may be used on any actions he desires to make in the turn. As the turn progresses, each action he makes subtracts from his AP total; when the total is at 0, the character may make no more actions. AP may not be saved from turn to turn; any not used are lost. The player need not use all of his character's AP all at once, but may save some for opportunity actions later in the same turn, if he thinks there may be some.

The table below gives the AP cost for many common actions; each action is discussed in the section on **Action Explanations** following the table. The table is not complete, and many unusual actions are likely to occur in play. Before these unusual actions take place, the gamemaster will determine the cost of these actions. Because of the square grid, actions that occur diagonally are more expensive than the same actions straight up, down, or to the side of a counter. Some actions are allowed when a character wants to react to things that take place around him; these reactions, noted by the symbol \diamond , are discussed in the section on **Opportunity Actions**.

ACTION POINTS TABLE

<i>Position Change</i>	
◇ 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
<i>Movement</i>	
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	half AP Cost
Climb stairs or ladder	2 x AP Cost
Climb rope	3 x AP Cost
Swim	2 x AP Cost
<i>Equipment And Weapon Use</i>	
◇ 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
<i>Combat And Emergency Evasion</i>	
◇ 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

ACTION EXPLANATIONS

Position Change

A character must be standing to move normally or prone to crawl or roll. No movement to another square is possible while sitting or kneeling. Players must state if a character is kneeling, prone, or sitting; otherwise the character is assumed to be standing. If counters are used, inverting the counter could indicate characters not standing.

Turn in place: If a character decides to remain in the same square but change the direction he is facing, the cost is the same as though he had moved one square and made the facing change. This is an opportunity action.

Stand to sit or sit to stand: This action is used if a character desires to sit in a chair, on a stool, on the ground.

Stand to kneel or kneel to stand: This action is used if a character desires to kneel or rise from a kneeling position. Furthermore, it must be used if a character desires to drop gently or smoothly to the ground or get up from a prone position. This is an opportunity action.

Kneel to prone or prone to kneel: This action is used if a character desires to crawl or to go prone. It also must be used if a character desires to drop gently or smoothly to the ground from a standing position or rise from a prone position. It is an opportunity action.

Movement

Most movement can occur only in a player's turn.

Move: This action is normal combat movement, a rapid walk looking for potential trouble. It is not the most rapid movement possible nor the most cautious movement possible, but a compromise between safety and speed. It

may be made into any adjacent square, keeping in mind the exceptions given in the section on **Movement Restrictions**. Because diagonal movement is longer than straight up, down, or to the side, it costs more AP. When combining straight and diagonal movement to go from one place to another, add the AP used together. A change in the direction a character is facing may be made at no extra AP cost.

Evade: Movement takes place as above, but the character is weaving, making him a more difficult target. A change in facing may be made at no extra AP cost.

Crawl: Movement takes place as usual, but the character is crawling to make himself a more difficult target or to be unobserved. A change in facing may be made at no extra AP cost.

Run: This action allows the character to effectively double his movement rate for a turn, but no other action is possible during the turn. It is fatiguing, however, and may give the character temporary damage for all turns run after the first.

Climb: This action is used to climb anything above the normal ground level, whether it be a wall, a rope, a set of stairs, a ladder, or a cliff. The climbing rate for ropes, walls, or cliffs is 1.5 meters per action. A character climbing stairs may perform other actions, but a character climbing any other object might not be successful at any other action.

Swim: This maneuver is used for all movement through water greater than ankle deep, even if the character is still on his feet. Either regular movement or evasive action may be made straight or diagonally; simply multiply the normal AP cost by 2.

Equipment And Weapon Use

Short Communication: This action is mainly used in combat, where communication between players must be limited to prevent long, unrealistic exchanges of tactical plans. Such exchanges should be limited to short, one-sentence orders such as "Take the one on the right." This is an opportunity action.

Draw And Ready Device: This action is used to take out/pick up and ready a piece of equipment, such as a sonic screwdriver, to attach a gravity sensor, to palm several jellybabies, and other similar things. The equipment must be on or near the person, and its location must be easily accessible. More than one of these may be required to obtain a piece of equipment within a pouch, hidden in the shoe, etc. The action also is used to exchange one device for another, as well as in reverse, to put away or set down a device. This action is required before a device may be used for the first time. It is not required if the device already has been made ready by a previous action.

Operate Familiar Device: This action allows a character to activate a device familiar to him. Extended manipulation of the device may require several of these actions, as may attempts to operate devices with which the character is not familiar, such as the gravity sensor in repetitive tests. Fooling around with control panels, locked doors, and so forth could take many of these actions, perhaps even several turns.

Draw And Ready Weapon: This action must be taken before a weapon may be fired or used. If the weapon already has been taken in hand and is in a ready position from an earlier action, it may then be used without readying it again. This action is also used to put away a weapon, or exchange two weapons on your person, putting one away and readying the other. Dropping a weapon or device to the ground costs no action points, but it will lie there until picked up later.

Aim Weapon: This action is not required to fire a weapon, but it does make hitting the target easier. Snapshotting, firing without taking time to aim, is faster but less likely to hit.

Fire Ready Weapon: This action is used to fire a weapon already drawn and in the hand, whether or not the weapon is to be fired snapshot or aimed. The results of the shot are determined using the combat rules. This is an opportunity action.

Quick-draw And Fire: This action is used to draw and fire a weapon without aiming. The chance to hit for such snapshotting is significantly reduced because of the rapid action. Because of its AP cost, this action is used only as an opportunity action.

Throw Ready Weapon: This action is used to throw a weapon already in the hand, such as a knife or a spear. The results are then determined using the combat rules. This is an opportunity action.

Adjust Weapon Settings: This action must be used to set a staser for stun or make other adjustments to weapons.

Reload Weapon: This action mainly is used to reload archaic weapons, such as bows, pistols, and submachine guns that fire ammunition or other projectiles. Most energy weapons must be recharged, which usually cannot be done in the field. The 2 AP cost is for loading one round if separate rounds are used, or one clip, or one arrow.



Combat And Emergency Evasion

Attack: In order to attack someone using an *Unarmed Combat* skill, such as martial arts, boxing, or grappling, the character must move into the same square as the opposing character. If attacking with a weapon like a sword, dagger, or club, the attack can be made from an adjacent square. To attack in either manner, the character must have a minimum of 3 AP and use all remaining AP to make the attack. His portion of the turn will be ended when the attack is complete. Combat is then resolved according to the personal combat rules.

Parry/Defend: A character being attacked in personal combat may attempt to parry (block) the attack if he has at least 2 AP left in the game turn. Ranged attacks (arrows, staser fire, thrown daggers, etc.) cannot be parried, of course, nor can any attack from behind the defender. The action uses all of the character's remaining AP and continues in effect until the end of the turn. Parrying is resolved using the combat rules, and successful parries allow a special attack in the next turn before any other action is resolved. It is an opportunity action.

Dodge: This action may be used by a character to dodge an attack if he has at least 3 AP left in the turn. The defender must declare his intention to use this action before the attacker makes his To-Hit roll. Ranged attacks may not be dodged, of course, nor can any attack from behind the defender. The action uses all of the character's remaining AP and continues in effect against all attacks until the end of the turn. Successful dodges move the character into an adjacent square, and the attack misses; unsuccessful dodges leave the character in the original square where he may still be attacked, but the attack is made at a disadvantage. Dodging is resolved using the combat rules. This is an opportunity action.

Duck Thrown Weapon/Object: This action may be used to attempt to dodge a weapon or object thrown at the character. This action may not be used to duck projectiles, like bullets or arrows, or to duck sidearm attacks, such as staser shots; it is effective only against things that are physically thrown, like chairs, rocks, or bottles. The action is resolved using the combat rules and must be performed for each new object thrown. Because it is declared at the time of the attack, it normally is an opportunity action.

Hide In Same Square: This action is used to duck behind available cover without leaving the square the character occupies. The protection given de-



pends on the cover available. If there is no cover, this would be a wasted action. This usually is an opportunity action.

Hide In Adjacent Square: This action is used to duck behind available cover in any square next to the character's square (straight or diagonally). The protection given depends on the cover available. If there is no cover, this action is wasted. This usually is an opportunity action.

Roll Sideways: This action is used to roll in a prone position 1 square to either side (not forward or backward). This is an evasive action, and thus makes the character a more difficult target. It is an opportunity action.

Drop Suddenly: This evasive action is used when a standing character wants to drop to a prone position and remain in the same square. It is an opportunity action.

Dive To Prone: A character who is either kneeling or standing moves forward one square and assumes prone position. If the dive is made into sufficiently deep water, the character moves forward two squares and assumes prone position; only swimming actions may be used for the remainder of the turn. This is an evading action, and thus the character is a more difficult target. It also is an opportunity action.

Dive Roll: Successful use of this action allows the character to move two squares straight forward, backward, or to the side, and to come out of the roll in either a kneeling or prone position. It is resolved using the combat rules and is an evasive action, making the character a more difficult target. It also is an opportunity action.

Flying Tackle: If successful, this action places the attacker and his target prone, in the square occupied by the target. The attacker must have moved at least three squares directly toward and end in the same square as his opponent. The cost of this movement is included in the AP cost for the action. The attacker must have at least 4 AP to perform this action, and it uses all remaining AP for the turn.

MOVEMENT RESTRICTIONS

Barring obstacles such as walls and furniture, characters may move freely through any square, even if it is occupied by friendly people. At the end of a character's turn, however, there may be no more than four characters in the same square.

A character may move freely through a square occupied by an enemy if the enemy allows. He must, however, end his movement immediately if the enemy wants to keep him from passing through the square. The enemy need not use any AP to stop the character unless he desires to start combat. In either case, the enemy must declare his intention when the character moves into his square or the character may pass through unhindered.

When a character ends his movement in a square with an enemy, both may use their remaining AP to perform actions other than movement. If all enemies who wish to block movement can be killed, rendered unconscious, or removed from the square before the end of the turn, the character may resume his movement with whatever AP he has left.

Movement Through Doors

Opening and closing a non-automatic door, such as most of those in the TARDIS and in older buildings, requires using an *Operate Familiar Device* action. Locking or unlocking a door also requires using this type of action.

Many doors in modern buildings are automatic, however, opening whenever someone steps into the space adjacent to the door. These doors have motion sensors and thus require no AP to open or close. Other automatic doors, particularly those in areas where access is restricted, will not open unless an appropriate ID card is inserted into the security device. This requires the use of an *Operate Familiar Device* action.

PLAY SEQUENCE

When the tactical movement system is used, each character has his own turn. During his character's turn, the player decides how many of his AP he will use up and how many he will save for opportunity actions (explained below). He uses all of his AP at one time in his turn, except those he intends to save for opportunity actions.

After a character has finished his turn, he can only react to the movements of the other characters if he has saved some AP for opportunity action. When he is out of AP, then he may no longer react.

In situations where only the player characters are involved, they may determine among themselves who will have his turn first. If they cannot decide, the character with the highest DEX usually moves first, with the other characters following in order. In encounters between the forces controlled by the gamemaster (the NPCs) and forces controlled by the other players (the player characters), the turns alternate. Thus, a character from one side will have his turn and then a character from the other side will have his.

In a campaign situation, it is even possible that there may be three or more groups of characters not acting together. In these cases, the rotation of play will include one character from each group.

Play alternates, one character at a time, until one side or the other has no more characters who wish to act. If the other side still has characters who have not had a turn, they take their turns one at a time. After all characters have had a turn, the sequence begins again.

Determining Tactical Advantage

In an encounter between player characters and NPCs, the Skill Ratings in *Small Unit Tactics* are compared. The individual with the highest Skill Rating has the tactical advantage. His side will move first as long as he is conscious, when the Skill Ratings will be compared again. If neither side has a character with skill in *Small Unit Tactics*, then the DEX of each character is compared instead.

The side with the tactical advantage can choose any character to move first. It need not be the character with the greatest skill, the highest DEX, or the highest rank.

OPPORTUNITY ACTIONS

Most actions may only be taken during a character's turn. Some actions, though, may be made in response to the other things that happen in the other characters' turns. These *opportunity actions* may be taken at any time before or after a character's turn, even during an opposing character's turn. The only requirement is that the character has enough AP to do the desired action. This means that a character may use up some of his AP before his turn begins, and that he will need to save some of his AP from his turn if he wants to react to events that occur after his turn is over.

A character may announce at any time that he desires to make one opportunity action. This interrupts the other character's turn immediately. The character whose turn is interrupted must halt his actions long enough for the opportunity action to be performed. Then his turn is resumed.

A character may perform any opportunity actions for which he has enough AP. If he desires to make several opportunity actions, however, he must perform them one at a time so that the interrupted character has at least one action between them. If more than one character desires to make an opportunity action at the same time, then each completes his one action before the interrupted character continues with his turn.



For example, Tabby Fellowes ends her turn with 5 AP left. After she has finished her turn, a Cyberman moves into view. Tabby decides to hide behind a tree, warn the others about the approaching Cyberman, and ready her grapple to use for an emergency escape. These three actions are among the opportunity actions listed in the Action Points Table, and thus they may occur during the Cyberman's turn.

The Cyberman was moving down a path when Tabby spotted it. Although the Cyberman intended to move 7 squares, the player operating Tabby says "O.K. Stop after 3 squares. I'm hiding behind the tree, whispering a warning to the others, and getting my grapple ready for a quick escape."

The Cyberman's turn stops when he has moved the third square to allow Tabby's first opportunity action. Tabby Hides in the same square (1 AP expended on her AP Track) and the Cyberman's turn resumes. The Cyberman is not aware of Tabby, and so he continues his movement down the path one more square. The Cyberman's turn is stopped again, and Tabby whispers a Short Communication to the others in her party (1 AP used).

The Cyberman heard the whispering. He stops and turns to the right, searching for what he heard. At this point, the player playing Tabby can force another stop so that Tabby can ready her grapple (2 AP cost, giving her 1 AP left), or she may wait and see what the Cyberman does.

RECORDING AP USAGE

A good way to record AP usage is to use the Action Point Track. Put a counter on the character's AP. As he uses AP, move the counter down to show how many points he has used up. When the counter is moved off the 1 box, he may move no more.

For example, Tabby has 13 AP. This number has been circled and a counter is placed on the 13 box on the Action Point Track to show this.

Before her turn, Tabby sees one of her friends move toward an unusual metal object of obvious alien origin. She uses one opportunity action to warn her friend away. This costs 1 AP, and so she moves the counter down one box.

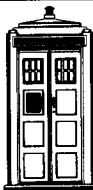
In her turn, she decides to investigate the unknown object. She moves 5 squares in a straight line toward the object, so her AP counter is moved down 5 spaces; now it rests on the 7 box. Then she moves 2 squares diagonally, and so her counter is moved down another 3 boxes; now it rests on the 4 box. She takes out her sonic screwdriver, which costs another 2 AP, leaving the counter on the 2 box. With her 2 AP left in the game turn, she can begin to open the device, or she can watch and wait for an opportunity action, using the screwdriver next turn.

Injury, Medical Aid, And Recovery

There are two types of damage that characters can take in **The DOCTOR WHO Role Playing Game** – wound damage and temporary damage. Wound damage is actual physical harm to the body. It may be caused by disease, poison, hand-to-hand attacks, or physical weaponry. Temporary damage is non-lethal, such as a staser stun, certain drug effects (especially sedatives), exhaustion due to fatigue, and so on. When a character is injured, first aid may be applied by those with the skill, and the advanced medicine of The Doctor's time can go a long way toward accelerating a character's recovery, but there are limits, and if a character is badly injured enough, he may fall unconscious or die.



Wound damage may cause death, is of a semi-permanent nature, and heals slowly. Temporary damage is far less serious and is recovered relatively quickly, though it may cause death in some unusual circumstances. Wound damage determines (in most cases) when a character is in danger of losing his life. Total damage (wound damage and temporary damage added together) determines when he is in danger of collapsing or falling unconscious. Thus, wound damage, temporary damage, and a character's END combine in this way to give both player and gamemaster an idea of how healthy a character is at any time.



OPERATING ENDURANCE

The amount of damage that a character can take before collapsing, falling unconscious, or dying is determined from his END Attribute Score. This number, two (2) times his END score, represents his healthiest state. During the game, his moment-to-moment health will fluctuate as he takes damage or becomes fatigued, but his maximum health usually will stay the same. Thus, his *original* END score usually will not change, but his *operating* END score (abbreviated OP END) will change to reflect his changing health.

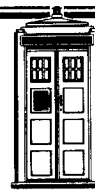
At the beginning of the game, Tabby's END score is 15. This means that her starting OP END is 30 (2 x 15 = 30). This will be the maximum OP END score she can have at any time in the game. She can never have a score higher than this.

MAXIMUM OPERATING ENDURANCE (MAX OP END)

The wound damage that a character has taken determines his maximum operating endurance (abbreviated MAX OP END), the best health he can hope for until this damage is healed. When a character has no wounds, his MAX OP END is his original OP END score, and when he takes wound damage, his MAX OP END is reduced by the damage. Until such damage is healed, it continues to affect the character's health, because his OP END can go no higher. When the wounds are healed, the character's MAX OP END is raised by the amount of damage healed.

CURRENT OPERATING ENDURANCE (CURR OP END)

The total damage that a character has taken determines his health at any one moment; this is the character's current operating endurance (abbreviated CURR OP END). It is used to determine when a character is exhausted or when he will fall unconscious. When a character takes temporary damage, his CURR OP END goes down to reflect this. The temporary damage may be restored by voluntary rest or by enforced rest when a character passes out; the amount of temporary damage restored is added to the character's CURR OP END, but not to his MAX OP END.



INJURY

OPERATING ENDURANCE LEVELS

Just as Ability Scores are divided into seven Performance Levels, MAX OP END and CURR OP END scores are divided into seven levels as well. The table below gives the seven levels and how many OP END points are in each level.

OPERATING ENDURANCE LEVELS

Level	OPEND Points
I	1 - 5
II	6 - 11
III	12 - 19
IV	20 - 29
V	30 - 41
VI	42 - 55
VII	56 and more

If a character's MAX OP END is at least Level III, he may continue to function more or less normally even if he is hurt. His condition might be similar to having a broken leg; he might be slightly injured but normally he would not be confined to bed. He certainly will tire more quickly, as his lower MAX OP END shows. If the injuries are more serious and his MAX OP END falls to Level II, he would be confined to a hospital bed until enough damage had healed to raise his MAX OP END to Level III. With a MAX OP END at Level I, a character is near death.

When a character's CURR OP END is at least Level III, he may operate normally. When his CURR OP END falls to Level II, however, he is fatigued and may need to become inactive. If it falls to Level I, he is so fatigued that he is in danger of falling unconscious. In either case, the character must rest until he has regained enough endurance to continue.

ENDURANCE SAVING ROLL

The OP END levels come into play whenever a character must make an END Saving Roll. They also are important when either the MAX OP END or the CURR OP END falls to Level II or Level I.

Whenever a character is required to make a Saving Roll, such as for temporary damage from strenuous activity, for inaction, or for unconsciousness, the character's MAX OP END Level is used. The player tells the gamemaster his MAX OP END Level; the gamemaster uses it on the Interaction Matrix, and he tells the player a number that the player must use as a target for a Saving Roll. A roll less than or equal to the target number is successful, and a roll greater than the target number is unsuccessful.

Such END Saving Rolls are required at various times in the game, as described in the section on **Unconsciousness**, which details the procedure for determining when a character is too hurt or fatigued to perform actions normally.

TAKING WOUND DAMAGE

Wound damage occurs when the character sustains wounds, bruises, cuts and abrasions, or the like. The damage need not be delivered by a weapon nor need it be visible, and damage from disease or poison frequently falls in this category. Wound damage from weapons is discussed in the section on **Challenge, Confrontation, And Combat**.

Gamers used to playing many other fantasy or science fiction role-playing games may find the wound damage from weapons much more devastating than they expect. The weapons of The Doctor's universe are rather deadly.

Though wound damage is devastating, people do not die easily when the medical aid from a TARDIS is around. Very little can be done with disintegrated characters, but many characters who otherwise might be dead can be saved by the timely arrival of medical help, or taken to the TARDIS sick bay and intensive care.

TAKING TEMPORARY DAMAGE

Temporary damage accumulates quickly and is restored quite rapidly. Exhaustion due to strenuous activity is a common way to take this damage. Such strenuous activity includes running full speed, evading full speed, swimming full speed, crossing difficult terrain, and personal combat. This list is not complete, and other activities not included may be tiring in a given situation. Stun damage from a staser or stun pistol also is temporary damage, as are certain effects from drugs.

Temporary damage from fatigue is not automatic. The chance that it will occur is based on the MAX OP END the character presently has, not his *original* OP END. When performing strenuous activities, a character must make a Saving Roll to avoid temporary damage from fatigue. If the roll is successful, no temporary damage is taken, but if the roll fails, the character takes 2 points of temporary damage.

RECORDING DAMAGE

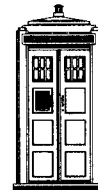
During a game, each player must keep a running total of all damage that his character takes. Actually this running total is kept in two columns, one for MAX OP END and one for CURR OP END. Wound damage is recorded in both columns, but temporary damage is recorded only in the CURR OP END column. The amount of wound damage is subtracted from the character's original OP END score to give his MAX OP END, and the temporary damage is subtracted from the character's MAX OP END score to give his CURR OP END score.

For example, if Tabby has taken 12 points of wound damage, this damage is recorded both under MAX OP END and under CURR OP END. Her new MAX OP END is 18 (starting OP END of 30 - 12 damage points = new MAX OP END of 18). Her original MAX OP END is still 30, but her new MAX OP END of 18 reflects her injury, indicating that she is less than two-thirds as healthy as before the wound. Her CURR OP END may not be any higher than 18 until some of her wound damage has been healed.

*If Tabby were to be wounded again for another 10 points, the damage would be subtracted from her MAX OP END of 18. Her new MAX OP END would be 8, which is below 12 points (minimum for Level III) and indicates that she is seriously injured. Then, if she were to attempt ANY action, she might make her injury worse, as indicated in the **Inaction Save Level** section below.*

If, instead, Tabby were to perform some strenuous activity requiring an END Saving Roll, such as if she were to evade full speed. She would inform the gamemaster that her MAX OP END is at Level III. The gamemaster would tell Tabby that she must roll a 6 or less to avoid taking any temporary damage. She rolls a 3 and a 1 for a total of 4, and so she takes no temporary damage. In the next turn, she evades full speed again, this time rolling an 8; because this is more than the 6 she needed, she takes 2 points of temporary damage. This is recorded under CURR OP END; her MAX OP END is still 18, but her CURR OP END is now 16 (18 - 2 = 16).

If Tabby is wounded for 5 more points, this damage is recorded in both columns. Her MAX OP END becomes 13, and her CURR OP END becomes 11. If she rests, she may get back the 2 points of temporary damage, but her CURR OP END cannot go above 13 (her new MAX OP END) until her wounds have been healed.



UNCONSCIOUSNESS

If a character takes enough damage of either type, the result will be forced inaction and then unconsciousness. The CURR OP END score at which a character likely will become inactive is below 12, the lowest score for Level III; this is called the Inaction Save Level, abbreviated INACT SAVE. The score at which a character will fall unconscious is below 6, the lowest score for Level II; this is called the Unconsciousness Threshold, abbreviated UNC THRESH. These scores are described below.

INACTION SAVE LEVEL

At any time the character's MAX OP END score drops below Level III, the INACT SAVE, he is seriously injured. When he attempts to perform any action at all, the player must make an END Saving Roll. Success means that the action may be completed. Failure means that the pain is too great to perform the action at this time. Depending on the action, a second roll may be required to see if the attempt caused the injuries to become worse.

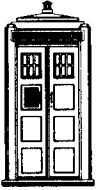
Any time the character's CURR OP END drops below Level III, he is totally exhausted. When he attempts to perform any action at all, the player must make an END Saving Roll. If the Saving Roll is successful, then the character feels no adverse results and the action may be performed, but if the roll is unsuccessful, the character falls unconscious.

If the character attempts another action, or if his CURR OP END is reduced again, the player must make another END Saving Roll, even if he has already made one or more successfully. This will happen any time a character's CURR OP END is reduced below his INACT SAVE.

UNCONSCIOUSNESS THRESHOLD

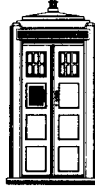
Any time a character's MAX OP END or CURR OP END falls below Level II, the UNC THRESH, he will fall unconscious and will remain that way until his CURR OP END is raised to at least Level II again. How long he is unconscious will depend on the type of damage he has taken and the efforts others make to revive him. This time period will be shorter if the unconsciousness resulted from temporary damage, since temporary damage heals much faster than wound damage.





MORTAL INJURY AND DEATH

Whenever a character's MAX OP END reaches zero or less, he is mortally injured and will die unless emergency treatment is provided quickly. It is clear that time is of the essence. Generally speaking, if transportation to a more appropriate location would take more than 15 minutes, it is better to apply first aid on the spot, even if no equipment or doctor is available. If better equipment or a more-qualified medic becomes available, another attempt may be made, but time continues to tick away, and there will come a time when death is inevitable and a new character must be created.



RESTORING HEALTH

HEALING WOUND DAMAGE

Wound damage heals slowly, normally through rest of at least one day, but maybe more. During this time, the character may not do anything that would hinder the healing process. If the character's MAX OP END is Level II or less, the rest must be in bed.

To find the WOUND HEAL RATE of a character, find the original OP END Level. This gives the number of wound damage points that character will recover each day through healing. After a full day of healing, this number of points is added to the character's MAX OP END score and CURR OP END score.

REGAINING TEMPORARY DAMAGE

Some temporary damage will be regained for 30 minutes of rest, during which the character may not perform any strenuous or continuous action such as prolonged walking, combat, or the like. Under certain conditions, temporary damage may entirely regenerate in an even shorter period of time.

To find the character's FATIGUE HEAL RATE, the restoration rate for temporary damage, find the original OP END Level. This gives the number of points of temporary damage that are restored in 30 minutes of rest. After 30 full minutes of rest, this number of points is added to the character's CURR OP END score (but not if it will make that score greater than the MAX OP END score).

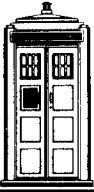
EMERGENCY FIRST AID

Emergency first aid required to prevent death can be provided by anyone qualified (Proficiency Level of IV) in *General Medicine*. Once a medic reaches the injured character, he/she may attempt to save that character's life. The attempt takes five minutes. Of course, success of the treatment depends on the skill of the medic, and thus it should be the greatest available at the time. Success may be modified by a number of factors, including the extent of the injury, the medical equipment available, prior attempts at first aid, the time that has elapsed since the patient's condition became critical, and so on. If the medic does not have medical skill in the patient's specific race, the chance of success is significantly reduced.

If the emergency first aid is successful, the patient's MAX OP END is stabilized at 1 point and the healing process may begin. Further healing will take place at the WOUND HEAL RATE, unless drugs, etc., are used to hasten the process. If it is unsuccessful, the patient remains mortally wounded.



THE
DOCTOR
WHO
ROLE PLAYING GAME



REGENERATION

Gallifreyans have the ability to regenerate to heal the body, such as when the body has grown very old or when it receives so much damage that life would be difficult. Regeneration most often will occur if the body has sustained substantial damage or if the body is in danger of dying from old age. Gallifreyans may regenerate as many as twelve times.

Though this is an inborn talent of the Time Lords of Gallifrey, regeneration does not come easily to many, The Doctor being an excellent example. The Gallifreyans who have great difficulty with the process do not know how to exercise control over it. Even those Gallifreyans who *do* know how the process is controlled may not be able to exercise that control.

It appears that the key to knowing how to control the regenerative process is intuition, and the key to control itself is mentality. Time Lords with a high intuition have a greater chance of knowing the way to exercise voluntary control over the regeneration mechanisms. Indeed, it appears that some Time Lords lack this intuition and can *never* control the process, even if they have a high mentality, because they cannot see how control is to be accomplished. On the other hand, there are Time Lords who have the intuitive knowledge necessary to unlock control, but whose mentality is not high enough to exercise the control long enough for it to make much difference. Even so, some Time Lords, Romana being a superlative example, have such complete control that they can use their special ability to fine-tune the process to their tastes.

When regeneration occurs, whether or not it is controlled, the body becomes comatose. Briefly, a greenish-white glow covers the skin. Then, the facial and body structure seem to flow, much like soft wax, becoming indistinct and reforming into an individual with a

completely different physical appearance. There then follows a time during which the new physical form jells, usually a span of 10 to 60 minutes. At the end of this time, an electroencephalic jolt flows through the body, the eyes fly open, and the comatose state has ended.

Despite the fact that the physical structure and appearance of the body have been set (except in the rare cases of Time Lords with exceptional control), there is a readjustment period during which the mind learns to occupy its new temple. During readjustment, the body and mind function at an impaired level, and the Time Lord experiences disorientation in time, location, and physical functioning. This readjustment period lasts from two hours to several days, depending on the individual and his measure of control over the process. The TARDIS may aid in this difficult time.

After regeneration, there frequently is a personality shift, sometimes of drastic nature. In rare cases, the personality never stabilizes, as seen in one of The Doctor's regenerations.



THE
DOCTOR
WHO
ROLE PLAYING GAME

Glossary Of Game Terms

The following is a mini-glossary of words, phrases, and abbreviations that have special meanings in this rule set, regarding the way the game is played. Many of these terms are used in other role-playing games, and so they will be familiar to experienced role-play gamers. Some of the terms are brand new, and others are used in a new way in these rules. All players should take a few minutes to look over this list and refer to it later if further explanation of role-playing terms is needed.

ABILITY ENTRY LINE

The entry point into the Interaction Matrix used by the player character. It is determined from his Attribute Performance Level or his Skill Proficiency Level.

ACTION POINTS (AP)

A number that indicates how many actions a character can perform in one ten-second combat turn. AP depends on a character's dexterity.

ADVENTURE

One mission, made up of a series of encounters, that provides goals for the player characters to meet. An adventure is designed to stand alone or as part of a continuing campaign. Usually a single adventure or mission will only take one or two game sessions to complete.

ATTRIBUTE

Areas of a character's physical or mental development. In this game, attributes include Strength, Endurance, Dexterity, Charisma, Mentality, and Intuition. See listings under each of these for specific information; see also **Attribute Score**.

ATTRIBUTE SCORE

A number that represents a character's potential in a certain area of physical or mental development. Attribute Scores fall between 1 and 30, with 6 being the average for the general population and 13 being the average for player characters.

ATTRIBUTE PERFORMANCE LEVEL

One of the seven groups into which Attribute Scores fall. The lowest Performance Level indicates that the character is handicapped, and the highest indicates that he is gifted. The Performance Level is compared with the Difficulty Level on the Interaction Matrix every time an attribute is used critically in the game.

BLAST RADIUS

The area of destruction created by an explosion.

CAMPAIGN

A series of linking adventure scenarios that use the same cast of player characters and important non-player characters. In a campaign, characters grow, develop and change,

learn new skills, and gain rank and responsibility. Campaigns may last for only a few adventures or for years, as the gamemaster and players see fit.

CHALLENGE

The use of a player character's attributes, skills, or special ability to perform some action that may not succeed, thus challenging the environment. *Compare with Confrontation, Combat.*

CHARACTER See **Non-Player Character, Player Character.**

CHARISMA (CHA)

The character attribute that specifies the amount of personality force and attractiveness possessed by a character. Charisma is not the same as physical beauty, though that quality can add to charisma.

COMBAT

The use of a player character's combat skills to fight a non-player character using contact or ranged weapons, or using unarmed combat. It is judged using the Interaction Matrix. *Compare with Challenge, Confrontation.*

CONFRONTATION

The use of a player character's attributes, skills, or special abilities in dealing with non-player characters, mostly in verbal interactions. It is judged using the Interaction Matrix. *Compare with Challenge, Combat.*

COUNTER

Something used to represent a character, alien, animal, or other object on the maps used in combat.

CURR OP END See **Endurance.**

D6

Short form for '6-sided die.' See **Dice Conventions.**

DAMAGE

In combat, the effect that a successful attack has on the thing hit. In personal combat, damage reduces a character's operating endurance. When damage passes a critical point, no more combat is possible, and when it gets too great, the character is destroyed.

DAMAGE MODIFIER

The bonus that some weapons add to the damage they do at certain ranges.

DEXTERITY (DEX)

The character attribute that describes a character's physical control, speed, and accuracy.

DICE CONVENTIONS

The dice used in this game have 6 sides, so each may be used to generate random numbers between 1 and 6. When one of these is to be rolled, the words 'roll one die,' 'make a die roll,' or 'roll 1D6' are used. See also **Die Roll.**

Sometimes D6 is preceded by a number indicating how many dice are to be rolled and the results added together. For example, '2D6' means roll two dice (or roll one twice) and add the

numbers rolled together. The symbol '3D6' means roll three dice (or roll one three times) and add the numbers together, and so forth.

Sometimes modifiers are to be added to the roll. For example, '1D6 + 5' means to roll one die and add 5 to the result. '2D6 - 3' means to roll two dice, add the numbers rolled together and subtract 3.

DIE ROLL

The number generated by throwing one or more dice. There are various types of die rolls made in this game. See also **Dice Conventions, Saving Roll, Skill Roll, To-Hit Roll.**

DIFFICULTY LEVEL

This number from I through VII is a rating of the difficulty of successfully completing any task, whether it be picking a lock, cracking a code, lifting a boulder, or convincing a non-player character. The higher the level, the more difficult the task. The Difficulty Level is cross-referenced with a Performance Level or a Proficiency Level on the Interaction Matrix. It may be modified for varying conditions.

ENDURANCE (END)

The character attribute that determines the amount of physical punishment, deprivation, or abuse a character can absorb without losing consciousness or dying.

A character's health from moment to moment is shown by his CURR OP END (current operating endurance). This number is obtained by subtracting all damage, both wound and temporary, from the character's MAX OP END score. When this number falls too low, a character is in danger of falling unconscious. This number can never be higher than the character's MAX OP END (maximum operating endurance), which is determined by the amount of wound (or permanent) damage that the character has sustained. When a character's MAX OP END falls too low, he must be hospitalized, and when it falls below zero, he is mortally wounded or ill.

GAMEMASTER (GM)

The referee of a role-playing game, who is responsible for presenting the adventures and judging the actions. He also may write the background for adventures, much as a television writer prepares a script.

GAME TURN

A complete round of movement and actions for all players during the tactical movement or combat sequence. The game turn takes 10 seconds at the tactical scale.

INTUITION (ITN)

The character attribute that describes the ability to sense relationships from unrelated data, impressions, or the like.

INTERACTION MATRIX

Table used with Saving Throws, Skill Rolls, or To-Hit Rolls to determine the outcome of any use of attributes or skills in the game. The Attribute Performance Level or Skill Proficiency Level is cross-referenced with the Difficulty Level of the task. Modifiers are applied, if required by the rules or the gamemaster, and a die roll target is read from the Interaction Matrix. Two dice are rolled. If the sum of the dice rolls is greater than the target, the roll failed and so did the action. If the sum of the dice rolls is equal to or less than the target, the roll and the action succeeded.

LINE-OF-SIGHT (LOS)

A direct, straight line between a character and a potential target. A clear line-of-sight, with no obstructions, must exist for the character to fire a ranged weapon at the target.

MAX OP END See *Endurance*.

MENTALITY (MNT)

The character attribute that describes mental processing ability, memory retention, and reasoning power of a character.

MODIFIER

A number which is added to or subtracted from a Difficulty Level to make an adjustment to that roll. Modifiers are sometimes used to make a Saving Roll, Skill Roll, or To-Hit Roll harder or easier to make successfully.

NON-PLAYER CHARACTER (NPC)

A character in the game whose actions and speeches are controlled by the gamemaster or his assistant, not by a player. Some NPCs will be flat, one- or two-dimensional characters, useful as minor combatants; others will be as detailed as player characters, particularly a frequently-met friend or opponent.

OPPORTUNITY ACTION

A combat action taken at a time other than during the character's own turn in the tactical movement and combat sequence.

OPPORTUNITY FIRE

Weapons fire done as part of an opportunity action.

PHASE

A small part of a tactical game turn.

PLAYER

Someone who plays this game. The persona that the player controls in the game is his player character.

PLAYER CHARACTER

The fictional identity taken on by a player for the game, as opposed to the player himself. Player characters are operated by a player, not the gamemaster.

PLAYER TURN

The actions of a single player during a combat sequence, not including opportunity actions.

RACE

A group of thinking beings. Races are usually separated by significant differences in physical structure (internal or external). Some races are humanoid or human-like. Others are totally alien to the Human form. Within each race are relatively insignificant differences of form or features, such as the skin color, epicanthal folds, and eye color among Humans and humanoids. These minor differences have no effect on the game.

RANGE

In combat, the distance between the character using a ranged weapon and his target. In most cases, the greater the range, the more difficult it is to hit the intended target. Some ranged weapons give damage bonuses within certain ranges.

RANGED COMBAT

Combat or attacks made with weapons used at a distance, such as with rifles or crossbows.

ROUND DOWN OR UP

Adjust a fractional number to the next lower or higher whole number. Rounding is an essential part of the character creation and training system. To round down, you drop the fractional part of the number. To round up, you add one to the whole part of the number and drop the fractional part of the number. For example, 4 $\frac{3}{4}$ is rounded down to 4 and rounded up to 5.

SAVING ROLL

A dice roll that determines the success or failure of a crucial action using an attribute. Two dice are rolled and the results are added together. This roll is compared to a number in the appropriate row on the Interaction Matrix. If the die roll is higher than the number, the Saving Roll fails and the attribute may not be used in that way. If the roll is the same as or lower than the attribute, the roll succeeds. The rules or the gamemaster may require that penalties or bonuses be applied to adjust the attribute to make certain Saving Rolls harder or easier.

SCENARIO

A single adventure or mission, where characters work toward one single overall goal.

SIDE

One group of related characters, acting toward the same goal in a combat. This may be a group of player characters, or a group of non-player characters operated by the gamemaster. It is possible in some unusual situations to have more than two sides in a combat.

SKILL

An ability in a specialized area, such as armed combat with a contact or

ranged weapon, lockpicking, negotiation/diplomacy, or geology. The measure of a skill is called one's Skill Rating. The relative degree of proficiency is the Proficiency Level.

SKILL RATING

A numerical score between 1 and 30 that shows the relative ability of a character in a skill. Skill Ratings are grouped into seven **Proficiency Levels**. (q.v.. In some combat situations, skills can give the character an advantage or bonus.)

SKILL PROFICIENCY LEVEL

One of the seven groups into which Skill Ratings fall. The lowest Proficiency Level indicates that the character is completely untrained, and the highest indicates that he is a master of the skill. The Proficiency Level is compared with the Difficulty Level on the Interaction Matrix every time a skill is used critically in the game.

SKILL ROLL

A dice roll that determines the success or failure of a crucial action using a skill. Two dice are rolled and the results are added together. This roll is compared to a number in the appropriate row on the Interaction Matrix. If the roll is greater than the number, the action may not be performed as desired. If the roll is less than or equal to the number, then the action may be performed as desired. In some situations the rules or the gamemaster may require that the Skill Roll be modified to make success easier or harder.

STRENGTH (STR)

The character attribute that describes relative physical power.

TASK ENTRY LINE

The entry point into the Interaction Matrix used by the gamemaster for the difficulty of the task attempted by the player character. This is determined by the Difficulty Level of the task, and it may be modified for the situation.

TO-HIT NUMBER

The number that must be generated by a **To-Hit Roll** (q.v.).

TO-HIT ROLL

A dice roll that determines the success or failure of a weapon strike or shot in combat. Two dice are rolled and the results are added together. This roll is compared to a number in the appropriate row on the Interaction Matrix. If the roll is greater than the number, the strike was a miss. If the roll is less than or equal to the number, then the strike was a hit, and damage will be given. In some situations, the rules or the gamemaster may require that the To-Hit Roll be modified to make success easier or harder.

UNARMED COMBAT

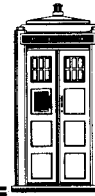
Combat between characters using no other weapons but fists or natural extensions of the body, such as feet or claws. Also known as hand-to-hand combat.

Doctor Who Character Data Record

Player: _____

Name: _____

Nick Name: _____



	STR	END	DEX	CHA	MNT	INT
Level						
Score						
Skill Points	Rel / Non-Rel		Rel / Non-Rel	Rel / Non-Rel	Rel / Non-Rel	

Appearance:
 Race: _____ Apparent Age: _____
 Sex: _____ Actual Age: _____
 Height: _____ Recog. Handle: _____
 Build: _____ Notes: _____
 Looks: _____

MAX OP END	WOUND HEAL	INACT SAVE LVL III	12	ARMED COMBAT CONTACT	ARMED COMBAT RANGED	UNARMED COMBAT
CURR OP END	FATIGUE HEAL	UNC THRESH LVL II	6	WEAPON	WEAPON	TYPE

SPECIAL ABILITIES:
 Name: _____ Level: _____
 Notes: _____ Rating: _____
 _____ Range: _____
 _____ End Cost: _____

PERSONALITY TRAIT:

AP
14
13
12
11
10
9
8
7
6
5
4
3
2
1

Skill List

LEVEL	SKILL	RTG	LEVEL	SKILL	RTG	LEVEL	SKILL	RTG
___ m	Administration	___	___ c	Leadership	___	___ sd	Sports	___
___	Armed Combat, Contact Weapons	___	___ m	Life Sciences	___	___ sd	___	___
___ sd	___	___	___ m	___	___	10 m	Streetwise	___
___ sd	___	___	___ m	___	___	___	Technology	___
___ sd	___	___	___	Medical Sciences	___	___ m	TARDIS Systems	___
___	Armed Combat, Ranged Weapons	___	___ m	General Medicine	___	___ m	___	___
1 sd	___	___	2 m	Psychology	___	1 m	___	___
___ sd	___	___	___ m	___	___	2 m	Temporal Science	___
___ sd	___	___	___ m	Military Sciences	___	___ msdc	Trivia	___
___ d	Artistic Expression	___	___ m	___	___	___ msdc	___	___
___ d	___	___	___ m	___	___	___ d	Unarmed Combat, Brawling	___
___ c	Carousing	___	1 m	Physical Sciences	___	___ s	Grappling	___
___ d	Climbing	___	2 m	___	___	1 d	Martial Arts	10
___ d	Construction	___	___ m	___	___	___	Vehicle Operation	___
___ m	Earth Sciences	___	___ c	Public Performance	___	2 m	Temporal Vehicle	___
___ m	___	___	___ dm	Security Procedures	___	___ dm	___	___
___ m	___	___	___ dm	___	___	___ dm	___	___
___ m	Engineering	___	___ m	Social Sciences	___	1 c	Verbal Interaction	___
___ m	___	___	___ dm	___	___	1 c	___	___
___ m	___	___	___ m	___	___	1 c	___	___
1 d	Environmental Suit Operation	2	___ m	___	___	___ s	Wilderness Survival	___
___ c	Gambling	___	1 m	Space Sciences	___	___ s	___	___
___ m	Gaming	___	___ m	___	___	___ s	___	___

m = mentality-related s = strength-related d = dexterity-related c = charisma-related

