“Do you happen to know how to fly this thing?”
 Effects: Whenever the character fails a roll to repair some sort of technology, they may immediately whack it with their fist or some other object and may roll again, replacing Ingenuity with Strength. They may only attempt this once per repair.

In addition, if they don’t have time to make a proper repair, they may use Percussive Maintenance to get a piece of technology temporarily working by making a Strength + Technology roll. On a Success, the tech will work for one use, on a Good Success, it will work for D6 uses, and on a Fantastic Success it will continue to function until the Gamemaster decides otherwise.

PHOTOGRAPHIC MEMORY (Major Good Trait)
With just a few seconds of concentration, the character can commit something to memory to be instantly recalled when needed. People with this trait rarely have problems passing exams, and can remember exact lines from books.

 Effects: The Photographic Memory trait can be used in a couple of different ways. If the character knows they’re going to have to remember something at a later time, such as the combination to a lock or the instructions to program a computer, they can spend a moment to take the information in and commit it to memory. If they want to recall the information, they can without having to roll, but they must have declared that they’ve taken the time to concentrate and remember it at the time. Similarly, if they want to remember something that they haven’t actively committed to memory, there’s a chance it may be stored in there somewhere along with last week’s shopping list or what time that film is on they wanted to watch. To recall something vital that they may have only glanced at or possibly missed altogether, you can spend a Story Point.

 Note: Cannot be taken with the Forgetful Bad Trait.

PSYCHIC TRAINING (Minor Good Trait)
Don’t you just hate it when you wave your Psychic Paper at someone and they don’t see anything? Psychic Training means they are able to protect themselves from mental coercion or deception and are aware of psychic attack or memory alteration. They can put up basic defences to protect themselves, which can be as simple as imagining a plain white wall to repeating a Beatles tune in their head.

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

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

 Effects: In a conflict situation, when they haven’t been taken completely by surprise, the character is assumed to always go first when acting at the same time as
others. They won’t always go first in a round, but if two or more people are acting in a single phase [such as Talkers, Runners, etc.], the person with Quick Reflexes goes first. If more than one person in a phase has the Quick Reflexes trait, the character with the higher relative attribute goes first. For more information on Conflicts, Actions and Rounds, see pg. 80.

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

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

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

**REVERSE THE POLARITY OF THE NEUTRON FLOW** *(Major Good Trait)*
Those with a particular genius for science have an innate understanding of the ebb and flow of energy and can make intuitive leaps that allow them to solve scientific and technological problems through unusual applications of that energy.

**Effects:** This trait may be used once per adventure. After the character has failed a roll using the Science or Technology skill, the player may declare they are “Reversing the polarity of the neutron flow” and turn the result into an automatic Fantastic Success.

**RUN FOR YOUR LIFE!** *(Minor Good Trait)*
There are many times when the opposing forces are too numerous or just too powerful to take down. The best thing you can do is to flee, run for your life and regroup to plan a new angle of attack. The character with this trait has obviously got this running thing down to a fine art and when danger is close behind there is that extra motivation to simply scarper!

**Effects:** The character is better at running away from danger, usually due to all the practice they’ve had! When being chased (see pg. 98), you receive a +1 bonus to your Speed when fleeing.

**SCREAMER!** *(Minor Good Trait)*
The character has been known to scream in the face of terror on many occasion, and this ear-splitting sound will penetrate miles of corridor to alert others to their location and the imminent threat.

**Effects:** At times when they are scared or threatened, the character can scream their lungs out. No roll is necessary, though using this trait will cost a Story Point. Anything or anyone else in the room will be stunned and will be unable to act for their next action. The Screamer should take their next action running away while the enemy is stunned – they are rarely brave enough to do anything else. The scream also alerts their companions, and the rest of the group will automatically know the direction they are in.

**Note:** Screamers usually gain this trait from being easily scared. The Screamer trait cannot be taken with Brave and the character will never receive any bonuses when trying resist getting scared (see ‘Getting Scared’ on pg. 94).

**SENSE OF DIRECTION** *(Minor Good Trait)*
There are some people who instinctively know the easiest way to get from one place to the next. It may be a labyrinthine maze of streets and identical houses, but characters with the Sense of Direction trait rarely seem to get lost, or can usually find their bearings if they do.

**Effects:** This trait gives the character a +2 bonus to any roll (usually Awareness and Ingenuity) to regain their direction when lost, or to simply work out how to get from A to B. This can be map reading, running through a miles of similar corridors, or simply knowing which way is up while spinning in zero gravity.

**TECHNICALLY ADEPT** *(Minor Good Trait)*
The character has an innate connection to technology, and can sometimes fix things just by hitting them! They’re skilled enough to operate and repair most things with limited tools, taking half the time it normally takes. Often, if the device stopped working
This chapter covers the rules of the game. Everything players need to know, from how a character can run, jump, swing from ropes, or dive for cover, to talk down an alien with a gun, outsmart an evil mastermind or drive a car, is in here.

While this may look complicated at first, there is just one simple rule to remember that works in every situation in the game. Bearing that in mind, it is not going to be as hard as it might seem.

**RUNNING THE GAME**

As we’ve already discussed, every player has a character to control with their details written down on their Character Sheets. The Gamemaster introduces the adventure, and the rest is done through conversation. The players describe what their characters are doing, the Gamemaster allows the plot to develop and describes how events progress and the actions of any additional people, including the Villains.

Check out the example of play in Chapter One: The Trip of a Lifetime (pg.13) to get a feel for the game in action.

Most of the time if the player wants his character to do something, they can do it with very little worry. If they want to talk, walk, eat or read something, they don’t require any rules to do so. If the player wants their Character to do something that may or may not be successful, that’s when numbers and dice come into play. For example, if they want to hit a switch by throwing a cricket ball across the room, run down a staircase without tripping, mend a broken computer or something else that requires a level of skill or chance – or that might have a chance of failure – it’s time to roll those dice!

**THE BASIC RULE**

The Doctor Who Roleplaying Game uses the same basic rule for every action. Whether it is fighting, convincing someone, researching, creating a gadget or piloting the TARDIS, it all comes down to the same basic rule:

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ATTRIBUTE + SKILL (+TRAIT) + TWO SIX SIDED DICE = RESULT
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(try to match or beat the Difficulty of the task)

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

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

**Trait:** Do any traits come into play? If so, have a look at the trait description and see if it applies any modifiers to the roll. For example, jumping a gap between two buildings will use Strength + Athletics, but the Gamemaster may decide that the Brave trait will add a bonus to the jump – you’d have to be pretty brave to attempt such a feat, after all. If you think one of your character’s traits would come into action, then take it into account – even if would apply a penalty. Playing to your character’s weaknesses means you’re acting in character, which makes the game more interesting, aids the storytelling and is rewarded with Story Points.

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

**The Result:** Add the value of the attribute you’ve selected, the skill you have and any adjustments from traits, to the total dice roll. If the total is equal to or higher than the Difficulty of the task (as determined by the Gamemaster), then you’ve succeeded! If it is lower, then they’ve failed. It’s as simple as that.

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**EXAMPLE**

Clara is running through tunnels in Bristol, with the 3D paintings animated by the Boneless giving a slow and juddering chase. However, the tunnel itself is rippling with the Boneless themselves, and Clara must jump over an open shaft to escape.

The Gamemaster, Peter, asks Clara’s player, Samuel, to make a roll. It’s going to be a physical jump, and Peter and Samuel agree that it’s going to use Clara’s Coordination (as she’s going to have to control where her feet go) combined with her Athletics (as it’s a physical jump that will be aided with a little athletic practice. Coordination of 3, Athletics of 3, for a total of 6.

Peter says that it’s a fairly tricky jump and assigns a Difficulty of 15. Samuel needs to equal or beat that with whatever he rolls, plus the 6 from Coordination + Athletics.

Samuel rolls two dice, and gets a 5 and a 5 = 10. The 10 from the dice roll, plus the 6 from the Attribute + Skill, equals 16, which is more than the Difficulty of 15. It was hard, but Clara leapt over the shaft and escapes the tunnels.
However, killing in cold blood – deliberately – against unarmed opponents, is **very** wrong. If the Gamemaster feels that the character has killed someone or something that was unnecessary, they will lose ALL of their Story Points. If it is done in a particularly cold-hearted way, the Gamemaster may even deduct half of all of the other players’ Story Points too, as they should have stopped you.

**MAXIMUM STORY POINTS**

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

**Growing from Experience**

Sounds like one of those new-age evening classes, doesn’t it? Here’s where we go into detail to look at improving the characters over time.

The Gamemaster will reward good roleplaying and teamwork in many ways. It won’t happen every session, but usually at the end of an adventure full of exciting gaming when the players are really getting involved and doing lots of cool stuff, the Gamemaster may reward them with the chance of improving the characters.

If they’ve played in character, made the game fun and exciting, and helped to tell a great story, the Gamemaster may reward them by allowing the player to increase a suitable skill, gain (or remove) a trait, or in rare cases even increasing an attribute. Such rewards are especially forthcoming if the character has, in some way, achieved their personal Goal. Here’s how:

**Attributes**

With exercise, practice and dedication, a character’s attributes can increase. It’s not easy, and isn’t likely to happen very often, but with work, attributes can grow to reflect the character’s development and experience in time travelling adventures and saving the universe. Increasing an attribute is very rare, but it can happen – usually no more often than once in a dozen adventures.

Has the character done enough to warrant an increase in an attribute? Have they done something that reflects the attribute in question? Have they been particularly ingenious over the last few of adventures, or have they shown great determination and drive? The attribute in question should be something that has come into play significantly over the last couple of adventures or sessions.

Increases in attributes are rare, but these increases are particularly rare in above average attributes. Travelling with the Doctor (or simply striving to make the universe a better place) usually brings out the best in people, and makes them above average. Amy was just a kissogram who went on to save the universe with her boyfriend, Rory. Attributes that are less than average (2 or worse) are more likely to be improved than those that are already above average (4 or better). However, if the Gamemaster and the player agree that an attribute has come into play a lot in recent adventures and warrants an increase, then it can be done.

People don’t suddenly get stronger or smarter overnight, and this is why you need to rationalise it with the player. Maybe the increase will be the result of a story suggested by the Gamemaster or increased over time through a sub-plot that’ll cover many adventures. It may take a little while, but attributes can be raised if the story permits it. Of course, if you’re a normal human, your attributes can never go above 6. For alien or extraordinary characters, attributes can grow above level 6, but this is incredibly rare.
SKILLS
Skills are more likely to improve over time, but again they require some practice. Using a particular skill a lot means you’re bound to get better and better at it (even if you keep failing all the time, as we do learn from our mistakes). Whereas attributes only increase maybe once in a dozen adventures, skills can improve more often, but only when it is fitting to the development of a character.

Increasing a skill cannot be done at the same time as raising an attribute, and again there should be some rationale behind it: have they shown some great skill at driving during a car chase, for example? Then their Transport skill should be increased. If you want to increase something different, you can, but players should discuss things first with the Gamemaster to try to come up with a good reason for their sudden improvement. And it’s not just skills that can improve: you could gain a new Area of Expertise if you’ve really developed an affinity for something.

REMOVING BAD TRAITS / BUYING GOOD TRAITS
Bad Traits are a nuisance. They can be detrimental to the character and hinder their progress. Sometimes they have been gained through injury or psychological trauma, though often they have been picked during character creation to make the character more interesting and to gain extra points. As these traits can be such a pain, it’s only sensible that you may wish to remove them.

This isn’t easy. It’s not like you can suddenly regain the use of a missing hand (unless you’ve recently regenerated). The Gamemaster will listen to the request to remove the trait and together with the Gamemaster players can formulate a way to work removing the trait into the storyline of one or more adventures, whether it is gaining the technology that will remove a physical impairment, or working at their fears to overcome that particular phobia.

In a similar way, the character could develop a new Good Trait if it suits both the character and the story. In most cases, these are just Minor or sometimes Major Traits, but in rare occasions (especially if it suits the plots the Gamemaster has planned) a Special Trait can be developed. A prime example of this is Captain Jack and his indestructibility. Jack goes from being a debonair con man to Earth-defending hero and if this was part of the game, the Gamemaster could bestow Jack with the regenerative powers that Rose gives him accidentally, making him a more important character. Such major changes can unbalance the game, and character’s maximum Story Point totals may alter to reflect this.

Again, removing Bad Traits or gaining new Good Traits does not happen overnight, and only really occurs after great gaming that deserves an equally great reward.

CHANGING YOUR PERSONAL GOAL
Personal Goals are quite deep-seated in the character’s personality, but it doesn’t mean that they cannot change. It doesn’t happen often, and will need some rationalisation with the Gamemaster. It may occur after a Goal has been satisfactorily reached, or if there’s something new the character wants more. It should only happen in between adventures, and then not very often, only to reflect an important change in the character’s motivation or personal storyline.

INCREASING STORY POINTS
Story Points are replenished a little in between adventures, but sometimes characters deserve a helping hand. They could be particularly brave ordinary people, but their actions deserve a reward. The Gamemaster may offer the character a boost to their Story Point limit, raising it above their usual maximum. Again, this isn’t common, but sometimes great and dramatic storytelling means that their Story Point max should be raised to encourage even more dramatic storytelling.

GROWING AS A PERSON
Ignoring points, it could be that the character simply grows. Not physically (unless they’re were a child when you started playing the character), but as a person. Don’t forget that character development can be more than just numbers. The Gamemaster can reward the players with Gadgets, equipment, an interesting sub-plot like a romantic encounter or a spotlight adventure where their character can really shine. There are many ways a character, and the player, can be rewarded for a great bit of game playing without just increasing numbers on the character sheet.
of a device or computer). The Scan trait provides a +2 bonus to this roll if the device is designed for general scanning.

If the Gadget is used only for a specific purpose, for example a Medical Scanner, then the trait provides a +3 bonus when used for medical purposes, and +1 when used for anything else – Medical Scanners aren’t the best thing to look inside a computer, but it may help a little. If the Gadget is designed for a specific purpose, this should be discussed with the Gamemaster, and recorded on the Gadget’s sheet. It could be that using the Gadget outside of its specific purpose is useless, in which case it can be considered a Restriction.

Skill*  
(Minor Good Gadget Trait)  
The Gadget is programmed or designed in such a way that it can perform a specific skilled task when the user has no ability. It could be an electronic lock pick (Skill: Subterfuge) or an auto-aiming feature on a pistol that aids the user (Skill: Marksman).

The Gadget has a Skill of 2 in a single skill, which can be used in place of the character’s skill if higher. This is particularly handy for characters who completely lack the skill as it allows them to ignore the -4 penalty for unskilled rolls.

The Gadget is only Skill 2, and provides no bonus to the user if their own skill is higher – the operator either leaves the device to work on its own, or they can use their own skill, not both. The trait can be taken multiple times, increasing the Gadget’s skill by 1 each time, up to a maximum of 5.

Track  
(Minor/Major Good Gadget Trait)  
The Track trait means the Gadget can find things for you. As a Minor Good Trait it can locate the target as long as it is on the same planet, by showing the operator how close they are and guiding them towards it. As a Major Good Trait the device can find the quarry anywhere in the universe, able to offer coordinates to its general whereabouts where it can be tracked on the ground as with the Minor Good Trait.

Transmit  
(Minor Good Gadget Trait)  
Transmit is a general Gadget Trait that means the device can pick up and/or send out signals, from picking up radio or phone transmissions, to intercepting calls, blocking the transmissions of a teleporter, or something similar. It can be used anywhere that signals are transmitted or received to block, listen in or alter the message. To use the Gadget like this will require an Ingenuity + Technology roll,
the Gamemaster deciding the Difficulty depending upon the signal being intercepted or received, and how powerful or distant the signal is, and whether it is encrypted.

**Teleport**  
(Major Good Gadget Trait)  
Teleport means the user can disappear from one location, and instantly appear in another. This is usually very draining on the Gadget and it will require recharging frequently. Teleporters, or ‘Transmats’ are usually dedicated devices as it takes a lot of processing power to not only transport the user, but also to check the exit location is clear and avoid any nasty materialisation mishaps. The distance travelled is usually limited to around 400km (enough to get from a planet’s surface to orbit, or to an awaiting ship), although this range can be increased with the further use of Story Points.

**Weld**  
(Minor Good Gadget Trait)  
The Weld trait covers all sorts of incendiary uses:– the Gadget can be used to burn something, cut through thin substances or even solder and weld small items together. While the trait doesn’t give the task any bonuses, it works as a great multi-purpose tool for all your sealing and cutting requirements!

**Zap**  
(Minor or Major Good Trait)  
The Zap Trait turns the Gadget into a ranged weapon. As a Minor Good Trait it has two versions: either the Zap does 4/L/L damage on people, or it does 4/8/12 damage but can also make things explode and burn. As a Major Good Trait it also has two versions: either the Zap can hit multiple targets standing close together with a single shot, or it is strong enough that it can blast vehicles or even spaceships. If you are creating a Gadget with the Zap trait, remember the Doctor’s stance on weapons (see pg. 88).

**BAD GADGET TRAITS**

**Bulky**  
(Minor or Major Bad Gadget Trait)  
This Gadget is bigger and heavier than it should be. As a Minor Bad Trait, the Gadget can be carried by a single person, but it’s the size of a heavy rucksack. As a Major Bad Trait, the Gadget fits on the back of a truck.

This Bad Trait only applies to Gadgets that you’d expect to be small. Trying to argue that your flying car is Bulky will just make the Gamemaster laugh at you, but a Sonic Screwdriver the size of a tuba is a perfect example of Bulky.
The Doctor was asked by a dying Madame Karabraxos to go back in time and remedy the injustice she had done to the Teller and its mate. The Doctor and his friends launched a daring heist, but they had to hide their true intentions to pass through Bank security.

Nevertheless, once they reached the secret vault, the Doctor opened his mind to the Teller. He allowed it to scan through his memories because he knew it would be able to break through the mental block. The Teller saw that the Doctor’s mission was actually to rescue its companion. It released the Doctor, and the Doctor and his friends in turn freed the Teller’s mate and took them home to be free.

**ROBOT KNIGHTS**

The Doctor’s encounter with Robin Hood was enlivened by robots disguised as armoured knights. They were the size and shape of muscular human adults, and only if their helmets were opened would an observer see their unemotional metal faces.

The robots were the crew of a spaceship from the 29th century that had fallen through time and crashed in Nottingham. After the crash they were discovered by the Sheriff of Nottingham, who took control of the robots and disguised them as knights. In return, the Sheriff endeavoured to repair the ship’s circuits, a task requiring a great deal of gold.

The robots took to their new duties with mechanical zeal. They worked as the Sheriff’s enforcers throughout his lands, and they also ruthlessly managed the slave workforce beneath the castle who worked the gold into parts for the ship. Workers who had exceeded their potential work capacity were no longer useful, and were simply disintegrated.

The robots also offered to use their technology to physically enhance their ally, the Sheriff. They performed simple surgeries on his body that transformed him into a cyborg.

The Robot Knights were seeking to reach “the Promised Land”, the Nethersphere trap that was laid by Missy. They appeared to believe they could pilot their ship to this destination. It is unclear how they acquired this belief in a Promised Land, just as
it is unclear how their ship became damaged and fell through time to the 12th Century.

Although all the robots in Nottingham were destroyed along with their ship, it is possible that before it was destroyed, their ship communicated to other vessels with robot crews, sharing data about the knightly disguise and the Promised Land. Thus, ships full of crusading armoured robot knights could be encountered almost anywhere in time and space.

**SILURIANS**

Human beings were not the first race to dominate the Earth. Long before them, long before even the dinosaurs roamed the great plains of the prehistoric planet, another race of creatures were kings of the planet’s lush, jungle environments. The Silurians (also known by many other names, most commonly Homo Reptilia) were a race of humanoid lizards who ruled a vast empire stretching the continent - and even beyond, delving deep under the oceans.

A peaceful race, the Silurians were the true masters of the Earth in its early prehistoric existence. Their mighty empire spanned millions of years, and they were known of throughout the galaxy. When the earliest humans began to evolve, Silurians treated them much like animals, a far lesser species to their own. When humans became an annoyance, they would be simply disposed of using a virus fatal to humans created by Silurian biologists.

Like many races, the Silurians were split into several sub-species. While all shared rough scaly skin, and crown-like crests atop their heads, various species of the race evolved differently. Some Silurians developed a third eye in their forehead, while others grew to have more human features, which they hid behind masks.

Those Silurians that evolved beneath the waves of the oceans (known as Sea Devils) grew webbed feet and hands, better suited to their undersea environment.

At some point during their history, the Silurians detected a planetoid headed in the direction of Earth; they became concerned that it was on a collision course with the planet, and that it would spell the end of their vast civilisation. Preparing themselves against the fear of destruction, the race hid underground, building huge hibernation chambers deep beneath the crust.

With the planet’s surface clear of Silurians, none saw that the planetoid was eventually pulled into the Earth’s gravity to form the Moon.
In this chapter, we’ll help Gamemasters through the process of running an adventure, how to write their own, and how to make sure everyone has an interesting part to play in the story. On top of that, we’ll also discuss story arcs, sub plots, and adventures with a particular theme or special event. Don’t worry if some of this sounds confusing, you probably already know this, you just didn’t realise it!

Let’s start with the basics. The story is the most important element; without it, there’s nothing to say, nothing exciting will happen and it’s all going to be a little dull. Have a think about the sort of adventure you’d like to play. You don’t have to write anything down, maybe just some key words for the time being to keep the tone of the story in mind. Something like “Orient Express, Space, Mummy” can be all you need to start creating an adventure.

The story told in an adventure is possibly the most important thing to consider. It needs a beginning, a middle and an end, and it needs something exciting to happen. They always say there is no drama without conflict, so there should be a cool villain. If you envision a particular event happening in the game you can make a note of that as well. Characters should grow from the experience, or learn a valuable lesson. Working out a story for your adventure doesn’t mean you need a detailed outline of what you want the characters to do; instead just a basic premise of where the characters will go, and who they will face should be enough.

The players have a lot of control over what they do and where they go. They will have a tendency to stray from a firm path you may lay out for them; unless (or sometimes even if) you make the course of action obvious and clear, they may wander off and do unexpected things. This shouldn’t be entirely discouraged, as it can lead to new and exciting avenues that you hadn’t planned, but unless you’re very good at making things up as you go along, this may be best left for more experienced Gamemasters. You’ll soon get the hang of it after a few games though.

Above all, there should be a conflict: good against evil, possibly against overwhelming odds, in which the characters’ abilities and spirit should prevail. There will be setbacks, failures and defeat along the way, but in the end good will triumph (at least we hope). This conflict should have some depth to it: it shouldn’t be too simple otherwise there will be no investigation or gradual development of plot. You don’t want our heroes uncovering the alien plans in the first ten minutes!
THE CONFLICT
Every good story has a conflict in it in some form or another. This can be as simple or obvious a conflict as ‘good vs evil’ or it can be something as subtle as “I shouldn’t fall in love with him, he’s an alien.” It doesn’t have to be a physical conflict, simply a conflict of interests or emotions can be enough to make a great story. A story conflict is when what someone wants and what they actually have is very different: it doesn’t matter whether this is the heroes or the antagonists.

What is the conflict about? In most instances it’s a pretty simple case of “alien race wants something that doesn’t benefit the rest of the universe” – that something might be dominion, control or to upgrade all of humanity.

A race could face a life of slavery, aliens could be on the brink of war with the characters in the middle of the impending bloodshed, a new parasitic race could be controlling the minds of Earth’s leaders or the population of a town could go missing. There are loads of possibilities; one of the great things about the Doctor’s ability to travel time and space, to go any time or any place, means that there are very few limitations.

THE ANTAGONIST
To have a good conflict, you need a great antagonist. A villain, or someone who simply opposes the actions of the players. In most good stories, the antagonist of a story is unknown to the players, and it is only during the course of the adventure (usually around half way through) that the villain is revealed. Often the villains can become the most iconic part. After all, Davros is quite distinctive, and you’d be hard pushed to find anyone who doesn’t know what a Dalek is. A good villain should be seemingly unstoppable, a formidable force to be reckoned with that will require some thought and planning to stop. Charging blindly into a room full of Daleks, guns blazing, is a sure way to find your characters exterminated. Instead, these villains should be almost unbeatable, with a weakness that can be discovered and exploited after some investigation and adventure.

The best villains have a complete personality, a good story behind them and a suitably fiendish plan. Some thought should be given as to their reasoning – why are they evil? What do they hope to achieve? It could be that their intentions are good and it is just that they are going about it in a way that can be perceived as evil.

The Doctor makes frequent stops on Earth, and for a good reason. If Earth is under threat, you feel more emotionally involved in the story than on Planet Zog. Seeing a spaceship crash through the tower at Westminster, demolishing Big Ben,
Seeing the Ghosts
Most people in Batterlee cannot see the ghosts. For example, Evelyn’s father Mark cannot see the ghost of his wife Belinda, no matter how much he might want to. However, the characters will be able to see them if they have any of these:

- An empathic bond to the Vector Key.
- The Feel the Turn of the Universe trait.
- The Vortex trait.

New Ghosts
Ghosts are created when the Vector Key forms an empathic bond with someone during the course of this adventure. After a ghost is created the person will catch glimpses of them and will occasionally see them for longer moments. The ghosts will direct the person to where they need to be to help protect the Vector Key.

When the character sees their ghost for the first time, you should tell the player they are seeing a ghost from their past, someone important to them who has died. Ask the player who it is their character sees. Allow the player to invent someone on the spot, if they wish. If they don’t have any ideas then suggest someone – a much-loved grandparent is usually a fairly safe choice.

Are they Real?
Is the dead person actually there, crossing over folds in space and time? Or are the ghosts just visual hallucinations, convenient disguises used by the Vector Key? The truth is unclear, for time refraction technology is very strange indeed. It is up to the Gamemaster to decide what is appropriate if this question ever comes up in play.

STORM BATS
The Storm Bats, known as Trellmargs on their home planet of Optimos, are human-sized winged predators that soar through the lashing rain and howling wind. They are time-sensitive, for on Optimos they hunt rabbit-sized animals who can hop through time to escape predators. They are solitary hunters and avoid larger creatures such as humans.

A character with knowledge of time and space might recognise the Storm Bats and know the above with an Ingenuity + Knowledge roll (Difficulty 21). The creatures are a long way from home, and they are also behaving in a very unusual way during this storm!

The reason for their strange behaviour is a mind parasite calling itself the Stormhead. The Stormhead is driving them to be aggressive to humans and to search the village for something. The Stormhead can even speak through a Storm Bat if it chooses (normally they only bark and shriek). If and when the Stormhead is driven from their minds, the Storm Bats will revert to normal behaviour and will fly back through time holes to their home.
The Stormhead and Spencer
During this adventure, the Stormhead presence is centred in the home of Spencer the eccentric. The focus for the Stormhead is an unexploded shell that Spencer dug up one cold morning. Spencer has built a shrine around this shell, and it sits in his living room where any other person would have a television.

The Stormhead talks to Spencer, and Spencer listens and does what he’s told, more or less. [Spencer believes the Stormhead is the voice of someone he calls “Michael”, specifically the Archangel Michael.] Following the Stormhead’s instructions, Spencer has built a psychic resonator device out of scrap metal and odd parts. The device has taken over much of his home.

The Stormhead and the Storm Bats
During the storm three years ago, the Stormhead encountered a Storm Bat that had crossed over through one of the openings to other worlds – Spencer also saw this Storm Bat, hence his ranting about seeing monsters in the storm.

The Stormhead knew the Vector Key would create a storm again one day, and he has prepared himself to summon the Storm Bats again to use as servants.

Sure enough, as the storm breaks, the winds activate the psychic resonator, and the Storm Bats come flying through the portal. The Stormhead seizes control of them, one by one, until it has its army. The Stormhead can:

- See and hear through the eyes and ears of any Storm Bat.
- Give any Storm Bat simple instructions like “chase that person” and “destroy that building”.
- Possess any Storm Bat, using its body and speaking through its poorly-formed vocal muscles for the duration of the possession.

What does the Stormhead want?
The Stormhead wants the Vector Key so it can become a full-scale time monster, able to move through the Vortex and tear apart the walls of time. If it manages to fuse itself with the key, Batterlee will be destroyed, and perhaps the entire world will follow.

At the beginning of the adventure, Gary Spencer is the Stormhead’s only servant. Spencer busily searches the beaches and environs around the village for the lost Vector Key.

Once the storm begins, the Storm Bats come through and the Stormhead largely abandons Spencer for these new servants. It instantly begins a huge search through the village, tearing apart homes and buildings. It will ruin Batterlee entirely if that’s what it takes to find the Key.
"YOU WANT TO KNOW WHAT’S IN THAT BOX?
I’LL TELL YOU WHAT’S IN THAT BOX!

IT’S A TIME MACHINE!"