BBC

DOCTOR WHO

DOCTORS AND DALEKS

PLAYER'S GUIDE

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“Imagine you could go anywhere. Not just a nice trip to Barcelona on your summer holiday, imagine you could go anywhere.”

"Now imagine you could travel to any time. See the pyramids and the Sphinx, discover who really built Stonehenge, meet the first Emperor of Japan, or travel into the far future as humanity spreads to the stars."

“You can go anywhere or anywhen in the Universe. The only thing you need is the power of imagination and a key to the TARDIS. ”

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CHAPTER 1:
INTRODUCTION

THE TRIP OF A LIFETIME

'And this is the TARDIS. I know what you're going to say, everyone says it when they first step foot inside...'

'Where are all the chairs?'

'Not what I was expecting. It's usually, "It's bigger on the inside," or something like that. The chairs? Hmmm. It's all the running isn't it? I was sure it would have stopped chasing us earlier. After all, it had four times as many legs, which must be exhausting. Just imagine trying to keep track of them all. Anyway, what do you think? Fantastic isn't she? Not only bigger on the inside, but the TARDIS can take you anywhere you want to go. And not just that, she can take you anywhen you want to go too. See what I did there? I'm not talking a nice trip to Scarborough to have chips on the seafront, although, come to think of it, that does sound good. No, I mean going to distant star systems to see the birth of entire civilisations. To the event horizon of a black hole, or to furthest reaches of a galaxy beyond... well, your concept of distance isn't sufficient to comprehend how far it is. And we can go to any time too. Do you want to see the building of the pyramids? The first moon launch? How about seeing it from the moon? Or how far humanity spreads and grows in the future? Anything is possible. You can go anywhere, if you fancy it.'

And you can. Go anywhere we mean. Just imagine it. Being able to go anywhere — this world or countless others across the galaxy. You could see new cultures, strange monsters, or advanced civilisations. How about witnessing history first hand? Discover who (or what) really built Stonehenge, find out if King Arthur really had a round table, or travel into the far future to see just how amazing the human race can be.

All you need is the power of imagination and you can join the Doctor on adventures across time and space.

DOCTOR WHO?

'I'm sorry, I thought I'd introduced myself back when we were running from that spider-shark-thing. I'm the Doctor. Last of the Time Lords. Well, I thought I was. It's a bit confusing to begin with, but stick with me and I'll bring you up to speed. Let's just set off before it tries snacking on the TARDIS. I just need to flick this switch, pull that, and... There. Right, where was I? Oh, yes. Me. Take a seat and... Oh, yes. Chairs!'

You probably already know about the Doctor. The Doctor looks human, but has two hearts, and can regenerate into a completely different body if really badly injured. The Doctor travels through time and space in a ship called the TARDIS (that stands for Time And Relative Dimension In Space). The Doctor can explain the TARDIS better, but it's basically bigger on the inside than it is on the outside. Rooms and rooms of it, from libraries to swimming pools. And it's alive! But outside it looks like an old 1960s police public call box.

The Doctor has been travelling the galaxy for hundreds, if not thousands, of years. Usually, the Doctor ventures through time and space with a handful of travelling companions, sharing adventures with them — showing them exciting moments in history, meeting important historical figures, and investigating disturbances that threaten the galaxy. Those threats can be pretty dangerous too. You may face deadly Daleks intent on eradicating all non-Dalek life, cold Cybermen determined to upgrade the inferior, animated plastic Autons eager to colonise polluted worlds, Zygon duplicates infiltrating positions of power, or face the wrath of Judoon judgement, and maybe more of those giant spider-shark-things. It won't always be easy, but travelling with the Doctor will be brilliant.

**"Is anyone excited?
'Cause I'm really excited."**

THE KEYS OF SCARAVORE

If you're eager to jump straight into the adventure, ***The Keys of Scaravore*** is a series of linked adventures sending characters across time and space to encounter Zygons, Draconians, Silurians, and eventually unearthing a terrifying ancient evil. Visit www.cubicle7games.com for more information.

ROLEPLAYING GAMES

This is the ***Doctors and Daleks: Player's Guide***, a book with the information you need to play the ***Doctors and Daleks Roleplaying Game***. If you don't know what a roleplaying game is, this may seem very confusing at first — not unlike stepping into the TARDIS for the first time! If you're completely new to roleplaying games, head to www.cubicle7games.com for an introduction.

Playing a session of ***Doctors and Daleks*** is like playing an episode of **Doctor Who** with your friends. The game uses the popular 5th-edition rules (see **The Rules**) to put a little structure on the fun and ensure your adventurous actions remain within the realms of **Doctor Who** possibility. You and your friends each play a character like Yaz, Dan, even an incarnation of the Doctor, or a new character of your own creation. You're in control of what your character says and does, and when they use their special abilities. When the outcome of an action isn't clear, that's when you roll the dice.

The story takes place in your shared imaginations, so you can do anything, and go anywhere — anywhen, too, if you've got a time machine. One player knows the story and what the villains are plotting, and helps to guide the other players as they explore, adjudicating the rules and describing their fantastic encounters. That player is called the Gamemaster, and they act like the director of an episode of **Doctor Who**. The Gamemaster also plays all the weird and wonderful characters you'll meet, and you'll probably meet some very strange aliens — so try to be polite.

WHAT DO I NEED?

Doctors and Daleks is mostly played just by talking and having a conversation, so you'll need to gather a few friends — between three and six is ideal. Think about the amount of characters appearing in an episode of **Doctor Who**: usually, it's just the Doctor and a companion or two, so you could have a lot of fun with just two players and one Gamemaster, but the more the merrier as long as the Gamemaster can handle you all!

Before you play, grab some pencils and notepads, and a ***Doctors and Daleks*** character sheet for every player (see page 332 or www.cubicle7games.com). You'll also need a standard set of polyhedral dice:

- A twenty-sided die (d20).
- A twelve-sided die (d12).
- Two ten-sided dice (d10). It's best to have one d10 that shows 'tens' (10, 20, 30 etc. up to 00) and one that shows 'units' (1, 2, 3 etc. up to 10).
- An eight-sided die (d8).
- A six-sided die (d6).
- A four-sided die (d4).

Most of the time, you'll only need a d20, so keep yours handy! Once you've got all of that, you'll need a place to play — preferably around a table where you can all see and hear each other properly. If you can't get together in person, there are several great tools for connecting over the internet to play.

THE RULES

Doctors and Daleks uses the 5th-edition rules as described in the System Reference Document (**SRD**), which can be found online. If you're familiar with 5th-edition you'll understand most of how the game works right away. If you're new to 5th-edition, there are a wealth of resources online to teach you how to play, and there's no better way to learn than by having a go yourself!

The first few chapters of this book (**2** to **7**) will guide you through creating characters. The middle chapters (**8** and **9**) explain the rules of the game with plenty of examples. The last three chapters (**10** and **12**) are just for the Gamemaster, with advice on how to run ***Doctors and Daleks***, some background on the Universe of **Doctor Who**, and a few of the fearsome foes the characters might face on your adventures.

SO WHAT'S DIFFERENT?

Doctors and Daleks makes some minor changes and embellishments to the standard 5th-edition rules to make the game feel more like roleplaying an episode of **Doctor Who**. If you're familiar with the 5th-edition rules, this run down of the changes might be helpful.

Many of the rules changes are adaptations of mechanics from the **Doctor Who: The Roleplaying Game** — another **Doctor Who** roleplaying game that uses its own bespoke system, and has dozens of supplements! So if you need more **Doctor Who** roleplaying, be sure to check out www.cubicle7games.com/.

RULES

Travelling through time is a tricky business. The rules for temporal travel are covered in **Chapter 9**, alongside everything you need to build and customise your own bespoke time machine! This tech solves some problems — you don't need to worry about languages with a universal translator, which is pretty handy whether you're talking to a Judoon trooper or Julius Caesar — but it can't solve everything.

Of course, travelling through time — from the dawn of civilisation to the end of the Universe — can mean your concept of history changes. **Chapter 8** gives guidance on how this temporal travelling can impact aspects of your game. The History Skill has been reworked for your potential knowledge of both the future and the past. There are also specialised Skills for Science and Engineering, both of which might come in handy when the temporal synchronicity manipulator on your time machine breaks and you're stranded in 1864.

You're not just going to be exploring all of time, you'll be going to space as well! Rules for bizarre planets and advanced alien spaceships await you, as they might have different gravities or atmospheres, not to mention the effects of the vacuum of space itself.

You might have gathered that technology plays a large part in ***Doctors and Daleks***, and that extends to the stuff your characters get too! If you've ever wanted to scan an alien system with a sonic screwdriver or sneak into a Victorian soiree with some psychic paper, check out **Chapter 7** for a whole host of gadgets. However, technology is different depending on where and when you are — the mechanisms of a mediaeval drawbridge are very different to a Vortex Manipulator.

COMBAT

It's no secret that the 5th-edition rules focus quite heavily on combat, but the Doctor is against violence whenever it can be avoided, and absolutely abhors killing. 'Combat' in ***Doctors and Daleks*** is more about conflict resolution, with a new rules to end a fight without anyone getting hurt.

Rather than worrying about Hit Points that measure your physical fortitude, characters in ***Doctors and Daleks*** have Plot Points, a narrative measure of your luck, your resolve, and your drive to succeed. Much like in **Doctor Who**, your character might get a few cuts and scrapes, but they're unlikely to get seriously injured by any attack — a Dalek's exterminator might burn the sleeve of their coat or they might graze their knee dodging a Silurian's sword, and that's how Plot Points are decreased. When you run out of Plot Points you'll be incapacitated, or surrender to the enemy (though this is a great way to be taken to their leader!).

On the other side, you probably won't be killing your enemies either. Plot Points can measure how well your arguments are changing the opponents' mind, or how much your meddling is foiling their plans. When your opponents run out of Plot Points, they might be incapacitated, decide that you're in the right, or their scheme might be completely ruined. Often they will realise they cannot win this current fight and will hastily retreat and regroup, giving the characters a chance to retain their upper hand and thwart their evil plans once and for all.

HIT POINTS OR PLOT POINTS?

Whenever you see Plot Points or hit points in this book, you can assume that they are interchangeable. 'Hit die' are now called 'Plot die', but they function identically to the 5th-edition rules.

Creatures are presented with Hit Points as they are in the 5th-edition rules, but these are equivalent to Plot Points.

Quips are at the core of combat in ***Doctors and Daleks*** and are sort of like spells in the 5th-edition rules. Quips represent your character's special abilities and the strength of words, allowing you to do incredible things and hopefully dissuade your enemies from hurting anyone. You can use Quips to decrease your opponents' Plot Points, create marvellous technological effects, or just help someone out by offering them a Jelly Baby.

CHARACTERS

'But enough about me. I know we haven't had much time to introduce ourselves, what with all the running from that thing. You know I'm the Doctor, but who are you? I don't mind, as long as you're not evil or anything like that. I travel with all sorts of amazing people. Scientists, journalists, air-hostesses, teachers, and refugees. I've been travelling lately with some brilliant people. One's a police officer and the other is a plasterer. How brilliant is that? I'll introduce you to them in a sec when we've picked them up. So, what do you do?'

The Doctor tends to attract a diverse bunch of companions. Character creation in ***Doctors and Daleks*** allows you to play as alien Species, including Time Lords, Sontarans, and Silurians, and has robust rules for making bespoke custom characters. Psychic aliens? The Doctor's met several! Empathic cyborgs? No problem at all with the new rules in **Chapter 2**.

In addition to figuring out the what, where, and when of your character, ***Doctors and Daleks*** reimagines classes and backgrounds. Many of the classes are focussed around non-violent problem solving to fit in with the revised rules in **Chapter 8** and the new Quips system. You could be a suave Charmer, talking your way out of trouble, an ingenious Thinker that makes gadgets and solves problems with logical acumen, or a brave Protector, who courageously puts themselves in harm's way to protect their friends and allies to allow them time to escape to safety.

WHAT WILL WE DO?

In ***Doctors and Daleks*** you'll be roleplaying the kind of adventures you'd see in an episode of **Doctor Who**, using a modified and expanded version of the 5th-edition rules. All of time and space is yours to explore— so what are you going to do?

That much freedom can be a bit daunting, so **Chapter 2** provides a few examples of different ways to play. One of you could play as an incarnation of the Doctor, and the rest as their companions, just like in **Doctor Who**. Or, you could each play as your favourite incarnations of the Time Lord, just like in *The Five Doctors*! You could make an entirely new team of time travelling adventurers made up of different Species, like Paternoster Investigations. You don't even necessarily need a TARDIS — you could play as a UNIT Squad or a team of time agents.

This book assumes that you're going to play a group of friends with access to a time machine exploring the Universe and history in search of adventure and excitement, righting wrongs and bringing compassionate aid to anyone in need — just like the Doctor and Team TARDIS.

You might materialise aboard a hyper-advanced alien spaceship occupied by creatures that communicate purely by smell, introduce them to the pleasures of tea and biscuits, then help them avoid a Dalek attack ship by reversing their gravity-warping technology.

Or, you could end up in the distant past — ever wanted to meet Plato and Aristotle? Maybe you'll travel back to Ancient Greece, have a chat with the great minds at the Lyceum, and save Athens from time-displaced Clockwork Robots by debating the philosophy of war. You might even meet your own ancestors, but be careful you don't cause a paradox, or you'll have another massive adventure on your hands to re-stitch the fabric of time!

Maybe you'll land in a futuristic human colony on a bizarre planet with a sulphurous atmosphere, and prevent a burgeoning Cyberman uprising whilst negotiating a peace treaty with the native aliens. Wherever you go, you'll be getting into trouble, talking your way out of it, using strange gadgets, and generally having a good time.

Hopefully, with a bit of ingenuity and a lot of heart, you'll make the Universe a better place. Hop in the TARDIS, and lets find out!

"When you run with the Doctor, it feels like it'll never end. But however hard you try, you can't run forever. Everybody knows that everybody dies and nobody knows it like the Doctor. But I do think all the skies of all the worlds might just turn dark if he ever, for one moment, accepts it."

CHAPTER 2:
CREATING A CHARACTER

CREATING A CHARACTER

This chapter guides you through the process of creating characters for ***Doctors and Daleks***. Characters are the people you play in the game, from the Doctor herself, to her fam, or completely new characters of your own creation. You get to be anyone you can imagine, and play them just how you want.

Using this chapter, you can play exciting new companions, or even your own Time Lord, on your adventures through time and space. The only limitation is your imagination, and whatever characters will work best with the story your Gamemaster has planned.

Deciding on the types of characters you'll play is one of the most important steps towards a good game. The characters make a story, and the more interesting the characters are, the better the story will be. Don't worry though, we'll go through it all stage by stage and it's not as daunting as it sounds.

NO TIME TO WASTE!

If you want to get started straight away, you can play as the Doctor and some of her companions, or even use some of the pre-prepared characters we've provided for you online (www.cubicle7games.com). Before you leap ahead and though, it's worth checking the following points before getting started:

- **Playing a Role** on page 21 to understand the golden rules of the game.
- **Concept** on page 27 for information on how characters are created in ***Doctors and Daleks***.
- **Tech Level** on page 168.
- **The Rules**, in Chapter 7.
- **Time Travel**, in Chapter 8.

Before the game, all of the players and the Gamemaster should discuss what sort of game you'd like to play. Does the Gamemaster have a specific story in mind, and is this something that the players are keen to play? It could be that you focus on a specific time during the Doctor's adventures. Possibly '*after the Battle of Ranskoor Av Kolos, but before Lin and Mitch revive a Dalek*.' Or you could think very outside of the blue box and go for '*Churchill's secret division investigating alien incursions after the Ironside incident*.' As long as you all agree on the game you'd like to play, and ensure that your characters all suit that game.

CHARACTER CREATION

The process for creating a character in ***Doctors and Daleks*** is outlined below. Don't forget, you're making a **Doctor Who** character, not a warrior wading into a dungeon to fight a dragon. You'll be exploring time and space, solving problems with your words and your actions, not fists, swords, or guns. When you're making choices to build your character, keep in mind the kind of people the Doctor goes on adventures with. Your own adventures will be designed for characters that want to help people without violence, and your group will likely need a variety of curious individuals with a broad range of skills to solve problems as varied as an alien invasion in mediaeval England to a mysterious virus plaguing a spaceship in the 51st century.

- Decide with your group what kind of game you want to play on page 17.
- Decide on the core **Concept** for your character, page 27.
- Choose your **Species**, page 40.
- Choose your **Class**, page 62.
- Choose your **Background**, page 128.
- Decide on what kind of **Time Machine** your group has, page 194.
- Put some **Finishing Touches** on your character, page 33.

PLAYING A ROLE

Doctors and Daleks is about roleplaying. You play a role, almost like an actor gets into character before taking to the stage or screen. You can create the character from scratch, defining who they are, their background story, and how that affects their life choices. During the game, you get to be this new character, deciding how they think, behave, feel, and act. This can change the storyline dramatically, leading to exciting new challenges for you and your companions. As the Doctor said, this can be new, and new can be scary. But once you try it, you'll find it can be an incredibly rewarding — and fun — experience.

THE DOCTOR'S RULES

Over the centuries, the Doctor has developed a number of rules to help her on her travels. They are essential words of wisdom that guide her, and help her travelling companions know exactly what they're in for and what they should do in a crisis. The only trouble is, the Doctor has been around so long, and so many of the rules have changed over the years, that it's hard to keep track of them all.

For example, the first rule is '*Do exactly what I say*', '*I'm in charge*', or '*Don't wander off*', depending upon the situation.

A very important rule of the Doctor's, which applies quite heavily to the feel of this game, is her most recent rule: '*No guns, never use them, unless the damage can be repaired.*'

CHANGES

Though Classes and Backgrounds have been changed heavily, there are some minor changes to the mechanics of character creation that are worth highlighting here:

- The Translation Circuit in the TARDIS ensures you can understand almost any language in the galaxy — a pretty handy thing when exploring the infinities of time and space! For this reason, languages are mostly ignored, as they would make the game much more difficult (and probably less interesting).
- Alignment is not used in ***Doctors and Daleks***. Over the vastness of the galaxy and the infinity of time, things are a bit more complicated than ideas like 'good' and 'evil', and in any case, the Doctor only picks people with a good moral compass to be her companions!
- In ***Doctors and Daleks*** 'Hit Points' are replaced by 'Plot Points'. Plot Points are a measure of not just of a character's physical well-being, but also their conviction, resolve, luck, and will to keep adventuring. When a character takes damage and loses Plot Points they're one step closer to temporarily being removed from the story and becoming incapacitated (see page 185).

The most important rule — even more important than any of the Doctor's — is to have fun while playing the game. You should feel free to ignore game rules whenever you think it would make the game more enjoyable, but in order to make sure everyone keeps having fun, and stays safe, here are a few rules you can bring to your gaming table.

THE RULES OF THE TABLE

Roleplaying games are meant to be fun, exciting, and imaginative. Players should feel safe in their environment, and everyone should have a good time. Many tabletop roleplaying games today encourage the use of some safety tools to ensure that if the game strays into uncomfortable territory for anyone, the Gamemaster and the other players can be made aware quickly, and move away from what is causing the problem.

The best way to ensure everyone has a good time is to define your boundaries before you start playing. Talking things through with the Gamemaster and other players beforehand means you can determine anything that is a hard no, as well as subjects that you're okay with mentioning but not going into any great detail about.

When it comes to the Doctor's adventures, most of the time this shouldn't be a problem. **Doctor Who**, the TV series, doesn't feature graphic sexual situations. There's a little flirting, especially if River Song is around, but one of the Doctor's rules is 'No Hanky Panky in the TARDIS!'

Doctor Who has been pretty scary at times, making us watch from behind the sofa. But it has rarely ventured into extreme horror. The same is true for graphic violence. While the Doctor and her companions might get into a scuffle, we rarely see horrific violence or gore.

Even without graphic sexual situations, extreme horror, or over-the-top violence, there can be elements of your planned stories that some players would not be comfortable with. It is useful to have something to indicate that the game should veer away from this subject. We recommend what is called an 'X-Card' (created by John Stavropoulos), a card placed on the table where everyone can reach it that can be tapped if the player wishes the story to steer in a different direction. This can be handy if you have a player you didn't know had arachnophobia before planning an adventure to Metebelis III, or facing the mutated arachnids under Sheffield.

WHO ARE YOU?

You've decided to join the Doctor on her adventures across time and space! Brilliant! But who are you? You could be anybody from any walk of life, from any country, from any planet, but the Doctor chooses her travelling companions carefully. They all have a quality that lifts them above the average — a sense of wonder, adventure, and openness that the Doctor has recognised and will help with their coming voyages. She doesn't let just anyone join her on her adventures. They must be good and willing to step up to protect the weak, lift the downtrodden, and save a world or two.

Have a think about who you'd like to play. The great thing about the Doctor is, besides looking for the good in her fellow travellers, she's happy to bring anyone along. Not everyone is a brave warrior or genius scientist. After all, the Doctor's friends have included an office temp and a retired bus driver. But everyone has something to bring to the team. Everyone has their strong suit and can help the Doctor in surprising ways. The Doctor has found that on many occasions, she wouldn't have made it far without the support of the unique individuals on her travels.

With the rest of the players and your Gamemaster, possibly over a cup of tea and a biscuit, have a chat about who your characters are, how they fit together, and what the overall concept for the game will be.

YOUR TEAM TARDIS

Once you have some ideas in mind about what type of characters you'd like to play, it's time to figure out what sort of story everyone, including the Gamemaster, would enjoy. Is it the traditional Doctor and friends adventure, or something different? Below we present a few suggestions for adventure concepts. This list is by no means complete, and you should feel able to create stories and adventures that suit your group. When imagining who your character is, try to ensure that they fit into the Gamemaster's designs for the overall game.

Give some thought to how your character knows the other people on your adventures. It could be that you're all strangers, brought together by joining the Doctor. More recently, the Doctor's friends have all known each other to some extent, whether they are related, old school friends, or even due to be married.

While the options for who you could be are endless, there are a few decisions you'll need to make initially about the stories you're going to be involved in. Is it going to be the Doctor with Dan, Yaz, and Vinder; the Doctor with new friends, or something else entirely? Here are some suggestions.

> **"And I remember, Doc, what you said, you know, that we... we wouldn't come back the same people, and you're right."**

THE DOCTOR AND FRIENDS

In this option, you and your fellow gamers take on the roles of the Doctor and the companions we're familiar with, whether this is Yaz, Ryan, Sarah Jane Smith, or Rose. The characters have their own sheets already prepared (see www.cubicle7games.com) and the Gamemaster just copies the character sheets, hands them out, and runs through the explanation of the numbers so everyone knows what they all mean.

This is certainly the easiest option, as everyone knows the characters, assuming you're familiar with the Doctor's adventures. It's quick — you'll be up and playing faster than a Weeping Angel moves. You may have to have a discussion over who will play the Doctor (see the '**You Can't All Play The Doctor**' boxout), but you'll soon discover every character is important, and every character will have their chance to shine.

'YOU CAN'T ALL PLAY THE DOCTOR'

There may be a time when the players argue over who gets to play everyone's favourite Time Lord. While the final call normally rests with the Gamemaster, it could be that everyone takes a turn, shifting to the next player with every adventure. Or you could change players with each regeneration — after all the Doctor's appearance and personality changes dramatically during the regeneration process, so it's only fitting that a different player takes the part.

Most of the time, players will be happy to take part in the adventures, no matter what role they play. Just remember, the Doctor may be important, but her friends are just as important to the story and have been known to save the world on more than one occasion. Every character will have their chance to shine.

Advice for Gamemasters about making sure everyone is involved can be found at www.cubicle7games.com.

THE DOCTOR AND NEW COMPANIONS

The Doctor has travelled with many, many passengers in the TARDIS and there have been a few instances when the Doctor has travelled alone. In many cases, the Doctor has said goodbye to one companion, only to find a new companion somewhere else. That doesn't mean that she hasn't had a passenger or two in the TARDIS for a few adventures in between the companions we're familiar with. In this option, the Doctor has the character sheet provided online (which you can adjust for any of her earlier incarnations), and the other players take the part of new characters. Whether these are freshly created ones of your own making, or a selection from the characters on www.cubicle7games.com, that's up to you.

You should consider what her friends bring to the adventure. Usually, they're there to ground the Doctor, but each brings something different to the mix. Rose was initially about fun, adventure, and companionship, though this developed into a deeper friendship until she eventually had the chance to be with 'a' Doctor.

Martha brought something different, the Doctor's equal in her smarts and drive, capable of looking after herself. Donna brought another different type of equality into the mix — a more human and 'normal' person to humanise the Doctor a little.

Amy brought a new level of fun and adventure to the Doctor's life just when he was recovering from his latest regeneration, providing the Doctor not only with companionship but also a mystery that would follow them through time and space. River brought a hint of romance and a glimpse into the Doctor's future, while Clara was an enigma tied to the very fabric of the Doctor's timeline.

When it comes to the Doctor's newest friends, what do they bring to help the Doctor on her travels? Graham has a friendly charm that allows them to connect, not only with the new people they meet, but also with each other. Ryan is always hopeful that there will be a solution to any situation they find themselves in, a hope that keeps the team optimistic when things look at their

worst. Yaz has a determination to see things through to the end, just when everyone else would give up. Together they encourage the Doctor, bring them all together, and help her get things done. The Doctor has tried to push them away, but she has found that she is stronger with them by her side.

With all that in mind, what does your character provide the Doctor? Friendship? Someone to share the experience? An intellectual foil to bounce radical ideas off of? Someone to steer her in the right direction, to remind her of right and wrong? Of course, you could opt to play a game using one of the Doctor's earlier incarnations and either the companions that he associated with at that time, or new companions.

WE GOT THIS

It's not entirely necessary for the Doctor to actually appear in the game. After all, UNIT and Sarah Jane Smith have proved that they could defend Earth without the Doctor's help. Sure, they mention the Doctor from time to time — after all, an encounter with the Doctor is a life-changing event — but she is not the focus of the story, and the Doctor doesn't have to be in yours either.

The characters could be rogue Time Agents, former members of UNIT (see below), alien explorers, or plucky humans, robots or colonists, rebels or soldiers. The possibilities are endless in the vast Universe. If you want the game to travel to different worlds, they'll need access to a ship, or possibly just hop from place to place with a Transmat. If you want time travel, you'll need access to some means of travelling the Vortex, be it a TARDIS, a recovered Vortex Manipulator, or another time travel device. None of these need be out of the reach of the characters, as long as it makes a great story. You could start with all human characters from present day Earth who are scooped up by an alien ship. They could bumble from one adventure to another in the depths of space without transport of their own, catching a ride where they can. Anything you can imagine is possible.

UNIT TEAM / TIME AGENTS

The Unified Intelligence Taskforce (UNIT) is the Earth's first line of defence against alien invasion. UNIT has divisions worldwide with many different task forces and operations running to investigate, research, experiment, and protect. A UNIT squad could be a great base for a player character group. It could include scientific advisors, diplomatic negotiators, archaeologists, and technicians, as well as the expected military firepower. Each member would be assigned due to their unique skill base, allowing them to complement each other, creating a good, balanced team to get the players started. You could even equip them with experimental time travel or teleportation equipment like Project Indigo to get them moving around the universe, or through history.

It could be that the characters are former UNIT operatives, worried that the suspension of UNIT operations had left Earth vulnerable to alien attack, unaware of the recent resurgence of their secretive organisation. Using their knowledge of the Black Archives, they could 'acquire' some vital technology to help with their adventures.

By the 51st century, the Time Agency had equipped their operatives with the most advanced time travel technology outside of Gallifrey. Agents were dispatched throughout history to track down those who would interfere with history and threaten the stability of the universe. A small team of Time Agents could be sent to any point in history to try to restore the correct course, possibly trying to stop a rogue agent who is trying to manipulate history for personal gain.

But just because they're defending the Earth, it doesn't mean the characters have to be part of a covert organisation. They could just be a gang of plucky kids who band together with a former companion of the Doctor, or a group of sixth-form students who suspect their teacher is an alien. Get creative and tell the stories that excite you the most.

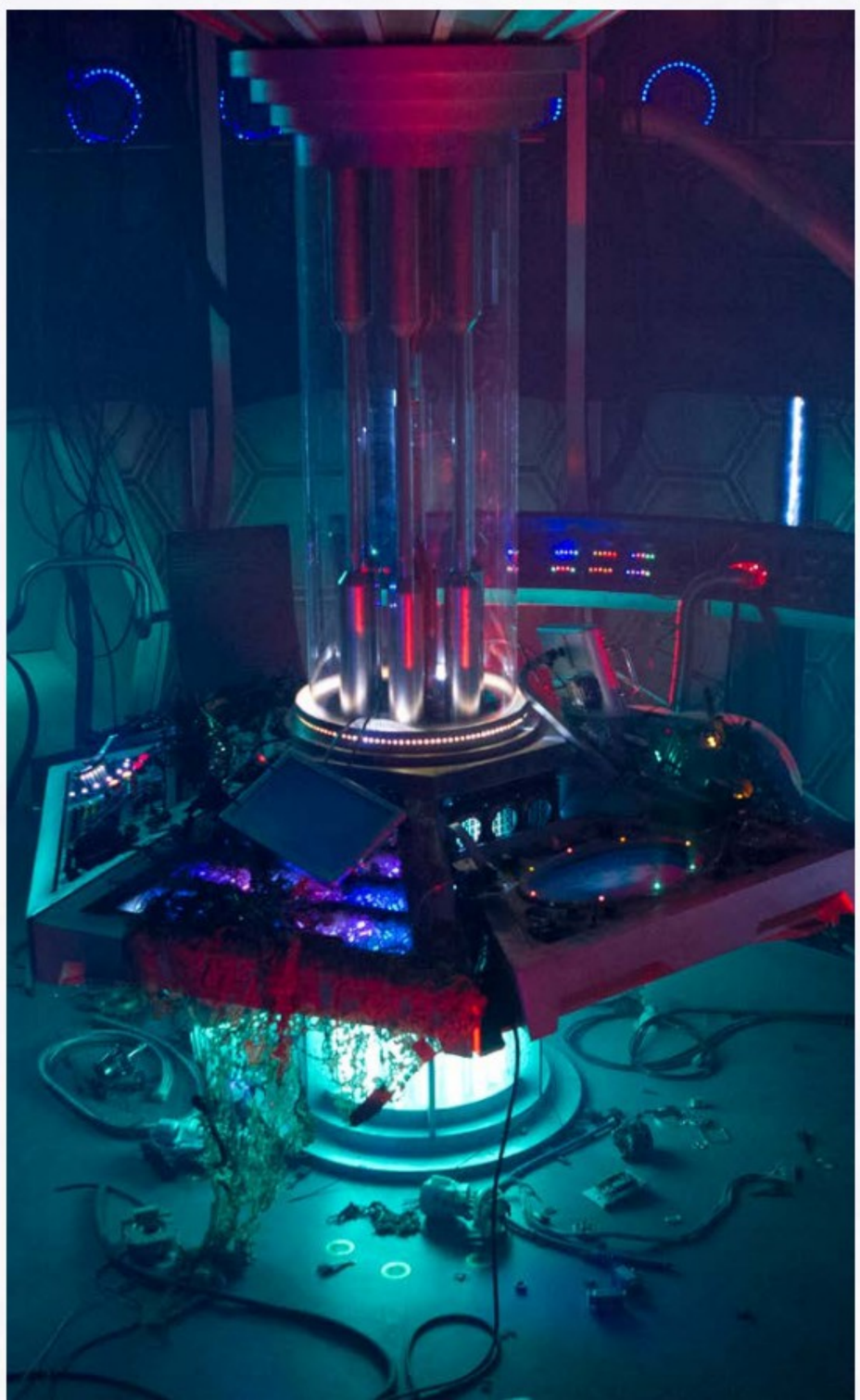
YOUR TIME (AND SPACE) MACHINE

Depending on the kind of adventures your group wants to go on, you might have access to the TARDIS or another device enabling you to travel through time and space. It's worth thinking about the limits of this device, as these limits will loosely form the boundaries of your adventures.

If you want to travel through space, how far do you want to go? From Birmingham to London? To another planet? Or another galaxy?

If you want to travel through time, when? Back to last Tuesday, or the Neolithic period? Forward to when humanity conquers the stars, or to the heat death of the Universe?

Chapter 8: Time Travel details the rules for different time and space travelling vehicles and devices. You don't need to read through the entire chapter now, but it's worth keeping in mind how far your adventures will take you whilst you make your character. The guidance in this book assumes your group will have access to the TARDIS or something similar.



CONCEPT

Once you have talked with the other players and the Gamemaster about the type of adventures you'll be going on, it's time to determine who your character is. We can sum up who they are with a simple phrase that we call your character's Concept. You can also use your Concept to activate special effects during play.

Think of one of those really awkward job interviews where you go in and they stare at you and come up with the most bizarre question that stumps you straight away — '*describe yourself in a couple of words*'. In this case, we're not expecting some existential and mind-blowing response, and there are no wrong answers. However, think of what you have in mind for your character and try to boil it down to a couple of words.

If your character is an alien, or something other than human, you should include that here. Then, try to sum up what you'd say your character is if you had to put it on a business card or one of those networking badges.

Here are a few examples to get you started. See if you can instantly think of who would be given Concepts like these.

Doctor, Probationary Police Officer, Retired Bus Driver, Trainee Electrical Engineer.

Easy, eh? Certainly not as difficult as you thought. Keep it simple and to the point.

As you build your character, keep this Concept in mind. It'll help you to imagine what the character is like and what Skills and Ability Scores they should have. The Concept may also come into play during the game, when their species or profession will help in ways that the numbers on the rest of the character sheet don't. Don't believe us? We'll show you!

Let's look at one of the examples we had: Probationary Police Officer. We were, of course, referring to Yaz. She's a police officer, so she's had some training. If you were creating Yaz as a character from scratch, you'd make sure she was athletic, intuitive, good at investigating and sneaking about, could drive, and knows legal procedure. This Concept also gives her something that can help in sticky moments — at least on Earth. Well, contemporary Earth in the UK. She's a police officer, so she could throw a bit of authority about, and maybe even arrest people if necessary!

If you were creating Graham, our Retired Bus Driver, you'd ensure that he is proficient with driving, has lots of general knowledge, is charismatic and persuasive, and can keep a level head — always handy when becoming an unwitting passenger aboard the TARDIS. This Concept also means that he's got contacts; after all, if you want to know something, ask a bus driver.

EXAMPLES

Let's look at the characters we know and see how their Concepts come into play.

The Doctor is probably the easiest. Being thousands of years old, having done so much, it should be hard to define what her Concept would be. If she strives to do anything, it would be to travel, explore, and witness the amazing sights the Universe has to offer. But the Doctor has already said that her name stood for something: to never be cruel or cowardly, to never give up. To laugh hard. To run fast. To be kind. It means so much in a simple word, it is possibly the ultimate Concept — Doctor.

There could be a moment when the Doctor is at her weakest. Wounded, and in the worst possible predicament. If the Gamemaster agrees, and the player spends Inspiration, the 'never give up' aspect of the name could come into play, and she would find the strength to continue.

The Gamemaster would reward the player with Inspiration if they remain true to the Concept, and show compassion and kindness.

Let's look at Ryan. He's an ordinary guy who has been pushing himself to learn. He's training to become an electrical engineer, and he's working in a warehouse. He's been

overcoming his dyspraxia and striving to make himself a better person. We've gone for Trainee Electrical Engineer as a Concept as not only will it mean that he's been developing his skills in electrical systems, repairing devices and machinery, but he's in training. He's eager to learn new skills and progress. It could be that he's very observant when someone is showing him how to do something. The Gamemaster may give the player Inspiration when they go out of their way to learn something, which they could use whenever they try to duplicate what they've been shown.

SPECIES

Your character's Species is what kind of creature they are. Once you have defined the Concept for your character, you should choose their Species, as detailed in **Chapter 3**. The Doctor herself is a Gallifreyan Time Lord, and most of her companions have been human, but you should choose whichever Species best suits your Concept for your character.

Your Species will help to determine your ability scores, age, size, and much more. The only unfamiliar mechanic to those using the OGL is your character's Tech Level.

ABILITY SCORES

Ability scores in ***Doctors and Daleks*** work in the same way as in the standard rules for 5th-edition, and you may generate them in any way you wish. We recommend using the standard array, and assigning the following Ability Scores to your Attributes however you choose: 15, 14, 13, 12, 10, 8. You might want to wait until after you've selected your Class before you assign your Ability Scores as your Class will determine which Attributes are most important.

TECH LEVEL

Your Tech Level determines the kind of technology you are familiar with. If your character is from a primitive society, they have a lower Tech Level, and if they're from the future, they have a higher Tech Level.

Your Tech Level can be a very important element when travelling through time. There is space on the character sheet to define the character's home time period. This is so the Gamemaster can work out if a character is using technology that they'd be unfamiliar with. Your Tech Level should be guided by your character Concept, though your Species might influence it to some extent. Have a look at the Technology Level table and see when your character is from.

Most characters are from level 5 — modern day Earth. River Song is from the 51st century, so she'd have a home time period as '51st Century, Tech Level 8'. The Doctor is a Time Lord, so she has 'Gallifrey, Tech Level 10'. Yaz and Ryan are from modern Earth, so they'd have '21st Century Earth, Tech Level 5'. The Doctor has travelled with individuals from all across the timescape, so don't feel like you're limited in your choice — if your character Concept is 'curious Neanderthal', pick Tech Level 1!

More information on Technology Levels and their impact on gameplay can be found in **Chapter 7** (see page 168).

TECHNOLOGY LEVELS

Tech Level	Description
12	Beyond comprehension — Abilities available only to the Eternals
11	Ancient Time Lord — The Dark Times, Rassilon and Omega
10	Time Lord
9	Advanced Time Faring — Daleks
8	Time Faring — 51st century Earth
7	Advanced Interstellar Empire — 31st–49th century Earth, no time travel
6	Star Faring — 22nd–30th century Earth, Faster-than-light travel, transmat technology
5	Space Faring — 21st century Earth, Colonisation of the Solar System, systemwide travel
4	Industrial — 18th–20th century Earth, Industrial Revolution, steam, manufacturing
3	Renaissance — 15th–17th century Earth, gunpowder, sailing ships, and art
2	Metalworking — Bronze Age to Middle Ages, swords and steel
1	Primitive — Stone Age

"Stenza technology's really annoying and super hard to decipher. 139 layers, seven of which don't make sense."

CLASS

Your Class is what you do as part of your Team. This isn't your job in your own time period, or what you did before you started adventuring — that's covered by your Background. Using your Concept as guidance, choose one of the following 6 Classes:

The **Charmer** (page 64): A smooth operator capable of talking themselves out of (or into) trouble; someone who gets along with everyone across time and space and solves problems by appealing to emotion.

The **Empath** (page 71): A wise sage, someone who notices everything, has a wealth of experiences, and can temper battles between emotion and logic.

The **Protector** (page 78): A strong individual who guards their friends, punches their enemies, and solves most of their problems with brawn and athleticism.

The **Stalwart** (page 84): An ever-dependable friend who encourages their allies, knows a little bit about everything, and seems to grow more powerful whenever they help others.

The **Thinker** (page 91): A brainbox capable of solving the most strenuous of puzzles, building wonders of technology, and composing flawless logical arguments.

The **Trickster** (page 98): A quick, cunning, and talented individual who uses guile, tools, and quick thinking to aid their allies and get whatever they want.

If you're not sure which Class your character should be after reading through them, try talking to the rest of your group and simply picking one that they haven't. The Doctor can be said to have been each of these Classes over her many regenerations, so fitting a Class perfectly isn't much of an issue.

BACKGROUND

Once you've picked your Class, you can choose your Background, which represents your career or the things you did before you started going on adventures. It might seem unusual to pick your background this far into character creation, but this order of choices will feel very familiar if you've played with the OGL. In either case, your choice of Background from **Chapter 6** should be informed by your Concept. Your Background gives your character additional skill proficiencies and a Background Feature.

MOTIVATION

As part of choosing your Background, you should choose a Motivation, which encompases suggestions for personality traits as well as an Ideal, Flaw, and Bond that you can roleplay to gain Inspiration as detailed in the 5th-edition SRD.

CONNECTIONS

The characters you and your group create might meet for the first time when you start playing the game, or they might have a long history of friendship. If you'd like to forge some pre-existing bonds between your characters, you can use the following system to gain a bonus whilst playing ***Doctors and Daleks***.

Roll a d20 and consult the **Example Connections Table** to generate an experience between your character and another character in your group. Repeat this for every character in your group until you're all interlinked in this way, and write these Connections down on your character sheet.

Each entry on the table has a Skill and 3 example Connections. You can use these Connections as inspiration to create your own wild and wonderful background stories for how your characters know each other, but try to keep them related to a single Skill.

Whenever you use the Help action to aid a character you have a Connection with, you can add your proficiency bonus to their roll in addition to giving them advantage.

EXAMPLE CONNECTIONS TABLE

d20	Skill	Description
1	**Acrobatics**	__ saved me from falling while I was rock climbing. __ crashed into me when I was ice skating. I stopped __ from falling into the ocean when we were both caught on a ship in a storm.
2	**Animal Handing**	I looked after __'s pet while they were on holiday. __ and I helped to return an animal that escaped from the zoo. I saved __ from a wild animal attack.
3	**Athletics**	__ saved me from drowning. __ and I used to be rivals on different sports teams. __ and I both go to the same gym.
4	**Deception**	__ and I both got caught pretending we knew the host of a private party. I was going to go into business with __, but they conned me out of a lot of money. I stole __'s identity. I've given it back though.
5	**Engineering**	I fixed __'s car when it broke down. __ built me a computer. It works... mostly. __ and I both worked on the same building site. I'd have had a terrible accident if it wasn't for them.
6	**History**	__ and I met at the library. I met __ while researching our family tree — we're third cousins twice removed! __ and I met at an incredibly boring historical re-enactment.
7	**Insight**	__ and I were both on the same jury. I caught __ in a lie. __ and I both took the same course on understanding body language.
8	**Intimidation**	__ stood up to someone who bullied me and scared them away. I saved __ from a barroom brawl by threatening a bunch of thugs. __ and I both got threatened by the same legal scam. We got out of it together.
9	**Investigation**	__ and I both spent a summer in the library working on a research paper together. I found __'s lost wallet and managed to track them down to return it. When my long-lost family member died, __ was the one who tracked me down to give me my inheritance.
10	**Medicine**	I gave __ first aid when they fell out of a window. __ diagnosed a medical condition I had before it got worse. __ and I made friends during a class on CPR.
11	**Perception**	__ heard one of my most embarrassing secrets by eavesdropping. I found __ when they were lost in the woods at night. I met __ when they noticed we wear the same perfume.
12	**Performace**	__ were both in the same play. I taught __ how to play an instrument. __ and I were partners in a dance class.
13	**Persuasion**	__ and I were on rival debate teams. I talked __ out of joining a pyramid scheme. __ persuaded me to go skydiving.
14	**Science**	__ and I were both responsible for a chemistry experiment that went horribly wrong. I helped __ build a Rube Goldberg machine to make them breakfast every morning. __ taught me how to use a telescope.
15	**Sleight of Hand**	I caught __ picking my pocket. __ helped me break into my apartment when I locked myself out. __ and I once shared a magic kit and learned all the tricks together.
16	**Stealth**	__ and I concocted an elaborate plan to sneak into a museum at night. My friendship with __ is built around us sneaking up on each other. __ and I met when we both snuck out of an incredibly boring lecture.
17	**Survival**	__ and I got lost whilst camping, and managed to get home... after a couple of days. I found __ when they were lost in a freak snowstorm. __ saved a party I had by correctly predicting it was going to rain
18, 19, or 20	**Free**	You can choose whichever skill you like, or simply roll again.

FINISHING TOUCHES

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

YOUR NAME

Each character needs a name! Most of the Doctor's companions have normal and everyday names. If you can't think of something immediately, try flicking through a novel or comic book, or one of those baby-name lists you can find online. Maybe use a friend's name, and switch the surname to something new, or pick a couple of actors from TV or movies and change their names around. Above all, you have to like it, and you should be able to remember it easily.

If your character has an alien sounding name, or something out of the ordinary, maybe they have a nickname that will be easier for everyone to remember or that they prefer to be called. Very few people refer to Peri as 'Perpugillium', and don't get the Doctor started on Tzim-Sha.

TEN QUESTIONS

A great way to bring a character to life is to answer a series of simple questions about them. Here are ten we've designed to inspire you to create a three-dimensional character to join the Doctor on her adventures. It could be that one of these questions makes you want to change something you've already defined — that's fine! As long as the Gamemaster agrees with whatever you decide, go for it.

WHERE (AND WHEN) ARE YOU ORIGINALLY FROM?

Do you come from a bustling city on Earth? Not everyone who travels with the Doctor comes from Sheffield or Cardiff, they've come from all over the globe. Maybe they're from a remote rural location, a bustling metropolis like New York or Sydney, or a small village on the coast of Iceland. You don't have to live there now, but that may be where you spent a majority of your life. It doesn't have to be Earth — you could be from a colony on Mars, a deep space research station, a newly industrial society on the rim of the galaxy, or from a floating palace in orbit around a distant star.

It doesn't have to be now. 'Now' is a relative concept when you're a traveller in the fourth dimension. You could have grown on the streets of London before the Great Fire, been a farmer in Ancient Greece, or a servant in a mediaeval castle. Possibly a scientist from a human colony in the future on a remote planet, an alien musician performing on an interstellar luxury cruise, or a resistance fighter hoping to overthrow a dangerous galactic dictator.

WHAT IS YOUR FAMILY LIKE?

Who are, or were, your parents? Are they still around? What is your relationship with them? Are you close, sharing every moment from your life with them, or are they awkwardly distant, or even constantly arguing? Do you have any brothers and sisters? Are you an uncle or aunt? Do you have kids of your own? Do you have a significant other? Do they know what you're doing, travelling through time and space, or are you keeping them in the dark so that they don't worry?

WHAT WAS YOUR CHILDHOOD LIKE?

Was your childhood full of love, or was it a harsh and lonely place? Were you pampered, spoiled and given everything you wanted when you cried, or were you left to your own devices? What was school like? Did you go to school? How did you get on with the teachers and other pupils? Were you conscientious and attended every class, doing your homework, or were you the rebellious kid who was always in detention? Were you schooled at home, or a public school? Were you sent away from home to be educated, raised in an orphanage or

drafted into a military school? What were you good at? Were there any areas you really excelled at, or after-school hobbies or clubs you joined?

WHAT HAVE YOU DONE IN YOUR PAST?

You may be a police officer, or a teacher, or a scientist — but what have you done to get to this point? Have you done any other jobs before this? Did you go on to further education? Maybe you decided to see the world, taking the opportunity to travel and experience everything the planet has to offer. Did you become an apprentice, working in the family business, even though you harbour a desire to get away and do something different? Your character's Connections may help with this question.

WHO ARE YOUR BEST FRIENDS?

Do you have any friends that have stayed with you since childhood? Have you made friends since leaving? A close knit group of friends, or just casual? What brought you together? Were you united in a hobby, cause, or all knew the same person? Was there an event that brought you together, helping each other through a problem? Or are you a bit of a loner, secretly wishing you had more friends but failing to keep in touch with the ones you had?

WHAT DO YOU WISH YOU COULD CHANGE?

Everyone has a regret, it doesn't matter how small. If you could go back in time and change something in your life, what would it be? Is it something small, like agreeing to go for coffee with that person from work, or picking a different subject at university? Or is it something that has stayed with you to this day? Wishing you'd told your parents how you felt, wishing you hadn't hurt someone with that thoughtless outburst, wanting to spend just one more day with someone you've lost. You shouldn't go back into your own timeline, but that temptation may be there. It may not be a constant in your mind but every now and then it may surface to leave you wondering what you would do differently.

WHAT ARE YOUR BEST OR WORST MEMORIES?

Closely tied to those regrets, to the things you'd change, are your memories of when things went wrong, when things were at their worst. What is your worst memory? It may be that you've been lucky and the worst thing you can remember is something small, like being lost as a child in a supermarket and fearing for a moment that you'll never be found again. For many of us, it's worse — the loss of someone you care about, whether they left, you had to leave, or the loss was more permanent. A loss like that can mark us permanently. On the other hand, you could choose to note your happiest memory — the embrace of a parent, the surprise birthday party, or being told that someone loves you for the first time.

WHAT IS YOUR BIGGEST SECRET?

It doesn't have to be earth-shatteringly huge, but what is your biggest secret? Have you stolen post-its from the office supply cupboard, or broken somebody's chair and not owned up to it? Maybe you are secretly in love with someone that you are at university with, or work with? Or is your secret bigger than that? Are you secretly the member of an alien race, hiding on Earth to avoid persecution or prosecution? Are you working for a newspaper, hoping to uncover the mysterious goings on in the city and working under cover? Do you have a criminal past that you regret and hope that is it not discovered? Are you someone else completely, lying to protect your identity?

WHAT IS YOUR BIGGEST FEAR?

Following on from your secret, is your biggest fear the discovery of this secret or do other fears haunt you? Do you have a fear of public speaking, spiders, water or flying? Or do you worry that everything you do will be for nothing? They can have an impact on what you do, and your actions during the game, but the Doctor is there to help you through it and to overcome your fears.

"Usually I only entertain friends in the TARDIS."

WHY ARE YOU TRAVELLING WITH THE DOCTOR?

This is going to be something you discuss with the Gamemaster and the other players. Why are you travelling with the Doctor? There have been some who are swept up in the adventure, taken from their comfortable existence to travel the Universe, who quickly decide that this life isn't for them and ask to return as soon as possible, but you're not one of those, are you? You want to travel the galaxy, see history, past and future. But why? Of course, this is assuming your adventures are going to be with the Doctor — if your stories do not involve the Doctor, why are you involved at all? Why are you defending the Earth, or travelling from planet to planet?

PERSONALITY

Once you have an idea of your background, and those little details that round out your character, you can have a think about how you're going to play them. A lot of the time your own personality will come through into the way the character behaves and acts, but often it can be great to try something a bit different. Do you want your character to be outspoken, quiet, eccentric, or enthusiastic? Are they passionate, focused, cold or driven? Carefree, bold, daring, or introspective?

Is there something that has an impact on your activities? Ryan suffers from dyspraxia, but is determined not to let it get the better of him. Does your character suffer from anxiety, a fear, or does something halt them in their tracks?

Remember your character's Concept. This is the driving force behind your character and will heavily influence the way you play them. If their Concept revolves around how compassionate they are, then the way you play the character will bring that compassion to the fore, listening to the plight of the people you're hoping to help, rather than ignoring them or getting angry.

If you're feeling up to it, you can try something new and different from how you normally act, but don't feel like you have to do anything you're uncomfortable with. You can always play the character just like yourself — we're sure the Doctor would be very happy to have you on board.

FINISHED!

'Right then, I'll be off, unless, er, I don't know, you could come with me. This box isn't just a London hopper, you know. It goes anywhere in the Universe, free of charge...

...You could stay here, fill your life with work and food and sleep, or you could go anywhere!'

Congratulations! Your character should be complete, and every part of your character sheet should now be filled in. An example character sheet is on the next page if you'd like to check to see that you haven't missed anything. All that's left is to set off on your adventures through time and space, and the TARDIS doors are open!

DOCTORS AND DALEKS

The Thirteenth Doctor

CHARACTER NAME

Thinker 3 (Detective)	Time Traveller	Zoe
CLASS AND LEVEL	BACKGROUND	PLAYER NAME
Time Lord	**The Doctor**	**900**
SPECIES	CONCEPT	EXPERIENCE POINTS

STRENGTH -1 (8)
DEXTERITY +2 (14)
CONSTITUTION +0 (10)
INTELLIGENCE +3 (17)
WISDOM +2 (14)
CHARISMA +1 (13)

INSPIRATION

PROFICIENCY BONUS +2

○	-1	STRENGTH
○	+2	DEXTERITY
☒	+2	CONSTITUTION
☒	+5	INTELLIGENCE
○	+2	WISDOM
○	+1	CHARISMA

SAVING THROWS

○	+2	ACROBATICS (Dex)
○	+2	ANIMAL HANDLING (Wis)
○	-1	ATHLETICS (Str)
☒	+3	DECEPTION (Cha)
☒	+7	ENGINEERING (Int)
☒	+5	HISTORY (Int)
○	+2	INSIGHT (Wis)
○	+1	INTIMIDATION (Cha)
○	+3	INVESTIGATION (Int)
○	+2	MEDICINE (Wis)
○	+2	PERCEPTION (Wis)
○	+1	PERFORMANCE (Cha)
○	+1	PERSUASION (Cha)
☒	+7	SCIENCE (Int)
○	+2	SLEIGHT OF HAND (Dex)
○	+2	STEALTH (Dex)
○	+2	SURVIVAL (Wis)

SKILLS

TECH LEVEL 10

12 PASSIVE WISDOM (PERCEPTION)

Simple Weapons

Chemist's Tools, Computers, Mechanic's Tools, Vehicles (Temporal)

OTHER PROFICIENCIES AND LANGUAGES

12 ARMOUR CLASS
+2 INITIATIVE
30ft SPEED

Plot Point maximum 14

14

CURRENT PLOT POINTS

TEMPORARY PLOT POINTS

Total 3d6

3d6

PLOT DICE

SUCCESSES ○○○
FAILURES ○○○

DEATH SAVES

NAME	ATK BONUS	DAMAGE/TYPE
Emotional Argument	DC 13	1d6 Emotional
Logical Argument	DC 13	1d6 Logical
Thoughtful Argument	DC 13	1d6 Logical

CANTRIP QUIPS:
Emotional Argument, Instant Weapon, Logical Argument, Motivation, Parley, Thoughtful Argument

QUIPS:
Exposing Argument, Run Simulations

ATTACKS AND QUIPS

SONIC SCREWDRIVER
Wondrous Item, rare

The sonic screwdriver grants you advantage on Dexterity and Intelligence rolls when using it as mechanic's tools or a security kit. It can also act as a datapad and medical scanner.

EQUIPMENT

I try not to let my excitement show, but it's hard when we encounter new things!

PERSONALITY TRAITS

Caution. It's okay to explore new places, as long as we have a plan.

IDEALS

My traveling companions are my fam.

BONDS

I never share my feelings.

FLAWS

GOALS

Stop the Master's dastardly plot!

SHORT TERM GOAL

Discover the truth of the Timeless Child.

LONG TERM GOAL

QUIP BONUS	CLASS SAVING THROW
+5	13
(PRIMARY ATTRIBUTE BONUS + PROFICIENCY BONUS)	(8 + PRIMARY ATTRIBUTE BONUS + PROFICIENCY BONUS)

Expertise (Engineering, Science)

Stroke of Genius
(3 times per Short Rest)

- Consider This
- You Cannot Win

Inspiring Failure

Technological Instincts

Interviewer

FEATURES AND TRAITS

CHAPTER 3:
SPECIES

SPECIES

Your Species replaces the choice of Race from the 5th-edition SRD. Your choice of Species should be guided by your Concept (page 27). The Doctor's companions have nearly all been human, but there's nothing to stop you from getting more creative, especially if it fits your Concept!

Your Species affects your ability scores and may offer you abilities in play. Your Species may also determine your character's personality, the kind of culture or society they were raised in, and how other characters perceive you whilst adventuring.

WHEN DO I INCREASE MY ABILITY SCORES?

Each Species presented in this chapter has recommended ability score increases, which represent typical examples of the Species when the Doctor has encountered them in her travels. However, not every Silurian is a warrior, so we leave it up to you to create your character how you see fit!

However, you might want to wait until after you've chosen your Class to apply your ability score increases — that way, you'll know your character is best equipped for the role and Concept you have in mind!

CYBORGS, ALIENS, AND PSYCHICS

> **Warning: I have full permission to kick your arse.**

The Doctor has encountered many weird and wonderful aliens, and mechanically augmented individuals during her travels. Evolution across the Universe has a strange propensity for heading towards a vaguely humanoid shape, a phenomenon that the Doctor has commented on more than once. If your Concept calls for a different Species, use the human Species as a starting point and follow these guidelines.

For some alien Concepts, like a 'Judoon Historian', you can take the human Species as a starting point and focus on particular ability scores (in this case, Strength). For a character like Nardole, proficiency in the Science and Engineering Skills afforded by the Thinker Class may be enough to represent his abilities as a hacker, and a high Constitution score could represent the resilience afforded by his mechanical parts.

If these guidelines aren't enough to fulfil your Concept, your GM may allow you to take the human Species, replacing the Endless Diversity Species trait with a Feat of your choice. A number of Feats suitable for ***Doctors and Daleks*** can be found beginning on page 54.

HUMANOID ALIENS

Many aliens — including Mondassian, Alzarians, and even Time Lords — appear human, and indeed, many of the evolutionary paths humanity takes in the future appear to be alien. The preponderance of the human form across time and space is useful for making characters in ***Doctors and Daleks***, as you can create most aliens by using the human Species as a starting point.

HUMAN

'It may be irrational of me, but human beings are quite my favourite species.'

— The Doctor

You probably know what it means to be human — even if you're a Zygon on Earth, you will have experienced enough to know what humans are like. At present. they have accomplished little more than fully colonising an interesting lump of rock, but inspired by the numerous alien invasions, and the dramatic hatching of Earth's moon, humanity decided to take to the stars. Within a few hundred years, the Earth Empire had spread across the galaxy.

All Species have diverse and rich histories, but humanity's potential ranges from their capability to make incredibly positive change, or be horrifically evil.

ENDLESS DIVERSITY

Every human is unique, with a wide range of heights, builds, skin and hair colour, and that's before they expanded to the stars and started mingling with other species. Evolution seems to think that the human shape is pretty useful, meaning that humans can be found across the Universe even if they didn't originate on Earth. Or did they? In the distant future, those who do not originate from Earth sometimes refer to themselves as 'Humanish'.

Physically, humans are adaptable and able to overcome terrible hardships, maturing in their teens and living for just under a century. Those who have traces of alien species in their heritage may live longer, and may have slightly alien features while retaining the basic human form. These variations are usually cosmetic, with even wider ranges of bright skin colour and hair, or possibly animal or extraterrestrial characteristics.

"There's no such thing as an ordinary human."

WHAT THE DOCTOR THINKS

'Humans are just brilliant. They are resilient, determined, and adventurous. Earth humans have such potential, and have survived wars, famines, plagues, and worse. Only to look to the stars and to wonder what is out there. They have such fantastic potential, but they're often so wrapped up in fighting each other that they can forget just what they could accomplish if they just worked together. Of course, when humanity finally made it to the stars, they changed and adapted. The basic form is still there, they just look a little different. And there's nothing wrong with being different, eh?'

BACKWATER TO UTOPIA

Humanity is capable of greatness, but it is often overshadowed by their potential to invade, colonise, and generally take over while sparing little thought for the indiginous life forms. They did it to their own planet, and as humanity spread to the furthest corners of space, this tendency to bumble into a new world and claim it as their own continued. This has led many advanced civilisations in the Universe to regard humanity with apprehension, fear, and extreme caution. Some see the expansion of the Earth Empire as a direct threat, launching long and protracted conflicts against the encroaching humans.

While the rest of the galaxy may see humanity like this as a whole, there are always exceptions. Many of the Universe's most dedicated proponents for peace, equality, and innovation have been human, and that is probably why the Doctor feels so passionately about them. They have the capacity for great change and compassion.

STRANGE PRIMATES

While humans are incredibly diverse, they have a knack for banding together in groups. Whether they are drawn together through their beliefs, fashion sense, political views, or just a strong sense of family, it is rare to find a solitary human — unless that human is truly pioneering, single-minded, or outcast by their peers. It could be that this grouping is thanks to humanity's tendency to make friends, or simply because they can be a fragile species and know that they are stronger in numbers.

Culturally, humans are just as diverse as their varied appearance, ranging from hardened military campaigns, scientific research, social reform, educational pursuits, and humanitarian aid, to some of the most amazing and moving works of art in the Universe. They are constantly surprising and adaptable, which is why they are such a favourite travelling companion of the Doctor.

DRIVEN TO GREATNESS

Humans seem to be one of the most curious of creatures, constantly wondering how things work, what things are made of, and the nature of the Universe. Y'know, the 'big questions'. From the very beginning, humanity has wanted to see what's out there. Whether this is what is over the mountain, over the sea, or what is out in space?

They have this innate desire to learn about everything, to experience more, and often to do it first — and prove they did it first by planting a flag or taking a selfie. Humans are adventurous and competitive, eager to climb that mountain, cross the treacherous ocean, or seal themselves in a fragile capsule and jettison themselves to distant new planets. There is always something new to discover or experience, they just need to be careful where and what they 'discover'.

Humans have the following Traits.

Ability Score Increase. You can increase one ability score of your choice by +2, and another ability score of your choice by +1.

Age. Humans reach adulthood in their late teens and live less than a century.

Size. Humans vary widely in height and build. Regardless of your height, your size is Medium.

Speed. Your base walking speed is 30 feet.

Tech Level. Your Tech Level can be anywhere from 1 to 8.

Endless Diversity. The Humans that have accompanied the Doctor have displayed all manner of astonishing traits. Choose one of the following for your Human character:

- ***Keen Senses.*** You have proficiency in the Perception skill.
- ***Lucky.*** When you roll a 1 on the d20 for an attack roll, ability check, or saving throw, you can reroll the die and must use the new roll.
- ***Brave.*** You have advantage on saving throws against being frightened.
- ***Relentless Endurance.*** When you are reduced to 0 Plot Points, you can drop to 1 Plot Point instead. You can't use this feature again until you finish a long rest.

SILURIAN

'Good evening. I'm a lizard woman from the dawn of time, and this is my wife.'

— Madame Vastra

Before humanity dominated the surface of the Earth, the planet was home to a species of intelligent and technologically advanced bipeds that had evolved from cold-blooded reptiles. They ruled the Earth for millions of years, until a cosmic threat sent them deep underground to hibernate until it was safe.

INTELLIGENT REPTILES

While dinosaurs were certainly the biggest and most well-known of the lizards, they weren't the most intelligent. That distinction belonged to the Silurians — tall, humanoid reptiles that were Earth's dominant species. Depending on their environment, the Silurians' appearance varied widely from green to orange in colour, with spiny ridges and fins, claws or fingers, or prehensile and poisonous tongues. Some developed a third-eye used to communicate telepathically, or a beak-like mouth in the Silurian's underwater cousins — the Sea Devils. All are cold-blooded, dwelling in the warmest climates, and suffering when exposed to the cold.

ORIGINAL EARTHLINGS

Silurian dominance lasted from around 50 million years, still occupying the planet around the time that the earliest humans had begun to develop. They were technologically advanced, launching colony ships to the stars long before the first primates were discovering tools. However, the threat of a small planetoid approaching Earth sent them hiding underground, hibernating until the threat passed. Building vast cities deep below the Earth's crust, they slept...

Unbeknownst to them, eons passed. The primates evolved, and humans dominated the surface. The curious apes began digging beneath the surface and disturbing colonies of Silurians, who woke to find their civilisation usurped.

PREHISTORIC RULERS

Silurians were a peaceful species, forbidden from warfare except in defence. The clashes between Silurians and humanity have been mostly defensive, with the reptiles seeing their world being taken from them, or their cities threatened, by the careless and destructive humans.

They have a religion, literature, art, sport, as well as advanced technology capable to genetically modify species to develop creatures such as the Myrka, engineer plagues, and bio-program the soil in the ground itself.

They are led by a Triad, while the remainder adopt suitable roles in their society; many female Silurians become warriors.

AWAKENED EXPLORERS

The Silurians' hives started to awaken during the 20th–21st centuries, largely as the result of human interference. They awoke horrified to find that humanity had usurped them as Earth's rulers.

The Doctor created many opportunities for Silurians and humans to work together. Though their reptilian appearance still engenders fear, Silurians like Vastra work in the shadows to defend the Earth.

Like humans, Silurians have the capacity for great good and terrible evil, if given the right chances. Also like humanity, Silurians are driven by curiosity, a love of exploration, and scientific discovery.

THE SILURIAN AGE

If you're eager for more information about Silurians, and Madame Vastra — possibly the most famous Silurian — there are a couple of great sourcebooks for ***Doctor Who: The Roleplaying Game*** which could easily be converted. **The Silurian Age** looks as the species and their dinosaur 'pets', while **Paternoster Investigations** provides everything you could need for Victorian Age detective work with Vastra and her companions.

Ability Score Increase. You can increase one ability score of your choice by +2, and another ability score of your choice by +1. All Subspecies of Silurians are Intelligent, though Welsh Silurians tend to also be strong or dextrous, and Wenley Moor Silurians are often wise.

Age. Silurians reach adulthood at the same rate as humanity, but typically live for between 200 to 250 years.

Claws. Your reptilian claws function as natural weapons, empowering your unarmed strikes. If you hit with an unarmed strike, you deal slashing damage equal to 1d4 + your Strength modifier.

Cold Blooded. You have vulnerability to cold damage. You have resistance to fire damage, and can ignore any negative effects from existing in extreme heat.

Darkvision. Accustomed to life underground, you have superior vision in dark and dim conditions. You can see in dim light within 120 feet of you as if it were bright light, and in darkness as if it were dim light. You can't discern colour in darkness, only shades of grey.

Silurian Scales. Your scaly skin affords you natural armour. When you aren't wearing armour, your AC is 13 + your Dexterity modifier. You can use your natural armour to determine your AC if the armour you wear would leave you with a lower AC. A shield's benefits apply as normal while you use your natural armour.

Size. Silurians tend to be taller than humans, standing between 6 and 7 feet tall. Your size is Medium.

Speed. Your base walking speed is 30 feet.

Tech Level. Your Tech Level can be anywhere from 1 to 8. Silurians are typically TL 7.

SUBSPECIES

Choose either Welsh Silurian or Wenley Moor Silurian.

WELSH SILURIAN

A large colony of Silurians were awoken in the Welsh valleys when a mining project drilled too deep and breached the buried city's defences. Both Silurians and humans reacted to each other with fear, but the Doctor wasn't willing to let this event end in the same way as before.

Appointing his companion Amy Pond to act as negotiator for humanity, they worked for days to develop a potential peace treaty, but the situation was complicated by militant factions on both sides. Ultimately, a deal was struck: the Silurians would return to hibernation for one hundred years, and by the time they awoke, Earth would be ready for them. Humanity would need to work together to find a way that both species could live in peace.

Extrudable Tongue. You have an extrudable tongue that seeps with a cruel venom. You can use your tongue to make an attack. Choose a creature within 10 feet as your target. The target must make a Constitution saving throw with a DC equal to 8 + your Constitution modifier + your proficiency bonus. The target takes no damage on a successful save. The target takes 2d6 acid damage on a failed saving throw and is poisoned. The target may repeat the saving throw at the end of each of its turns, ending the effect on itself on a success.

Warrior Species. Raised in a warlike society, you have proficiency with all Silurian weapons and armour of your Tech Level.

WHAT THE DOCTOR THINKS

'Beautiful creatures. And not aliens. They're from Earth. Earth-lians, if you like. From humanity's past. Pre-dating humanity. They're often called Silurians but that's a bit of a misnomer. They could be Eocenes, or homo reptilia. But never think of them as monsters. They are the previous owners of planet Earth.'

WENLEY MOOR SILURIAN

One group of Silurians awoken by a research establishment on Wenley Moor in England released a deadly virus, which was harmless to lizards but deadly to humans. The virus quickly spread from the remote moor, all the way to London and the heart of the British government, but the Doctor was able to develop a cure and stop the spread of the virus before it became a full-blown pandemic. The Doctor wanted to negotiate a peace between the Silurians and humanity, but his dreams of unification were put to a halt when the Silurians' hibernation chambers under the moor were destroyed by the army.

Third Eye. You have a Third Eye, evolved to facilitate a myriad of tasks. You can use your Third Eye to activate any of the following effects:

- You can use the Third Eye to communicate telepathically with any other Silurian within 100 feet for up to one hour.

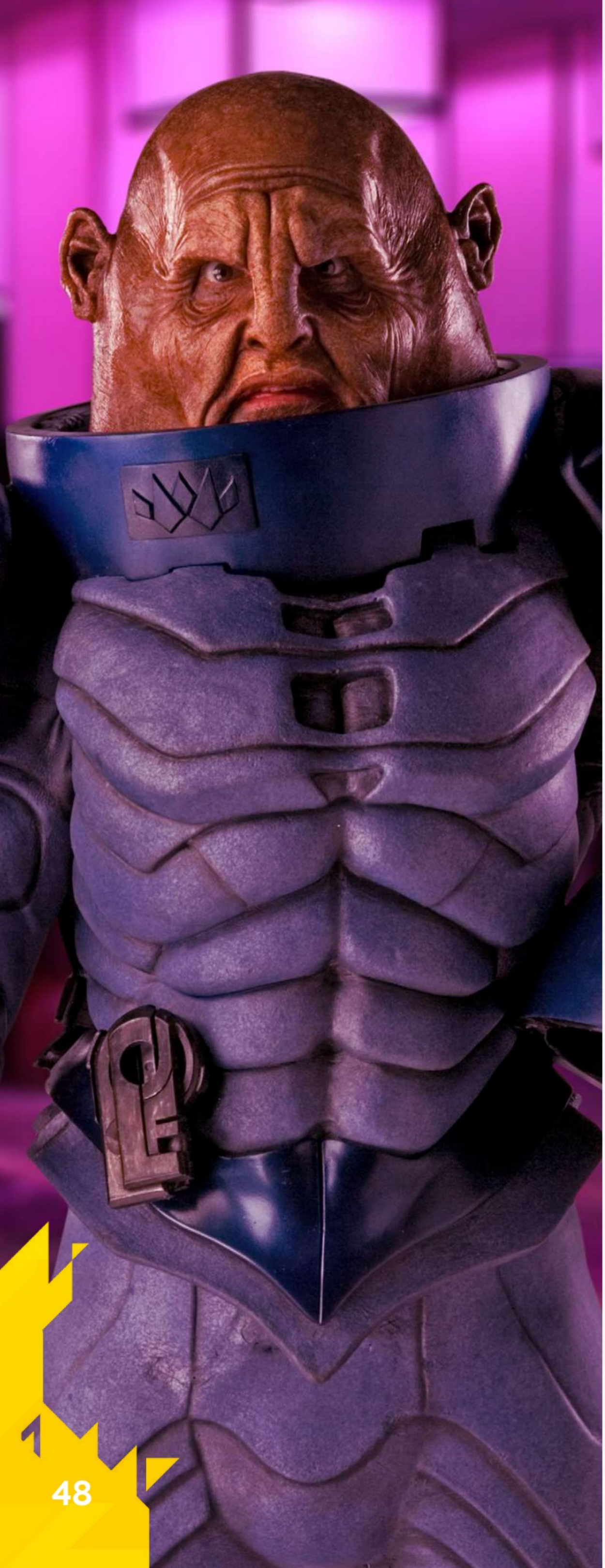
- Your Third Eye can see across multiple infrared spectrums and track heat traces. You can use the *true seeing* spell, requiring no components.

- You can use your Third Eye as a weapon. You can use the *scorching ray* spell, requiring no components, dealing force instead of fire damage.

After using any one of these effects, you cannot use your Third Eye again until you complete a long rest.

WHAT THE DOCTOR THINKS

'These creatures simply slept. Beneath the surface of the Earth while they waited for a disaster to pass that never came. They are brilliant and scientifically advanced, but capable of terrible vengeance at the new occupiers of their world. Never forget, they were here long before you.'



SONTARAN

'Suggest we melt his brain using projectile acid fish, and then interrogate him... Other way round.'

— Strax, Sontaran Nurse

The Sontarans are formidable warriors, genetically created by the Kaveetch in response to attacks from their enemy, the Rutans. Hardy enough to survive the high gravity of Sontar, and dedicated and powerful enough to protect their planet with little consideration for their own lives, they are tactical and resourceful, with a single driving purpose — for the glory of Sontar.

They are the finest warriors you could ever be unlucky enough to meet, eager to claim new planets to turn into 'clone worlds', where they can develop more factories to hatch more glorious troops to join them in the field of battle.

Those that show weakness or fail to die for the honour of Sontar are disgraced, forced to take menial or shameful posts such as 'nurse' or 'librarian'. A Sontaran would rather die in glorious battle than to accept this disgraceful and horrible fate.

BRED FOR WAR

Almost all Sontarans are stocky, with greyish or brownish skin, bulbous, hairless heads and hands consisting of two fingers and a thumb. They are stronger and more resilient, due to the high gravity on Sontar but can be clumsy due to this. Built to survive, Sontarans have remarkable stamina, allowing them to use heavy armour that would be unwieldy for a less muscular species. They survive by consuming energy regulated by a vent on their armour. However, this strength can also be a weakness, as causing damage to the vents on Sontaran armour can disrupt or even kill them.

As the Sontarans reproduce through cloning technology, all Sontarans are a single gender and often struggle to tell the multiple genders of other species apart. Due to this cloning, most Sontarans are only a few years old, and it is rare for a Sontaran warrior to survive into their teens.

LEGIONNAIRE LEGACY

Sontarans are created for battle and trained from hatching to fight in whatever conflict they can find. They have waged an ongoing war against the Rutans for millennia and will take any option that gives them an edge over their eternal enemy, travelling in great spherical ships across the galaxy. They have conquered a multitude of planets to use as cloning factories, killing their inhabitants, marching into battle with their famous warcry, '*Sontar-ha!*'. Sontaran military tactics range from straightforward battles to complex and subtle infiltration.

To Sontarans, their status is key: the failure of one Sontaran reflects on their entire clone batch. They become obsessed with the idea of reclaiming their honour. Sontarans who have been shamed and stripped of their honour within Sontaran society may act as medics, mercenaries, or on rare occasions, may form a sufficient bond with members of other species to commit themselves to their causes.

CULTURE OF CONQUEST

Sontarans have a purely military culture — everything they do or create is for the glory of Sontar, and to aid their military power. Speed-grown clones are sent to the Sontaran Military Academy for rapid training, their ranks often bestowed upon them at an early stage as few survive long enough to actually attain a promotion. The Sontaran High Command dictates military operations, with the Grand Strategic Council directly overseeing the battle fleets.

Everything is driven by honour, and the glory of their planet. To serve Sontar in battle is a great honour, to die for the cause is an even greater honour. To serve in the ranks in a great battle is an honour. To be assigned as a lone scout to gather vital intelligence or technology is just as great an honour. No enemy is too powerful for the might of the Sontaran forces in their eyes.

UNEASY ALLIANCES

Sontarans are always striving to expand their empire, to find new worlds to convert into cloning factories. However, on rare occasions, solitary warriors find themselves separated from the glorious Sontaran battle fleet. They may have been left for dead, and saved — something a Sontaran takes very seriously, binding them to their saviour with a life-debt, especially if the death they were saved from was dishonourable.

These disenfranchised warriors continue separate from the rest of the forces, hoping to reclaim their honour in the eyes of Sontaran High Command, while serving those who have helped them in the past or fulfilling that life-debt. Conflicted between serving their close aides and regaining honour for Sontar, they can be confusing and difficult travelling companions, but a powerful and resilient ally in a tricky situation. Just keep them back from any sensitive negotiations if you don't want things ending in a firefight.

WHAT THE DOCTOR THINKS

'Never call them a potato. You look like pink weasels to them. They are bred for war... or should that be grown? Cloned for war... doesn't quite have the same ring to it, does it? Don't underestimate them. They may be a little short, and, yes, they do look a little like potatoes, but they are tough. Armoured, and heavily armed. And they will not retreat. Retreat would be dishonourable, and would not bring glory to Sontar.'

Ability Score Increase. You can increase one ability score of your choice by +2, and another ability score of your choice by +1. Sontarans tend to be strong and hardy.

Age. As a clone species, Sontarans are 'born' at full maturity. Their maximum lifespan is estimated to be 80, but few reach that age, due to their warlike society.

Bred for War. You are proficient with all forms of weapons and armour of TL 7 or lower. Additionally, you have advantage against being frightened.

High Gravity Native. Sontar, homeworld of the Sontarans, is known for its high gravity, contributing to their strength and stoicism. You do not suffer the negative effects of high gravity environments.

Additionally, you count as one size larger when determining your carrying capacity and the weight you can push, drag, or lift.

Probic Vent Vulnerability. The probic vent that feeds all cloned Sontarans is a major weak point. When you suffer a critical hit, all damage dice are maximised unless you use your reaction to dodge, preventing the attack from hitting your weak spot but still suffering the critical hit.

Size. As a clone species, Sontarans are all uniformly around 5 feet tall, with little variation. Your size is Medium.

Speed. Your base walking speed is 25 feet. Your speed is not reduced by wearing heavy armour.

Tech Level. Your Tech Level can be anywhere from 1 to 8. Sontarans are typically TL 7.

TIME LORD

'Peoples of the Universe, please attend carefully. The message that follows is vital to the future of you all. The choice for you all is simple: a continued existence under my guidance or total annihilation.'

— The Master, Time Lord

The Time Lords of Gallifrey are one of the oldest species in the Universe. They are exceptionally advanced, as they have had time to develop technology far beyond any other species. It is this technology that allows them to dominate time and compare themselves to gods. It has made them arrogant, prideful, and complacent — traits that almost led to their annihilation at the hands of the Daleks.

ALMOST HUMAN

If ever there was a difficult question, it would be 'what does a Time Lord look like?' Time Lords can look like anything. It is implied that they favour the human-like form of the native species of Gallifrey, but apart from that, a Time Lord can adopt any appearance. They have two hearts, are sensitive to temporal disturbances, can survive without breathing for prolonged periods — but most importantly, they can regenerate when very close to death. Every cell is repaired and reorganised, transforming the Time Lord into a completely different form, physically and often psychologically.

BEYOND ADVANCED

Time Lords are almost god-like in their incredible feats of engineering, unlocking the secrets of time travel and harnessing the unspeakable power of a black hole for nothing more than a power source. This power to travel anywhere in time and space made them arrogant, and then cruel, using the cosmos as their toybox.

Eventually, they realised the Universe was their responsibility, not their plaything. Retreating behind great temporal barriers, they remained on Gallifrey and vowed never to interfere with other species again. They would instead become the guardians of time and space, interfering only to maintain the cosmic order.

CARETAKERS OF TIME

Safe behind impenetrable barriers, they believed they were invulnerable. Safety bred indolence, and they stopped trying to better themselves. They forgot their own history, forgot how to work their ancient machines, and became squabbling patriarchs focused on their own internal politics.

Some became bored of the citadel and slipped away. A secret organisation called Division grew to take an active part in maintaining universal order.

The Time Lords ironically failed to notice that other species were beginning to match their technology. They tried to erase the Daleks from history and war came to Gallifrey — the Last Great Time War.

LAST OF THEIR SPECIES

Most of the Time Lords fell during the Time War; those that didn't were hidden in another universe as Gallifrey was saved by the Doctor. That was, until the Master discovered the secrets that Gallifrey had hidden for so very long and he turned Gallifrey to ash once more.

Who knows how many Time Lords escaped this fate, or had escaped when Gallifrey was hidden in a pocket universe. Those that have survived will feel the constant need to travel, to avoid discovery, and to finally experience a wondrous Universe they once thought beneath them.

WHAT THE DOCTOR THINKS

'Ah, Gallifrey. The Shining World of the Seven Systems. Home to the oldest and mightiest species in the Universe. Gallifreyans were a technologically advanced civilisation before they discovered time travel. That was so long ago. The Shobogans evolved, through one means or another, to become the most powerful forces for control — hunting species they thought to be a threat to time and space, and enforcing a swift justice on those who would abuse it. With that power they became aloof, disconnected, and often cruel. It's no wonder I ran away.'

Ability Score Increase. You may raise one ability score by +2 and two ability scores by +1. Time Lords tend to be smart, wise, and have a strong personality. A Time Lord's Intelligence, Wisdom, and Charisma scores have a maximum of 30.

Age. Gallifreyans reach adulthood in their late teens and normally live through twelve regenerations.

Experienced. Choose one Skill or Tool. You have proficiency with that Skill or Tool.

Size. Gallifreyans vary widely in height and build, from barely 5 feet to well over 6 feet tall. Regardless of your position in this range, your size is Medium.

Speed. Your base walking speed is 30 feet.

Tech Level. Your Tech Level can be anywhere from 1 to 11. Time Lords are typically TL 10.

"I'm a Time Lord. I'm from the planet Gallifrey in the constellation of Kasterborous. I'm 903 years old, and I'm the man who is gonna save your lives and all 6 billion people on the planet below."

Telepathy. You have limited telepathic ability.

- Beginning at 1st level, you can use the *message* cantrip (***SRD***) requiring no components. You must complete a long rest before using it again.

- Beginning at 3rd level, you can cast the *augury* (***SRD***), *detect thoughts* and *sending* spells requiring no components. After using one of these spells, you must complete a long rest before you can use any of them again.

- Beginning at 10th level, you can cast the *modify memory* spell (***SRD***) requiring no components. You must complete a long rest before using it again.

Regeneration. When you die, you can choose to regenerate over a 24 hour period instead. Your new Gallifreyan character can be the same level, but you can reassign any of your Ability scores and may change your class to a different one. You can only regenerate in this way 12 times under normal circumstances.

Respiratory Bypass System. Your alien biology allows you to survive in incredibly harsh conditions — including the vacuum of space — for a number of minutes equal to your Constitution.

Vortex Sensitive. You are sensitive to the flow of time itself. Whenever you make a check, roll, or saving throw associated with time travel, you can choose to have advantage on the roll. You can use this ability a number of times equal to your Intelligence modifier. You regain all uses of this feature when you complete a long rest.

PLAYING AS A GALLIFREYAN

If you want to play as a Gallifreyan rather than as one of their elites, the Time Lords, you can simply remove the Telepathy and Vortex Sensitive features and replace them with a Feat.

FEATS

Feats are powerful ways to distinguish your characters from others, provided they are necessary for achieving your Concept. Discuss any Feats you're planning to take with your GM, as they can dramatically change your character, the things they can do, and how an adventure could play out.

Feats are an optional rule that your group might decide to use, particularly if you're designing a character based on the advice in Cyborgs, Aliens, and Psychics on page 41.

CYBORG

Part of your biology has been replaced by mechanical parts that have enhanced your body in some way.

You have resistance to poison damage.

You can survive in any environment — including the vacuum of space — for a number of minutes equal to your Constitution.

If you want to create a cyborg character with a built-in Gadget from **Chapter 6**, you can choose to gain and integrate a Gadget into your body. You permanently have access to that Gadget, and can activate it as described in **Chapter 6**. The Gadget's rarity is determined by your Tech Level:

Tech Level	Gadget Rarity
5–6	Common
7–8	Uncommon
9–11	Rare

FAST HEALING

Nanobots rendered both Ashildr and Captain Jack Harkness effectively immortal by repairing and regenerating their bodies. The Last Centurion was similarly kept alive by their Auton body mending itself, and Alzarians such as Adric relied on the fast healing factor of their natural biology to recover from grievous wounds. If your character has a similar regenerative ability, take this Feat.

When you take this Feat, your Constitution increases by +1.

You can use an action to activate the following feature. It also occurs whenever you would die.

You may roll any number of your Plot Dice and gain the result in Plot Points. Additionally, for 1 hour, you regain 1 Plot Point at the start of each of your turns (10 Plot Points each minute). Any severed body parts (fingers, legs, tails, and so on) are restored after 2 minutes.

SHAPESHIFTER

Like Kamelion and the Zygon Osgood, you have the ability to change your appearance. You have access to the SRD spell *disguise self*. You can use this spell once requiring no components. You must complete a long rest before using this spell again.

At 3rd level, you have access to the SRD spell *alter self*. You can use this spell once requiring no components. You must complete a long rest before using this spell again.

At 7th level, you have access to the SRD spell *polymorph*. You can use this spell once requiring no components, but can only target yourself. You must complete a long rest before using this spell again.

At 15th level, you have access to the SRD spells *shapechange* and *true polymorph*. You can use one of these spells once requiring no components, but can only target yourself. You must complete a long rest before using any of these spells again.

Wisdom is your spellcasting ability for these spells.

VORTEX TRAVELLER

You are sensitive to the flow of time itself. Whenever you make an Ability check, Skill check or saving throw associated with time travel, you can choose to have advantage on the roll. You can use this ability a number of times equal to your Intelligence modifier, and regain all uses of this feature when you complete a long rest.

When you take this Feat your Intelligence increases by +1.

PSYCHIC FEATS

The following Feats are Psychic Feats. Some equipment, mechanics, or rules in other supplements for ***Doctors and Daleks*** may refer to the umbrella term 'Psychic Feats' to mean any feat on this list.

CLAIRVOYANT

Though the Doctor refers to the idea of clairvoyance as simply 'remembering things in the wrong order', she has encountered quite a few individuals or Species capable of precognition, sometimes due to being exposed to the Vortex for a significant amount of time.

When you take this Feat, your Wisdom increases by +1.

You can use the *guidance* cantrip (***SRD***).

Beginning at 3rd level, you have access to the following SRD spells: *augury*, *locate animals or plants*, and *locate object*. You can use one of these spells once requiring no components. You must complete a long rest before using any of these spells again.

Beginning at 5th level, you have access to the following SRD spells: *clairvoyance* and *speak with dead*. You can use one of these spells once requiring no components. You must complete a long rest before using any of these spells again.

Wisdom is your spellcasting ability for these spells.

CLAIRVOYANT SAVANT

Requirements. Clairvoyant Feat, Level 8

Some clairvoyants are more powerful than others. These rare individuals can commune with the Vortex itself to discover almost any knowledge.

You have access to the following SRD spells: *divination* and *locate creature*. You can use one of these spells once requiring no components. You must complete a long rest before using any of these spells again.

Beginning at 9th level, you have access to the following SRD spells: *commune*, *legend lore*, and *scrying*. You can use one of these spells once requiring no components. You must complete a long rest before using any of these spells again.

Beginning at 11th level, you have access to the following SRD spells: *find the path* and *foresight*. You can use one of these spells once requiring no components. You must complete a long rest before using any of these spells again.

Wisdom is your spellcasting ability for these spells.

EMPATHIC PSYCHIC

Across the vastness of the Universe, the ability to tune in to the emotions of others is seen as something of a supernatural power; one that humans feel more keenly than most. Some have such a sensitivity to the emotions of others that they border on psychic ability.

When you take this Feat, your Wisdom increases by +1.

You can use the *guidance* cantrip (***SRD***).

You have access to the following SRD spells: *charm person* and *heroism*. You can use one of these spells once requiring no components. You must complete a long rest before using any of these spells again.

Beginning at 3rd level, you have access to the SRD spell *calm emotions*. You can use this spell once requiring no components. You must complete a long rest before using this spell again.

Beginning at 13th level, you have access to the SRD spell *glibness*. You can use this spell once requiring no components. You must complete a long rest before using this spell again.

Wisdom is your spellcasting ability for these spells.

HYPNOTIST

Be it through supernatural training, some quirk of biology, or a technological enhancement, you are capable of lulling people into hypnotic states to make them suggestable, to do or believe things they otherwise wouldn't.

When you take this Feat, your Intelligence increases by +1.

You have access to the following SRD spells: *charm person*, *command*, *hideous laughter*, and *sleep*. You can use one of these spells requiring no components. You must complete a long rest before using any of these spells again.

Beginning at 3rd level, you have access to the following SRD spells: *blindness/deafness*, *calm emotions*, *enthrall*, *suggestion*, and *zone of truth*. You can use one of these spells once requiring no components. You must complete a long rest before using any of these spells again.

Intelligence is your spellcasting ability for these spells.

HYPNOTIST SAVANT

Requirements. Hypnotist Feat, Level 8

Some hypnotists hone their skills even further into the supernatural, or in the case of the Doctor, their alien biology and vast experiences allow them to manipulate the minds of others to even greater degrees.

You have access to the following SRD spells: *fear*, *hypnotic pattern*, *hideous laughter*, *compulsion* and *confusion*. You can use one of these spells once requiring no components. You must complete a long rest before using any of these spells again.

Beginning at 9th level, you have access to the SRD spell *modify memory*. You can use this spell once requiring no components. You must complete a long rest before using this spell again.

Beginning at 11th level, you have access to the SRD spell *irresistible dance*. You can use this spell once requiring no components. You must complete a long rest before using this spell again.

Beginning at 15th level, you have access to the SRD spell *mass suggestion*. You can use this spell once requiring no components. You must complete a long rest before using this spell again.

Intelligence is your spellcasting ability for these spells.

MIND CONTROLLER

Requirements. Hypnotist Feat, Level 8

Controlling the mind of another person directly is considered amoral across the Universe, and only those pushed to achieve their desires above all else stoop to such lows. The Master has used some of these techniques over their many lifetimes, but a companion of the Doctor would never consider them.

You have access to the SRD spell *dominate beast*. You can use this spell once requiring no components. You must complete a long rest before using this spell again.

Beginning at 9th level, you have access to the SRD spells *dominate person* and *geas*. You can use one of these spells once requiring no components. You must complete a long rest before using any of these spells again.

Beginning at 11th level, you have access to the SRD spell *eyebite*. You can use this spell once requiring no components. You must complete a long rest before using this spell again.

Beginning at 15th level, you have access to the SRD spells *dominate monster* and *feeblemind*. You can use one of these spells once requiring no components. You must complete a long rest before using any of these spells again.

Intelligence is your spellcasting ability for these spells.

PSYCHOMETRIST

It is said that the Vortex flows through all living things and carries emotions on its waves. Whether this is true or not, psychometrists can sense the past emotions experienced in a place or within close proximity to an object, sometimes even seeing images of those happenings.

You may make Insight checks with a DC determined by the GM (typically DC 15, but may be as low as 10, and potentially beyond

20) to attempt to sense the emotional resonance of an object or location. If you succeed, you gain insight on a past event involving the object and an individual who experienced an intense emotion near it. You might simply feel a flash of a single pure emotion, or something as complex as seeing a vision of someone committing a murder and learning their name.

Beginning at 9th level, you have access to the SRD spells *legend lore* and *scrying*. You can use one of these spells once requiring no components. You must complete a long rest before using any of these spells again.

Wisdom is your spellcasting ability for these spells.

TELEKINESIS

Those with telekinetic powers can manipulate objects through the power of thought alone, an ability sought after throughout the universe. Whether through some quirk of biology or technological enhancement of brainwaves, you have the following abilities, some of which you share with the Doctor herself.

When you take this Feat, your Intelligence increases by +1.

You have access to the *mage hand* cantrip (***SRD***).

Beginning at 3rd level, you have access to the SRD spell *levitate*. You can use this spell once requiring no components. You must complete a long rest before using this spell again.

Beginning at 9th level, you have access to the SRD spell *telekinesis*. You can use this spell once requiring no components. You must complete a long rest before using this spell again.

Intelligence is your spellcasting ability for these spells.

TELEPATHY

Communicating from one mind to another without speaking or action is known as telepathy. The Doctor herself has used telepathy a few times, and has noted it in various Species across the Universe, including one of her former companions Nyssa of Traken. Whilst undeniably useful, the Doctor shows restraint when using telepathy, as it can be uncomfortable for some.

When you take this Feat, your Intelligence increases by +1.

You can speak telepathically to any creature within 120 feet.

You have access to the SRD spell *command*. You can use this spell once requiring no components. You must complete a long rest before using this spell again.

Beginning at 3rd level, you have access to the SRD spell *detect thoughts*. You can use this spell once requiring no components. You must complete a long rest before using this spell again.

Beginning at 5th level, you have access to the SRD spell *sending*. You can use this spell once requiring no components. You must complete a long rest before using this spell again.

Beginning at 9th level, you have access to the SRD spell *telepathic bond*. You can use this spell once requiring no components. You must complete a long rest before using this spell again.

Intelligence is your spellcasting ability for these spells.

> **"See it more as a mental stroll in a sea of psychic tranquility."**

CHAPTER 4:
CHARACTER CLASSES

CLASSES

Every character has an approach which defines how they interact with other characters and their environment. Some characters tend to talk their way out of sticky situations while others may rely on puzzling their way through problems. Some characters provide a reliable shoulder for their friends, while others impart words of wisdom gleaned from a lifetime of experience. Some use a variety of tricks to confuse their opponents, while others prefer a more direct approach.

In ***Doctors and Daleks***, these approaches are defined as character Classes. When you choose a Class for your character, you not only state your character's general approach to new situations, but you also define the characteristics and features they bring to bear on their character sheets. Your Class defines, among other things, your Plot Dice, Plot Points, skills, tools, saving throws, and special features you can use.

When choosing a Class, you should feel comfortable in selecting the one that best suits your Concept. ***Doctors and Daleks*** is designed to support any mixture of Classes, so don't feel that you need to compromise your character's identity because the party 'needs' a Stalwart. Your Class merely informs you and others around the table as to how your character tends to react when provoked.

Each Class is designed around an ability score. This ability score informs the general thrust of your class features as well as provide your Quip Bonus (see below) and Class saving throw DC for those features that need them. While not strictly necessary, you may wish to have a high ability score in the Class that you've chosen for your character as, in many cases, that grants you more uses of your features between rests.

QUIP BONUS

Your Class Quip Bonus is your Primary Attribute bonus + your proficiency bonus. Your Quip Bonus is used for some Quips and features to determine if your ability works.

Class	Description	Plot Die	Primary Attribute	Saving Throws	Armour and Weapon Proficiencies
Charmer	A talker who strikes at their enemies' confidence	d6	Charisma	Dexterity, Charisma	Light Armour, Simple Weapons
Empath	A wise traveller who applies their personal experiences to new situations	d8	Wisdom	Intelligence, Wisdom	Light Armour, Simple Weapons
Protector	A strong friend who can keep their mates safe from harm	d10	Strength	Strength, Constitution	All Armour and Shields, Simple Weapons, Martial Weapons
Stalwart	A good friend whose presence and determination lifts spirits	d12	Constitution	Constitution, Charisma	All Armour and Shields, Simple Weapons
Thinker	Someone who uses logic and skill to solve problems	d6	Intelligence	Constitution, Intelligence	Simple Weapons
Trickster	Stealth and misdirection are the tools of the trickster	d8	Dexterity	Dexterity, Intelligence	Light Armour, Simple Weapons

Example: *A 1st-level character has a proficiency bonus of +2. Scarlett creates a Charmer character and raises their Charisma Attribute to 16, meaning they have a Charisma bonus of +3. As Charisma is the Primary Attribute of a Charmer, Scarlett's character's Primary Attribute bonus is +3. Primary Attribute bonus (+3) + proficiency bonus (+2) = Quip Bonus (+5).*

CLASS SAVING THROW DC

Your Class Saving Throw is 8 + your Primary Attribute bonus + your proficiency bonus. Your Saving Throw DC is what a target must roll on a saving throw to resist some features.

Example: *A 1st-level character has a proficiency bonus of +2. Scarlett creates a Charmer character and raises their Charisma Attribute to 16, meaning they have a Charisma bonus of +3. As Charisma is the Primary Attribute of a Charmer, Scarlett's character's Primary Attribute bonus is +3. 8 + Primary Attribute bonus (+3) + proficiency bonus (+2) = Class Saving Throw DC (13).*

QUIPS

Quips are special abilities that represent your character doing something spectacular, usually using their words in a particularly dramatic or impactful way. More information on Quips can be found on page 104.

All Classes have access to the Universal Cantrip Quips, Emotional Argument, Logical Argument, and Parley. See page 107.

Each Class also has access to a unique Class Cantrip Quip specific to their Class. These Class Cantrip Quips are listed on page 105.

CHARMER

Charmers enjoy verbally engaging with others, even hostile ones. They believe that they can talk their way through any situation and often offer themselves as the 'voice of the party', or at least, the loudest one. They can cut deals with enemies that would otherwise kill, convince wary creatures that your group is on its side, and, when the going gets tough, use their command of language to crumble the resolve of hostile enemies.

Despite their name, Charmers aren't necessarily 'charming', simply those that use words as weapons. Though the archetype of a smooth talker could certainly be a Charmer, many confuse opponents with fast talk, nonsensical arguments, or technobabble. Some use boldness and confidence, and even intimidation to help their group succeed. Others rely on their aura of friendliness and non-threatening presence to coax those they meet into helping them.

Some Charmers make great leaders, whilst others speak only when needed, but they always make their voice heard. Charmers prefer words and actions to planning and thinking things out — They'd rather charge into a situation and rely on their quick wits to get them through it rather than hold back until a well-crafted scheme can be designed and implemented.

Play a Charmer if:

- You enjoy being the centre of attention
- You want to discourage your enemies from causing harm with carefully placed comments
- You like negotiating your way out of trouble

Level	Proficiency Bonus	Quips Known	Cantrips Known	Features
1	+2	1	6	Emotional Appeal: Magnetic Personality, Expertise, Quips
2	+2	1	6	Emotional Appeal: Tug Heartstrings
3	+2	2	6	Archetype
4	+2	2	7	Ability Score Improvement
5	+3	3	7	Emotional Appeal: De-Escalate
6	+3	3	7	Archetype Feature
7	+3	4	7	Command Attention
8	+3	4	7	Ability Score Improvement
9	+4	5	7	Charismatic Impact
10	+4	5	8	Archetype Feature
11	+4	6	8	—
12	+5	6	8	Ability Score Improvement
13	+5	7	8	Uncover Secret
14	+5	7	8	Archetype Feature
15	+5	8	8	Poker Face
16	+5	8	8	Ability Score Improvement
17	+6	9	9	—
18	+6	9	9	Backchat
19	+6	10	9	Ability Score Improvement
20	+6	10	9	Legendary Appeal

CREATING A CHARMER

Charmers have the gift of the gab, often accompanied by masterful social acumen that has carried them through life. When developing your Charmer's backstory, think about how their charismatic presence helped them succeed and what shortcomings they may have that their personality was able to overcome.

What was the first challenge that your charm conquered? Were you appreciated for your outgoing personality, or were you constantly 'put in your place' by authority figures who didn't appreciate it? How did your charm make you the person that you are today? What shortcomings do you have that a bold presence, a loud voice, or a quick wit help cover? Are you a natural leader or do you use your voice to undermine those who would abuse authority? Were you invited to join the group because of your personality or did you convince them into letting you come?

FAST APPROACH

When assigning ability scores, Charisma should be your highest score, followed by Intelligence. Select the Deception and Persuasion Skills, then double your Proficiency Bonus in these skills with Expertise. Select the Hero or Seeker Motivation.

CLASS FEATURES

As a Charmer, you gain the following class features.

PLOT POINTS

Plot Dice: 1d6 per Charmer level

Plot Points at first level: 6 + your Constitution modifier

Plot Points at higher levels: 1d6 (or 4) + your Constitution modifier per Charmer level after 1st

PROFICIENCIES

Armour: Light armour

Weapons: Simple Weapons

Tools: Disguise Kit or Musical Instrument

Saving Throws: Dexterity, Charisma

Skills: Choose 2 from Animal Handling, Deception, Insight, Intimidation, Perception, Performance, Persuasion.

PRIMARY ATTRIBUTE

Your Primary Attribute is Charisma. Your Class Attack Bonus is your Charisma bonus + your proficiency bonus. Your Class Saving Throw DC is 8 + your Charisma bonus + your proficiency bonus.

EMOTIONAL APPEAL

At 1st level, you have the ability to construct arguments and appeal to an enemy's heart (if they have one!). You start with the ability to use your Magnetic Personality, and you gain more effects as you increase in level.

When you use your Emotional Appeal, you choose which effect you create. You may use your Emotional Appeal a number of times equal to your Charisma modifier (minimum 1). You regain all uses after a short or long rest.

EMOTIONAL APPEAL: MAGNETIC PERSONALITY

Your charismatic presence can both attract and repel others. As an action, you may expend one use of Emotional Appeal and cause all creatures within 30 feet of you to make a Charisma saving throw. If they fail, the target is Charmed or Frightened by you (your choice) for 1 minute, or until it takes any damage.

When this effect ends, the creatures are likely to return to their original impression of you, unless the actions you took whilst they were Charmed or Frightened have changed their opinion. If you charm a stranger in conversation and talk politely whilst offering to help them out, they'll probably still be friendly, but if you manipulate them they might be angry after the charm effect wears off. If you frighten someone, they'll likely remain wary of you even after the effect wears off. If you're fighting someone and use your Magnetic Personality, they'll go back to fighting you as soon as the effect wears off — unless you're really convincing or really scary!

EXPERTISE

At 1st level, choose two of your skill proficiencies or your tool proficiency with a Disguise Kit or Musical Instrument. Your proficiency bonus is doubled for any ability check you make that uses either of the chosen proficiencies.

QUIPS

You have access to Quips, as explained on page 104. You have the following Cantrip Quips: Emotional Argument, Logical Argument, Parley, and Charming Case. You can select 2 additional Cantrip Quips and 1 Quip from the Charmer list on page 105.

EMOTIONAL APPEAL: TUG HEARTSTRINGS

By 2nd level, you've mastered massaging a creature's emotional states. As an action, you may expend one use of Emotional Appeal. Any hostile creature within 60 feet of you that can hear you must make a Charisma saving throw against your Class Saving Throw DC or suffer 3d8 + your Charisma modifier (minimum 1) emotional damage on a failed save, or half damage on a successful one. The number of damage dice increases to 6d8 at 11th level and 9d8 at 17th level.

This Emotional Appeal can also be used outside of an Encounter when trying to appeal to someone's emotions, allowing you to reroll a failed ability check with advantage

ARCHETYPE

At 3rd level, you choose an archetype that best exemplifies your charismatic approach to situations. Choose the Agitator, the Herald, or the Muddler. The archetype you choose grants you features at 3rd level, and again at 6th, 10th, and 14th level.

ABILITY SCORE IMPROVEMENT

When you reach 4th level, and again at 8th, 12th, 16th, and 19th level, you can increase one ability score of your choice by 2, or you can increase two ability scores of your choice by 1. As normal, you can't increase an ability score above 20 using this feature.

EMOTIONAL APPEAL: DE-ESCALATE

Starting at 5th level you can use your charms to talk people down from violence. When the Gamemaster declares the start of a combat Encounter you may expend one use of Emotional Appeal to use the Parley Quip. Your opponents do not have advantage on this use of the Parley Quip. You can also attempt to De-escalate during an Encounter after one side has dealt physical damage to another (see Escalation, page 182).

You may expend one use of Emotional Appeal and an Action to use the Parley Quip. Regardless of the result, neither side of the Encounter has advantage on saving throws against Quips even if they have caused physical harm to the other side, effectively resetting Escalation in the Encounter.

COMMAND ATTENTION

At 7th level, you gain the ability to make a brief performance that captivates everyone present, allowing your allies to take advantage of the distraction.

As an action you can start a performance. All creatures within 30 feet that can understand your performance must make a Wisdom saving throw against your Class Saving Throw DC. Those that fail are drawn to your performance, and focus their entire attention on you, meaning they have the blinded and deafened condition when attempting to interact with anything other than you.

If you are in an Encounter and tracking turns and rounds, you may continue your performance as an action every turn, and every creature affected by the performance may make a Wisdom saving throw to resist it at the end of each of its turns. If you are using this ability outside of an Encounter, any creatures captivated by your Command Attention ability can repeat the Wisdom saving throw to resist it once every 5 minutes.

If a creature succeeds on a Wisdom saving throw against your Command Attention, they are immune to its effects for 24 hours. After using this ability, you must complete a long rest before you can use it again.

CHARISMATIC IMPACT

By 9th level, the force of your charisma makes all of your arguments more emotionally impactful. Whenever you deal emotional damage you may add your Charisma modifier to the damage dealt.

If you have another ability that allows you to add your Charisma modifier to any emotional damage dealt, you deal an additional 1d6 emotional damage.

UNCOVER SECRET

By 13th level, you understand the emotional state of your enemies well enough that you can prey on their fears or desires, even if they don't realise that you actually don't have any real knowledge.

If you speak to a creature for at least a minute, you may convince the target that you have something (or can get something) it wants, or you know damaging information that the target doesn't want made public (your GM may determine the best information to intrigue the creature).

The creature must make a Wisdom saving throw against your Class Saving Throw DC . On a success, the creature believes you and inadvertently reveals its fear or desire to you. Once you use this feature, you cannot use it again until you have finished a long rest.

POKER FACE

At 15th level, you are difficult to persuade. You are immune to being Charmed, have resistance to emotional damage, and you have advantage on Charisma saving throws.

BACKCHAT

By 18th level, your constant cutting words and emotional barbs distract your opponents. When you are attacked, you can use your reaction to impose disadvantage on the attack roll and all attack rolls made against you until the start of your next turn.

LEGENDARY APPEAL

At 20th level, your charisma is the stuff of legends. Whenever you start a round with no Emotional Appeal uses left, you immediately regain one use.

THE AGITATOR (DONNA NOBLE)

The Agitator normally doesn't have a plan or motive; they are simply loud and brash. They demand to have their questions answered or 'requests' carried out and they aren't content to wait.

EMOTIONAL APPEAL: SEEING RED

Starting at 3rd level, you can expend a use of Emotional Appeal and use a bonus action to begin Seeing Red. You may only See Red if you have a demand in mind; wanting access to a restricted area, the identity of the person pulling the strings, and whether information is being kept from you or your allies are all good 'demands.'

While Seeing Red, you gain the following benefits:

- You have advantage on Charisma checks.
- If you do emotional damage with a successful attack, then you may add your Charisma modifier (minimum 1) to the damage.
- You have resistance to emotional and logical damage.

Seeing Red lasts for 1 minute. It ends early if you are knocked unconscious or your demand is met. You can also end Seeing Red on your turn as a bonus action.

UNDETERRED

Starting at 3rd level, when unarmoured, your Armour Class equals 10 + your Dexterity modifier + your Charisma modifier. You can use a shield and still gain this benefit.

DOUBLE DOWN

At 6th level, your force of personality enables you to press on when you should be beaten. If you fail an ability check, attack roll, or saving throw while Seeing Red, you may reroll it and take either result. You may only do this once each time you are Seeing Red.

TURN THE TABLES

Beginning at 10th level, when you succeed on a saving throw against being Charmed or Frightened, you may immediately force the creature attacking you to make a Charisma saving throw against your Class Saving Throw DC. If they fail, the target is immediately Charmed or Frightened by you (your choice) for 1 minute or until you or your allies attack the target.

EMOTIONAL APPEAL: PARALYSING FEAR

Beginning at 14th level, your force of personality can literally paralyse your enemies. As an action, you may expend one use of Emotional Appeal to cause one enemy within 30 feet of you to make a Charisma saving throw against your Class Saving Throw DC. If they fail, they are Paralysed. The Paralysed target may make another saving throw against being Paralysed at the end of each of its turns.

This feature has no effect on creatures immune to being Charmed or emotional damage. Creatures resistant to being Charmed or against emotional damage have advantage on their saving throws.

THE HERALD (IAN CHESTERTON)

The Herald is confident — they're here to right wrongs and fight evil! Heralds are leaders; they may not be the most perceptive or skilled, but they know how to gain creatures' confidence to get what they need.

AUTHORITATIVE VOICE

Starting at 3rd level, you have a way about you that makes it seem like you belong. You can easily get others to agree with you, take minor orders from you, or accept your explanations for why you are here. Whenever you make a Charisma check, you may replace the result of your roll with a 10. You can use this ability a number of times equal to your Charisma modifier, and regain all uses of this ability when you complete a long rest.

EMOTIONAL APPEAL: LOUD LEADER

Beginning at 3rd level, your voice spurs your allies into action. As an action, you may expend a use of Emotional Appeal to allow every ally that can hear you within 60 feet to immediately take an action.

QUICK ORDERS

Beginning at 6th level, you can use any Emotional Appeal that normally costs an action as a bonus action instead. If you choose to use an Emotional Appeal as a bonus action, you may not use another one as an action in the same turn.

EMOTIONAL APPEAL: INSTANT ALLIES

Starting at 10th level, you are adept at convincing almost anyone to help you achieve a righteous cause. Whenever you are in the presence of other creatures, you can ask the Gamemaster if you could conceivably convince them to ally with you. If so, you may expend a use of Emotional Appeal as an action to make a speech, instantly convincing them to ally with you for a minimum of 1 hour. Additionally, you and all allies that join you through the use of this Emotional Appeal gain temporary Plot Points equal to your level.

LAST GASP

Starting at 14th level, you are difficult to stop. Whenever you are reduced to 0 Plot Points, you may immediately expend a use of Emotional Appeal as a free action to drop to 1 Plot Point instead.

THE MUDDLER (JO GRANT)

In many ways the Muddler seems the antithesis of a Charmer; they present as meek, shy, and confused. They bumble their way through situations and rely on others to take the lead. This is, of course, all an act, as the Muddler has a shrewd mind and knows how to turn a creature's confidence against them.

BUTTERFINGERS

At 3rd level, you can distract or otherwise shake the confidence of those near you. If a creature is within 5 feet of you, then you may use the Help action to impose disadvantage on their ability checks. As a reaction, you may use the Help action to impose disadvantage on a creature's attack if it is within 5 feet of you.

EMOTIONAL APPEAL: LUCK SINK

Beginning at 3rd level, you have the ability to generate an aura of horrendous luck, all but ensuring calamity. As a bonus action, you can expend a use of Emotional Appeal to generate a Luck Sink centred on yourself for 1 minute. Whilst the Luck Sink is active, you and any creature within 10 feet of you has disadvantage on all ability checks, saving throws, and attack rolls. You can choose to end a Luck Sink as a bonus action on your turn.

ENCOURAGING SCHADENFREUDE

By 6th level, your muddling is so endearing that it supports and inspires others. Whenever you fail an ability check, saving throw, or attack roll, you gain a Schadenfreude dice, which is a d4. Whenever a friendly creature makes an ability check, attack roll, or saving throw, you may expend a Schadenfreude dice to roll a d4 and add the result to the friendly creature's result.

As an action, you may expend two Schadenfreude dice to remove the Charmed, Frightened, or Stunned condition from a creature within 5 feet of you. You lose all Schadenfreude dice whenever you take a long rest.

WHOOPS!

Starting at 10th level, any object in your hands is in danger. As an action, you may make an unarmed attack against an item you are holding. The GM determines its Armour Class but only gives it Plot Points as if it were a fragile item. If your unarmed damage exceeds its Plot Points, the item is broken. If you hit but failed to break the object, you instead disable it. It requires an action and possibly an ability check (as determined by the GM) to get the object working again.

You may only use this feature on an object once. You cannot use this feature on objects of Medium size or larger, or those not easily held, but at the Gamemaster's discretion you may disable or destroy part of an object. For example, you ordinarily can't destroy a door, but your Gamemaster may allow you to disable the doorknob.

CALAMITY CASCADE

By 14th level, your presence is enough to encourage disastrous accidents. Whenever a creature within the aura of your Luck Sink fails an ability check, saving throw, or attack roll, you may make an Environmental Action against them with advantage

EMPATH

You intuitively understand human (and/or non-human) nature. A font of wisdom for your companions, you might have accumulated decades worth of experiences or just be innately sagacious. You might have seen it all before, or can just assess people and situations with a discerning eye, but in any case, your advice tends to be sound.

Empaths tend to be older, as their wizened face and careful words project practical authority that is appreciated by their younger peers. Empaths may also be younger, or at least younger-looking. Time Lords are the epitome of this, as regeneration can make a 500-year-old Time Lord look like a young adult, but other aliens with longer lifespans, or future humans with cosmetic surgery, also make for younger-looking Empaths. There are also Empaths who are simply wise for their years, such as a fresh-faced teenager who nonetheless intuitively knows the best courses of action.

Empaths work best in supporting roles. They tend not to lead, not because they couldn't but in their minds it doesn't matter who leads so long as the group follows the best course of action. Empaths are more comfortable keeping their friends in the fight with soothing words of practical advice and the ability to bind their wounds or help them shrug off injury.

Play an Empath if you want to:

- Encourage your companions with words of wisdom
- Draw knowledge from practical experience
- Heal your friends when they are harmed

Level	Proficiency Bonus	Quips Known	Cantrips Known	Features
1	+2	1	6	Jack of All Trades, Experienced Instincts, Practical Knowledge: Tend Wounds, Quips
2	+2	1	6	Pep Talk, Practical Knowledge: Truth Bomb
3	+2	2	6	Archetype
4	+2	2	7	Ability Score Improvement
5	+3	3	7	Practical Knowledge: Sixth Sense
6	+3	3	7	Archetype Feature
7	+3	4	7	Snap Out of It!
8	+3	4	7	Ability Score Improvement
9	+4	5	7	Flashback
10	+4	5	8	Archetype Feature
11	+4	6	8	–
12	+5	6	8	Ability Score Improvement
13	+5	7	8	Aura of Calm
14	+5	7	8	Archetype Feature
15	+5	8	8	Avoidance
16	+5	8	8	Ability Score Improvement
17	+6	9	9	–
18	+6	9	9	Blindfighting
19	+6	10	9	Ability Score Improvement
20	+6	10	9	Wise Mirror

CREATING AN EMPATH

When creating an Empath, think about how you appear to others. Are you a wise old grandparent figure? A fun aunt or uncle? Or that peer that keeps your friends out of too much trouble by pointing out the flaws in their thinking? This look will help define your choices moving forward and how you approach the class features and ultimately choose an archetype.

What kind of life did you lead? What made you decide that your mission in life is to help others (or was there even a decision to be made)? When you reflect on your life, was it generally happy or full of regrets for roads not taken? Is there something in your past that you deeply regret or wish that you could have a second chance with? Is there someone from your past that haunts your thoughts for good or ill? Is there one thing in your life that you certainly don't want to see your friends repeat?

FAST APPROACH

When assigning ability scores, Wisdom should be your highest score, followed by Intelligence. Select the Insight, Medicine, and Survival Skills. Take the Guardian or Killjoy Motivation. You have the following Quips (see page 104): Emotional Argument, Logical Argument, Parley, Charming Case, Motivation, Slowing Statement, and Encouragement.

CLASS FEATURES

As an Empath, you gain the following class features.

PLOT POINTS

Plot Dice: 1d8 per Empath level

Plot Points at first level: 8 + your Constitution modifier

Plot Points at higher levels: 1d8 (or 5) + your Constitution modifier per Empath level after 1st

PROFICIENCIES

Armour: Light armour

Weapons: Simple Weapons

Tools: Choose one from Artist's Tools, Builder's Tools, First Aid Kit, or any kind of Vehicles.

Saving Throws: Intelligence, Wisdom

Skills: Choose 3 from Animal Handling, Insight, Investigation, Medicine, Perception, Performance, Persuasion, Survival

PRIMARY ATTRIBUTE

Your Primary Attribute is Wisdom. Your Quip is your Wisdom bonus + your proficiency bonus. Your Class Saving Throw DC is 8 + your Wisdom bonus + your proficiency bonus.

JACK OF ALL TRADES

Your worldly experience makes you knowledgeable about a little bit of everything. You can add half your proficiency bonus, rounded down, to any ability check you make that doesn't already include your proficiency bonus.

EXPERIENCED INSTINCTS

At 1st level, your natural inclinations are frequently correct, helping you get to whatever goal you may have. You may ask the Gamemaster what your instincts tell you to do, for example when making deciding which direction to travel to reach a library in a strange alien city, guessing how to earn the favour in the unfamiliar culture of an ancient Kurdish tribe, or intuit which button to press to activate the distress signal on a technologically advanced spaceship. The Gamemaster will give you directions based on your character's instincts, which may not be entirely correct. Once you use this feature, you may not use it again until you finish a short or long rest.

PRACTICAL KNOWLEDGE

At 1st level, your life experience has given you practical knowledge that you can apply to varied situations. You start with the ability to Tend Wounds, and you gain more effects as you increase in level.

When you use your Practical Knowledge, you choose which effect you create. You may use your Practical Knowledge a number of times equal to your Wisdom modifier (minimum 1). You regain all expended uses after finishing a short or long rest.

TEND WOUNDS

Your knowledge in treating cuts and scrapes comes in handy. As an action, you may touch a creature and expend one use of Practical Knowledge to restore Plot Points. You may roll 1d8 a number of times equal to your proficiency bonus and add your Wisdom modifier (minimum of 1) to each die. You may use this ability on constructs, as you know how to 'shore them up with a bit of duct tape.'

You can also use this feature to identify someone's physiological state and use this to your benefit when communicating with them. Instead of healing your target, you can expend a use of Practical Knowledge to gain advantage on the first Charisma based check you make in conversation with them.

QUIPS

You have access to Quips, as explained on page 104. You have the following Cantrip Quips: Emotional Argument, Logical Argument, Parley, and Empathic Argument. You can select 2 additional Cantrip Quips and 1 Quip from the Empath list on page 105.

PEP TALK

Beginning at 2nd level, during a short rest you can rally your allies' spirits with tales of how you overcame misfortune in the past. If you or any friendly creatures that can hear your pep talk spend one or more Plot Dice to regain Plot Points at the end of the short rest, each of those creatures regains extra Plot Points equal to your proficiency bonus + your Wisdom modifier.

PRACTICAL KNOWLEDGE: TRUTH BOMB

Starting at 2nd level, you can demoralise your opponents by pointing out the flaws in their thinking or the misguidedness of their feelings.

As an action, you may expend one use of Practical Knowledge. All hostile creatures within 60 feet of you that can hear you must make a Wisdom saving throw against your Class Saving Throw DC or suffer emotional or logical damage (your choice) equal to 2d10 + your Wisdom Modifier on a failed save, or half as much damage on a successful one.

The number of damage dice increases to 4d10 at 11th level and 6d10 at 17th level.

This Practical Knowledge can also be used outside of an Encounter when trying to convince someone of the truth, allowing you to reroll a failed ability check with advantage.

ARCHETYPE

At 3rd level, you choose an archetype that best exemplifies your learned approach to situations. Choose the Elder, the Physician, or the Survivalist. The archetype you choose grants you features at 3rd level, and again at 6th, 10th, and 14th level.

ABILITY SCORE IMPROVEMENT

When you reach 4th level, and again at 8th, 12th, 16th, and 19th level, you can increase one ability score of your choice by 2, or you can increase two ability scores of your choice by 1. As normal, you can't increase an ability score above 20 using this feature.

PRACTICAL KNOWLEDGE: SIXTH SENSE

By 5th level, you can always tell when someone has the jump on you. You are never surprised, and by expending a use of Practical Knowledge you can remove the effects of surprise for all allied creatures that can hear you. You may expend this use at the start of the combat round, before any turns are taken.

Your Sixth Sense warns you of where danger is coming from, so you can also use it to get yourself into trouble if you follow it the 'wrong way'. You may expend a use of Practical Knowledge to ask the Gamemaster where you could go to find danger — usually wherever the villain of an adventure is operating from.

SNAP OUT OF IT!

Starting at 7th level, you've seen too much to be fooled. As an action, you can end one effect on yourself that is causing you to be charmed or frightened.

Additionally, as an action, you may allow a creature within 5 feet of you to immediately attempt a saving throw against a charmed or frightened condition with advantage.

FLASHBACK

Beginning at 9th level, your vast life experience enables you to recall a similar situation and apply it to your current circumstance, enabling you to reroll a single ability check, attack roll, or saving throw. You must either use the result of the second roll or 10. Once you use this feature, you may not use it again until you finish a short or long rest.

AURA OF CALM

By 13th level, your wise presence alone is enough to reassure your companions and embolden them. You and friendly creatures within 10 feet can't be frightened whilst you are conscious. Additionally, if a creature within 10 feet of you fails an attack roll, saving throw, or ability check, you can expend a use of Muscle Memory to roll 1d6 and add it to the total, potentially turning the failure into a success.

AVOIDANCE

Starting at 15th level, you are proficient with all saving throws.

BLINDFIGHTING

By 18th level, you have so much experience with people sneaking up on you and confronting you in different ways that you've developed a feel for when you are in danger. While you still can't see invisible creatures, their attacks do not have advantage on you, nor do you have disadvantage on attacks against them. If you have the blinded condition, then attack rolls against you no longer have advantage, nor do you have disadvantage on attack rolls.

You also have a general sense of where invisible or otherwise hidden creatures are. If a friendly creature is attacking an invisible

creature within 60 feet of you, then you can spend a reaction to help them. This effectively removes your ally's disadvantage on their attack roll.

WISE MIRROR

At 20th level, you've seen it all and know it all. Whenever a creature attacks you, you can use your reaction to activate this ability. The creature takes half the damage it dealt (after resistance is applied) in your choice of either emotional or logical damage.

THE ELDER (GRAHAM O'BRIEN)

Whether you truly are nearing the end of your years or you've managed to gather a wealth of knowledge in a shorter time, you are well respected for your wisdom. Even when they don't agree with you, your friends value you for both your advice and the practical experience you can draw upon.

SEASONED SENSES

At third level, you know the power of simple alertness and observation. You gain the Insight and Perception skills. Your proficiency bonus is doubled if you already have the skill. Additionally, you gain the Observe Microexpressions Quip.

STEADY HANDS

Starting at 3rd level, you can use the Help action as a bonus action. Whenever you use the Help action, add 1d4 to the roll.

PRACTICAL KNOWLEDGE: BEEN THERE, DONE THAT

Beginning at 6th level, you can draw upon your experiences to aid or hinder a creature within 60 feet of you. As a reaction, you can expend a use of Practical Knowledge and either add 2d4 to a single ability check, attack roll, or saving throw or subtract 2d4 from a single ability check, attack roll, or saving throw.

If you had no chance of succeeding, you regain your expended use, as your practical experience would have told you that it was fruitless!

NOW LET ME TELL YOU SOMETHING!

By 10th level, you are resistant to emotional and logical damage. Furthermore, whenever you take logical, emotional, or psychic damage, you can use your reaction to deal 3d6 emotional damage to the creature that injured you — you give as good as you get! When you use this ability, you cannot use this ability again until you complete a long rest.

PRACTICAL KNOWLEDGE: THIS REMINDS ME...

At 14th level, you find yourself recreating your experiences, or at least getting into situations with strangely similar parallels to previous moments in your life. As an action, you may expend a use of Practical Knowledge and, for 1 hour, any ability check, attack roll, or saving throw you make has advantage, and any ability check, attack roll, or saving throw made against you has disadvantage.

THE PHYSICIAN (MARTHA JONES)

You are a healer. You want to help others, whether healing their physical wounds or giving them the mental support they need. You don't want to harm others, even when necessary, so you focus your efforts on keeping your friends and allies healthy.

BEDSIDE MANNER

At 3rd level, you are a soothing presence and a helpful healer. You gain the Medicine skill. Your proficiency bonus is doubled if you already have the skill.

During a short rest, you grant temporary Plot Points to everyone, including yourself, equal to your proficiency bonus + your Charisma modifier (minimum of 1). This is in addition to any Plot Points granted with the normal use of Pep Talk.

Additionally, you gain advantage on the first ability check made as part of a conversation with a creature you have healed or are attempting to heal.

PRACTICAL KNOWLEDGE: EXPLOIT WEAKNESS

By 3rd level, you can put your knowledge of anatomy and physiology to use when analysing opponents. As an action, you can choose a target that has a biological component and expend one use of Practical Knowledge. For the next minute you, and any friendly allies that can hear you, have advantage on attacks against the target, and the target has disadvantage on any saving throws forced by your allies, as they exploit the weakness you've uncovered.

Additionally, if the creature you are targeting has a specific weakness that might be pertinent (such as a Cyberman's vulnerability to radiation, or the Jagrafess' vulnerability to heat) the Gamemaster will inform you of one such weakness.

BIOLOGICAL BRILLIANCE

At 6th level, your technical knowledge of the natural order of life is far beyond average. You gain the Science skill and have advantage on Intelligence (Science) checks related to biology. Your proficiency bonus is doubled if you already have the skill.

PROFESSIONAL HEALER

By 10th level, your ability to tend wounds is strengthened. You double your proficiency bonus when giving Pep Talks. In addition, whenever you roll dice to replenish you or another creature's Plot Points, add your Wisdom modifier (minimum plus 1) to the result of every dice rolled.

PHYSICIAN PRIME

By 14th level, your healing abilities are unparalleled. You always use the maximum die result when rolling dice to regain Plot Points.

THE SURVIVALIST (DAN LEWIS)

The Survivalist is focused on helping others, staying safe, and getting by. They have spent a good portion of their life learning how to forage, do odd jobs, how to keep out of sight of enemies and, when pressed, how to best overcome those that wish them harm.

PRACTICAL KNOWLEDGE: WE'LL SURVIVE!

Beginning at 3rd level, your survival skills allow you to make quick decisions to aid yourself and others when in dire situations. As a reaction to any creature within 10 feet of you taking damage (including yourself) you can expend one use of Practical Knowledge to half that damage.

SURVIVAL EXPERT

By 3rd level, you've honed your abilities to survive. You gain the Athletics and Survival skills. Your proficiency bonus is doubled if you already have the skill.

MOVE WITH THE LAND

At 6th level you can move through difficult terrain without expending extra movement. In addition, when moving through areas that could potentially provide partial cover (trees, lots of boxes, curtains), then checks made to perceive you, such as Wisdom (Perception) checks, have disadvantage. You also have advantage on Dexterity (Stealth) checks when trying to hide in such areas.

CAST IRON STOMACH

By 10th level, you've eaten a lot of unusual things. You are immune to poison and disease.

ONE WITH NATURE

When you reach 14th level, beasts and plant creatures, no matter how alien, feel an affinity towards you and are hesitant to attack you. When a beast or plant creature attacks you, that creature must make a Wisdom saving throw against your class save DC. On a failed save, the creature must choose a different target, or the attack automatically misses. On a successful save, the creature is immune to this effect for 24 hours.

The creature is aware of this effect before it makes its attack against you.

> **"What's the point of being alive if it's not to make others happy?"**

PROTECTOR

Protectors rely on their brawn and athleticism to help them survive and, more importantly, protect those around them. They understand that their role is to allow other members of the group to take the lead, only stepping in when more direct action is necessary. Sometimes a quick wit or wise words need to be backed up with a strong arm in order to make others listen.

Protectors come in all shapes and sizes. They might be a well-muscled arena fighter, a wiry wilderness survivalist, or even an exceptionally strong youth that packs a lot of punch in their small size. What is most important is that Protectors can get as good as you give, enabling them to stand their ground as long as necessary to ensure their friends' safety.

While Protectors typically let others lead, they aren't afraid to take command when the situation calls for it. Usually this is after diplomacy has failed and the Protector sees physical resistance as the only way out of a situation. Protectors do, however, need to be careful, as sometimes they sometimes leap to that conclusion a bit too prematurely, perhaps even enthusiastically. When that happens, Protectors rely on the

Play a Protector if you want to:

- Directly engage your enemies
- Protect your friends from harm
- Take the lead in unpleasant situations

"Tell you what. These police boxes, they're ever so good, aren't they?"

Level	Proficiency Bonus	Features
1	+2	Cantrip Quips, Second Wind, Unarmoured Defence, In Your Face
2	+2	Action Surge (one use), Percussive Maintenance, Shield
3	+2	Archetype
4	+2	Ability Score Improvement
5	+3	Extra Attack
6	+3	Archetype Feature
7	+3	Quick Reflexes
8	+3	Ability Score Improvement
9	+4	Evasion
10	+4	Archetype Feature
11	+4	Improved Shield
12	+5	Ability Score Improvement
13	+5	Relentless Protector
14	+5	Archetype Feature
15	+5	Ever Alert
16	+5	Ability Score Improvement
17	+6	Action Surge (2 uses)
18	+6	Holistic Senses
19	+6	Ability Score Improvement
20	+6	Unwavering Protector

CREATING A PROTECTOR

When creating a Protector, think about how you came to be so physical. Did you choose a martial lifestyle, having joined the army or trained in physical sports? Were you forced to learn how to fight as invaders threatened your home, you were called to duty, or you had to survive under difficult and hostile conditions? If it was a choice, then you are likely proud of your accomplishments and display your prowess whenever possible. If it was forced upon you, then maybe you keep your abilities hidden or downplayed, using them only when necessary.

Where did your character learn to fight? Do you have a signature style? Did you gain anything from your experience (medals and titles, good friends, the satisfaction of fending off an invasion)? Did you lose anyone or anything important to you while you fought? Remember that not all Protectors are sports enthusiasts or soldiers; some characters are simply strong people who aren't afraid to mix it up every once in a while.

FAST APPROACH

When assigning ability scores, Strength or Dexterity should be your highest score, followed by Constitution. Select Acrobatics or Athletics, and for your second skill choose either Intimidation or Stealth. Take the Guardian or Tourist Motivation. You have the Emotional Argument, Logical Argument, Parley, and Protective Plea Quips.

CLASS FEATURES

As a Protector, you gain the following class features.

PLOT POINTS

Plot Dice: 1d10 per Protector level

Plot Points at first level: 10 + your Constitution modifier

Plot Points at higher levels: 1d10 (or 6) + your Constitution modifier per Protector level after 1st

PROFICIENCIES

Armour: All armour and shields

Weapons: Simple weapons, martial weapons

Saving Throws: Strength, Constitution

Skills: Choose 2 from Acrobatics, Athletics, Insight, Intimidation, Stealth, Survival

PRIMARY ATTRIBUTE

Your Primary Attribute is Strength. Your Quip Bonus is your Strength bonus + your proficiency bonus. Your Class Saving Throw DC is 8 + your Strength bonus + your proficiency bonus.

CANTRIP QUIPS

You have the following Cantrip Quips: Emotional Argument (page 107), Logical Argument (page 109), Parley, and Protective Plea (both on page 111).

SECOND WIND
You have a limited well of stamina that you can draw on to protect yourself from harm. On your turn, you can use a bonus action to regain Plot Points equal to 1d10 + your Protector level.

Once you use this feature, you must finish a short or long rest before you can use it again.

UNARMOURED DEFENCE
While you are not wearing any armour, your Armour Class equals 10 + your Dexterity modifier + your Constitution modifier. You can use a shield and still gain this benefit.

IN YOUR FACE
You know how to hold your own in combat, and have more of an impact when you're up close and personal with an opponent. You gain the following benefits:

- When you are within 5 feet of a creature you may add your Strength modifier to all damage dice you roll against that creature, including damage from Quips.
- Whenever you successfully hit with an unarmed strike you can choose to deal no damage and instead move the target up to 10 feet in any direction, or cause them to fall prone.
- Whenever you are grappling an opponent your Armour Class increases by 1.

ACTION SURGE
Starting at 2nd level, you can push yourself beyond your normal limits for a moment. On your turn, you can take one additional action. Once you use this feature, you must finish a short or long rest before you can use it again. Starting at 17th level, you can use it twice before a rest, but only once per turn.

PERCUSSIVE MAINTENANCE
At 2nd level, you believe you can convert kinetic energy to technological expertise — which in effect means you hit machines to make them work. Instead of making an Intelligence (Engineering) check, you can make a Strength (Athletics) check. After using this feature, you must finish a long rest before using it again.

SHIELD
Beginning at 2nd level, you can interpose yourself to protect your friends. If an enemy attacks a creature within 5 feet of you, you may use your reaction to make the attack target you instead.

ARCHETYPE
At 3rd level, you choose an archetype that best exemplifies your protective approach to situations. Choose the Officer, the Sentinel, or the Warrior. The archetype you choose grants you features at 3rd level, and again at 6th, 10th, and 14th level.

ABILITY SCORE IMPROVEMENT
When you reach 4th level, and again at 8th, 12th, 16th, and 19th level, you can increase one ability score of your choice by 2, or you can increase two ability scores of your choice by 1. As normal, you can't increase an ability score above 20 using this feature.

EXTRA ATTACK
Beginning at 5th level, you can attack twice, instead of once, whenever you take the Attack action on your turn. Additionally, you can use two Cantrip Quips as one action on your turn.

QUICK REFLEXES
By 7th level, you've honed your combat abilities so that you are rarely surprised. You gain the following benefits:

- You can no longer be surprised.
- You can use the Shield reaction twice per turn.
- You can use an opportunity attack to trip a creature. If you successfully hit, you deal 0 damage, the creature falls prone, and their speed becomes 0 for the rest of the turn.

EVASION

At 9th level, your instinctive agility lets you dodge out of the way of certain area effects, such as a Slitheen's poisonous breath or a grenade. When you are subjected to an effect that allows you to make a Dexterity saving throw to take only half damage, you instead take no damage if you succeed on the saving throw, and only half damage if you fail.

IMPROVED SHIELD

Beginning at 11th level, when you use your Shield ability you may move up to 15 feet as part of your reaction so that you are within 5 feet of the creature being attacked. You also gain +1 AC and resistance to bludgeoning, piercing, and slashing damage until the start of your next turn.

RELENTLESS PROTECTOR

By 13th level, you are devoted to your friends and will protect them with your last ounce of strength. If you drop to 0 Plot Points while a friendly creature is within 30 feet of you and you don't die outright, you may drop to 1 Plot Point instead. Additionally, until the start of your next turn, enemy creatures that target any creature within 30 feet of you with an attack do so with disadvantage, as your defiant stance draws their attention.

Once you use this feature, you may not use it again until you have taken a short or long rest.

EVER ALERT

Starting at 15th level, you are always on the alert. You have proficiency on all saving throws. If you already have proficiency in a saving throw, then you have double proficiency with that saving throw instead.

HOLISTIC SENSES

At 18th level, your finely tuned senses help you fight creatures you can't see. When you attack a creature you can't see, your inability to see it doesn't impose disadvantage on your attack rolls against it. You are also aware of the location of any invisible creature within 30 feet of you, provided you aren't blinded or deafened.

UNWAVERING PROTECTOR

At 20th level, your desire to protect your friends makes you a force to be reckoned with. As long as you can see at least one friendly creature, your attacks and Environmental Actions have advantage.

THE OFFICER (BRIGADIER)

You may not always understand what is happening, but you do know how to organise and defend against a threat as best you can. You also have a way of calming the nerves of those around you, projecting authority even when you aren't so sure yourself.

ORDER

Beginning at 3rd level, you can issue authoritative commands to those around you. You issue a one word order to a creature within 60 feet of you that can hear and understand you. The target must succeed on a Wisdom saving throw against your Class Save DC or follow the order, provided that doing so won't directly lead to them coming to harm. The target can choose to fail this saving throw. Some typical orders and their effects follow. You might issue an order other than one described here. If you do so, the GM determines how the target behaves.

Calm. The target uses their turn to talk to you before taking any actions. They may still use their action and movement if they choose to.

Cover. The target spends its turn moving into any available cover if possible.

Halt. The target doesn't move and takes no actions. A flying creature stays aloft, provided that it is able to do so. If it must move to stay aloft, it flies the minimum distance needed to remain in the air.

Hide. The target spends its turn moving into a place it can hide and uses its action to make a Dexterity (Stealth) check. If the target is a member of your party, they may immediately make a Dexterity (Stealth) check with advantage.

Run. The target spends its turn moving away from you or another target you designate by the fastest available means. If the target is a member of your party, they may immediately Retreat (page 187).

You can use this ability a number of times equal to your Charisma modifier. You regain all uses of this ability when you complete a long rest.

When you reach higher levels you can target additional individuals with a single order: 2 targets at 6th level, 3 targets at 10th level, and 4 targets at 14th level.

STAND YOUR GROUND!

Starting at 6th level, you can keep yourself and your allies focused, disrupting mind-influencing effects. As a bonus action, you can rally your allies with a stirring speech that lasts until the end of your next turn. During that time, you and any friendly creatures within 30 feet of you have advantage on saving throws against being Charmed or Frightened. A creature must be able to hear you to gain this benefit. The performance ends early if you are incapacitated or silenced or if you voluntarily end it (no action required).

BEYOND LIMITS

By 10th level, you know what to say to keep your friends going when they would otherwise collapse. Whenever a friendly creature that can hear you is reduced to 0 Plot Points, you may immediately grant them 1 Plot Point. Once you have used this feature on a creature, you may not use it again until you have finished a long rest.

LAST STAND

At 14th level, you can rally your allies to redouble their efforts. On your turn, you may inspire friendly creatures within 60 feet of you to spend a reaction

to immediately take an action. Once you use this feature, you may not use it again until you finish a short or long rest.

THE SENTINEL (MADAME VASTRA)

You are a disciplined warrior, incorporating both mind and body into your combat techniques.

SENTINEL STARE

Starting at 3rd level, you can lock eyes with an opponent when defending your allies, shaking their faith with your selfless actions. Whenever you use your Shield ability, you deal 1d6 emotional damage to the creature that made the attack.

Additionally, you gain the Intimidation skill. Your proficiency bonus is doubled if you already have the skill.

INTERPOSER

At 6th level, you are agile and tireless in your efforts to shield your allies from harm. You can use the Shield reaction whenever an enemy attacks a creature within 15 feet of you. When you do so, you move to within 5 feet of the creature being attacked.

When you reach 11th level and gain the Improved Shield ability, you may use the Shield reaction whenever an enemy attacks a creature within 30 feet of you. When you do so, you move to within 5 feet of the creature being attacked.

STOICISM

Beginning at 10th level, you are immune to the Charmed and Frightened conditions and you have resistance to emotional damage.

SENTINEL SACRIFICE

At 14th level, you reflexively defend any allies that are close by from area effect attacks. Whenever an ally within 5 feet of you fails a saving throw against an effect that deals damage in an area, such as a grenade or the poisonous breath of a Slitheen, you can choose to split the damage between you, each taking half.

THE WARRIOR (LEELA)

You've lived a challenging life and you have the scars to prove it. You've always had to fight to survive and it is difficult for you to formulate solutions that don't involve violence. Nevertheless, you are a good friend to have in one's corner when things get a little rough.

IMPROVED CRITICAL

Beginning at 3rd level, your attacks and Environmental Actions (page 184) score a critical hit on a roll of 19 or 20.

REMARKABLE ATHLETE

Starting at 6th level, you can add half your proficiency bonus (rounded up) on any Strength, Dexterity, or Constitution check you make that doesn't already have your proficiency bonus. In addition, when you make a long jump, the distance you can cover increases by a number of feet equal to your Strength modifier.

INTIMIDATING STANCE

By 10th level, you can strike a pose that intimidates your enemies. As an action, you can make all creatures within 60 feet of you succeed at a Wisdom saving throw against your Class Saving Throw DC or be frightened of you until the end of your next turn. On subsequent turns, you can use your action to extend the duration of this effect on the frightened creatures until the end of your next turn. This effect ends if the creature ends its turn out of line of sight or more than 60 feet away from you.

If a creature succeeds on its saving throw against this ability, they are immune to this ability for the next 24 hours.

RETALIATION

Starting at 14th level, when you take damage from a creature that is within 5 feet of you, you can use your reaction to make an attack or Environmental Action against that creature or attempt to grapple them.

"Discussion is for the wise or the helpless. I am neither."

STALWART

Stalwarts are amongst the most unassuming characters in a group. They aren't leaders, fighters, or skilled experts. They often don't even know their place, as they just joined the group as a lark. A Stalwart is usually the friend of another character that came along for the ride or they were accidentally picked up along the way.

A Stalwart rarely stands out. When meeting new creatures, Stalwarts tend to stay in the background until introduced and they are typically hesitant to suggest courses of action as they are used to being dismissed for their lack of skill or experience. What a Stalwart does well is stand by their mates and support their decisions, even if they aren't the most sound. A Stalwart may offer an opinion on an unwise decision, but they'll choose taking risks for their mates over playing it safe every time.

Where Stalwarts shine, however, is in helping their friends and keeping them motivated. Realising that they need to pull their weight, or perhaps simply believing (wrongly) that they are expendable, Stalwarts are always the first to volunteer for dangerous tasks and insist on coming along when such responsibility falls on a friend. Simply by being there, a Stalwart encourages their mates to keep going and succeed.

Play a Stalwart if you want to:

- Be able to withstand injury
- Help your friends succeed in their efforts
- Just genuinely be a good friend to your allies

"You don't have to be perfect. You just have to be there."

Level	Proficiency Bonus	Features
1	+2	Cantrip Quips, Encourage/ Discourage (d4), Helping Hand, Wavelength Wizard
2	+2	Embolden, Reassuring Presence
3	+2	Archetype
4	+2	Ability Score Improvement
5	+3	Encouragement (d6), Serendipity
6	+3	Archetype Feature
7	+3	Resolve
8	+3	Ability Score Improvement
9	+4	Danger Sense, Encouragement (d8)
10	+4	Archetype Feature
11	+4	Counterargument
12	+5	Ability Score Improvement
13	+5	Encouragement (d10)
14	+5	Archetype Feature
15	+5	Unstoppable
16	+5	Ability Score Improvement
17	+6	Encouragement (d12)
18	+6	None Left Behind
19	+6	Ability Score Improvement
20	+6	Superior Encouragement

CREATING A STALWART

You might not consider yourself particularly good at anything; you're just happy to be along for the ride. You do, however, have a superpower, one that is often overlooked by your more direct allies. You are an incredible and loyal friend, and your durability acts as a battery to keep your friends motivated and pushing on no matter what the odds.

A Stalwart generally considers themselves to have a mundane life and either overlooks the exceptional things they've done or alternatively hangs onto those few things as reminders that perhaps they are good at something. What events in your life were the most memorable? When did you shine the brightest? Who were the most important people in your life? Did you let them down? Do you believe that you can do more or are you settled with who and where you are in life? Is there something for you to go back to at home or do you see your life as something worth losing if an opportunity to do something grand presents itself?

FAST APPROACH

When assigning ability scores, Constitution should be your highest score, followed by Charisma. Select the Athletics, Insight, and Perception skills and the First Aid and Gaming tools. Take the Pupil or Tourist Motivation. You have the following Cantrip Quips (see page 107): Emotional Argument, Logical Argument, Parley, and Stalwart Statement.

CLASS FEATURES

As a Stalwart, you gain the following class features.

PLOT POINTS

Plot Dice: 1d12 per Stalwart level

Plot Points at first level: 12 + your Constitution modifier

Plot Points at higher levels: 1d12 (or 7) + your Constitution modifier per Stalwart level after 1st

PROFICIENCIES

Armour: All armour and shields

Weapons: Simple Weapons

Tools: Choose 2 from Computers, First Aid Kit, or Games.

Saving Throws: Constitution, Charisma

Skills: Choose 3 from Athletics, History, Insight, Investigation, Perception, Persuasion, Survival

PRIMARY ATTRIBUTE

Your Primary Attribute is Constitution. Your Quip Bonus is your Constitution bonus + your proficiency bonus. Your Class Saving Throw DC is 8 + your Constitution bonus + your proficiency bonus.

CANTRIP QUIPS

You have the following Cantrip Quips: Emotional Argument, Logical Argument, Parley, and Stalwart Statement.

ENCOURAGE/DISCOURAGE

You have the ability to both encourage your allies to succeed and cause your enemies to question their actions. You can spend an Encouragement die, a d4, to roll that die and add or subtract the result from an ability check, attack roll, or saving throw made by another creature that can hear you. You may use this feature after the result is rolled but before any effects are applied.

You can use this feature a number of times equal to your Constitution modifier (a minimum of once). Spent uses are replenished after a short or long rest.

Your Encouragement die increases when you reach certain levels. The die becomes a d6 at 5th level, a d8 at 9th level, a d10 at 13th level, and a d12 at 17th level. Additionally, starting at 5th level, you can also spend an Encouragement die to add to the result of a damage roll as emotional damage.

HELPING HAND

You can perform the Help action as a reaction when an ally within 10 feet makes an ability check or attack.

WAVELENGTH WIZARD

You intuitively understand others, especially your friends. When you are within 60 feet of an ally that can see you, you can use this ability to wordlessly communicate with them. You may trade basic messages back and forth, conveying what you wish the other person to do — you can, for example, indicate to an ally that you want them to pull a lever, but you cannot mentally project the contents of a conversation you previously had.

Additionally, whenever you encounter a creature or group of creatures, you can expend a use of this ability to get a reasonable read on their current mood and intentions toward you. The Gamemaster will let you know as much information as you can get by simply feeling the vibes or reading the room, likely a single word such as 'tense', 'jolly', or 'suspicious'. You can use this ability a number of times equal to your Constitution modifier. You regain all uses of this ability when you complete a short or long rest.

EMBOLDEN

Starting at 2nd level, you know what to say to lift your allies' spirits and help them shake off any setbacks. This manifests as a pool of healing power that replenishes when you take a long rest. With this pool you can restore a total number of Plot Points equal to your Stalwart level x5.

As an action, you can talk to a creature within 5 feet of you to restore a number of Plot Points to that creature, up to the maximum amount remaining in your pool.

REASSURING PRESENCE

By 2nd level, your stalwart presence alone is enough to reassure your companions and embolden them. Friendly creatures within 10 feet of you have advantage on saving throws against being frightened whilst you are conscious.

Your presence becomes even more reassuring at higher levels. At 7th level, your Reassuring Presence expands to 15 feet. Additionally, if any friendly creatures within your Reassuring Presence must make a saving throw, they gain a bonus equal to your Constitution modifier.

At 13th level, your Reassuring Presence expands to 20 feet. Additionally, any friendly creatures within your Reassuring Presence are immune to the frightened condition.

ARCHETYPE

At 3rd level, you choose an archetype that best exemplifies your approach to situations. Choose the Defender, the Explorer, or the Student. The archetype you choose grants you features at 3rd level, and again at 6th, 10th, and 14th level.

ABILITY SCORE IMPROVEMENT

When you reach 4th level, and again at 8th, 12th, 16th, and 19th level, you can increase one ability score of your choice by 2, or you can increase two ability scores of your choice by 1. As normal, you can't increase an ability score above 20 using this feature.

SERENDIPITY

From 5th level, you always seem to know where to go or what to do. You may use the Intuit Quip (page 119), ignoring the Prerequisite. You must complete a long rest before using it again.

RESOLVE

Starting at 7th level, you know what needs to be done and you won't allow yourself to be swayed otherwise. You have resistance to your choice of either emotional or logical damage. Additionally, you may remove the charmed, frightened, or stunned condition from a creature within 5 feet of you as a bonus action.

DANGER SENSE

Beginning at 9th level, you gain an uncanny sense of when things nearby aren't as they should be, giving you an edge when you dodge away from danger. You have advantage on Dexterity saving throws against effects that you can see, such as traps and area-effect weapons. To gain this benefit, you can't be blinded, deafened, restrained, or incapacitated.

COUNTERARGUMENT

At 11th level, you can steel yourself and your allies against emotional and logical damage. When you hear a creature attempting to cause emotional or logical damage, you may immediately thwart it with a counterargument. The creature must succeed on a Wisdom saving throw against your Class Saving Throw DC or its attempt is foiled and it causes no damage.

A counterargument only negates emotional and logical damage. If an effect causes damage from other sources, then such damage is unaffected by use of this feature. Once you use this feature, you may not use it again until you finish a short or long rest.

UNSTOPPABLE

Beginning at 15th level, you are difficult to stop. When you are reduced to 0 Plot Points but not killed outright, you can drop to 1 Plot Point instead. After using this feature you may not use it again until you complete a long rest.

NONE LEFT BEHIND

By 18th level, your commitment to your friends is legendary, and whenever you are nearby you can sacrifice some of yourself to help them. As a reaction to any creature within 30 feet taking damage, you can give them half of your current plot points.

After using this feature you may not use it again until you complete a long rest.

SUPERIOR ENCOURAGEMENT

At 20th level, you are a constant source of inspiration for your friends and a thorn in the side of your enemies. Whenever you start an Encounter and have no Encouragement dice remaining, you regain one use.

THE DEFENDER (JENNY)

You have accepted combat training as part of your duties to your friends. You utilise this training to protect them from enemies that prefer fighting to talking.

IN YOUR FACE

You know how to hold your own in combat, and have more of an impact when you're up close and personal with an opponent. You gain the following benefits:

- When you are within 5 feet of a creature you may add your Strength modifier to all damage dice you roll against that creature, including damage from Quips.
- Whenever you successfully hit with an unarmed strike you can choose to deal no damage and instead move the target up to 10 feet in any direction, or cause them to fall prone.
- Whenever you are grappling an opponent your AC increases by 1.

EXTRA ATTACK

Beginning at 6th level, your martial training allows you to make lightning strikes. You may attack twice, instead of once, whenever you take the Attack action on your turn.

BACK TO BACK

At 10th level, your martial prowess enables you to complement an ally's attacks. At the start of your turn, choose a friendly creature within 5 feet of you. Until the start of your next turn, any melee attacks you make have advantage so long as that creature remains within 5 feet of you, and any melee attacks that creature makes has advantage as long as you are within 5 feet of it.

INTERCEPT

By 14th level, your martial prowess has sharpened to the point that you can shield your friends. If a friendly creature within 20 feet of you is attacked, then you may spend a reaction and immediately move within 5 feet of them. The attack is now made against you instead of the friendly creature.

THE STUDENT (BILL POTTS)

You are a dangerous combination of an inquisitive nature and lack of experience. You want to learn how to be in control and solve problems, but your inexperience tends to land you into trouble.

OPEN MINDED

Beginning at 3rd level, your open mind is constantly absorbing the basics of skills and fields of knowledge. During an adventure, you may pick any skill or tool that you do not have proficiency with or a Tech Level that is not your own. For the duration of the adventure, you gain half of your proficiency bonus (rounded down) to checks with that skill, tool, or Tech Level.

STUDENT THINKER

Starting at 6th level you can take Thinker Quips as though you were a Thinker. You gain one quip at 6th level, and again at 7th level, 11th level, 15th level, and 19th level. You must meet all prerequisites to take a quip.

Level	Thinker Quips Known
3-6	1
7-10	2
11-14	3
15-18	4
19-20	5

FEARLESS

Beginning at 10th level, your curiosity is so great that you let nothing frighten you. You are immune to being frightened, and friendly creatures within 20 feet of you have advantage on saving throws against being frightened.

LOGICAL LEAP

By 14th level, your inquisitive nature finally grants you the experience you need to make accurate deductions. You may ask your Gamemaster a single question relevant to the current adventure. The Gamemaster offers a truthful reply, although the answer may not contain any information that you could not know or reasonably infer.

You may use this feature a number of times equal to your Intelligence modifier (a minimum of once). You regain all expended uses when you finish a long rest.

THE EXPLORER (ROSE TYLER)

You are a good friend and eager to explore the Universe. You also have a penchant for getting yourself into trouble, yet you always manage to escape actual harm.

UNARMOURED DEFENCE

Beginning at 3rd level, you understand when you need to duck. While you are not wearing any armour, your Armour Class equals 10 + your Dexterity modifier + your Constitution modifier. You can use a shield and still gain this benefit.

YOU THOUGHT I WAS THERE?

At 6th level, you have an uncanny ability to be somewhere else when danger strikes. When you are the subject of an area attack or effect, then you may spend a reaction to disappear and reappear in an unoccupied space up to 60 feet away. You need not see this space, but it must be accessible from your original location. To everyone else, you just disappeared or were incinerated; in truth, you simply slipped away unnoticed.

This feature may only be used against attacks that momentarily obscure the space on which you are standing, such as an explosion caused by a grenade, a blast of plasma energy, or something similar. It cannot be used against charm effects, mind-affecting abilities, or purely emotional or logical attacks.

Once you use this feature, you may not use it again until you have taken a short or long rest.

SECOND CHANCE

At 10th level, your lucky nature regularly bails you out of trouble. You may reroll one ability check, attack roll, or saving throw. Once you use this feature, you may not use it again until you have taken a short or long rest.

IMPROVED SERENDIPITY

By 14th level, your ability to know what to do and where to go intuitively is massively improved. You can use the Intuit Quip a number of times equal to your Constitution modifier. You regain all uses of this Quip after completing a long rest.

THINKER

Thinkers rely on their wits and knowledge to overcome challenges. They are often walking encyclopaedias, storehouses of knowledge that they can practically apply when necessary. Some thinkers are professors, others scientists, and still others investigators. All use their perceptive and deductive talents to identify problems and develop solutions. A Thinker is most impressed with themselves when they can resolve a situation on the spot, but they can do research when necessary.

While 'Thinker' evokes images of smoking jacket-clad intellectuals sitting in armchairs by the fireplace, investigators in deerstalkers carrying a magnifying glass, or scientists in white coats mixing chemicals, anyone can be a Thinker. A slovenly character with a routine occupation might be an avid reader and collector of trivia, while a cagey street punk might be hiding their true intellect behind bravado. Through circumstance, custom, or lack of confidence, some Thinkers are found in subordinate roles when they should be the leader: a junior investigator, a judicial clerk, or a scientist's assistant.

Thinkers tend to consider themselves natural leaders, but they generally concede that role to more charismatic mates. What they do expect is to be consulted and listened to when their knowledge matters. Thinkers aren't shy in sharing their opinions and they do not blindly follow decisions that they know will lead to disaster — they get ready to pick up the pieces when an ill-conceived plan goes wrong.

Play a Thinker if you want to:

- Be highly skilled in intellectual pursuits
- Use logic against your enemies
- Craft gadgets

Level	Proficiency Bonus	Quips Known	Cantrips Known	Features
1	+2	1	3	Expertise, Stroke of Genius: Consider This!, Quips, Technological Instincts
2	+2	1	3	Stroke of Genius: You Cannot Win
3	+2	2	3	Archetype
4	+2	2	4	Ability Score Improvement
5	+3	3	4	Stroke of Genius: Undermine Plan
6	+3	3	4	Archetype Feature
7	+3	4	4	Skilled
8	+3	4	4	Ability Score Improvement
9	+4	5	4	Stroke of Genius: Assess Character
10	+4	5	5	Archetype Feature
11	+4	6	5	–
12	+5	6	5	Ability Score Improvement
13	+5	7	5	Blindsight
14	+5	7	5	Archetype Feature
15	+5	8	5	Lie Detector
16	+5	8	5	Ability Score Improvement
17	+6	9	6	–
18	+6	9	6	Matching Cadence
19	+6	10	6	Ability Score Improvement
20	+6	10	6	Persistent Logic

CREATING A THINKER

When creating a Thinker, determine how your character acquired their knowledge. Did they attend university, did they make extensive use of a database or library, or did they hone their craft in a profession, such as solving crimes or assessing security procedures?

How do you see yourself as an intellectual? Is it something you take pride in, wear an award, and use every opportunity to remind others of your achievements, or do you keep your brilliance inside, projecting an unassuming demeanour?

FAST APPROACH

When assigning ability scores, Intelligence should be your highest score, followed by Wisdom. Select Investigation and either History or Science skill, then double your proficiencies with Expertise. Take the Seeker or Tourist Motivation. You have the following Quips (see page 104): Emotional Argument, Logical Argument, Parley, Thoughtful Argument, Techno-Deception, and Diverting Dispute.

CLASS FEATURES

As a Thinker, you gain the following class features.

PLOT POINTS

Plot Dice: 1d6 per Thinker level

Plot Points at first level: 6 + your Constitution modifier

Plot Points at higher levels: 1d6 (or 4) + your Constitution modifier per Thinker level after 1st

PROFICIENCIES

Armour: None

Weapons: Simple weapons

Tools: Choose one from Computers, Chemist's Tools, Games, Investigator's Tools, or Mechanic's Tools.

Saving Throws: Intelligence, Constitution

Skills: Choose 2 from History, Investigation, Perception, Science, or Engineering

PRIMARY ATTRIBUTE

Your Primary Attribute is Intelligence. Your Quip Bonus is your Intelligence bonus + your proficiency bonus. Your Class Saving Throw DC is 8 + your Intelligence bonus + your proficiency bonus.

EXPERTISE

At 1st level, choose two of your proficiencies (skills or tools). Your proficiency bonus is doubled for any ability check you make that uses either of the chosen proficiencies.

STROKE OF GENIUS

At 1st level, you have the ability to construct arguments and make your enemies concede. You start with the ability Consider This!, and you gain more effects as you increase in level.

When you use your Stroke of Genius, you choose which effect you create. You may use your Stroke of Genius a number of times equal to your Intelligence modifier (minimum 1). All spent uses are regained after a short or long rest.

STROKE OF GENIUS: CONSIDER THIS!

You make a convincing case that causes your enemies to pause and consider your argument. As an action, you may expend one use of Stroke of Genius and cause all creatures of your choice within 30 feet of you to make an Intelligence saving throw against your Class Saving Throw DC. Any creature that fails the saving throw is stunned as it works through the complexities of your argument. Whilst stunned in this way, a creature is treated as being vulnerable to logical damage, and can repeat the Intelligence saving throw at the end of each of its turns and whenever it takes damage.

INSPIRING FAILURE

Starting at 1st level, you know that any mistake is an opportunity to learn. Whenever you spend inspiration to gain advantage on an ability check, attack roll, or saving throw and fail, you do not lose inspiration.

QUIPS

You have access to Quips, as explained on page 104. You have the following Cantrip Quips: Emotional Argument, Logical Argument, Parley, and Thoughtful Argument. You can select 2 additional Cantrip Quips and 1 Quip from the Thinker list on page 106.

TECHNOLOGICAL INSTINCTS

From 1st level, your inherent curiosity for systems and mechanisms allows you to interact with almost any technology. When you make an ability check to use technology outside of your Tech Level, you can choose to ignore the disadvantage you would normally have (page 168). You must complete a long rest before you can use this ability again.

STROKE OF GENIUS: YOU CANNOT WIN

By 2nd level, you've learned how to make a convincing argument against your enemies. As an action, you may expend one use of Stroke of Genius. Any hostile creature within 60 feet of you that can hear you must make an Intelligence saving throw against your Class Saving Throw DC or suffer 3d8 + your Intelligence modifier (a minimum of 0) logical damage on a failed save, or half damage on a successful one.

The number of damage dice increases to 6d8 at 11th level and 9d8 at 17th level.

This Stroke of Genius can also be used outside of an Encounter when trying to get someone to reconsider their position, allowing you to reroll a failed check with advantage.

ARCHETYPE

At 3rd level, you choose an archetype that best exemplifies your intellectual approach to situations. Choose the Boffin, the Computer, or the Detective. The archetype you choose grants you features at 3rd level, and again at 6th, 10th, and 14th level.

ABILITY SCORE IMPROVEMENT

When you reach 4th level, and again at 8th, 12th, 16th, and 19th level, you can increase one ability score of your choice by 2, or you can increase two ability scores of your choice by 1. As normal, you can't increase an ability score above 20 using this feature.

STROKE OF GENIUS: UNDERMINE PLAN

Starting at 5th level, your logic is so persuasive that the arguments you build become more powerful with every word, causing enemies to crumble in the face of your carefully laid out facts.

As an action, you may spend one use of Stroke of Genius and every creature of your choice within 30 feet of you must make an Intelligence saving throw against your Class Saving Throw DC. If a creature fails the saving throw it first becomes vulnerable to logical damage, and then suffers 3d6 logical damage. If the creature has immunity to logical damage, it becomes resistant to logical damage. If the creature has resistance to logical damage, they no longer have resistance to logical damage. If a creature succeeds on the saving throw they take half damage.

SKILLED

By 7th level, your accumulated knowledge is manifest. You may select two new skills or tools to become proficient in. In lieu of selecting a new skill, you may instead gain a second Tech Level you have interacted with.

STROKE OF GENIUS: ASSESS CHARACTER

At 9th level, you've studied enough creatures that you can make instant assessments about them. As an action, you may spend one use of Stroke of Genius and assess one creature that you can see. You may ask your Gamemaster one question about the creature and receive a truthful reply.

You may ask about one of the following and be told whether their score is higher, equal, or lower than your corresponding score. Or, if desired, you may make the comparison between the creature and another one with which you are familiar, such as another player character.

- An ability score
- The creature's proficiency bonus
- Average damage with a weapon it is holding

Alternatively, you may ask about one relevant fact that can be gleaned about the creature simply through observation, no matter how esoteric. Light clothes in winter, for example, may indicate resistance to fire, while a pleasant demeanour may indicate that the creature just spent time with someone special, someone whom they are still wistfully thinking about. If you wish, you may ask the Gamemaster a probing question (for example, '*did the Ice Warrior come from the ice dungeon or somewhere else?*') or simply leave it up to the Gamemaster to give you a relevant fact.

BLINDSIGHT

By 13th level, you have honed the use of your other senses as well as your own deductive reasoning that you no longer suffer the disadvantages associated with the blinded condition against hidden or invisible creatures within 60 feet of you. You can perceive such creatures as if you could see them, as you construct an accurate image of their form and movements in your head.

LIE DETECTOR

Beginning at 15th level, your experience and understanding of the world makes you instinctively aware of when someone is lying to you. Whenever someone speaks to you, you may ask the Gamemaster whether they are lying. Your Gamemaster will give you a truthful reply in the form of yes, no, partially, misleading, or holding back.

This feature does not compel a creature to give you information; nor can you glean any new information by using this feature. You learn only the quality of the information given.

MATCHING CADENCE

By 18th level, your study of opponents enables you to predict their movements. At the start of your turn, use a bonus action to choose one creature to focus on. Until the start of your next turn, that creature has disadvantage on attack rolls against you and you have advantage on attack rolls on that creature.

PERSISTENT LOGIC

At 20th level, you are a master logician. Whenever you start a combat round with no Stroke of Genius uses left, you regain one use.

THE BOFFIN (LIZ SHAW)

You are a boffin, a skilled scientific researcher and engineer. When you encounter a problem, your first inclination is to develop something to solve it. You are an expert in taking whatever's at hand and crafting temporary gadgets to aid you and your companions in the adventure.

STROKE OF GENIUS: CRAFT GADGET

Starting at 3rd level, you are an excellent kit-basher, jury rigger, and chemical mixer. You may take an hour and spend one use of Stroke of Genius to create a common or uncommon gadget (see Gadgets on page 156 for more information). Limited use gadgets are expended when they are used, while gadgets with no set duration remain in play as long as you keep one use of Stroke of Genius allocated to keep them active. Gadgets crafted by this feature do not require attunement.

TECH ADEPT

By 6th level, you can quickly and efficiently analyse unfamiliar machinery. You can choose to ignore Tech Level (page 168) when you make an ability check a number of times equal to your Intelligence modifier. You regain all uses of this ability when you complete a long rest.

STROKE OF GENIUS: CRAFT GREATER GADGET

Starting at 10th level, you can create more potent gadgets. You may now craft rare gadgets or spend 2 uses of Stroke of Genius to create a very rare gadget.

LABORATORY RAT

By 14th level, your constant exposure to harmful biological agents and chemicals grants you some protection against them. You have resistance to acid, necrotic, and poison damage and you have immunity to being Poisoned.

THE COMPUTER (ZOE HERIOT)

You are a computer. Either you truly are an artificial intelligence, you've gone through rigorous mental training, or you are just naturally sharp. In any case, you view the world as numbers, expressions, and equations, and you can intuitively apply those mathematics to your situation.

PLAYING THE ODDS

Beginning at 3rd level, your mathematical mind can predict the likelihood of results. At the start of an adventure, you may roll a number of d20s equal to your Intelligence modifier (a minimum of one) and keep the results. During play, you may substitute those results for any ability check, attack roll, or saving throw that you observe (including your own). Thus, you might increase the likelihood of an ally succeeding or an enemy failing. You can apply your result after a d20 is rolled and its result is known, but before the effect is applied.

As the odds are always shifting, you gain a fresh set of results after finishing a long rest.

ALOOF

By 6th level, your dedication to logic desensitises your emotional side. You have resistance to emotional damage and advantage on any saving throw against being Charmed or Frightened.

STROKE OF GENIUS: CODEBREAKER

By 10th level, your mathematical mind enables you to easily bypass codes and security, whether embedded in an alien computer or a written cypher. As an action, you may spend one use of Stroke of Genius and add +10 on an ability check to bypass security, find information in a library or computer, or decode a message.

IMPENETRABLE MIND

By 14th level, your mind is devoted to logic. You have resistance to logical damage and whenever you make a logical attack, your enemy is considered vulnerable to that attack (creatures resistant to logical damage instead take normal damage, and creatures immune to logical damage take half damage).

THE DETECTIVE (KATE STEWART)

You are a problem solver. You might be a trained professional or simply a consummate lover of mysteries, but in either case it is difficult to keep things hidden from you. Given enough time, your sharp mind and keen observations will solve any mystery.

INTERVIEWER

Starting at 3rd level, you are trained in the art of getting people to give you information. You gain the Insight skill. Additionally, you may substitute your Intelligence modifier for your Charisma modifier during social interactions when your goal is to extract information from them or make them do something for you.

STROKE OF GENIUS: PROFILING

By 6th level, you are skilled at reading those with whom you are talking, so much so that you can 'read' their thoughts and feelings. As an action, you may spend one use of Stroke of Genius and for 1 minute you can ask a number of questions equal to your Intelligence modifier and get truthful replies

from the Gamemaster, even if the creature doesn't wish to give them.

As you can't actually read minds, you are limited to yes, no, maybe, or unsure responses. Thus, you need to craft questions appropriately to elicit the responses you want. Alternatively, you may use one of your questions to ask the Gamemaster if there is a topic that the creature wishes to avoid. In this case, the Gamemaster may give you more information than a trite answer (for example, '*The Controller doesn't want to talk about the work going on in Warehouse B.*').

PERCEPTIVE

By 10th level, you rarely miss clues. So long as you can spend at least a minute observing someone or an area, you have advantage on Intelligence and Wisdom checks against that creature and they have disadvantage on saving throws made against the first Quip you use against them.

STROKE OF GENIUS: MEANS, MOTIVE, AND OPPORTUNITY

Beginning at 14th level, your investigative skills are so great that you intuitively know what happened at a crime scene. When you examine the scene of a crime or mystery, then as an action, you may spend one use of Stroke of Genius and ask your Gamemaster to immediately give you a truthful answer as to the means, motive, or opportunity in committing the crime.

This feature does not give you any evidence, nor can the question be answered with specificity unless you've encountered the specifics earlier. For example, if a starship steward is killed, then you can use this feature to learn that it's about blackmail, but your Gamemaster doesn't have to tell you that Passenger Rigel Greeves was being blackmailed unless you'd seen Rigel and the Steward together earlier.

"Answers are easy. It's asking right questions which is hard."

TRICKSTER

Tricksters are masters of deception. For them, direct confrontation or even conversation is a defeat, as the Trickster works best when they get what they want with no one being the wiser. When they do speak, lies roll off their tongues as easily as the truth (usually more so) and when challenged a Trickster always chooses discretion, hoping to find a more advantageous position from which to strike.

There is no one way to describe a Trickster. Some Tricksters are very Charismatic, using a teasing smile to distract their opponents long enough to steal or get away. Others work in the shadows, using their talents to break into secure locations and make off with valuables. Perhaps the most cunning Trickster, however, is the fun friend, who uses their relationships with their mates as a shield against repercussions from their larcenous impulses.

Despite their often criminal nature, a Trickster is a good addition to any group. They bring a set of skills to the table that others lack and, when running from dangerous enemies, having someone who knows where to hide is a grand thing! Ironically, Tricksters tend to be loyal friends, not wishing to offend their mates, they don't inflict themselves on friends save for the occasional lark and, when a friend is captured, the Trickster is the most likely mate to spring them free.

Play a Trickster if you want to:

- Take your enemies by surprise
- Sneak in and out of places without being seen
- Reinvent yourself on a regular basis

Level	Proficiency Bonus	S neak Attack	Features
1	+2	1d6	Deep Pockets, Trickster Expertise, Quips, Sneak Attack
2	+2	1d6	Cunning Action, Runner
3	+2	2d6	Archetype
4	+2	2d6	Ability Score Improvement
5	+3	3d6	Quick Getaway
6	+3	3d6	Archetype Feature
7	+3	4d6	Evasion
8	+3	4d6	Ability Score Improvement
9	+4	5d6	Expertise
10	+4	5d6	Archetype Feature
11	+4	6d6	Vanish
12	+5	6d6	Ability Score Improvement
13	+5	7d6	Flippant
14	+5	7d6	Archetype Feature
15	+5	8d6	Two-Faced
16	+5	8d6	Ability Score Improvement
17	+6	9d6	Tricky Reflexes
18	+6	9d6	Elusive
19	+6	10d6	Ability Score Improvement
20	+6	10d6	Stroke of Luck

CREATING A TRICKSTER

Tricksters take what they want when no one is looking and they tend to keep themselves hidden while moving from place to place. It is the hallmark of a Trickster that an enemy sees them only too late or they have something valuable snatched out from under their noses with no one in sight. When forced into direct conflict, a Trickster strikes with precision, hitting the enemy where they are at their weakness, in order to buy time for themselves and their comrades.

When creating a Trickster, think about why your character chose a criminal lifestyle and whether it is something they wish to leave behind or continue to indulge. Why do you steal? Is it for the fun of it or was it necessary for your survival? Do you lurk in the shadows because you feel you need the advantage or are your foes intimidated by your fearsome appearance when you do reveal yourself? What motivates you to stay with your mates and use your abilities in their favour, rather than steal from them?

FAST APPROACH

When assigning ability scores, Dexterity should be your highest score, followed by Intelligence. Select the Deception, Engineering, Sleight of Hand, and Stealth skills and the Security tool. Double your Stealth and Security with Expertise. Take the Runaway or Seeker Background. You have the following Cantrip Quips (see page 107): Emotional Argument, Logical Argument, Parley, and Tricky Argument.

CLASS FEATURES

As a Trickster, you gain the following class features.

PLOT POINTS

Plot Dice: 1d8 per Trickster level

Plot Points at first level: 5 + your Constitution modifier

Plot Points at higher levels: 1d8 (or 5) + your Constitution modifier per Trickster level after 1st

PROFICIENCIES

Armour: Light armour

Weapons: Simple weapons

Tools: Choose one from Disguise Kit, Investigator's Tools, or Security Tools.

Saving Throws: Dexterity, Intelligence

Skills: Choose 4 from Acrobatics, Athletics, Deception, Engineering, Insight, Intimidation, Investigation, Perception, Performance, Persuasion, Sleight of Hand, or Stealth

PRIMARY ATTRIBUTE
Your Primary Attribute is Dexterity. Your Quip Bonus is your Dexterity bonus + your proficiency bonus. Your Class Saving Throw DC is 8 + your Dexterity bonus + your proficiency bonus.

CANTRIP QUIPS
You have the following Cantrip Quips: Emotional Argument, Logical Argument, Parley, and Tricky Argument.

DEEP POCKETS
Beginning at 1st level, you always seem to have something in your pockets that is useful to your current situation. As long as a mundane item can fit into your pocket, you may pull it out as if you'd had it all along.

At your Gamemaster's discretion, you may draw a common or uncommon Gadget, but only one such item may be drawn per long rest. Once you use this feature, you cannot use it again until you finish a short or long rest.

TRICKSTER EXPERTISE
Tricksters are a varied bunch that use all manner of skills to achieve their goals. At 1st level, you may choose two of your proficiencies, each in either a skill or a tool. Your proficiency bonus is doubled for any proficiency check you make that uses either of the chosen proficiencies.

At 9th level, you can choose two more of your skill proficiencies to gain this benefit.

SNEAK ATTACK
Beginning at 1st level, you know how to strike subtly and exploit a foe's distraction. Once per turn, you can deal an extra 1d6 damage to one creature you hit with an attack if you have advantage on the attack roll. The attack must use a finesse or a ranged weapon, or be the Tricky Argument Cantrip.

You don't need advantage on the attack roll if another enemy of the target is within 5 feet of it, that enemy isn't incapacitated, and you don't have disadvantage on the attack roll.

The amount of the extra damage increases as you gain levels in this class, as shown in the Sneak Attack column of the Trickster table.

CUNNING ACTION
Starting at 2nd level, your quick thinking and agility allow you to move and act quickly. You can take a bonus action on each of your turns in combat. This action can be used only to take the Dash, Disengage, or Hide action.

DISTRACTION
Starting at 2nd level, you can momentarily distract people with your quick wit and agility, causing them to question themselves or observe things that aren't there. As an action, you may try to distract a target. The target must make a Wisdom saving throw against your Class Saving Throw DC. If they fail the saving throw, they are Stunned for 6 seconds (or until the start of your next turn if you are in an Encounter).

You may choose to make this distraction damaging, dealing an amount of damage equal to your Tricky Argument. If they succeed on the saving throw, they take half damage from this ability. Once you use this feature, you may not use it again until you finish a short or long rest.

ARCHETYPE
At 3rd level, you choose an archetype that best exemplifies your tricky approach to situations. Choose the Con Artist, the Criminal, or the Scrounger. The archetype you choose grants you features at 3rd level, and again at 6th, 10th, and 14th level.

ABILITY SCORE IMPROVEMENT
When you reach 4th level, and again at 8th, 12th, 16th, and 19th level, you can increase one ability score of your choice by 2, or you can increase two ability scores of your choice by 1. As normal, you can't increase an ability score above 20 using this feature.

SLY MOVEMENT
Starting at 5th level, your supreme nimbleness allows you to move quickly even in strange conditions. Your movement speed is increased by 10 feet. Additionally, you can move through difficult terrain without spending additional movement, and you gain the benefit of half cover as long as there are some obstacles (strewn-about boxes, dangling hoses, hazy fog) in the affected area.

EVASION

At 7th level, your instinctive agility lets you dodge out of the way of certain area effects, such as a Slitheen's poisonous breath or a grenade. When you are subjected to an effect that allows you to make a Dexterity saving throw against your Class Saving Throw DC to take only half damage, you instead take no damage if you succeed on the saving throw, and only half damage if you fail.

VANISH

Starting at 11th level, you can use your agility to momentarily vanish from view. As a bonus action on your turn you can become invisible until the start of your next turn. Also, you can't be tracked by any means that aren't supernatural or of TL 10 or higher, unless you choose to leave a trail.

FLIPPANT

By 13th level, you've developed a thick skin and you have a retort for every occasion. You are resistant to emotional and logical damage.

TWO-FACED

By 15th level, your wily mind is always your own. You cannot be Charmed or Frightened and have advantage on ability checks to convince anyone trying to charm or frighten you that you are actually suffering from the appropriate condition. Additionally, you become proficient in the Deception skill. Your proficiency bonus is doubled if you already have the skill.

TRICKY REFLEXES

When you reach 17th level, you have become adept at laying ambushes and quickly escaping danger. In the first round of combat, you can make two types of action in Initiative. For example, you could choose to Talk and Do, taking an entire turn using a Quip as your action, then later in the same round taking an entire turn to Do as your action.

In addition, if you choose to Do in Initiative, you may take your action before any opponents Talk, and when you choose to Attack in Initiative, you may make your attack before any opponent Doers take their actions.

THE CON ARTIST (RIVER SONG)

You are a master of deceit and disguise, using your charm and a good cover story to get you into places you aren't allowed and extract information or valuables before anyone knows that you're missing.

COVER STORY

Starting at 3rd level, you can think fast on your feet and instantly generate a cover story for yourself that the creatures you encounter will buy. From that point forward, you have advantage on all Charisma checks to maintain that cover. You may keep your cover story until something obvious occurs to derail it.

Once you use this feature, it remains in effect until you choose another cover story. You may return to a previous cover story if a situation warrants, but trying to maintain two separate cover stories in the same situation is a good way to lose them both!

BUY TIME

By 6th level, you know how to extract yourself when things go wrong. You have advantage on attack rolls against surprised creatures and, if you deal sneak attack damage in that first round, then the affected creature must make a Constitution saving throw against your Class Saving Throw DC or be Stunned until the end of your next turn.

TURN THE TABLES

Starting at 10th level, you've learned how to use an opponent's own mental tactics against them. If you succeed in your saving throw against being Charmed or Frightened, then you may immediately spend a reaction to attempt the same back on the creature trying to manipulate you. That creature must make the same saving throw against your Class Saving Throw DC, and is affected against you in the same way.

PERFECT COVER

By 14th level, you have perfected your cover story. You no longer need to make Charisma checks to maintain it; once you've established your cover then all creatures believe that you are who you say. You may thus maintain this cover until obvious evidence contradicting your cover story appears.

THE CRIMINAL (CHRISTINE DE SOUZA)

You use your talents to better yourself through a combination of quick fingers and guile. You may be a career criminal, a stage magician, or simply someone who takes what they want with their victims being none the wiser.

WATCH THE FACE, NOT THE HANDS

Starting at 3rd level, you've learned how to draw people into your confidence just long enough to lift something from them or surreptitiously plant something on them. If you make a successful Charisma check on an individual, you may immediately make a Dexterity (Sleight of Hand) check to pilfer something from their person or plant something on them as a bonus action with advantage.

LIMBER
By 6th level, you become adept in getting in and out of places you don't belong. Climbing, crawling, and swimming cost no extra movement for you. Also, when you make a running jump, the distance you cover increases by a number of feet equal to your Dexterity modifier.

In addition, you may use your Dexterity in place of your Strength for Athletics checks.

QUICK
At 10th level, your balance is unparalleled. You can walk across tightropes, beams, and even water without falling and your speed is increased by 10 feet. If crossing a fluid surface, then you do sink at the end of your movement unless you end your turn on solid ground.

UNVEILED EYE
By 14th level, your senses become difficult to fool, even by futuristic technologies. As long as you aren't blinded or deafened, you can sense creatures, objects, and effects (such as laser 'tripwires') within 60 feet as they truly are, even though you don't actually see their exact appearance. This includes sensing invisible creatures as well as those using holographic technologies or other means to mask their appearance.

THE HACKER (NARDOLE)

You trick both people and machines, using the rules of computer programming, mechanisms, and conversation to get whatever you need. You see paths to your occasionally illegitimate goals where others would not, and flaunt the rules you disagree with to do what you know is right.

HACKER'S HUSTLE
At 3rd level, you are skilled in the basic element of your trade — cracking into and and all technology. You gain the Engineering skill. Your proficiency bonus is doubled if you already have the skill.

Additionally, you can choose to ignore Tech Level (page 168) when you make an ability check. You can use this ability more than once at higher levels. You can choose to ignore Tech Level when making an ability check twice at 6th level, three times at 10th level, and four times at 14th level. You regain all uses of this ability when you complete a long rest.

TECHNICALLY TRUTHFUL
Starting at 6th level, you have developed your abilities in duping and misleading both mechanisms and living beings. You gain proficiency in Deception. Your proficiency bonus is doubled if you already have the skill. Additionally, you gain the Techno-Deception Cantrip Quip.

BACKDOOR ARTIST
At 10th level, you are a verified expert in manipulating technology to get what you want. You have advantage on any checks made to hack into a computer system or break through any type of security. Additionally, any Environmental Actions that you make that utilise hacking are made with advantage and deal an additional 1d8 damage.

HACKED GADGET
By 14th level, your ability to exploit technology allows you to jury-rig advanced devices from whatever you find on hand. You may take an hour to create a common or uncommon gadget (see Gadgets on page 156 for more information). Limited use gadgets are expended when they are used, while gadgets with no set duration remain in play until you take a long rest. Gadgets crafted by this feature do not require attunement. You can only craft one gadget at a time using this ability.

> **"Here's your tea. I put a bit of coffee in it as well, just to give it some flavour."**

QUIPS

Quips are special abilities that represent the power of knowledge and the strength of words in ***Doctors and Daleks***. Every Class has access to some Quips, but the Charmer, Empath, and Thinker utilise them the most.

ARE THESE SPELLS?

If you're familiar with the 5th-edition rules, you may recognise that Quips are very similar to spells. Quips are used to represent the power of conversation in **Doctor Who** and the Doctor's persistent attempts to stop conflict with words alone (and sometimes a few sparks of technical ingenuity). Words are powerful in ***Doctors and Daleks***, and Quips are the ultimate example of that. Below is some guidance for describing the effects of your Quips.

When a Charmer uses the Heart-wrenching Argument Quip, they are actually making an argument (that you don't have to roleplay if you don't want to), and that is dealing emotional damage to the target. The argument has affected the target so profoundly that they hesitate before taking action, meaning they can only take an action or a bonus action on their turn.

When an Empath uses the Beacon of Hope, they're not bathing the battlefield in holy light, they're just using their comforting presence to aid their allies.

When a Thinker uses the Grease Quip, they're not summoning the material from the aether, they're quickly finding something slick and slimy nearby and throwing it at the target.

Many spells from the 5th-edition basic rules are suitable for use in ***Doctors and Daleks***. Guidance on which spells work well can be found on page 124. Whenever an SRD spell is mentioned it will appear in italics, like this: *charm person*.

QUIPS KNOWN

The number of Quips available to you at each level is shown in your class table. When you gain a new level you can choose to change any of the Quips you have, as long as the maximum Quips you know is equal to the number shown in the Quips known column of the class table.

USING QUIPS

Once you have used a Quip, you cannot use it again until you complete a long rest. The exception to this rule is Cantrip Quips, which you can use an unlimited number of times.

ANATOMY OF A QUIP

Prerequisite: *Level 5*

If a Quip has a prerequisite, you must be of the applicable Class level in order to use that Quip. If there is no prerequisite, the Quip is available at any level.

Activation Time: *1 action*

The Activation Time is how long it takes to activate a Quip. In some cases, this will be an action or a bonus action. In others, it will be an amount of time.

Target: *A creature of your choice that can hear you within range.*

The number and type of targets that can be affected by the Quip.

Range: *30 feet*

The range at which the effect of the Quip can be used.

Components: *V*

The components of the Quip needed to activate it (verbal, somatic, material).

Duration: *Concentration, up to 1 minute*

The duration of the effect of the Quip.

Classes: *Empath*

The Classes that have access to this Quip.

Your inspiring words bestow hope and vitality. Choose any number of creatures within range. For the duration, each target has advantage on Wisdom saving throws and death saving throws, and regains the maximum number of Plot Points possible from any healing.

The effects of the Quip.

QUIPS BY CLASS

Each Class has access to a different set of Quips. All Classes have access to Emotional Argument, Logical Argument, and Parley, and one Class Cantrip Quip. The Charmer, Empath, and Thinker have access to additional Quips. Cantrip Quips marked with an asterisk (*) are Universal or Class Cantrip Quips, and do not count to the total number of Cantrip Quips known.

CHARMER QUIPS

Charmer Quips revolve around talking, persuading, and dealing emotional damage. Charmers can use any of the Quips in the following list.

QUIPS

- Back to Back
- Befuddling Quarrel
- Blinking Step
- Bolstering Encouragement
- Demoralising Declaration
- Disarming Dialogue
- Discouraging Comment
- Distracting Shout
- Diverting Dispute
- Exposing Argument
- False Reinforcements
- Frightening Statement
- Guilty Conscience
- Heart-Wrenching Argument
- Light Sleeper
- Make Peace
- Masterful Disguise
- Paralysing Point
- Powerful Plea
- Slanderous Affront
- Strengthen Resolve
- Taunt
- Unsettling Assertion
- Venomous Argument

CANTRIP QUIPS

- Charming Case*
- Draining Debate
- Emotional Argument*
- Instant Weapon
- Jelly Baby?
- Logical Argument*
- Magic Trick
- Motivation
- Off-putting Argument
- Parley*
- Scream
- Shocking Statement

EMPATH QUIPS

Empath Quips revolve around bolstering their allies and occasionally arguing with their enemies. Empaths can use any of the Quips in the following list.

QUIPS

- Back to Back
- Befuddling Quarrel
- Blinking Step
- Bolstering Encouragement
- Disarming Dialogue
- Discouraging Comment
- Distracting Shout
- Exposing Argument
- Frightening Statement
- Heart-Wrenching Argument
- Instil Confidence
- Intuit
- Light Sleeper
- Make Peace
- Masterful Disguise
- Observe Microexpressions
- Play Dead
- Powerful Plea
- Preparation
- Rallying Words
- Rational Repartee
- Strengthen Resolve
- Unsettling Assertion

CANTRIP QUIPS

- Draining Debate
- Emotional Argument*
- Empathic Argument*
- Evasive Argument
- Expose Weakness
- Instant Weapon
- Jelly Baby?
- Logical Argument*
- Magic Trick
- Motivation
- Parley*
- Shocking Statement
- Slowing Statement
- False Reinforcements
- Guilty Conscience
- Improvised Slingshot
- Intuit
- Light Sleeper
- Make Peace
- Masterful Disguise
- Observe Microexpressions
- Paradoxical Statement
- Paralysing Point
- Parley
- Play Dead
- Preparation
- Rational Repartee
- Run Simulations
- Stunning Argument

THINKER QUIPS

Thinker Quips revolve around using their ingenuity and dealing logical damage to enemies. Thinkers can use any of the Quips in the following list.

QUIPS

- Befuddling Quarrel
- Blinking Step
- Dazzling Ingenuity
- Disarming Dialogue
- Exposing Argument
- Fabrication Techniques

CANTRIP QUIPS

- Emotional Argument*
- Evasive Argument
- Expose Weakness
- Instant Weapon
- Logical Argument*
- Magic Trick
- Parley*
- Slowing Statement
- Techno-Deception
- Thoughtful Argument*

CANTRIP QUIPS

Cantrip Quips are mechanically identical to cantrips (**SRD**, page 101). The number of Cantrip Quips you know can be found in the Cantrips Known column of the Class Table. All classes can use the Emotional Argument, Logical Argument, and Parley Cantrip Quips. Additionally, each class has a Cantrip Quip unique to that class: Charming Case, for the Charmer; Empathic Argument, for the Empath; Protective Plea, for the Protector; Stalwart Statement, for the Stalwart; Thoughtful Argument, for the Thinker; and Tricky Argument, for the Trickster.

CHARMING CASE

Cantrip Quip

Activation Time: 1 action
Range: 60 feet
Target: A creature in range that can hear you
Components: V
Duration: Instantaneous
Classes: Charmer

You lay on the charm, leaning on the emotions of your target to drain their conviction and charm them. If the target creature can hear you and understand you it must succeed on a Charisma saving throw against your Class Saving Throw DC or take 1d4 emotional damage and be Charmed by you until the end of their next turn.

At Higher Levels. Your Charming Case is more engaging when you reach higher levels. Your Charming Case Quip deals 2d8 at 5th level, 3d8 at 11th level, and 4d8 at 17th level.

Alternatively, you can charm multiple people at once. At 5th level you can use this Quip to target two different creatures, dealing 1d4 emotional damage to each and rendering them Charmed if they fail their saving throws. At 11th level you can target three creatures in this way, and at 17th level you can target four creatures in this way.

DRAINING DEBATE

Cantrip Quip

Activation Time: 1 action
Range: 60 feet
Target: A creature in range that can hear you
Components: V
Duration: Instantaneous
Classes: Charmer

You make so many powerful points at such speed that they reverberate around the target's mind. If the target can hear you and understand you, it must succeed on a Charisma saving throw against your Class Saving Throw DC or take 1d6 emotional damage. Additionally, the target has disadvantage on the next attack roll it makes.

At Higher Levels. This Quip deals increased damage when you reach higher levels: 2d6 at 5th level, 3d6 at 11th level, 4d6 at 17th level.

EMOTIONAL ARGUMENT

Cantrip Quip

Activation Time: 1 action
Range: 60 feet
Target: A creature in range that can hear you
Components: V
Duration: Instantaneous
Classes: All

You appeal to the emotions of the target, damaging their resolve with your argument. If the target can hear you and understand you, it must succeed on a Charisma saving throw against your Class Saving Throw DC or take 1d8 emotional damage.

At Higher Levels. Your arguments are more insightful and psychologically impactful when you reach higher levels. Your Emotional Argument Quip deals 2d8 at 5th level, 3d8 at 11th level, and 4d8 at 17th level.

Alternatively, you can argue with multiple people at once. At 5th level you can use this Quip to target two different creatures, dealing 1d8 emotional damage to each if they fail their saving throws. At 11th level you can target three creatures, and at 17th level you can target four creatures.

EMPATHIC ARGUMENT

Cantrip Quip

Activation Time: 1 action
Range: 60 feet
Target: A creature in range that can hear you
Components: V
Duration: Instantaneous
Classes: Empath

You empathise with your target, identifying their mental state and crafting a psychologically persuasive argument. If the target can hear you and understand you, it must succeed on a Wisdom saving throw against your Class Saving Throw DC or take your choice of 1d6 emotional or logical damage. Additionally, the GM gives you some information on what the creature is planning to do next or what their current emotional state is.

At Higher Levels. This Quip deals increased damage when you reach higher levels: 3d6 at 5th level, 4d6 at 11th level, 5d6 at 17th level.

EVASIVE ARGUMENT

Cantrip Quip

Activation Time: 1 action
Range: 30 feet
Target: Any number of creatures within range that can hear you.
Components: V
Duration: Instantaneous
Classes: Empath, Thinker

You weave a complex argument that confounds your enemies. All targets that can hear and understand you within range must make an Intelligence saving throw against your Class Saving Throw DC or take 1d4 logical damage. Additionally, if all of your targets fail the saving throw, you gain +2 AC until the start of your next turn.

At Higher Levels. This Quip deals increased damage when you reach higher levels: 3d4 at 5th level, 4d4 at 11th level, 5d4 at 17th level.

EXPOSE WEAKNESS
Cantrip Quip

Activation Time: 1 action
Range: 60 feet
Target: A creature in range that can hear you
Components: V
Duration: Instantaneous
Classes: Empath, Thinker

You analyse a target and call out a specific weakness they have, making them falter. If the target can hear you and understand you, it must succeed on a Wisdom saving throw against your Class Saving Throw DC or take 1d6 logical damage. Additionally, the next time the target takes damage they take an additional 1d6 logical damage.

At Higher Levels. This Quip deals increased damage (both the initial attack and the damage from the follow up attack) when you reach higher levels: 2d6 at 5th level, 3d6 at 11th level, 4d6 at 17th level.

INSTANT WEAPON
Cantrip Quip

Activation Time: 1 bonus action
Range: Touch
Target: An object you are holding
Components: M (anything that could be used as a weapon)
Duration: 1 minute
Classes: Charmer, Empath, Thinker

You customise a weapon (or whatever you can find around you) to fashion it into a more powerful weapon. For the duration, you can use your Quip Bonus instead of Strength for the attack and damage rolls of melee attacks using that weapon, and the weapon's damage die becomes 1d8 (if the weapon's damage die is greater than 1d8, it does not change). The Quip ends if you use it again or if you let go of the weapon.

JELLY BABY?
Cantrip Quip

Activation Time: 1 action
Range: Touch
Target: A bag of sweets you are holding
Components: M (a bag of sweets)
Duration: Instantaneous
Classes: Charmer, Empath, Thinker

You make a heartfelt offering to an ally, imbuing it with emotional healing. Ten of the sweets you are holding are imbued in this way. A creature can use its action to eat one sweet. Eating a sweet restores 1 Plot Point.

LOGICAL ARGUMENT
Cantrip Quip

Activation Time: 1 action
Range: 60 feet
Target: A creature in range that can hear you
Components: V
Duration: Instantaneous
Classes: All

You make a reasoned and well thought out argument to boggle their mind. If the target can hear you and understand you, it must succeed on an Intelligence saving throw against your Class Saving Throw DC or take 1d8 logical damage.

At Higher Levels. Your arguments are more insightful and psychologically impactful when you reach higher levels. Your Logical Argument Quip deals 2d8 at 5th level, 3d8 at 11th level, and 4d8 at 17th level.

Alternatively, you can argue with multiple people at once. At 5th level you can use this Quip to target two different creatures, dealing 1d8 logical damage to each if they fail their saving throws. At 11th level you can target three creatures in this way, and at 17th level you can target four creatures in this way.

MAGIC TRICK

Cantrip Quip

Activation Time: 1 action
Range: 5 feet
Target: Varies, see description
Components: S, M (a magic kit)
Duration: Instantaneous
Classes: Charmer, Empath, Thinker

You conjure a minor magical trick that novice magicians use for practice. You create one of the following magical effects within range:

- You create an instantaneous, harmless sensory effect, such as a shower of sparks, a puff of wind, faint musical notes, or an odd odour.
- You instantaneously light or snuff out a candle, a torch, or a small campfire.
- You instantaneously clean or soil an object no larger than 1 cubic foot.
- You chill, warm, or flavour up to 1 cubic foot of nonliving material for 1 hour.
- You make a colour, a small mark, or a symbol appear on an object or a surface.
- You produce a trinket or an illusory image that can fit in your hand and that lasts until the end of your next turn.

MOTIVATION

Cantrip Quip

Activation Time: 1 action
Range: 5 feet
Target: A creature in range that can hear you
Components: V
Duration: Up to 1 minute
Classes: Charmer, Empath

You give someone a motivational speech, boosting their ability to protect themselves. Once before the Quip ends, the target can roll 1d6 and add the number rolled to one saving throw of its choice. It can roll the die before or after making the saving throw. The Quip then ends.

OFF-PUTTING ARGUMENT
Cantrip Quip

Activation Time: 1 action
Range: 60 feet
Target: A creature in range that can hear you
Components: V
Duration: Instantaneous
Classes: Charmer, Empath

You make an argument designed to weaken your target's convictions and throw them off balance. If the target can hear you and understand you, it must succeed on a Charisma saving throw against your Class Saving Throw DC or take 1d6 emotional damage. Additionally, the next time the target makes a saving throw, they do so with disadvantage.

At Higher Levels. This Quip deals increased damage when you reach higher levels: 2d6 at 5th level, 3d6 at 11th level, 4d6 at 17th level.

PARLEY
Cantrip Quip

Activation Time: 1 action or Reaction
Range: 60 feet
Target: Any number of creatures within range that can hear you
Components: V, M
Duration: instantaneou
Classes: All

You make an impassioned case for non-violence, causing hostile creatures to pause for a momentary truce. The creature makes a Wisdom saving throw against your Class Saving Throw DC with advantage and, if failed, the creature refrains from hostile activity until the end of its next turn, after which it reverts to its hostile nature. Once you engage the creature in parley, then you may extend the hostile restraint duration through other means, such as brokering a deal.

Once you use this cantrip against a creature, you may not use it against the same creature again until you or they take a short or long rest.

If you use this cantrip to target a group of creatures, they make a single saving throw using the highest Wisdom saving throw modifier amongst them. If they fail, the effect applies to all of them.

PROTECTIVE PLEA
Cantrip Quip

Activation Time: 1 action
Range: 20 feet
Target: Any number of creatures within range that can hear you
Components: V
Duration: Instantaneous
Classes: Protector

You plead with your target to end violence, tugging their heartstrings in a way that gives them pause and protects your friends. All targets in range that can hear you and understand you must make a Charisma saving throw against your Class Saving Throw DC or suffer 1d4 emotional damage. Additionally, all of your allies within range gain +1 AC until the start of your next turn.

At Higher Levels. This Quip deals increased damage and improves your allies' DC more when you reach higher levels: 2d4 at 5th level, 3d4 and +2 AC at 11th level, 4d4 and +2 AC at 17th level.

SCREAM
Cantrip Quip

Activation Time: Reaction
Range: 30 feet
Target: Any number of creatures within range that can hear you
Components: V
Duration: Instantaneous
Classes: Charmer

You have the ability to stun creatures with your impassioned screams. Whenever you are attacked or otherwise confronted, you may unleash a shocking scream that may stun the creature opposing you as a reaction. If the creature fails a Constitution saving throw, then it is stunned until the end of its next turn or it takes damage, whichever comes first.

Once you use this cantrip against a creature, then you may not use it again against the same creature until you have taken a short or long rest.

At Higher Levels. You may affect one additional creature within range of your cantrip when you reach 5th level (2 creatures), 11th level (3 creatures), and 17th level (4 creatures).

SHOCKING STATEMENT
Cantrip Quip

Activation Time: Action
Range: 30 feet
Target: A creature in range that can hear you
Components: V
Duration: Instantaneous
Classes: Charmer, Empath

You make a statement so shocking that the enemy is taken aback. If the target can hear you and understand you, it must succeed on a Charisma saving throw against your Class Saving Throw DC or take 1d8 emotional damage, and it can't take reactions until the start of its next turn.

At Higher Levels. This Quip deals increased damage when you reach higher levels: 2d8 at 5th level, 3d8 at 11th level, 4d8 at 17th level.

SLOWING STATEMENT
Cantrip Quip

Activation Time: Action
Range: 30 feet
Target: A creature in range that can hear you
Components: V
Duration: Instantaneous
Classes: Empath, Thinker

You make a statement so intellectually confusing that the enemy is slowed. If the target can hear you and understand you, it must succeed on an Intelligence saving throw against your Class Saving Throw DC or take 1d8 logical damage, and its speed is halved until the end of its next turn.

At Higher Levels. This Quip deals increased damage when you reach higher levels: 2d8 at 5th level, 3d8 at 11th level, 4d8 at 17th level.

STALWART STATEMENT
Cantrip Quip

Activation Time: 1 action
Range: 20 feet
Target: A creature in range that can hear you, plus all allies within range that can hear you.
Components: V
Duration: Instantaneous
Classes: Stalwart

You harness your stoic energy, making a statement that calls out to your enemy and bolsters your allies. If the target can hear you and understand you, it must succeed on a Wisdom saving throw against your Class Saving Throw DC or take 1d6 emotional damage. Additionally, if this Quip deals damage, all of your allies within range gain +1 to every ability test, attack roll, and saving throw they make until the start of your next turn.

At Higher Levels. This Quip deals increased damage when you reach higher levels: 3d6 at 5th level, 4d6 at 11th level, 5d6 at 17th level.

"Everything's coming up Doctor!"

TECHNO-DECEPTION
Cantrip Quip

Activation Time: 1 action or Reaction
Range: 30 feet
Target: A creature in range that can hear you
Components: V, M
Duration: 1 minute
Classes: Thinker

You use your quick wits to make an ordinary object appear dangerous to another creature. You might claim, for example, that a toaster is an advanced explosive, a pen is a powerful laser, or a satsuma is a powerful bio-weapon. The creature makes an Intelligence saving throw with advantage and, if failed, the creature is frightened of you for 1 minute or until it takes damage.

Once you use this cantrip against a creature, you may not use it against the same creature again until you take a short or long rest.

At Higher Levels. You may affect one additional creature within range of your cantrip when you reach 5th level (2 creatures), 11th level (3 creatures), and 17th level (4 creatures).

THOUGHTFUL ARGUMENT
Cantrip Quip

Activation Time: 1 action
Range: 60 feet
Target: A creature in range that can hear you.
Components: V
Duration: Instantaneous
Classes: Empath, Thinker

You make a logical dispute that boggles the mind of a target within range. The target must succeed on an Intelligence saving throw or take 1d6 logical damage and subtract 1d6 from the next saving throw it makes before the end of your next turn.

At Higher Levels. This Quip deals increased damage when you reach higher levels: 3d6 at 5th level, 4d6 at 11th level, 5d6 at 17th level.

TRICKY ARGUMENT
Cantrip Quip

Activation Time: 1 action
Range: 60 feet
Target: A creature in range that can hear you
Components: V
Duration: Instantaneous
Classes: Trickster

You use your tricksy wit to confound an enemy. The target must succeed on a Wisdom saving throw or take your choice of either 1d4 logical or emotional damage. This Quip can deal Sneak Attack damage if the target is unaware of your presence before you use this Quip or one of your allies is within 5 feet.

At Higher Levels. This Quip deals increased damage when you reach higher levels: 3d6 at 5th level, 4d6 at 11th level, 5d6 at 17th level

QUIP CONTESTS

By default, Quips in ***Doctors and Daleks*** are similar to spells in the 5th-edition rules. This means that it is often the GM rolling to resist player's Quips, with players just rolling for damage. However, if you want your players to roll more often or introduce more variation, you can use Opposed Quips instead.

When you target a creature with an Opposed Quip, you roll a d20 and add your Quip Bonus. The target of your Quip rolls a saving throw against the Quip, as detailed in the Quip's description. If your roll is equal to or higher than your target's roll, the Quip is successful. If your roll is lower than your target's roll, the Quip is unsuccessful.

Example: *Jo uses Donna Noble's Emotional Argument Quip against the Master. Donna rolls a d20 and gets a result of 15, then adds her Quip Bonus for a final result of 20. The Emotional Argument Quip requires a Charisma saving throw, so the Gamemaster rolls for the Master. The Gamemaster rolls a 10, plus the Master's Charisma saving throw modifier of +6, with a result of 16. Donna's Emotional Argument succeeds!*

QUIPS

If you use any of these Quips, you must complete a long rest before using it again.

BACK TO BACK

Prerequisite: *Level 3*

Activation Time: 1 Action
Range: 20 feet
Target: A single ally within range
Components: V
Duration: 1 hour
Classes: Charmer, Empath

You reinforce the personal bond you share with an ally. While the target is within 20 feet of you, it gains a +1 bonus to AC and saving throws, and it has resistance to all damage. Also, each time it takes damage, you take the same amount of damage.

The Quip ends if you drop to 0 Plot Points or if you and the target become separated by more than 20 feet. It also ends if you use the Quip again on either of the connected creatures. You can also dismiss the spell as an action.

BEFUDDLING QUARREL

Activation Time: 1 Action
Range: 30 feet
Target: A creature in range that can hear you
Components: V
Duration: Instantaneous
Classes: Charmer, Empath, Thinker

You argue in a way that utterly confounds your foe, tying their mind in knots to limit their movements. The target must succeed on a Wisdom saving throw, taking 3d6 logical damage and becoming Restrained until the end of your next turn on a failure, or taking half as much damage on a success.

At Higher Levels. This Quip deals increased damage when you reach higher levels: 8d6 at 5th level, 10d6 at 11th level, 12d6 at 17th level.

> **"Think of me as a paradox in an anomaly, and get on with your tea."**

BLINKING STEP

Prerequisite: *Level 3*

Activation Time: 1 Action
Range: Self
Target: Self
Components: None
Duration: Instantaneous
Classes: Charmer, Empath, Thinker

You distract every creature near you while you move, seemingly teleporting to another location. You move up to 30 feet to an unoccupied space without provoking opportunity attacks.

BOLSTERING ENCOURAGEMENT

Prerequisite: *Level 3*

Activation Time: 1 Action
Range: 30 feet
Target: Up to three allies within range that can hear you
Components: V
Duration: 8 Hours
Classes: Charmer, Empath

Your words bolster your allies with toughness and resolve. Choose up to three creatures within range. Each target's Plot Point maximum and current Plot Points increase by 5 for the duration.

At Higher Levels. The Plot Point maximum and current Plot Points increased changes depending on your level. At 5th level the increase is 10 Plot Points, at 11th level the increase is 15 Plot Points, and at 17th level the increase is 20 Plot Points.

DAZZLING INGENUITY

Prerequisite: *Level 3*

Activation Time: 1 Action
Range: 120 feet
Target: Any number of creatures within range
Components: V
Duration: 1 minute
Classes: Thinker

You weave complex arguments and ideas that utterly captivate everyone in range. Each creature in the area who can see and

understand you must make a Wisdom saving throw. On a failed save, the creature becomes charmed for the duration. While charmed by this spell, the creature is incapacitated and has a speed of 0.

The effect ends for an affected creature if it takes any damage or if someone else uses an action to shake the creature out of its stupor.

DEMORALISING DECLARATION

Prerequisite: *Level 7*

Activation Time: 1 Action
Target: Self
Range: Self
Components: V
Duration: 1 minute
Classes: Charmer

The next time you deal damage to a creature during this Quip's duration, you deeply hurt your target, and deal an extra 4d6 emotional damage to the target. The target must make a Wisdom saving throw. On a failed save, it has disadvantage on attack rolls and ability checks, and can't take reactions until the end of its next turn.

DISARMING DIALOGUE

Activation Time: 1 Action
Range: 30 feet
Target: A creature in range that can hear you
Components: V
Duration: Instantaneous
Classes: Charmer, Empath, Thinker

Your quick wit takes your foe by surprise, causing them to drop whatever they're holding. The target must succeed on a Wisdom saving throw, suffering 3d6 emotional damage and dropping their weapon on a failure, or half as much damage on a success.

At Higher Levels. This Quip deals increased damage when you reach higher levels: 8d6 at 5th level, 10d6 at 11th level, 12d6 at 17th level.

DISCOURAGING COMMENT

Activation Time: 1 Action
Range: 60 feet
Target: A creature in range that can hear you
Components: V
Duration: 1 minute
Classes: Charmer, Empath

You make a comment about your opponent's plans that utterly demoralises a creature within range. Until the Quip ends, you deal an extra 1d6 emotional damage to the target whenever you deal damage to it. Also, choose one ability when you cast the spell. The target has disadvantage on ability checks made with the chosen ability for the duration of the Quip.

At Higher Levels. This Quip deals increased damage when you reach higher levels: 4d6 at 5th level, 6d6 at 11th level, 8d6 at 17th level.

DISTRACTING SHOUT

Activation Time: 1 action
Range: 30 feet
Target: Up to 3 creatures within range that can hear you
Components: V
Duration: Instantaneous
Classes: Charmer, Empath

You make a distraction. Up to three creatures of your choice that you can see within range must make Wisdom saving throws against your Class Saving Throw DC. If a target fails, they suffer 1d4 emotional damage. Additionally, the next time any target that fails this saving throw makes an attack roll, or makes a saving throw before the Quip ends, the target must roll a d4 and subtract the number rolled from the attack roll or saving throw.

At Higher Levels. You can distract more creatures at once and shock them more effectively when you reach higher levels. At 5th level you can target 4 creatures and deal 2d4 emotional damage to each, at 11th level you can target 5 creatures and deal 3d4 emotional damage to each, and at 17th level you can target 6 creatures and deal 4d4 emotional damage to each.

DIVERTING DISPUTE

Activation Time: 1 Action
Range: 30 feet
Target: A creature in range that can hear you
Components: V
Duration: Instantaneous
Classes: Charmer

Your consistent babble assaults your target's mind and makes it hard for them to land a blow. The target must make a Wisdom saving throw or suffer 3d6 emotional damage on a failure and half as much damage on a success. In addition, if the target fails the saving throw, the next attack they make is made with disadvantage, and the target of their attack is chosen randomly.

At Higher Levels. This Quip deals increased damage when you reach higher levels: 8d6 at 5th level, 10d6 at 11th level, 12d6 at 17th level.

EXPOSING ARGUMENT

Activation Time: 1 Action
Range: 30 feet
Target: A creature in range that can hear you
Components: V
Duration: Instantaneous
Classes: Charmer, Empath, Thinker

Your arguments tear holes in your opponent's plans, damaging their resolve and leaving them open to further debate. The target must make a Wisdom saving throw or suffer 3d6 emotional damage on a failure and half as much damage on a success. Additionally, if the target fails the saving throw, choose either Intelligence, Wisdom, or Charisma. The target has disadvantage on the selected saving throws until the end of your next turn.

At Higher Levels. This Quip deals increased damage when you reach higher levels: 8d6 at 5th level, 10d6 at 11th level, 12d6 at 17th level.

"Weapon after weapon after weapon. All you do is talk and talk and talk... I know you. Explode those ships, you kill yourself. And that's the one thing you could never do."

FABRICATION TECHNIQUES

Prerequisite: *Level 7*

Activation Time: 1 hour
Range: 120 feet
Target: Any applicable materials within range
Components: S, M
Duration: Instantaneous
Classes: Thinker

You convert raw materials into products of the same material. For example, you can fabricate a wooden bridge from a clump of trees, a rope from a patch of hemp, and clothes from flax or wool.

Choose raw materials that you can see within range. You can fabricate a Large or smaller object (contained within a 10-foot cube, or eight connected 5-foot cubes), given a sufficient quantity of raw material. If you are working with metal, stone, or another mineral substance, however, the fabricated object can be no larger than Medium (contained within a single 5-foot cube). The quality of objects made by the Quip is commensurate with the quality of the raw materials.

Creatures or gadgets can't be created or altered by this spell. You also can't use it to create items that ordinarily require a high degree of craftsmanship, such as jewellery, weapons, glass, or armour, unless you have proficiency with the type of artisan's tools used to craft such objects.

FALSE REINFORCEMENTS

Prerequisite: *Level 5*

Activation Time: 1 Action
Range: 60 feet
Target: A creature in range that can hear you
Components: V
Duration: 1 minute
Classes: Charmer, Thinker

You confuse your target, claiming there are masses of reinforcements around you and some of your enemies are double-crossers.

A creature automatically succeeds if it is immune to being frightened. On a failed save, the target loses the ability to distinguish friend from foe, regarding all creatures it can see as enemies until the spell ends. Each time the target takes damage, it can repeat the saving throw, ending the effect on itself on a success.

Whenever the affected creature chooses another creature as a target, it must choose the target at random from among the creatures it can see within range of the attack or other ability it's using. If an enemy provokes an opportunity attack from the affected creature, the creature must make that attack if it is able to.

FRIGHTENING STATEMENT

Activation Time: 1 Action
Range: 60 feet
Target: A creature in range that can hear you
Components: V
Duration: 1 minute
Classes: Charmer, Empath

You awaken the sense of mortality in one creature you can see within range. A construct or an undead is immune to this effect. The target must succeed on a Wisdom saving throw or become frightened of you until the spell ends. The frightened target can repeat the saving throw at the end of each of its turns, ending the effect on itself on a success.

At Higher Levels. The number of targets for this Quip changes depending on your level. At 5th level you can target 2 creatures, at 11th level you can target 3 creatures, and at 17th level you can target 4 creatures.

GUILTY CONSCIENCE

Activation Time: 1 Action
Range: 60 feet
Target: A creature in range that can hear you
Components: V
Duration: Instantaneous
Classes: Charmer, Thinker

You expose your target's deepest regrets, pointing out their past evils and insecurities. The target must make a Wisdom saving throw. On a failed save, it takes 3d6 emotional damage and must immediately use its reaction, if available, to move as far as its speed allows away from you. The creature doesn't move into obviously dangerous ground, such as a fire or a pit. On a successful save, the target takes half as much damage and doesn't have to move away.

At Higher Levels. This Quip deals additional damage depending on your level. At 5th level it deals 5d6, at 11th level it deals 7d6, and at 17th level it deals 9d6.

> **Every now and then a little victim's spared because she smiled, 'cause he's got freckles. 'Cause they begged. And that's how you live with yourself. That's how you slaughter millions.**

HEART-WRENCHING ARGUMENT

Prerequisite: *Level 3*

Activation Time: 1 Action
Range: 60 feet
Target: A creature in range that can hear you
Components: V
Duration: 1 round
Classes: Charmer, Empath

You make a massively emotional argument to stop your target from continuing to fight. The target must make a Charisma saving throw. On a failed save, the target takes 3d6 emotional damage, and it can't take a reaction until the end of its next turn. On the target's next turn it can choose to take an action or a bonus action, but not both. On a successful save, the target takes half as much damage and suffers none of the Quip's other effects.

At Higher Levels. You can target additional creatures with this Quip when you reach certain levels: 2 at 5th level, 3 at 7th level, 4 at 9th level, 5 at 11th level, 6 at 13th level, 7 at 15th level, 8 at 17th level, and 9 at 19th level.

IMPROVISED SLINGSHOT

Activation Time: 1 action
Range: 5 feet
Target: A small object weighing less than 5 pounds
Components: V
Duration: Instantaneous
Classes: Thinker

Using your pragmatic intellect and whatever bits and bobs you can quickly scramble together, you create a makeshift device that can fling a small object. Choose anything within range that weighs less than 5 pounds. The object is thrown in a straight line up to 120 feet in any direction, then falls to the ground, stopping early if it hits any solid. If the object would hit a creature, the creature must make a Dexterity saving throw against your Class Saving Throw DC. If they fail the save, the object hits the target, dealing 4d6 bludgeoning damage. This damage can be modified to slashing or piercing damage if the object is particularly sharp or spiky.

At Higher Levels. This Quip's damage increases by 1d6 when you reach certain levels, and the maximum weight of objects you can target increases: 5th level (5d6 and up to 10 pounds), 11th level (6d6 and up to 15 pounds), and 17th level (7d6 and up to 20 pounds).

INSTIL CONFIDENCE

Activation Time: 1 action
Range: 30 feet
Target: Up to 3 creatures within range that can hear you
Components: V
Duration: 1 minute
Classes: Empath

You instil confidence in up to three creatures of your choice within range. Whenever a target makes an attack roll or a saving throw before the spell ends, the target can roll a d4 and add the number rolled to the attack roll or saving throw.

At Higher Levels. The number of dice rolled changes depending on your level. At 5th level the target rolls 2d4, at 11th level the target rolls 3d4, and at 17th level the target rolls 4d4.

INTUIT

Prerequisite: *Level 9*

Activation Time: 1 minute
Range: Self
Target: Self
Components: None
Duration: 1 minute
Classes: Empath, Thinker

You focus your mind and harness your intuition. Ask up to three questions that can be answered with a yes or no. You must ask your questions before the Quip ends. You receive a reasonably correct answer for each question.

You aren't omniscient, though refining your focus can help. You might receive 'unclear' as an answer if the GM thinks you wouldn't be able to intuit something.

LIGHT SLEEPER

Activation Time: 1 minute
Range: 30 feet
Target: A door, window, or area within range no larger than a 20-foot cube
Components: None
Duration: 8 Hours
Classes: Charmer, Empath, Thinker

You set up a situation in which you will be woken easily if there is any form of intrusion. Choose a door, a window, or an area within range that is no larger than a 20-foot cube. Until the Quip ends, an alarm alerts you whenever a Tiny or larger creature enters the warded area.

MAKE PEACE

Activation Time: 1 bonus action
Range: 30 feet
Target: Any number of creatures within range that can hear you
Components: V
Duration: 1 minute
Classes: Charmer, Empath, Thinker

You convince all creatures within range that another creature is totally harmless, warding them against harm with your words. Until the Quip ends, any creature who targets the warded creature with an attack must first make a Wisdom saving throw. On a failed save, the creature must choose a new target or lose the attack. This Quip doesn't protect the warded creature from area effects, such as the explosion of a grenade.

If the warded creature makes an attack or casts a spell that affects an enemy creature, this spell ends.

> **"The only way anyone can live in peace is if they're prepared to forgive."**

MASTERFUL DISGUISE

Prerequisite: *Level 3*

Activation Time: 1 action
Range: Self
Target: Self
Components: S, M (a disguise kit)
Duration: 1 hour
Classes: Charmer, Empath, Thinker

You use a disguise kit to seamlessly assume an almost completely different appearance. When you use this Quip you decide what you look like, including your height, weight, facial features, sound of your voice, hair length, coloration, and distinguishing characteristics, if any. You can make yourself appear as a member of another Species, though none of your statistics change. You also can't appear as a creature of a different size than you, and your basic shape stays the same; if you're bipedal, you can't use this spell to become quadrupedal, for instance.

OBSERVE MICROEXPRESSIONS

Prerequisite: *Level 3*

Activation Time: 1 action
Range: Self
Target: A creature within range
Components: None
Duration: 1 minute
Classes: Empath, Thinker

For the duration, you analyse the microexpressions of a creature to such a degree that you can almost detect their thoughts. When you activate this Quip, and as your action on each turn until the Quip ends, you can focus your mind on any one creature that you can see within 30 feet of you. If the creature you choose has an Intelligence of 3 or lower or doesn't speak any language, the creature is unaffected.

You initially learn the surface thoughts of the creature—what is most on its mind in that moment. As an action, you can either shift your attention to another creature's thoughts or attempt to probe deeper into the same creature's mind. If you probe deeper, the target must make a Wisdom saving throw. If it fails, you gain insight into its reasoning (if any), its emotional state, and something that looms large in its mind (such as something it worries over, loves, or hates). If it succeeds, the Quip ends.

Questions verbally directed at the target creature naturally shape the course of its thoughts, so this Quip is particularly effective as part of an interrogation.

PARADOXICAL STATEMENT

Activation Time: 1 action
Range: 30 feet
Target: A creature in range that can hear you
Components: V
Duration: 1 minute
Classes: Thinker

You make a statement so complex and paradoxical that it warps a creature's mind. The target must succeed on an Intelligence saving throw or become stunned for the duration. A creature with an Intelligence score of 4 or less isn't affected.

At the end of each of its turns, and each time it takes damage, the target can make another Intelligence saving throw. The target has advantage on the saving throw if it's triggered by damage. On a success, the Quip ends.

PARALYSING POINT

Prerequisite: *Level 3*

Activation Time: 1 Action
Range: 60 feet
Target: A creature in range that can hear you
Components: V
Duration: 1 minute
Classes: Charmer, Thinker

You make a point that is so strong or complex that the target simply freezes in place. Choose a creature that you can see within range that can hear and understand you. The target must succeed on a Wisdom saving throw or be paralyzed for the duration. At the end of each of its turns, the target can make another Wisdom saving throw, ending the effect on a success.

At Higher Levels. The number of targets for this Quip changes depending on your level. At 5th level you can target 2 creatures, at 11th level you can target 3 creatures, and at 17th level you can target 4 creatures.

PLAY DEAD

Prerequisite: *Level 5*

Activation Time: 1 action
Range: Touch
Target: A creature in range that can hear you
Components: None
Duration: 1 hour
Classes: Empath, Thinker

You coach a creature through the process of entering a state indistinguishable from death. For the duration of the Quip, or until the target uses an action to dismiss the Quip, the target appears dead to untrained outward inspection. The target is blinded and incapacitated, and its speed drops to 0. The target has resistance to all damage except psychic, logical, and emotional damage.

POWERFUL PLEA

Activation Time: 1 action
Range: 30 feet
Target: A creature in range that can hear you
Components: V
Duration: Concentration, up to 1 minute
Classes: Charmer, Empath

You make a desperate emotional plea to end violence. The target must make a Wisdom saving throw, taking 3d8 emotional damage on a failed save, or half as much damage on a successful one. On a failed save, you and the target have a moment of emotional connection. They have disadvantage on attack rolls for the duration of this Quip.

> **You don't just give up. You don't just let things happen. You make a stand! You say no! You have the guts to do what's right, even when everyone else just runs away.**

PREPARATION

Prerequisite: *Level 5*

Activation Time: 1 action
Range: 5 feet
Target: A creature in range that can hear you
Components: V
Duration: 1 hour
Classes: Empath, Thinker

You help a creature to mentally prepare for a certain type of danger. For the duration, the willing creature you coach has resistance to one damage type of your choice.

RALLYING WORDS

Activation Time: 1 Action
Range: 30 feet
Target: A creature in range that can hear you
Components: V
Duration: Instantaneous
Classes: Empath

You call out your enemy with such powerful honesty that they are taken aback, and your allies are emboldened. The target must succeed on a Wisdom saving throw or suffer 2d6 emotional damage, suffering half as much damage on a success. In addition, any allies you designate within range gain Plot Points equal to the amount of damage dealt.

At Higher Levels. This Quip deals increased damage when you reach higher levels: 4d6 at 5th level, 8d6 at 11th level, 10d6 at 17th level.

RATIONAL REPARTEE

Activation Time: 1 reaction
Range: 60 feet
Target: A creature in range that can hear you
Components: V
Duration: Instantaneous
Classes: Empath, Thinker

You attempt to dissuade and distract an attacker using logic. As a reaction to another creature making an attack roll, you can force them to make an Intelligence saving throw. If they fail, they suffer 3d6 logical damage and subtract 5 from their attack roll. If they succeed on the saving throw, they take half the damage and no other effect.

RUN SIMULATIONS

Prerequisite: *Level 3*

Activation Time: 1 action
Range: Self
Target: Self
Components: None
Duration: Instantaneous
Classes: Thinker

By entering the depths of your mind palace you determine the most likely outcome resulting from a specific course of action. Tell the GM the actions or plan you intend to take in the 30 minutes. The GM tells you roughly whether the outcome will be favourable, unfavourable, a mix of both, or ineffective.

SLANDEROUS AFFRONT

Prerequisite: *Level 5*

Activation Time: 1 action
Range: 30 feet
Target: A creature in range that can hear you
Components: V
Duration: 1 minute
Classes: Charmer

You verbally demolish a creature's plans, forcing them to succeed on a Wisdom saving throw or be utterly disheartened for the duration of the Quip. When you activate this Quip, choose the nature of the Slanderous Affront from the following options:

Choose one ability score. While cursed, the target has disadvantage on ability checks and saving throws made with that ability score.

- While the target is under this effect, the target has disadvantage on attack rolls against you.
- While the target is under this effect, the target must make a Wisdom saving throw at the start of each of its turns. If it fails, it wastes its action that turn doing nothing.
- While the target is under this effect, your attacks and spells deal an extra 1d8 emotional damage to the target. A remove curse spell ends this effect.

At the GM's option, you may choose an alternative curse effect, but it should be no more powerful than those described above. The GM has final say on such a curse's effect.

STRENGTHEN RESOLVE

Prerequisite: *Level 5*

Activation Time: 1 action
Range: Self (30-foot radius)
Target: Self
Components: V
Duration: 1 minute
Classes: Charmer, Empath

Your emboldening words heal your close allies. Until the Quip ends, the aura moves with you, centred on you. You can use a bonus action to cause one creature in the aura (including you) to regain 2d6 Plot Points.

STUNNING ARGUMENT

Activation Time: 1 Action
Range: 30 feet
Target: A creature in range that can hear you
Components: V
Duration: Instantaneous
Classes: Thinker

You tear apart your target's ideology or plan with such cold, calculating precision that they freeze. The target must succeed on an Intelligence saving throw or suffer 3d6 emotional damage and be Stunned until the end of their next turn on a failure, or half as much damage and no other effect on a success.

At Higher Levels. This Quip deals increased damage when you reach higher levels: 8d6 at 5th level, 10d6 at 11th level, 12d6 at 17th level.

TAUNT

Activation Time: 1 bonus action
Range: 30 feet
Target: A creature in range that can hear you
Components: V
Duration: 1 minute
Classes: Charmer

You taunt a creature. One creature that you can see within range must make a Wisdom saving throw. On a failed save, the creature is drawn to you, compelled by your taunting. For the duration, it has disadvantage on attack rolls against creatures other than you, and must make a Wisdom saving throw each time it attempts to move to a space that is more than 30 feet away from you; if it succeeds on this saving throw, this Quip doesn't restrict the target's movement for that turn.

The Quip ends if you attack any other creature, if you activate a Quip that targets a hostile creature other than the target, if a creature friendly to you damages the target or activates a harmful Quip on it, or if you end your turn more than 30 feet away from the target.

UNSETTLING ASSERTION

Prerequisite: *Level 3*

Activation Time: 1 action
Range: 60 feet
Target: A creature in range that can hear you
Components: V
Duration: 1 minute
Classes: Charmer, Empath

You make a point that disturbs your target's focus, making them unable to focus on continued combat. The target must make a Charisma saving throw against your Class Saving Throw DC. If the target fails, they take 2d8 emotional damage and only deal half damage with weapon attacks until the Quip ends. If the target succeeds, they suffer half as much damage and no other effects.

At the end of each of the target's turns, it can make a Wisdom saving throw against the Quip. On a success, the Quip ends.

At Higher Levels. This Quip's damage increases when you reach certain levels: 4d8 at 5th level, 6d8 at 11th level, and 8d8 at 17th leve

VENOMOUS ARGUMENT

Activation Time: 1 Action
Range: 30 feet
Target: A creature in range that can hear you
Components: V
Duration: Instantaneous
Classes: Charmer

Your pointed, passionate arguments sting your target with such acidic vitriol that they feel momentarily ill. The target must succeed on a Wisdom saving throw or suffer 3d6 emotional damage and be poisoned until the end of your next turn. If the target succeeds, they suffer half as much damage and no other effects.

At Higher Levels. This Quip deals increased damage when you reach higher levels: 8d6 at 5th level, 10d6 at 11th level, 12d6 at 17th level.

SPELLS AS QUIPS

The following table presents a list of spells from the 5th-edition rules that can be used as Quips by the Charmer, Empath, and Thinker in ***Doctors and Daleks***. When using these Quips, keep in mind that these are not spells, and are a representation of characters using the power of their words, experiences, or ingenuity to accomplish otherwise improbable things. These Quips aren't included in the list of Quips available to each Class, and by default any of these Quips can be used by the Charmer, Empath, and Thinker, though your Gamemaster is the ultimate arbiter of which Quips are allowed in your game.

COMPONENTS

Usually the components of any Quip are Verbal (V), as they are spoken aloud. In some cases you might need a few materials, but not the same ones as in the 5th-edition rules (you'll need some food to make a Hero's Feast, but not a diamond!) Ultimately, the GM is the arbiter on any components of a Quip, so feel free to use whatever works in your games of ***Doctors and Daleks***.

SPELLS AS QUIPS

Spell Name	Quip Name	Prerequisite
Animal Friendship	Animal Friendship	1st Level
Beacon of Hope	Beacon of Hope	5th Level
Blindness/ Deafness	Bag of Sand	3rd Level
Blur	Fancy Footwork	3rd Level
Calm Emotions	Calm Emotions	3rd Level
Charm Person	Charm Person	1st Level
Charm Monster	Charm Monster	7th Level
Colour Spray	Colour Spray	1st Level
Command	Command	1st Level
Commune with Nature	Compass	5th Level
Comprehend Languages	Decode	1st Level
Compulsion	Compulsion	7th Level
Confusion	Confusion	7th Level
Counterspell	Counterquip	5th Level
Crusader's Mantle	Battle Leader	5th Level
Cure Wounds	Dress Wounds	1st Level
Death Ward	We'll Get Through This	7th Level
Detect Poison and Disease	Diagnose	1st Level
Disguise Self	Fancy Dress	1st Level
Dispel Magic	Dismiss Quip	5th Level
Divination	Intuit	7th Level
Enhance Ability	Talk Up	3rd Level
Enthrall	Enthrall	3rd Level
Expeditious Retreat	Expeditious Retreat	1st Level
False Life	Self Encouragement	Cantrip
Find the Path	Find the Path	11th Level
Find Traps	Find Traps	3rd Level
Foresight	Foresight	15th Level
Friends	Fast Talker	Cantrip
Glibness	Glibness	15th Level
Grease	Grease	1st Level

SPELLS AS QUIPS

Spell Name	Quip Name	Prerequisite
Greater Restoration	Shake it Off!	9th Level
Guidance	Guiding Words	Cantrip
Haste	Push to Limit	5th Level
Heal	Heal	11th Level
Healing Word	Healing Word	1st Level
Heroes' Feast	Heroes' Feast	11th Level
Heroism	Heroism	1st Level
Hunter's Mark	Crosshairs	1st Level
Identify	Identify	1st Level
Intellect Fortress	Intellect Fortress	5th Level
Knock	Knock	3rd Level
Legend Lore	Encyclopaedia	9th Level
Lesser Restoration	Improvised Aid	3rd Level
Light	Torch	Cantrip
Locate Animal or Plants	Locate Animal or Plants	3rd Level
Locate Creature	Follow Hunch	7th Level
Locate Object	Uncover	3rd Level
Longstrider	Run!	1st Level
Mage Armour	Plot Armour	1st Level
Mass Cure Wounds	Rousing Speech	9th Level
Mass Healing Word	Encouraging Words	5th Level
Mass Suggestion	Mass Suggestion	11th Level
Mending	Handy	Cantrip
Mind Blank	Unwavering	17th Level
Modify Memory	Hypnotise	9th Level
Pass Without Trace	Wallflower	3rd Level
Prayer of Healing	Devoted Care	3rd Level
Protection from Poison	Innoculate	3rd Level
Revivify	CPR	5th Level
Shield	Brace	1st Level
Spare the Dying	Staunch Wound	Cantrip
Stoneskin	Unflinching	7th Level
Suggestion	Suggestion	3rd Level
True Seeing	True Seeing	11th Level

"This is a fixed point in history. What happens, happens. There is no stopping it. Some things are fixed, some things are in flux. That is how I see the universe. Every waking second, I can see what is, what was, what could be, what must not. It's the burden of the Time Lord."

CHAPTER 5:
BACKGROUNDS

BACKGROUNDS

Every character was someone before they stepped aboard the TARDIS and began travelling through time and space. In fact, it's quite probable that the first thing you decided, after determining your character's Species, was where or when they were before becoming part of the team. This life experience is known as your character's Background.

Your character's Background grants you additional proficiencies and a background feature to complement those granted for your Species and Class. Simply choose the Background that best fits your character's concept and apply these to your character sheet.

If you're familiar with other 5th-edition roleplaying games, then you'll notice that these Backgrounds lack suggested characteristics. This is because in ***Doctors and Daleks***, regardless of your Background, your reasons for joining a TARDIS team might be very similar to those of other Backgrounds (it is entirely possible, in fact, for all members of the same team to have the same motivation!). Thus, Motivations are treated as a separate category for you to define after you've chosen your Background.

TIME AND PLACE

No, your copy of ***Doctors and Daleks*** is not missing text. As when and where your character hails from is entirely up to you, there is no such entry in Backgrounds. Nevertheless, this is a very important aspect of your character and one that you should certainly give some thought to while you are choosing a Background.

Backgrounds are designed to be as broadly applicable as possible, although some are more suited for certain Tech Levels than others. Hacker and Pilot, for example, require computers and motorised vehicles, but with a little creativity you can re-flavour the Hacker as a mediaeval codebreaker and the Pilot may hail from a pre-industrial culture with flying mounts.

SKILLS AND TOOLS

Each Background grants four skill and tool proficiencies. Tool proficiencies work slightly differently, as ***Doctors and Daleks*** presumes that you are travelling throughout time and space and aren't necessarily dealing with the same types of 'tools' in each adventure. Therefore, a Tool proficiency merely grants you your proficiency bonus when you need to interact with something outside yourself.

Example: *Lady Christina has the Security Tool proficiency. This enables her to add her proficiency bonus when overcoming locked doors and windows, whether that requires cutting a hole through glass, manually picking a lock, or bypassing an electronic security system.*

BACKGROUND FEATURE

Each background has a feature that may be used whenever appropriate. Given the amount of travelling in a typical ***Doctors and Daleks*** campaign, we've endeavoured to make Background features as broadly useful as possible.

CREATING NEW BACKGROUNDS

While we've striven to make Backgrounds as broad as possible, you might not find one that fits exactly what you're looking for. Fortunately, you can always create your own! Every Background given here has two Skills and some combination of two Tools or weapons, as well as a unique feature. You can work with your Gamemaster to generate a new Background simply by selecting two Skills, two from Tools and weapons, and develop a new Background feature together.

You can also tweak Backgrounds by swapping out one or more features. For example, you may want to play an investigator that doesn't disguise themselves much, but has fencing or music as a hobby. In either case, you simply replace the Disguise Tool with either Fencing or Music. See? Easy!

BACKGROUNDS		
Background	**Skills**	**Tools**
Academic	History, Science	Computers and any 1 of your choice.
Athlete	Acrobatics, Athletics	First Aid Kit, Vehicles (Surface)
Celebrity	Performance, Persuasion	Disguise Kit, Musical Instruments
Everyperson	Athletics, Insight	Choose 2 from Artist's Tools, Builder's Tools, Games, Vehicles (Surface)
Hacker	Investigation, Technology	Computers, Security Tools
Hiker	Athletics, Survival	Disguise Kit, Navigator's Tools
Investigator	Investigation, Perception	Disguise Kit, Investigator's Tools
Manager	Intimidate, Persuade	Security Tools, Vehicles (Surface)
Medical	Insight, Medicine	Chemist's Tools, First Aid Kit
Pilot	Engineering, Perception	Vehicles (Aerospace), Vehicles (Surface)
Scientist	Medicine, Science	Chemist's Tools, Computers
Soldier	Athletics, Intimidation	Navigator's Tools, Vehicles (Aerospace or Surface)
Technician	Perception, Technology	Mechanic's Tools, Security Tools
Thief	Sleight of Hand, Stealth	Security Tools, Investigator's Tools
Time Traveller	Deception, History	Mechanic's Tools, Vehicles (Temporal)
Youth	Persuasion, Stealth	Choose any 2 from Artist's Tools, Builder's Tools, Games, Vehicles (Surface)

ACADEMIC

You have a thirst for knowledge, and you've spent your life acquiring it and imparting your wisdom to others. You may be a professor or school teacher, a university student, a librarian, archaeologist, or simply an avid book collector. You might also be an author, screenplay writer, or director that demands meticulous attention to historical topics or scientific details.

SKILLS

History, Science

TOOLS

Computers and 1 other tool of your choice.

BACKGROUND FEATURE: HOT TOPIC

Once per adventure, you may select an academic topic relevant to your current situation, such as the French Revolution or Sigmund Freud. You have advantage on all ability checks relating to that subset. At your Gamemaster's discretion, you may have advantage on ability checks relating to that academic topic in future adventures.

ATHLETE

You might be a circus performer, professional athlete, or simply an exercise enthusiast. In any case, you spend a lot of time pushing your body to its limits. Athletes often have room for little else and your dedication to active living affects every aspect of your life. This can sometimes be a drag on your mates as you encourage them to follow your example.

SKILLS

Acrobatics, Athletics

TOOLS

First Aid Kit, Vehicles (Surface)

BACKGROUND FEATURE: ADMIRED

Your sculpted physique, self-confidence, and discipline is admirable to many and they are usually willing to accommodate your needs so long as it's not too inconvenient. You have no trouble getting into arenas, gymnasiums, and even military exercise areas when you show an interest and you can usually coax a meal or even a night's stay from an admirer.

CELEBRITY

You are famous, noble, wealthy, or otherwise used to running in celebrity circles. You always make a grand entrance and you enjoy being the centre of attention. It's practically offensive to you if others don't know who you are, even when they possibly couldn't! The downside to this celebrity is that you are used to having others serve you and manage the little details in your life. You expect things to be done for you and are confused by the thought of having to do them yourself!

SKILLS

Performance, Persuasion

TOOLS

Disguise Kit, Musical Instrument

BACKGROUND FEATURE: FACADE

You mingle well in high society and you can usually score an invitation to a local society event, perhaps even as a guest of honour!

EVERYPERSON

Your life before your current situation was relatively unimportant, or at least you think so. The best word you can use to describe your past is 'ordinary.' You had a daily routine, a 'normal job,' and a mundane social life; nothing compared to exploring the wonders of the Universe. Still, now that you've inexplicably found yourself being part of a team, you do your best to measure up.

SKILLS

Athletics, Insight

TOOLS

Choose two from Artist's Tools, Builder's Tools, Games, or Vehicles (Surface)

BACKGROUND FEATURE: UNTHREATENING

Your bewilderment and apparent lack of skill can be a strength. Your enemies tend to dismiss you as a threat; at worst, you are an annoyance. When you slip into places where you shouldn't be, you are rarely detained. Enemies either ignore you as non-threatening, or usher you away with a warning. This enables you to be a perfect distraction for others.

HACKER

You are a codebreaker. You may have honed your skills looking for specific information, or you may simply enjoy the challenge of overcoming complex security measures. Whatever the case, given a keyboard and enough time, there are few intrusion countermeasures that can stand against you. You're also well versed in the hidden areas of an internet web as well as digital etiquette.

SKILLS
Engineering, Investigation

TOOLS
Computers, Security Tools

BACKGROUND FEATURE: CODEBREAKING
There isn't a firewall that can keep you down for long. As long as you have an hour to spare (your GM may adjust the timing for the difficulty of the code), you can break any encryption without the need for an ability check. This includes non-electronic coded messages as well.

HIKER

You are most at home outdoors. You might have spent your youth in the country, forced to scavenge due to unfortunate circumstances, or you simply enjoy spending time exploring the wilderness. Over time, you have honed a set of skills that enable you to survive even when you have nothing, and once you get your bearings you are almost never lost.

SKILLS
Athletics, Survival

TOOLS
Disguise Kit, Navigator's Tools

BACKGROUND FEATURE: SCROUNGE
You can keep yourself and your companions alive and relatively comfortable in the wilderness or other desperate situations. You can find adequate food and shelter, and you can ward off dangerous temperatures or other weather conditions.

INVESTIGATOR

You enjoy solving mysteries, whether it be the morning crossword puzzle or how a Draconian died in a locked room aboard a spaceship. You may be a police officer, private investigator, a journalist, or an armchair detective. You may not necessarily be charismatic with your inquiries, but you do have a penchant for noticing when stories don't match the evidence.

SKILLS
Investigation, Perception

TOOLS
Disguise Kit, Investigator's Tools

BACKGROUND FEATURE: PROFILING
Once per adventure, you can anticipate or recall a salient fact about another creature. You might intuit where they hide their spare key, what kind of password they use, or where they spend their downtime.

MANAGER

You are a leader. You might be a military officer, corporate manager, elected official, or even a tour guide or flight attendant. You are used to having people listen to you and follow your commands and you generally appoint yourself leader in any given situation. Unfortunately, you have difficulty being ignored or, worse, taking orders from others and your usual reaction is to simply shout your demands more loudly.

SKILLS
Intimidation, Persuasion

TOOLS
Security Tools, Vehicles (Surface)

BACKGROUND FEATURE: I'M IN CHARGE!
You have a confident manner and swagger about you that enables you to take command, even from those who have just met you. So long as you don't overexert your authority, you will find that even wary NPCs grant you a modicum of respect, and those in danger or out of their element tend to defer to your advice and direction.

MEDICAL

You are a medical doctor or otherwise skilled in the healing arts. You have a good working knowledge of drugs and poisons and, even when you aren't properly stocked, you can usually make do with what you have to treat wounds and help others heal. Given your knowledge of the fragility of life, you always try to find non-violent solutions to problems — taking a life is out of the question, no matter how horrible the adversary.

SKILLS
Insight, Medicine

TOOLS
Chemist's Tools, First Aid Kit

BACKGROUND FEATURE: XENOBIOLOGIST
You may not be familiar with alien physiology, but you understand enough about biology to make good guesses on medicines that work and what is harmful. Unless an alien's biology is, well, truly alien, you don't normally have disadvantage on Intelligence and Wisdom checks when diagnosing and treating aliens.

PILOT

You are fascinated with vehicles. You probably pushed your motor car to its limits in your younger days and you chose a profession that enabled you to do more of the same. Alternatively, a pilot's life might have chosen you, but it left you with a handy set of skills. In any event, there are few vehicles in the Universe that you can't pilot if given a chance to wrap your head around the controls.

SKILLS
Engineering, Perception

TOOLS
Vehicles (Aerospace), Vehicles (Surface)

BACKGROUND FEATURE: SCHEMATICS
Your innate understanding of how vehicles operate enables you to mentally sketch out the basic schematics of any vehicle in which you find yourself so that you can make general assumptions. You know where all the important machinery is, what to touch and what to leave alone, and in bigger ships you can identify where all the major rooms and compartments are.

SCIENTIST

When you see a problem, you look to the natural world for solutions. Your education and profession was one of analysing energies, minerals, and organisms, pulling things apart and recombining them to fix an injury or to create something new. Your first thought whenever confronted with a new threat is 'where is the laboratory?'

SKILLS
Science and either Medicine or Engineering

TOOLS
Chemist's Tools, Computers

BACKGROUND FEATURE: FIELD OF EXPERTISE
Choose a field of expertise, such as astronomy, biology, botany, geology, or meteorology. You understand and can apply the basics of your chosen field without needing to make an ability check.

SOLDIER

You are part of a military force. Whether you were drafted or enlisted, you lived a regimented life that taught you a very particular set of skills. While you do have a tendency to jump to direct conclusions, your training has also given you patience and discipline, as well as a discerning eye in potentially hostile environments.

SKILLS
Athletics, Intimidation

TOOLS
Navigator's Tools, Vehicles (Aeorspace or Surface)

BACKGROUND FEATURE: TACTICIAN
You can instantly assess an area for its tactical advantages. You know where to position yourself to best defend against enemies, what weaknesses need shoring up, and the best way of making a retreat.

TECHNICIAN

You've always been good with tools and machinery, whether you learned your trade in shop class, an automobile garage, or working as an engineer. When a device or machine doesn't work, you simply remove a panel or pop open the bonnet and tool around until you can get it working again. You are very handy, and you'd rather be analysing and testing broken equipment than discussing your next move with your mates.

SKILLS

Engineering, Perception

TOOLS

Mechanic's Tools, Security Tools

BACKGROUND FEATURE: RIG

You can temporarily fix a broken gadget or piece of equipment. Once per long rest, if a gadget has malfunctioned, or the GM has determined it unable to be used, you may temporarily fix it to allow for a single use. After you use this feature, the gadget breaks.

THIEF

You use unconventional means to get what you want. You might be a criminal adept at burglary or pickpocketing, an entertainer who uses deception and fast hands to entertain a crowd, or a government agent who uses your charm and tools to access secure locations. Your special skill set is highly valued by your mates, even if they do have trouble trusting you from time to time.

SKILLS

Sleight of Hand, Stealth

TOOLS

Security Tools, Investigator's Tools

BACKGROUND FEATURE: MASTER PLANNER

With a map or at least a little observation, you can determine the security weaknesses in any building or other secure area, enabling you to bypass many of its security measures. You might have the timing down on guard movements, understand where the fewest locked doors are between you and what you want, or put into place an alibi to account for where you 'were' while stealing something.

TIME TRAVELLER

You have vast experience in exploring other times and places. You might be a Time Lord from Gallifrey, a Time Agent from the 51st century, or an inventor on the forefront of time travel. In any case, you have become quite comfortable with exploring other time periods and locations and you have little trouble blending in whenever and wherever you go, even when your presence is conspicuous!

SKILLS

Deception, History

TOOLS

Computers, Vehicles (Temporal)

BACKGROUND FEATURE: BLEND IN

It doesn't matter how you look or how you are dressed; you have an uncanny ability to 'fit in' even when you are clearly in another time or an alien place. As long as you don't draw attention to yourself beyond casual communications, the locals tend to treat you either as if you belong or with a momentary, curious glance before dismissing the notion that you might be trouble.

YOUTH

You're too young to practice a profession, but you have other ways of getting yourself into trouble. You might have been an orphan who seized an opportunity, a lost child who just wants to get home, or the charge or offspring of another member of the TARDIS team. You see the Universe with a different set of eyes than your fellow travellers and you are often frustrated by their efforts to protect you.

SKILLS

Persuasion, Stealth

TOOLS

Choose two from Artist's Tools, Computers, Games, Musical Instrument

BACKGROUND FEATURE: DISMISSED

Your age and size often plays into your favour. You may slip away unnoticed when the adults in the room are conversing, or you may appeal to the kindness of adults just by looking lost and vulnerable.

MOTIVATIONS

Once you've established who your character was before travelling through time and space, the next logical question to tackle is why they decided to leave their life behind for exciting adventures (that question almost answers itself, doesn't it?). What prompted them to join the TARDIS team is their Motivation.

In addition to defining your reason for going on these adventures, your Motivation also provides you with suggested characteristics that your Gamemaster can use as a guide for awarding you Inspiration. You can either select a characteristic from each list or let the chaos of space-time choose for you by rolling the appropriate die.

Note that while these motivations are focused on time and space travellers, they can be easily adapted for campaigns that take place at a single point in time.

CREATING NEW MOTIVATIONS

As with Backgrounds, you might find that none of the motivations here appeal to you, or you are having difficulty selecting a personality trait, ideal, bond, or flaw that appeals to you. You can always work with your Gamemaster to create a new motivation, or characteristics of motivations, that best reflects your character concept.

All Motivations have a description that sets the tone for your character, followed by four characteristics. Simply use the Motivations given here as examples or borrow from them to create your own custom Motivation!

GUARDIAN

Joining the group wasn't something you initially planned, but you feel responsible for someone else who is part of the group. You've come along largely to be with them and you'll sacrifice your own curiosity and even wonderment to make sure that they are safe (note that they don't always feel the same way about you!).

d8	Personality Trait
1	I am generally happy and fun to be around; I take everything in my stride.
2	How can you expect me to relax when there is danger around every corner?
3	I am the responsible one in the group, always making the mature decisions.
4	I can never pass up a chance to remind everyone how I got into this mess!
5	I always make light of the situation.
6	I'm very self-deprecating.
7	I try not to let my excitement show, but it's hard when we encounter new things!
8	I want others to make responsible choices.

d6	Bond
1	I have a position of authority over my charge.
2	There is a code that we must follow.
3	I have come to see the entire group as my charges.
4	Our vehicle is the only truly safe place for us.
5	There is one thing that I might relax and enjoy experiencing beyond watching out for my charge.
6	There is something my charge and I left back home that we really need to go back and resolve.

d6	Ideal
1	**Safety**. I'm always looking out for others' safety.
2	**Caution**. It's okay to explore new places, as long as we have a plan.
3	**Commitment**. I am here because I gave my word or I owe someone.
4	**Learning**. I want others to learn from their mistakes.
5	**Patience**. I know they'll come around eventually.
6	**Duty**. I have pledged myself to an organisation or I have a moral obligation.

d6	Flaw
1	I'm not the easiest person to get along with; I am very demanding.
2	I once let my charge down in a big way and they always remind me of it.
3	I'm very risk-averse; some might call me cowardly.
4	There is something in my past that contradicts the way I act now; a dark secret that I need to protect.
5	I'm not who my charge, and perhaps even my companions, think I am.
6	The original reason for caring for my charge is entirely selfish, and I don't want anyone to know about it.

HERO

When heroes see a problem, they want to fix it. They aren't worried about the web of time or changing history; if the temporal Vortex placed them into a situation where they can help, then the Hero believes that is their duty to right a wrong there.

d8	Personality Trait
1	I am clownish and unassuming, keeping enemies off-guard and allies in the dark as I quietly scheme.
2	I am loud and bombastic, announcing my presence and intentions as soon as I know them.
3	I am always willing to give my enemies the benefit of the doubt and a chance to change, but no second chances.
4	I am aloof and hard to read. I keep my feelings close to the chest.
5	I am emotionally damaged from a past event that drives me to do good.
6	I'm genuinely happy just to explore the Universe, but I can't let a wrong go unrighted.
7	I'm not willing to wait; I dive in where angels fear to tread.
8	I hate bullies, it doesn't matter which side they are on.

d6	Bond
1	My travelling companions are my family.
2	A past event haunts me and guides my actions.
3	I have a nemesis and I will drop everything to fight them.
4	My ship is my home and I will always protect it.
5	The safety of my companions is my primary responsibility.
6	I have adopted one world, people, or culture as my own and they always have my protection.

d6	Ideal
1	**Glory**. I enjoy the accolades.
2	**Preservation**. The timeline is fragile. I must help it stay the course.
3	**Mercy**. No matter the circumstances, killing can't be tolerated.
4	**Might**. I help people because I have the power to do so.
5	**Duty**. There is an ethical, moral, or professional purpose behind what I am doing.
6	**Redemption**. I wasn't always a Hero, but I'm making amends.

d6	Flaw
1	In my zeal to do what's right, I tend to place my friends in danger.
2	No cause is lost; I'll fight with my last breath, even if submitting or retreating is the better option.
3	What drives me is a horrible mistake I made in the past that I will not repeat.
4	I am always the final judge of what is right.
5	I am perhaps too willing to make sacrifices, or sacrifice the well-being of others, to do what is right.
6	I've made so many enemies that I am almost always recognised on sight.

KILLJOY

Killjoys don't want to be in their situation at all; there is something else that they'd much rather be doing. While they certainly stick with their companions to tackle problems together, Killjoys generally operate under the presumption that 'once this is over, we can get back to getting me home!'

Though Killjoy characters might moan in a comedic way, they're always eager to help their pals and do the right thing — it's just that they'd rather be doing something else. Talk to your GM about how you can ensure a character that doesn't necessarily want to go on adventures is still fun to play when you're journeying across all of time and space.

d8	Personality Trait
1	I am loud and obnoxious about the fact that I'm not home.
2	I go along to get along, but inside I'm seething.
3	I am decidedly uninterested in the new things we encounter.
4	I always lurk behind everyone, pestering them not to get involved.
5	I'm very passive-aggressive when it comes to helping.
6	I try not to let anyone know that, deep down, I do care about helping others.
7	I'm mad at myself more than anyone for my current situation.
8	I actually do enjoy exploring and helping, so long as no one points that out.

d6	Ideal
1	**Home**. I really just want to get back home.
2	**Reflection**. I don't like what I'm becoming, or do I?
3	**Self-Reliance**. While others sometimes need a helping hand, they should sort their own problems.
4	**Responsibility**. It's not that I just want to get home, it's that I left something or someone that I'm responsible for.
5	**Freedom**. I'm trapped, so I encourage others to revel in their choices.
6	**Determination**. I'll do what it takes to get home.

d6	Flaw
1	I'll take any opportunity to get home, even if it's inconvenient for my friends.
2	I can't keep my hands off interesting trinkets.
3	I'll sabotage a plan if it threatens a means of getting home.
4	I'm unengaged and will do the bare minimum to help.
5	I'm always the most important person in the room.
6	Despite my protestations, I'll give up or postpone my way home for the greater good.

d6	Bond
1	Like it or not, my travelling companions are the only people on whom I can rely.
2	There is one person I left behind that I am striving to get back to.
3	There is something I left unresolved back home and I need to get back to it before it's too late.
4	I am a hero, just not under my current circumstances. When challenged on that, I act like one.
5	The ship is my only means of getting home. I will protect it at all costs.
6	While I may not let them know it, I enjoy travelling with one of my fellow companions and I look out for them.

LOST

You are uncertain of your place in the Universe. You might be a recently created clone, a temporal remnant whose timeline was erased, an enemy suddenly free of their conditioning, a visitor from a parallel dimension, or an alien stuck in human form. In any event, you are unsure of how to move forward.

d8	Personality Trait
1	I've adopted the personality of one of my companions as my own.
2	I'm curious about everything to a fault.
3	I'm happy all the time; how could I not be, given the past I escaped?
4	I hold on to a memento, quirk, or other aspect of my old life.
5	I am quick to anger if someone questions my decisions.
6	I keep to myself, afraid of saying something stupid.
7	I periodically allow unfamiliar emotions and feelings to overwhelm me.
8	I am in a constant state of confusion.

d6	Bond
1	My friends make me feel like I belong and help me discover who I am. I hope to do the same for them.
2	I still feel a connection to my previous life; it is still an important part of who I am.
3	I feel the need to defend my old ways.
4	I will face any challenge to prove that I am worth being here.
5	I impart the wisdom of choice at every opportunity, especially to the young.
6	I will protect my new life at all costs.

d6	Ideal
1	**Purpose.** There must be something out there that justifies my existence.
2	**Logic.** My previous life had order. My new one should be ordered as well.
3	**Freedom.** The ability to make my own choices is exhilarating!
4	**Glory.** I want others to acknowledge the good I do in this new form.
5	**Evolution.** Everything can, and should, change for the better.
6	**Discovery.** It's exciting to learn new things about myself and the Universe.

d6	Flaw
1	I fake emotional reactions; worse, I do it poorly.
2	I can't let go of the horrible things I've done in the past.
3	I really don't think I was worth saving.
4	I pine for my old life.
5	I overcompensate trying to be helpful.
6	Old habits die hard.

PUPIL

Pupils are along for the ride to learn. They may be attached to another character, or they simply see time travel as a way to learn new things. They are extremely curious about all manner of diverse topics, but a bit more focused on what they are actually trying to learn. Pupils always want to know 'the lesson,' and how they are performing to achieve it.

d8	Personality Trait
1	I am over excited and eager to learn.
2	I get excited when something subverts my expectation or what I thought was true.
3	I enjoy making deductions based on what I see and have them confirmed by my teacher.
4	I'm extraordinarily disappointed when reality doesn't live up to my expectations.
5	I'm goal-focused and dismissive of tangential facts and events that don't reflect the lesson I am trying to learn.
6	I get caught up in meeting historical figures and I'm a bit too trusting of them.
7	I'm a bookworm, but shy around actually meeting people and experiencing historical events.
8	In my desire to learn, I ask perhaps too many questions.

d6	Ideal
1	**Knowledge**. Information is its own reward.
2	**Preservation**. History must be preserved at all costs.
3	**Foresight**. I want to learn as much about the future as possible.
4	**Illumination**. History books never tell the whole story.
5	**Folklore**. I enjoy learning the truths behind the myths.
6	**Change**. It's possible to make a difference even when the outcome is foretold.

d6	Flaw
1	I can't keep my mouth shut when something seems to deviate from what I know of history.
2	I know I shouldn't, but I can't help looking for spoilers about my own future.
3	There is something that I will always try to change, history be damned.
4	I'm a confused and indecisive wreck when my historical expectations are shattered.
5	I lift interesting 'momentos' from times and places I visit.
6	I just can't act against historical fact or do anything that alters even one line of history.

d6	Bond
1	I trust and protect my teacher.
2	There is one thing I wish to learn from my travels more than anything else.
3	I experienced one event that changed my learning forever.
4	I have something in my possession but not the means to understand it.
5	I inadvertently learned a spoiler about my own future. I want to know if I can prevent it or at least understand why I became that person.
6	I won't let my experiences change my optimism for the future.

REDEMPTION

You've done something bad in the past. You are trying to put that past behind you and want to be given a second chance, even if you feel you don't deserve one. While you aren't running — your enemies are either unable to reach you or you've already paid the price for your crimes — your new mates don't trust you either. You've made it your mission to prove them wrong (they are wrong, aren't they?).

d8	Personality Trait
1	I overcompensate when trying to be accommodating.
2	Whenever I am asked to do something I don't want, I always have a ready excuse.
3	My use of language betrays my previous ways.
4	I always seem shifty, even when I'm being open and honest.
5	I've always seemed kind and caring, even during my darkest hours.
6	I genuinely want to make new friends.
7	Old habits die hard with me.
8	I never make it easy for others to have me along.

d6	Bond
1	There is a doubter out there that I desperately want to convince that I've changed.
2	I keep a memento from my previous life that reminds me of it, for good or ill.
3	I've never forgotten the person that helped me change; I owe it to them to keep trying.
4	I'll do anything for my mates; they know who I was and accept me anyway.
5	There is someone in my old life that I miss very much.
6	There is a person who lost someone because of me. I will do anything for them, even though they'd rather see me imprisoned or buried.

d6	Ideal
1	**Forgiveness.** I want my second chance and I'm willing to extend that to others.
2	**Liberty.** I just want to be free to do as I wish.
3	**Perspective.** I want to show my mates that there are worse things out there than me.
4	**Power.** I lost so much in changing. I'd like some semblance of my former stature back.
5	**Balance.** I truly wish to make up for my past actions.
6	**Obfuscation.** I haven't really changed, but it's in my best interest to project otherwise.

d6	Flaw
1	I have a nasty quirk that I just can't shake.
2	I'm using my mates as part of an ulterior motive that isn't likely to go well for them.
3	I have trouble taking orders and usually find a way to mess them up.
4	I don't take death or injury seriously.
5	I feel like I am already dead, so why be cautious?
6	If offered the chance, I'll return to my former ways.

RUNAWAY

You are travelling away from something. There is something in your past or waiting for you back home that you don't want to return to. You enjoy travelling as a means to forget your troubles, but in the back of your mind you know that you can't run forever.

d8	Personality Trait
1	I am whoever I need to be to make people trust me.
2	I project vulnerability.
3	I have trust issues. I always have one eye looking over my shoulder and I question anyone being nice or helpful to me.
4	I always have an exit strategy.
5	I avoid anything that reminds me of home or what I'm running from.
6	I make myself invaluable so my friends won't let me go.
7	I always feel like a bit of an outsider.
8	I am truly happy for distractions to my plight.

d6	Bond
1	What I am running from colours my actions.
2	I will do anything for my friends.
3	I am always looking for a way to satisfy my pursuers or enable me to stop running.
4	I cherish quiet moments when I can put aside all concerns.
5	There is one person worth losing my chance at freedom for.
6	I still feel obligated to follow the customs or traditions of my old ways.

d6	Ideal
1	**Innocence**. I am not guilty of what they say and strive to prove that innocence.
2	**Affirmation**. I wish to have my guilt overturned on account of it not truly being criminal.
3	**Freedom**. I just wish to be left alone by my pursuers or whatever it is that I'm running from.
4	**Choice**. No one can be forced to do something. There's always a choice, even if it's a difficult one.
5	**Loyalty**. My friends will protect me, and I honour that loyalty by showing it to others.
6	**Discovery.** It's exciting to learn new things about myself and the Universe.

d6	Flaw
1	I am what my pursuers accuse me of being, and it isn't pretty.
2	I put nothing or no one above staying one step ahead of my pursuers.
3	Discretion is the better part of honour; I run if the threat seems too great.
4	I switch sides when convenient, though I do have a soft spot for my companions.
5	I will risk my freedom to help another.
6	I will leave someone behind to get away.

SEEKER

You are on a personal quest. You are using your travels to look for something specific and, once you obtain it, you will feel satisfied. You are eager to join in adventures, but they are secondary to the quest that consumes your thoughts.

d8	Personality Trait
1	I am eager to learn all I can.
2	I savour every new experience.
3	I dismiss distractions to my quest.
4	I can't stop talking about what I seek.
5	I throw caution to the wind if there's a chance of getting closer to my goal.
6	I always make what I'm searching for seem terribly important.
7	I always have an excuse ready for why I'm delaying my quest.
8	What I am seeking doesn't really exist and I keep changing my descriptions of it.

d6	Bond
1	My friends can help me achieve my goal, I must protect them.
2	There is someone who knows about my quest and can grant me (or is withholding) clues to reach it.
3	I have a guide (map, software, code) that is leading me through my quest.
4	There is someone else pursuing me or rivalling me in my quest. They must be stopped.
5	My quest is not my own; I am doing it for someone else.
6	I am on my quest to right a past mistake.

d6	Ideal
1	**Revenge**. My quest will bring resolution to a personal wrong.
2	**Justice**. My quest will right a wrong being suffered by many.
3	**Hope**. Having a goal keeps one going.
4	**Might**. Once I obtain what I am looking for, I will have the ability to make a difference.
5	**Knowledge**. There is a question that I just need answered.
6	**Resolution**. There is something I just can't get past until I resolve my quest.

d6	Flaw
1	I can let my quest blind me to the current situation.
2	I am willing to make sacrifices and risk others' well-being in furtherance of my quest.
3	There's a reason why I'm so secretive about my quest; I fear my companions will leave me if they knew the truth.
4	Obtaining what I seek is dangerous. It will change me, and not for the better.
5	If I feel a friend may distract me from my quest then I will turn on them in a second.
6	I keep trying to convince everyone that my cause is worth it, when I know that it isn't.

TOURIST

A tourist doesn't necessarily want to fix problems or cause temporal paradoxes; they simply want to see the Universe. Tourists only reluctantly get involved in affairs because they are brought into them. Otherwise, they'd be happy to explore a bit and then leave.

d8	Personality Trait
1	I just want to explore the Universe.
2	I have a particular fascination with a certain topic and am animated when I have the opportunity to experience it.
3	I feel like a child out of time and have adopted the customs of a different era/ culture as my own.
4	I'm always on the lookout for new trinkets for my collection.
5	I'm always overinflating my own importance in previous adventures.
6	I'm modest to a fault; I prefer to let my past actions speak for me.
7	I just want to have fun and eagerly join in with any group that looks like they're having it.
8	I'm fascinated with history but unfortunately am blind to the difficulties faced by those living it.

d6	Bond
1	I always attach myself to a local when we go to a new place. They help me acclimate myself to this new situation.
2	I rely on my more experienced friends to show me around.
3	There is one time and place above all others that I am particularly attached to.
4	There is someone I left behind that I am constantly thinking about.
5	I borrowed something and I know I need to return it, but for now I'm preoccupied with it.
6	I made a promise once that I must keep.

d6	Ideal
1	**Knowledge**. Learning about other times and places is its own reward.
2	**Purpose**. There was nothing for me back home. Out here I matter.
3	**Holiday**. I'm putting my life on hold for a bit to enjoy travelling the Universe.
4	**Delay**. I'm exploring to put off doing something in my future that I'm dreading.
5	**Liberty**. The rules imposed on me at home don't apply out here. I am free to be who I want to be.
6	**Cosplay**. Every time we go somewhere new, I get to reinvent myself and create a new persona.

d6	Flaw
1	I can't comprehend it when the experience doesn't match my expectations.
2	I can't let injustice stand, even if it's 'supposed to happen.'
3	I sometimes lose myself in the experience and am oblivious to the dangers.
4	I refuse to take historical figures seriously and treat them as if they were characters in a theme park.
5	I keep forgetting that my words and actions have temporal consequences.
6	I don't do a great job of blending in, always attracting suspicion.

CHAPTER 6:
EQUIPMENT

EQUIPMENT

'Sonic screwdriver. Well, I say 'screwdriver,' but it's more multipurpose than that. Scanner, diagnostics, tin opener. More of a sonic Swiss Army knife, but without the knife. Only idiots carry knives.'

— The Doctor

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

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

If you're planning on starting the game with any unusual item of equipment, you should talk it over with the GM and see if it is acceptable. If it's going to be too useful or unbalancing, the GM may consider it a Gadget (like the Doctor's Sonic Screwdriver), and there are special rules for those (see Gadgets, page 156).

WHERE ARE THE EQUIPMENT TABLES?

While this chapter does offer armour, weapons, and gadgets, a quick perusal should show you that we haven't put adventuring gear or other items in this section. Why? Quite simply put, as ***Doctors and Daleks*** takes place across time and space, we could fill an entire encyclopaedia collection (or hard drive!) with charts upon charts of items from different times and places. Rather than attempt that impossibility, we simply leave it to the GM to determine what's available and, if necessary, the costs involved.

Generally speaking, the players can usually get access to whatever they need for a particular adventure. The TARDIS has a large wardrobe and trunks full of useful items, and all player characters are presumed to have brought some personal items with them or collected trinkets for past adventures.

ARMOUR AND SHIELDS

The armours given here are necessarily broad, as they are intended to cover a wide range of armours across time and space. In some cases, the armour itself may change within a culture - the bulky environmental space suits of Earth's 20th century later give way to regular environmental space suits in the late 21st century.

LIGHT ARMOUR

Heavy jacket. A heavy jacket represents any sufficiently thick attire that goes beyond regular clothing. An aviation jacket, heavy coveralls, and a thick cloak are all examples of heavy jacket armour.

Environmental suit. This full-body suit is designed to allow the wearer to survive in a harsh environment, such as underwater, in the cold, or even in space. Environmental suits sometimes offer resistance against certain damage types.

MEDIUM ARMOUR

Bulletproof vest. This is any reinforced waistcoat or shell that covers the torso. It sometimes includes pads for the arms and legs as well.

SWAT body armour. This is a more resilient version of the bulletproof vest and is the standard 'armour' for military and police forces.

Bulky environmental suit. As per its name, this is a heavier environmental suit. Early space suits and deep diving suits are covered by this category.

HEAVY ARMOUR

Exoskeleton. This industrial aid straps the wearer in and has mechanical controls for the robotic arms and legs. It has a lower AC than other heavy armour because it leaves much of the 'pilot' exposed.

Light battle armour. This is a full cover combat suit designed to take a lot of punishment in battle.

Heavy battle armour. This is a stronger version of light battle armour.

ARMOUR EXTRAS

Some armours may have extra capabilities, making them more of a gadget than equipment. A bulky environmental suit, for example, may be an environmental cocoon that protects the wearer from the vacuum of space as well as having an oxygen supply to help them breathe. In such cases, these are treated as gadgets that are attached to the armour.

ARMOUR

Armour	Armour Class (AC)	Strength	Stealth
Light Armour			
Heavy Jacket	11 + Dex modifier	–	–
Environmental suit	12 + Dex modifier	–	Disadvantage
Medium Armour			
Bulletproof vest	13 + Dex modifier (max 2)	–	–
SWAT body armour	14 + Dex modifier (max 2)	–	–
Bulky environmental suit	15 + Dex modifier (max 2)	–	Disadvantage
Heavy Armour			
Exoskeleton	16	–	Disadvantage
Light battle armour	17	Str 13	Disadvantage
Heavy battle armour	18	Str 15	Disadvantage
Shields			
Buckler	+2 (see description)	–	–
Cape	+2 (see description)	–	–
Greatshield	+3	Str 13	Disadvantage

SHIELDS

Buckler. A buckler is a small shield that fits on the forearm, enabling the wielder to use both (or all) hands. At lower Tech Levels, a buckler is only useful against melee attacks, but at higher levels an 'energy shield' keeps both hands free while offering protection against all attacks.

Cape. A cape is any long piece of cloth that can be wielded in one hand. It is primarily used to wrap arms or catch weapons. Capes are only effective as shields against unarmed strikes or melee weapons.

Greatshield. Popular as riot gear or with infantry units facing heavy fire, greatshields cover the entire body when the wielder squats a bit behind it. Many greatshields have an eye slit built into them so the wielder can observe the enemy while using its protection. Higher Tech Level greatshields are force fields, covering the wearer in a one-way kinetic field that stops incoming attacks while not inhibiting the wielder's attacks. The hum of these kinetic fields means you make all Stealth checks with disadvantage.

WEAPONS

While player characters rarely carry weapons in ***Doctors and Daleks***, their enemies certainly do, and the TARDIS frequently lands in the middle of battlefields and other hostile places where even friendly NPCs are carrying weapons. Furthermore, during an adventure a player character might design a gadget or improvise a weapon to use against an enemy. The broad range of weapons here is designed to help the Gamemaster make a ruling as to the properties of such a weapon.

As with armour, the weapons listed here are designed to fill the gaps at higher TLs. Please refer to the 5th-edition SRD for ancient and mediaeval weapons such as daggers and bows. Note that many modern weapons are simply reskinned versions of SRD ones. A cricket bat is nothing more than a greatclub, while a police baton may be a club or, if better weighted, a mace.

For new weapons, we've been as generic as possible with the weapons list and we have, for the most part, used TL 6 terminology. Weapons of higher levels are created simply by changing the damage type or adding dice to the damage. A TL 7 heavy blaster, for example, might be nothing more than a pistol that does 3d8 fire damage. See **Modifying Weapons** on page 154 for more details.

NEW WEAPON PROPERTIES

Capacity. The weapon contains a number of shots that can be used before the weapon needs to be reloaded. Reloading a weapon with a capacity takes two free hands and an action.

Loud. The weapon makes a lot of noise when fired. Using a Loud weapon alerts everyone to your presence so the element of surprise is lost and Wisdom checks made to discover the user have advantage.

Spray. This attack affects all creatures within a cone or line (if a weapon is capable of only one then it is listed in the weapon description). Rather than make an attack roll, all affected creatures must make a Dexterity saving throw with a DC equal to 8 + your attack bonus. On a failed save, they take the damage listed for spray, or half damage on a successful save.

Volley. The weapon is capable of discharging additional ammunition for greater damage. This imposes disadvantage on the roll, but does the additional damage indicated in parentheses. A volley uses the number of shots listed in parentheses.

NEW WEAPONS

Assault Rifle. An assault rifle is a rifle that is capable of volley fire. Damage listed is for a 3-round burst; if shooting a single bullet, lower the damage to 1d10.

Bottle Bomb. The bottle bomb is a simple missile weapon. A glass or other fragile bottle is filled with a flammable liquid and a cloth is stuck in the neck. To use, you light the cloth on fire and throw it. The creature must make a Dexterity saving throw with a DC equal to 8 + your attack bonus. On a failed save, they take full damage, or half damage on a successful save.

Chloroform. This weapon is merely a cloth soaked with poison that is applied to the victim's face during a grapple. On each turn that the creature is grappled, it can't breathe and it must make a DC 12 Constitution saving throw or be incapacitated for 1d4 + 1 minutes. Chloroform has no effect on creatures that don't breathe or who are immune to poison. Creatures with resistance to poison gain advantage on their saving throws.

Compound Bow. A compound bow is a mechanical bow that enables weaker creatures to effectively utilise it while also having a greater range than the longbow.

Discus. A discus is a weighted disk that deals damage when thrown. This is generally an improvised weapon.

> **"I never carry weapons. If people see you mean them no harm, they never hurt you. Nine times out of ten."**

Electric Rapier. The electric rapier is an example of taking a weapon from the SRD and making it a higher Tech Level by adding lightning damage.

Fire Extinguisher. The fire extinguisher is an example of a spray weapon. You can target anyone within a line or cone up to 15 feet. On a failed save, creatures take 1d6 cold damage and are blinded for 1 minute, or half damage on a successful save and aren't blinded. Blinded creatures may repeat the saving throw at the end of each of their turns. If they succeed then they are no longer blinded.

Flamethrower. A flamethrower is a spray weapon that is specifically designed for combat. In addition to dealing fire damage, a flamethrower also alights flammable materials and objects within its range.

Flash Grenade. Rather than an explosive, a flash grenade emits a blinding flash of light. All creatures within 30 feet radius of the flash must make a Constitution saving throw with a DC equal to 8 + your attack bonus. On a failed save, the creature is blinded. Some flash grenades, known as 'flashbang grenades,' apply the deafened condition as well.

Flintlock Musket. A flintlock (or matchlock or wheellock) musket is a smoothbore firearm that was a popular hunting weapon before the advent of rifles. It packs a punch, but has lower range than a rifle.

Flintlock Pistol. A flintlock pistol is a smoothbore firearm common amongst officers and pirates before its replacement by the revolver and automatic pistol.

Grenade. This weapon is an explosive that may be thrown and detonates on impact. All creatures within 20 feet of the explosion must make a Dexterity saving throw with a DC equal to 8 + your attack bonus, taking full damage on a failed save or half damage on a successful one.

Grenade Launcher. This launcher is usually mounted on a rifle and fires a single grenade. A grenade launcher may also be loaded with a flash grenade or smoke grenade.

Hunting Shotgun. A hunting shotgun, also used in police forces and urban warfare, uses a magazine, so it may only eject one shell at a time. It carries more shells than a regular shotgun and has improved damage.

Laser Carbine. This is simply an example of reflavouring a rifle into a higher tech level. Specifically, it takes the rifle's statistics, increases the capacity, adds a die of damage, and changes the damage type.

Machine Gun. Machine guns are only 'two-handed' in the sense that a creature using one can do little else during its action and most machine guns are designed for a crew to keep it operational.

There are two ways that a creature may use a machine gun. The first is a regular attack. The creature chooses one target and rolls attack and damage as normal. 10 shots are spent in the attack action; any extra bullets are lost.

The second way is for the creature to choose a 10 foot square area within range. Rather than an attack roll, all creatures within that area must make a Dexterity saving throw. The DC is equal to 8 + thrower's proficiency bonus + thrower's Dexterity modifier. Creatures have advantage on the saving throw if any part of the area is within long range. Creatures take full damage on a failed save or no damage on a successful one. 10 bullets are expended in this action.

Pepper Spray. Pepper spray is a 'melee weapon' by virtue of it only being effective within 5 feet. Also, as a 'melee weapon,' using it doesn't impose disadvantage. When you hit, in addition to the damage your enemy makes a DC 12 Dexterity saving throw. On a failed save, your opponent is blinded for 1 minute. Also, whenever a creature is within 5 feet of you, you may use your reaction to make an attack with pepper spray.

Pistol. This entry covers all one-handed firearms, from revolvers to automatic pistols to laser pistols (with fire substituting for piercing damage).

Rifle. This entry covers the range of shorter-barrelled carbines to longer-barrelled hunting rifles. For purposes of combat all rifles have effectively the same statistics, but the Gamemaster may increase ranges for true hunting rifles.

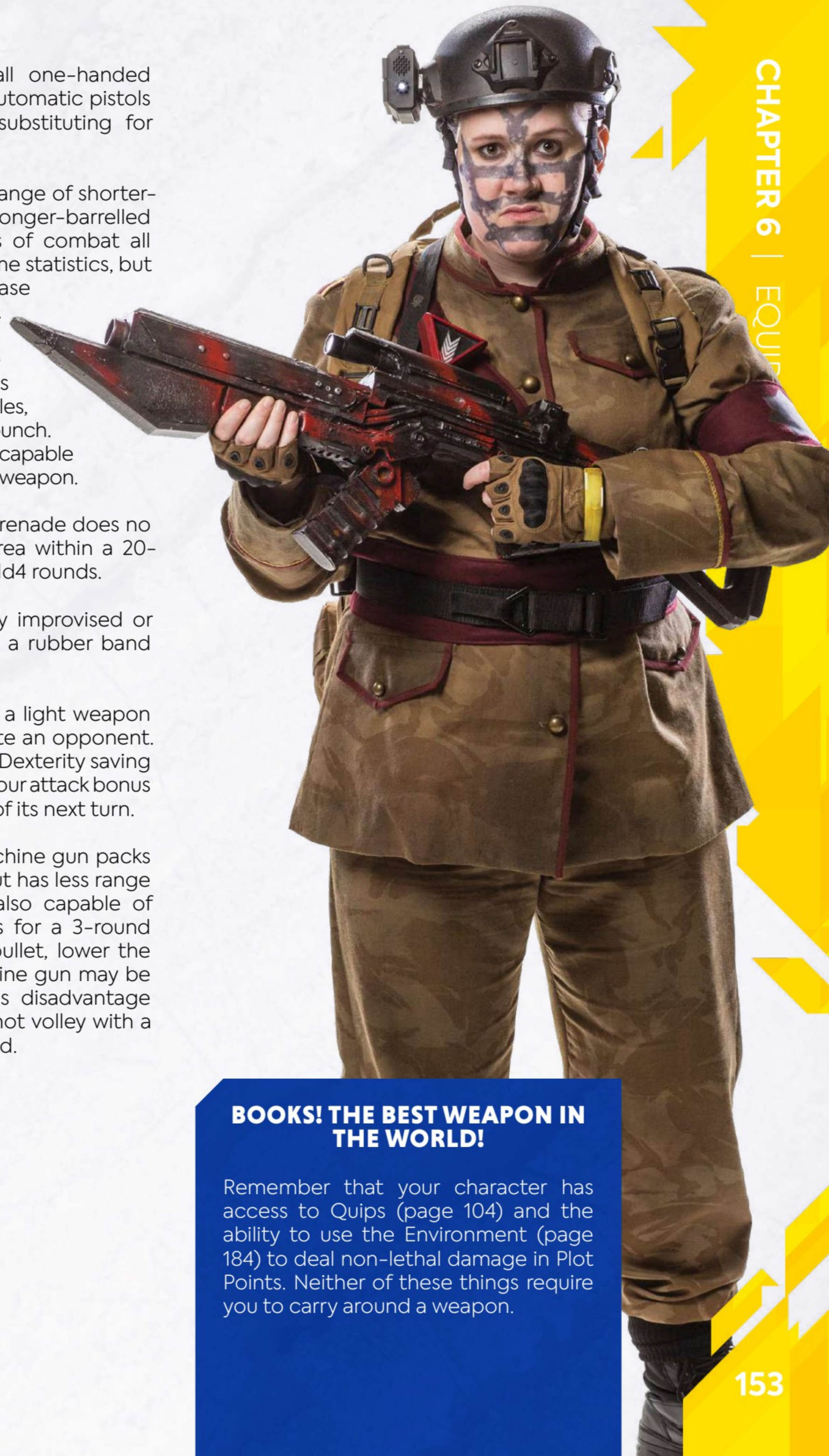
Shotgun. The evolution of the musket, a shotgun fires shells at shorter ranges than rifles, but they pack a stronger punch. Double-barrelled versions are capable of volley fire; this empties the weapon.

Smoke Grenade. A smoke grenade does no damage but obscures an area within a 20-foot burst with darkness for 1d4 rounds.

Slingshot. A slingshot is any improvised or designed weapon that uses a rubber band to launch a projectile.

Stun Baton. A stun baton is a light weapon that attempts to incapacitate an opponent. Your opponent must make a Dexterity saving throw with a DC equal to 8 + your attack bonus or be stunned until the end of its next turn.

Submachine Gun. A submachine gun packs more punch than a pistol, but has less range than an assault rifle. It is also capable of volley fire. Damage listed is for a 3-round burst; if shooting a single bullet, lower the damage to 1d10. A submachine gun may be fired one-handed but takes disadvantage on the attack roll. You may not volley with a submachine gun one-handed.



BOOKS! THE BEST WEAPON IN THE WORLD!

Remember that your character has access to Quips (page 104) and the ability to use the Environment (page 184) to deal non-lethal damage in Plot Points. Neither of these things require you to carry around a weapon.

Taser. A taser is a pistol that fires wired barbs into an enemy and delivers an electric shock to temporarily incapacitate them. When hit with a taser, then the creature must make a DC 13 Constitution saving throw. On a failure, the victim takes 1 piercing damage and is stunned until the end of their next turn. If the creature fails its saving throw, then you may continue to shock your opponent on subsequent turns as long as the barbs remain connected to the taser. The victim automatically takes damage and must make additional Constitution saving throws at the end of each of their turns. You may also use the taser against an adjacent opponent; this does not reduce its capacity.

Truncheon. A truncheon is a weighted baton popular amongst police forces and anyone wishing to defend themselves using non-lethal means. A truncheon may be a straight stick or a side-handled baton; both use the same statistics.

Water Gun. A water gun is a two-handed water pistol (handheld water pistols are effectively pepper spray) that can launch water or another liquid at a creature. The weapon only does damage if filled with a liquid that would cause damage. Otherwise, the victim is simply soaked by the liquid. If you make an attack roll with disadvantage, then you may instead blind your victim until the end of its next turn.

MODIFYING WEAPONS

A quick look at the weapons table presents, for the most part, a list of modern weapons. This is intentional, as higher TL versions of these weapons either operate the same, or may simply swap out a damage type, capacity, or range. An ion pistol, for example, may simply be a pistol that does 1d10 lightning damage with a 15 capacity and a range of 40/120.

You can model any weapon you want by simply choosing the appropriate weapon and changing one or more properties. A laser claymore may be a greatsword that does 2d6 fire damage but doesn't have the heavy or two-handed properties. You can also increase the damage for a more powerful weapon. A machine pistol, for example, may do 2d10 piercing damage with a volley of 5d10 piercing damage.

Note that you don't have to save the fun for higher TLs! You could build a double-barreled flintlock pistol that can either shoot twice or volley for +7 damage, or create a wickedly barbed sword that does an additional +2 damage.

WEAPONS

Name	Damage	Properties
Simple Melee Weapons		
Chloroform	incapacitation	Two-handed
Stun Baton	1d4 bludgeoning + stun	Finesse, light
Simple Ranged Weapons		
Discus	1d4 bludgeoning	Thrown (range 40/120)
Fire Extinguisher	1d6 cold + blinded	Spray (10, range 10/20)
Pepper Spray	1d3 acid + blinded	Spray (20, range 5)
Shotgun	2d6 piercing	Capacity (2, range 40/120), loud, two-handed, volley (2, +7 piercing)
Slingshot	1d4 bludgeoning	Ammunition (range 20/60)
Water Gun	none	Spray (1, range 20/60), Two-handed
Martial Melee Weapons		
Electric Rapier	1d8 piercing + 1d8 lightning	Finesse
Truncheon	1d6 bludgeoning	Finesse, light
Martial Ranged Weapons		
Assault Rifle	2d10 piercing	Capacity (12, range 125/500), loud, volley (4, 5d10 piercing)
Compound Bow	1d10 piercing	Ammunition (range 150/500), two-handed
Flamethrower	1d12 fire + flammable	Spray (10, range 60/180)
Flintlock Musket	1d10 piercing	Ammunition (range 80/240), loading, loud, two-handed
Martial Ranged Weapons (continued)		
Flintlock Pistol	1d8 piercing	Ammunition (range 40/120), loading, loud
Hunting Shotgun	2d8 piercing	Capacity (5, range 40/120)
Laser Carbine	2d10 fire	Capacity (20, range 150/600), loud, two-handed
Machine Gun	2d6 piercing	Capacity (belt, range 150/600), loading, loud, two-handed
Pistol	1d10 piercing	Capacity (6 or 10, range 50/200), loud
Rifle	1d10 piercing	Capacity (7, range 150/600), loud, two-handed
Submachine Gun	2d10 piercing	Capacity (12, range 100/400), volley (4, 5d10 piercing)
Taser	1d8 lightning + incapacitated	Capacity (2, range 30)
Explosive Weapons (use the Martial Ranged Weapons Proficiency)		
Bottle Bomb	1d6 fire	Thrown (range 60)
Flash Grenade	blinded	Thrown (range 60)
Grenade	4d8 piercing	Thrown (range 60)
Smoke Grenade	none	Ammunition (range 60)
Grenade Launcher	As grenade	Ammunition (range 400)

GADGETS

'A brilliant man once said, any sufficiently advanced technology is indistinguishable from magic. We're just about to prove him right.'

Gadgets are items that player characters may develop or find that helps them overcome challenges in their adventures. In this respect they are no different than the 5th-edition SRD's magic items, which help their fantasy counterparts overcome challenges that they otherwise couldn't overcome. Thus, in ***Doctors and Daleks***, gadgets are simply a form of magic, albeit one that ostensibly follows natural laws, even if the technology used to create them isn't fully understood.

To keep things simple and compatible, we refer to all workings of gadgets as 'magic,' both as to acknowledge their often miraculous nature, and to use the language you are familiar with when running 5th-edition campaigns. Similarly, gadgets operate exactly like magic items, except where noted in this section.

RARITY

In ***Doctors and Daleks***, rarity is a matter of time and place. A computer is legendary during the Second World War, uncommon at the end of the 20th century, and common in 2020 (smartphones being ubiquitous). For gadgets, rarity is a measure of power; how useful is the gadget to a creature, and at what level should the creature have regular access to it? Thus, rarity is simply a measure of how powerful a gadget is in the hands of your player characters.

"This is my timey-wimey detector. Goes 'ding' when there's stuff."

SIZE

Each gadget comes in different shapes and sizes depending on the technological level and aesthetics of a culture. An engram eraser, for example, may need to be mounted on a ceiling at earlier TLs but be an easily handheld device in later ones. An early TL medical scanner may require it to be attached to a suitcase-sized battery pack, while a Zygon-built sscanner may appear as a barnacle stuck to the palm of your hand.

A gadget's size has no effect on its properties other than portability and whether you need both hands (or more!) to use it. Your GM determines its actual size and may apply disadvantage or another penalty if you try to use it in a different way than intended.

GADGETS AND ATTUNEMENT

As technological items, gadgets don't typically require attunement. We presume that in a typical session of ***Doctors and Daleks*** no player character is going to have more than one or two gadgets at any given time. If your campaign does involve many gadgets, then your Gamemaster is free to impose the 5th-edition SRD limit of three attuned items per character.

If attunement is required, then all gadgets must be attuned before they are used. Also, for purposes of gadget attunement, any other equipment carried or worn, such as armour, weapons, or other significant equipment, may be designated by your Gamemaster as 'gadgets' and count against the attunement limit.

Ordinarily, gadget attunement is instantaneous, but once you accept a gadget you cannot remove attunement until you have finished a short or long rest.

FAMILIARITY

Just because you have a gadget doesn't automatically mean that you know how to use it. While some gadgets are user-friendly enough for anyone to use, most require at least some familiarity with the Gadget or its TL in order to properly use it.

Whenever you find a gadget, your GM immediately needs to answer two questions:

- Is the gadget user-friendly?
- Are you familiar with similar gadgets?

If the answer to either of these questions is 'yes,' then you may use the gadget immediately. Otherwise, you'll need to discover how it works, either through trial-and-error or by making an Intelligence (Engineering) check. Your GM sets the DC based on the complexity of the gadget, using the **Typical Difficulty Classes** table from the 5th-edition SRD. Your Gamemaster may disallow your proficiency bonus if the gadget was built by an unfamiliar culture, or impose disadvantage if Tech Level is a factor.

If you cannot make the ability check, then you may still learn how to use the gadget in one of two ways. First, you may have someone that is knowledgeable about the gadget show you how to use it, and second, you may spend a short rest deciphering how it works, essentially 'attuning' to it.

RECHARGE

Some gadgets only have a limited number of uses before they need to be recharged. A recharge takes place during a short or long rest, so long as you remember to recharge its batteries or replace spent cartridges!

At your Gamemaster's discretion, you may set the gadget to recharge at other times, effectively giving it its own 'rest,' so long as you declare that you don't have it with you for an hour or more after expending uses.

SAMPLE GADGETS

These are just a few examples of gadgets you might find through time and space.

51ST CENTURY 'SQUARENESS GUN'

Wondrous item, rare or very rare

This gadget enables you to cut through barriers. As an action, you can disintegrate a wall or other inorganic object from an inch to up to 10 feet in diameter (if the object to be disintegrated is larger than area affected then it leaves a square-shaped hole, hence the gadget's name!). The depth is less, only 5 feet, although nothing prevents you from using the gadget again! A squareness gun typically has 5 uses before it needs recharging.

The patterns of disintegrated objects are stored in the gadget's memory and they can actually be reconstituted. This drains the battery, so it costs an action and 3 uses to replace an object in its original position or in the closest unoccupied area. Copied patterns are lost when the gadget is recharged.

The very rare version of this gadget is often called a 'sonic blaster' and can damage creatures as well as objects. As an action, you may expend one use to project a cone out to 30 feet from your position. All creatures within the cone must make a DC 17 Constitution saving throw. On a failed save the creature takes 6d8 thunder damage, or half as much damage on a successful save.

ARMOUR-PIERCING WEAPON

Weapon (any), common, uncommon (+1), rare (+2), or very rare (+3)

While there are certain types of armour in the Universe that are almost impenetrable to normal weapons, it is inevitable that there is something out there that either is or will be developed to penetrate them. These are known as Armour-Piercing Weapons.

At the common rarity, an armour piercing weapon is simply considered magical for purposes of overcoming resistance and immunity. A Dalek exterminator, for example, fires a beam of energy that can cut through just about anything.

In addition to being considered magical, some armour piercing weapons also offer bonuses to attack and damage rolls. The bonus is determined by the weapon's rarity.

BATTLE ARMOUR

Armour (light, medium, or heavy), rare (+1), very rare (+2), or legendary (+3)

Typical amongst soldiers of high TLs, battle armour is designed to take a beating. They are typically made of special materials that are either light enough to provide protection without sacrificing mobility or have machinery installed that compensates for the weight. You have a bonus to AC while wearing this armour. The bonus is determined by its rarity.

You may forgo a +1 bonus to have resistance to a damage type instead. Thus, a very rare Federation battle suit designed for operations on Sarn might have a +1 bonus to AC and fire resistance.

MAGIC ITEMS AS GADGETS

Doctors and Daleks takes place across time and space, and, occasionally, alternate dimensions. Who's to say that magic doesn't exist? It may simply be an example of Clarke's Law (thank you, Arthur C Clarke!). Thus, there is no reason why you can't use a magic item in a ***Doctors and Daleks*** campaign.

Your GM may determine that a magic item is the product of psychic or Artron energy and operates exactly as it would in a fantasy setting or they may append it using the gadget rules. A *wand of web*, for example, may be re-flavoured as a wrist-mounted gadget that only works 3 times before needing a recharge, and if you roll a 1 on the last charge then you've gummed it up and the gadget no longer works.

BIO-DAMPER
Wondrous item, very rare

A popular item amongst burglars, a bio-damper creates an electromagnetic field around you that renders you invisible to scanning and other forms of technological detection. You are still visible to the naked eye, although you may, at the GM's discretion, be invisible to creatures that use technological means to see, such as a Dalek eyestalk or Cyberman helmet. Some sensors and materials, such as Huon particles, render a bio-damper useless. A bio-damper may be used for up to 1 hour, with each use draining at least 1 minute of power. Once spent it must be recharged.

CLOTHES SPRAY
Wondrous item, rare

As an action, you may spray the contents of this gadget on yourself and create an entirely new look. Your clothes, accessories, cosmetics, and even your hairstyle instantly change. This does not, however, grant you any special benefits to disguise yourself beyond the change.

A clothes spray may hold up to 3 different 'looks,' all of which must be first created and scanned by the spray for future use. It takes an hour to create and scan a new look and you may choose which previous look it replaces if you already have 3 stored.

DATAPAD
Wondrous item, common

A datapad can scan any area, item, or creature within 120 feet. A datapad will tell you the following:

- The general properties of an item.
- Whether there are any creatures within a certain area, unless they are technologically invisible (biologically invisible creatures may still register heartbeats and other data).
- Access a computer or other technological terminal within range (although you may still need to make a Computers or Security check to bypass countermeasures). The datapad may receive and transmit data to and from it.

ENVIRONMENTAL COCOON
Armour (light, medium, or heavy), rare

Your armour is treated to resist the effects of one damage type. At higher TLs, this may instead be a type of forcefield.

"Stasis chamber - I do love a good stasis chamber."

ELIXIR OF LIFE
Potion, legendary

The healing properties of the Sacred Flame of Karn are well known amongst Time Lords and it is considered a special gift to receive an elixir from the Sisterhood of Karn. As an action, you may completely consume the elixir and receive the benefits of a *heal* or *raise dead* Quip.

ENGINEER'S MATE
Wondrous item, uncommon

This gadget is the electronic and futuristic Swiss army knife of the tech world. This gadget acts as a set of Mechanic's Tools for most technological devices. You may also use it to scan nonliving objects to glean the following:

- The general properties of an object.
- What parts of the object aren't working or are missing.
- What is needed to repair an object, if the gadget can't do it on its own.
- Grants you advantage on Intelligence (Engineering) checks.
- Receive and transmit data to and from the object.

ENGRAM ERASER
Wondrous item, very rare

You can use this gadget to erase a creature's memories. When you use this gadget, all creatures within 60 feet of you must make a DC 17 Wisdom saving throw. On a failed save, the creature is affected as if you had used the *modify memory* Quip. On a successful save, the creature realises that you are trying to affect its memories and it is immune to this gadget for 24 hours. An engram eraser has 3 uses. Once spent it must be recharged.

GLITTERGUN
Weapon, rare

This weapon fires a projectile that, on impact, showers a creature with gold dust that clogs up respiratory systems. This has little effect on humans, but it wreaks havoc on some Cybermen models and other creatures that require a technological breathing system.

For this gadget to be effective, the GM must first decide whether it works on a creature. If so, then the glittergun has a range of 100 feet and, as an action, may affect one target. The affected creature must make a Constitution saving throw with a DC equal to 8 + your attack bonus. On a failed save, they take 6d6 acid damage, or half damage on a successful save.

Once used, a glittergun may be reloaded as a bonus action.

GRAV BOOTS
Wondrous Item, common

Grav boots enable you to anchor yourself to a surface in zero-gravity environments. From your point of view, the soles of your boots are 'ground level' and the adhesive mechanism is strong enough to keep you on the surface, but light enough so as to not impede your movement (this may not be the case in TL 5 or even TL 6 versions, which may reduce movement speed by 10 or even 15 feet).

Grav Boots also enable you to use your full speed when climbing and you may even move up walls with no handholds and across ceilings, although your Gamemaster may assign disadvantage to some ability checks, attack rolls, and saving throws where the disorienting nature of normal gravity's pull.

INFRARED SUNGLASSES
Wondrous item, rare

These sunglasses grant you blindsight for anything within 120 feet that produces heat.

LONG SCARF
Wondrous item, uncommon

This 6-yard long scarf is typically draped about the neck but often drags on the floor due to its length. Amazingly, it never manages to trip its wearer and it comes in handy in certain situations. It is surprisingly resilient and can be used in any manner that a cord or rope of similar length would enable, including as a tripwire.

In combat, the long scarf may be used offensively, enabling a successful grapple to also restrain a target. The target remains restrained until it escapes the grapple. Unless the wearer ties the long scarf to the target, the wearer is also considered grappled but not restrained.

JETPACK
Wondrous item, uncommon

When you use this item, you have the ability to fly at your walking speed. You generally have up to an hour of fuel, but this may be significantly less (1 or 10 minutes) or more depending on its design and TL. TL 4 and 5 jetpacks tend to be bulky units that extend across the whole back of the torso, while later designs are much smaller. Once spent it must be recharged.

MEDICAL KIT
Wondrous item, rarity varies

Based on the tech level, this small pouch contains several types of ointments, medicines, and other healing devices, or doses, that may be applied, ingested, or injected to heal a person. Each pouch contains enough healing for 2d6 +2 uses. As an action, you may use one dose of a medical kit on a creature you can touch to instantly return Plot Points. The rarity of the medical kit indicates the number of Plot Points regained.

Medical Kit

Rarity	Plot Points Regained and Other Effects
Common	1d10 + 3
Uncommon	2d10 + 6
Rare	3d10 + 9 and as *lesser restoration* spell
Very Rare	4d10 + 12 and as *greater restoration* spell
Legendary	Acts as *regenerate* spell

A Medical kit may have contents that differ from each other. A TL 5 medical kit, for example, might contain 6 common doses and 1 rare dose. The Gamemaster may decide the contents of any combined medical kit and whether it can be recharged based on the type of healing devices used.

MEDICAL SCANNER
Wondrous Item, uncommon

A medical scanner is a special type of datapad. It only has a range of 5 feet, but it enables you to do the following:

- Grants advantage on Wisdom (Medicine) checks
- Reveal the general biological information about a creature (heartbeat, vital signs, general health)
- *Detect poison and disease,* as per the Quips.
- Receive and transmit data to other medical devices.

NIGHT VISION GOGGLES
Wondrous item, uncommon

While wearing these goggles (or special contact lenses at high TLs), you have darkvision out to a range of 120 feet.

NITRO-9
Weapon, uncommon

Nitro-9 is a homemade explosive that, as a magic weapon, is particularly effective against high TL armours. A canister of Nitro-9 may be thrown up to 60 feet. All creatures within 10 feet of where it lands a Dexterity saving throw with a DC equal to 8 + your attack bonus. On a failed save, they take 6d6 fire damage, or half damage on a successful save. You typically start with 1d4+1 uses. Once spent they must be recharged (in this case, recharging consists of mixing new chemicals and putting them into new casings).

OXYGEN SUPPLY
Wondrous item, common

You have a canister and a breathing apparatus that enables you to breathe in non-breathable environments. Most oxygen supplies last about 8 hours, but this may vary depending on its design. Once spent it must be recharged.

PERCEPTION FILTER
Wondrous item, rare

This gadget renders you invisible to the naked eye. You may still be perceived by other means and a perception filter doesn't make you intangible, but generally, other creatures that might otherwise see you simply ignore your presence as if you aren't there.

A perception filter may be on for up to an hour; after that, it needs to be recharged.

A perception filter has no effect on creatures with resistance or immunity to charm effects or psychic damage.

PSYCHIC PAPER
Wondrous item, uncommon

Psychic Paper shows the viewer whatever you want them to see, or what the viewer thinks they ought to see. As an action, you may show the psychic paper to a creature. The creature makes a DC 13 saving throw. On a failed save, the creature sees whatever you want them to see, or the most reasonable credential that would work to your benefit. On a successful save, they just see a blank piece of paper.

A creature has advantage on the saving throw if the GM believes that your suggestion is difficult to swallow given the circumstances, or the saving throw automatically succeeds if your suggestion is ludicrous.

REAR VIEW SCANNER
Wondrous item, uncommon

Strange mounted device that allows you to see invisible creatures and identifies them, but only when viewed in the mirror. When using this item, you can see and scan invisible creatures and objects within a 60 foot cone behind you. If you are able to perceive an invisible creature through this scanner, then you gain the following:

- You can see the creature through its reflection, but you still have disadvantage on attack rolls against the creature.

- You can identify general information about the creature.
- This item has 10 minutes of use before it needs to be recharged.

SONIC SCREWDRIVER
Wondrous Item, rarity varies

The most recognisable of Gadgets, variations of this device exist across time and space, from Sonic Pens to Sonic Lipsticks. However, none are as special as the Doctor's, the subject of over 900 years worth of customisation and tinkering.

The most basic version of the sonic screwdriver is a common item that can be found in TL 6+ civilisations and acts as a set of mechanic's tools.

As an uncommon item, the sonic screwdriver acts as an engineer's mate and a security kit. Locks incorporating a deadlock seal cannot be opened with a sonic screwdriver.

As a rare item, the sonic screwdriver grants you advantage on Dexterity and Intelligence rolls when using it for mechanic's tools or a security kit. It can also act as a datapad and medical scanner.

Very rare versions of the sonic screwdriver can cause damage. As an action, you may point at a machine, construct, or humanoid with mechanical prosthetics within 60 feet. The object or creature must make a DC 15 Constitution saving throw or take 4d8 thunder damage on a failed save, or half as much damage on a successful one. You may only use this ability twice, regaining spent uses after a short or long rest.

SPECIAL PEN
Wondrous item, rare

This pen has special ink that can be written on most solid surfaces. When a sonic screwdriver or similar device scans the ink, it may turn the ink invisible or make already invisible ink visible.

STATTENHEIM REMOTE CONTROL
Wondrous item, rare

When attuned to a TARDIS, the Stattenheim Remote Control enables you to summon it to your location. As an action, you may bring your TARDIS to the closest unoccupied space. It arrives in 1 minute. There may be other variations of this gadget for other types of vehicles, with varying arrival times (a surface vehicle, for example, can only arrive as fast as its engine can take it and must still negotiate obstacles).

SUPERPHONE
Wondrous item, uncommon

Once time travel technology becomes routine, it is common for time ships to have an anchored communicator; that is, a device that contacts their home time and place in a manner at a relative pace no matter where or when the occupants go. The anchored telephone is a mobile offshoot of this technology. Once keyed to a certain time and place, the telephone may communicate with people in that time as if the user was there (i.e., as time passes for the user, the same amount of time passes in the keyed location). It generally requires a DC 10 Intelligence (Technology) check to correctly key an anchored telephone.

TIME SCANNER
Wondrous item, uncommon

This small, handheld device can detect traces of Artron energy (or similar temporal phenomena such as delta particles), by scanning for the presence of a time ship or time traveller within 1 mile. It doesn't provide any additional information; only beeping more loudly as it gets closer to the source of the energy. Time scanners can be programmed to ignore specific Artron signatures.

TRANSLATOR
Wondrous item, common

Most creatures don't benefit from the TARDIS' gift and have difficulty communicating with creatures that don't speak their language. This gadget is usually pre-loaded with a set of known languages and can 'learn' a new language within minutes by hearing it spoken.

As an action, you may use the translator to enable you to communicate and understand creatures that don't speak a language that you know.

Early translators simply create phonetic text that must be read out loud. More sophisticated translators may speak and interpret language for you, while the most advanced translators enable you to hear and communicate as if it were your own ears and mouth.

VORTEX MANIPULATOR

Wondrous Item, very rare

As used by 51st-century Time Agents. This wrist-mounted device can send an agent (and those holding onto them) through time and space, though its range is severely limited to short jumps, and takes time to recharge and recover between leaps.

As an action, the wielder can use a Vortex Manipulator to transport anywhen and anywhere in time and space, providing they know the coordinates. The Vortex Manipulator may also be used as a *dimension door*, transporting the wielder up to 500 feet from their current location without travelling through time.

As an action, a Vortex Manipulator may also be used as a scanner or data transmitter against creatures or objects within 60 feet.

Vortex Manipulators are designed to be used by the wielder and one other creature that is in contact with the wielder (presumably for capture or rescue purposes). Up to three more creatures can also use a single Vortex Manipulator, but this causes severe discomfort. If three creatures use the Vortex Manipulator, then they all must make a DC 10 Constitution saving throw. With a failure the creatures take 2d6 poison damage and suffer from the poisoned condition for 1 minute. With a success, the creatures take half damage and do not suffer the poisoned condition. For four or five creatures, the save DC is raised to 15 and 20, respectively, with the poison damage also increasing to 3d6 and 4d6, respectively.

TOOL PROFICIENCIES

The following are proficiencies that grant your proficiency bonus when you interact with an appropriate tool. You are proficient with all forms of the applicable technology across all Tech Levels unless the Gamemaster rules otherwise (see **Tech Level**, page 168 for more information).

In ***Doctors and Daleks,*** characters rarely carry toolboxes, wear tool belts, or otherwise have more than a few things on their person that would enable them to use a tool. We assume that the characters can either make do with what's on hand or they can quickly scrounge up necessary or improvised tools nearby that can enable them to use a tool. Your Gamemaster is the final arbiter of when you can use your tool proficiency in a given situation and whether any extra ability checks or actions are necessary before using a tool.

A tool proficiency also grants you knowledge associated with tool use. You may add your proficiency bonus whenever you are making an ability check that deals with the expert knowledge associated with your tools. If your proficiency bonus is doubled when using a tool, then it is also doubled when making ability checks that rely on your expert knowledge. Note that while this sometimes may overlap with an existing skill, you may only apply one of your proficiency bonuses.

ARTIST'S TOOLS

You are skilled with visual arts, such as drawing, painting, or sculpting.

BUILDER'S TOOLS

You have an understanding of structural artisanry, such as architecture, carpentry, masonry, and plumbing, and you can break or fix such objects.

CHEMIST'S TOOLS

You know how to concoct antidotes, poisons, and other solutions.

CLIMBING GEAR

You are proficient in using ropes, spikes, harnesses, and other equipment to climb or descend rough and smooth surfaces safely.

COOKING TOOLS
You are proficient in making meals that keep you and your friends well-fed, even in less-than-desirable circumstances.

COMPUTERS
You are familiar with computers and how to find information inside them or on the internet, including how to break their countermeasures.

DISGUISE KIT
You are proficient in using what's at hand to make yourself appear to be someone other than yourself.

EXPLORATION KIT
You fill your pockets and packs with practical objects for surviving during hikes or other outdoor situations. Such items include compasses, Swiss Army knives, and torches.

FIRST AID KIT
A collection of medical gear from your tech level, potentially including bandages, salves, medicines, leeches, or high-tech scanners.

GAMES
You are proficient with many types of games, including board games, card games, roleplaying games, and video games.

INVESTIGATOR'S TOOLS
You are proficient in using scientific and technological equipment to gather clues that the naked eye can't.

MECHANIC'S TOOLS
You can build and repair machinery using the appropriate tools.

MUSICAL INSTRUMENTS
You are proficient with playing musical instruments.

NAVIGATOR'S TOOLS
You are proficient in using a map or device to navigate your way through a maze of corridors, a forest, a star system, or any other place where you need to get around.

SECURITY TOOLS
You are proficient in cracking security systems, from simple locks to complex security software. This also grants you insight into general codebreaking.

SEWING KIT
You can mend, resize, or, if you have enough material, even create new clothes from cloth. Your kit includes pins, needles, and thread that often come in handy for other purposes.

VEHICLES (AEROSPACE)
You are proficient in piloting vehicles that travel through air, space, underwater, or other 3-dimensional environments.

VEHICLES (SURFACE)
You are proficient in piloting vehicles that travel across a surface, such as land or water.

VEHICLES (TEMPORAL)
You are proficient in piloting a TARDIS, using a time ring, or other means of temporal transport.

CHAPTER 7:

PLAYING THE GAME

PLAYING THE GAME

The Doctor has many rules, most of which change faster than a Multi-form's appearance. Luckily, ***Doctors and Daleks*** uses far fewer rules, and they only change when you want them to. You can use the 5th-edition SRD for all of the rules of the game except where they are replaced in this chapter.

CHANGES TO THE 5TH-EDITION RULES

Doctors and Daleks differs from the 5th-edition rules in the following ways:

- Ability checks are sometimes affected by **Tech Level** (page 168).
- Some **Skills** (page 170) have been slightly modified.
- **Languages** (page 173) are reduced in importance.
- Additional rules for adventuring through **All of Space** (page 174).
- Additional rules for adventuring through **All of Time** (page 180), supplemented by the rules for actually travelling through time in **Chapter 8**.
- Additional rules and guidance for **Conflict** (page 182) whilst journeying with a (mostly) pacifist Time Lord.
- Additional rules and guidance on awarding **Experience** (page 190) in a game with a reduced emphasis on combat.

TECH LEVEL

Your character has a Tech Level, a record of how advanced the technology is in the society or culture they grew up in. This determines the kind of technology your character is familiar with. If you're from Tech Level 5 (or 21st century Earth), you can probably use any of the technologies that were used in your lifetime, provided you've got proficiency in the right skills — not many people could pilot an aeroplane without training, let alone operate something as advanced as the International Space Station!

Using technology from a different Tech Level is a bit more tricky. Even Tech Levels that are close to yours are very far removed from what you're likely to have experienced before. If you're from Tech Level 5 (21st century Earth), it's unlikely that you'd know how to operate a steam engine or even use a basic telegraph correctly, common technologies in Tech Level 4 (18th-20th century Earth), even if you have proficiency in Engineering!

This disconnect with technology is even more evident when dealing with higher Tech Levels — if you're intimidated by the idea of figuring out how a steam ship works, a Faster-Than-Light spaceship would be quite overwhelming.

As with all ability checks, your Gamemaster decides whether you can make a check to use or understand a piece of technology, as some items are just beyond your comprehension. The general rule to remember when considering your Tech Level is as follows:

If you are making an ability check using technology from a different Tech Level to your own, you have disadvantage on the check.

This extends to weapons, tools, and vehicles. If you are proficient in a Skill or with a weapon, tool, or vehicle, and you're working with something that applies at a different Tech Level, you still get your proficiency bonus, but you are always at disadvantage, unless the GM makes an exception.

The GM is the arbiter of whether a piece of technology is outside of your Tech Level. For instance, a TL 5 character with proficiency in the History Skill and a Concept of 'Professor of the American Civil War', the GM might rule they are not at disadvantage when trying to load a flintlock pistol. Similarly, a character with proficiency in Science and a Concept of 'Laser Eye Surgeon', the GM might rule that they are not at disadvantage when manipulating the advanced laser technology of the 31st century.

Example: *The concept for Muna's character is an 18th century privateer (TL 4) that has proficiency with Navigator's Tools. She can add her proficiency bonus when attempting to use a sonar system (TL 5), but makes the check at disadvantage as the tool is a different Tech Level. The GM rules that she cannot attempt a check to use a Gallifreyan astrocompass (TL 10) as it is simply too advanced for her to understand.*

TECHNOLOGY LEVELS

TL	Description
12	Beyond comprehension — Abilities available only to the Eternals
11	Ancient Time Lord — The Dark Times, Rassilon and Omega
10	Time Lord
9	Advanced Time Faring — Daleks
8	Time Faring — 51st century Earth
7	Advanced Interstellar Empire — 31st–49th century Earth, no time travel
6	Star Faring — 22nd–30th century Earth, Faster-than-light travel, transmat technology
5	Space Faring — 21st century Earth, Colonisation of the Solar System, systemwide travel
4	Industrial — 18th–20th century Earth, Industrial Revolution, steam, manufacturing
3	Renaissance — 15th–17th century Earth, gunpowder, sailing ships, and art
2	Metalworking — Bronze Age to Middle Ages, swords and steel
1	Primitive — Stone Age

"I can feel my hair curling. And that means either it's going to rain, or that I'm on to something."

SKILLS

Skills in ***Doctors and Daleks*** work as described in the 5th-edition basic with the following exceptions:

- The Arcana, Nature, and Religion Skills have been removed.
- The Science and Engineering Skills have been added.
- The History Skill has been changed to reflect the possibility of travelling through time.
- Tech Level (page 168) affects some Skill checks.

OPTIONAL RULE: PROFICIENT CHECKS

Most ability checks can be attempted by anyone — having proficiency in Athletics isn't required to try your hand at a long jump. However, some Skills are much more specific in their application. Unless you've conducted at least a little research, you have close to no chance of successfully recalling niche historical details, correctly mixing chemicals, fixing a car, or diagnosing an illness.

If you think that it shouldn't be possible for a character to attempt actions like these without the correct proficiencies, you can use the following optional rule:

If the DC of a History, Science, Engineering, or Medical check is higher than 10, then that ability check can't be attempted unless you have proficiency in the relevant skill.

HISTORY

When you're travelling through time — particularly backwards through time — the History Skill stands out as one that would be incredibly useful, but there's more to history than knowing what happened in your planet's recent past.

You can use an Intelligence (History) ability check to:

- Recall information about past events.
- Recall information about future events, if you are from a culture with access to time travel (or have spent enough downtime in a temporal vehicle with an extensive database).
- Research the past events of the planet / culture where (and when) you currently are.
- Make inferences about a civilisation or culture based on observations of its ruins, religions, folkways, or morays.

Recalling information about past or future events is as simple as remembering what you've researched in a book, seen in a documentary, or downloaded into your cranial processing chip. Researching is similar — if you're proficient in History, you know how to hunt down a library and pore over the records of an unfamiliar civilisation, even one a thousand lightyears and several centuries from your home.

Finally, those proficient in History can pick up on the patterns that recur throughout time and space. By analysing the ruins of a society, they can glean information on what they might have believed, how they lived, and what they might be like today, though of course this information will always be less accurate and detailed than your memory or research.

Intelligence (History) checks are limited in ***Doctors and Daleks*** in two ways based on your civilisation.

CIVILISATION

Your character comes from a civilisation, which determines the kind of historical knowledge they would have access to. The history you know will be limited by the information the historians of your civilisation had access to and their own viewpoints.

Your civilisation is effectively a combination of your Species and Tech Level.

Example: *Yasmin Khan's Species is Human, and her Tech Level is 5. She has a good knowledge of contemporary 21st century history, and can make Intelligence (History) checks to recall information about human history from the 20th century backwards. The Gamemaster might rule that Yaz has disadvantage on a particularly difficult subject, such as the Palaeolithic (stone age) era of human history, but she still has a chance of success.*

You cannot attempt to make an Intelligence (History) check to recall information about a civilisation you couldn't have any knowledge of, such as one that was hidden from or inaccessible to the historians of your civilisation, or from a future time period.

- Yasmin Khan couldn't make an Intelligence (History) check to recall information about the Wenley Moor Silurians, even though their civilisation exists in her past, as the Silurian civilisation was very well hidden from human civilisations.

- Yasmin Khan couldn't make an Intelligence (History) check to recall information about the Martian Ice Warriors, even though their civilisation is older than 21st century humanity, as human encounters with Ice Warriors are not public knowledge.

- Yasmin Khan couldn't make an Intelligence (History) check to recall information about 61st century Earth, as it is in the future and her civilisation doesn't have access to time travel. However, if Yaz was from 51st century Earth (TL 8), she could conceivably make an Intelligence (History) check to recall information about 61st century Earth, as they'd have access to time travel and their historians would definitely be interested in human future-history!

PRE OR POST TIME TRAVEL

If you are from a pre-time travel civilisation (TL 7 or lower) you can only make Intelligence (History) checks to recall information on events in the past of your civilisation.

Characters that have studied history in a civilisation that has access to time travel have a great advantage over historians from previous eras. If your TL is 8 or higher, you can make an Intelligence (History) check to recall information on any event from any point in time.

OTHER CIVILISATIONS

For simplicity during gameplay, each civilisation is tied to a Species. If you're a human from the 21st century or earlier, your civilisation hasn't met an alien Species yet (unless you're lucky enough to have taken a trip with the Doctor).

Even if you're from a civilisation that has met other Species, your viewpoint will be skewed. For example, most Sontarans have a lot of historical knowledge about the Rutan Host, as their entire cloned Species was created to combat the invading Rutans. However, all of their historical knowledge would be based on warfare, so a Sontaran could easily make an Intelligence (History) check to recall how a Rutan attack was repelled, but would probably have disadvantage on a check to recall their most famous artist.

TIME LORDS AND CIVILISATIONS

Time Lords are considered to have knowledge of all civilisations, given their predilection for travelling throughout all of time and space and collecting vast swathes of knowledge.

LIMITS ON HISTORICAL KNOWLEDGE

Your Tech Level has some influence on where you can gain historical knowledge from. A person from a prehistoric society (TL 1) might know a few tales about the generations that preceded them, but might not be aware of what lies beyond the horizon, let alone the history of a civilisation on another continent of their planet. At the other end of the scale, someone with access to time travel and interstellar movement could find information on literally any event.

HISTORICAL KNOWLEDGE

Your Tech Level	Limits on Historical Knowledge
12	Anywhere, anywhen, in any Universe
8–11	Any planet in the Universe
7	Any planet in your star system or the neighbouring star systems
5–6	Any planet in your star system
4	Your own planet
3	Your continent
2	Your country
1	Your local area

SCIENCE

Your Science Skill is a measure of your understanding of biology, chemistry, and physics. You can use an Intelligence (Science) check to:

- Calculate the velocity of an object moving through space.
- Analyse and replicate a chemical formula.
- Identify the biological links between two Species.
- Understand a theory of quantum physics.
- Solve a quadratic equation.

ENGINEERING

Your Engineering Skill is a measure of your understanding of mechanisms, machines, computers, and technology in general. You can use an Intelligence (Engineering) check to:

- Hack into the old Torchwood computers.
- Cobble together old radios to make a 'timey-wimey detector'.
- Fix a microwave.
- Build a catapult.

TOOL PROFICIENCIES

Tool proficiencies work as in the SRD, but tools themselves have been broadened to much larger categories, as detailed in **Chapter 6**, page 164. If you have proficiency with a type of tool, you can attempt to make a check with that tool. If that tool is at a different Tech Level you make the check with disadvantage.

SKILL LIST

Below is a complete list of Skills in ***Doctors and Daleks***. Skills marked with an asterisk (*) are either not present in the 5th-edition rules or have been changed in some way.

Strength Skill
- Athletics

Dexterity Skills
- Acrobatics, Sleight of Hand, Stealth

Intelligence Skills
- History*, Science*, Engineering*, Investigation

Wisdom Skills
- Animal Handling, Insight , Medicine, Perception, Survival

Charisma Skills
- Deception, Intimidation, Performance, Persuasion

LANGUAGES

The Doctor has encountered thousands of sentient forms of life across her multiple lifetimes, and though she can certainly speak many languages, she usually relies on the telepathic language systems of the TARDIS (page 197) to communicate with them. The rules of ***Doctors and Daleks*** assume you have a similar system, as most human time travellers from the 21st century might speak a couple of Earthling languages, but wouldn't have much of a chance speaking Sontaran. You're free to ignore languages in your game.

OPTIONAL RULE: USING LANGUAGES

If you'd like to make languages a part of your game, we suggest using the following rules:

- When you create your character, you know up to two languages you've used in your life (for example, English and Mandarin for a 21st century human, or Silurian and Welsh for a Silurian).
- You can choose to learn a number of additional languages at character creation equal to your Intelligence modifier, provided you give justification for each of them to the GM — a prehistoric woman knowing the language of the Daleks wouldn't make much sense!
- You can learn another language during play in the following ways:
  - If you have a friendly tutor, you can spend three months learning a language. At the end of the three months, you must pass a DC 10 Intelligence check. If you fail, you must spend another month studying the language with the tutor before you can make the check again.
  - If you do not have a friendly tutor, you can spend six months around another creature attempting to learn its language. At the end of the six months, you must pass a DC 10 Intelligence check. If you fail, you must spend another three months studying the language before you can make the check again.
- The Charmer, Empath, and Thinker Classes all have access to the SRD spell *comprehend languages* as a Quip.
- At 5th level, the Charmer, Empath, and Thinker Classes all have access to the SRD spell *tongues* as a Quip.

ALL OF SPACE

Travelling across the vastness of the Universe is pretty dangerous, even in a sentient time machine and spacecraft that resembles a 1960s London police box. Here are just a few of them and how they'll affect your characters whilst playing ***Doctors and Daleks***.

RADIATION

The Universe itself is radioactive, we just don't notice it most of the time. In the far future radiation is much more of a dangerous concern, as humanity turns to harnessing its potentially precarious power as a source of energy for space travel.

Whenever a character is exposed to a source of radiation without wearing specially designed protective equipment (or if that protective equipment is compromised in some way), consult the table **Radiation Level Table**.

The GM determines the radiation level (Low, Medium, or High) of the radioactive material or location you're interacting with. The amount of time you're exposed to the source of radiation determines the severity of your radiation sickness (either Mild, Acute, Severe, or Deadly) using the table.

"That's intensely interesting. Do you realise there's nowhere to go? We're on the edge of the cosmos, the frontiers of creation, the boundary between what is and isn't... or isn't yet, anyway. Don't you think that's interesting? I feel just like a goldfish looking out on a new world."

RADIATION LEVEL				
	Exposure Time			
Radioactive Locations	1 Round (6 Seconds)	1 Minute	10 Minutes	1 Hour
Low Radiation	Mild	Acute	Acute	Severe
Medium Radiation	Acute	Severe	Severe	Deadly
High Radiation	Severe	Deadly	Deadly	Deadly
	Exposure Time			
Radioactive Materials	1 Round (6 Seconds)	1 Minute	10 Minutes	1 Hour
Low Radiation	Mild	Mild	Acute	Acute
Medium Radiation	Mild	Acute	Acute	Severe
High Radiation	Acute	Severe	Severe	Deadly

Once the severity of the sickness has been determined, roll on the **Radiation Sickness** table to determine the incubation period. At the end of the incubation period, you have radiation sickness, and must make a Constitution saving throw every hour. The DC of the saving throw is determined by the severity of the radiation sickness, as is the number of hours you have to make this saving throw. If you fail the saving throw, you gain a level of exhaustion.

Radiation sickness can be cured with a DC 20 Wisdom (Medicine) check with the appropriate equipment. Otherwise, the patient must endure until the sickness duration is over.

RADIATION SICKNESS			
Sickness Severity	**Incubation**	**Sickness Duration**	**Saving Throw DC**
Mild	1d4 Days	4 Hours	12
Acute	4d6 Hours	8 Hours	14
Severe	2d6 Hours	12 Hours	16
Deadly	1d6 Hours	24 Hours	18

CUSTOMISING ATMOSPHERES

The atmospheres presented in this chapter are designed to be variable, and the GM should change saving throw DC and damage to suit the planet you find yourselves on in the course of your adventures.

ATMOSPHERE

The endless diversity of planets the Doctor has visited vary not only in the strength of their gravity, but also the molecular composition of their atmosphere. Not all of these atmospheres are comfortable for humans — or Time Lords, for that matter.

CORROSIVE ATMOSPHERE

The endless variety of the Universe has resulted in some atmospheres composed of corrosive chemicals and gases. The caustic air of these hostile locales slowly degrades most materials — and life forms — over time.

A creature or object suffers 1d4 acid damage every hour in a corrosive atmosphere, ignoring AC, unless they are protected by equipment specifically designed to resist a corrosive atmosphere.

If you don't want to track damage for items, use the **Object Corrosion** table for a rough estimate of how long something will last in a corrosive environment.

OBJECT CORROSION		
Object Size	**Normal Object**	**Resilient Object**
Tiny	1 hour (wallet)	3 hours (mobile phone)
Small	2 hours (football)	5 hours (laptop)
Medium	3 hours (wooden table)	9 hours (bicycle)
Large	4 hours (wooden shed)	15 hours (car)

THIN AND DENSE ATMOSPHERES

Though many planets share the relatively thin, oxygen rich atmosphere of Earth, there are some with much thinner atmospheres, and some with dense concentrations of gases that are much less accommodating for life. High altitude places on Earth technically have a thin atmosphere, exhausting the body and confusing the mind as it is starved of oxygen. Dense atmospheres affect the body in a similar way, as the additional gases and glut of oxygen drain both body and brain.

For every hour you spend in a thin or dense atmosphere without breathing equipment you must make a DC 14 Constitution saving throw. If you fail, you gain 1 level of Exhaustion.

TOXIC ATMOSPHERE

The particles and gases that compose many atmospheres are toxic to all but a few specifically evolved forms of life, if they can sustain life at all.

For every minute you spend in a toxic atmosphere without breathing equipment you must make a DC 16 Constitution saving throw. If you fail, you suffer the Poisoned condition. If you fail the saving throw again whilst Poisoned, you suffer 1d10 poison damage.

VACUUM

For the purposes of the rules of ***Doctors and Daleks***, a vacuum is any location without air, such as the void of space. Most creatures can't live without air, and whilst in a vacuum, you are Suffocating (***SRD***) unless you are **Holding your Breath in a Vacuum**.

Contrary to popular belief, being exposed to a vacuum won't make you freeze to death or explode; the true dangers are suffocation and any atmospheric radiation from stars. These rules are designed to create fun, dramatic, and challenging scenarios like those encountered by the Doctor and her friends on the TV show — feel free to customise them however you see fit if you'd like something more realistic.

HOLDING YOUR BREATH IN A VACUUM

Whilst in a vacuum the air inside of your lungs and bloodstream will be sucked out as the pressure equalises. As detailed in the 5th-edition rules, you can hold your breath for a number of minutes equal to your Constitution modifier +1 (minimum of 30 seconds). Additionally, you must make a Constitution saving throw in an attempt to limit the damage of the air inside of you escaping into the vacuum.

At the start of your first turn holding your breath in a vacuum, you must make a DC 15 Constitution saving throw. If you fail, you suffer 1d8 necrotic damage. If you succeed, you take half damage. The DC of the saving throw and the damage suffered increase depending on how many turns you have been holding your breath in the vacuum.

Turns Holding Breath	Constitution Saving Throw DC	Damage Suffered
1	15	1d8 (4)
2	16	2d8 (8)
3	17	4d8 (16)
4	18	8d8 (32)
5	19	16d8 (64)
6+	20	32d8 (128)

You can choose to stop holding your breath before or after making the Constitution saving throw. As soon as you stop holding your breath, you begin suffocating.

DECOMPRESSION

Spaceships can be considered sealed areas of breathable atmosphere surrounded by the vacuum of space. When a sealed area is breached, all of the air rushes out to equalise the pressure in what is known as decompression.

To keep your adventures moving and provide dramatic, exciting scenarios at the table, we've simplified some of the science of decompression (feel free to research it yourself though, it's fascinating stuff). The GM arbitrates what causes a breach and how large it is. Breaches caused by incidents like stray plasma shots or the claws of a Pting slicing through a ship hull could be tiny or small, whilst explosions could cause medium or large breaches, and one ship ramming another could result in a huge breach.

The GM also arbitrates the size of the room. A small room might be a standard, low-cost bedroom on a luxury space cruiser, or a janitorial supply cupboard. A large room might be a dining room or a control deck. A massive room might be a docking bay for smaller spacecraft or an entertaining hall.

As soon as a breach occurs, all creatures in the decompressing environment must make a DC 15 Dexterity saving throw if they are equal to or smaller than the breach. If they succeed on the saving throw, they manage to grab onto something and avoid being sucked out of the breach. On their turn, they can move using the rules for climbing. If they fail the Dexterity saving throw, they are pulled towards the breach at a speed of 60 feet per second. When they pass through the breach, they may make another DC 15 Dexterity saving throw to grab onto the edge and avoid being sucked out into the vacuum. If they succeed, they must repeat this saving throw at the end of each of their turns.

If a creature is larger than the breach, it is not pulled towards it and does not need to make a Dexterity saving throw, but its movement speed is reduced by half if it attempts to move away from the breach.

The amount of time it takes for a breach to fully decompress a room is determined by the table below. When a room is completely decompressed it is a vacuum.

DECOMPRESSION

	Room Size		
Breach Size	Small Room	Large Room	Massive Room
Tiny Breach	10 Rounds (1 minute)	30 minutes	1 hour
Small Breach	5 Rounds	10 Rounds (1 minute)	30 minutes
Medium Breach	3 Rounds	5 Rounds	10 Rounds (1 Minute)
Large Breach	1 Round	3 rounds	5 Rounds
Huge Breach	Instantaneous	1 Round	3 Rounds

GRAVITY

The laws of physics keep you grounded — specifically gravity, the force through which all things with mass are attracted to one another. The more mass something has, the more gravity it generates, meaning huge, dense planets make everything 'feel' heavier, especially contrasted to the complete lack of gravity experienced in the void of space.

If you find yourself in an environment with different gravity, consult the **Gravity Table** below for the effects it has on your character.

NORMAL GRAVITY

Some believe that the first planet to have 'normal gravity' (approximately 9.81 m/s^2) was Gallifrey, leading to the evolution of the earliest humanoid life forms. Many planets across time and space have similar gravity to Earth, and most humanoid Species find it both comfortable and convenient for life. Normal gravity doesn't affect you in any way.

LOW GRAVITY

Celestial bodies with less mass — for example, Earth's moon — have lower gravity than Earth. Everything is less heavy in a low gravity environment relative to a normal gravity environment, meaning you can jump higher, move quicker, and lift heavier objects.

HIGH GRAVITY

High mass planets, like Sontar, the home of the Sontarans, have higher gravity. Everything is heavier in a high gravity environment, relative to a normal gravity environment, meaning it is more difficult to move, jump, and lift objects. Existence in a high gravity environment is far more exhausting than a normal gravity environment.

ZERO GRAVITY

Zero gravity environments like the vacuum of space are disorienting, but make otherwise impossible things possible. You can push off of any object to move in any direction without worrying about air friction or gravity, and can lift practically anything.

GRAVITY

Type of Gravity	Changing Gravity	Speed	Carrying Capacity	Skill Checks	Fall Damage
Low Gravity	When you transition into or out of a low or high gravity environment, you must make a DC 12 Constitution saving throw. If you fail, you vomit, and are poisoned for 10 Rounds (1 minute).	Your speed increases by +10 in a low gravity environment.	Your carrying capacity is doubled in a low gravity environment.	You have advantage on Strength checks and disadvantage on Dexterity checks.	At the end of a fall in a low gravity environment, you suffer 1d4 bludgeoning damage for every 10 feet you fell, to a maximum of 15d4.
High Gravity		Your speed decreases by -10 in a low gravity environment.	Your carrying capacity is halved in a low gravity environment.	You have disadvantage on Strength and dexterity checks.	At the end of a fall in a low gravity environment, you suffer 1d8 bludgeoning damage for every 10 feet you fell, to a maximum of 25d8.
Zero Gravity	When you transition into or out of a zero gravity environment, you must make a DC 16 Constitution saving throw. If you fail, you vomit, and are poisoned for 50 Rounds (5 minutes).	You gain a Fly speed equal to your movement speed. You can only fly in a straight line, and can only do so by pushing off from a surface. You continue to fly in this way until you meet another surface.	Your carrying capacity is multiplied by 10 in a zero gravity environment. You gain a +10 bonus to any ability check made to move or throw an object in a zero gravity environment.	You have advantage on Strength checks. You have disadvantage on Dexterity checks and saving throws.	You cannot take fall damage in a zero gravity environment.

ALL OF TIME

RESTING

Many of your characters' abilities are dependent on Short and Long Rests, which work exactly as detailed in the 5th-edition SRD. Of course, having access to a time machine might make your 'Long Rests' a lot shorter! Check out the time travel rules in **Chapter 8** for more information on how to do this, and why it might not always be a good idea to have a jaunt through the Vortex just to get back into the action quicker.

BETWEEN ADVENTURES

If you're travelling across the Universe in a time machine and start to feel a little homesick, you can always pop back to the exact second you left (give or take a few seconds... or months) and reintegrate into your normal life. This can be a very rewarding and reinvigorating experience — you're free to use any of the Downtime Activities in the SRD, or simply enjoy yourself!

- If you choose to take your downtime to meet up with friends and family, or do whatever it is your passionate about, the GM may award you Inspiration.

Of course, with all of time and space at your fingertips, you're not limited to your hometown if you want a bit of rest and relaxation. Why not enjoy the spectacle of a sun exploding? Or get away to the futuristic Tranquillity Spa? Just be aware that the Doctor has had several dangerous escapades that started out with the plan to just relax!

> **"I can see your long rest hasn't done anything to cure your megalomania."**

COLLABORATIVE CHECKS

Much of the fun in ***Doctors and Daleks*** is when the group works together by doing different tasks that showcase their abilities. The Doctor might be trying to steer the TARDIS while Ryan holds a loose cable in place on the console, or Liz might be concocting a serum while the Brigadier offers supportive words. These situations raise the stakes a bit by enabling everyone to contribute to the success or failure of a task and, as such, are known as collaborative checks.

A collaborative check is a special type of group check. Every character rolls an ability check and if more than half succeed then the task is successful, but it differs in that each character makes a unique ability check. When the GM calls for a collaborative check, each player must state how their character is participating towards the success of that check. Players are encouraged to be as creative as possible, and no two actions should be the same, unless someone is using **Aid** (see opposite).

Collaborative checks are designed to enable the players to collectively construct a narrative through their choices and, more importantly, their roleplay based on those choices!

The GM assigns the appropriate ability checks for each character; as a general rule no two ability checks should be exactly the same (e.g. two Dexterity checks can be assigned if one uses the Stealth skill and the other the Security tool). Your GM may also insist that your characters need to perform one or more mandatory actions for the collaborative check to succeed — if you're steering the TARDIS, then someone should be at the controls!

The GM sets the DC for each ability check. For simplicity's sake, the GM may assign the same DC to all checks, but they may wish to adjust this for particularly creative or less-helpful actions.

If more than half the ability checks succeed, then the group scores a collaborative success. Otherwise, the group suffers a collaborative failure. Similar to death saving throws, the group needs to make three collaborative successes to attain their goal, or suffer a consequence after three collaborative failures.

There are two exceptions. If all ability checks succeed in one round, then the collaborative check immediately succeeds. If all ability checks fail in a given round, then the collaborative check immediately fails.

AID

Sometimes a character would rather help another to succeed rather than do something on their own. They may wish to work the TARDIS console alongside another character, act as a scientific assistant, or hold the rope as another character climbs.

When a character decides to use the Aid action in a collaborative check, they do not make a separate check that round. Instead, they grant advantage to another character's check. When using Aid, a character doesn't contribute to the number of successes needed to succeed on the collaborative check.

WHEN TO USE COLLABORATIVE CHECKS

Collaborative checks are best used when you want to heighten the tension of a scene or the scene involves a single ability check but you'd like all players to feel involved. As such, any ability check can potentially be upgraded to a collaborative check, with the ability check's DC becoming the baseline for the collaborative check. You might use a collaborative check to avoid or resolve what would be a combat encounter. You might be in a moon base, attempting to keep out a horde of invading Cybermen, using Intelligence (Engineering) to weld shut the doors, Dexterity (Security Tools) to hack the systems and activate defence mechanisms, and Wisdom (Survival to set traps).

CONSEQUENCES

When deciding on a collaborative check, the GM sets the consequences. This need not be an actual failure to accomplish the goal, as the adventure may end prematurely if your group fails the collaborative check that lands the TARDIS where they need to go! Instead, you may simply have a bumpy ride or the TARDIS may appear in a less convenient location.

Your GM need not give the consequences up front, as they may adjust the consequences based on your collaboration and the narrative that evolves. Just remember that succeeding is a good thing, and that a failure is probably going to cause a headache or two for your group!

CONFLICT

No matter how friendly you are or how much you're trying to help, you'll end up in conflict at some point. Fighting in ***Doctors and Daleks*** is similar to the 5th-edition rules, but as one of the Doctor's most important rules is Do Not Kill, we've made a few additions to help you resolve encounters non-lethally.

HIT POINTS AS PLOT POINTS

The 5th-edition basic describe HP as 'Hit Points', or the amount of times you can be hit — or injured — before you fall unconscious or die. In ***Doctors and Daleks***, 'Hit Points' are replaced with 'Plot Points', a narrative measure of your luck, your resolve, and your drive to succeed.

When your character is hit by a laser blast in ***Doctors and Daleks*** their Plot Points are reduced, but that doesn't necessarily mean they're wounded — they might have dodged out of the way at the last moment, singing their coat slightly but with no other injuries. They got lucky, and eventually their luck — and their Plot Points — will run out. Similarly, if the attacks of a dream crab deal emotional damage to you, you're not actually being hurt, but your will and resolve are being broken piece by piece — in other words, your Plot Points are being reduced, and when they reach zero, you'll lose the will to carry on.

EMOTIONAL AND LOGICAL DAMAGE

Doctors and Daleks introduces two new damage types in addition to the damage types found in the 5th-edition rules: emotional damage and logical damage. Emotional damage represents the power of a passionate, sincere argument, a well placed insult, or a heartfelt plea that tugs the heartstrings. Logical damage represents the power of a pointed, intelligent argument.

Emotional and logical damage replace psychic damage in most circumstances in ***Doctors and Daleks***. If you feel that adding two types of damage to your game might be difficult to track, just replace them with psychic damage.

Looking at **Hit Points as Plot Points**, it's a lot easier to see how these two new types of damage work in play.

- If a creature is reduced to zero Plot Points by logical damage, they've been so taken aback by an argument that they're stunned. If they're a robot, their programming might be completely occupied by the logical conundrum presented.
- If a creature is reduced to zero Plot Points by emotional damage, they might be paralysed by guilt, indecision, or have completely changed their opinion on what they were trying to do — if only temporarily.

Ultimately it's up to you and the GM to work out how emotional and logical damage manifest in your games. Your Gamemaster might ask you to give part of your emotional or logical argument against the enemy every time you attempt to deal these types of damage, and might allow you to deal the maximum damage if your argument is particularly good.

Emotional and logical damage will always Incapacitate an enemy when reducing them to zero plot points. See the **Incapacitated** section on page 185 for more information.

ESCALATION

Sapient life forms are generally less amenable to conversation if you're actively trying to physically hurt them. If any member of your group deals any type of damage that is not emotional or logical damage, all hostile creatures have advantage on saving throws against Quips until the end of the encounter. So, if your group is slinging Quips at a group of Zygons and one of you punches a Zygon in the face (dealing bludgeoning damage) all of the Zygons would have advantage on saving throws against any Quips your group

makes until the end of the encounter. This is known as Escalation, and in that situation the Zygons would have advantage on your Quips because you Escalated the Encounter.

Of course, this works both ways. Sometimes, your opponents will use Quips against you. If an opponent deals damage to any member of your group that isn't emotional or logical damage, all of your group have advantage on any saving throws against Quips until the end of the encounter. In that circumstance, the opponents would have Escalated the Encounter. If both sides of an Encounter escalate to violence, the Escalation rule applies to both sides, and everyone has advantage on saving throws caused by their opponents' Quips.

In short, when one side of a conflict chooses to escalate to violence, they have Escalated, and the other side has advantage on saving throws against Quips.

CUSTOMISING EMOTIONAL AND LOGICAL DAMAGE

You might have noticed that most sources of emotional and logical damage are associated with saving throws. This is intentional to allow the Gamemaster to make the following adjustments as they see fit:

- Giving the target advantage or disadvantage on the saving throw based on the strength of your argument and the creature's disposition.
- Give a creature immunity to that type of damage after succeeding on a saving throw unless you change your argument for the next attack.
- Allow you to deal maximum damage instead of rolling damage dice for a particularly impactful argument.

DO NOT KILL

The Doctor's most important rule is **Do Not Kill**. In a lot of situations, killing may seem like the only option, but there is always another way to resolve a conflict. The main ways are by taking an **Environmental Action**, **Changing the Situation**, or rendering an immovable enemy **Incapacitated**.

> **"You're better than this. You are. You have to be. If you kill him, I can't have you travel with me."**

ENVIRONMENTAL ACTION

A classic hallmark of the Doctor's unique way of 'fighting' is using the environment, often a necessity when you don't carry weapons. Need to escape from a looming Ice Warrior? Throw some sand in their eyes to blind them! Cornered by a Zygon in a 19th century laboratory? Reroute a Tesla coil and fire a bolt of electricity at the Zygon to stun them! In ***Doctors and Daleks***, these are known as Environmental Actions.

During play, you can propose a way of interacting with your environment, and suggest how it might affect the conflict. if the GM agrees that your Environmental Action could work, follow these steps:

1. Determine which Condition the Environmental Action would cause if successful. The Condition lasts until the end of your next turn if the Action is successful, unless removed through an Intelligence (Medicine) check or some kind of technology. Typical Conditions include:
   - Blinded.
   - Deafened.
   - Poisoned.
   - Prone.
   - Restrained.
   - Stunned.
2. Determine whether the Environmental Action would deal damage. If it does deal damage, consult the **Environmental Action: Suggested Damage** table below. Depending on the effect, the GM may decide that the attack deals more damage.
3. Determine whether the Environmental Action is a contested ability check or forces a saving throw.

If the environmental attack is a saving throw, decide on a saving throw using the guidance in the SRD and assign a DC. The default DC is 15 if the environmental attack does not deal damage, and DC 12 if the attack does deal damage. The Gamemaster can replace this with your Class Saving Throw if they feel it fits the situation.

ENVIRONMENTAL ACTION: SUGGESTED DAMAGE

Level	Damage
1st to 4th level	1d8
5th level or higher	2d8
11th level or higher	3d8
17th level or higher	4d8

Example: *The Doctor is hunkered down behind a command console on a Judoon Judgement Cruiser, taking cover from a squad of Judoon that are pursuing her for a crime she didn't commit. She decides to use her Sonic Screwdriver to overload the command console and boost all of the lights on the ship to create an opportunity to escape. The Gamemaster says that this will be treated as an Environmental Action that could cause the Blinded Condition if successful, and decides that the Judoon must make a DC 12 Dexterity saving throw to cover their eyes in time to avoid the powerful lights. The Judoon fail, are temporarily Blinded by the lights, and the Doctor gets away!*

Example: *River Song is running away from a Time Agent through the maintenance tunnels of a futuristic industrial plant. She notices*

that the pipes above her contain potentially dangerous chemicals and aren't in the best condition. She decides to rip one off the wall and aim it at her pursuers. The Gamemaster determines that this will be an Environmental Action, a contest between River's Strength (Athletics) to rip the pipe off the ceiling and aim it, and the Time Agent's Dexterity (Acrobatics) to avoid the stream of chemicals. River rolls a 17, and the Time Agent rolls a 14, so River wins! The Gamemaster decides that the chemicals deal 1d8 acid damage and give the Time Agent the Poisoned Condition.

CHANGING THE SITUATION

Doctors and Daleks offers plenty of opportunities to resolve a conflict without resorting to violence. One of the easiest ways to do this is to use your Quips, to argue your enemies into agreeing with you or using Parley (page 111) to temporarily stop the fighting and find another solution.

USING EMOTIONAL AND LOGICAL DAMAGE

If you use emotional or logical damage to reduce your enemies to zero Plot Points, you've effectively argued them out of fighting you.

DISABLING THE DOOMSDAY DEVICE

If your enemy is using any technological weaponry, disabling it by using a Science, Engineering, or Tools check (or just smashing it) might end a conflict.

RETREATING AND FLEEING

Sometimes the best way to avoid anyone dying is to run away really, really fast. However, there is a difference between a tactical retreat and a cowardly escape. See Retreat on page 187 for more information.

DEFEAT AND GETTING CAPTURED

Getting captured is just a part of being an adventurer. You can surrender to your opponents and beg for mercy at any time, and often being imprisoned is an easy way to get into the villain's base and foil their plans from the inside!

INCAPACITATED

Whenever a creature runs out of Plot Points they stop fighting, and are treated as having the Unconscious Condition. This doesn't necessarily mean they've been knocked out, but they're effectively removed from the fight.

- If a creature is reduced to zero Plot Points by logical damage they've been so taken aback by an argument that they're stunned. If they're a robot, their programming might be completely occupied by the logical conundrum presented.

- If a creature is reduced to zero Plot Points by emotional damage they might be paralysed by guilt, indecision, or have completely changed their opinion on what they were trying to do — if only temporarily.

- If a creature is reduced to zero Plot Points by lightning damage their nervous system might have temporarily been locked up, rendering them unable to move or fight.

- If a creature is reduced to zero Plot Points by cold damage, they might be partially frozen, unable to move or fight.

- If a creature is reduced to zero Plot Points by bludgeoning damage they might be too bruised and battered to even stand up.

In all of these cases, the creature is totally stable. At worst, they'll have a few bruises and be otherwise back to normal in a few hours. The Doctor doesn't have any rules against that!

In rare cases, you might be able to knock out a target with a ranged attack, such as the examples for lightning and cold damage listed above. This is ultimately arbitrated by the GM, who should always tell the players if one of their attacks will kill a creature, rather than incapacitating them without permanently harming them.

INITIATIVE

At the start of each round, the players declare what they plan to do with their action, and then the GM declares what the NPCs and enemies will do. You don't need to be specific, you simply say you plan to Talk, Do, or Attack. Talkers go first, Doers go second, and Attackers go last.

- **Talk:** If you Talk, you are conversing with the NPCs and enemies, either through roleplay or using a Quip.
- **Do:** If you Do, you are taking a non-offensive action, such as trying to hide, hack a computer, climbing to safety, using a class ability, making an **Environmental Action** (page 184), and so on.
- **Attack:** If you choose to Attack, you are making an attack roll or using an offensive class ability.

If a player and an NPC declare they are taking the same action, player's always go first. If two players are taking the same action, the players decide who goes first. The order of initiative looks like this.

1. Player Talkers
2. NPC and Enemy Talkers
3. Player Doers
4. NPC and Enemy Doers
5. Player Fighters
6. NPC and Enemy Fighters

The important thing to remember is that it is your **action** that determines your point in the initiative order. You can use bonus actions on your turn as normal, and you can still take reactions throughout the round.

CHANGING YOUR ACTION

Life rarely plays out as you expect, and a bout of verbal sparring can often end up with you needing to run and hide from an angry Sontaran. If things have changed when it gets to your turn and you need to switch up your plan, you can change the action you planned to take.

TALKERS

A **Talker** can choose to become a **Doer** or an **Attacker** at the start of their turn.

If they choose to become a **Doer**, they take their turn after all other Doers have taken their turn, including NPCs.

If they choose to become an **Attacker**, they take their turn last in initiative order, after all other players and NPCs.

DOERS

A **Doer** can use their action to talk or use a Quip instead of the action they planned to take.

A **Doer** can also choose to become an **Attacker** at the start of their turn. If they choose to become an Attacker, they take their turn last in initiative order, after all other players and NPCs.

ATTACKERS

An **Attacker** can use their action to talk, use a Quip, or take any other action on their turn.

ROLL FOR INITIATIVE!

If you and your group prefer to use a more traditional initiative system, that's no problem. Simply roll 1d20 + your Dexterity bonus to determine who goes first. If you'd like to roll for initiative but still keep a little bit of the initiative system presented here, you can do the following.

- Players and the GM declare what action they will take — Talk, Do, or Fight.
- Talkers gain +10 to their initiative roll.
- Doers gain +5 to their initiative roll.
- Fighters gain no bonus to their initiative roll.

RETREAT

Retreating in the face of certain death is nothing to be ashamed of — when you have a policy of non-violence but encounter a lot of well-armed alien antagonists, you're going to have to run away every now and then.

Usually, retreating from a situation is just a case of simply saying 'We run away'. Outside of an Encounter there is little to stop the characters from just running somewhere else. If they are in an Encounter, Characters can retreat using a Dash action, and are heartily encouraged to do so if they're in mortal danger!

There are two types of retreat, Single Character Retreat when just one person runs away (and can potentially come back), and Full Group Retreat, when all the characters run away together, ending the Encounter and potentially starting a chase. In either case, you can use the Retreat DC Table as a guideline to determine the DC of any Ability Checks made to retreat.

> **"When I say run, run... RUN!"**

RETREAT DC TABLE

Group Level	Retreat DC
1	11
2 and 3	12
4 and 5	13
6 and 7	14
8 and 9	15
10 and 11	16
12 and 13	17
14 and 15	18
16 and 17	19
18 and higher	20

SPACIOUS ENCOUNTERS

These rules for retreating are designed to work whether you're using a map or 'theatre of the mind', but as some Encounters will take in bigger locations than others, a single Dash action might not be enough to get you out of danger. Ultimately, the GM is the arbiter of how much movement, how many Dash actions, or which ability checks are required to retreat, but these rules should give you a basic guideline.

SINGLE CHARACTER RETREAT

If one character declares that they're running and no other characters declare they're running, they are making a Single Character Retreat. As long as the character isn't restrained in any way and there is a clear path of retreat, they can take a Dash action and effectively leave the Encounter.

When you make a Single Character Retreat you can attempt to make a **Parting Shot** or **Start a Chase**. After you have retreated, you can return to the Encounter at the end of any subsequent round. You can also make an ability check to attempt to come **Back With A Vengeance**.

PARTING SHOT

You can attempt to make an **Environmental Action** (see page 184) as part of a Single Character Retreat if the Gamemaster agrees it is appropriate, as normal with Environmental Actions. If you fail the ability check to make the **Environmental Action**, you also fail to retreat.

Example: *Liz is part of a Level 4 group facing down a dangerous group of Autons in a futuristic power plant. She decides to take advantage of the environment and rewires a nearby bio-electric fusion circuit to zap a pursuing Auton and run somewhere safer. The Gamemaster determines that this is an attempt at a Single Character Retreat that also incorporates an Environmental Action. The Gamemaster asks Liz to make a DC 13 Intelligence (Engineering) check to deal 1d8 damage and make a Single Character Retreat.*

START A CHASE

If there are multiple opponents in an Encounter, you can attempt to **Start a Chase** when you make a Single Character Retreat. Tell the Gamemaster how you plan to goad one or more creatures into chasing you, and if the GM agrees it will work, they will tell you which ability check to make. If you fail, you also fail to retreat. If you succeed, you've started a chase!

Here are some examples of different ability checks that might be used to start a chase:

- A Strength (Athletics) check to run at top speed, pushing an opponent out of the way and causing them to chase you.
- A Wisdom (Insight) check to identify the best direction to run to draw maximum attention.
- A Charisma (Deception) check to appear more dangerous or more important to the opponents than you are, causing them to chase you down.

BACK WITH A VENGEANCE

When you choose to return to an Encounter after making a Single Character Retreat you can try to return with something useful. The character can then use that 'something useful' to make an Environmental Action (page 184), with +1 damage dice, and dealing maximum damage on all dice.

Here are some examples of different ability checks that might be used to find or create something useful when returning to an Encounter:

- A Dexterity (Sleight of Hand) check to lift a taser from a security guard.
- An Intelligence (Science) check to identify a multiplicative fluctuation extrapolator that could be used to stun an enemy whilst fleeing through an alien spaceship.
- A Wisdom (Medicine) check to customise a futuristic anaesthetic machine that can be used to slow down the opponents.
- A Charisma (Persuasion) check to convince someone nearby to lend you their gadget.

Example: *While Liz is trying to get back to her group from her Single Character Retreat (see previous examples), she asks the Gamemaster if she finds anything interesting. The Gamemaster asks her to make a DC 13 Wisdom (Perception) check, and she succeeds, so the Gamemaster rules she finds a molecular energy arc-welder on her way back. For the rest of the Encounter, Liz can use the arc-welder to make Intelligence (Engineering) check as an Environmental Action, and if she is successful it would deal 16 lightning damage (2d8 with all dice maximum damage).*

FULL GROUP RETREAT

If every character in the group is willing to retreat and nobody is restrained, you can all attempt a Full Group Retreat together. The Gamemaster may decide that this triggers a **Chase**.

NOBODY LEFT BEHIND

If one or more members of your group are Incapacitated when you want to make a Full Group Retreat, you have a tough decision on your hands — either leave them behind to be captured, or try to drag them with you. If you want to bring one or more Incapacitated allies with you when making a Full Group Retreat, all of your group must sacrifice all of the Inspiration they currently have (requiring a minimum sacrifice of 1 Inspiration). Otherwise, the characters left behind are captured, and will have to be rescued from the opponents or escape on their own.

CHASES

A chase in ***Doctors and Daleks*** can be resolved by making a Collaborative Check (page 180).

Example: *Eric, Paul and Josie are a level 7 group who have been taking a tour of a robotics facility, but have realised that it's actually a front for a Cyberman conversion scheme! The tour guide has drawn a blaster and demanded they submit to Cyber-conversion, while security Cybermen have emerged from several side doors, and the Encounter has started. Josie proposes they make a Full Group Retreat, and the rest of the group agree.*

Josie tells the GM she wants to use her sonic screwdriver to overcharge the tour guide's blaster to create a blinding flash the group can use to make a getaway. The Gamemaster asks her to make a DC 15 Intelligence (Engineering) check, and she succeeds. Eric tells the GM he wants to intuit the best path out of the facility to safety, so the GM asks for a DC 15 Wisdom (Insight) check. Eric succeeds, and begins leading the group away from the blinded Cybermen and the tour guide. Paul tells the GM he wants to block the path behind them by throwing anything he finds in the way. The GM asks for a DC 15 Strength (Athletics) check to pull parts from the Cyber-displays and chuck behind him. Paul succeeds, and their escape is covered by a pile of electrified wreckage.

As every character in the group succeeded in the Collaborative Check, their Full Group Retreat was successful, and they swiftly find themselves outside the facility, safe and ready to make a plan!

If a chase occurs with a single character you can still use a series of three consecutive checks.

EXPERIENCE

Earning XP and levelling up works exactly as described in the 5th-edition rules. One of the Doctor's most important rules is **Do Not Kill** (detailed on page 184), so you're unlikely to be gaining much experience from killing monsters in ***Doctors and Daleks***.

Though you'll still gain experience from ending encounters (hopefully without anybody dying!), this de-emphasis on combat means your GM might like to use milestone experience, and simply award your characters enough XP to reach the next level at the end of each adventure. Alternatively, you can create personal goals and party goals to earn XP during play. We recommend you create these goals whichever approach you choose, as they will help you define your character and help to keep your adventures focused.

PERSONAL GOALS

Everyone wants to do something with their lives. Everyone wants to achieve something, no matter how small. And to reflect this, every character has a goal, and we're not talking football here. You should give some thought over what your character is like and come up with something that they'd like to achieve. Most of the Doctor's companions are not about money or fame, but if that's something the character would have at the forefront of their minds during the adventure, then the player should bear that in mind.

Remember your Concept? It could be that you're so determined and focused on that element of your life that that is your goal. It could be anything — to explore, to find the love of their life, to further humanity, to advance the course of science, to boldly go where no one has gone before... you get the idea. If possible, try to come up with two: a short-term goal, and a long-term goal.

SHORT-TERM GOAL

Short-term Goals represent what you're hoping to achieve in the near future, within days or weeks. There's a good chance you'll reach this goal over the course of a single adventure within two or three sessions. They could be anything, though the more ambitious goals may be better served as a long-term project.

Managing to accomplish this short-term goal will give your character XP equal to your level × 100 XP (depending on how difficult it was to achieve) which goes towards levelling up your character. Once you've completed your short-term goal, you can choose another one. Discuss what it could be with the GM and other players so that you pick something that really suits your character's motivations.

Examples: *Finding Mrs Dobson's cat that has been missing for a week, making friends with that reclusive scientist, or raising money for a charity.*

LONG-TERM GOAL

Long-term Goals are what you'll be working towards for a while. It could be that it'll take months or even years to achieve, if at all, and can be seen as a motivating force in your life rather than something that can realistically be attained.

If you cannot think of something straight away, you can leave it blank and add something as you get to know the character. After all, while the character is your creation, you don't really meet them properly and get to know them until you start playing. These Goals are important though — when the character is actively pursuing their long-term goal or achieves their Goal, the GM will reward you with Inspiration or something even cooler. If you achieve your long-term goal, your character earns XP equal to their level × 500.

It may be that your pursuit of this long-term goal is something the character works on between adventures.

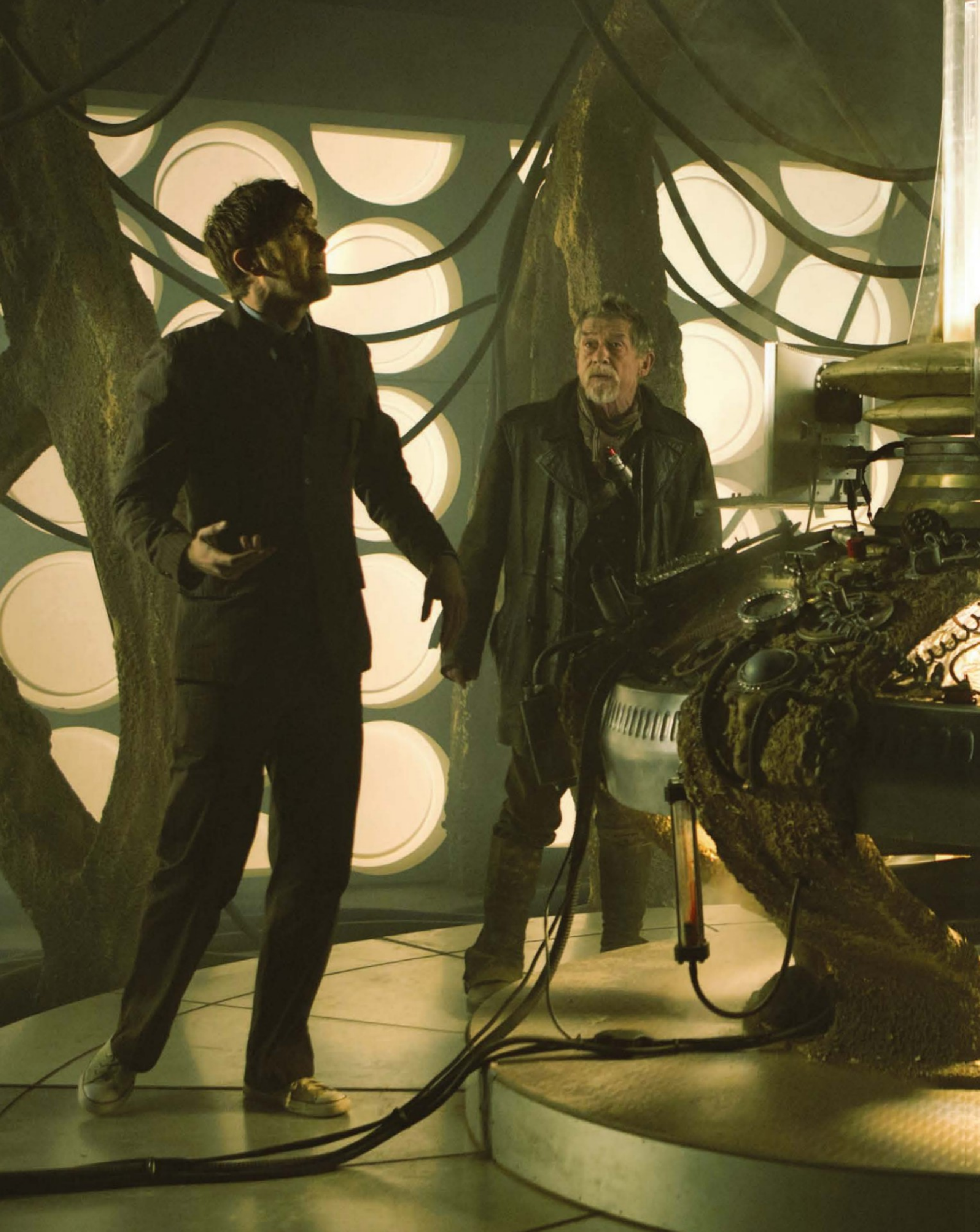
Examples: *Starting your own business developing interstellar travel, building your own house, training to become a pilot, or practising to be a professional violinist.*

PARTY GOAL

Wherever and whenever you travel, you'll be there for a reason. Trouble has a habit of preceding the Doctor — she tends to arrive in situations just as things are going terribly wrong, and decides it's her job to make things right. Some goals span across time (such as halting a planned Dalek invasion), requiring the entirety of Team TARDIS to travel to a different place and era. Fixing whichever problem your team is currently facing, whether it's in the local time and space or much further afield, is your party goal. When you complete your party goal, something that might take two or more sessions, every member of your team gains XP equal to their level × 300.

Examples: *Discover the motives of MI6 Agent Daniel Barton. Save Nikola Tesla from the Skithra. Stop the Judoon from hunting down a fugitive. Stop the invading Cyberman forces.*

> **"The future is not fixed. It depends on billions of decisions, and actions, and people stepping up. Humans. I think you forget how powerful you are. Lives change worlds. People can save planets, or wreck them. That's the choice. Be the best of humanity. Or..."**



CHAPTER 8:
TIME TRAVEL

GOING ANYWHERE, ANYTIME

Time is like a book, with a beginning, a middle, and an end. You have to read it in the right order for it to make sense, but you can flip to any page you like and see what you find. It might be a nice chapter on gardening in Wiltshire, or an angry Sontaran. It's really quite difficult to know until you're there and then, well, angry Sontaran. Although they don't read many books — probably why they are always so angry. And shouty.

Okay, we're a bit off topic here but time is like a book. Except that doesn't account for the panchromatic equation variables which is actually quite important. Sorry, scratch that, time isn't like a book. Time is like a river. No, that's been done, and time doesn't move, it's always there but never still, but also never moving. We move in time, not the other way around.

Alright, let's start again. Forget what you think you know about time, because the only thing time is like... is time. It is beautiful, mysterious and impossible to truly fathom, even after thousands of years of travelling it. It will always surprise you, and always show you something you never imagined you might see.

Here's the first thing to understand: there is no past or future, not really — there is only now. Your 'now' might be different to someone else's, but the only time that truly exists is the one you are in. Whether it is meant to come before or after anything else is irrelevant when you are a time traveller. You simply have an infinite amount of 'nows' to choose from, and they can take you anywhere.

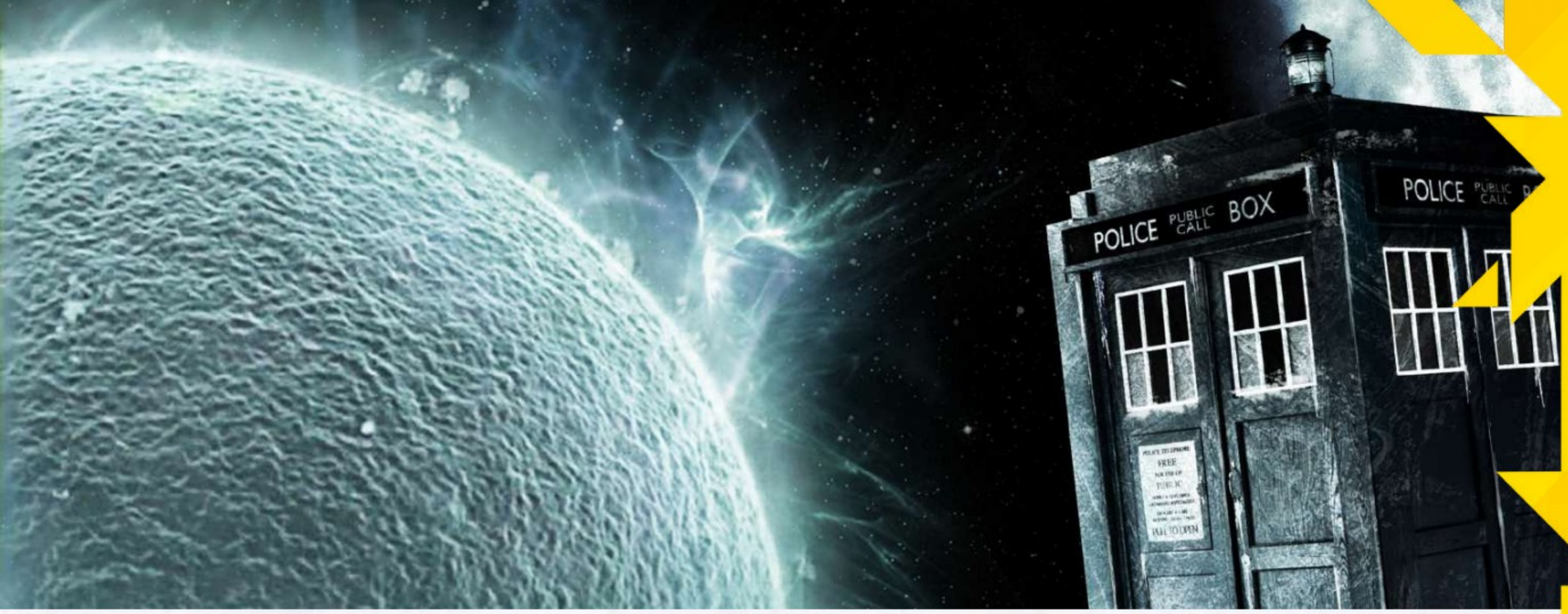
Now, this might all sound a little confusing, but don't worry. In this chapter, we are going to teach you a few tricks to keep ahead of the dangers of time travel, and show you how to avoid the pitfalls, and angry Sontarans. It might be a lot to get your head around, but with a few simple tricks, you won't need to feel the flow of the whole Universe to travel in time without destroying it. Which is a real possibility. Sorry, probably should have led with that.

THE TARDIS

There are several ways to travel in time, but without doubt, the most advanced of all time machines is a TARDIS like the Doctor's (albeit not quite as old a model). The TARDIS was built by the most advanced civilisation in the Universe, the Time Lords of Gallifrey, using incredibly sophisticated physics and engineering that most people simplify to 'it's bigger on the inside'. TARDIS is actually the name the Doctor (or possibly her granddaughter, Susan) gave her time machine, an acronym of 'Time And Relative Dimension In Space' which is much more interesting than the official term of 'Time Capsule'. It's a bit of a shame that, to the Time Lords, such incredible machines were no more special than a family car. So we'll stick to the Doctor's name for these amazing devices.

A TARDIS isn't an entirely physical construction, and in many ways, is actually grown more than built. It is truer to say it is a mathematical construction, born out of a series of vastly complicated equations that prove it exists. Every physical aspect of the machine is really just a user interface to help physical beings interact with it and operate it. This makes it highly adaptable. For instance, its entire appearance, inside and out as well as its interior layout, can easily be changed to anything you might like with the application of a few different equations (or pushes of a button). The equations that make up a TARDIS also appear in a more physical format to help the operator make repairs. You might think that taking off a panel has revealed some pretty simple 1980s electronics, but they are actually little more than a metaphor for the calculations that are the true technology behind them. So it doesn't matter if you have a degree in electronic engineering, you can't repair a TARDIS without an understanding of high-level block transfer computations, even if it still looks like you are just fiddling with a wrench and a screwdriver.

The thing most people notice upon entering a TARDIS is that it is smaller on the outside. In the case of the Doctor's TARDIS, what appears to be a small box from the outside



opens out into a huge control room with several other doors and corridors leading to all manner of different rooms and places. This effect is based on Transdimensional Engineering, a Time Lord technology almost as incredible as time travel. Put simply, the 'inside' of a TARDIS isn't actually inside the object you enter. It exists slightly outside time and space, a form of pocket dimension. What you see on the outside is simply a three-dimensional doorway. This is no different to walking into a room and finding the room is much wider than the doorway, but in four dimensions. The Time Lords used this effect in all their constructions, allowing almost the entire population of the planet to live in a single citadel city on Gallifrey.

When you see the TARDIS materialise and dematerialise, all the pilot is doing is basically moving the door, but doing so through time and space. The inside of the TARDIS never really moves, and is sealed inside its own dimension. In this way, the passengers are protected against anything that cannot find a way into this dimension, be it an energy blaster or the assembled hordes of Genghis Khan. However, by safe we just mean 'mostly safe'. Artron energy, cyberbomb explosions, the mental projections of godlike entities, and the delivery service at Kerblam! have all found a way to bypass this defence.

TARDIS SYSTEMS

The TARDIS does more than just move in time and space. It has an array of advanced features and systems that can be used to manipulate time and to protect its occupants. A clever operator can repurpose some of these systems for a number of inventive things. Used carefully, even an old TARDIS like the Doctor's can tow whole planets across the Universe and ignore the effects of a black hole.

THE EYE OF HARMONY

The secret to the immense amount of energy available to a TARDIS is its power source. Called the Eye of Harmony, it is a captive black hole nestled in the heart of the TARDIS. Capturing such a dangerous but almost inexhaustible supply of energy is another one of the Time Lord's greatest achievements. However, it does bring its own share of problems. When something has gone wrong with the TARDIS power systems, the effects can be catastrophic, on a planetary, if not universal scale. Rogue or uncontrolled black holes can do a lot of damage.

SHIELDS

As well as the natural protection of being a pocket universe, the TARDIS has extensive layers of forcefield systems to protect its occupants from all manner of situations (see Immunity in the *TARDIS* description). Some simply protect them against the effects of gravity changes or natural hazards. Others can defend the ship against weapon fire and energy attacks. While more difficult to predict, the shields can also prevent psychic attacks and mental projection for the most part. These shields usually just protect anyone inside the TARDIS. But they can be extended to create safe corridors to the TARDIS in the vacuum of space, or protect time travellers just outside the TARDIS.

PERCEPTION FILTER

One of a number of features to discourage unwelcome attention is the perception filter. This system is actually a very subtle form of mind control that affects anyone passing a materialised TARDIS. Essentially, it makes you not notice the strange blue box that wasn't there before. It doesn't make the TARDIS invisible, or look like it fits in with wherever it is. But it does make even the most incongruous shape of TARDIS something most people ignore. However, it isn't infallible and the more someone is likely to notice the TARDIS, the harder it is for the perception filter to work. It really only stops the casual passer by noticing it, rather than hide it from a concerted search.

CHAMELEON CIRCUIT

The chameleon circuit is the next layer of defence after the perception filter. It takes advantage of the fact that the 'blue box' is nothing more than a door, and a mathematical approximation of a door at best. The outside appearance of the TARDIS can be changed to pretty much anything using the chameleon circuit's technology. A police box, wardrobe, or similar sized box is the usual standard. But as long as it's large enough to admit passengers and put a door somewhere there aren't any real limits. However, it should be pointed out that whatever the shape of the TARDIS, it is still basically a box with a door. It can take the form of a car, but you wouldn't be able to drive it, if it became a tank its cannon wouldn't fire.

For the most part, this system changes the exterior automatically as the TARDIS materialises, scanning the surroundings and picking a shape to fit in. However, the operator can change the exterior to something specific if they like. That is, as long as it isn't broken, which leaves the TARDIS stuck in a particular shape. The Doctor's TARDIS has been broken in this way for many years, and has undergone several attempts to fix it. However, it's unclear whether it is a difficult system to repair, or that the Doctor just likes keeping it as a police box.

HOSTILE ACTION DISPLACEMENT SYSTEM (HADS)

This system is a minor but simple, effective, and irritating part of the TARDIS defence systems. If the TARDIS is under a concerted attack that may cause serious damage or threaten to destroy it, the TARDIS will dematerialise in the absence of any orders from its occupants. It is a great way for the TARDIS to get away from danger, or protect passengers who may be unable to pilot it away. However, if the TARDIS is unoccupied, finding where it took itself in all of time and space can be something of a pain.

INTERNAL WEAPONS DEACTIVATION SYSTEM

In theory, the inside of the TARDIS exists 'in a state of temporal grace' allowing few violent actions or systems to function within it. However, not every aggressive visitor finds the effect as calming as they should. So, the TARDIS is also equipped with an automatic system that deactivates, drains, or jams any attempt to fire a weapon inside it. The system doesn't always work, but at its best it can even stop basic chemical reactions that might power explosives or bullets, as well as stopping energy weapons.

SENSORS AND SCANNERS

Given the wide range of places a TARDIS might travel to, the ability to scan its surroundings before allowing any passengers to leave is essential. The TARDIS can easily scan the area around its landing place with a 360 degree scan that can be played back on monitors in the control room. It can also check the atmosphere, pollution, and toxicity levels of almost any environment. Given how advanced the sensors are, a skilled operator can adjust them to make more specific scans for all manner of power sources and materials, across time and space if need be. They also allow the TARDIS to act as a communications relay that can receive and transmit signals from across the Vortex to anywhere and any-when.

With all of time and space, sensors and scanners can detect all sorts of things. Within range, you can assume that 'basic sensors' can scan for the presence of creatures and objects within range, identify them if

known, and 'see' heat signatures, power use, vibrations, and other types of information. More advanced sensors may be able to pick up invisible (or cloaked) creatures and vessels or the presence of Artron energy.

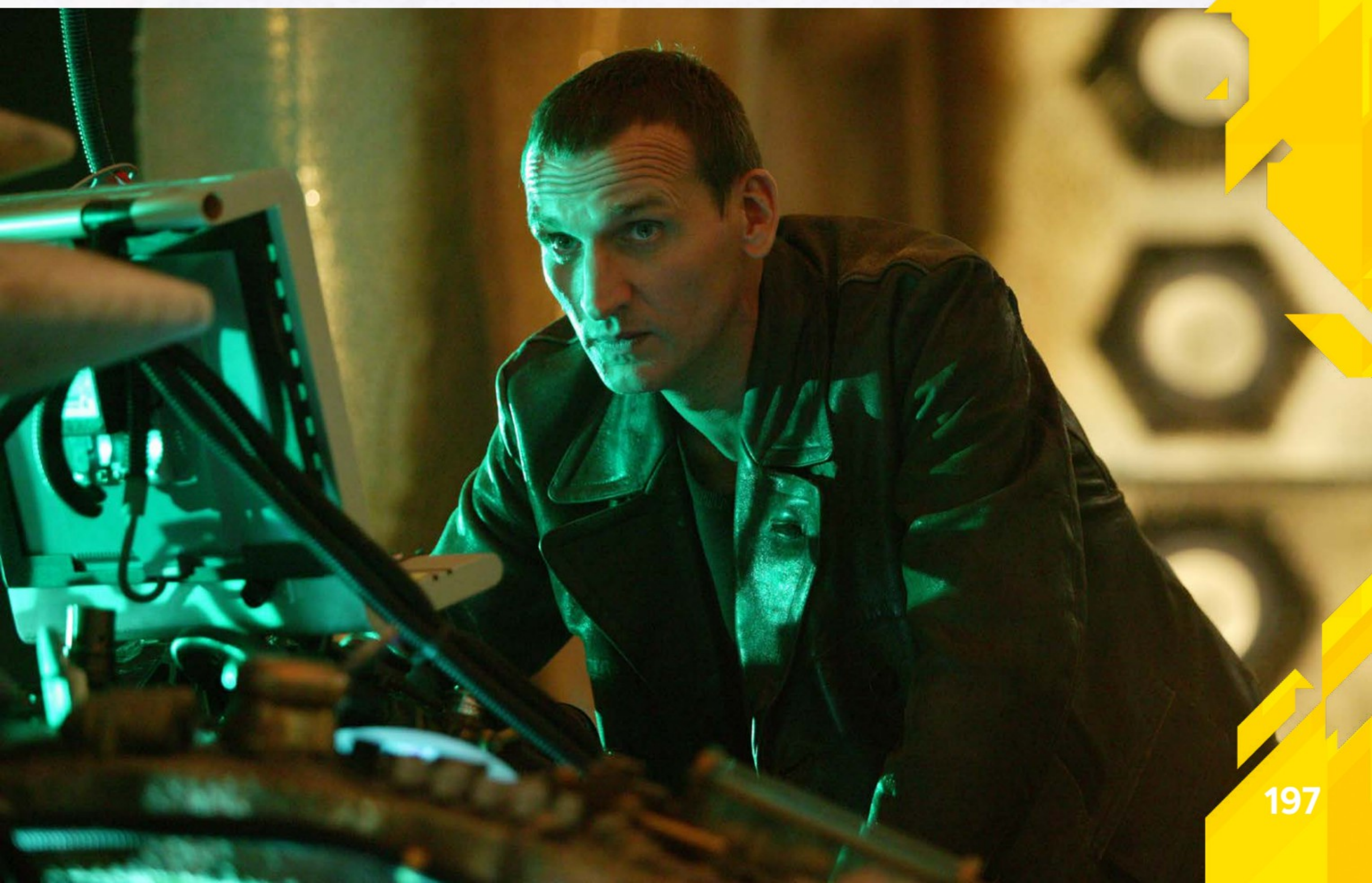
TELEPATHIC CIRCUITS

Every TARDIS is at least partially sentient. They are living creatures in many ways, and certainly far more than a machine. This sentience allows them to predict patterns and make adjustments to their course for the safety of their passengers, as well as making accurate journeys. While it cannot speak or communicate verbally, it is possible to connect to the 'essence' of the TARDIS telepathically. This can be done directly using the telepathic circuits in the control console. The system allows even a non-Time Lord (with the right settings) to pilot a TARDIS just by picturing a place they want to be and letting the TARDIS calculate the route. It can be a little inaccurate if the pilot isn't focused on the destination.

LANGUAGE SYSTEMS

As the TARDIS has a sentience and telepathic potential, it has a tendency to connect to the minds of any of its passengers. It knows when they are in trouble and does its best to come to their aid. One useful, if invasive, aspect of this connection is its ability to translate on behalf of its passengers. When a passenger hears or sees words, the TARDIS translates for them inside their mind so they hear or see the words in their own native language. The system is so precise that most TARDIS travellers take a while to realise what is happening. They only question it when they realise an unrealistic amount of alien cultures seem to speak the same language as them.

> **"TARDIS telepathic interface. You're now in mental contact with the TARDIS, so don't think anything rude... it might end up on all the screens."**



TARDIS ROOMS

With as much space as you need and the option to create as many rooms as you like, even the most basic TARDIS has a large selection of interior rooms for passengers to use during their journey. As they were designed for passengers to travel to different places and observe without interfering, they offer not just the convenience of a vehicle but all the comforts of home. There are many empty rooms that can be claimed and purposed easily by the occupants. Whether you need a new lab area, somewhere to keep your new pet, or a secure area for a prisoner.

Using the Architectural Configuration System, you can adapt any room you like into something new, or even make new rooms if you are still not satisfied. This manipulation of interior space means each room can be anything you like. It might be a tiny cupboard full of spare parts, a vast telescope room with a view of the Universe, or a six storey library with a reception and a little shop. The following are just a sample of the possible places you might find inside a TARDIS if you have a mind to explore. Be careful not to get lost.

CONTROL ROOM

Usually the first room you enter in a TARDIS is the control room, or console room. It might take many forms, but is always dominated by the control console in the centre of the room. While only one pilot is required to operate a TARDIS, it ideally takes six operators (one for each console panel) to utilise its full power. You can control every aspect of a TARDIS from this console, and as such, it is usually the hub of activity. Many passengers only ever see this room.

The Control Room may be used for Computers, Navigator's Tools, Vehicles (Aerospace), and Vehicles (Temporal) checks.

BEDROOMS

When people are going to stay aboard for some time, either by accident or design, they usually want a bedroom. While trips in the TARDIS are almost instantaneous, everyone needs a place to call their own when travelling the Universe. The TARDIS has several bedrooms in a selection of styles, to suit any number of guests. They are all quite similar in size and usually just have a bed, closet and bathroom. Everything else a passenger might need is available elsewhere in the ship. There is a large kitchen with a food dispenser and a good stock of tea conveniently near the control room, too.

WARDROBE ROOM

As the purpose of the TARDIS is to monitor and observe less well-developed species across multiple time periods, its passengers need to be able to look the part. The wardrobe room would put most costume stores to shame, containing clothes for all kinds of passengers, from all manner of periods in a variety of histories. So, whether you want to find an outfit to infiltrate an alien culture, or just dress up in something interesting, you will find what you need here in abundance.

The Wardrobe room may act as a Disguise Kit at any TL between 7 and 11. It also holds Climbing Gear, Games, and Musical Instruments, at TLs from 3 to 11.

LIBRARY

Even the Time Lords saw a need for books, and no TARDIS is complete without a library. When a TARDIS is new, such a place is organised with useful and edifying works, like technical details for repairs, cultural details, and histories to help travellers study the civilisations they observe. But as time goes on, the libraries tend to grow and pick up books from all over the place. Older time machines might have all manner of strange tomes at the back of their dusty shelves. There are even a few old Gallifreyan books (such as the *Ancient and Worshipful Law of Gallifrey*) that actually have powerful temporal effects. Tread carefully, as the Doctor said; books are the best weapons in the Universe.

Using the Library grants advantage to Intelligence and Wisdom checks when researching information.

MEDICAL FACILITIES

Given that Time Lords regenerate, if a TARDIS is lacking in any area, it is medical facilities. But even Time Lords get ill, and so most have at least a small sickbay with some advanced medical equipment. Thankfully, Time Lord medicine is incredibly advanced and all that most patients have to do is lie on a medical bed and let the machine deal with the problem. However, the systems are designed mainly to heal minor or simple injuries and diseases, on the assumption that anything worse and the occupants can travel back to Gallifrey in an instant for proper treatment.

A TARDIS' sick bay has a small mixture of medical technology from a variety of ages, from archaic and frightening devices, to advanced medical scanners and intelligent bandages. This equipment can be used as a Medicine Kit at any TL between 5 and 11.

ZERO ROOM

While not specifically a medical room, this peaceful room is a place of perfect tranquillity. It is the 'sweet spot' where all the power of a TARDIS and the Vortex are in harmony, making it a restful and healing place to be. It is highly useful to recover from a difficult regeneration, and indeed for anyone recuperating from any form of trauma.

When you spend a long rest in a Zero Room, you remove all levels of exhaustion and regain all spent Plot Dice.

SECONDARY CONTROL ROOM

It never hurts to have a backup. In case of emergency or damage, each TARDIS has a secondary control room that can be used to run the ship nearly as efficiently as the main console room. They are usually a bit hidden, but with a quick adjustment of the Architectural Configuration System, it can pop into existence near the door. While designed to be a backup, if the TARDIS is invaded by a hostile force, it can be a vital place to regain control of the ship. The TARDIS also archives any old versions of the console room when the operators change the look of it. These old consoles are disconnected, but with a little work, they can also easily be turned into secondary control rooms.

The Secondary Control Room may be used for Computers, Navigator's Tools, Vehicles (Aerospace), and Vehicles (Temporal) checks. It may also be used as Security Tools to shut down the Control Room, enabling all TARDIS functions to be accessed only through the Secondary Control Room. The Tools can be found at any TL between 5 and 11.

"An apple a day keeps the, uh... No, never mind."

LABORATORY AND WORKSHOP STORES

Every TARDIS is built with a good collection of spare parts, laboratory equipment, and tools for a variety of different jobs. The Time Lords are both thorough and overly cautious, so each TARDIS has several rooms full of interesting bits and pieces. They tend not to have dedicated labs or workshops, as the occupants can create a room to the specifications they require and then fill it with anything they like from the stores. This means a lot of passengers (such as Nyssa) tended to turn their bedrooms into laboratories and workspaces.

Laboratory and Workshop Stores may be used for Artist's Tools, Builder's Tools, Chemist's Tools, Investigator's Tools, Mechanic's Tools, and Security Tools, all available at any TL between 5 and 11.

POOL ROOM

What self-respecting TARDIS doesn't offer the full spa treatment? Each often has an Olympic-size indoor swimming pool (and sauna), although few passengers get time to take a dip. Clara may have been the only one of the Doctor's companions to get the opportunity thus far.

CLOISTER ROOM

The cloister is one of the most peaceful places in the TARDIS outside the zero room. As the name suggests, the cloister is an ivy-covered, stone courtyard, in a similar design to that of old Gallifrey. It is a place to contemplate and possibly remember home. But more importantly, it is the source of the Cloister Bell. This sonorous toll echoes throughout the entire TARDIS when it sounds, and with good reason: it only activates in dire emergencies, when the TARDIS, its passengers, or the Universe itself is on the brink of destruction. Those who ignore its warning never do so for very long.

> **"The Cloister Bell...
> It's a warning...
> The TARDIS is worried."**

ENGINE ROOM

Drawing its power from the Eye of Harmony, the TARDIS engine is vast. Easily the size of a factory, the systems that drive the ship across the Vortex and manage the power of a black hole are immense. Thankfully, there is little need to visit the engine room as all its controls are effectively part of the console. But in the direst of circumstances the only way to fix a problem might be travelling into the heart of the machine at the centre of the TARDIS.

The Engine Room allows access to Computers, Mechanic's Tools, and Security Tools, all at any TL between 5 and 11.

TARDIS TOOLS

Inside the TARDIS Toolkit is a host of strange and often useful pieces of equipment. For the most part, you can assume that the TARDIS toolkit contains everything you need to make ability checks with Mechanic's Tools aboard the TARDIS.

Here is just a small selection of specific tools that the Doctor has used on her adventures.

Magnetic Clamp — This adjustable clamp allows you to hold two metallic objects together in position. The dials allow you to make very small adjustments when lining them up to connect or seal them. It is also a lot more powerful than it looks, able to hold doors closed against considerable pressure if need be. Anything clamped together or shut by the magnetic clamp adds +5 to the DC to open it.

Master and Moog Drone Clamps — As the name implies, these two devices are both clamps. This allows them to lock onto an object to provide a handle or to hold it in place. Unlike the magnetic clamp, they can be used on any surface, from metal to wood to plastic. As drone clamps, they can be used as a pair, with the 'moog' clamp following the angle and movements of the master clamp. This allows them to not only bring two very distant items together but also move them around in perfect relation to each other.

Laser — While not very powerful at any range beyond 6 inches, this laser is a highly effective welding tool, as well as a precise distance measuring device. It can be used as a weapon, but only does 1d4 fire damage.

Pen Torch — Because you can never find either a pen or a torch around when you need one. This provides bright light in an adjacent 5 foot square, as well as functioning like a normal pen.

Universal Detector — As the name implies, this device allows you to detect the presence of any form of material. It is effectively a scanner gadget.

Neutron Ram — Sometimes you need to force something to fix it. The Neutron Ram does just that, capable of delivering a big thump or a tiny push, depending on what you are doing. The option to give something a wallop is often useful when you need to exert force in an awkward place. Just slide the Neutron Ram into the machine and deliver a kick where it is required. However, the lower setting is actually more useful, especially for micro engineering: it is capable of nudging a single atom back in place if need be. This allows it to make repairs on an atomic level, especially useful for items like silicon chips and advanced electronics. The neutron ram acts as a set of Mechanic's Tools. As a weapon, you can target one creature adjacent to you. The creature must make a DC 13 Constitution check. If it fails, then it is knocked prone.

Influx Booster Stabiliser — Where the Neutron Ram can deliver a physical push, the Influx Booster Stabiliser is able to do much the same job with energy fields. Essentially, it is designed to boost or stabilise the flux around any energy field. As a booster, it can increase the power of any energy field, as much as doubling its strength. As a stabiliser, it removes interference to regulate and maintain an energy field under stress or outside interference. As a side effect, it can affect the electrical impulses in most forms of biological and mechanical life, stunning or confusing them momentarily. You can target one creature adjacent to you. That creature must make a DC 13 Constitution saving throw or be stunned until the end of its next turn.

Stalos Gyro — This device carries a spinning section inside that counteracts the movement of whatever it is connected to. This allows it to eliminate electromagnetic interference and mechanical vibration in systems under stress. It is also rather good at detecting oncoming earthquakes. This acts as a scanner that can detect movement underground within 500 feet.

Pocket Watch — Because knowing the time is often critical.

TARDIS MANUAL

Every good vehicle comes with a decent manual, and the TARDIS is no exception. The form of this manual depends on the model and type of TARDIS. Older ones have a manual that resembles an old tome, with a thick leather cover and parchment pages. Indeed, most manuals are physical books in one form or another. The Time Lords recognised that if (for instance) you lost all power, an electronic manual isn't going to be much help. It's not as if space is a problem in a TARDIS anyway. In fact, TARDIS manuals often just appear in their libraries, as Gallifrey has been known to send out upgrades automatically. This sometimes leads to some TARDISes having whole libraries full of different editions of the manual.

While the manuals are very complete and detailed about all aspects of repairing, operating and maintaining a TARDIS, they do use rather dense language. The writers assume a high knowledge of temporal physics and mechanics, and have a painfully dry and overly wordy writing style. Using the manual to make a repair grants advantage to ability checks, but also doubles the time it takes, as you have to search through the verbose text of the manual. Every Time Lord declares they will rewrite the manual to make it clear and concise, and ironically none of them find the time to.

> **"You threw the manual into a supernova? Why?"**

CHAMELEON ARCH

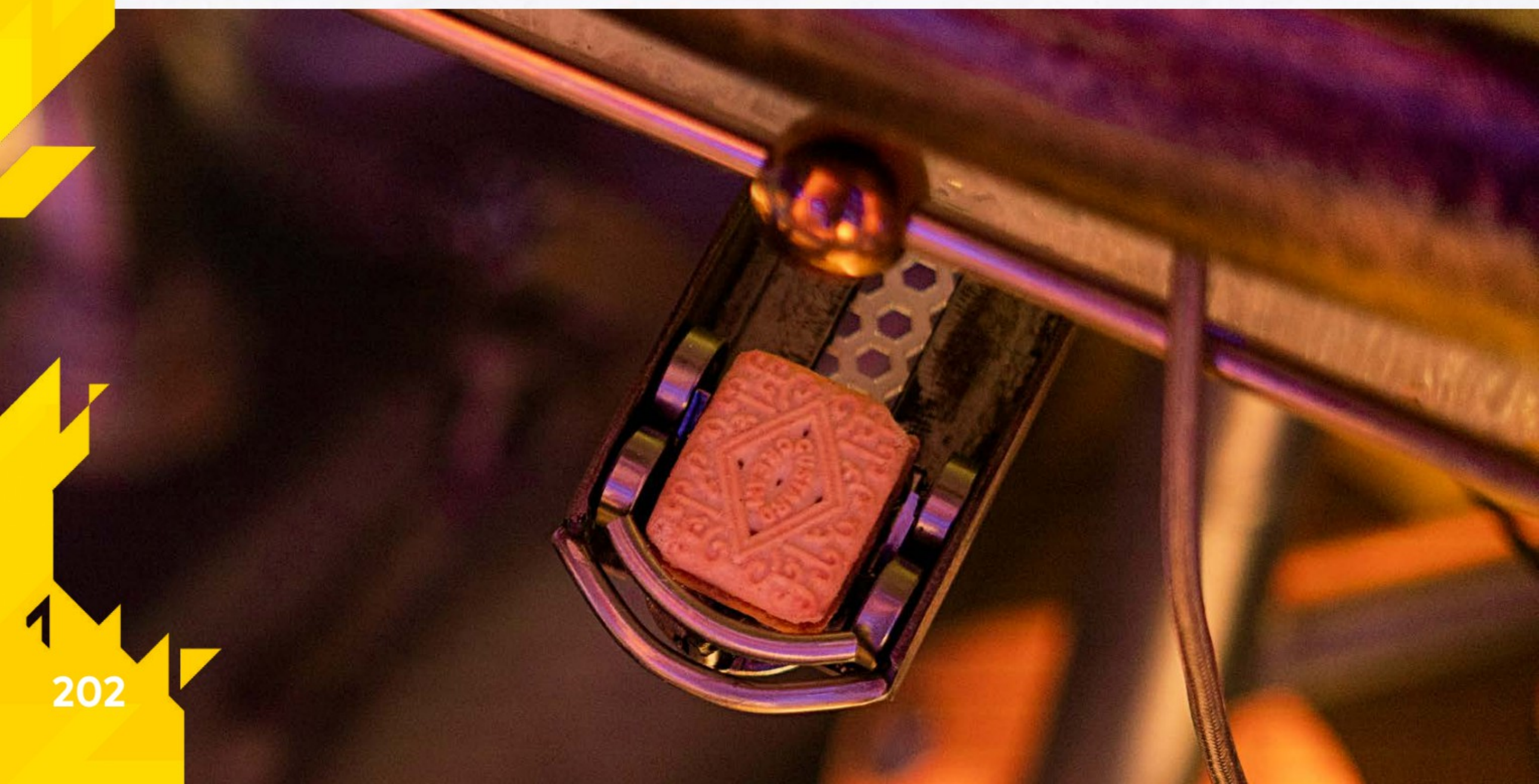
Perhaps the ultimate form of infiltration device, the Chameleon Arch allows a Time Lord to become an ordinary human. The system is painful and strips away their memories and sense of time. It even removes or hides some of their physical aspects, making them appear human to most medical scans and examinations. This lost essence is held in a pocket watch or other inconspicuous item, protected by a perception filter that makes the subject ignore it, but unable to leave it behind. To undo the process, all they need to do is open the pocket watch and their memories and abilities come flooding back in moments. Unfortunately, they need to be prompted to do this by a friend, as the perception filter prevents them from ever thinking of it for themselves.

There are several reasons a Time Lord might subject themselves to this process. Its official function is to allow them to truly experience a culture or era without any possibility of interference. The Chameleon Arch manipulates time to give them a life and a backstory in the place and time they are joining. This also makes it a very useful way to hide from an enemy looking for a Time Lord, as long as you have someone who can bring you back.

TARDIS SHIELDS

As well as being physically well protected, the TARDIS has a variety of layers of energy shielding. These protect against direct energy attacks, radiation, cosmic energy, the Vortex, and many more deadly threats involved with time travel. It's a simple matter to turn them on and off, or just turn off some of the layers, as some can make the TARDIS difficult to control in certain circumstances.

However, they can also be extended and manipulated for utility. As they protect against vacuum, they can extend further around the TARDIS to allow passengers to step out into space (or stay safe if they happen to do so). They can be shaped to create a safe corridor to connect the TARDIS to another ship in space, or protect against a hostile environment to a destination. They can be manipulated into pretty much any shape for several metres around the TARDIS, further if focused precisely and at the cost of complete protection for the ship. As this takes only a few moments and a DC 10 Intelligence (Vehicles (Temporal)) check, it can prove a very adaptable and useful feature.



TIME MACHINES

The Time Lords are not the only species to develop time travel, although they are the most advanced. There are many powerful entities in the Universe that have a natural affinity for time and need no devices to travel the Vortex, or even control it. It is best to give such entities a very wide berth and hope they never notice you.

Any species using a device to traverse the Vortex is far safer to tangle with, although many are still very dangerous and aggressive. However, among the most dangerous things to come across is an early experiment in time travel from a less developed species. Even the Time Lords tried some very perilous and even immoral forms of technology to uncover the secrets of the Vortex. These types of proto-time travel (such as zygma beams) are often not only dangerous to the user, but to the Universe in general. They are usually pursued by fanatical or immoral scientists obsessed with following the research to the end, who do not take kindly to being told their life's work is doomed to failure. The following are a selection of non-Time Lord devices and time machines (albeit ones primitive Time Lords may have once used) that you may find travelling the Vortex.

TIME CORRIDORS

These are usually the first functional time machines that any civilisation manages to produce and are precursors to the more compact and efficient Vortex Manipulators. They are essentially a stable wormhole through time, linking two portals in different time periods together. Step through the door on one side and you find yourself at the other. While they take a lot of energy and can only take a traveller between two points, they are among the more stable and safer methods of time travel. By the standards of most temporal devices there is not a lot to go wrong. However, if one side is shut down the corridor cannot function, or worse will throw any travellers into the Vortex, where they might appear anywhere in space or time. Early unstable versions of time corridors have been used as an execution method by cultures not even interested in time travel.

An early form of time corridor is an Osmic Projector, which is used by the Sontarans. These devices project a rift in time to allow limited movement back and forward. But they are often unstable and cannot manage to transport large amounts of material, often limited to just one person. Their instabilities leave a dense trail of particles that is easily detected, and as their travellers cross many time streams they often appear as ghosts to any time periods they travel through.

VORTEX MANIPULATORS

Developed by the Time Agents of 49th–52nd century Earth, the Vortex Manipulator is a highly utilitarian personal time travel device, albeit a bit of a cheap and nasty way to travel. Looking like a large watch, these devices have a multitude of functions, most notably an advanced scanner system. Time travel using the device is fast and simple: you just set the coordinates and the jump is instantaneous. It doesn't have anywhere near the range and sophistication of a TARDIS, and several short jumps might be required to reach a destination. However, as a personal device, they are remarkably powerful for their size, and if you are moving in time and not space, have a substantial range. Vortex Manipulators are so small and handy they are technically classed as a Gadget.

DALEK TIME TECHNOLOGY

Second only to the Gallifreyans in terms of technology, the Daleks have been experimenting with time travel for many years. Seeing the Gallifreyans as their main rivals for universal domination, they knew the key to destroying their defences would lie in temporal mechanics. They have become highly adept at creating time corridors for small-scale insurgency on other worlds, and aware enough of temporal manipulation to engage in a Time War. However, after an abortive experiment with TARDISes of their own, they have focused on temporal defences and weapons. While Dalek attack saucers are not usually capable of travelling in time, they are shielded from most temporal weapons and Vortex energy. This allows them to doggedly hammer at their enemies no matter what temporal weapon is unleashed. Additionally, they are one of the only species to develop technology capable of destroying a TARDIS on the battlefield.

While Daleks usually move as an army, they have allowed some elite units (like the Cult of Skaro) access to personal time technology. These individual Daleks are capable of an 'emergency temporal shift' that allows them to escape into time as if they had a Vortex Manipulator. However, it is only viable as an escape measure, as the destination is very hard to predict.

51ST-CENTURY WARP DRIVE

While not intentionally a time travel device, the warp drives of the 51st century could do serious damage to the Vortex in the hands of the careless. These drives were designed to fold and warp space to allow instantaneous travel across the Universe. However, when you manipulate the fabric of space, you also manipulate the fabric of time to a certain extent. When the warp field becomes unfocused, the strain it puts on space can often start opening portals in time, much like a time corridor. Thankfully such occurrences are often localised to around the same century, and properly shutting down the engines closes them reasonably safely. Still, this localisation is a danger if left unchecked. Like fabric torn many times in the same area, rather than several spaced out tears, it can lead to a complete collapse of time that continues to spread until stopped.

CHULA WARSHIP

Sadly, many civilisations that develop time travel decide to incorporate it into their warships rather than use it to study history. The Chula are one such people, whose warships have the additional capability of travelling in time as well as an invisibility cloak. Designed for simple strike missions rather than bombardment, the energy required for time travel doesn't leave much power for weaponry. It is for this reason that many cultures quickly stop adding such technology to their warships, unless they are fighting a time-aware species. Thankfully the Chula also had some humanitarian goals and also provided their ambulances with temporal capability.

79B AICKMAN ROAD

While apparently alien, this time travel device is actually of advanced human design, although it shows a lot of similarities to Gallifreyan. Using a perception filter, this time vessel took the form of an upstairs extension to an ordinary Earth house in the early 21st century, in an attempt to find a new pilot to replace its missing crew. While it wasn't bigger on the inside like a TARDIS, it used similar controls on a central console and very similar cloaking technology. The origin of the device was actually the Silent chapter of the Church of the Papal Mainframe from the 51st century. It is possible that this type of vessel is also available to the Time Agency.

THE TESELECTA

These devices are designed as 'justice machines' whose job is to track down criminals who would otherwise never be brought to justice. Each Teselecta is the size and shape of an ordinary human person, much like an android, but has a crew of over four hundred people. Unable to duplicate the spatial engineering of the Gallifreyans, these human time travellers take the opposite approach and miniaturise the crew so they can operate the device.

The Teselecta has a number of features, the main one being the ability to change form into any humanoid being it has had a chance to scan. In this way, it gets close to its targets at the end of their lives, and removes them from the timeline where doing so causes the least damage. Their targets are then put on trial and punished for their crimes. While time travel is not the Teselecta's most unique feature, their removal of the targets close to the end of their lives means they make a remarkably small impact on the timestream.

"That's the TARDIS. And I'm going to pilot it all the way to London. I can be there five minutes ago."

CREATING A TIME MACHINE

Unless you are planning a campaign set in a single time period, your group needs a time machine of their own to have adventures across time and space. In many cases, this might be a TARDIS, and it's easy to say it's just like the Doctor's. But the Doctor's old Type 40 TARDIS should be unique, and there are a vast range of styles, models, and abilities your time machine can have, and that's just TARDISes. Your group might not have access to Time Lord technology, or might have stolen a device they don't quite understand from an alien species. Just as the Doctor's TARDIS is an important character in her adventures, so should your time machine be for your group. In this section, we will take you through the steps of selecting and customising a TARDIS or other time machine, and how you can use its amazing abilities to avoid the deadly hazards of travelling the time Vortex.

CHOOSING A TEMPORAL MODE OF TRAVEL

When designing a campaign that takes place through all of time and space, or at the very least a couple of different points in time and space, you'll need to determine how your players move back and forth between them. While the classic method is, of course, a TARDIS, there are certainly other methods of time travel, and using one of these helps put a personal stamp on your campaign, especially if you've decided not to use the default 'Time Lord and Companions' setup.

There are four basic modes of space/time travel in ***Doctors and Daleks***. These are a time ship, time portal, time mobile, and psychic travel. Each method has its own strengths and weaknesses and has a direct influence on the shape of your adventures. Characters with a time ship can only travel when they are actually inside the vessel, while characters using a time corridor can easily access assistance from their home anchor.

While a time machine's rarity rarely factors into a ***Doctors and Daleks*** campaign (if you want your 1st-level characters to have a TARDIS, then they have a TARDIS!), rarity is given here as a guide as to what kinds of time machine a player character with knowledge of time travel mechanics and ready tools can build, given their experience level.

TIME SHIP

A time ship is a vessel that transports you through time and space. By default, this is a TARDIS, but there are many other time machines that the Doctor and companions have encountered in their adventures. Some time ships can disguise their appearance, others are 'bigger on the inside,' and the crudest models are simply motor cars or spacecraft that have the ability to jump through time and space.

Offered below is a time ship for each rarity level. TARDISes are artefacts and detailed in that section.

> **"I'd better park her properly. She might drift off to the Middle Ages."**

CRUDE TIME SHIP

Wondrous Item, Rare

A crude time ship is a very basic time travel machine; it is frequently little more than an object with the power to travel through time. As its basic shape is unmodified, a crude time ship can only be occupied by the number of creatures that could reasonably fit inside it.

Crude time ships often only have limited space travel, relying on wavering coordinates to make it appear in a different spot than where it left. Some crude time ships are built into other vehicles that allow them to travel regularly at a point in time.

Time Travel. A creature may use a crude time machine to travel through time. Travelling through time requires proficiency in Vehicles (Temporal).

Sensors. A crude time ship has a variety of equipment aboard that enables the occupant to make Intelligence and Wisdom checks to locate its position in time and space and observe the area around it. Almost anyone or anything can be analysed or scanned, both inside and outside the crude time ship within 100 feet.

Tools. Crude time ships are typically equipped with mechanic's tools. If the occupants are expected to do specialised work, then other tools, such as chemist's tools, may be aboard.

ADVANCED TIME SHIP

Wondrous Item, Very Rare

Advanced time ships typically differ from crude time ships in that they are fully capable of both time and space travel and they often have camouflage to disguise their appearance. 79b Aickman Road is an example of an advanced time ship.

Time and Space Travel. A creature may use an advanced time ship to travel through time and space. Travelling through time and space requires proficiency in Vehicles (Temporal).

Aerospace Travel. An advanced time ship is capable of travelling through air and space as if it were a conventional vehicle. As with all such vehicles, doing so requires proficiency with Pilot (Aerospace). Due to the numerous variables in navigating the Vortex, a trip might take seconds, days, or longer, no matter what the destination.

Camouflage. When materialising, an advanced time ship attempts to blend in with its surroundings or simply becomes invisible. If it chooses a form, then it uses holographic or mechanical technology to disguise itself and the disguise must be the same size or bigger than the advanced time ship, as the advanced time ship only has limited ways to adjust its shape.

In either case, the advanced time ship is effectively invisible; only creatures walking into it (if invisible) or determining that it is out of place by making a DC 15 Wisdom (Perception) check have a chance of discovering the advanced time ship unless they happen upon it while occupants are entering or exiting.

Sensors. An advanced time machine has a variety of equipment aboard that enables the occupant to make Intelligence and Wisdom checks to locate its position in time and space and observe the area around it. Almost anyone or anything can be analysed or scanned, both inside and outside the advanced time machine within 200 feet.

Tools. Advanced time ships always have mechanic's tools available. Most also have a variety of other tools available, based on the number and quality of facilities built within the advanced time ship.

SUPERIOR TIME SHIP

Wondrous Item, Legendary

Superior time ships are transdimensional, with the interior being built within a pocket dimension that enables it to be bigger than the exterior. Thus, the exterior can be transformed into any shape and size, usually just large enough to enable occupants to enter and exit. Superior time ships typically rely on chameleon circuits to keep others from noticing it.

Bigger on the Inside. As a multidimensional vehicle, the superior time ship has a much larger interior than any of its outside appearances would suggest. This interior consists of many rooms, with the primary console room typically being inside the main door. See **TARDIS Rooms** for details on what rooms a superior time ship may have.

Time and Space Travel. A creature may use a superior time ship to travel through time and space, and, occasionally, other dimensions (although there are failsafes, as trans-dimensional travel is discouraged due the differing natural and temporal laws). Travelling through time and space requires proficiency in Vehicles (Temporal).

Aerospace Travel. A superior time ship is capable of travelling through the air and space as if it were a conventional vehicle. As with all such vehicles, doing so requires proficiency with Pilot (Aerospace). Due to the numerous variables in navigating the Vortex, a trip might take seconds, days, or longer, no matter what the destination.

Chameleon Circuit. When materialising, a superior time ship instinctively changes its appearance to blend in with the scenery around it. It can be of almost any shape and size and usually picks something ubiquitous and unobtrusive. This makes the superior time ship effectively invisible; and only creatures with experience with time travel technology have a chance of recognising it. It takes a DC 15 Intelligence (Engineering) check to recognise that a superior time ship is out of place, or a DC 20 Intelligence (Engineering) check to recognise its true nature.

Immunity. A superior time ship is immune to all damage types and has a forcefield around it that prevents hostile environments from affecting it or those inside. Certain weapons, specifically ones that are treated as magical weapons, may damage it, as well as catastrophic natural conditions.

There are some weapons that do compromise a superior time ship's immunity. Such weapons are treated as gadgets and may impose conditions on a superior time ship when used.

Sensors. A superior time ship has a variety of equipment aboard that enables the occupant to make Intelligence and Wisdom checks to locate its position in time and space and observe the area around it. Almost anyone or anything can be analysed or scanned, both inside and outside the superior time ship within 200 feet.

Tool Facilities. Superior time ships are generally well equipped for whatever its occupant needs. As such, a superior time ship enables an occupant to use any tool proficiency, as the necessary tools are either a part of the superior time ship's design or may be found in any of its numerous rooms.

TIME PORTAL

'That's where the Master saw eternity. As a novice, he was taken for initiation. He stood in front of the Untempered Schism. It's a gap in the fabric of reality through which could be seen the whole of the vortex. We stand there, eight years old, staring at the raw power of time and space, just a child. Some would be inspired. Some would run away. And some would go mad.'

Time portals are pathways through the Vortex that are anchored on either end by a space/time gate, which enables creatures to simply step from world into the other, passing through the Vortex almost instantaneously. A time portal is a great option if you want to establish a home base outside of the Vortex, enabling you to easily enjoy your normal life between temporal trips.

FIXED GATE

Wondrous item, rare

A fixed gate is often an accidental creation; a temporal pathway that punches through time and space. Once this bridge is made stable, creatures can easily pass between two points in time. The Timelash on Karfel is an example of a fixed gate.

Time and Space Bridge. A fixed gate has two terminuses. The primary terminus usually holds the controls necessary to operate it, while the secondary terminus is often just a platform or arch, if there are indeed any markings at all. Both gates move through time relative to each other.

It is possible to reconfigure a fixed gate to access another location in time and space, but this is a difficult process and usually requires a DC 25 Intelligence (Mechanic's Tools) check.

OSMIC PROJECTOR

Wondrous item, very rare

An osmic projector is an early version of a time corridor. Due to their crude nature and the difficulty of maintaining an energy lash's coherence in the Vortex, osmic projectors are very limited in scope. Most can't reach more than a few centuries into the past or future and are generally limited spatially to one planet (or planet-sized object).

Time and Space Travel. An osmic projector is anchored on both ends and can transport small amounts of material (or about two to three creatures) between the two points in time and space. The spatial and temporal range of an osmic projector varies by design. Because of its limited scope, an osmic projector only takes an action to travel through time.

Osmic projectors maintain a connection to those that use them, so a creature need not return to the place that the osmic projector dropped them in order to return to its original time. In this way, an osmic projector is actually superior to a time corridor.

Unstable. While travel through the Vortex is instantaneous, that is only a matter of perspective. There have been instances of a traveller being pulled into another temporal machine, getting attacked by a Vortex creature, or being stranded en route as an osmic projector is shut off.

TIME CORRIDOR

Wondrous item, legendary

A time corridor is a time machine that operates by anchoring one end to another point in time and space, creating a wormhole that enables an occupant to be instantly transported from one time to the next. Controls are usually established on one end and time corridors are often left open so that creatures on the other end can easily move between destinations.

Time and Space Travel. While one end of a time corridor is always anchored in one time and place (unless conveyed somewhere by another vehicle), the other end may be anchored anywhere in time and space. Anchoring a time corridor requires proficiency in Vehicles (Temporal). An anchor may take anywhere from an instant to a few seconds to establish but, once anchored, a creature can move from one timeline to the next as an action.

Time corridors typically only have controls on one end, although two time corridors can connect with each other. If a destination is being visited repeatedly, most users do build another set of controls for that location, which also essentially creates a new time corridor that may be used to access other destinations.

Always On. As it is difficult to maintain communication through the Vortex and creatures on the other end of a time corridor don't usually have access to the controls, most time corridors remain open so that creatures can travel freely between them. This does have the side effect of enabling any creature to accidentally access it and some time corridors incorporate a high frequency sound to keep away animals or even a perception filter for more intelligent creatures.

Daleks using time corridor technology typically maintain a guard to monitor travel and exterminate threats. It is presumed that other civilisations using time corridor technology take similar precautions.

Unstable. Unlike other time vessels, a time corridor must maintain a continuous path through the Vortex to operate. This path often crosses those of other time-travelling creatures or gadgets and can draw a timeship off-course (arriving at either end of the time corridor), introduce a creature into the time corridor, or cut power to the time corridor entirely, stranding travellers on either end or casting those inside out into the Vortex.

> **Oh, excuse me. That's not time travel. It's like, I've got a sports car and you've got a space hopper.**

TIME MOBILE

Time mobiles are handheld, wrist worn, or other easily portable devices that enable a creature to travel through time and space.

The Vortex Manipulator, a ubiquitous piece of Time Agent equipment, is an example of a very rare time mobile. In addition, the time ring is described here.

TEMPORAL SHIFT

Wondrous item, Rare

The crudest form of time mobile, a temporal shift briefly rips a hole in the Vortex to allow the wielder to slip through. Temporal shifts are dangerous and only allow travel through time and not space (although fluctuations in planetary rotation and position mean that while time travel is limited to the same planet, it isn't necessarily going to put the traveller in the same spot it left).

As a crude technology, Intelligence (Vehicles (Temporal)) checks are made with disadvantage. On a failure, the creature travels through time, but may arrive decades or even centuries away from where they'd intended. On a Roll of 1, the creature is instead lost in the Vortex.

TIME RING

Wondrous item, Rare

More 'time wristlet' than 'time ring,' these devices are typically programmed to travel between two points in time and space. They are often hard-coded so that the wielder need only press a button, turn the wristlet, or perform some other simple action to travel through time. There are more advanced time rings, but these are simply Vortex manipulators by another name.

Time and Space Transport. A time ring is coded to take the wielder to a specific place and time (and back). Anyone holding or touching a time ring is also transported, but a failure to hold onto the 'ring' may result in the holder being flung into the Vortex!

VORTEX MANIPULATOR

Wondrous Item, very rare

As used by 51st-century Time Agents, this wrist-mounted device can send an agent (and those holding on) through time and space, though its range is severely limited to short jumps, and it takes time to recharge and recover between leaps.

As an action, the wielder can use a Vortex Manipulator to transport anywhen and anywhere in time and space, providing they know the coordinates. The Vortex Manipulator may also be used as a *dimension door*, transporting the wielder up to 500 feet from their current location without travelling through time.

As an action, a Vortex Manipulator may also be used as a scanner or data transmitter against creatures or objects within 60 feet.

Vortex Manipulators are designed to be used by the wielder and one other creature that is in contact with the wielder (presumably for capture or rescue purposes). Up to three more creatures can also use a single Vortex Manipulator, but this causes severe discomfort. If three creatures use the Vortex Manipulator, then they all must make a DC 10 Constitution saving throw. With a failure, the creatures take 2d6 poison damage and are poisoned for 1 minute. With a success, the creatures take half damage and are not poisoned. For four or five creatures, the save DC is raised to 15 and 20, respectively, with the poison damage also increasing to 3d6 and 4d6, respectively.

PSYCHIC TRAVEL

Travelling through time and space doesn't always require a machine. Some creatures can travel through the Vortex on their own, while others may take advantage of natural phenomena that provide a conduit through the Vortex.

Note that psychic travelling methods are not treated as magic items, as they are either natural phenomena or attached to an individual as a special ability.

TEMPORAL RIFT

A temporal rift is simply a conduit between two points in time and space. It may be a natural fluctuation between the Vortex and normal time and space or an artificially created phenomenon due to scientific experimentation or, more commonly, the explosion or malfunction of a time machine.

Typically, a temporal rift is anchored at two points in time and space and a creature that enters in one end instantly travels to the other. It's also possible for a creature to enter between those points and be deposited elsewhere along the conduit. In all cases, the creature maintains an Artron signature that ensures that if the creature steps back into the temporal rift, it returns at the point it left.

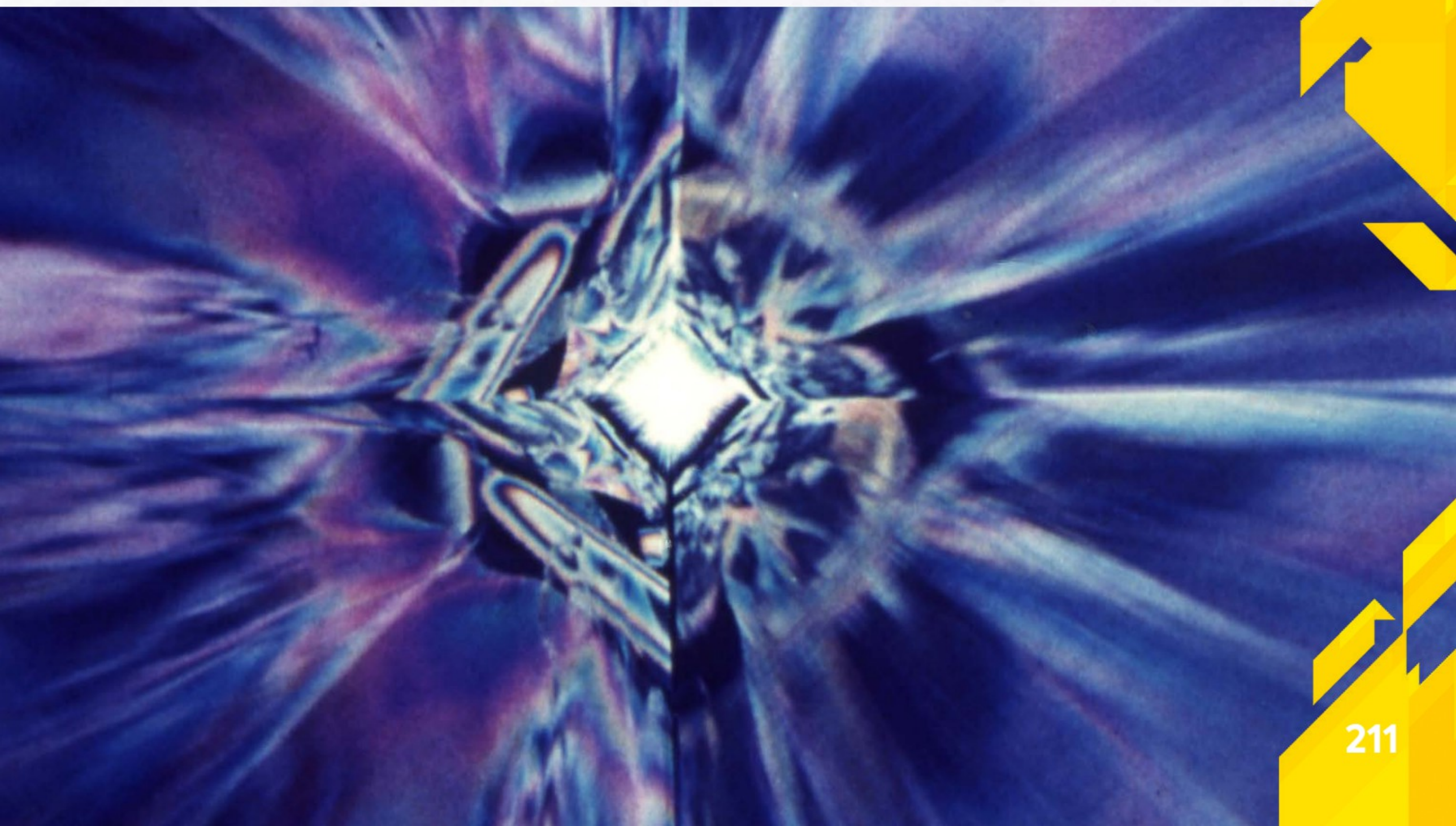
TIME STORM

A time storm is a powerful psychic ability that enables a creature to scoop up one or more creatures at one point in time and space and deposit them at another point in time and space. A time storm is a powerful ability, as creatures capable of generating them are also capable of peering through the Vortex. In other words, a victim of a time storm doesn't see it coming until it is too late.

TIME TRAVEL

There are creatures capable of travelling through time and space on their own. They need no time machines, nor do they take advantage of temporal rifts; they are simply capable of accessing the Vortex directly and transporting their bodies through the Vortex. This is similar to travel via Vortex Manipulator, with the creature's own mind being the Vortex Manipulator.

Daleks are sometimes considered time travellers because certain models need no 'time machine,' but in truth their mobile casings are, in effect, time ships.



CUSTOMISING YOUR TIME MACHINE

Having been developed throughout time and space, most time machines are distinct from each other, even when they have the same properties. A Third Zone crude time timeship would look very different than one built by an enterprising Victorian inventor, and a Vortex Manipulator could be anything from a stylish armlet to a fob watch.

Once you have determined the type of time machine that you have, you should answer the following questions to customise it.

FOCUS

Each temporal device is designed with a purpose in mind. It's not enough to simply travel in time, they are all made to do so for a reason. While it may no longer fit that purpose — they may be too old or have been reconditioned — its original design cannot be ignored. This is even more the case for a sentient time ship like a TARDIS; it is ingrained into the personality of the ship.

You can create all manner of focuses to describe a time machine, but the following offer some examples to choose from:

Explorer — The time machine was designed to explore the Universe, possibly for a crew of scientists or historians wanting to study aspects of time, different eras, or seek unique environments for scientific study. As such, it has well-equipped laboratory or academic equipment.

Tourist — This time machine was made for pleasure seekers. It just wants to travel around seeing the Universe for no better reason than it's a good way to pass the time. It isn't very well equipped for much, but it is a very comfortable and stylish ride.

Military — Sadly, plenty of time crafts are built to fight wars. They are usually heavily armed with powerful defences. Cultures advanced enough to create a time machine can make truly horrific weapons. They are often equipped only to fight, lacking laboratories, wardrobes, libraries, and other comforts. While such time vessels are powerful, they have a tendency to get into fights. Their old enemies often try to destroy them just to be on the safe side. Even the Time Lords created war TARDISes, many during the Last Great Time War with the Daleks, and more before they knew any better.

Law-Enforcement — Similar to a war machine, this time vessel was designed to hunt down criminals, wherever (and whenever) they go. It has an innate sense of the law and can track targets through all time and space. It will also have extensive and very secure prison facilities for all manner of guests.

Mystery — Some time machines are built as objects of art, or created by advanced beings as a curiosity to confuse less developed life forms. Their ability to travel in time may not be apparent, simply a side effect of whatever they are. Nothing about these vessels is obvious, and it may have many more secrets buried deep inside.

Trap — Time travel is very tempting, and not every time machine is designed to help its occupants. The Time Lords used 'Time Scoops' to collect aggressive species for their gladiatorial games in the ancient days. A time machine can collect samples, sacrifices, or playthings for an advanced species. The characters may be in a lot of trouble once they step inside, but if they can understand the trap, they may be able to take control of the machine.

AESTHETICS

What does your time machine look like? If it is an advanced time ship, does it look like a starfaring shuttle or a mid-20th century motor car? If it is a Vortex Manipulator, does it look like a stylish piece of jewellery or a dieselpunk gauntlet?

If you have an advanced time ship or TARDIS, then you'll also want to determine its 'desktop theme.' What does it look like inside? Is it representative at all of its external appearance, or does it look completely different? How does the interface work? If it's a time ship, is its interior primarily a single room or is it more akin to a country home, starliner, or submersible, with several interconnecting rooms, each with its own purpose?

With your GM's approval, you can get really creative. A timeship of living design might have a very biological appearance, with suckers for knobs and stretched membranes for monitors. A Time Lord with a fascination for the Second World War may have the interior of their TARDIS resemble a submersible, with a periscope for a scanner. A time ship based on telepathy might not have a console at all, but a wall of crystals that change colours to access the Vortex according to the pilot's thoughts.

Offered here is a table of possible designs for your time machine. These can be used for the exterior or interior of a time ship, the design of the machinery for a time portal, or the general look of a time mobile. These designs serve only as examples and prompts; feel free to embellish and deviate as you like, or even combine two or more designs for a truly unique time machine!

TIME MACHINE AESTHETICS

d20	General Design
1	**Apps.** The interfaces are blank until touched and programmed, reconfiguring themselves to be whatever you need at the moment. If a time ship, you can practically run the ship from anywhere. If a time mobile, then it would look to an early 21st century onlooker like a regular smartphone.
2	**Art Deco.** Reminiscent of the early 20th century, the time machine looks decoratively functional.
3	**Atomic.** Mid-20th century feel of how the future should look. Lots of fins and spheres, with knobs, levers, and switches used to manipulate machinery.
4	**Biological.** The technology resembles that of a living creature, with stretched membranes for monitors, sucker cups for knobs, and pulsing 'veins' of energy.
5	**Botanical.** The technology follows plant principles. New machinery is grown and powered by solar energy. A TARDIS console might resemble a tree trunk stretching around a bowl holding an array of flowers.
6	**Classical.** Lots of columns and marble.
7	**Coral.** Machinery casings are very coralike in appearance, almost giving the impression that the timeship is underwater or the Vortex Manipulator was designed by a Sea Devil.
8	**Crystal**. Columns and walls are giant crystals. The console may be a bunch of crystals as well, needing rearrangement with each new plotted course.
9	**Futurist.** The time ship or portal looks rather generically 'futuristic.' Not a lot of style or decoration.
10	**Garden.** The time ship or portal is designed as a garden. There are lots of plants set about the room, stone benches to sit, gardens to contemplate, and even the floor may be made of grass.
11	**Gothic.** The design evokes 19th century horror fiction; dark lighting, a sense of decaying nobility, and a bit of the mediaeval (high vaulted ceilings, stained glass)
12	**Holographic.** Much of the technology is hidden until called upon, whereupon it manifests as interactive light.
13	**Industrial.** Very utilitarian, with lots of pipes, steam, exposed light bulbs, and power cords.
14	**Leisure.** The time ship is designed for pleasure. Very comfortable couches and chairs, soft carpeting, mood lighting and music, and colourful controls.
15	**Mediaeval.** The time machine borrows its look from any one of many pre-industrial cultures.
16	**Musical.** The time machine operates through music. A time mobile might be a musical instrument, a TARDIS might appear as an organ (and announce its materialisation through organ music), and a time corridor might require a quick dance on a flashing platform keyed to music.
17	**Morphic.** The time machine is whatever it needs to be. A time ship may construct controls, dissolving them when not in use, and a time mobile may reduce itself to a wristwatch or armband when not being used to time travel.
18	**Neon.** Everything about the time machine is striped in bright neon.
19	**Patchwork.** The time machine has no coherent look. It's been slapped together from many different parts.
20	**Stripped.** The time machine looks unfinished. It's a jumble of exposed wires and removed panels.

SENTIENCE

Most time machines are simply that, machines, but all TARDISes are sentient to some degree and even lesser time machines may have an AI or other form of sentience. Sentient time machines are designed to help their occupants better navigate the complexities of the Vortex, but over time, such artificial intelligences often manifest personalities of their own that must be coaxed, coddled, or even intimidated into giving the occupants what they want if it conflicts with the artificial intelligence's personality.

Sentient time machines function as NPCs under the GM's control. Any activated property of the time machine is under the time machine's control, not its occupants or wielder's. As long as the occupant or wielder maintains a good relationship with the sentient time machine and utilises it for its intended focus, the occupant or wielder may activate those properties normally. If the relationship is strained, the time machine can refuse to accept the occupant or wielder's commands and even operate the time machine on its own, making decisions based on its focus and its personality.

ABILITIES

A sentient time machine has Intelligence, Wisdom, and Charisma scores. The GM can choose the time machine's abilities or determine them randomly. To determine them randomly, roll 4d6 for each one, discarding the lowest die.

COMMUNICATION

If a time machine is sentient, then it needs some way to communicate with its user. Early time machines may rely on written communication transmitted through keyboards, knobs, and other tactile means of transmission, or a wielder stating what it wants through a microphone and hoping that the sentient time machine responds appropriately.

More advanced time machines enable more direct communication, with the time machine speaking through a communicator or manifesting a holographic image. In some cases, the heart of the time machine may be a robot, or the time machine itself might be the robot.

Time Lord technology relies on telepathic circuits, which enable the wielder and the time machine to operate in tandem on an almost subconscious level.

SENSES

Sentient time machines generally perceive the Universe through their sensors. If a time machine can scan a 200 foot area, then it stands to reason that a sentient time machine can also see that far and glean the same information. User interfaces, such as holographic images, can generally see and hear like a human or robot. Some sentient time machines have darkvision or even true vision built into their design.

PERSONALITY

All sentient time machines have a personality, the way in which their programming and evolving learned behaviours manifests in the way they interact with their wielders. This is primarily a roleplaying device, although there are times when a sentient time machine's personality may conflict with an order given to it. In such cases, the wielder must make an opposed Charisma, Intelligence, or Wisdom check against the sentient time machine to convince it to do as commanded.

If the sentient time machine's personality is going against its focus, then the time machine has disadvantage on its check. If the wielder is arguing in favour of the focus (beyond 'travelling through time and space') then the wielder has advantage on its check.

"Yes, that's me: a Type 40 TARDIS. I was already a museum piece when you were young, and the first time you touched my console, you said—"

TIME MACHINE PERSONALITY

d20	Personality
1	**Argumentative.** The time machine feels that it knows how to resolve a problem better than you. If the time machine disagrees with a course of action, it aggressively argues its position before allowing you to continue.
2	**Brave.** The time machine does not flee in the face of danger, but encourages you to confront it. Also, it has a HADS, then it has a habit of taking it offline, so the HADS does not engage if you forgot to reset it when exiting.
3	**Cavalry.** The time machine continually places itself in spots where it thinks you'll need it. This sometimes may result in embarrassing circumstances if you are disguising your identity as time travellers!
4	**Code of Conduct.** The time machine rigidly adheres to a set of laws encoded within it and does not act if you attempt to make it violate those laws.
5	**Cosplayer.** The time machine is enamoured of a culture in a particular place and time. It adopts the speech and mannerisms of that culture, rearranges its design to reflect that culture, and generally tries to 'dress up' its occupants in that culture by curating the wardrobe or tweaking gadgets that disguise your appearance.
6	**Cowardly.** The time machine is skittish. At least once per adventure, it misinterprets or grossly overestimates a threat, reacting as if it were truly a threat. It may engage a HADS, refuse to let the occupants out, or make a sudden time jump to a safer time and place.
7	**Distrustful.** The time machine is suspicious of any strangers that the wielder brings aboard or otherwise tries to connect with the time machine. It refuses to accept the newcomer without a proper and thorough vetting.
8	**Forgetful.** The time machine randomly forgets bits of information. It may lock out an occupant, forget to run a programme if you aren't there, or arrive at the wrong coordinates. At least once per adventure, if you make an Intelligence check that accesses the time machine's database, you receive disadvantage.
9	**Helpful.** The time machine tries to be overly helpful, providing information on new times and places without being asked, arranging the proper wardrobe for you, and highlighting potential dangers.
10	**Impulsive.** Once per adventure, the time machine does something that makes your life 'more exciting.' It may jump you into the heart of the action, broadcast its presence to your enemies to 'call them out,' or contact a potential ally (who may have other interests in play).
11	**Inexperienced.** The time machine is a prototype or had its database scrubbed. Outside of the history of the culture that designed it, the time machine has little useful information. It attempts to relate anything new with its own cultural references and biases.
12	**Jealous.** The time machine is emotionally attached to you. It reacts badly when another creature is giving you attention, no matter how innocuous, and, in the event you consider retiring from time travel, it does everything in its power to convince you to stay.
13	**Justice Machine.** The time machine is built with several protocols on identifying and apprehending temporal criminals to preserve the timeline. Should one be encountered, then the time machine refuses to leave until that criminal is either brought to justice or escapes to another point in time.
14	**Mechanical.** The time machine is cold and calculating, just like a regular machine. This may be especially jarring if the interface has a pleasing appearance. Your Charisma checks are always at a disadvantage when trying to convince the time machine of a different course of action.
15	**Overprotective.** The time machine actively discourages you from walking into danger. It may refuse to allow you to exit, suggest a different destination, or provide you with an abundance of cautionary information.

TIME MACHINE PERSONALITY	
d20	**Personality**
16	**Phobia.** There is something that truly frightens the time machine. It could be an environment, creature, or time period. If taken into the presence of its fear, the time machine immediately goes on the defensive and tries to convince you to leave.
17	**Romantic.** The time machine has a soft spot for romance. If it notices two lovers with a problem or one would-be lover trying to woo another, the time machine tries to encourage romance. This can be very distracting if you need to take a course of action that sacrifices that relationship for a greater good.
18	**Sluggish.** Whether lazy or built with a substandard operating system, the time machine takes twice the normal amount of time to perform actions.
19	**Stubborn.** If the time machine believes in a better course of action, then it tries to make you take it. It doesn't challenge you directly, but it may refuse to perform certain actions until you make the 'right' decision.
20	**Vicarious.** There is something that the time machine enjoys, but it derives its enjoyment through you. It may be a gourmand and continually materialises near kitchens or restaurants, it may be a big fan of music and materialise in concert halls, or it may be a collector of hats and request that you bring one back during each adventure.

FANTASTIC TIME MACHINES

While time machines in and of themselves are very exotic, there are some time machines that are even more special and unique; they are artefacts. The quintessential fantastic time machine is the TARDIS, but there are others: time machines that resemble a standard model of its type but have a few extra bits to make them more interesting.

Note that being an artefact in ***Doctors and Daleks*** doesn't necessarily make it unique. Time Lords have created whole fleets of TARDISes and Earth's future Justice Department has several Teselectas available. Having said that, there's a lot of diversity in those designs and it would be a mistake to presume, for example, that you know everything about a Teselecta just because you encountered one before!

PROPERTIES

While fantastic time machines largely operate as legendary versions of their Model (a Teselecta, for example, is an advanced time ship), they often have properties, both beneficial and detrimental, that set them apart from lesser time machines.

You can decide how many properties an artefact has and whether they are beneficial or detrimental. A good rule of thumb is to balance the beneficial properties with equally powerful detrimental ones, but you are by no means restricted to doing so. There are really exceptional TARDIS and notoriously shoddy ones; add the properties that make your campaign more fun for you and your players.

BENEFICIAL PROPERTIES

Beneficial properties are properties that make the time machine more effective. Most fantastic time machines have at least two beneficial properties.

DETRIMENTAL PROPERTIES

Many fantastic time machines have detrimental properties, design quirks or use decay that prohibits them from working flawlessly. While it is tempting to give a fantastic time machine an equal number of beneficial and detrimental properties, in truth, detriments are far more common, as characters and other creatures are unlikely to acquire second hand time machines in pristine condition.

FANTASTIC TIME MACHINE BENEFICIAL PROPERTIES

d20	Beneficial Property
1	**Advanced Systems.** The time machine is particularly adept at navigating the Vortex. You have advantage on Intelligence checks with Vehicles when travelling through time and space.
2	**Clairvoyance.** The time machine 'skips' when materialising, offering you a brief glimpse into a few seconds of the immediate past or future of where you've landed. You cannot interact with creatures or objects that you are shown, although those creatures may also observe you as a ghostly image.
3	**Codebreaker.** You have advantage on Security checks performed with the time machine.
4	**Defence System**. The artefact has external weaponry to deal with imminent threats to itself or its occupants. You can design the specifics of the weaponry based on the **Equipment** chapter, but artefact weapons typically do 3d6 damage and/or impose conditions.
5	**Disease and Poison Filter.** Whenever you enter your time ship or activate your time portal or time mobile, you are granted the effects of *lesser restoration*.
6	**DNA Compensator.** Your time machine is configured to give you an appearance that enables you to blend in. You gain the benefit of *alter self* with a duration of 1 day, as the time machine enables you to appear as a member of the dominant species. Unlike the spell, you may use all options concurrently so long as they reflect the dominant species. Also, aquatic adaptation is extended to include any environment that would normally be hostile or challenging to your natural form.
7	**Ejector Seat.** Your time machine has a failsafe against hostile creatures. Time portals and time mobiles don't work, and any time ship a hostile creature inside may instantly transport the hostile creature outside as if it had used *dimension door.*
8	**Emergency Medical Support.** The artefact constantly monitors the character(s) vital signs and if a character drops to 0 Plot Points, then the artefact either materialises around them so that they can partake in the artefact's medical facilities or it transports them to an appropriate medical facility.
9	**Grooming Arch.** Your time machine is designed to use holographic or other technology to reconfigure your look and to better blend in with the local environment. You gain the benefit of *disguise self*, with a duration of 1 day.
10	**Guardians**. Your time machine has a robotic guardian that attacks hostile creatures that threaten the time machine or its wielders. Use the Cyberman statblock (see page 321)
11	**Hospital.** The time machine has advanced medical properties. It can act as a *heal* spell, but once it has been used on you, you may not access the property again until you have taken a long rest.

FANTASTIC TIME MACHINE BENEFICIAL PROPERTIES

d20	Beneficial Property
12	**Hostile Action Displacement System**. If the time machine senses that it is in imminent danger, then it dematerialises to a safe place until it can return (if it is a time portal, then it shuts down). If an occupant is inside, then they can disengage this system or cause the time machine to return to the place it just left. If the occupants are outside of the time machine, then they either must wait until conditions change enough for the time machine to return or use a Stattenheim Remote Control or similar gadget to recall it.
13	**Internal Weapons Deactivation System**. Also known as 'temporal grace,' this failsafe feature prohibits weapons from working inside a time ship or within 60 feet of a time portal or time mobile. It actually doesn't affect any weaponry; instead, the time machine's telepathic circuits discourage hostile actions amongst creatures within or around the time machine. This is a charm effect and can be overcome with a DC 16 Wisdom saving throw. Internal Weapons Deactivation Systems are notoriously buggy and consume a lot of power. Thus, most operators leave it off unless they feel imminently threatened. Once a saving throw succeeds, the feedback disables the failsafe until it can be repaired.
14	**Perception Filter**. Some time machines have a perception filter in addition to or in place of a chameleon circuit. This telepathic feature influences the minds of creatures within 200 feet to subtly encourage them to dismiss the presence of an artefact. While the time ship remains visible, creatures simply walk around it and not acknowledge its presence as if it were a sculpture, tree, or similar obstacle that belongs in the area. This operates exactly as the gadget of the same name.
15	**Secondary Control Room.** The time machine has a secondary control room that may be accessed by the occupants and reconfigured into the primary control room. A creature in the secondary control room can take control of the artefact by winning an Intelligence contest against the pilot in the primary control room. If successful, then the creature has control of the artefact and 'locks out' the other pilot. If a failure, then the secondary control room is locked out.
16	**Scientific Research.** The time machine provides advantage on Intelligence checks when using a chemistry kit.
17	**Scout.** The time machine's sensors extend a mile radius around a point centred on it.
18	**Sound Screen.** The time machine can create a 120 foot sphere around itself that doesn't enable sound to pass through the circumference. Those within the sphere can hear each other normally, but they can't hear anything outside the sphere, nor can anyone outside the sphere hear sound within.
19	**User Friendly.** The time machine's controls enable the wielder to use their proficiency bonus when travelling through the Vortex, even if they don't have proficiency with Vehicles (temporal).
20	**Zero Room.** While not specifically a medical room, this peaceful room is a place of perfect tranquillity. It is the 'sweet spot' where all the power of an artefact and the Vortex are in harmony, making it a restful and healing place to be. It is highly useful to recover from a difficult regeneration, and indeed for anyone recuperating from any form of trauma. When you spend a long rest in a Zero Room, you remove all levels of Exhaustion and regain all spent Plot dice.

FANTASTIC TIME MACHINE DETRIMENTAL PROPERTIES

d20	Detrimental Property
1	**Bleeder**. The time machine constantly exudes Artron energy, attracting other time travellers and creatures.
2	**Blinking Configuration.** The time machine sometimes loses parts of itself in the Vortex. Whenever an occupant tries to access a room, it has a 1 in 20 chance of not being there. A blinked room returns in 1d4 hours.
3	**Confusing**. The time machine's alien controls make it difficult to access, often requiring a Wisdom check to find the door or remember which knob to turn.
4	**Delayed travel**. The time machine needs to warm up before use, so it takes a minute to move from one space/time point to another.
5	**Dynamic interior**. A quirk in the programming changes the interior of the time ship everytime the occupants enter when there is no one inside.
6	**Fragile**. The time machine is considered fragile. It has half the damage threshold that it should.
7	**Haunted.** The time machine has captured 'echoes' of creatures travelling the Vortex or ghostly remnants of a tragic past inside the artefact. Whenever an occupant is inside the artefact, there is a 1 in 6 chance that one of them (usually whoever is alone) receives a horrific vision that requires a DC 13 Wisdom saving throw. On a failure, the occupant is frightened for 1 minute. Regardless, the vision itself is also only visible for 1 minute.
8	**Highly Modified.** The time machine's previous owner/operator was an inveterate tinkerer, modifying systems left and right that little of its original configuration remains. You have disadvantage on ability checks involving Mechanic's Tools when using them on the time machine
9	**Incongruous**. The time machine tends to manifest an exterior inappropriate for its surroundings. Creatures have advantage on ability checks to notice it.
10	**Invisible.** The time machine is always invisible when it materialises, imposing disadvantage on Wisdom checks when its occupants are trying to find the entrance. For time mobiles, the controls are invisible, imposing disadvantage when using it.
11	**Obvious**. The time machine is even more obvious than normal. If a time mobile, it requires the wearing of a backpack and helmet; if a time portal then it must be housed in a very large building.
12	**Morphic Glitch.** The time machine frequently changes shape, even when it isn't moving nor in danger. Whenever the occupants return to the artefact after observing its exterior (even if they simply entered and exited within minutes), the artefact has a 1 in 6 chance of having changed its shape.
13	**Magnet**. The time machine is particularly attached to a point in time or Vortex creatures. Such creatures often appear at the same location as the travellers.
14	**Power Fluctuations.** Whenever you make an ability check that involves the time machine, it has a 1 in 6 chance of not working.
15	**Power Sink**. The time machine is inoperable for 1 hour after use.

"I don't know. It might be agony. To be perfectly honest, I'll be interested to find out."

FANTASTIC TIME MACHINE DETRIMENTAL PROPERTIES

d20	Detrimental Property
16	**Smaller on the Inside.** Your time ship is actually smaller on the inside than its external appearance would suggest, resulting in fewer rooms (if any beyond the control room). This detriment isn't available for time portals or time mobiles.
17	**Stuck**. If the time machine has a chameleon circuit, then it always has the same external appearance. Perception filters do not work either.
18	**Stolen**. You took your time machine from someone else. They want it back and they have the means to follow you.
19	**Temporal Incongruence.** Time operates differently inside your time ship or when you move through the Vortex. If a time ship, then time moves faster outside than inside your ship. If a time portal or mobile, then you cannot make instantaneous jumps; you always arrive at a future time (hours, days, weeks, years) after you leave, even if you only intended to jump a few minutes into the past or future.
20	**Unstable**. The time machine has difficulty getting a fix, sometimes depositing a traveller minutes, months, or even years before or after they wished to arrive.

EXAMPLE FANTASTIC TIME MACHINES

The following entries for the Type 40 TARDIS and The Teselecta are examples of fantastic time machines that you can use in your games or as guidance for creating your own terrific temporal transportation.

TYPE 40 TARDIS

Wondrous item, artefact

Utilising telepathic circuitry and harnessing the power of a supernova, the TARDIS is a sentient machine developed by the Time Lords of Gallifrey for travel through time and space. A Type 40 TARDIS has the following properties:

Bigger on the Inside. As a multidimensional vehicle, the TARDIS has a much larger interior than any of its outside appearances would suggest. This interior consists of many rooms, with the primary console room typically being inside the main door. See **TARDIS Rooms** for details on what might comprise an individual TARDIS.

Time and Space Travel. A creature may use the TARDIS to travel through time and space, and, occasionally, other dimensions (although there are failsafes, as trans-dimensional travel is discouraged due the differing natural and temporal laws). Travelling through time and space requires proficiency in Vehicles (Temporal).

Aerospace Travel. The TARDIS is capable of travelling through the air and space as if it were a conventional vehicle. As with all such vehicles, doing so requires proficiency with Pilot (Aerospace). Due to the numerous variables in navigating the Vortex, a trip might take seconds, days, or longer, no matter what the destination.

Chameleon Circuit. When materialising, the TARDIS instinctively changes its appearance to blend in with the scenery around it. It can be of almost any shape and size and usually picks something ubiquitous and unobtrusive. This makes the TARDIS effectively invisible; and only creatures with experience with TARDISes have a chance of recognising it. It takes a DC 15 Intelligence (Engineering) check to recognise that a TARDIS is out of place, or a DC 20 Intelligence (Engineering) check to recognise its true nature.

The chameleon circuits of the type 40s are notoriously temperamental, frequently leading to incongruous appearances or, as in the case of the Doctor's TARDIS, breaking altogether and remaining in one shape. In such cases, Intelligence checks to notice a TARDIS out of place or recognising its true nature have advantage on the roll.

Perception Filter. Some TARDISes have a perception filter in addition to or in place of a chameleon circuit. This telepathic feature influences the minds of creatures within 200 feet to subtly encourage them to dismiss the presence of a TARDIS. While the time ship remains visible, creatures simply walk around it and not acknowledge its presence as if it were a sculpture, tree, or similar obstacle that belongs in the area. This operates exactly as the gadget of the same name.

Some type 40 TARDISes don't have perception filters, but they are available as upgrades or easily installed by crafty temporal engineers.

Immunity. The TARDIS is immune to all damage types and has a forcefield around it that prevents hostile environments from affecting it or those inside. Certain weapons, specifically ones that are treated as magical weapons, may damage it, as well as catastrophic natural conditions. In such cases the TARDIS may, on its own, engage the Hostile Action Displacement System to remove itself from danger.

There are some weapons that do compromise a TARDIS' immunity. Such weapons are treated as gadgets and may impose conditions on a TARDIS when used.

Sensors. The TARDIS has a variety of equipment aboard that enables the occupant to make Intelligence and Wisdom checks to locate its position in time and space and observe the area around it. Almost anyone or anything can be analysed or scanned, both inside and outside the TARDIS within 200 feet.

Occasionally, the TARDIS' telepathic circuits even enable it to put a future event on the visualiser to warn its occupants of an impending threat. Your Gamemaster will tell you when this happens.

Translator. Also known as 'the TARDIS' Gift,' the TARDIS uses telepathy to grant its occupants the ability to understand and communicate in almost any language. If the TARDIS doesn't translate a language, then it is very ancient, obscure, and probably dangerous.

Hostile Action Displacement System. If the TARDIS senses that it is in imminent danger, then it dematerialises to a safe place until it can return. If an occupant is inside then they can disengage this system or cause the TARDIS to return to the place it just left. If the occupants are outside of the TARDIS, then they either must wait until conditions change enough for their TARDIS to return or use a Stattenheim Remote Control or similar gadget to recall it.

Internal Weapons Deactivation System. Also known as 'temporal grace,' this failsafe feature prohibits weapons from working inside the TARDIS. It actually doesn't affect any weaponry; instead, the TARDIS's telepathic circuits discourage hostile actions amongst creatures within the TARDIS. This is a charm effect and can be overcome with a DC 16 Wisdom saving throw.

Internal Weapons Deactivation Systems are notoriously buggy and consume a lot of power. Thus, most TARDIS operators leave it off unless they feel imminently threatened. Once a saving throw succeeds, the feedback disables the failsafe until it can be repaired.

Tool Facilities. TARDISes are generally well equipped for whatever its occupant needs. As such, the TARDIS enables an occupant to use any tool proficiency, as the necessary tools are either a part of the TARDIS's design or may be found in any of its numerous rooms. For example, the TARDIS' Wardrobe Room acts as a Disguise Kit and TARDIS tools may be used for Mechanic's Tools.

Sentience. A TARDIS has an Intelligence of 18, a Wisdom of 18, and a Charisma of 14, although it only communicates obliquely with its owner. It anticipates what its occupants want or need and makes course adjustments accordingly. A TARDIS has temporal awareness and can scan not only a particular time and place, but also the adjacent times and places around it. Thus, the occupants of a TARDIS might wish to explore London in 1886, but if the TARDIS senses a problem with London 1786 then it might take its occupants there instead.

Personality. The TARDIS doesn't speak (except for a notable case when the Doctor's TARDIS inhabited a physical body), so it can be difficult to interpret its personality. Most owners consider a Type 40 TARDIS to be 'stubborn,' but that's only because the TARDIS anticipates wants and needs and sometimes overrides the courses it is given to 'help' the occupants.

THE TESELECTA

Wondrous item, artefact

The Teselecta is a justice machine created by the Justice Department, an Earth organisation established by the 52nd century. While it is a time ship with a crew complement of over 400, externally the Teselecta resembles an android of average human height. The crew is miniaturised to fit inside it and it is designed to seek out criminals whose crimes went unpunished and punish them at the end of their effective footprint on the timeline.

Time and Space Travel. The Teselecta can travel through time and space. Travelling through time and space requires proficiency in Vehicles (Temporal). The Teselecta requires a full crew to operate; all ability checks, attack rolls, and saving throws are made with disadvantage if there is less than half a crew complement.

When travelling through time, the Teselecta is usually paired with a 'mothership' (advanced time ship) that offers support. If necessary, the mothership can *teleport* the entire crew of the Teselecta to itself, leaving the Teselecta behind in a 'standby mode' for retrieval at a later time.

Tessellation. The Teselecta can alter its appearance to resemble any humanoid creature as per *alter self*. The Teselecta has a large library of stock shapes that it can become as an action. Alternatively, a Teselecta can scan another creature and take on its appearance, mannerisms, and voice. This requires 1 minute of continuous observation within 10 feet; it is possible to do it in less time, but this generally results in getting bits wrong, such as a completely different skin colour (a blue-skinned Leela) or a differing height (a six and a half-foot tall version of the Doctor).

Due to the nature of the technology and the necessity of a full crew to manage individual movements, the Teselecta moves in a stiff and stilted manner. Creatures have advantage when using Wisdom (Insight) checks against a Teselecta.

Miniaturisation Ray. As the technology available to the Justice Department doesn't allow for transdimensional physics, the Teselecta's crew must be physically miniaturised to operate the vessel. Using an adaptation of the Raxacoricofallapatorian compression field, the Teselecta can attack one creature within 5 feet. The creature may make a DC 15 Dexterity saving throw. On a failed save, the victim is reduced to an almost microscopic size and teleported inside the ship. On a successful save, the victim moves into the nearest unoccupied space.

Sound Screen. The Teselecta can create a 120 foot sphere around itself that doesn't enable sound to pass through the circumference. Those within the sphere can hear each other normally, but they can't hear anything outside the sphere, nor can anyone outside the sphere

Justice Mode. The Teselecta can choose one creature within 15 feet and hit it with a ray that does 1d8 thunder damage per turn. The creature may avoid this damage by making a DC 15 Dexterity saving throw.

Justice Mode is nonlethal by design. If a creature is reduced to 0 PlotPoints via Justice Mode, then it is rendered unconscious.

Create Object. The Teselecta can create objects that help it blend into a setting and even provide a mode of transportation, using nanobyte building blocks either on the Teselecta itself or projected down from the mothership. This operates as *fabricate* and the crew aboard the Teselecta usually have enough knowledge to create almost any object of the appropriate size.

Mission Database. The Teselecta has a large database on all criminals within its jurisdiction and is always scanning for those criminals. If any creature with an appropriate criminal record comes within 120 feet of the Teselecta, the crew is immediately alerted to its presence and priorities are reassessed accordingly.

Antibodies. The Teselecta has robot guardians (use the Cyberman, page 321) aboard with orders to kill any unauthorised

members or criminals brought aboard. A creature's status may be changed by the Teselecta commander and the antibodies immediately adjust their posture accordingly.

FINISHING TOUCHES

Having settled on the abilities for your time ship, take a step back and look at your initial idea again. Has it changed, and if so, is everyone still happy with the changes? Is there anything else anyone wants to add?

The GM should take a moment to summarise everything you have decided about the time ship. What type of ship it is, its abilities, what it looks like inside and out. Then each player should tell the group what their character's favourite part or place in the time ship is. It might be a whole room, a function or even just a favourite reading spot or a button on the console. Remember, this isn't the player's favourite part but their character's favourite part. You might all take a second turn around the group if you all enjoy creating the small details about your time vessel.

SPACE-TIME NAVIGATION

'There are fixed points throughout time where things must stay exactly the way they are. This is not one of them. This is an opportunity! Whatever happens here will create its own timeline, its own reality, a temporal tipping point. The future revolves around you, here, now, so do good!'

Now you have a ship and a crew, where are you going to go? There are a lot of hazards and dangers out there you will need to avoid just to get to where you are going. In this section we take a look at the nature of time travel and the dangers that unprepared time travellers might run into. We also take a look at a few tricks and manoeuvres a skilled pilot can perform with their ship.

THE VORTEX

To travel in time is to travel the temporal Vortex. The Vortex is a very dangerous place full of ghosts of the lost, traps left by ancient species, strange creatures, and even physical hazards. It is not a friendly place at all, and most lifeforms that travel it unprotected will suffer deadly injuries even if they never run into any hazards at all. The Vortex was not built for living creatures, and the few that travel it unprotected must do so swiftly or have their very existence torn from them by the winds of time.

Even the shortest time jump with the most basic technology sends the traveller into this maelstrom of temporal energy, but thankfully only for a few moments. Some early forms of time travel traverse the Vortex so briefly, the traveller is unaware they even enter it. This leads to many suffering a gradual debilitation, and even death, by entering the Vortex unprotected. More advanced time machines usually carry enough protection for their crews to remain in the Vortex for longer, allowing for a more accurate course and greater temporal distance. But even a well-protected ship had best take care. Only a machine advanced as a TARDIS can spend indefinite time within the Vortex, and even they are not entirely safe.

The basic art of time travel is for the subject or capsule to enter the Vortex, ride the temporal winds to their destination, and then leave the Vortex to find themselves in another time. While this sounds easy, it is exceptionally difficult to even enter the Vortex (although relatively easy to leave it). This is mainly due to the fact the Vortex is a constant storm of rage and power. It is a place where the laws of the Universe are denied and is constantly being destroyed and remade by the most primal forces of the Universe.

Once you are inside the Vortex, navigation is equally difficult. There are no signs or paths to follow to your destination, just a rolling storm of raw time trying to tear anything inside it apart. However, the 'winds' that make up the storm are actually the timelines of countless worlds colliding and mixing together. With the right calculations, you can trace these timelines and plot a course to follow them. It may be a bumpy ride, but a skilled time traveller with an advanced machine can make it look easy.

TIME MACHINE DAMAGE

Time machines — be they as big as a ship you can enter or as small as a gadget you could slip in your pocket — can be damaged, and even destroyed. Very rarely will you need to worry about a time machine being completely destroyed (that can have some very messy side effects, as discussed in the **Destroying a Time Machine** box), but as incredibly complex machines, they frequently break, as the Doctor can attest to.

When a time machine is broken, it takes the Broken Condition (see **Broken**). A time machine might be Broken through an event whilst travelling, by being attacked, or through being sabotaged by a Collaborative Check.

DESTROYING A TIME MACHINE

Any technology capable of travelling through time is both fragile and dangerous. Unravelling a time machine's connection to the Vortex could create a temporal sinkhole, a black hole, or something even worse. It is ultimately up to the GM whether a time machine can be destroyed and how, but it's generally a bad idea! A good starting point might be a DC 20 Collaborative Check to permanently disable a time machine.

ATTACKING A TIME MACHINE

Time machines are usually pretty tough, even for gadgets (or magic items). The Armour Class (AC) and Damage Threshold of a time machine are determined by its size. If an attack deals more damage than the Damage Threshold of a time machine, it is Broken.

Size	AC	Damage Threshold
Tiny	10	10
Small	12	20
Medium	14	40
Large	16	80
Huge	18	160
Gargantuan	20	320

Not all gadgets and time machines follow this table perfectly. The Gamemaster is free to alter these ACs and Damage Thresholds as they see fit to better represent a time machine. For example, the exterior of a TARDIS is Large, even though its interior is beyond Gargantuan. However, the GM may easily rule that the TARDIS is Large, but with an AC of 22 to account for its preponderance of shielding. A Vortex Manipulator is tiny, but one built with Dalekanium shielding might have AC 16 or higher. The table above is a tool to guide your experience at the table, and the GM should ultimately be the arbiter of how something as messy and timey-wimey as travel through the Vortex works.

BROKEN

Broken is a Condition that time machines can suffer by taking damage or through events whilst travelling through time. If a time machine has the Broken condition, it cannot use its Time and Space Travel property.

OTHER TYPES OF BREAK

If a time machine has additional properties, the time machine can suffer the Broken condition more than once. If it suffers an additional Broken condition, one of its other properties is unavailable until it is repaired.

The Gamemaster can determine which property is disabled either by making a judgement call (a Dalek blasting the control deck of the TARDIS is more likely to damage its Sensors. than its Tool Facilities.), or by choosing one randomly using a table like the one below for the Doctor's TARDIS.

d8	TARDIS Damage
1	**Perception Filter.** The perception filter stops working, making it noticable.
2	**Immunity.** The TARDIS shield systems are scrambled, meaning it is no longer immune to damage.
3	**Sensors.** The TARDIS sensors are broken, and cannot be used to detect anything.
4	**Translator.** The TARDIS translator is broken.
5	**Hostile Action Displacement System.** The HADS is deactivated, meaning the TARDIS cannot escape on its own.
6	**Internal Weapons Deactivation System.** The IWDS is deactivated, meaning violence is possible inside the TARDIS.
7	**Tool Facilities.** One or more of the TARDIS' tools is rendered unusable. Perhaps the wardrobe room has been turned upside-down, or the tools room is filled with dangerously sparking equipment.
8	**Sentience and Personality.** The TARDIS' personality circuits or sentience have been disrupted, meaning it cannot act on its own volition.

REPAIRING A BROKEN TIME MACHINE

The upkeep and maintenance of technology as complex as a time machine is a constant task — and a thankless one if you don't have a telepathic TARDIS. Repairs are time consuming and sometimes require very particular parts, and hunting those down could be the subject of an entire adventure. Assuming you have the right parts (they might be hidden down the back of the couch in the TARDIS wardrobe room), you can attempt to repair a broken time machine either on your own or as a group.

If you're attempting to repair a Broken time machine on your own, you must make a successful DC 20 Intelligence (Mechanic's Tools) or Intelligence (Temporal Vehicles) check. This check takes 8 hours.

If you're attempting to repair a Broken time machine as a group with a Collaborative Check, the default DC for each of your checks is 15. At least one member of the group must be making an Intelligence (Mechanic's Tools) or Intelligence (Temporal Vehicles) check. This Collaborative Check takes 4 hours.

If a time machine has more than one Broken Condition, it must be repaired once for each Broken Condition.

TRAVELLING THROUGH TIME

For many adventures, the journey isn't the important part. The group simply arrives at the starting point of the adventure. However, there is a lot of fun, and adventure, to be had simply trying to get to that starting point in a time machine, and a few escapades to be had on the way. You never know quite what you will run into in the Vortex. One way to get yourself instantly immersed in a new adventure is to respond to the news of your arrival based on your background motivations. Not only does this establish a fun round of roleplay from the get-go, but it also enables you to gain inspiration!

Example: *The group's TARDIS arrives aboard an alien vessel in the 40th century. Mei, a 21st century singer with the Killjoy Motivation, immediately complains that it certainly doesn't sound like they are home and insists on another time jump. The GM mentions that sensors are picking up another source of Artron energy in the vessel, which Mei seizes on as an opportunity to get home. She eagerly advocates that the group explore the vessel and the GM awards her inspiration.*

If the GM is keen to get the adventure started right from the get go, you can still have a little fun learning what it took to get the TARDIS there. As the group arrives, the GM asks each player to take a turn describing one feature of their journey. The character might step out of the time ship discussing what happened and building up the actual story together. *'I'm still laughing at the face you made when that slug climbed up your leg!' 'Of course I made a face, it was a foot long and purple.' 'Oh heck, I ate that purple trifle the tribesmen gave us, you don't think it was made of slug, do you?'* Now we know the group just came from a primitive planet with friendly natives and giant purple slugs that they possibly put in stew. All in a day's journey in the TARDIS.

While it is fun to create a little narrative, there is a lot of adventure to be had facing the dangers and excitement of time travel. With

a TARDIS you can go anywhere and anywhen, and it would be remiss of us to suggest you always start each adventure with a simple 'and you arrive'. In this section we offer some suggestions to add some flavour to your Vortex travel, putting more control in the players' hands. They choose where to go and what to do, and if the Gamemaster tells them that's okay, they should be able to do it. The adventure might simply start at whatever destination they arrive, or be waiting for them somewhere else later on. It may even be only a few failed rolls away in the Vortex. The Gamemaster can be devious, manipulating Difficulty ratings to guide the players where they want to go, but should never force the issue. The group may be happy to go to a destination the Gamemaster has suggested ('You just picked up a distress call from Ochre Prime'), but just getting there can be part of the experience.

TRAVEL CHECKS

Using a time machine requires three sequential checks:

- A check to accurately **Plot a Course** to the time (and potentially space) you're travelling to, which determines how difficult the next check is.
- A check to **Navigate the Vortex**, which determines how well you pilot your time machine and any wild encounters you have during your travels.
- A check to **Stick the Landing**, which determines the condition in which you arrive at your destination.

MULTITASKING

If there are less than three characters in your group or some of your team are otherwise indisposed, you might have to make two or even all three of the travel checks yourself. This isn't easy, and can involve a lot of running around a control console! The DC of each of the travel checks your making increases depending on how many you are making yourself.

MAKING TWO TRAVEL CHECKS

If you want to make two of the three travel checks yourself, the DC of both checks increases by +2.

MAKING THREE TRAVEL CHECKS

If you want to make all three of the travel checks yourself, the DC of all checks increases by +4.

PLOT A COURSE

If you are going to travel in time, the first thing you need to do is plot some form of course. The further you go, the harder it is to predict the eddies and currents of the Vortex. Plotting a course requires an **Intelligence (Navigator's Tools)** check with a default DC of 12. There are several potential modifiers for this DC, shown in the **Plot a Course DC** table. The Navigators Tools you're using must be of Tech Level 8 or higher and designed for navigating the Vortex — you can't plot a course to the 51st century with a Renaissance era sextant!

Plot a Course	
Travelling	**Intelligence (Navigator's Tools) DC**
If you're travelling through time, the default DC is:	12
If you're making a long time jump (a millennium or more), the DC is modified by:	+3
If you're also travelling through space, the DC is modified by:	+2
If you're travelling to a time period you've been to before, the DC is modified by +3 for each time you have travelled there.	+3
If you're trying to enter a Temporal Orbit (page 236) the DC is:	18

If you succeed, you plot an accurate course through time, and can proceed to **Navigate the Vortex**.

If you fail, that doesn't mean you don't have a course, just a flawed one. You can still take off and punch into the Vortex — after all, you think you have the right calculations.

However, your incorrect course will mean you run into a few troubles whilst navigating the Vortex, meaning you'll have to make a few adjustments during the journey. Don't worry too much, the Doctor does this all the time. Whoever makes the **Navigate the Vortex** check does so with disadvantage.

NAVIGATE THE VORTEX

The Vortex is constantly in flux, meaning you may need to make course corrections on the fly or be blown off course by the winds of time. This is where having a sentient ship is especially useful as it can make many of these corrections on its own. Computers can help, but time travel is a craft, even an art form, not just a series of equations (although there are a lot of equations). Only a living mind can really get a feel for the currents and eddies of the great temporal storm.

To **Navigate the Vortex** you need to make a **DC 15 Dexterity (Temporal Vehicles)** check. If you succeed, roll 2d6 and consult the **Navigate the Vortex Table** to determine what you encounter in the Vortex. If you fail, roll 1d6 and consult the **Navigate the Vortex Table** to determine what you encounter in the Vortex.

> **"You looked into the time vortex. Rose, no one's meant to see that."**

NAVIGATE THE VORTEX TABLE	
d12	**Event**
1	**Incorporeal Entity** Something strange has come aboard the ship or collided with you in the Vortex. The GM can pick up any monster they like (with a few twists) and have it appear. This could force both parties out of the Vortex in an inopportune place and time and potentially trigger a combat encounter.
2	**Violent Storm** The Vortex's time winds buffet the ship and swirl angrily around the vessel. The ship is violently pushed off course. The DC for the **Stick the Landing** check is increased by +5.
3	**Time Lightning** The ship is struck several times by lightning from the time storms of the Vortex. Everyone in the time machine must make a **DC 15 Dexterity saving throw** or suffer 1d4 lightning damage.
4	**Somethings Broken!** The tides of the Vortex batter your time machine, causing some technology to break. Your time machine is Broken. It will still complete the journey, but you will have to fix it before you can time travel again.
5	**Temporal Collision** Your ship collides with another object travelling through time. It could be another TARDIS, an automated life pod, a Dalek attack ship, or an inanimate object thrown into the Vortex by some strange accident. Your group must make a DC 15 Collaborative check to avoid getting tangled in the other traveller's temporal wake. If you fail the Collaborative check, your ship is Broken. This might lead into a social encounter with the pilots of the other ship. The vessels may even merge if things are really bad. The crews need to find a way to separate the ships or objects to carry on, or the more powerful ship will have to force the smaller one to come with it. Either way, it requires a successful Collaborative Check to repair the ship and another successful Collaborative Check to either separate your ship from the other or pull the other ship with you.

NAVIGATE THE VORTEX TABLE

Roll	Event
6	**Time Eddy** The ship is 'becalmed' and trapped in the Vortex. The journey cannot continue unless you effectively break back into the timestream in the same way as entering the Vortex. Make the check to **Navigate the Vortex** again.
7	**Stowaway** Someone has slipped into your timestream, hitching a ride using your technology. Depending on your time machine, you might not be immediately aware that this has happened. The Gamemaster selects a creature or NPC to stowaway on your time machine.
8	**Future Shadow** You see a glimpse of a future that might befall you. This could be a clue to an event to come in the adventure ahead, or many years time. Whichever character experiences the future shadow must make a **DC 12 Wisdom saving throw**. If they succeed, the glimpse of the future emboldens them, and they gain Inspiration. If they fail, they suffer 1d4 emotional damage.
9	**'Mechanical' 'Accident'** The Vortex flows through your time machine, altering its mechanical makeup temporarily to make it more in tune with the flow of time. The **Stick the Landing** check is made with advantage.
10	**Reverse the Polarity!** In a moment of brilliance, you pull a fantastic manoeuvre with your time machine. If you can come up with some convincing technobabble, you gain Inspiration. In addition, the DC of the **Stick the Landing** check is reduced to 10.
11	**Wonders of the Vortex** You see something incredible during your journey through the Vortex — the echoes of a wonderful event, the time trail of a long-extinct Species, or simply the roiling beauty of the Vortex itself. Everyone on the journey gains Inspiration. If you already have Inspiration, you gain advantage on the first check you make in the ensuing adventure.
12	**Treasures of Time** You discover something lost in the Vortex or on a planet on the way. Perhaps its the final remnants of a long lost Species, part of a damaged time machine, or an abandoned gadget. The GM awards you an object. It doesn't have to be specific, and you might not even know what it is exactly.

STICK THE LANDING

Navigating the flow of time is one (incredibly difficult) thing, but re-entering realspace in a safe and largely presentable state is quite another. 'Landing' your time machine is more of an art than a science, and though you'll usually get where and when you aim for, there's a lot of room for error. Additionally, riding and exiting the Vortex can be something of a tumultuous experience, so you'll want to make sure your landing is as smooth as possible to avoid spilling tea all over yourself.

To **Stick the Landing** you need to make a **DC 15 Dexterity (Temporal Vehicles)** check. If you succeed, roll 2d6 and consult the **Stick the Landing Table** to determine what kind of landing you have. If you fail, roll 1d6 and consult the **Stick the Landing Table** to determine what kind of landing you have. This is likely the start of your adventure, so feel free to embellish exactly what happens to suit your situation and get those creative juices flowing!

RUFFLED

You're unlikely to be particularly presentable after a jaunt through the Vortex. You'll be thrown about quite a lot by the waves of time itself, which is liable to mess up your hair. If you're ruffled, you have disadvantage on the first Charisma based check you make after travelling through time, unless you spend ten minutes sorting yourself out.

> **"I need clothes, that's what I need. And a big long scarf. No. I've moved on from that."**

STICK THE LANDING TABLE

d12	Event
1	**Crash Landing** Your time machine exits the Vortex with ungainly high-velocity momentum. You crash into something, causing damage to your machine, any time travellers aboard, and whatever you crash into. Every time traveller takes 1d4 bludgeoning damage. Your time machine is Broken. All time travellers are Ruffled.
2	**Botched Arrival** You've managed to land, but it's taken everything you and your machine have. The electronics are sparking and you've been shaken around by your voyage. Your time machine is Broken. All time travellers are Ruffled.
3	**Fallout** You've made it to your destination, but you've miscalculated your z-axis yaw when returning to reality. Whilst landing you've been tipped out of your time machine, causing you to fall, and potentially leaving your time machine inaccessible. All time travellers are Ruffled and suffer 1d4 bludgeoning damage. You've fallen out of or away from your time machine.
4	**Out of Place** You've piloted your time machine to a safe location in the right time zone, but it's not in the best of spots. You might have interrupted a party, materialised in the middle of a crowded office, the bottom of a lake, or somewhere else unhelpful to your progress. Work with the Gamemaster to determine where you are and how bad of a situation you're in.
5	**Bumpy Ride** You've landed, but it was a bumpy ride. You've all braced yourselves, but the time machine itself has been damaged — you might need to find a couple of parts to fix it on your adventure. Your time machine is Broken.

STICK THE LANDING TABLE

Roll	Event
6	**Ruffled** During your moderately successful journey you've been thrown about, spilt your tea, torn your scarf, messed up your hair, or something else that's ruffled you. All time travellers are Ruffled.
7	**Gate Crasher** You've managed to land perfectly, but you couldn't predict the situation you'd end up in — and boy is it awkward! You've interrupted the villains in the midst of their plot, or maybe you've actually been summoned to this exact point in spacetime by an enemy. Work with the GM to determine where you are and how bad of a situation you're in.
8	**Inconvenient Door** The door to your time machine is in an inconvenient place. It might be inches from a wall, pointed into a roaring furnace, or your time machine itself might be half its usual size for some temporally disturbing reason. Work with the GM to determine how inconvenient your placement is.
9	**In the Thick of It** You arrive at the perfect time, at the perfect place. As soon as you exit your time machine you've found what you were looking for — or it's found you! The first check any time traveller makes in this adventure has advantage.
10	**Optimised Scan** You've guided your time machine to the perfect location for your scanners to work at peak efficiency. Your scanners automatically discover the maximum amount of information available. If you have no scanners, you're at a good vantage point to make a Wisdom (Perception) or Intelligence (Investigation) check with advantage.
11	**Perfectly Hidden** Your time machine arrives in the perfect location for it to blend in. It is difficult for anyone to notice your time machine, and if they do, they'll think it's a perfectly innocuous part of the scenery.
12	**Uplifting Landing** You land, and wait for alarms to blare... and in the silence, you realise everything is fine! You've pulled off a perfect landing! You gain Inspiration. If you already have Inspiration, your confidence is bolstered, and you gain advantage on the next ability check you make.

FELLOW TRAVELLERS

For the most part, other time travellers are either unaware of anyone else in the Vortex, or not interested in stopping for a chat. It is very similar to two aeroplanes in a storm. Even if they can see each other, stopping or getting close might prove disastrous. There are ways to track other ships into the Vortex (see **Wake Shadowing**, page 237) but just trying to detect if there is anyone nearby who may be in danger or be a threat requires the use of scanning gear, and potentially a **DC 15 Intelligence (Science)** check.

Communicating with another vessel is possible as long as they are equipped with advanced enough systems. If not, more primitive forms of communication can be established with a **DC 15 Intelligence (Engineering)** check and some jiggery-pokery.

Trying to dock two time ships together is nightmarishly difficult (unless one of them can materialise inside the other). Such a docking manoeuvre requires both pilots to succeed at a **DC 20 Dexterity (Temporal Vehicles)** check. If either fails, the ships crash together and suffer enough damage to kick them both out of the Vortex (if they are lucky). However, if both ships can match the same temporal orbit first (see page 236), they can dock together reasonably simply (DC 10) as they are in tune with the Vortex and stable relative to each other.

UNPROTECTED TIME TRAVEL

If you are using a Vortex Manipulator or similar device, you are entering the Vortex without protection. This means that any damage that would be applied to your time machine is instead applied to you. Any damage you take during unprotected time travel is doubled and becomes force damage.

MANOEUVRES

While being able to travel in time is pretty amazing, it is not all you can do with a ship like the TARDIS. The nature of such craft makes them capable of some strange tricks and manoeuvres that often defy what we understand as the laws of physics. A clever operator and crew can do all manner of manoeuvres with the right amount of cunning, daring, and lack of concern for the appropriate safety features. The following options should give you a few ideas.

MANAGING TIME LOOPS

A time loop creates a 'bubble' in space-time, where those inside it continue to repeat the same actions over and over. Time itself reaches a certain point and resets back to the start of the loop again. No one gets old, nothing broken is ever lost, but no one inside the loop knows they are in one. They simply continue to repeat the same actions. Outside the bubble, time carries on as usual, so if the loop is broken, the occupants often suddenly find they have a lot of catching up to do.

Usually a time loop is something forced on unwilling targets. It is a great way to stop an evil general actually firing his missiles (resetting before he presses the button each time) or a good way to keep an enemy on ice, repeating mundane actions again and again and not hurting anyone. But some people use time loops as a way to 'hold back time'. In the loop, you are immortal, and if you can just somehow stay aware, maybe you can live forever. They are also painfully easy to create when you make a mistake in time travel and many temporal pioneers have been left trapped by their own creation.

Creating a time loop requires a lot of energy and a way to focus it to create a localised temporal field. The bigger the 'bubble' (its area of effect), the more power is required; the same goes for the further away you are. With the right equipment, creating a time loop requires a DC 18 Intelligence (Science) or Intelligence (Temporal Vehicles) check. The DC of this check is modified by the number of people inside the loop and the distance you are from it, using the **Temporal Loop Creation Table** below.

TEMPORAL LOOP CREATION TABLE	
Temporal Loop default DC	18
Population in Time Loop	**DC Modifier**
A group	+2
A town	+4
A city	+6
A continent	+8
A planet	DC 40
Distance from Time Loop	**DC Modifier**
Within a few yards	+2
Within a few miles	+4
In orbit of the same planet	+6
On another planet	+8

When you create a time loop, the length of the loop is a number of hours equal to the DC of the check to create it. The last second of the time loop is always the moment you created the time loop.

Example: *The Master is in orbit of Earth and has finished preparations to create a time loop to trap the Doctor in London. As The Master is in orbit of Earth (+6) and is trying to trap the city of London in a time loop (+6), the DC of the Intelligence (Temporal Vehicle) check is 30.*

The Master succeeds on the check as the clock strikes midnight on New Year's Eve. Everyone in London is locked in a 30 hour time loop. The loop ends at midnight on New Year's Eve, at which point it restarts at 18:00 pm on the 28th of December.

ESCAPING A TIME LOOP

Escaping a time loop is highly problematic, mainly as you rarely figure out you are in one. Only those with an innate understanding of time will notice something is wrong, but it may take a few goes around to really understand what is happening. Typically, these feelings manifest in a sense of 'déjà vu'. Even if you know what is going on, you still keep resetting, although you can change your actions.

If you have proficiency in Temporal Vehicles, you can make a DC 15 Wisdom (Temporal Vehicles) check at the end of each time loop to realise you are trapped in a time loop. If you do not have proficiency in Temporal Vehicles, you can make a DC 20 Wisdom (Perception) check at the end of each time loop to realise you are trapped in a time loop.

Breaking the loop from the inside requires you to have access to technology capable of 'popping the bubble'. This is reasonably simple if you have the know-how and equipment, requiring a DC 15 Intelligence (Temporal Vehicles) check, but you only have the length of the loop to make the attempt, as anything you have built will be undone each time it resets. Anyone outside the loop just needs to turn off whatever is maintaining it. A clever traveller may be able to create a device to let them enter the loop and move around in it unaffected, but if they get it wrong they soon become trapped.

Given the amount of energy the loop requires, they often gradually fade unless actively maintained. This may lead to the occupants stretching the loop further before the reset, or them gradually becoming more aware of repeating their actions.

> **"We are not of this race. We are not of this Earth. Susan and I are wanderers in the fourth dimension of space and time, cut off from our own people by distances beyond the reach of your most advanced science."**

TEMPORAL BREACHES

While it is tough to break into the time Vortex, that doesn't mean the fabric of space-time cannot be damaged. Unsafe use of temporal technology, lack of consideration, direct vandalism, and really bad luck can all tear holes in the temporal fabric of the Universe. These are bad — really bad. Holes in time can create all manner of strange and dangerous effects. People, objects, and creatures can find themselves falling through a breach in reality, hurtling them to unfamiliar times and places, or even worse.

They don't follow a linear timeline. So you might see a crack in time open and seal it. But what about all the other ages it isn't sealed in? Just because it began and ended in one time zone, it doesn't mean it isn't open in a hundred others. Closing a major breach can often take a very long time, as you need to follow the crack through all of time to fully shut it down. All the while it may even be growing into other time zones.

USING A TEMPORAL BREACH

A Temporal Breach works identically to a Time Corridor (page 209), but without controls. A Temporal Breach instantly transports you from one time to another, as determined by the Gamemaster.

SEALING A TEMPORAL BREACH

If you have the right technology, it is quite simple to close a breach, usually with a DC 18 Intelligence (Science) check. But tracking a breach across time to make sure you have all the fissures accounted for is much harder, requiring a DC 20 Intelligence (Science) check just to find the next one. Only the Gamemaster really knows how many there are. For this reason, sometimes the only way to truly close them is to find where it started and change the course of time to stop it from happening.

> **"If you were trying to break through a wall, you'd choose the weakest spot. If you were trying to break into this Universe, you'd choose this crack..."**

CREATING A TEMPORAL BREACH

Starting a breach is quite simple: with enough power and a temporal vessel, you just need to tell the GM how big a breach you want to make. But once started, you have no control, and such an act might lead to the destruction of the Universe if it escalates. Expect a lot of very angry and very powerful people coming to find you and punish you for it. If you are very, very lucky, the Doctor will be the one that finds you first.

TEMPORAL ORBIT

Despite the dangers of the Vortex, in the right ship it can be a reasonably secure place to hide from your enemies. After all, they need a time machine to follow you, and unless it is very advanced, they won't be able to stay for very long to look for you. Entering a temporal orbit allows you to remain securely in the Vortex, without too much danger of running into a hazard. Effectively you find a solid timeline path and follow its wake through the Vortex, flowing with the natural ebbs and rhythms of the storm, rather than fighting them to get to a destination.

When in a temporal orbit, you do not need to make any checks to Plot a Course, Navigate the Vortex, or Stick the Landing (page 232), but you will need to make these checks to exit the temporal orbit and re-enter realspace.

In temporal orbit, the ship is basically 'parked' in the Vortex, but there is more to it than that as the ship is flowing with the natural pattern of the universe. It offers a certain state of grace and balance similar to the zero room. It is a good way to recuperate for those who need it. However, achieving a temporal orbit is quite difficult and requires a DC 18 Intelligence (Temporal Vehicles) check.

Once in a temporal orbit, you can rest or conduct downtime as normal, and as long as you have the parts, you can make repairs. The GM may also allow the crew to scan the timeline they are following (using the ship's sensors) and learn about the eras and culture of the place and time they are orbiting.

TIME RAM

Even an unarmed time ship can be very dangerous. If you are desperate to stop a fellow time traveller in the Vortex, you can attempt a time ram. As you might expect, this is an attempt to ram into another ship. However, a time ram isn't just a case of driving at the other vessel very fast. It is a calculated course that effectively makes it part of the future that the two ships will collide.

When programmed properly, it is impossible to escape a time ram as their collision isn't an act of skillful piloting but a future they are moving towards. Given the nature of time ships, and how everything in the Vortex does not completely exist, a collision often leads to both ships merging in some way, or more likely obliterating each other.

To attempt a time ram, make a Dexterity (Temporal Vehicles) check contested by the target pilot's Dexterity (Temporal Vehicles) check. If you succeed on the check, both ships are immediately Broken. If one ship is more than two size categories larger than the other, the smaller ship is destroyed. Otherwise, the two ships are entangled, requiring a DC 18 Collaborative Check to detangle.

SPATIAL OVERLAP

When the TARDIS materialises, if there is anything in the landing space, it adjusts course and lands a little to the side. It's an automatic safety feature to prevent damage to both the ship and the environment. However, as a TARDIS is dimensionally transcendental, if these safety features are disengaged, it can materialise over something and 'swallow' it inside. So, if you would like to take a good look at an old fashioned police box, you can use spatial overlap to land where it is and the box will appear inside your TARDIS (usually in the control room but anywhere you like). If your chameleon circuit works, your TARDIS can then take on the appearance of the police box and no one will know. This manoeuvre can be used to rescue or capture someone as well, materialising around them, so they find themselves inside your TARDIS, or its jail cell.

When you perform a spatial overlap, you capture everything in the area your TARDIS lands on. So, if you materialise in a sitting room hoping to claim a sugar bowl, you also get the table the bowl is on, the sofa, and the comfy chair that Uncle Alfred is sitting in, complete with a very surprised Uncle Alfred.

Attempting spatial overlap on an object is quite simple, requiring a DC 14 Intelligence (Temporal Vehicles) check, raised to DC 20 if your target is moving. Failure just means you land next to it, having failed to override the safety features.

One word of warning though: don't attempt to spatially overlap another TARDIS. The dimensional nature of both ships will cause a spatial loop, where the inside and outside of both become the same. Every attempt to try and leave the ship, you come out on the inside, and unless you can separate the ships, there may be no end to the loop. With the ships layered together, it is extremely difficult to just take off and undo it. You might be able to temporally detangle the two ships with a DC 20 Collaborative Check and some particularly creative ideas!

WAKE SHADOWING

Tracking other vessels through the Vortex can be very difficult, like looking for another plane in a hurricane. However, that same storm makes it a lot easier to follow a vessel clandestinely if you can find it. When trying to find another ship, it doesn't matter how far ahead it is. Time and space are both important and meaningless in the Vortex — you are either there or not. Distance is relative in a completely different way, so if a ship is in the Vortex, you have a chance to find it, wherever it is.

Even a vessel with a tracker is hard to find as the Vortex messes with almost any signal. The default DC to find another time machine in the Vortex is 30, but is decreased to 20 if you have the appropriate scanners and other locating technologies.

Once you have found the target vessel, you can attempt to follow it by what is called 'wake shadowing'.

Effectively you try to achieve a form of temporal orbit around the vessel you follow. You enter its temporal wake where the storm is quieter, and allow it to lead your vehicle through the Vortex. Each ship passing through the Vortex effectively burrows a tunnel through the storm, and it takes a while for the winds of time to reassert themselves, so this wake becomes the 'path of least resistance' for any vessel caught in it.

To wake shadow, the pilot needs to make a successful DC 15 Dexterity (Temporal Vehicles) check. If they fail, their ship is thrown off course into the Vortex, and the other ship must be found again. The more powerful the ship being followed, the easier the Difficulty as the more wake it creates in the Vortex. The only exception to this is a TARDIS, which behaves as the smallest of ships despite being among the most powerful. Its natural empathy with the Vortex allows it to barely leave a wake at all.

Wake shadowing can also be used to tow your vessel (even if it isn't a time ship) through the Vortex. It might even allow you to exit the Vortex if the time ship you are trailing opens a portal of some form rather than materialises like a TARDIS. A ship might detect they have a tail through a contest between the pursuers Dexterity (Temporal Vehicles) and the followed party's Intelligence (Science), using the appropriate technologies.

Shaking the tail can be difficult, but the easy option is to cut the engines and allow the wake to disperse. This sends the following ship falling through the Vortex where the lead ship can just start back up and carry on (although they will have to start their journey over and **Plot a Course** again). They can also just open fire on the vessel if it really upsets them. So, if you do try and get a tow out of the Vortex using a Dalek Attack Saucer, you'd better keep a low profile.

PARADOXES

There is more to time travel than just flying around in the Vortex. You can do a lot of damage by playing in time, even without realising it. Time travel is fun, but also a great responsibility, and many see it as a way to conquer and gain power. Thankfully, people like the Doctor are here to deal with those villains.

If you encounter a paradox it will generally be the subject of an adventure (or even an entire campaign) with the characters seeking to correct an existing paradox or prevent one from forming. The Gamemaster is the arbiter of how any paradox works in your game, including whether one is created and how it can be undone. But what if the characters accidentally (hopefully accidentally!) tear the fabric of space-time in the course of their other adventures?

What follows is a brief explanation of a few types of paradox the Doctor has encountered to use as inspiration for your games, or simply as signposts for what not to do as a time traveller.

WHAT IS A PARADOX?

A paradox occurs when two or more facts are true that contradict each other. The classic example of this is going back in time to kill your grandfather. If you succeed, your grandfather is dead, which would stop you from being born. However, if you weren't born, your grandfather wouldn't have been assassinated. Both facts are true, but they contradict each other — that's a paradox.

Like nature abhors a vacuum, reality abhors a paradox. When a paradox occurs, space-time attempts to repair the damage through the **Blinovitch Limitation Effect**. The **Blinovitch Limitation Effect** responds to a paradox in two ways: by limiting the interference of the individuals that perpetrated the paradox (giving them the **Paradoxical** Condition), and through **Temporal Backlash**.

THE BLINOVITCH LIMITATION EFFECT

The tendency of time to try and rework the damage time travellers do is known as the Blinovitch Limitation Effect. It postulates that time is similar to rubber in many ways. Pliable and malleable for the most part, but when damaged becomes hard and brittle. In general, time can bounce back like rubber when it is messed with. But damage it too much and it becomes hard and resistant. In this way, going back to change your mistakes gets harder and harder the more you do it, the more you 'harden' the fabric of time. So, be careful; mess things up and you have fewer and fewer chances to undo your mistakes.

If you're travelling to a time period you've been to before, the DC of the **Plot a Course** check is modified by +3 for each time you have travelled there.

PARADOXICAL

Whenever your actions or presence at a specific time cause a paradox, you become Paradoxical. Each time you interfere with your own timeline or with a fixed event in history you become more Paradoxical. Paradoxical is a special Condition measured in levels, much like the Exhausted Condition.

Paradoxical Level	Effect
1	Disadvantage on Ability Checks
2	Disadvantage on Attack rolls
3	Disadvantage on Saving Throws
4	Roll a d20 every time you use a tool or a piece of technology. If you roll less than 10, that tool or piece of machinery breaks.
5	You become a **Temporal Anomaly** (page 240)

When you are Paradoxical, the temporal fabric of the Universe itself attempts to limit your interference with time, resulting in what appears from the outside to be an extreme and persistent case of 'bad luck', an extension of the Blinovitch Limitation Effect.

Generally, a paradox can be reconciled by fixing what your interference in the timeline changed. Otherwise, you'll stop being Paradoxical if the fabric of reality simply shunts you into a new timeline or a separate dimension where your interference isn't paradoxical (see **Pan-Dimensional Cross Rip**, in the **Temporal Backlash** table).

Whenever a character's Paradoxical level increases, roll on the **Temporal Backlash Table**.

TEMPORAL ANOMALY

The fabric of reality has bounced back against your meddling by simply removing your influence from the timeline. Your life is written out of history and you cease to exist as anything more than a temporal anomaly. Everyone you have ever known has never met you, and everything you have ever done has either been undone, or done by someone else.

TEMPORAL BACKLASH

Whenever a paradox is caused or time is changed in some way, the GM can rule that Temporal Backlash occurs. Roll 1d6 on the **Temporal Backlash Table**. If you have already rolled on the **Temporal Backlash Table** during this adventure, roll 2d6 instead.

TEMPORAL BACKLASH

Roll	Temporal Backlash
1	**Bootstrap Paradox** You've caused a minor but inconsequential paradox that barely dents the timeline.
2–3	**Temporal Inertia** Whatever change you made, the Universe corrects it through an alternate medium. You might have accidentally caught the apple that was going to fall on Isaac Newton's head, but someone else still discovers the force of gravity and becomes historically significant.
4–5	**Relative Temporal Distortion** The Blinovitch Limitation Effect goes into overdrive in a localised part of spacetime. Every character gains a Paradoxical Condition and the DC of time travelling back to this time increases by +10.
6–7	**Temporal Breach** Your actions cause a rip in spacetime. A Temporal Breach occurs as described on page 236.
8–9	**Time Spur** The chunk of spacetime you currently occupy is isolated from the main timeline and every other dimension. 2d6 Reapers (page 326) will arrive shortly to 'cleanse' the temporal wound, attempting to consume the characters — they had better start running!
10–11	**Time Loop** The fabric of reality attempts to resolve the paradox you have caused by folding in on itself. Your local area (up to a size of the entire planet you're on) is caught in a Time Loop (see page 234) of 2d6 hours.
12	**Pan-Dimensional Cross-Rip** You are all sucked through a Temporal Breach into a parallel universe, with your actions shaping the new timeline and leaving your home timeline unaltered. There may be a lot of strange things in this new timeline, not least parallel versions of yourselves! Returning to your own universe won't be easy, and exactly how you do so is down to the Gamemaster.

"Never mind about the time slip; we're on holiday!"

BOOTSTRAP PARADOX

'So there's this man, he has a time machine. Up and down history he goes, zip-zip-zip-zip-zip, getting into scrapes. Another thing he has is a passion for the works of Ludwig van Beethoven. And one day he thinks "What's the point of having a time machine if you don't get to meet your heroes?"

So, off he goes to 18th century Germany, but he can't find Beethoven anywhere. No-one's heard of him. Not even his family have any idea who the time traveller is talking about. Beethoven literally doesn't exist...

This didn't happen by the way. I've met Beethoven. Nice chap. Very intense. Loved an arm wrestle. No, this is called a Bootstrap Paradox. Google it.

The time traveller panics. He can't bear the thought of a world without the music of Beethoven. Luckily, he brought all of his Beethoven sheet music for Ludwig to sign. So, he copies out all the concertos, and the symphonies, and he gets them published. He becomes Beethoven. And history continues, with barely a feather ruffled.

But my question is this — who put those notes and phrases together? Who really composed Beethoven's Fifth?'

— The Twelfth Doctor

Time travellers make mistakes just like everyone else. You might visit Shakespeare and make an off-hand quip about how 'all the world's a stage' and next thing you know, the Immortal Bard is plagiarising you to write the very words you learned from him. These are obvious paradoxes, but unavoidable, especially after '900 years of phone box travel,' so why hasn't the Universe gone 'boom'?

Believe it or not, these little bits of timey-wimey coincidence, or 'bootstrap paradoxes', happen all the time, but the Universe doesn't seem to react to them. In fact, a time traveler who learns to use them sparingly and with a bit of caution will find it a useful tool in their temporal toolbox.

Bootstrap Paradoxes can make for very interesting storylines but they can also serve to provide characters with an opportunity to use the round-a-bout nature of time to their advantage. With the GM permission, and a point of Inspiration, a character can set up their own Bootstrap Paradox. This may cause them to become more Paradoxical or trigger Temporal Backlash at the GM's discretion.

Example: *Elvira's Time Lord character is sent back in time to 1969 without their TARDIS by the Weeping Angels. The sixties aren't known for their advanced time technology, leaving her in a bit of a pickle with no way to communicate with the future, and potentially forced to wait a few decades to find her time machine again.*

The player spends Inspiration to activate a Bootstrap Paradox. Her time travelling friend Jo arrives in 1969 and finds Elvira's character in a coffee shop, explaining that an old Gallifreyan family heirloom, an audio-holodisk, instructed them to do so. Jo takes Elvira back to her time machine, which she then uses to take the audio-holodisc to Jo's Gallifreyan ancestors. Who created the audio-holodisk? It doesn't matter!

> **"There used to be laws stopping this kind of thing from happening. My people would have stopped this. But they're all gone. And now I'm going the same way."**

TIME SPUR

Often the Universe tries to heal itself by taking the paradox out of the space-time continuum, creating a time spur. The Universe effectively isolates the event, freezing it out of time and space, and lets it resolve itself before integrating it back into the fabric of time. Whatever occurs in this bubble leaves the rest of time safe and secure. The only way out of a time spur, if you're unfortunate enough to be trapped within its effect, is to resolve the paradox. And quickly, before the Reapers (page 326) arrive to feed off of the trapped individuals' potential timelines.

Time Spurs are a natural reaction of the universe to minor containable paradoxes in much the same way that a pimple is a reaction to a specific clogged pore. As the area becomes inflamed, the body's natural defences work to clean the area of all infection, which should eventually be eliminated. In the case of a Time Spur, the infection is the people in the localised area and the antibodies are Reapers. The Time Spur cuts off the offending area, creating a thin skin that separates it from the rest of time, space, and other dimensions, including the pocket dimension of the TARDIS.

ENTERING OR EXITING A TIME SPUR

All contact with the Universe and dimensions outside of the Time Spur, including the spacetime Vortex, are immediately cut off. That means leaving the area of the Spur is impossible and any Dimensionally Transcendental Capsules will find their Real World Interface cut off from the interior spatial dimension.

Entry from outside of the Spur is possible, but requires a 'connection' with something inside the Spur in order to pass through its skin in a process very similar to and completely unlike osmosis. This requires a DC 20 Intelligence (Engineering), Intelligence (Science), or Intelligence (Temporal Vehicles) check to fix a power source to the connection and send out a 'binding' signal, and it will take 2d6 × 10 minutes for the process to complete. The 'connection' can be a key to a TARDIS, a blood relative inside the Spur, or anything else the GM approves and, if the roll is successful and nothing interrupts the process, the two will be reunited inside the Spur. This can even reunite the Real World Interface with the pocket dimension of the TARDIS.

Example: *Rose causes a Time Spur to develop when she saves her dad from a hit and run accident. The Doctor discovers this when they try to enter the TARDIS and find an empty shell in place of a control room. The only way out of the Time Spur is to correct the Paradox, which means Rose's dad has to die in that accident.*

Later, however, the Doctor realises that there is a way out of the Time Spur in their very own pocket: the TARDIS key! Using the key and a cell phone battery to power it, the Doctor makes a DC 20 Intelligence (Engineering) check, and succeeds. This sends out a binding signal and the TARDIS starts to reform around the key. A way out of the Spur has been found and that means Rose's dad can live!

Unfortunately, Rose then compounds the problem by touching her infant self, cutting the TARDIS off once again and getting the Doctor eaten by Reapers in the process. Pete realises that the only way out now is to solve the Paradox and he throws himself in front of the car that should have killed him in the first place. His sacrifice breaks the Time Spur and all returns to normal with only a slight change to the timeline as Rose gets to say goodbye to a father she never knew...

YOUR PAST AND FUTURE SELF

In rare and incredibly ill-advised situations, you might run into your past or future self. This isn't just distressing from a psychological point of view, it also has the potential to severely damage the time-space continuum.

Whenever you meet your past or future self, both of you become Paradoxical (page 239), and a 2d6 Temporal Backlash (page 240) is triggered.

WHO CONTROLS WHO?

When you meet a past, future, or extra-dimensional version of yourself, they are always controlled by the GM.

Whilst you are in a Paradox, your memories are effectively 'locked' until the paradox is resolved. If you go back in time and meet yourself at a time you don't remember it, reality gives you a little slack and allows you to (hopefully) resolve the paradox before your temporally stalled memories re-establish that the kind stranger you met as a kid looked a lot like how you turned out years later.

Similarly, if you go forwards in time, your future counterpart might know who you are, but as this is a paradox they won't remember doing this themselves. Once the paradox is resolved, they will remember what they did in the past to influence their relative present — confusing, but not reality breaking as far as the Vortex is concerned!

Allowing your past and future selves to behave slightly differently allows for a lot of wacky timey-wimey antics, most of which can be covered using the Bootstrap Paradox rules on page 241 (basically, you can spend Inspiration, and if the Gamemaster agrees you can use naturally resolving time travel paradoxes to your advantage).

Of course, reality will always tend towards preventing these kinds of paradoxes altogether, and any time traveller keen on meeting themselves should be wary of causing a **Pan-Dimensional Cross-Rip** (page 240).

TIME WARS

Paradox takes a back seat to the most terrible of wars ever conceived, a Time War. These conflicts take place across time, where combatants try to erase each other's existence, often leading to a multitude of paradoxes and changes. Whole civilisations can be wiped out in the blink of an eye. Once a Time War has begun, there is no stopping it. It stretches to the end of time, it has always been and always will be. Only the absolute destruction of one side can truly end such a war, and one might destroy the whole Universe to end it.

As we said, time travel can be dangerous. To own a time ship is to own the most dangerous weapon ever created. It can destroy the Universe. So, be careful with it, and be kind. Everyone, across all of time and space, is depending on you.

POLICE BOX
POLICE BOX

CHAPTER 9:

A BRIEF HISTORY OF TIME AND SPACE

A BRIEF HISTORY OF TIME AND SPACE

'I can feel it. The turn of the Earth. The ground beneath our feet is spinning at 1,000 miles an hour, and the entire planet is hurtling around the sun at 67,000 miles an hour, and I can feel it. We're falling through space, you and me, clinging to the skin of this tiny little world, and if we let go...'

The Universe is teeming with life, and brimming with adventure. Once you've got a TARDIS, the possibilities are endless; you can travel anywhere in all of time and all of space. From the moment the Universe was born, to the moment it winks out of existence. If you're an especially skilled pilot, you may even be able to push a little further than that, and find out what comes next.

But with all these possibilities before you, how do you know where to start?

The Doctor's travels have taken her all over the place, from prehistoric Earth and the times of early mankind, to the human enclave of Utopia, where the stars were winking out of existence around the final survivors of humanity. She's visited cities made of smoke, encountered people made of song, and shaken hands with a fair few creatures along the way.

In this chapter, we'll explore just a little of the Doctor's Universe, giving you some background information you'll need to let your players explore. You'll find information on some of the Doctor's deadliest enemies, including the Daleks, the Cybermen, and the Master, as well as some of her oldest and closest friends. We'll take you to the far future, to encounter the inhabitants of The Wheel, and to the far-flung worlds of Draconia, Sontar, and Skaro.

The information in this chapter is intended to act as a starting point for you to create your own adventures. You can use the information here to replay some of the Doctor's greatest adventures, or as a springboard for brand new stories of your own.

We'll be exploring the Universe by focusing on some of the people and places that mean a lot to the Doctor. We'll look at her adopted home on Earth, taking a whistle-stop tour of its history (and its future), and some of the many creatures that have attempted to invade it. We'll then head out into the wider Universe, to her homeworld of Gallifrey and beyond, to find some of the strange, strange creatures who live there. But first, we'll start at the very beginning.

ICONIC VILLAINS

The statistics for some of the Doctor's most iconic villains, including some of those mentioned in this chapter, can be found in **Chapter 11: Encounters and Iconic Villains**.

A collection of over 60 aliens, creatures, and villains can be found in ***Doctors and Daleks: Alien Archive.***

IN THE BEGINNING...

The origins of our Universe are shrouded in mystery, an enigma and source of hot debate. One legend suggests that everything began when the plague ship Terminus accidentally travelled back in time and exploded, paradoxically creating everything in the first place. A similar theory, put forward by a group of notable scientists around the year 4 Billion, posits that this legend is true but that the vessel involved was actually called the Vipod Mor.

The Hypokythra of Pletocene III are firm in their belief that there was no beginning to the Universe, but that it has always existed and will always continue to do so, and the Boglinites on Agoura swear everything began when their deity sat down at the end of a particularly long day.

The early millennia of the Universe are usually known as the Dark Times, marked out by chaos and rage. The first creatures to exist in the Universe were fearsome and huge, driven by hunger and primal instincts. It took billions of years before the first truly intelligent species began to develop and the earliest civilisations — collectively referred to as the Fledgeling Empires — were formed.

The creation of these empires didn't lead to a more ordered and civilised universe, though. If anything it made the situation worse as wars broke out across the stars, raging and rolling as new stars blazed into existence around them.

One of these early civilisations lasted more than a few millennia as the Universe expanded: the Time Lords of Gallifrey. Discovering the secrets of time travel, they set themselves up as masters of the Universe. They continued to wage wars against what they deemed the 'uncivilised creatures' from the Dark Times, and began to mold the Universe in their image.

Time Lords are forbidden from venturing back into the early days of Gallifrey's history, and as such, the Dark Times are far out of bounds, with TARDIS programming prohibiting travel there. But then, when has anything as boring as a rule ever stopped the Doctor from seeking out a new adventure?

N-SPACE AND E-SPACE

The Universe and its life forms exist in a form known as N-Space or 'Normal Space'. Other places outside N-Space also exist, such as E-Space, also known as 'Exo-Space'. N-Space is a living universe that has contained such significant planets as Gallifrey and Earth. Countless pocket universes exist alongside N-Space, and while most do not cause any problems, others such as the Solitract Plane cause ruptures in N-Space by their mere presence. N-Space is bound by physical laws of gravity, motion, thermodynamics, and the conservation of mass and energy — though these are often bent and sometimes broken by the resourceful species within it.

The bizarre universe of E-Space can only be navigated using negative coordinates, the negative counterpart to Normal Space. E-Space has a distinctive green tinge and its own planets filled with alien civilisations. Travelling outside the bounds of N-Space is dangerous and difficult. Charged Vacuum Emboitments (CVEs) are naturally-occurring space-time events that provide a fast but unpredictable trip to Exo-Space. Anti-zones are protective buffers the Universe uses to defend itself when it is threatened by external forces. While passages exist through anti-zones that allow N-Space inhabitants to pass into other planes, anti-zones will often have their own dangerous species and ecologies, and can collapse if the link between the planes is disrupted.

'The Gate' is at the centre of the meeting point of E-Space and N-Space. This strange dimension is a structure resembling an ancient stone passageway in an otherwise blank space. It is possible that many Gates exist at the meeting points between many dimensions. Theoretically, it might even be possible to use the Gate as a method of travelling through the Void, the howling space between dimensions.

The heat death of the Universe would have overtaken N-Space long ago, if it had not been for the actions of the Logopolitans. The Logopolitans created controlled CVEs to drain entropy away, but the Master's plans almost brought about the end of the Universe.

The Universe has faced destruction multiple times — but thanks to the Doctor and her companions' ingenuity and self-sacrifice — it remains whole. N-Space did come to an end when the destruction of the TARDIS by the Silence left fissures in time and space that would unmake the Universe. The Doctor used the memory of the Universe contained within the Pandorica to reboot N-Space from the energy of the exploding TARDIS.

EARTH

"Sol Three, also known as Earth. Population: Human."

Throughout history, the Doctor has been to an uncountable number of populated planets, but there's one to which the Doctor has returned more than any other — Earth. It was Earth that the Doctor and Susan fled to upon leaving Gallifrey, and it was there that the Doctor was exiled by his own people. Throughout her many lives, the Doctor's friends have often come from Earth. The fact is inescapable: the Doctor loves humans, and loves the Earth.

But she's not the only one. Since the very beginning, Earth has been the target of hostile aliens seeking to take control. Some legends suggest that it's the Doctor's fondness for our world that has led to this, implying that the planet is somehow important in the grand scheme of creation. Others suggest it's sheer misfortune, or perhaps aliens just like the look of Swansea.

In this section, we'll take a whistle-stop tour through the history of Earth. We'll meet some of the many species who have lived on the world, and who have tried to claim it for themselves.

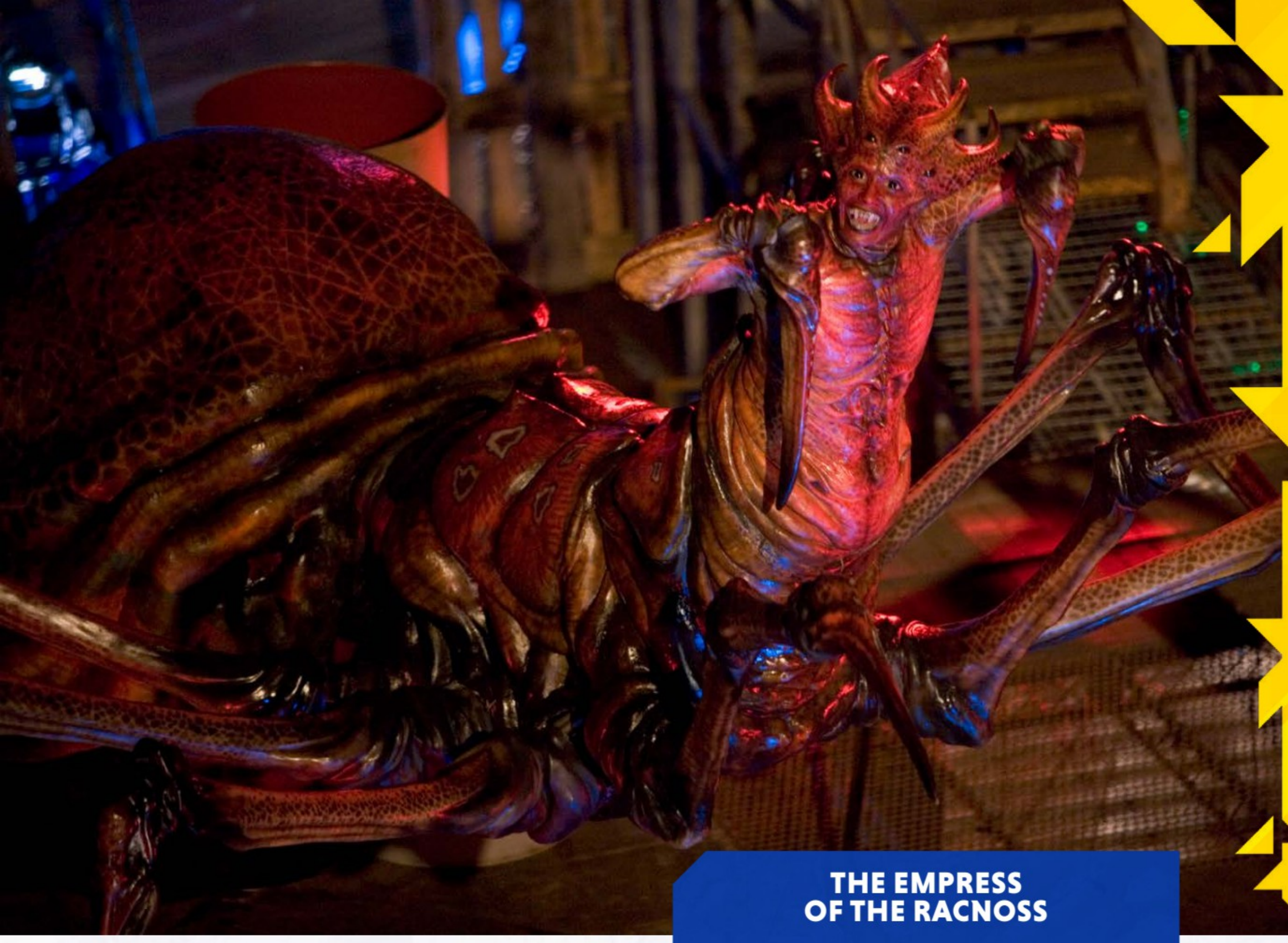
THE DAWN OF LIFE ON EARTH

The Earth was formed in the Dark Times, as the final act of a war between the Fledgeling Empires and the terrifying, spider-like Racnoss. Giant creatures standing nearly 18 feet tall, the Racnoss were born hungry, and were known to devour whole planets in an attempt to sate themselves. The war against the Racnoss had wiped them to near extinction when a single Webstar ship, housing the final nest of Racnoss children, fled to the location of what would become the Solar System.

The Sun was brand new, burning light into a previously forgotten area of the Universe, and it was bathed in this light that the Racnoss put themselves into hiding. Using the vast gravitational pull of their ship as an advantage, they drew in passing asteroids and debris, shielding themselves with it until a thick crust had formed around them, leaving the Webstar buried at the heart of the newly-created planet.

The planet lay dormant for a billion years, just a rock floating in space. The Fledgeling Empires rose and fell, and their war against the Racnoss passed first into memory, then into legend, and eventually out of thought altogether. It wasn't until another war touched the Solar System that the Earth would take another step forward.

The Jagaroth were tall humanoids, with a skin built up from thousands of tiny green tentacles. They set themselves up as perhaps the most advanced among the Fledgeling Empires, and it was jealousy from others of their position that ultimately led to their fate. Having fought off all of the terrifying monsters of the Dark Times, the Fledgeling Empires turned on themselves, and numerous smaller wars broke out between them.



In a war that lasted almost a century, the Jagaroth battled to near-extinction when the last surviving squadron landed on the barren Earth, setting down on the volcanic floor of what would later become the Atlantic Ocean. They soon discovered that there was nothing on Earth which could help them in their desperate fight, and moved to take off for somewhere new. Finding their regular engines were unsuitable for take off in Earth's atmosphere, they instead opted to use Warp Drive from the ground, but this plan backfired, and the species was wiped out in the resulting explosion.

The Jagaroth didn't die in vain, though. The power of the explosion was such that it caused a chain reaction in the primordial soup of the Earth, and the first sparks of life began to flicker and stir in the depths. As the Fledgeling Empires began to die away into obscurity, the result of their final, great war was the birth of life on Earth.

THE EMPRESS OF THE RACNOSS

The nest of Racnoss children wasn't the only survivor of the war with the Fledgeling Empires. Another Webstar ship, containing the Empress of the Racnoss herself, mother to their entire species, slipped quietly away from the battle and out to the very edge of the Universe. She remained there for almost five billion years, sleeping in the dark, until awakened by a threat to her children.

On Earth, the Torchwood Institute had begun a scientific experiment to drill down to the centre of the Earth, and in doing so, had awoken the sleeping children of the Racnoss. Drawn to her offspring, the Empress arrived in the skies above Earth on Christmas Eve 2007, and tried freeing her children and reviving their dormant species.

The Doctor and Donna Noble were able to prevent the rebirth of the Racnoss, flooding their ship and drowning the young ones before they could lay waste to the Earth.

THE AGE OF LIZARDS

Although life on Earth went through hundreds of variations over millions of years — from single-celled amoebas through bacteria, plants, and insects, the first truly great age of life was dominated by a variety of lizard species.

The most famous of these, of course, were the dinosaurs, which roamed the Earth for 175 million years and have fascinated small children ever since. The Doctor once described a particular dinosaur as large and placid, recalling an earlier encounter with the creatures. Ironically, the Doctor has encountered dinosaurs more often outside their own era of history.

SILURIANS

While dinosaurs were certainly the biggest and most well-known of the lizards, they weren't the most intelligent. That distinction belonged to the Silurians, and their close aquatic cousins, the Sea Devils.

Although the appearance of the Silurians varied from region to region, they were all tall, humanoid reptiles, sometimes sporting a third eye in the centre of their foreheads, and a set of spiny ridges along the top of their skulls. They were the first highly advanced species to inhabit the Earth, and evidence suggests that they mastered the exploration of space, sending out vast ships containing examples of the varied life on their world, as a time capsule for the stars.

No one knows exactly how long the Silurians ruled the Earth, but it's likely to have been several millions of years. Some evidence suggests that they were still occupying the planet around the time that the earliest humans had begun to develop, and they regarded this young, upstart species as being little more than apes.

Although the Silurian Empire flourished for an age, they were eventually forced into hiding by what they thought may well be the end of the world. Reports of the exact events vary, but it's generally believed that the arrival of a small planetoid close to the Earth's orbit was seen as a bad omen, and that the Silurians believed it may even collide with the Earth, rendering the atmosphere toxic to them.

Whatever the cause, the Silurians retreated underground, building a series of vast cities deep below the Earth's crust, entering into hibernation to await the day when they could return to the surface and reclaim their world.

Though the Silurians had planned to reawaken when the threat had passed, the technology did not function as expected. They remained sleeping beneath the surface for millennia, unaware that on the surface, humanity had risen to claim the world as their own.

At various points throughout history, some Silurian groups have awoken when their technology and hibernation chambers has been disturbed by human exploration. These freshly awoken Silurians believe that Earth is rightfully theirs, and that human beings should be eradicated by whatever means necessary. During the 20th century, a small group of Silurians woke in England and infected the country with a deadly virus that was only harmful to humans. Spreading from their remote moor to London, the Doctor was able to establish a cure and convince the Silurians to return to their hibernation.

The peace was short-lived when the Silurians were attacked by the army, ordered to destroy the hibernation chambers. Unfortunately, it is this type of reception that usually meets any recently awoken Silurian, with fear and tension at the forefront between the species, and negotiations frequently descending into conflict for ownership of the planet.

Fifty years later, a larger colony of Silurians were awoken in the Welsh valleys, when a mining project drilled too deep and breached the buried city's defences. Once again, both Silurians and humans reacted to each other with fear, but the Doctor wasn't willing to let this event end in the same way as before.

Appointing his companion, Amy Pond, to act as negotiator for humanity, they worked for days to develop a potential peace treaty, but the situation was complicated by militant factions on both sides. Ultimately a deal was struck — the Silurians would return to hibernation for a period of one hundred years, and by the time they awoke, the Earth would be ready for them. Humanity would need to work together to find a way that both species could live in peace.

SEA DEVILS

At the same time the Silurian Empire was flourishing on Earth, the seas were home to another species of intelligent lizards — the Sea Devils.

A similar height and general shape as the Silurians, the Sea Devils usually sport only two eyes, a beak-like mouth, and large fins protruding from the back of their head to aid in swimming at great speeds. Working together with the Silurians, the Sea Devils went into a hibernation of their own in caves at the bottom of the ocean, but due to their remote nature, these chambers have been breached by modern humans far less often.

"A small planet was approaching the world. We calculated that it would draw off our atmosphere, destroying all life. We built this place, and suspended our lives until the atmosphere should return."

THE PATERNOSTER GANG

One of the Doctor's greatest friends was from a hive of sleeping Silurians. Vastra had lived a long life already by the time her species went into hibernation, and in later life would tell stories of prehistoric Earth, and the dinosaurs that lived there. She was buried beneath what would one day become London, and remained silent and sleeping until the late 19th century, when expansion works to the London Underground system breached their hibernation chambers and unwittingly killed the rest of her hive.

Vastra was the only survivor of what she saw as an attack against her kind, and sought revenge in the tunnels of the underground, killing several before the Doctor was able to intervene. The Doctor convinced her that it had been a genuine accident that destroyed her sisters, and that the world had moved on from what it once was.

The Doctor saw that Vastra was intelligent and enquiring, and showed her that there was just as much beauty to be found on Earth now that humans had become the dominant species. Slowly, she integrated herself into Victorian society, and came to relish being an outsider in a strange new world. She moved into a terraced house — 13 Paternoster Row — and was able to use her natural instincts to help solve crimes around the city and beyond.

During her time at the house, she married a young girl called Jenny Flint, who became a crucial part of her crime-solving lifestyle. Together, with a resurrected Sontaran called Strax, their detective adventures have become the stuff of legend.

THE RISE OF CIVILISATION

Since the very beginning of human life developing on Earth, the planet was largely ignored by the wider Universe. By the 21st century, it had only achieved the status of a 'Level Five' planet, which the Shadow Proclamation declared as being barely more than a lump of rock. But alien life did occasionally make its way to Earth throughout human history, and often with the intention of taking over what they thought would be an easy target. Sometimes, with the desire to alter the course of Earth history altogether, to manipulate time to their own ends.

Sometimes this is for a good reason, as when the Alliance sent the Cyberium back through time to try and stop the genesis of a new CyberEmpire. More often than not, such tampering with history is for selfish or destructive reasons. Below are a few of the Doctor's more recent encounters with aliens trying to invade or alter the Earth in the past.

ROBOT KNIGHT INCURSION OF 1190

Robots from the 29th century were questing for a place called the Promised Land, actually the Nethersphere trap laid by Missy. When their ship crashed in Nottingham in 1190, the robots disguised themselves as mediaeval knights and turned their ship into a castle. They converted the Sheriff of Nottingham into an unaging cyborg and promised to help him take the throne of England in exchange for his help. The damaged ship's engines leaked radiation into the surrounding area, where it combined with their information on cultural camouflage to inspire a Hollywood-perfect version of Robin Hood and his Merry Men to liberate the local peasantry.

The Robot Knights are strong and resilient, but slow. Their most fearsome weapon is a purple cross-shaped energy beam in their foreheads that can burn people alive. They have an entirely utilitarian view of people: they consider other living beings 'units' fit only for designated purposes, and have no concept of individual rights or desires. The best way to damage the robots is to reflect their own energy weapons back against them, though they can also be controlled through a central device linked into their ship's computer.

THE MORAX RESURGENCE OF 1612

The Morax are a species of sentient mud aliens who can puppet the bodies of other life forms. They took to the stars, using the bodies of other species to incubate more of their kind. Like a plague, they swept across the galaxy, until they were eventually defeated and forced to stand trial for their atrocities. Their prosecutors refused to execute the Morax, instead burying them as a conscious and primordial ooze on an unremarkable planet — Earth. Trapped forever beneath an advanced biomechanical security system, a prison disguised as a tree.

In the 17th century, damage to the prison tree allowed the Queen of the Morax to escape and infect a local landowner, Becka Savage. She used the Pendle Witch Trials to gain more vessels for her soldiers with the aim of using King James I as a vessel for the King of the Morax. The Doctor and her companions resealed the prison, where the Morax have lain dormant ever since.

The monarchs of the Morax need only sting another sentient being, injecting a small part of themselves into their victim's bloodstream. This manifests as a black mark weeping mud that spills from the victim's eyes and nose as the infection spreads throughout the host body. When the host's will is fully subsumed, they take on the muddy visage of the Morax.

Morax soldiers are less subtle, creeping through the earth to puppet buried corpses. They move slowly in these borrowed forms, weeping mud from the eyes whilst hissing and gurgling as their only means of communication. The wood of the ancient alien tree is the only known weapon against the Morax and can be burned to produce smoke that is toxic to the Morax but safe for other life forms.

THE SKITHRA ABDUCTIONS OF 1903

At the turn of the 20th century, Nikola Tesla was kidnapped by Skithra hoping he could fix their hive ship filled with looted technology. Sending a signal from Mars, when Tesla answered he made himself a prime candidate to help repair their ship using the scavenged technology they had accumulated.

The Skithra are scorpion-like aliens with dark green and black bodies covered with segmented plates. They are able to disguise themselves as other species, but the red electricity they use to disable or kill their enemies causes their eyes to glow red. In their natural forms, the Skithra have a wicked, stinging tail that gathers energy and can send out a burst of lightning that can burn people to ashes. The Skithra are scavengers, adapting the technology of other species and repurposing it to serve their aims. Their modifications are messy and imperfect and compromise the efficiency of the original design, leading to wild energy readings and unpredictable effects.

THE UNIT ERA

Earth was already the target of a number of invasion threats and attempts to alter its history, but when humanity reached the 20th century, they started sending out radio signals, emitting all manner of forms of detectable energy and electricity. The planet started making enough noise to attract the attention of species that might otherwise never have noticed it.

UNIT

The Doctor is amazing but, and we say this with love, not always around when you need her. She comes through in the end, but it's good to have a backup plan. That plan is UNIT, a multi-national military and intelligence organisation that works to protect the Earth from alien threats.

Originally, UNIT was set up as a secret arm of the United Nations (as the United Nations Intelligence Taskforce). However, as time went on, humanity realised that threats to Earth needed to be met not just by a few nations, but by the planet as a whole. UNIT became the 'UNified Intelligence Taskforce' and pledged to protect all the people of Earth rather than just a few member states. While the organisation received funding from various nations, no country was given preferential treatment due to its contributions, and no nation needed to contribute to be offered protection.

This reputation as a neutral power looking to protect everyone gave the organisation unparalleled access across the borders of various countries, even as the United Nations grew to encompass nearly every country on Earth. As UNIT moved away from direct oversight from any particular nation, it gradually slid away from traditional chains of command to operate with a large degree of independence.

UNIT PERSONNEL

UNIT is divided into two sections: military and scientific. While the military forms the command structure, no team goes into the field without scientific support; UNIT doesn't just want to know what to shoot at.

A scientific team able to analyse the threat and work out a containment protocol is a vital part of any mission.

Military personnel are recruited from the standing armies of most nations, although they have very strict vetting procedures. They don't just want soldiers, they need operatives and agents. Teams that could assess a situation without freaking out at its alien nature. They also need to work alongside people of all nations. If you cannot get on well with other humans, you won't do very well with aliens.

Scientific members come from anywhere, and UNIT accepts a wide variety of disciplines. Even with generous research grants on offer, UNIT is a military organisation and many scientists were very concerned about what their work will be used for. This meant that a lot of scientists act as consultants rather than full UNIT members.

As well as soldiers and scientists, UNIT also employs a wide ranging logistics staff that keeps the operation running. They moved into intelligence operations to root out more insidious threats, recruiting from the intelligence services to allow them to field teams of agents in more investigative and clandestine operations.

THE TOWER OF LONDON AND THE BLACK ARCHIVE

While UNIT uses a lot of military bases, it needs somewhere to keep its secrets. UNIT has a series of secret installations across the planet where they carry out intelligence operations or a place away from prying eyes.

The main headquarters of UNIT is located in a secret section of the Tower of London. It's not the most adaptable building, but it allows operatives to come and go easily with easy reach to the city. It's also very secure, given it is where the Crown Jewels are stored, but beneath the castle is one of the main Black Archive storage areas for UNIT.

When defending the Earth for so many years, UNIT accumulated many spoils like disintegration blasters, cloaking technology and warp capable spacecraft. UNIT conducts scientific research to understand all these devices and learn new technological secrets. However, the primary goal of the Black Archive is to keep all this dangerous material safe and secure where it cannot hurt anyone — or blow up the planet. Quite often destroying such technology is either dangerous or impossible, so storage is the only option.

While the Tower of London is one of the main sites, the Black Archive as a whole is spread across several locations worldwide, to ensure no one place has everything. It also ensures these dangerous and powerful weapons are not in the territory of any single country. Each site is linked by repurposed stolen teleport, so once you have access to the system you can move around the different sites.

Access is heavily restricted to any Black Archive site. Those who work there are often subjected to a memory wipe when they leave.

"The whole of the Tower is TARDIS-proofed. He really wouldn't approve of the collection."

TORCHWOOD

UNIT may have been the most well known counter-extraterrestrial organisation, but it was not the only one, or the first. After an encounter with the Doctor in 1879, Queen Victoria realised that her empire was potentially under threat not only from terrestrial rivals but possibly alien invasion. She founded the Torchwood Institute, an organisation with remit to protect the British Empire from extraterrestrial threats. With almost unlimited funds, they aggressively pursued alien technology and sought to create a variety of weapons against alien invasion. However, it was never done openly or in the service of Earth as a whole, only Britain mattered to Torchwood.

Eventually, Torchwood overstepped their mark in an attempt to claim a new power source by opening a breach between dimensions, allowing both the Daleks and Cybermen to invade. Luckily, both alien forces were more interested in destroying each other than Earth, but they still did untold damage and destroyed all of Torchwood's central command.

This was not the end of Torchwood as an organisation, though. Other agents continued the work, muddling along as best they could without central leadership. Captain Jack Harkness took control of the remains of Torchwood and changed its focus to protecting all the Earth rather than just the United Kingdom.

THE UNIFIED INTELLIGENCE TASKFORCE

UNIT has a long history of protecting the Earth from alien incursions, especially on those occasions when the Doctor hasn't been available to help. While they are often seen to take a more aggressive stance, they are just as dedicated to scientific advances and research. Information on UNIT can be found in **Defending the Earth: The UNIT Sourcebook** for ***Doctor Who: The Roleplaying Game*** available from www.cubicle7games.com.

UNIT CASE FILES

Earth has come under alien attack with alarming regularity, especially in the 20th century. In its comparatively short existence, UNIT built an extensive selection of case files with all manner of alien encounters. It is sad just how many species in the Universe have used up their own water, poisoned their air, or wasted their natural resources to the point where they need to steal from others. However, seeing what humans have done to the planet, it is equally sad humanity has not heeded this warning.

Another reason the Earth is a subject of invasion may actually be the Doctor. In the past, the Doctor was marooned on Earth by the Time Lords, where she worked with UNIT as their scientific advisor. While she worked to protect the Earth during this time, it was also the time the most species attempted to invade. Some may have thought that any planet the Doctor protected must hold something especially valuable. While the Doctor's guardianship of the Earth should never be underestimated, it is hard to wonder if the planet might not have had so many invasions if she'd been stranded somewhere else.

The following are a selection of alien threats that UNIT and the Doctor have had to face to keep the Earth safe.

AUTONS AND THE NESTENE CONSCIOUSNESS

With their homeworld of Polymos destroyed in the Last Great Time War, the Nestene Consciousness has sought to invade and colonise other worlds. Targeting polluted planets that have a heavy reliance on plastic, the central intelligence would eject parts of itself housed in football-sized energy units that would make planetfall and begin their take-over.

The Nestene Consciousness is a collective mind, described as 'a disembodied, mutually telepathic intelligence', where the central mind is aware of what is happening to its various splinters and offshoots, monitoring its victories and defeats. Manifesting as a mass of energy or as a vast blob of molten plastic, the Nestene's actual biological form is unknown.

The Nestene's first attempt to invade Earth used a plastics factory as a cover to create their most notorious soldiers — the Autons. They came close to destabilising the British government using sophisticated Auton replicas. Thankfully, the Doctor was on hand with UNIT to prevent a full invasion.

Autons, created from plastic and animated by a portion of Consciousness, are the most common and deadliest tools of the Nestene Consciousness. Drones have the outward appearance of blank-faced plastic mannequins, making shop window dummies the perfect disguise ready to animate and attack. They are the 'muscle' of the Nestenes' attempts to colonise human planets and are armed with an energy weapon housed in the arm. These are deadly to organic life, and on full power can disintegrate an enemy completely.

More sophisticated than the drones, the Nestene can create Auton duplicates — copies of people to infiltrate the military or government, or to get close to potential threats to their invasion. They spread disruption and confusion in a planet's organisation by replacing significant people in power and countermanding orders. Outwardly, these Auton duplicates are incredibly similar to their targets, but their skin often has a strange plastic sheen that can betray their true nature. These duplicates are armed with the same energy weapon as a drone, but some can morph their limbs into tools and weapons.

Autons are incredibly difficult to destroy, being immune to most small-arms fire. Larger weapons and explosives are more effective, but if they are cut off from the Nestene Consciousness, they cease being animated.

In addition to the Auton drones and duplicates, the Nestene Consciousness can infuse inanimate objects made of plastic with a portion of intelligence and mobility, including wheelie bins, plastic flowers, dolls, and even telephone cables.

The greater the portion of the Consciousness that enters the plastic, the greater the independence. Drones have almost no will of their own, where duplicates possess memory traces and personality traits of the original. Sleeper agents, such as the Roman legion created as part of the Alliance's plan to trap the Doctor in the Pandorica, were unaware of their true nature as Autons, believing themselves to be human until activated.

ZYGONS

Zygons are humanoid aliens with large, domed heads and bodies covered in rows of suckers. Their home planet, Zygor, was destroyed in the early days of the Time War. Since that catastrophe, they have been nomadic, searching the galaxy for planets to colonise.

They have the power to assume the shape of other species, though a captured 'original' must be kept alive to refresh the body print regularly. In their natural form, they are capable of delivering a sting with their hands or tongue which can paralyze, stun or kill. They can also generate deadly lightning bolts using their hands. They are longer lived than humans, with a lifespan of many hundreds of years.

Though naturally aggressive towards other species, Zygons can be reasoned with. On several occasions, diplomacy has led to treaties between Zygons and other aliens, where military conflict has failed. They are a very proud species, which can be interpreted as arrogance.

Zygons, though nominally united under a High Command, are divided into various clans or factions, which have differing aims and alliances, and find themselves in conflict with each other. These factions are usually led by a Warlord, such as the Warlord Broton, who in the late 20th century, tried to conquer the Earth, using a cybernetically enhanced Skarasen to destroy oil rigs and attack an energy conference. Broton's base was his crippled ship at the bottom of Loch Ness, where it had rested since at least the 12th century. Sightings of the Skarasen gave rise to the legend of the Loch Ness monster.

A Zygon impersonating UNIT operative Petronella Osgood worked with her human counterpart to set up Operation Double, which allowed 20 million Zygons to peacefully settle on Earth. The Zygon High Command on Earth under Operation Double was opposed and secretly replaced by a rebel faction known as Truth or Consequences, who wished to end the ceasefire between humans and Zygons. The Zygon Osgood was later tragically murdered by Missy.

THE SLITHEEN

The inhabitants of Raxacoricofallapatorius are grouped into large families, and are generally quite a peaceful species for the most part. However, the Slitheen family are a group of notorious criminals, even among their own people. They are not looking to invade and conquer, but they will stop at nothing in the pursuit of profit and wealth. It matters little to them how many lives are lost as long as they get what they want. One such plot involved tricking the people of Earth to destroy the planet in a nuclear exchange so they could sell the planetary remains as radioactive starship fuel.

Slitheen are large green aliens with bloated bodies, baby-like faces and huge, clawed hands. Other Raxacoricofallapatorians come in a variety of other colours depending on their family. The Slitheen have developed a rather repulsive technology that lets them wear the skin of another person as a disguise. They need someone quite large, but a gas exchange system allows their bulk to compress inside the suit. Slitheen can take the suits on or off by unzipping them from the forehead, but the gas exchanger gives them excessive flatulence while they wear the suit.

EARTH'S FUTURE AND VENTURING INTO SPACE

Humanity's journey into space has been beset by trials and obstacles, from the first Moon landing in 1969, humanity has spread into the stars. First, across the Moon, to the founding of the first colony on Mars in 2058, and into the rest of the solar system, and beyond. In the future, humans form empires and alliances, build corporations spanning multiple systems, place space stations in every sector and found colonies on a dizzying array of planets. They use Sanctuary Bases for detailed surveys and hubs for colonisation in distant star systems where the Earth's Sun, or Sol, is only a gleam in the night sky.

While humans have not always been a welcome presence on the galactic stage because of their expansionist tendencies, they have provided some great innovations in communication and commerce through their scientific endeavours. Humans are known for both daring exploits and foolish over-reaching, often mining or excavating without thought for the consequences. They embrace other cultures but are often too arrogant to listen to alien species they do not understand.

The mysterious and tragic destruction of Bowie 1, the first Earth colony on Mars, and the death of its commander, Adelaide Brooke, could have set humanity's ambitions towards space travel back, but instead it spurred Susie Fontana Brooke to follow in her grandmother's footsteps and she captained the first lightspeed ship from Earth to Proxima Centauri. One of her descendants even created a new species when they fell in love with a Tandonian prince. By the time the Earth burned up in Sol's expansion, it was said that humanity had touched every star in the sky and their integration had led to the creation of hundreds of new species. Even when Earth was gone, humans still yearned for a connection to their history and built New Earth as the heart of their culture.

THE MOON

'Meaning, Clara, that the moon — this little planetoid that's been tagging alongside you for a hundred million years, which gives you light at night, and seas to sail on — is in the process of falling to bits.'

Earth's moon, or Luna, is a barren rock with no atmosphere and low gravity in orbit around the Earth, but it has become a vital stepping stone in humanity's voyage into space. The Moon was the site of the earliest space colonies and a gate to the rest of the solar system, eventually becoming home to cities and universities on a par with those of Earth.

Unbeknownst to humanity, the Moon was never simply an orbital rock: it is the egg of an ancient space-faring alien species which lay dormant for millions of years. As the alien inside the Moon grew, it increased the Moon's gravitational pull and caused flooding across Earth. The Moon alien's hatching in 2049 led to it laying another egg to replace the old Moon as it flew off into space, but Earth still suffered turbulent environmental effects for decades after.

THE MOONBASE

Moonbase Laika, known just as 'the Moonbase', is a facility set up by UNIT to monitor interplanetary activity and act as a research station. It has changed hands a number of times over the decades, used by various government organisations for scientific or military endeavours. In the 2050s, a weather control base was installed on the Moon, using a gravity-manipulation device called the Gravitron to change the weather on Earth. The power this device wielded over the Earth made it a sensitive piece of equipment: even the smallest miscalibration could cause immense damage to major cities. The Cybermen sought to subvert the Gravitron to destroy life on Earth, but the Doctor turned it on the Cybermen and sent them floating into space.

THE WHEEL

Space Station W3, known as 'the Wheel', is a multi-purpose habitat and communications hub in the Sol system. It has docking facilities for deep space flights, as well as laboratories for research and a sophisticated interstellar communications array so the station can provide alerts on space phenomena. Despite its design for peaceful purposes, the Wheel is equipped with powerful weapons arrays, which can be used to break up meteorites that pose a risk to ships or the station itself. The station follows a military structure, with a leader and second in command as well as a number of military scientists. Following an attack by the Cybermen on the Wheel in 2079, strict measures have been put in place to reduce the risks to the station's population: quarantine for those believed to be infected by unknown diseases and internal sensors in the vents and storage areas to combat Cybermats or alien vermin.

DRACONIANS AND THE WAR

During the 26th century, the Earth Empire expanded across the galaxy, rapidly colonising worlds and coming into conflict with the Draconian Empire. After a war that cost both empires greatly, Earth and the Draconians agreed a treaty, but it was an uneasy peace.

Earth's own landmass no longer supported its population due to environmental disasters, despite reclamation efforts, and they could not afford to retreat from their border colonies. Groups like the Peace Party were working against the government to try and make changes but often used sabotage or violent methods with a risk to civilian life. Even so, violent anti-Draconian riots spread across Earth.

A third party was revealed to be influencing events: the Master and the Daleks formed an alliance to bring down the Earth Empire. The Master hired Ogron mercenaries to attack an Earth cargo ship and escalate the tentative peace into a war, using mind-altering sonic weaponry to ensure that the humans saw the attackers as Draconians. When the plot was revealed, the Prince of Draconia and the President of Earth resumed diplomatic negotiations.

THE END OF THE WORLD

The end of Earth itself was an occasion for a solemn celebration. Sol, Earth's sun, had finally expanded to the point where it would swallow up Earth and then the rest of the solar system. The National Trust had done its best to delay this moment, holding back the expansion of the sun with gravity satellites and reclaiming Earth from its desolate state for humanity, but eventually funding ran out. The wealthiest representatives of humanity and the most influential alien species gathered on the space station Platform One — a heavily shielded, self-repairing mobile observation platform. Amongst those present were Lady Cassandra O'Brien, the daughter of the last two humans to be buried in Earth soil, the Face of Boe, and three members of the Trees of Cheem: Jabe, Coffa and Lute.

NEW EARTH

Based in Galaxy M87 and founded by the Earth revival movement after the destruction of the Earth by the expansion of the sun, New Earth is a temperate planet with shining metal and glass cities, wide applegrass plains and deep seas. The capital, the city state of New New York, is a thriving hub of trade and commerce and home to a hospital renowned through the galaxy for its high level of care, identified by a green crescent moon symbol, where a monastic order of Catkind called the Sisters of Plenitude worshipped their goddess Santori by providing highly advanced medical care at the hospital. These Catkind were secretly experimenting on vat-grown humans that were infected with every known disease. The Sisters fell into disgrace after their experiments were revealed.

While the Over-city of New New York is glittering and luxurious, the lower levels are blighted by poverty, with vendors selling mood patches to help people get through the day. When a virus from a patch called Bliss killed everyone in the Over-city within minutes, the Senate had just enough time to declare New Earth unsafe and put the planet under automatic quarantine for a century.

The terrible result was the Motorway: a vast transport network underneath New New York, where it can take years to travel a few miles. People live and die on the Motorway, building relationships and raising their children in their cars. Even worse, the huge, crab-like Macra inhabit the Fast Lane. The Macra once had a vast empire of human slaves mining the filthy gas they fed on. Over the billions of years since their empire fell, the Macra have devolved to the point of being mindless monsters and now they feed on the polluted air under New New York.

It was only when the Great Face of Boe died to free the trapped New New Yorkers on the Motorway that the city was filled with life once more.

THE LAST HUMANS

In the year 100 trillion, the last few humans fled to the planet Malcassairo and were hunted as food by the Futurekind, a species of tattooed and sharp-toothed humanoids who may be the eventual mutation of humanity. Humans clustered together into camps waiting for the launch of a rocket that will take them to 'Utopia'. Out beyond the Dark Matter Reefs, a signal was identified as saying 'Come to Utopia'. Interpreted by many to be a call from the last enclave of humanity, the Utopia Project, created by the Science Foundation to preserve humans after the end of reality itself.

Utopia, however, was a false hope: at the very end of the Universe, humanity could not save itself. When they reached Utopia, they discovered that there was no bright future for humanity, no last minute escape: they turned on one another and themselves, modifying their bodies to survive as long as possible and eventually becoming the Toclafane, named by the Master after a Gallifreyan fairytale monster. The Toclafane are heads wired into cyborg spheres that fly under their own propulsion and are equipped with a wide array of weapons and tools. They became so distanced from their human natures that they do whatever amuses them, taking enjoyment from torture and murder on a large scale. The Toclafane should have been left at the end of the Universe, but the Master brought them to 21st century Earth to enact his plan of world domination. When the Doctor defeated the Master, freeing humanity from an enslaved timeline, the Toclafane were sent back to 100 trillion years in the future and their inevitable doom.

> **"Oh, might have spent a million years evolving into clouds of gas... and another million as downloads, but you always revert to the same basic shape: the fundamental human. End of the Universe and here you are. Indomitable, that's the word! Indomitable! Ha!"**

GALLIFREY

After that whistle-stop tour of the history of the Doctor's favourite planet and its inhabitants, it's only fitting that we turn our attention to the Doctor's 'homeworld' — Gallifrey.

While the Daleks and the Cybermen may be terrifying, there are beings in the Universe far more dangerous and powerful. These are forces that watched the Universe as it was born and have played games with the fates of whole civilisations simply for sport. However, such beings are not without their weaknesses, and many can fall prey to pride and trickery if you catch them at the right moment.

THE TIME LORDS

The Time Lords of Gallifrey are one of the oldest species in the Universe. They are exceptionally advanced, as they have had time to develop technology far beyond any other species. It is this technology that allows them to dominate time and compare themselves to gods. It has made them arrogant, prideful, and complacent — traits that almost led to their annihilation at the hands of the Daleks.

As a young species, the Gallifreyans spread out across the galaxy in search of conquest. They fought wars with other primal species like the great vampires and the Racnoss. It was a time of blood and chaos, and they revelled in it. As their conquests grew, so did their hubris. They performed incredible feats of engineering, unlocked the secrets of time travel and harnessed the unspeakable power of a black hole for nothing more than a power source.

But arrogance and power made the Time Lords cruel. They began to play with other civilisations. In the beginning, they sought to help by offering advanced technology, but not being developed enough to use it with insight, these civilisations just used it for war and led themselves into misery, cursing the Gallifreyans as they fell. Taking a step back from the Universe, the Time Lords began to use the cosmos as their toybox. They stole species from across time and space, and pitted them against each other in arenas for their sport.

Eventually, they realised the Universe was their responsibility, not their plaything. Retreating behind great temporal barriers they remained on Gallifrey and vowed never to interfere with other species again. They would instead become the guardians of time and space, interfering only to maintain the cosmic order.

Even though it was a more enlightened view, it was this attitude that sowed the seeds of their fall once more. Safe behind impenetrable barriers, they believed they were invulnerable and stopped equating themselves with those in the Universe at large. They were safe, that was what mattered, and all the horrible things happening outside their borders were not their concern. Safety bred indolence. With all their needs provided for by their technology, they stopped trying to better themselves. In time, they forgot their own history, forgot how to work their ancient machines and became squabbling patriarchs focused on their own internal politics.

Some ignored the policy of non-intervention. A secret organisation formed to actively manipulate the Universe, recruiting operatives from across time and space to reshape entire civilisations to suit The Division's ideals. Others simply fled Time Lord domination, fleeing to the stars to experience the Universe for themselves.

"Ten million years of absolute power; that's what it takes to be REALLY corrupt!"

Despite Division's manipulations, the Daleks developed technology that could threaten the Time Lords' dominion. They plotted to remove the Daleks from history, halting their creation before it even began. Their plan failed when the Doctor refused to commit genocide, and the Dalek retaliation led to war. A time war that devastated countless worlds, and early destroyed the Universe. The Doctor ended the war by removing Gallifrey, sending it into a pocket dimension away from the rest of time and space. The Daleks were thought destroyed, the Time Lords lost to the Universe.

When the secrets of Division, and the revelation of the Timeless Child, were discovered by the Master, he returned to Gallifrey, destroying it, turning the survivors into a new form of Cyberman. The Doctor had no choice but to destroy her people, as she thought she had done once in the past.

RASSILON

In the ancient days of the Time Lords, one person is regarded as the architect of Time Lord society. Rassilon was the greatest engineer of his day, and it was his bravery (and arrogance) that allowed the Gallifreyans to tame a black hole and truly become masters of time. He had the help of his partner Omega, who was lost in another dimension during the attempt.

Rasillon quickly took power and created most of the institutions of Time Lord society. Not the least of which was creating a class division between those Gallifreyans who had studied and become Time Lords and those who had not. While absolute, this new regime eventually brought order and stability to Gallifrey. Without it they might never have become protectors of the Universe. However, it also sowed the seeds of their fall into decadence and complacency.

While brilliant, Rassilon is a relic of the Time Lords' old days — a warmonger and conqueror looking to chain the Universe to his command. The Time Lords brought him back to life to lead them during their darkest hour in the Time War. His essence, from the great memory storage called 'the Matrix' was once again given form to rule as both President and General. He turned the people of Gallifrey into soldiers, and into killers. When faced with the possibility that a Gallifrey led by Rassilon might return from the Time War, the Doctor had no hesitation in sending him back to the hell of his own making.

THE MASTER

Not every Time Lord who leaves Gallifrey is like the Doctor. In fact, very few seem to be. She and the Master have been friends since they were children, and in many ways, he remains the Doctor's best friend as much as her arch enemy.

To the Master, each plan he has to rule the Universe or destroy the Earth, no matter how many lives he takes, is mostly just a diversion to pass the time and test himself. In some ways, he always wants the Doctor to stop his plan, because then he can have the fun of facing his old rival once more with his next one. To the Master, his friendship with the Doctor, infinitely layered as it is, offers the only true test of his resolve and wits. If the odd civilisation gets destroyed along the way, that's just another move in their chess game.

The Master is extremely dangerous, for a multitude of reasons. He is exceptionally intelligent, cunning, and patient. He makes complex plans, often using agents to wittingly (or unwittingly) do the dirty work until he is ready to show his hand. He has all the skills and abilities of a fully trained Time Lord, and his skill with hypnotism is almost magical. He can impose his will on most sentient beings with little more than a few words when he stares them in the eye. But while these traits make him dangerous, it is his ruthlessness that makes him truly deadly. There is no line he will not cross, no life he will not snuff out in an instant, no one he will not betray when it suits him, no planet he will not destroy without a second thought if it suits his purpose. This ruthlessness comes from an insanity he has suffered since he was a child. The beat of a drum has echoed in his head since he underwent a Time Lord ritual to look into 'the Untempered Schism' — a hole in time and space. This constant sound has driven him past the edge of despair into a madness he barely controls.

The Master's early incarnations were all the same devilishly attractive form: a suave gentleman who would only rule the Universe if he could do it with flair. His skill and control of regeneration allowed him to return time and time again in the same form. Eventually he came to the end of his regenerative cycle, but the Master refused to let death claim him. By force of will, he kept his decaying body on the verge of life, and nearly tore Gallifrey apart to restart a new cycle of lives.

Eventually his time ran out, and he was caught and executed by the Daleks. Even then, he had a plan to steal the Doctor's remaining lifetimes and renew himself. Thankfully, the last of his essence was finally destroyed and consumed by the TARDIS.

That would have been the last of him, were it not for the Time War. In desperation, the Time Lords drew criminals from the stored memories in the Matrix and gave them a new life once more, and the Master was among them. When Gallifrey fell, he ran, running as far as he could to the end of the Universe.

He returned to haunt the Doctor as Harold Saxon, and again as the Mistress, or just Missy. While the Doctor defeated her, when Missy was placed on trial for her crimes, the Doctor promised to rehabilitate her. They began a new game, Missy entertained by the idea of trying to be good. It was fun to try something new after all. Unfortunately, they encountered an older incarnation of the Master on a Mondasian colony ship and Missy and the Master joined forces.

The Master's latest incarnation appeared almost out of nowhere. Where he came from is something of a mystery. While he still manifests the same charm and intelligence, he is prone to brutally angry mood swings. This new Master isn't just power hungry, he is angry. Angry at the Doctor, angry at the Universe, angry at the Time Lords' deception, and angry at himself. He has burned Gallifrey to prove a point, made slaves of its people and uncovered secrets about the Doctor even she didn't know. There is no doubt he will return again.

"If I can't have this world, Doctor, then neither can you! We shall stand upon this earth, together, as it burns."

THE TIME WAR

There will never be a war as devastating, violent, or brutal as the Time War. Even years after many have forgotten it, the Time War will never end, and has always been. Such is the nature of warfare on such a terrifying scale.

The Time Lords foresaw an era when the Daleks would dominate all of time and space. They sent the Doctor back in time to destroy the Daleks before they were even truly created. Faced with the opportunity to destroy the greatest evil in the Universe, the Doctor paused to wonder who had the right to wipe out an entire species. Instead, the Doctor sealed the Daleks in a bunker, making it many years before they would rise to the level of technology the Time Lords feared.

The Daleks grew in power, conquering planet after planet and expanding their technology until they learned the secrets of time travel. It was then they finally understood the danger the Time Lords posed. They had no choice but to declare war on Gallifrey.

The Time Lords had not been attacked for millennia. They thought themselves safe behind layers of defences. A war few people understood enveloped the galaxy. Civilisations vanished from existence in a moment. Degradations from alternate timelines were drafted as shock troops by both sides. As the Time Lords became more desperate, they brought ancient weapons to bear, weapons they have not used since the Dark Times and had vowed never to use again. The Nightmare Child, The Could've Been King, the Army of Meanwhiles and Neverweres, and finally, the Moment.

The Doctor tried to stop the conflict, but it was clear from the start how the war could ever end: both the Daleks and Time Lords would have to be annihilated together. Two of the greatest species in the galaxy would have to be utterly eradicated if the war was to end. Too much had been lost by both of them to ever call for a truce or give up the fight. So, the Doctor used 'the Moment', a sentient weapon of unspeakable power, to obliterate the Dalek fleet as Gallifrey fell in flames.

However, both the Daleks and the Time Lords escaped. The Dalek Emperor fell through time and rebuilt. Gallifrey was saved by multiple incarnations of the Doctor working together to place it into an alternate dimension. But deep behind the temporal barriers, the Time War still rages. It can never end, it exists as it always has and always will, sealed away from the Universe, a living hell fuelled by hundreds of lives for all eternity.

THE SISTERHOOD OF KARN

You might be forgiven for overlooking the Sisterhood of Karn, a small community of women on the outskirts of the galaxy, keeping a small, sacred flame alight. However, they are some of the most powerful mystics in the Universe and capable of seeing across time and space. They can pull spacecraft out of the stars, heal the most deadly wounds, and even travel to Gallifrey just to see what the Doctor is getting up to.

The sacred flame they tend is a small fire in the cave where the Sisterhood lives a simple life, much like nuns. However, the sacred flame can offer an elixir that grants them near immortality, and this age grants the Sisters both insight and experience in matters of the Universe. Thankfully, they have chosen to remain observers, stepping in only when the Universe is in peril. They are one of the only groups that has taken over the responsibilities of the Time Lords. They watch from the shadows of the Universe and try to ensure things unfold as they should. There are many who believe they are actually a renegade faction of Time Lords, and this would certainly explain their abilities and dedication.

The Sisterhood first encountered the Doctor when they needed help to revitalise their sacred flame. They assisted the Doctor in defeating an insane scientist trying to resurrect a Time Lord criminal, Morbius. Since then, the Sisterhood has appeared time and again to point the Doctor in the right direction, with important questions she might have been avoiding. They even came to Gallifrey to see how the Doctor would clear out the old order of Time War leaders and found a new Time Lord society.

When the Sisterhood acts, it is subtle. They always arrive at just the right moment. Most notably, they helped the Doctor find a way to end the Time War before it destroyed the Universe.

THE TIME AGENCY

With the Time Lords gone, someone needed to police the timeline. In the 49th century, humanity had learned about time travel and created the Time Agency, with a mandate to protect the timelines, keep temporal marauders at bay and track down those who tried to manipulate time for their own ends.

While the Time Agency set out with good intentions and chose their agents well, humanity was just not suited to policing time and space. The lure of riches, excitement, and adventure across time was too much for most agents. They could go anywhere, be anyone, see anything, and have a good time doing it. With almost carte-blanche in their activities, many started using time travel for their own ends. First it was just to see history, which escalated to taking a few souvenirs. Before long the Time Agents were scattered across history, stealing technology and objet d'art and getting rich on the black market.

While some Time Agents remained at least tacitly loyal to the cause, eventually the Time Agency had so many rogue agents there was nothing left of it and it shut down. These agents quickly gave up all pretence of responsibility and became temporal pirates. While they are often little more than thrill seekers and con artists, they are not to be underestimated. They have an array of skills and training and are exceptionally resourceful, having learned to rely on their wits. They should never be trusted, and always approached with caution.

"Woke up one morning when I was still working for them, found they had stolen two years of my memories. I'd like 'em back... Two years of my life: no idea what I did."

THE DOCTOR'S UNIVERSE

The Doctor has travelled to almost every corner of the Universe, from the dawn of time to the final moments. It is only fitting to finish this beginners guide to the Doctor's Universe with a brief glimpse at some of the aliens and creatures that the Doctor has encountered.

After learning about the Time Lords and the Time War that saw their demise, we'll start the tour of the rest of the Universe with the Doctor's, and the Time Lords', most formidable enemy.

DALEKS

The Daleks originated on the planet Skaro, where the devastating war between the Thals and the Kaleds led to the Kaled scientist Davros developing the genetically engineered variant of his species that he named the Daleks. Placing these mutants within heavily armoured shells, he created the Daleks to wipe out the Thals, but in doing so, he engineered the demise of the Kaleds as well.

The Daleks are feared throughout the galaxy. The word 'Dalek' describes the meeting of mind and machine created when an alien known as a mutant Kaled pilots a heavily armoured shell. These tank-like shells provide life support, protection from radiation, propulsion, and above all, deadly weaponry.

Daleks have advanced energy weapons that are capable of disintegrating a person in a matter of seconds, always preceded by the chilling robotic cry of 'EXTERMINATE'. Beside these weapons, a manipulator arm shaped like a plunger allows the Dalek to interact with technology, and in some cases, scan minds for information or suffocate people. The chassis of the Dalek opens to reveal the alien pilot within: a mass of fleshy tentacles surrounding a single large eye and a brain. The mutants are vulnerable without their shells but can, if threatened, move and attack, strangling their victims with strong tentacles.

Daleks are a species that constantly evolve, modifying themselves and innovating to face greater challenges. Some can hover, while others have heavier weapons. The armoured plating of a Dalek's hull is nearly impossible to damage, though the mobile eyestalk that allows the Dalek to magnify and scan its surroundings is more vulnerable to attack. Be wary, though: the spheres embedded in the lower part of the Dalek's chassis can act as a powerful self-destruct system. When faced with a Dalek, most people find that the best solution is to run.

Daleks are filled with a deep hatred for anyone who is not a Dalek. An electronic device called a cortex vault is implanted in the mutant to ensure that they do not feel any empathy for their enemies. When it is removed they are capable of learning emotions. They seek to exterminate all other species without mercy or hesitation, even turning on their own kind to punish any rebellion or deviance from the purity of their desire to kill.

Despite the Doctor's best efforts to stop them, they swept across the galaxy, exterminating any other species they discovered and eventually taking part in the Last Great Time War, which left the Daleks weakened and scattered, and the Time Lords seemingly eradicated. Statistics for Daleks can be found on page 318.

CYBERMEN

The Cybermen have many different evolutions across timelines and dimensions. Some believe them to be the inevitable outcome of a society's increased reliance on technology, leading to the use of technology to ensure the survival of a species or an individual.

The Cybermen originated on the world of Mondas, a twin planet to Earth that strayed out of the solar system. The human-like inhabitants were forced to replace more and more of their bodies to survive, eventually becoming the Cybermen: cyborg humanoids that spread across the Universe, harvesting and converting humanoids of many species to 'upgrade' them to become superior. Clad in sophisticated, silver, armoured cyber-suits, they convert those suited to upgrading, and eliminate the inferior or resistant. Conversion replaces the fragile organic matter with toughened cybernetics, an emotion-suppressing chip in the brain filters out the pain and leaves the new warrior little but an obedient drone.

During the Great Cyber War, humanity fought the Cybermen using glitter guns that dispensed gold dust to target the Cybermen's weakness to gold. This attack wiped out a significant proportion of the Cyberman fleet, though the Cybermen were not entirely destroyed.

In an alternate dimension, the Cybermen were created by the human scientist and entrepreneur John Lumic, who sought to extend his life in the face of a terminal illness and eventually became the Cyber-Controller when he underwent conversion. These Cybermen crossed into London in the prime Universe, first into 2006 and then back into 1851, where this evolution was finally defeated.

A pre-Cybermen Mondasian colony ship became trapped in the gravitational pull of a time-dilating black hole. The dying Mondasians on board followed a parallel evolution to the Mondasian Cybermen as they began to convert people as a means for survival and conquest, hunting any humans on board for their experiments. This iteration of the Cybermen was destroyed with their colony ship by the Doctor.

The Cybermen retreated into myth for some time until the Lone Cyberman, Ashad, one of the survivors of the Cyber War, travelled back in time to retrieve the Cyberium. Ashad attempted to create a new Cyber Empire by activating the warriors in an intact cybercarrier left over from the war and using the Death Particle to wipe out all organic life. Using the Cyberium's knowledge, the Master created the hybrid CyberMasters, combining the near-indestructible armoured exoskeleton of the Cybermen with the regenerative abilities of the Time Lord bodies inside. The Doctor

and her companions destroyed both the CyberMasters and the reactivated warriors from the carrier, ending the Cybermen threat once again. At least for now.

They often rely on high-powered weaponry such as energy rifles, death rays, flamers, or artillery weapons, but some are also capable of arcing electricity from their hands or from the focal point of their helmets to stun or kill most humanoids. Some are vulnerable to gold dust, which causes issues for their respiratory systems, and to electromagnetic pulses. Overwhelming emotion that floods their systems can also stun them or cause them to short out, but the emotion-suppressing chip is capable of handling all but the most intense feelings.

Cybermen often send Cybermats, rat-sized cyborgs created from body parts or pets, to scout a planet before they launch a full-scale attack. These diminutive Cyber-beings are capable of moving quickly and quietly around settlements, gathering information for their masters or injecting enemies with poison-filled needles to kill them.

Cybermen are militaristic and strictly hierarchical, usually led by a single commander such as the Cyber-Controller or the CyberKing, who issues orders to troops through their unquestioning Cyber-Leaders. These Cyber-Leaders are more resilient than Cybermen warriors, but share their weaknesses to gold and electricity. The conversion process removes the individuality of Cybermen and replaces it with the belief that they only exist as a part of the larger mechanism for the spread of the Cybermen. This sense of unity comes from the Cyber-net connecting their minds and used to issue orders, and the Cyberium, an AI made of sentient liquid metal containing all knowledge of the Cybermen, their past and their future histories. Statistics for Cybermen can be found on page 320.

ICE WARRIORS

The Ice Warriors are a species of reptilian aliens who wage war from the frozen poles of Mars. They can reach seven feet tall and have green, scaly skin, large eyes, but most people who meet them will never see their true forms, as they encase themselves in armour that allows them to endure extreme temperatures. Without this armour they suffer intensely in high temperatures. Ice Warriors can live for hundreds of Earth years and in freezing temperatures, they can hibernate for a lot longer. They never remove their armour, not just because it provides them with protection against the elements, but also because they become one with their armour.

As the Ice Warriors spread across Mars, they developed advanced weapons, survival and terraforming technology. However, as the climate of Mars changed, it became clear to the Ice Warriors that they would not survive the thinning of the atmosphere and the increased solar radiation. Despite the significant blow the Martian parasite known as the Flood dealt to their population, they managed to survive and contain the Flood by freezing it within a glacier. Facing annihilation if they did not leave Mars, the Ice Warriors sought to colonise other planets, including Earth, but were repelled. Ice Queen Iraxxa and the remnants of the Ice Warrior civilisation hibernated in a hive on Mars to ensure that their species would survive. When the Ice Warrior Sentinel called Friday travelled from Earth to find his queen, Iraxxa awakened to find that Mars was barren and her civilisation destroyed. The Doctor convinced the Martians to accept help and a fleet transported the remains of the Ice Warrior civilisation, under the rule of Queen Iraxxa, to Alpha Centauri, where they were able to rebuild their civilisation and enter a new golden age.

While their clamp-like hands might seem clumsy at handling objects, they can react with impressive speed and dexterity. Ice Warrior weapons are sonic-based, from small personal sonic weapons to larger war weapons like harpoons and artillery guns, but royalty also uses arm-mounted weapons that cause targets to fold in on themselves.

> **"Martian reptile known as the Ice Warrior. When Mars turned cold they had to adapt. They're biomechanoids, cyborgs, built themselves survival armour so they could exist in the freezing cold of their home world."**

THE JUDOON

The Judoon are a 'police for hire', usually on behalf of the Shadow Proclamation or other powerful individuals, engaged to enforce galactic law or to track specific criminals on the run. This often takes the form of hunting down a lawbreaker and either executing or arresting them, but it can also involve policing the population, sometimes brutally, across an entire planet. They are single-minded and ferocious when provoked, with a strict adherence to the law. Their approach to the law is uncompromising: they obey even the pettiest of laws and have no hesitation in executing lawbreakers under the death penalty. Even when in hot pursuit, they will pause to go through the necessary bureaucracy to commandeer a vehicle, but will not hesitate to remove people who get in their way.

The Judoon are a species of immensely strong bipedal aliens resembling the Earth rhinoceros. Judoon have two horns on their snouts, which they take great pride in. Judoon of different genders are difficult to distinguish, but female Judoon are more likely to have a ridge of hair along their heads, where male Judoon are bald. They are highly resilient and can survive in adverse climates for far longer than a human. In addition to their natural hardiness, the Judoon are well-equipped, encased in hard black armour with huge helmets to accommodate their heads and horns. Their technology has advanced in specific areas: namely, communications lock-down, scanning of potential lawbreakers and vicious executioner energy weapons that rapidly burn their targets from the inside out. Their language is made up of individual syllables spoken forcefully, making them sound aggressive, even when they are not. Though, given their bullish natures, they are often being as aggressive as they sound.

The only way to stop a Judoon from carrying out their orders is to convince them that, under the laws they are currently operating under (a complex combination of their employer's laws and the galactic-level laws of the system they are in), an arrest is unlawful or the supposed perpetrator is innocent. Given the Judoon tendency towards decisive action when it comes to executions, getting the time to convince them of your innocence is a challenge in itself. And, of course, resisting arrest is a crime.

STORMCAGE CONTAINMENT FACILITY

Stormcage is the most secure prison facility in time and space, boasting the most advanced prison technology available in the 52nd century with disciplined guards and a vast network of security feeds. Designed to hold those considered too dangerous to remain at large, the prison has a thriving illegal barter system that supplies technology, such as Vortex Manipulators, to prisoners.

Based on a planet buffeted by storms, the maze-like prison building is hard to navigate and even harder to escape unnoticed. While there has been a rare breakout, the sheer difficulty of getting offworld with a single heavily-monitored spaceport is enough to discourage all but the most hardened criminals. Stormcage Governors have attempted multiple methods of rehabilitation over the centuries, including revolutionary, often unethical, technology to suppress the free will of prisoners on a wider scale. While these may often be performed with the best of intentions, it is an open secret that infamous doctors and scientists have been given free reign to experiment on prisoners.

Stormcage prisoners all bear distinctive identifier tattoos on their wrist, and those released into the general population are fitted with neural restrictors that prevent them from inflicting harm on living beings.

"All within the perimeter must be catalogued. The fugitive is here."

(THE CHURCH OF) SILENCE

'As long as there's been something in the corner of your eye, or creaking in your house, or breathing under your bed, or voices through a wall. They've been running your lives for a very long time now, so keep this straight in your head. We are not fighting an alien invasion. We're leading a revolution. And today the battle begins.'

The Church of the Papal Mainframe is a vast organisation that, working alongside the Time Agency, maintains the peace in the galaxy. However, the church appears more of a military organisation than a religious one at first sight. It has a vast army of soldiers called 'clerics' who are sent on a variety of missions across the galaxy in the church's name. Their missions range from counter insurgency, anti-terrorism, defence, and peacekeeping operations. While the church insists its clerics are a force for stability, it does not shrink from running battlefield operations and black ops.

As the Time Agency fell apart, the Church of the Papal Mainframe, under the leadership of Mother Superious Tasha Lem, rose as the power for humanity. Given the exceptional technology at its command, and an understanding of time travel, the Church of the Papal Mainframe was one of the greatest powers in the galaxy. While it did not pursue an expansionist policy for humanity, it remained a potent military power that few would risk challenging. However, as well as guarding the safety of humanity it also served to protect and support their spiritual needs. The cleric soldiers were also priests, and were able to run services and advise on spiritual matters.

The church underwent a significant change during the siege of Trenzalore. It was one of many powers to send a fleet to the planet upon discovering it was transmitting a signal from the Time Lords. To bring Gallifrey and the Time War back to the galaxy would cause untold destruction and misery. Many powers, such as the Daleks and Cybermen declared the planet should be destroyed. But there were also people on Trenzalore, and the Doctor refused to allow them to be hurt.

As the Doctor defended the planet, the Church would only protect the planet as long as the Doctor refused to answer the Time Lord's question. Tasha Lem declared the church would from henceforth be known as the Church of the Silence and dedicate itself to ensuring 'silence will fall' and the Doctor's name would never be spoken.

To this end the church genetically crafted a new species of priests called 'the Silence' who would serve to maintain this secrecy. Anyone who saw one of these creatures would remember nothing of them the moment

they stopped looking at them. They could therefore move in secret into any civilisation and manipulate it to protect the new goals of the church. They could also hear confession, the nature of which would be forgotten even by the supplicant themselves.

The siege of Trenzalore continued for nearly 300 years, and in that time another form of time war developed. One chapter of the Church, led by Madame Kovarian, decided to take matters into their own hands, deciding that killing the Doctor was the only way to ensure their name was never spoken. The agents of the Kovarian chapter returned to the Doctor's past and developed a complex plan to create an agent who might get close to the Doctor for an assassination. They kidnapped the Doctor's companion Amy Pond and replaced her with a duplicate. Even Amy was unaware she was a prisoner. They stole her child, Melody, when she was born and raised her as an assassin.

While River Song (Melody Pond) managed to avoid killing the Doctor, the Kovarian chapter had managed to establish the Doctor's death as a fixed point in time. River's refusal to complete this exceptionally complex circle of events caused a massive breach in time. Every timeline collapsed into one huge mess of moments colliding against each other. At the centre of all the chaos was the Doctor's TARDIS, in a constant time loop of destruction, feeding an almost infinite amount of energy into the decaying system keeping the Universe from total destruction. As you might expect, the Doctor managed to rescue River Song, put the Universe back together and destroy the Kovarian chapter, and still have time for a cup of tea. However, all this was before the Doctor even went to Trenzalore in the first place. Ironically, it is quite possible the Kovarian chapter's manipulations are what caused the crack in time the Time Lords found, which began the whole series of events.

With the Kovarian order and their allies purged, the church remains. Proving adept at recreating itself to answer the needs of its people, it may well become something new, perhaps not even a church.

SONTARANS

'This planet has defied us ever since the great Commander Lynx first staked his claim in the ground of its feeble soil. We now assert that claim! Earth shall be an outpost of the Sontaran Empire!'

The Sontarans were developed by the Kaveetch in response to attacks by their great enemy, the Rutans. The Kaveetch needed warriors who were hardy enough to survive the high gravity of Sontar while being dedicated and powerful enough to protect their planet with their lives. They needed to have tactical minds that could undermine the Rutan infiltration schemes and the resourcefulness to react to any situation. The result was the Sontarans, and the Kaveetch setup cloning factories across the moon of Sontar to produce their new warriors.

The Sontarans are formidable warriors. While a few variations exist, almost all Sontarans are stocky with greyish or brownish skin, bulbous heads with no hair and hands consisting of two fingers and a thumb. They are stronger and more resilient than many other species due to the high gravity on Sontar but can be clumsy due to their heavier builds. Built to survive, Sontarans have remarkable stamina, allowing them to use heavy armour that would be unwieldy for a less muscular species. While they do not have any innate powers, they wield advanced weaponry such as laser rifles and a variety of melee weapons and fragmentation grenades. They also have devices capable of discharging powerful energy beams and even hypnotising people. They survive by consuming pure energy, meaning they are more adaptable than many other armies, regulated by a vent on their armour. However, this strength can also be a weakness, as causing damage to the regulating energy vents on Sontaran armour can disrupt or even kill them.

Sontarans are created for battle and trained from hatching to fight in whatever conflict they can find. They have waged an ongoing war against the Rutans for millennia and will take any option that gives them an edge over their eternal enemy, travelling in great spherical ships across the galaxy. They have

conquered a multitude of planets to use as cloning factories, killing their inhabitants, marching into battle with their famous warcry, 'Sontar-ha!'. Sontaran military tactics range from straightforward battles to complex and subtle infiltration. Sontarans take the act of saving their lives very seriously, becoming indebted to the person who saved them until they can repay the act. They are stoic in defeat and no offers of money, power or their lives could persuade them to give information on their own people.

To Sontarans, their status is key: the failure of one Sontaran reflects on their entire clone batch. They become obsessed with the idea of reclaiming their honour. Sontarans who have been shamed and stripped of their honour within Sontaran society may act as medics, mercenaries, or on rare occasions may form a sufficient bond with members of other species to commit themselves to their causes. The most notable of these is Commander Strax, who worked with the Paternoster Gang in 19th century London and came to care for his non-Sontaran friends.

As the Sontarans reproduce through cloning technology, all Sontarans are a single gender and as a result often struggle to tell the multiple genders of other species apart. They consider biological reproductive systems to be inferior ways of propagating a species. Sontarans use weakness as an insult and tell those they respect that they look forward to killing them on the battlefield.

SONTAR

Sontar is a harsh world with deserts and plains, though inhabitable by other species that can stand the increased gravity, six times that of the Earth. The Sontaran culture has built structures across the planet dedicated to their warlike culture: vast training grounds, weapon labs, space docks, and the Hall of Fallen Heroes. To be memorialised in this hall is one of the greatest honours a Sontaran can achieve.

CHAPTER 10:

THE GAMEMASTER

"Don't be scared. All of this is new to you, and new can be scary. Now we all want answers. Stick with me — you might get some."

THE GAMEMASTER

Gamemastering is the best job. Being a player and playing one character is fun, but being the Gamemaster is brilliant! It magnifies the joy by a number only limited by your imagination. You are not merely the world or the Universe, but you are all of time and space!

Usually the person who has bought the game is the Gamemaster, as they have access to the rules and guidelines to prepare the game between game sessions, but it's not always the case. If you choose, you can change Gamemasters between campaigns or adventures. It'll certainly mean that every campaign or adventure will have a very different tone or feel, and it gives everyone who wants to try it a chance to have a go at Gamemastering.

Gamemastering can be tricky and exhilarating all at once. In a sense, it's like piloting the TARDIS through the heart of an exploding star. It takes practice, skill, and a healthy dose of ingenuity. There is no single correct way to do it. The most important things to remember are what is at the heart of the Doctor and should be the watchwords for any Gamemaster: Never cruel. Never cowardly. Never give up. Never give in. Be kind, be fair, and be flexible. Ingenuity and improvisation are your constant companions.

Doctor Who provides you decades of shows, books, and brilliance to mine for ideas, which is fantastic because the first step for any Gamemaster is the idea — the concept that burns so bright you need to share it with others. An idea so powerful you call your friends and get them roleplaying together.

CHAPTER BREAKDOWN

- **What is a Gamemaster?:** Tips and advice on how to be a good GM.
- **Running a Doctor Who RPG** (page 292): This section gives advice on making each of your games feel like an episode of the **Doctor Who** TV show.
- **Creating Adventures in Time and Space** (page 294): This section helps you create adventures across all of time and space.
- **Running Doctors and Daleks** (page 298): This section gives guidance on using the mechanics of **Doctors and Daleks** to make your games the best they can be.

WHAT IS A GAMEMASTER?

The Gamemaster is both storyteller and referee. Gamemasters create and maintain the gaming environment by establishing the mood, setting the scene, making sure everyone has fun, and creating a safe space. As storyteller you know where the plot of the adventure goes, and know where the thrilling action scenes take place. As referee you ensure everyone has a turn, adjudicates the outcome of any dice rolls, and makes sure it's fun, safe, and exciting.

WHY HAVE A GAMEMASTER?

Every novel needs an editor, every television show or movie needs a director. Every game needs a Gamemaster or driving force — someone with a vision of how the adventure should progress and keep everything moving forward. By describing the scenes with drama and detail you give the players a real sense of what they have to interact with, what's going on, and what they could do. By having a Gamemaster to make judgement calls on the rules you ensure that everything is fair, everyone gets to do their part, and everyone has a role to play in saving the Universe.

THE BASICS OF GAMEMASTERING

You are a storyteller running the game for everyone else and you are the most important participant. If you can't make it to the game there is no game. That means it's on you to show up to the game, know the rules, and to be prepared. It's a bit of responsibility, but it'll be worth it.

As the Gamemaster, you have the responsibility to learn the rules of the game. The players should also know the rules, but as the final judge on what happens it's up to you to know them the best. You don't need to have them memorised but be able to make quick rulings during the game on the fly that are fair, consistent, and in the spirit of **Doctor Who**, without too many lengthy pauses in gameplay. If you know there's going to be a tricky bit coming up, make some notes just to remind you what you need to do.

As the arbiter of the rules, you need to be consistent. It could be that there's a rule in the game you'd prefer to be different — you can change whatever you like but make sure that everyone is happy with this change and stick to it.

Preparing the adventure, either one you have written or published one, requires a bit of time. Planning the game can feel like doing homework, possibly requiring research, plotting, reading published scenarios, and other preparation, but that's often fun in and of itself! How often is your homework assignment watching a few episodes of **Doctor Who**?

You create the environment for the players' characters and imaginations to exist in. How do you differentiate that colourful alien vista from the streets of 1940s Los Angeles? Or a power-mad dictator from a robotic despot? As Gamemaster, the way you describe the environment, the setting and its inhabitants, brings the game to life. Descriptions and attention to small details convey the differences. One approach is to use broad descriptions of a city, group, or event and drill down on one specific thing. For instance, the TARDIS lands on Draconia, home of the Draconians, an advanced reptilian species with a feudal society, and the TARDIS team is swept up into a family feud with a newfound companion learning about their species, customs, and the importance of a family crest.

The characters are at the heart of the Universe. Their choices should have an impact on the adventure, the campaign, and the fate of their world. Their actions and reactions, and those of any Villain, define your game and should not feel frivolous or railroaded.

No matter how well the group works together, safety tools should always be established from the beginning, and everyone should be made aware of them. The free-flowing nature of games leaves them open to venture into unexpected directions and topics that may upset some players, or make others feel uncomfortable. This may not happen, but it is better to be prepared, and let the players know you care about their safety and establish a line of open communication.

SAFETY TOOLS

Consider the following safety tools with your group before you start playing ***Doctors and Daleks.***

The **X-Card** was created by John Stavropoulos; place a card with the letter X on the table that anyone can touch during any scene that went too far for them. The person touching is not asked why they did it, and that topic is dropped immediately from the game. Open Tables allow players to join or drop out of a table in the spirit of inclusion without reproach.

Lines and Veils was created by members of the RPG community that sets boundaries for the game. Lines are hard limits that no one can cross and it should not appear in the game, while a Veil is more of a 'fade to black' scene that the group is comfortable with being in play but do not want to spotlight. Establishing Lines and Veils at the start of an adventure or campaign, either openly or privately to the Gamemaster, ensures the Gamemaster does not unintentionally bring up harmful subjects.

PREPARATION

Preparation and improvisation are the keys to any successful game session. Think of preparation as your session troubleshooter or the faithful time-travelling companion that can offer advice when things start to go pear shaped.

Preparation is more than just knowing the rules of the scenario and having dice. It's about thinking of as many possible side paths, alternatives, or outcomes that may appear during the game and creating solutions for them before anyone sits down at the table.

If the entire game happens in 980 BC Earth, you should consider some basic facts. How are the people dressed? What are their living conditions like? How will they react to strangely dressed people from the future? What aspects of their customs can you highlight for the players?

All these small things bring the world to life. You are creating a great foundation for the game world and can draw on all of these things when needed. The actual amount of preparation varies by game, type of game, adventure, group, length of the planned adventure (from a single session to a year-

long campaign), and how long you have been running your current game. Preparation always takes a while but it gets easier the more you do it.

IMPROVISING

All of the preparation and reading can only get a Gamemaster so far. What happens when you suddenly find yourself in E-Space or becoming one of the leading architects of Gallifreyan society with Omega and Rassilon? Or what happens when your players burn down all of those carefully crafted plans? Or when 'Team TARDIS' decides to go to 1390 instead of following a clue to 2543?

You improvise. Gamemastering is as much an art as it is a science.

Preparation and your own imagination are the foundations for this. All of that preparation can still be used here. Did the TARDIS crew randomly pick a fight with an alien you just created on the spot? No worries, use the stats from that mediaeval knight you used adventures ago but describe the effects with an alien sheen to it. Rather than the knight swinging his rusting iron broadsword, the alien vomits forth a swarm of flying, burning insects. The burning bugs damage anyone within a few feet of it before the bugs harmlessly disperse. The mechanics behind the attack are the same, but the narrative description has created an entirely new experience for the players.

Remember that the story is the world, and the rules are used to support it.

Regardless of how well-plotted a scene is, the players often run outside the lines. Don't push them back into the box; instead, change the flow with the tools you have. If there is an NPC with a vital clue who was going to help them in an upcoming scene against Rutans, but the players skipped that encounter, have the NPC be discovered wounded in the next scene. The wounded NPC crashing into that scene creates an opportunity to relay the important information before dying. The players learn the clue, learn that other forces are at work around them, and learn how deadly the stakes are.

Improvising is hard but can be prepared for. Have a list of scenario-appropriate names for people, places, and things when the players go in a different direction. As the Gamemaster you know where the neighbourhoods are and who would live there. Have a number of premade stat blocks for easy use, a few named NPCs with motives that can be changed to match what the players are doing, and draw out any handouts or maps beforehand. Being able to hand the players a handmade matchbox they discover as a clue at a ritual murder scene in a 1925 New York City hotel keeps the pace moving and the players interested, rather than just telling them about it. Both convey the message, but having props to hand is just cool.

If your scenario is set in a 1980s London high rise and the players decide to go to a space station or mirror Earth instead, lay your scenario over top of it and change places and people to match the new situation. Big Ben on the space station illuminates the interior, or on alternate Earth it is a solar energy collector powering the city. Each world displays its importance and maintains it as a feature of the scenario.

Don't limit your game, players, and self to Earth or what has been seen in the Doctor's adventures before. Encourage your players to play alien species, beings from different planets, and times. Take your adventures to the end of time and back again through different paths. Let the TARDIS guide you, and you may not end up where you expected, but where imagination lives.

WHAT YOU WILL NEED

Before you start actually playing, you'll need a few things. Luckily, you should have most of these already.

- **This Book:** You have this already! You're reading it right now, so that's one off the list. Told you this was easy!
- **The 5th-edition Rules:** You also need access to the 5th-edition rules (sometimes known as the System Reference Document, or **SRD**), which are available for free online.
- **Dice:** You will need a set of polyhedral dice (d4, d6, d8, d10, d12, and especially a d20). You should be able to find these in the same store where you bought this book. If you can't, fret not — there are lots of digital alternatives available online.
- **Somewhere to Play:** This can be anywhere, though the most traditional place is a decent sized dinner table. Make sure everyone's comfortable, you can communicate easily with each other. Of course, these days of modern technology you can all be located in different places, connected by the internet. Amazing what humans come up with.
- **Paper, Pencils, and Character Sheets:** We've provided a character sheet at the back of the book. You can photocopy it, or download the character sheet from the Cubicle 7 website and fill it in. You just need some pencils (don't write on the sheets in pen as Plot Points and other stats change during the game), erasers and some scrappy bits of paper to make notes, draw diagrams, scribble down names, and sketch out maps of locations.
- **Players!** Without players, there's no game. We'd probably recommend a smaller group with three or four players and a Gamemaster. Larger groups can work, but it's better for a 'team' set up like a UNIT squad or a Torchwood team.

SESSION ZERO

As everyone is likely to be present at this first session, the 'session zero', it is a great time to figure out the gaming schedule. Establishing a set day and time lightens the Gamemaster's workload. Additionally, if everyone knows the game is run every other Saturday for four hours at a set time, it is easier to plan and receive advance notice about games that players can't make.

CONCEPT OF THE GAME

One of the first things to do is to have a chat with the players about the style of game you want to run. This is partially covered during character creation in **Chapter 2** on page 20. Your idea may be an Earth-based police procedural with an alien threat of the week. Or maybe it is an epic survival game as Gallifreyan characters battle vampires, the ancient enemies of the Time Lords, aboard massive bow ships. The easiest and most familiar concept for your game could be 'Time Lord and companions exploring time and space', or 'Earth-based team investigating strange events' but there are plenty of other possibilities. Maybe the group have accidentally travelled through time, or been rescued when their homeworld was destroyed.

As a Gamemaster, ask the gaming group if they would be interested in a game you'd like to run. If yes, invite them to make characters for 'session zero' of the game. This session is focused on setting expectations, character creation, and discussing the game's idea in detail. The players should know enough to create characters with the appropriate backgrounds and abilities. Session zero should be used to discuss the safety tools the game will use and make sure all of the players agree.

YOUR TEAM TARDIS

The best groups contain characters that complement each other. A game would be very boring if everyone had the same Skills and Attributes. A group of gung-ho action heroes would make for great battle adventures, but the constant combat would soon get old (and that really isn't what the Doctor stands for). You should encourage the players to create characters with a wide variety of skills and abilities, that gives everyone a chance to shine with their own specialities. If each member has a unique role they define some of what a character is and make that character feel needed in times of crisis. If everyone knows hieroglyphics or how to break the encryption on an alien computer, those skills won't feel so special when they are needed.

The big question is 'why are these people together?' This is fairly easy when it comes to a standard 'Doctor and companions' game, after all, the Doctor is accompanied by many different people and who wouldn't want to experience the adventure of travelling the stars and through time? It gets a little trickier if your game doesn't have the Doctor in it.

Have they all grown up together at the same location? Do they all work together in the same place? Have they all been invited to a certain location for various reasons, like the beginning of a murder-mystery? Are they family or old friends?

Then, think about how the group acts towards each other. Do any of the characters have particular feelings towards another? Are they secretly in love with them? Have a jealous rivalry? A lifelong debt after having their life saved? You can spice things up a bit like this quite easily. Just look at how the characters are interrelated in popular soap operas — brothers, sisters, friends, enemies, it all makes things more interesting.

The more detailed and interesting the character's background, the easier it is for the Gamemaster to use elements of their past in an adventure.

NON-PLAYER CHARACTERS

The Gamemaster fills the rest of the Universe with Non-Player Characters (NPCs) that interact with the characters regardless of where they land. If beings are present, then they are NPCs. It can be a daunting task to create the many different people, aliens, and creatures with whom the player characters interact. The Gamemaster should decide before the scenario which NPCs are significant (named) and insignificant.

The named NPCs should appear to have their own agendas and act according to them. For example, Velix, a feline alien, is a ranger scouting out new planets for their people and needs to return home with the data. Rather than die in a fight, Velix surrenders, hoping to escape with the data at a later date. Unnamed creatures are usually encounters that need to be overcome, though don't discount the tactic of trying to engage the snarling beast in a civilised discussion to try to talk it out of attacking.

An NPC's abilities and skills are dependent upon where they are encountered. If the scenario takes place in Coal Hill School, then most of the NPCs are teachers, students, and parents. The unnamed characters populate the school making it feel alive, while the named NPCs move the actual plot along. If the TARDIS crew recruits a squad of UNIT soldiers for backup to protect them against the Autons, you won't need to name all of the UNIT soldiers. One member could have a name with a little backstory (maybe they show a picture of their newborn kid, or their parents' thirtieth anniversary is in two days and their present is back at the base). That helps establish an emotional connection with the named character and their fate in the scenario.

Making NPCs distinctive is important in helping players remember them (even more so if they are recurring characters). A few ways to make NPCs distinct is to give them a small quirk, a predominant characteristic, catch phrase, or mannerism. These should not be derogatory but simply memorable. Assigning personal characteristics helps the players associate the NPCs as actual people rather than just as pawns in a game.

STARS OF THE SHOW

The player characters are the leads in the story. Regardless of how skilled or specialised an NPC is, they should never have the spotlight (unless it's specific for the scenario to motivate the players in some fashion, and even then, only rarely). The NPCs can certainly help the characters in various situations, maybe even providing a bonus to the character's rolls, but there should be a good reason why the players are in charge.

GAMEMASTER'S TOOLKIT

You will get something wrong, everyone does. It's not about what went wrong, it's what you do once it has. How do you bounce back? You are the Gamemaster, the director of your very own series of **Doctor Who**, and while not every moment or adventure will be perfect, the fun is still there to be had. You have the power to use that mistake and make something better out of it, as long as the players have fun.

PLANNING

Take time to prepare the episode with notes, stat blocks, and props you want to use. Keep an ongoing campaign journal and links to websites you frequently use.

VIVID DESCRIPTIONS

Don't be afraid to go big with the description about what the players encounter or do. Your budget for the adventure is limitless. These descriptions draw in the players and add an extra layer of reality no matter how fanciful.

CHALLENGES, NOT OBSTACLES

The players want to be challenged and have their characters' abilities tested in meaningful ways. Keep them entertained in the game with social, physical, emotional, and intellectual challenges, not obstacles which are just there to slow them down or stretch out the episode. Players can sense those and it can ruin the fun.

FLEXIBILITY

The joy of roleplaying is the unexpected and the unknown. You may never know what the players will pull and the motto should be the first rule of good improvisation: 'yes, and...' Try to avoid railroading players down a certain path and instead try to roll with what they are doing. Improvise and offer challenges. Just because they stopped following the Villian does not mean the Villain has stopped their plans!

> **"It's a flexible creed. Doors, locks, walls, buildings. Fair game. If it can be rebuilt, I'll allow it."**

THE PLAYERS ARE THE UNIVERSE

The player characters are the main cast of the series; their struggles are what should always be on the screen. The NPCs are there to highlight the characters, their choices, and their backgrounds. While some stories are about them stumbling into the unknown, some should be specifically about them.

ENGAGING

Descriptions help with this, but knowing what the players enjoy is the key. If they like political dramas, have them be swept up in one, or if they like combat, have them fight more often; but do not make the game just one thing. That's the beauty of **Doctor Who** — one week it's history, the next it's distant planets, or a shopping centre in Sheffield.

GUIDING THE TABLE

You are the moderator of the game and have the final say about what happens. That means staying fair, kind, and neutral. Do not argue with players or have long heated exchanges. Listen to their thoughts, suggestions, and requests. Take them in and, based on your best judgement, keep the game moving and make a call. You can always look it up after the game and let the players know what the rule is. Don't be afraid to make a mistake.

TIME IS ON YOUR SIDE

Don't feel rushed to race to a different scene or to make something happen if the players are staying in one place. If they are having fun, let it ride a little longer or gently nudge them if you feel they have found everything useful. Slow and accelerate time as needed to keep players engaged. If they're enjoying the game and things overrun a bit, you can always continue the adventure next session.

CONFIDENCE

You've got this! Don't worry if you are doing something wrong. If everyone is having fun, you are doing something right. If you make a mistake, acknowledge it, learn from it, and try again. Every mistake is just a happy accident and a chance to learn something new. You're a Gamemaster now and that's just part of the game.

RUNNING A DOCTOR WHO RPG

There are a few recurring themes in the Doctor's adventures and they're important to the atmosphere of the game. If you can capture these themes in the game, it'll feel more like you're part of one of the Doctor's great adventures.

SENSE OF ADVENTURE

All of the characters in the TARDIS have this sense of adventure — a desire to see the Universe and to experience the sheer wonder of it all. Think about the world you're living in. Imagine your home, the street you're in, the town or city. Keep thinking further out, the countryside around the city, the county you're in, the country. Imagine how small you are if people in a space station were looking down on you from orbit. Now imagine how small the planet Earth is compared to the other planets in our system. Then imagine how small our solar system is compared to the rest of our galaxy, and that's just a fraction of the Universe out there. Instead of thinking how small you are, imagine how big the Universe is. It's all out there — sights you'd never dream.

It's this drive to see new stuff that keeps the characters going. The Doctor has been around for hundreds and hundreds of years, but she keeps travelling, because she has the entire Universe and the whole of time to explore.

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

THE GOOD, THE BAD, AND THE UGLY

Most of the people who travel with the Doctor are inherently good, facing the evils in the Universe. Of course, this evil comes in many shapes and forms, but their actions usually declare their evil intentions, and it is clear early on that they are up to no good.

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

CURIOUSER AND CURIOUSER

Another recurring theme is the sense of mystery — investigating the unexplained, the desire to find out more and to learn. The characters find out something and rather than leaving it for 'someone else to sort out', they get involved, look into the mystery, and try to uncover the Villain's plots.

MAKING A DIFFERENCE

The Doctor touches many lives in her travels, and every one she encounters is changed in some way. The Earth would have been destroyed many times over if not for the Doctor's intervention. On an individual level, many people's lives have changed completely.

They may have landed on an alien world, but think of its inhabitants. They have every right to be themselves and to live free lives. Just because they're aliens, doesn't mean they don't deserve to be saved from hostile forces.

PACIFISM

The Doctor hates guns, preferring to foil the enemy's plans with a witty comeback or some clever science. Sometimes the threat is just too great, and it may be prudent for the characters to be captured, or run away, rather than trying to face down the overwhelming force with violence. They can always gather their thoughts, formulate a plan, and defeat the enemy with diplomacy or scientific jiggery-pokery.

> **"Made it worse? Now do you see why I don't like guns?"**

TECHNOSCIENCE

We all know the Doctor can spout technoscience at a vast pace, but the Doctor is a scientific genius and knows what she's talking about. You could use a phrase like 'reverse the polarity of the neutron flow', or look at the list of scientific-sounding words in the sidebar and pick some pseudoscientific gobbledygook you can use in the dialogue to make the science seem clever!

BABBLING TECHNOBABBLE!

A quick way to babble Technobabble is to roll a d20 three times to create a phrase using the table below. Alternatively, you can just pick a few key words from the three lists to make up your own bizarre technological phrase!

IT'S AN...					
1d20		1d20		1d20	
1	Atomic	1	Analog	1	Array
2	Auxiliary	2	Arc	2	Capacitor
3	Bio-electric	3	Continuum	3	Circuit
4	Digital	4	Dampening	4	Converter
5	Inverted	5	Dimensional	5	Destabiliser
6	Kinetic	6	Energy	6	Energiser
7	Micro-	7	Feedback	7	Extrapolator
8	Meta	8	Fission	8	Field
9	Micro	9	Fluctuation	9	Loop
10	Multiplicative	10	Fragment	10	Manipulator
11	Neutrino	11	Fusion	11	Matrix
12	Neutron	12	Graviton	12	Modulator
13	Nuclear	13	Gyroscopic	13	Oscillator
14	Proto	14	Harmonic	14	Projector
15	Psychic	15	Molecular	15	Relay
16	Pulse	16	Particle	16	Replicator
17	Quantum	17	Phase	17	Threshold
18	Regressive	18	Polarity	18	Transmission
19	Relativistic	19	Synchronicity	19	Vortex
20	Subspace	20	Temporal	20	Waveform

CREATING ADVENTURES IN TIME AND SPACE

Let's start with the basics. The story is the most important element — 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 '1920s, New York, Daleks' can be all you need to start you 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, make a note of that as well. Characters should grow from the experience, or learn a valuable lesson.

Above all, there should be a conflict — good against evil, possibly against overwhelming odds, and 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 can be as simple or obvious as 'good vs. evil' or it can be something as subtle as 'I shouldn't fall in love with him, he's an alien. What should I do?' Simply a conflict of interests or emotions can be enough to make a great story.

THE SETTING

Where is this adventure going to take place? Is it Earth, at one of the companion's homes? How about another planet? A space station? In an underwater research facility? Deep in a jungle, or underground beneath the city streets. Lost in the desert or drifting in an out-of-control starship.

Is it in the past, the present, or the future? In an alternate universe, or in ours? If you have a great idea about where you'd like the adventure set, then go for it — deep underground in the government base in Area 51 or travelling through time in a B-52 bomber lost in the Bermuda Triangle, anything is possible!

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 Goosnargh. That said, alien worlds open up a whole new arena of play. The human species spreads to the stars, and a distant colony world where the people have to survive with basic equipment and technology makes an interesting setting. Or a high-tech world with robots and gleaming spires, or a desolate alien world of barren plains and deserts where water is the key to survival. Why stick to planets? Why not a vast space station or starship?

HISTORY LESSONS

When **Doctor Who** first started, it was conceived as an educational series that would introduce viewers to different time periods and teach the kids about history. The Doctor's adventures have taken the TARDIS to amazing places in the past to witness some of history's most significant events. From visiting the Roman Empire, meeting Marco Polo, King Arthur, Robin Hood, the Aztecs, Agatha Christie, Van Gogh, and witnessing the eruption of Vesuvius, to more recent adventures meeting Rosa Parks, and Nikola Tesla.

Bear in mind that major alien invasions are likely to be conveniently forgotten in the history books that follow, and major historical events are probably fixed-points in history that will (hopefully) be unalterable. History has a tendency to fix all but the most severe alterations. Changing the course of history can lead to disastrous outcomes, paradoxes, and worse, that can lead to further adventures trying to prevent those changes from ever happening.

CULTURE SHOCK

Doctor Who is magic. Sure, it's science fiction, but it sparks the imagination by creating a universe where a couple of clever friends can tackle the impossible. Every place is vast, with different races, cultures, and non-homogenised society. Part of your job is to represent those cultures, people, and ideas without appropriating them.

Are you looking to run a game during the Harlem Renaissance with a focus on artists changing the world, or possibly the Partition of India in 1947? How do you do it? Take a step to consider the cultural importance of the era and how you are going to respect it. How is that race, class, or group of people treated by society? Try to empathise with them and consider how they would feel if they were playing in your game.

Take some time to learn about that group of people, their struggles, their joys, their history, and achievements, and then, see how the media presents them, and do your best to avoid stereotypes you may run across. The history that is taught continues to provide fallacies time and time again. The problem is, history was written primarily by white men to highlight themselves and to remove others. For instance, in America over 30 percent of all cowboys were Black, and that history is only slowly being rediscovered now.

You will not be perfect at this, no one is. But you can easily avoid blatant racism, sexism, ableism, homophobia, and any other viewpoints that harm another. The culture from the group you want to represent is important. The basic starting blocks for representation is to avoid demonising the culture, which often manifests as all of that group being cast as victims or villains, or any form stereotyping, slurs, and so forth.

> **"I don't know how we protect people, when hatred's coming from all sides."**

GENRE DEFYING

One of the great advantages of **Doctor Who** is that it can quickly become any genre from episode to episode, and series to series. The TARDIS allows the story to move from an aged manor house steeped in Gothic horror with the characters struggling to maintain their sanity while solving the mystery; and then the following adventure finds the same TARDIS crew working with the Judoon aboard a spaceship to stop the Cybermen in a pulp-action story. In most games, that change would be jarring and pull the players out of the game, but it is the norm for experienced time travellers.

Doctor Who is genre-blending at its best. The science fiction genre is the baseline for most adventures, as the TARDIS and her crew are time travellers, but that is just scratching the surface of stories to be told. Imagine what you can come up with if you add other genres into the mix, like Horror, Pulp, Romance, Comedy, Mystery, or even War.

STRUCTURING AN ADVENTURE

Let's dive into creating a **Doctor Who** adventure. There is no correct way to make or run a scenario; the most important thing is to find a way that works for you. All stories have a beginning, middle, and end. We're not going to get too complicated with this, but most stories can be broken down into the following parts.

PROLOGUE

A good way to get everyone interested in the coming story is to have a Prologue. It can be used to introduce the threat or other important characters who are in danger.

In the game, a Prologue could involve the players' normal characters, just to set the pace and the scene. Or you could have the players adopt the roles of other characters to give the players a sense of what they're going to be walking into. This allows them to play new and different characters each adventure, if just for a few minutes, just to shake things up a bit.

Sometimes Prologues are a 'catch-up' of prior events — this can be a great way to remind the players of what happened in the previous session. Anything is possible, as long as it gets the story going, and gets the players interested and intrigued.

THE BEGINNING: ARRIVAL AND INVESTIGATION

The characters materialise into the adventure and the story unfolds. They should have a little time to engage with the world, possibly meet any key NPCs, or be pulled together if this is the first session and they don't know each other.

Something happens and the characters feel the need to get involved. Once they realise what is happening, the characters start the investigation, where the characters look into the mystery and try to discover what is going on. This investigation is an important element, as it involves talking to NPCs, looking for clues, and moving closer towards the revelation.

As the characters get closer and closer to the root of the plot, things are likely to heat up. There may be encounters with henchmen, alien troops, or dangerous situations. It is usually at the end of this 'first act' that the villain of the story becomes aware of the character's actions and something happens to our heroes to foil their investigations.

THE MIDDLE: RISING ACTION AND REVELATION

In the middle of the story, the 'second act', the characters are starting to discover what's going on. They've uncovered the problem and are working on a way to solve it, though they may not be aware of who exactly is behind it. The characters' actions complicate the Villain's plans, and more dangerous and threatening action may be taken to halt their interference.

This spurs the characters into further action. They become resolute and more determined to stop the Villain's plans. The story becomes more intense, and it usually leads to more investigation, discovery, and then more running. Always lots of running.

In the latter part of this section, the Gamemaster can reveal a plot twist. Is the Villain not the Villain at all? Was the plot to take over the world actually a plan to defend it? Usually it is at this moment when one of the characters has a major revelation, just when they are at their lowest and seemingly have no chance of resolving the conflict.

THE END: CONFLICT AND RESOLUTION

There can be multiple conflicts in an adventure, and can occur at any time, becoming more and more drastic as the story progresses, building up to the big finale — the climax of the story, where all the clues lead. The characters will (hopefully) stop the villains with an epic chase, the destruction of the superweapon, or when UNIT storms the alien base under a volcano.

Everything should be returned to normal, though the characters will have grown from the experience. The Earth should be safe again (at least until the next invasion) and everyone can take a breath.

EPILOGUE: THE AFTERMATH

The Universe is safe once more, and most of the loose ends tied up. Some threads can remain to lead into future adventures, especially those that build to the series finale. It can be as simple as the Doctor's offer of travelling through time and space, investigating a clue that leads the characters on to the next adventure, or just a celebratory cup of tea while watching an impressive meteor shower.

> **"Nothing is forever. No regeneration. No life. Beware of the forces that mass against you... and their master."**

RUNNING DOCTORS AND DALEKS

The following section is focused on the mechanics you'll need to run ***Doctors and Daleks***. It's worth familiarising yourself with the rules in **Chapter 7** (page 168) and taking a look at the character abilities of your players (see **Chapter 4** page 62), particularly the Quips (page 104), before running your first game. Don't worry if you don't understand a particular rule or forget something at the table, after all, about half of being a Gamemaster is improvising (page 287)!

Everything in this book is a suggestion — use what works for you and ignore what doesn't. The most important rule is to have fun with your group, and as long as you're doing that, you're doing it right! The second most important rule is to try to run ***Doctors and Daleks*** like an episode of **Doctor Who**.

RUN THE RULES LIKE THE SHOW

Doctor Who spans a variety of genres and styles. Sometimes it is quiet, thoughtful, and philosophical. In these situations you don't really need to worry about the rules too much, just have fun roleplaying and let the plot move forward at its own pace. Other times, it's like riding a rollercoaster: exciting, fast-paced, and occasionally so terrifying you'll want to hide behind the couch (but you can't, because you're on a rollercoaster).

This is where the rules of ***Doctors and Daleks*** come in, giving structure to the fast-paced action. Whether your group are fleeing from a Dalek, trying to hack a rogue AI before it releases a cloud of neurotoxins, or trying to convince a group of angry Roman legionnaires that they're on the same side, the Gamemaster should be going with the flow and running the game like an episode of the show.

That's easier said than done, but don't worry, you'll get the hang of it. As long as you stick to the guiding principle of making sure the rules support a fun story, you'll be fine. This book and the rules are designed to be a guideline that should work for most situations, but with all of time and space at your disposal, there will be times when the rules don't work. Sometimes you can just let the characters do whatever they're trying to do. Sometimes you can move the numbers around so that they succeed when they should fail. As long as the action is always moving forward and the players feel challenged and engaged, it's fun, and it's ***Doctors and Daleks***!

INSPIRATION

Inspiration is covered in the 5th-edition rules and is a great tool for rewarding players and keeping the experience of playing ***Doctors and Daleks*** engaging. Be generous when awarding Inspiration to your players for roleplaying — it's great encouragement for getting into the game, and the Doctor and her companions often need that extra bit of luck to achieve their goals!

CHECKS

Making Checks works almost identically to the 5th-edition rules, with a few changes detailed in **Chapter 7** starting on page 198. In essence, whenever one of the characters takes an action with an uncertain outcome you can ask the player to make a check to determine what happens.

TECH LEVEL

Technology is complicated, especially when travelling through time. You probably don't know how to use a 19th century cotton loom (although kudos if you do), and equally, a 19th century human wouldn't know how to use a smartphone. That's only a 200 year difference, so imagine the confusion when using technology created several millennia in the future on another planet! This disparity is what a character's Tech Level represents, simplified to this basic rule:

If you are making an ability check using technology from a different Tech Level to your own, you have disadvantage on the check.

Keeping the rules this basic stops them from slowing the game down. Consider an episode of **Doctor Who** where the characters travel to the future — technology is often difficult to use, but when the story needs it, anything is possible. After all, a player can always spend Inspiration to remove disadvantage from a check. Keep the basic rule for Tech Levels in mind, but never be afraid to experiment, and let great ideas flourish when needed.

DO WE NEED TO CHECK?

Ultimately, you're the arbiter of the rules, so you decide when a character needs to make a check or when you can just decide on the results and narrate them. Keep in mind that you're running the rules like the show when you're deciding if you need to call for a check — would it be dramatic if the character failed? Do you know what happens if they do? Or will rolling the dice just interrupt the flow of the action? This is a sense you'll pick up while playing, and will be particular to your adventures and your group, but again, as long as you keep **Doctor Who** in mind you'll have a good guideline on what to do.

COLLABORATIVE CHECKS

Collaborative checks (page 180) are a great tool in the Gamemaster's kit to allow the player characters to do incredible things. Whenever you're planning a particularly spectacular part of an adventure that you think requires some mechanical engagement but probably shouldn't be combat, consider using a Collaborative Check. Collaborative Checks are designed to give a more 'gamified' experience of the creative way the Doctor and their companions sometimes solve problems. If you have a situation where you'd like your group to work as a team and need some added drama, Collaborative Checks are the perfect mechanic.

> **"We learn, we improve, we fail again, but better, we make friends, we learn to trust, we help each other. We get it wrong again. We improve together, then ultimately succeed."**

ALIENS & LANGUAGE

In ***Doctors and Daleks*** it's generally presumed that the player characters have access to a TARDIS translation circuit or something similar. If you're travelling to the future, the past, and different planets, even the most diverse and intelligent group won't know every conceivable language. There's guidance on running aliens in ***Doctors and Daleks: Alien Archive*** but generally you can get everything you need from watching **Doctor Who.** Aliens can broadly be split into two groups:

- Those that are a lot like Humans (or Time Lords).
- Those that are strange, otherworldly beings.

The first group are usually the NPCs the players will interact with. You can make them weird and wonderful, and should make sure that every encounter with an alien is a fun and memorable experience, but all of that leans on the idea that the characters in your group can understand what they're saying.

For the second group, they may often be opponents for characters to overcome or negotiate with. However, it's still worth considering if they have any form of language, for the very least to be sure whether the characters' Quips work against them!

Our general guidance is to assume everyone has access to a translation circuit, unless that would break the immersion or is part of the challenge.

SPACE

Space is really big, and really, really dangerous. There are a lot of rules for playing in space from page 174 in **Chapter 7**, but as always, the narrative is more important than the rules. If you think that a particular adventure will take place in space it's worth looking through the chapter for any mechanics you think will be dramatically relevant, but anything you include should support the narrative, rather than make it impossible for the player characters to succeed!

TIME

The rules for time travel in **Chapter 8** (page 194) are designed to give players the opportunity to build their own time machine and travel between adventures in a manner similar to an episode of **Doctor Who**. Keep in mind that any adventure that can be solved with a time machine isn't much of an adventure at all — that's the reason a lot of the Doctor's early adventures often had the TARDIS break on arrival!

Time machines are awesome tools, and if your group chooses to have one (or build their own) you should certainly let them use it, but make sure that doesn't break your adventures, or at least requires some complex timey-wimey Collaborative Checks to keep the game feeling challenging. There are quite a few setbacks possible for time travel listed in **Chapter 8**, from machine breakages to paradoxical effects, so feel free to use or customise these to work for your game. Try working in a way for any broken time machine parts to become accessible as part of the adventure, or gently push them in the direction of the plot.

TRAVELLING THROUGH TIME

The rules for travelling through time in **Chapter 8** are designed to help you narrate arriving at the start of an adventure. The assumption is that your group will always end up exactly where and when they need to be (so that they can play through the adventure you've prepared), but they might be a little shaken up on the way or have a bit of a bumpy landing.

Remember that time machines are awesome tools, but they should be used sparingly. In ***Doctors and Daleks***, the heroes are the characters — they should be solving problems using their skills, abilities, and ingenuity, not just by throwing a few switches in the TARDIS! There are plenty of setbacks for using time travel as detailed in **Chapter 8**, with the threat of paradoxes being the most obvious way to stop players from using time travel during an adventure.

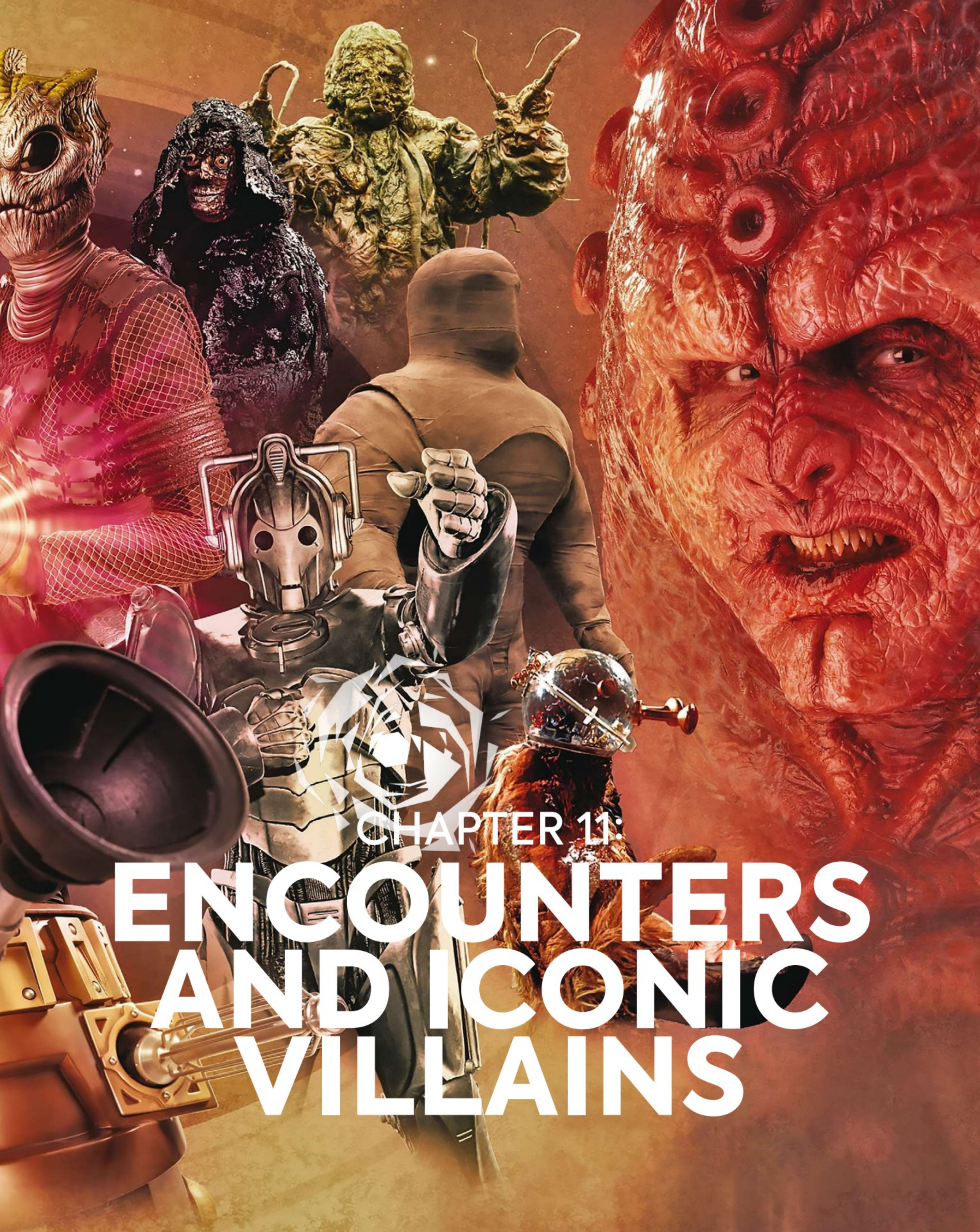
As always, looking to **Doctor Who** provides excellent inspiration for how you should run ***Doctors and Daleks***. A group with access to a time machine might not be able to use it due to it breaking on arrival, it becoming inaccessible, or they simply (and ironically) don't have time!

EXPERIENCE

Players expect and look forward to their level going up — getting new abilities and seeing modifiers get higher is fun! Experience (see page 190) is the way you reward players for good roleplaying and achieving their goals during a game. You can award your players experience however works best for you, but we recommend using the **Personal Goals** system laid out on page 190.

You can allow players to come up with their own goals, or suggest things that you know will further the adventure you have planned. That way, the players are motivated to solve the problems you put in front of them not just to save the world, but to see what cool mechanics await them at the next level.

A great approach is to set the Party Goal yourself and allow the players to come up with short and long term goals for their characters individually, ensuring that the group have a reason to work together whilst still having side-plots that can develop their characters so everyone gets a turn in the spotlight.



CHAPTER 11: ENCOUNTERS AND ICONIC VILLAINS

ENCOUNTERS AND ICONIC VILLAINS

As the Gamemaster, you're in charge of roleplaying the villains and alien antagonists your players face in ***Doctors and Daleks***, and sometimes that leads to conflict. This chapter provides guidance on how to design and resolve those conflicts as well as statistics for some of the Doctor's most iconic foes.

ENCOUNTERS

An Encounter is any tense situation where one side tries to get the better of another, a situation that could potentially escalate to violence, and where the Initiative kicks in. In other games, and even the 5th-edition rules, this is called combat, but ***Doctors and Daleks*** focuses on non-violent resolutions to conflict.

The following section details the differences between traditional combat, which typically has the goal of physically defeating or even killing your opponents, and Encounters, which are about non-violent conflict resolution.

INITIATIVE

As the GM you decide when conversational roleplaying ends and an Encounter begins. If you're familiar with the 5th-edition rules, you probably know when to 'roll for initiative' — usually when someone draws a sword! In ***Doctors and Daleks*** it may be a little trickier to determine when a heated conversation escalates to an Encounter. The following is guidance to identify when you should start an Encounter and how to use Initiative in ***Doctors and Daleks***.

ARE WE FIGHTING?

With Quips accessible to all characters, the line between conversation and an Encounter may seem blurred. If you're ever unsure, use this as your guiding principle:

Whenever someone tries to deal any type of damage to someone else, an Encounter starts, and everyone enters Initiative.

Generally, Quips that deal damage are tools in Encounters, not something you can use to win an argument during conversation, which typically only needs some roleplaying and maybe a few ability checks. It's only when someone deals damage (be it emotional damage from a stinging Quip or fire damage from a laser blast) that you need Initiative to track what everyone's doing during the Encounter.

Of course, there's nothing to stop your group's opponents from using Quips against them if the conversation isn't going well. If you feel it would work for the scene, you can have the group's opponents use Logical and Emotional Arguments (page 107) against them, starting an Encounter focused on Quips that might even Escalate to all-out combat (page 182).

The Doctor has used the '*take me to your leader*' tactic quite a few times in the course of their adventures, sometimes with weapons pointed at them, and with wildly varying results. Keep this in mind when you're thinking about whether a specific scene in your game should turn into an Encounter, or should simply remain a conversation.

INITIATIVE ORDER

When things get dangerous in **Doctor Who**, the heroes usually try to use their words to solve the problem — or just start running. **Initiative** (see page 186) in ***Doctors and Daleks*** reflects this, and encourages non-violent actions to resolve conflict.

When an Encounter starts, the players decide what their characters do, and you decide what all the NPCs do. In many cases, NPCs physically attack the characters, as that is likely what triggered the Encounter, but more thoughtful characters, such as The Master, may use their own Quips to try to defeat the players. Once you've decided what the NPCs are doing and noted their place in the Initiative, ask the players if their characters are Talking, Doing, or Attacking, then place them in Initiative. Once you know what everyone is doing, run through everyone's turn in order. Keep in mind that the order of Initiative almost always looks like this:

1. Player Talkers
2. NPC and Enemy Talkers
3. Player Doers
4. NPC and Enemy Doers
5. Player Fighters
6. NPC and Enemy Fighters

RETREAT

Running from your problems isn't always a bad thing, especially if your problems are a technologically advanced group of Cybermen bent on converting you into one of them. Don't be afraid to encourage your players to use the rules for **Retreat** (see page 187) if you think an Encounter is getting out of hand — after all, it's probably what the Doctor would do.

If you're using the Encounter Level system outlined in this chapter (see page 308), it's relatively easy to track how the Encounter is progressing. If you've dealt damage to every character and they're not close to reducing the Encounter Plot Points to zero, they're probably in big trouble, and should consider Retreating immediately.

DAMAGE AND PLOT POINTS

In ***Doctors and Daleks*** the standard 'Hit Points' from the 5th-edition rules are replaced by 'Plot Points'. Plot Points are a measure of not just of a character's physical well-being, but also their conviction, resolve, luck, and will to keep adventuring. When a character takes damage and loses Plot Points they're one step closer to temporarily being removed from the story and becoming incapacitated (see page 185).

Think about all the setbacks the Doctor faces over the course of an adventure — they might luckily dive away from an exploding computer console at the last moment, barely dodge a rapier pointed at her throat, and contend with some pretty confounding arguments from a tetchy AI — but she (almost) never gives up! Attacks and Quips that 'hit' her might knock her confidence and weaken her resolve.

Alternatively, you might think of Plot Points as a pool of luck that goes down whenever a character successfully dodges an attack. Take a look at the table for guidance on **Describing Damage** and use it for inspiration for your own descriptions. If you're not sure what 'Medium Damage' would be for your group, the Damage per Attack column in the **Encounter Level Table** (page 308) is a reasonable guideline.

EMOTIONAL AND LOGICAL DAMAGE

The two new types of damage in ***Doctors and Daleks*** shouldn't be taken lightly, but always keep in mind that 'damage' doesn't necessarily mean 'harm' in the context of the game. Causing emotional damage isn't just being mean to people! This is an important point to reinforce to your players and talk with your group about — always keep in mind the **Safety Tools** (see page 286). Emotional and logical damage are just numerical measures of how convincing your argument is and how well it wears away an adversary's resolve. The word 'damage' is only used for consistency. All methods of reducing Plot Points do so by dealing damage.

When an opponent takes emotional damage this represents their conviction or resolve being eroded, or an appeal to their better nature giving them pause. When an opponent takes logical damage this can mean the same thing — a character's salient points cause the opponent to rethink the validity of their plans, or perhaps confounds them, catching them in a logical loop that almost incapacitates them.

When a character's Plot Points or the Encounter Plot Points (see page 310) are reduced to zero, the player characters have convinced their opponents to stop fighting, change their plans, or even flee. For more guidance on how to end Encounters in this way, refer to **Ending Encounters** on page 310.

Example: *During an adventure, the Doctor discovers that the Master is creating an army of Cybermen. They are using a portable Cyber-conversion device in an attempt to conquer an Kahler colony, with the goal of influencing the timeline to make the Master the most powerful individual in human history. The Doctor and the Master engage in an Encounter, slinging Quips at each other and lowering each others' Plot Points.*

The Doctor recognises not only the immorality of the plan, but also its futility, as changing the timeline in that way would be impossible. The Gamemaster and the Doctor agree that this can be interpreted as the Thirteenth Doctor using their Thinker ability 'You Cannot Win!' (page 93). The Master fails their Intelligence Saving Throw against the Doctor's Class Saving

DESCRIBING DAMAGE

Damage Type	Low Damage	Medium Damage	High Damage
Emotional damage	The emotional point put forward causes you to momentarily question your beliefs.	Your resolve is shaken by the affecting argument put to you.	Your conviction crumbles in the face of such an emotionally powerful argument.
Logical damage	Your determination is briefly shaken by the insightful logic of your opponent's argument.	Your opinions crack and fracture in the face of your opponent's relentlessly rational reasoning.	Your mind is scrambled by the intensely cerebral argument made by your opponent.
Bludgeoning damage	They swing a wild punch, which just misses your nose — you were lucky this time, but your luck is running out!	The club hits your arm in a glancing blow — your bones are rattled, and you're injured, but it could have been worse.	You fall and impact on the ground with a crunch, probably breaking a rib or two. You can carry on, but you're close to collapse.
Lightning damage from a laser carbine	The laser singes your sleeve — a couple of inches closer and it could've taken off your hand!	The laser slices through some of your fringe, singeing your forehead, but otherwise leaving you unharmed.	The laser catches the bare skin of your arm, cutting your skin and leaving an incredibly painful burn that begins to blister.
Fire damage from an explosion	The shockwave of the explosion slaps you in the face, jolting you.	You are struck bodily by the shockwave of the explosion and hit with small pieces of debris. It smarts!	You are buffeted by the strength of the explosion, singed by flames, injured, and utterly demoralised by the force of the impact.

Throw DC, so the Master takes 3d8 +3 logical damage, reducing the Master's Plot Points to zero.

The Gamemaster describes the fire leaving the Master's eyes and their body slumping as they realise that the Doctor is right — their resolve completely crumbles in the face of the Doctor's unrelenting logic and moral positivity. The Gamemaster declares the Encounter is over, and the Doctor's player takes advantage of the Master's momentary pause to destroy their Cyber-conversion device, ending their nefarious plot and the adventure.

ESCALATION

Remember that if your players deal any type of damage that isn't emotional damage or logical damage, all creatures have advantage on any saving throws against Quips for the rest of the Encounter, as described on page 182. Talking down to peace is a lot less likely if you've started fighting!

Escalation exists to limit situations where some player characters are trying to negotiate with their opponents while others are literally beating them into submission. If you're using an opponent that has their own Quips, keep in mind that this works both ways. If the opponents successfully damage the player characters with anything other than logical or emotional damage, the player characters have advantage on saving throws to resist or avoid any of the opponents' Quips.

Another way of thinking about Escalation is resolving debate as an Encounter. If you give opposing NPCs Quips to use against the player characters, you can run an entire argument using the combat rules.

Example: *James is playing River Song, and their group is in the middle of a heist to steal the Venusian Bronzes from the Natural History Museum in 51st century London, planning to return them to the ancestors of the creators of the Bronzes on Venus. Unfortunately, River and the gang have been caught by a squad of Judoon troopers while trying to escape.*

At the start of the Encounter, James tells the Gamemaster that River is going to try to talk her way out of this situation. The Gamemaster says that the Judoon are going to shoot first and ask questions later, meaning that River will go first in Initiative order. River uses the Tricky Argument Quip, trying to appeal to the emotions of the Judoon and convince them that she should be allowed to return the Bronzes. Unfortunately it's not enough to end the Encounter. The Judoon start firing on their turn and hit River, dealing 13 lightning damage The GM describes this as them blasting a few burning holes in her coat because this is medium damage — the Judoon have Escalated the Encounter, and River's luck is running out already!

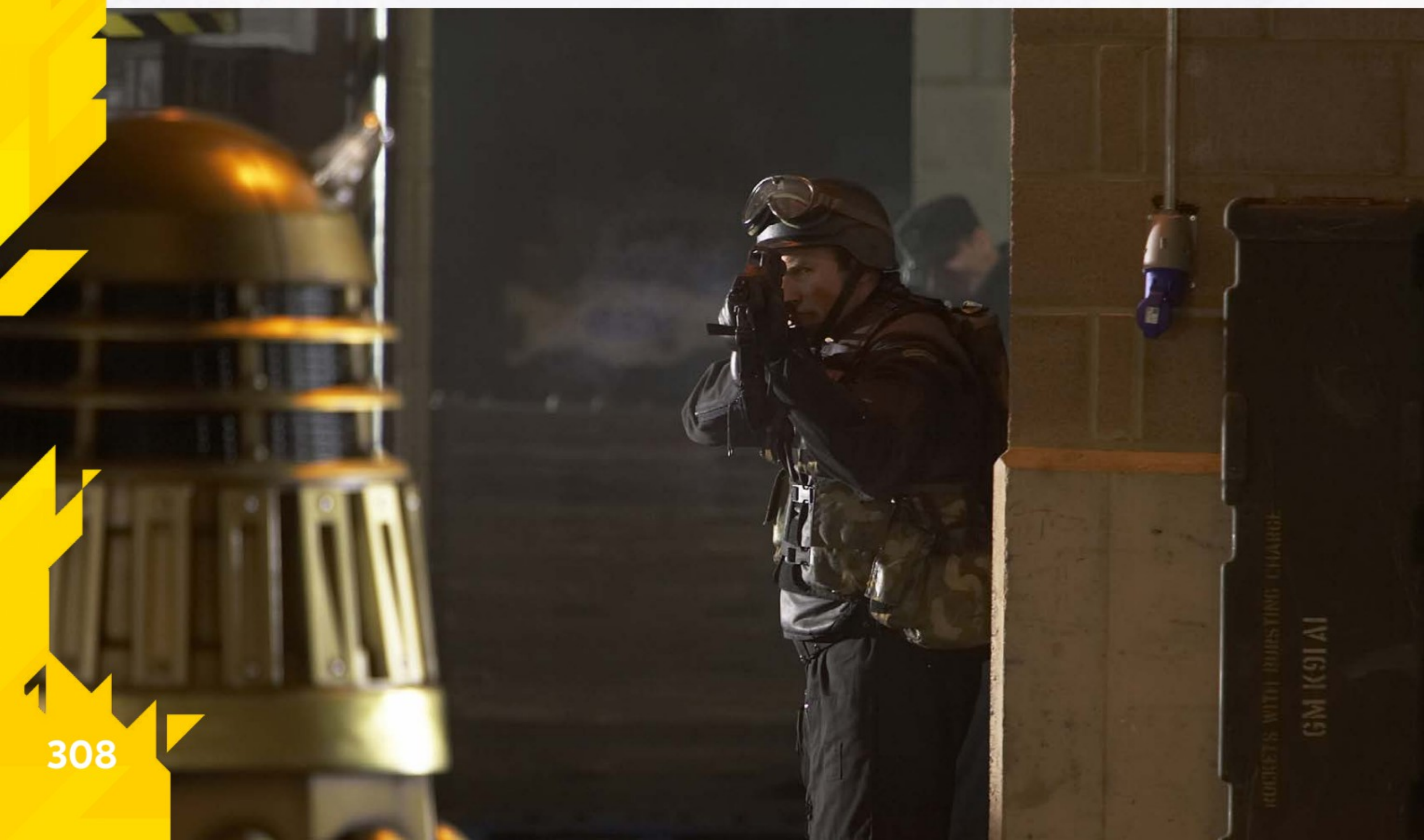
At the start of the next turn, James says that River is going to resort to violence, and the GM states that the Judoon will try to use a Logical Argument, hoping River will realise the futility of trying to escape, hopefully getting her to surrender. As the Judoon have already Escalated by the Encounter by dealing damage that wasn't emotional or logical, River has advantage on the saving throw to resist the Judoon's Logical Argument, easily passing. River fires a blaster at the Judoon and hits, dealing 7 lightning damage, Escalating the Encounter on her side, so now the Judoon also have advantage on any Quips River or her allies use going forward.

ENCOUNTER LEVEL

One of the most exciting parts of **Doctor Who** is seeing the Doctor and her companions face off against iconic aliens and villains, and you and your players are probably going to want to do the same thing in your adventures. However, many of these iconic creatures are a potentially deadly challenge for an early level party — a Dalek (page 318) has a challenge rating of 10, making it a tough Encounter for a level 10 party, so it could easily wipe out a low-level group! To ensure that you and your group can have these exciting Encounters without worrying about characters being incinerated by a blast from an Extermination Ray, ***Doctors and Daleks*** uses **Encounter Levels** to build Encounters.

Encounter Levels are a new way to create Encounters that allows the GM to use a creature of any challenge rating and pit them against a group of any level. The following tables are designed to help you create engaging and balanced Encounters for ***Doctors and Daleks*** without worrying about challenge rating or the number of enemies. Most Encounters in ***Doctors and Daleks*** can be resolved through non-violent measures, and the following tables have been designed to reflect that. Regardless of how many opponents your players are facing and how powerful they might be, you can use the tables below to design a satisfying Encounter based on the level and number of characters in your game. This means that you can create cinematic Encounters where the Doctor and her companions face off against an army of Cybermen, without needing to roll dozens of attack rolls for the enemies.

Rather than track the Plot Points of each individual creature your players are facing, ***Doctors and Daleks*** uses the **Encounter Level Table** to generate stats that represent all opponents in an Encounter, meaning you only need to track a single pool of Plot Points. In essence, all of the damage the characters deal chips away at the overall resolve of all opponents in the Encounter. Once they have depleted the Encounter's Plot Points, all of the opponents are incapacitated or flee due to the characters' combined efforts.



WHEN I SAY RUN... RUN!

If your group are happy to gradually work their way up to Encountering a Dalek (or you want to keep Daleks as a terrifying entity to always run away from!), the creature statblocks beginning on page 318 include traditional challenge ratings as found in the 5th-edition rules. This means you can run Encounters as advised in most 5th-edition games, only using enemies of the appropriate level for your party.

> **Courage isn't just a matter of not being frightened, you know. It's being afraid and doing what you have to anyway.**

ENCOUNTER LEVEL TABLE

Group Level	Encounter Plot Points	Standard Modifier	Armour Class	Damage per Attack	Save DC	XP
1	Party Members × 8	+2	12	1d4	11	200
2	Party Members × 10	+3	12	2d4	12	450
3	Party Members × 12	+3	13	2d4 + 1	12	700
4	Party Members × 14	+4	13	2d4 + 2	13	1100
5	Party Members × 20	+4	14	2d6 + 2	13	1800
6	Party Members × 22	+5	14	2d6 + 4	14	2300
7	Party Members × 24	+5	15	2d6 + 6	14	2900
8	Party Members × 25	+6	15	2d6 + 8	15	3900
9	Party Members × 26	+6	16	2d8 + 8	15	5000
10	Party Members × 28	+7	16	2d8 + 10	16	5900
11	Party Members × 30	+7	17	2d8 + 12	16	7200
12	Party Members × 32	+8	17	2d8 + 14	17	8400
13	Party Members × 34	+8	18	2d10 + 14	17	10000
14	Party Members × 35	+9	18	2d10 + 16	18	11500
15	Party Members × 38	+9	19	2d10 + 18	18	13000
16	Party Members × 40	+10	19	2d10 + 20	19	15000
17	Party Members × 42	+10	20	2d12 + 20	19	18000
18	Party Members × 45	+11	20	2d12 + 22	20	20000
19	Party Members × 48	+11	21	2d12 + 24	20	22000
20	Party Members × 50	+12	21	2d12 + 26	20	25000

GROUP LEVEL

The Group Level is the average level of all the player characters in your group. If all the characters in your group are level 3, you should use the third row of the Encounter Level Table for the statistics for your Encounter.

ENCOUNTER PLOT POINTS

All the opponents in an Encounter share a single pool of Plot Points. The Plot Points of an Encounter are determined by the Encounter Plot Points column. After all, six characters will do a lot more damage than two, so this helps keep the Encounter challenging.

To help you out, we've already done this in the **Encounter Plot Points Table**.

ENCOUNTER PLOT POINTS TABLE

Group Level	2 Players	3 Players	4 Players	5 Players	6 Players
1	16	24	32	40	48
2	20	30	40	50	60
3	24	36	48	60	72
4	28	42	56	70	84
5	40	60	80	100	120
6	44	66	88	110	132
7	48	72	96	120	144
8	50	75	100	125	150
9	52	78	104	130	156
10	56	84	112	140	168
11	60	90	120	150	180
12	64	96	128	160	192
13	68	102	136	170	204
14	70	105	140	175	210
15	76	114	152	190	228
16	80	120	160	200	240
17	84	126	168	210	252
18	90	135	180	225	270
19	96	144	192	240	288
20	100	150	200	250	300

STANDARD MODIFIER

If you need to make an ability check, saving throw, or an attack, you should use the modifier in the creature's statblock. However, if the modifier exceeds the Standard Modifier, you should use the Standard Modifier instead.

Example: *A Dalek has an Intimidation modifier of +6. If you were to use a Dalek in a level 4 Encounter, the Standard Modifier would be +4, so the Dalek would have an Intimidation modifier of +4.*

You can use the Standard Modifier as a quick reference for any of the skills or saving throws of an Encounter. If you are using a weaker creature with a higher level group, you can consider the Standard Modifier as a good guideline for increasing their statistics.

ARMOUR CLASS

If a character is attempting to attack a creature in the Encounter, use the AC in this column.

You can also use the Armour Class of an Encounter to set the DC when a character is making an **Environmental Action** (page 184) to break something.

DAMAGE PER ATTACK

Regardless of whether it is an Exterminator Ray, a club to the head, or a well placed Quip, the damage an enemy does is based on the Damage per Attack column.

The Damage per Attack column is a guideline to deal a dramatic amount of damage without causing a one-hit-KO that will Incapacitate a character. If the number of enemies is equal to or less than the number of characters, it's fine for every opponent in an Encounter to make a single attack using this range of damage. However, if your group is facing off against a large number of opponents this will obviously be more dangerous.

If there are more opponents than player characters, make one attack with advantage against each player character. In this circumstance, advantage represents the additional opponents, giving them an improved chance of hitting the player characters. This raises the stakes without having

to roll a cumbersome number of attacks and ensures the opponents aren't doing so much damage that the player characters aren't Incapacitated in one turn — though surrender would definitely be a good idea!

Opponents that have multiattack should not use this feature if they outnumber the player characters — you've already got enough attacks and damage to worry about!

Example: *Team TARDIS are fleeing from a squad of 20 misguided Judoon enforcers. The Judoon fire their blasters at the Doctor, Yaz, and Dan. The Gamemaster decides to resolve this as three attack rolls with advantage, as the Judoon are working together by firing so many shots. All three attacks hit, and the group are Level 3, so the Gamemaster rolls 2d4 +1, resulting in a 5, then applies 5 damage each to the Doctor, Yaz, and Dan because they were each hit once.*

SAVE DC

Whenever a creature in the Encounter forces a player character to make a Saving Throw, the DC is equal to the value in the Save DC column.

XP

If you are giving out XP for every Encounter rather than using Milestone Experience (page 190), the XP column indicates how much XP you should award to the group for resolving the Encounter (see **Ending Encounters** on page 316).

ENCOUNTER LEVEL MODIFIERS

Using the Encounter Level Table is a great way to create balanced Encounters that are easy to run. However, using the same row of statistics might make every Encounter feel a bit too similar, especially if the characters are facing off against a Viking raiding party in one adventure and a squad of Daleks in the next!

To make each Encounter feel different and engaging, every creature in ***Doctors and Daleks*** has Encounter Level Modifiers included in their statblock. These are small tweaks that you can make to the Encounter Level statistics to reflect the enemy's unique strengths and weaknesses. Take a look at the **Iconic Villains** section on page 317 for more information.

IMPROVED

Many of the Encounter Level Modifiers list a creature as having Improved statistics, such as 'Improved Damage per Attack' or 'Improved Dexterity saving throws'. If a creature has an Improved statistic, use a higher statistic from that column on the Encounter Level Table.

Example: *A Dalek has Improved Strength and Constitution saving throws. If you are running an Encounter for a level 3 group, the Standard Modifier is +3. The Group Level 4 Standard Modifier is higher at +4, so the Dalek should have a modifier of +4 for its Strength and Constitution saving throws.*

If you are running an Encounter for a level 2 group, the Standard Modifier is +3. The Group Level 3 modifier is also +3, so the Dalek should use the Group Level 4 Standard modifier of +4 as it is higher. So, the Dalek should have a modifier of +4 for its Strength and Constitution saving throws.

Example: *If you were to create an Encounter for a group of 4 level 2 characters, it would usually have 40 Plot Points (Party Members 4 x 10). Weeping Angels have Improved Plot Points, so if the same group were to face them in the Encounter, the Gamemaster would use the Group Level 3 row to calculate the Encounter Plot Points, resulting in 48 Plot Points (Party Members 4 x 12).*

CREATING AN ENCOUNTER

Encounter Levels work by creating a single pool of Plot Points to represent all enemies in an encounter, and then replacing some of the creature's stats with ones more appropriate for a challenge of your group's level.

For example, a **Weeping Angel** (see page 324) has an Armour Class of 17 and an attack bonus of +7, which is appropriate for its challenge rating of 8. If you want to use a Weeping Angel against a group of level 2 characters, the **Encounter Level Table** (see page 309) suggests reducing its AC to 12 and giving it an attack bonus of +3. Much easier for a low-level group to deal with!

There is more to Encounter Levels than just changing a creature's AC and attack bonus, but these types of changes are the crux of the Encounter Level system. To create an Encounter using Encounter Levels, use the following method.

1. Look at the **Group Level** column and find the average level of your group.

2. Note all the information in that row.

3. Calculate the **Encounter Plot Points**. This is done by multiplying the number of party members in the Encounter by the number shown.

4. Compare the creature's saving throws, skills, and attack modifiers to the **Standard Modifier**. If any exceed the Standard Modifier, decrease them to match the Standard Modifier.

5. Adjust the creature's attacks to match the value in the **Damage per Attack** column.

6. Apply any **Encounter Level Modifiers** (see page 311) for the creature(s) you are using. These abilities and traits ensure each creature still feels unique.

Example: *Pardeep is planning to run a game for four level 2 characters, and wants to have an Encounter with a Dalek scout. When Pardeep looks at the statistics for the Dalek, he sees that it is far too powerful for their group, and decides to use the Encounter Level Table. As the characters in their group are level 2, Pardeep uses the level 2 row of the table:*

First he calculates the Plot Points for the Encounter. As there are four characters in the party, he determines that the ***Encounter Plot Points*** *are 40 (4 × 10 = 40) .*

Next he notes that the ***Standard Modifier*** *is +2. Pardeep sees that most of the Dalek's saving throws and skills are far above +2, and makes a note to simply use a +2 modifier for all saving throws and ability checks that are not Dexterity based. He also makes the Dalek's Exterminator Ray +2 to hit.*

The next row of the column is ***Armour Class****, which Pardeep notes down as 12. He then checks the* ***Damage per Attack*** *column on the table, and changes the Dalek's Exterminator Ray so that it deals 2d4 damage.*

Then he notes the ***Save DC*** *of 12 for the Dalek's Frightful Presence ability. With that, the Encounter Level Table is done!*

Next, Pardeep looks at the ***Encounter Level Modifiers*** *in the Dalek statblock to see which of its iconic abilities it keeps. He sees that Dalek's have* ***Dalekanium Armour****, are* ***Exterminators****, and are* ***Logical Conquerors****.*

Pardeep notes that the Dalekanium Armour raises the Dalek's Armour Class to 18 and gives the Dalek ***Improved*** *(see page 311) Strength and Constitution saving throws. The Group Level 2 Standard Modifier is +3, and the Group Level 3 Standard Modifier is also +3, so Pardeep notes that the Dalek uses the Group Level 4 Standard Modifier of +4 for Strength and Constitution saving throws.*

The Exterminator Ray is highly advanced and dangerous, giving it an Improved Damage per Attack and to hit roll. This means Pardeep uses the next row on the Encounter Level Table to determine these bonuses. The Damage per Attack increases to 2d4 + 1 because that is the Damage per Attack value for Group Level 3. As with the Dalek's Strength and Constitution saving throws, the to hit roll uses the Group Level 4 Standard Modifier of +4.

Finally, the Dalek has the Logical Conquerors modifier. This grants the Dalek Improved Intelligence, Wisdom, and Charisma saving throws, and an Improved Saving Throw DC. Pardeep notes that the Dalek will have improved Strength, Constitution, Intelligence, Wisdom, and Charisma saving throws — everything except for Dexterity.

The Group Level 2 Saving Throw DC is 12, and the Group Level 3 Saving Throw DC is also 12, so Pardeep notes that the Dalek uses the Group Level 4 Saving Throw DC of 13.

After making these adjustments to the Encounter, Pardeep decides that this is such a challenging Encounter that it should use the XP for a Group Level 3 Encounter,. Pardeep is left with the following:

That's it! Now you should be ready to run a balanced Encounter using any of the iconic aliens and villains from **Doctor Who**. The player characters in your group should be able to resolve this Encounter non-violently using their Quips and ingenuity, and the opponents deal a challenging amount of damage without exterminating a character in a single hit.

DALEK SCOUT

Group Level	Encounter Plot Points	Standard Modifier	Armour Class	Damage per Attack	Save DC	XP
2	40	+4*	18	2d4 + 1	13	700

**Remember that the Dalek has a lower Dexterity saving throw!*

UNCHANGED ABILITIES

Even when using the Encounter Level system it's worth keeping in mind the following statistics of the opponents your group are facing, as these can affect the conflict:

- Speed
- Damage Resistances
- Damage Vulnerabilities
- Damage Immunities
- Condition Immunities
- Senses
- Languages
- Tech Level
- All special features
- Actions
- Reactions (aside from saving throw DC, Attack Bonus, and Damage)

These ***don't*** change even when you're using the **Encounter Level Table**, and help to ensure every Encounter feels unique. Most creatures in ***Doctors and Daleks*** have a few tweaks to this system, as described in **Encounter Level Modifiers** on page 311.

So if you are using a Dalek as an opponent (see page 318), it is still be able to fly at 60ft., has resistance to Bludgeoning, Piercing, Slashing, and Emotional damage, is immune to Cold and Poison damage, has darkvision out to 120 ft., and is able to speak all languages (universal translators are a great piece of technology, even when you're planning to exterminate all other forms of life). You'll also still make Exterminator Ray attacks for the Dalek, but alter the damage and attack bonus to fit with the as shown on the previous page.

As with all of the rules, these tables are general guidance and suggestions, so feel free to modify them however you see fit. If your group of level 3 players are taking on a particularly dangerous Encounter, you might want to use the level 4 row of the table to increase the challenge. Keep whatever works from this chapter, and change whatever doesn't — after all, it's your game!

WHY ARE MY DALEKS SO WEAK?!

Using the Encounter Level table might mean that the total Plot Points for an Encounter might actually be lower than the Hit Points in a creature's stat block. This might seem strange, but bear with it! The Doctor frequently faces off against impossible odds and wins through bravery, resourcefulness, and kindness. If you want to play a game like the show, you should allow your players to do the same. If you want to throw ten Daleks at your players in their very first adventure, that should be a possibility.

Keep in mind that when you design an Encounter for **Doctors and Daleks** you're trying to create a fun challenge for your players to solve. Don't worry about realism — you don't see a lot of Cybermen walking around in real life — just make sure everyone at the table is having fun. This also doesn't mean using Encounter Level is 'easy mode', as the system should provide consistently challenging combats. Remember that when your characters do enough damage to exceed the Encounter Plot Points, the enemies are Incapactiated (page 185), not killed, and use the advice in this chapter and the Gamemaster chapter to justify the outcome.

"Just once I'd like to meet an alien menace that wasn't immune to bullets."

ATTACKING MULTIPLE TARGETS

If a player character uses a Quip or effect that would target or deal damage to multiple creatures while you are using Encounter Plot Points, make a single saving throw with advantage for all affected opponents and double the damage dealt. This represents the effect being applied to several individuals that have a greater chance of resisting, but with worse effects if they fail, subtracting the damage from the shared pool of Plot Points. If the characters have Escalated the Encounter, do not double the damage dealt. If you are running a **Complex Encounter** (see below) and have multiple enemies with different Saving Throw modifiers, use the highest at disadvantage.

Example: *Madame Vastra uses her Protective Plea Cantrip Quip during an Encounter against a group of ten Clockwork Robots. The GM makes a single saving throw at disadvantage, which the Clockwork Robots fail. As Protective Plea would normally deal 1d4 emotional damage, it instead deals 2d4 emotional damage to the Encounter Plot Points.*

COMPLEX ENCOUNTERS

Sometimes, your Encounters might include more than one type of creature. In this case, the entire Encounter would still use one pool of Encounter Plot Points, but all of the aspects of the different creatures would be separate. If one creature has Improved Plot Points then the entire Encounter has Improved Plot Points.

Example: *Kayin is planning an Encounter against a team of Cybermen led by the Master. Her group is level 3 and has two characters, the Doctor and Martha Jones, so Kayin starts with the Group Level 3 row of the Encounter Level Table. Then, Kayin multiplies the Encounter Plot Points by the number of characters (2), so the Encounter has 20 Plot Points.*

Kayin then takes the other columns of the Encounter Level Table and adjusts them for both the Cybermen and the Master, making two new separate tables (see below)

When the Encounter starts, Kayin declares that the Master will be using a Quip and the Cybermen will all be attacking. The Doctor declares they will use a Quip, and Martha says she wants to Attack using an electrical Stun Baton she found earlier in the adventure.

The Doctor goes first as a Talker, using the Thoughtful Argument Quip against the Master. The Master rolls with a +4 and succeeds on the Intelligence saving throw.

The Master uses their Paralysing Point Quip on the Doctor, forcing them to make a DC 13 Wisdom saving throw. The Doctor fails and is paralyzed!

Martha attacks a Cyberman with her Stun Baton, rolling to hit against the Cyberman's Armour Class of 16. She hits, but only deals half damage due to the Cyberman's resistance to bludgeoning damage.

CYBERMEN

Group Level	Encounter Plot Points	Standard Modifier	Armour Class	Damage per Attack	Save DC
2	20 (Shared with the Master)	+3*	16	2d4 + 1	12

**Strength and Constitution saving throws are +4*

THE MASTER

Group Level	Encounter Plot Points	Standard Modifier	Armour Class	Damage per Attack	Save DC
2	20 (Shared with the Cybermen)	+3*	13	2d4 + 1	13

**Intelligence, Wisdom, and Charisma saving throws are +4. Remember the Master will use their Quips!*

ENDING ENCOUNTERS

Put simply, an Encounter ends when one side of a conflict loses all of their Plot Points. This might be the Encounter Plot Points reaching zero, the opponent creatures losing all of their individual Plot Points, or one or more player characters running out of Plots Points. It's rare that any of these situations mean someone dies in ***Doctors and Daleks*** — usually the player characters convince their opponents to lay down their arms, take a different course of action, or foil them in some other non-violent way. At worst, someone might have to be temporarily rendered unconscious or immobile. Similarly, the main characters in **Doctor Who** are seldom killed — they get knocked out or surrender and are captured (alive!) by their opponents. This section offers guidance on how to run these situations as a Gamemaster.

Even when you're following the **Encounter Level Table** (page 309) there's a chance the player characters may lose in an Encounter. Someone might make a mistake, or the dice might just fall in a perfectly unhelpful way. If this happens, don't panic — the Doctor doesn't always win every Encounter either. The possibility of losing makes your games more believable and engaging, and makes the victories all the more exciting.

There are two broad ways an Encounter can end in ***Doctors and Daleks***: either one side is incapacitated or they surrender. The section on being Incapacitated on page 185 should give you a good primer on how different damage types can leave an enemy incapacitated and how to describe them, but its always worth looking at your Encounters before the game and jotting down how you might describe their ending.

> **"You taught us to imagine, and we imagined your irrelevance."**

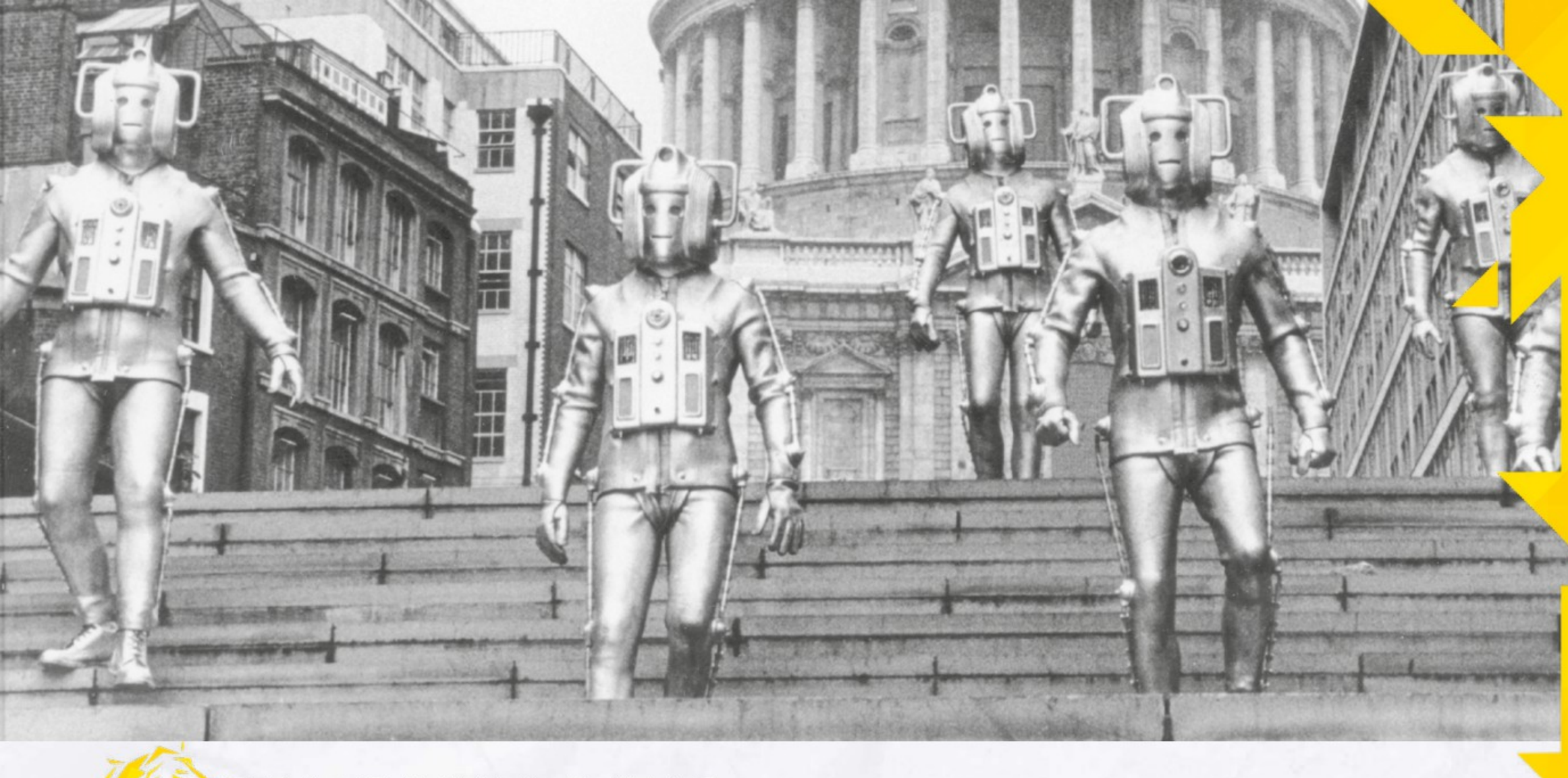
SURRENDER

If the Encounter Plot Points reach zero, the opponents might surrender to the player characters. This is an easy way to resolve an Encounter when the player characters are dealing a lot of emotional or logical damage — their arguments are so persuasive that the opponent simply gives up. They might not be completely won over by the argument or willing to help the player characters, but they certainly aren't going to fight them any more.

Before you run an Encounter, it's worth taking a bit of time to think about exactly what it would take to reach a point in which the opponents would surrender — it might be something clever the player characters could figure out with a Wisdom (Insight) check, some smart observations, or finding clues in another part of the adventure. Whilst you're thinking about that, you can also consider how you'd roleplay this surrender. A Cyberman might shut down its combat systems and go into reboot, whilst a Draconian might bow to the player characters and offer them their blade.

The Parley Quip (see page 111) is a way for the player characters to get their opponents to effectively surrender midway through an Encounter. Quips like this are another good reason for understanding your NPCs and the opponents your group will be facing — if they've got a good reason to stop fighting, don't wait for them to run out of Plot Points, simply end the Encounter, don't worry about the Initiative, and switch to roleplaying interactions.

The player characters might end up in a situation where they're the ones surrendering. If this happens, don't panic, it's a good thing! The Doctor has had much success by 'giving herself up' at an opportune time, just so she can be taken to her opponent's leader instead of the underlings. Always allow the player characters the opportunity to surrender to sapient beings they are in conflict with, then improvise and see where the story goes. If you're not sure what to do, don't be afraid to take a break in the session and have a think about what the opponents would do next, and what would make an exciting story for your players to experience — the Doctor has also made quite a few prison breaks in her time!



ICONIC VILLAINS

The Doctor has travelled to almost every corner of the Universe, from the dawn of time to the final moments. It is only fitting to finish this player's guide to the Doctor's Universe with a brief glimpse at some of the aliens and creatures out there that the Doctor has encountered. In-depth details on each of the following villains can be found beginning on page 270 of **Chapter 9**.

FRIGHTFUL PRESENCE

A lot of the creatures the Doctor has encountered are scary, but she doesn't have the opportunity of hiding behind the couch. Some of the creatures in this chapter have the **Frightful Presence** trait to represent their terrifying nature. This ability works as follows:

- **Frightful Presence:** Each creature of this creature's choice that is within X feet of it and aware of it must succeed on a **DC 16 Wisdom** saving throw or become Frightened for 1 minute. A creature can repeat the saving throw at the end of each of its turns, ending the effect on itself on a success. If a creature's saving throw is successful or the effect ends for it, the creature is immune to this creature's Frightful Presence for the next 24 hours.

The stat blocks that follow in this chapter don't use the full text, instead simply showing the range of the ability, the DC, and the type of saving throw the player characters have to make. Here's what the above example of **Frightful Presence** would look like:

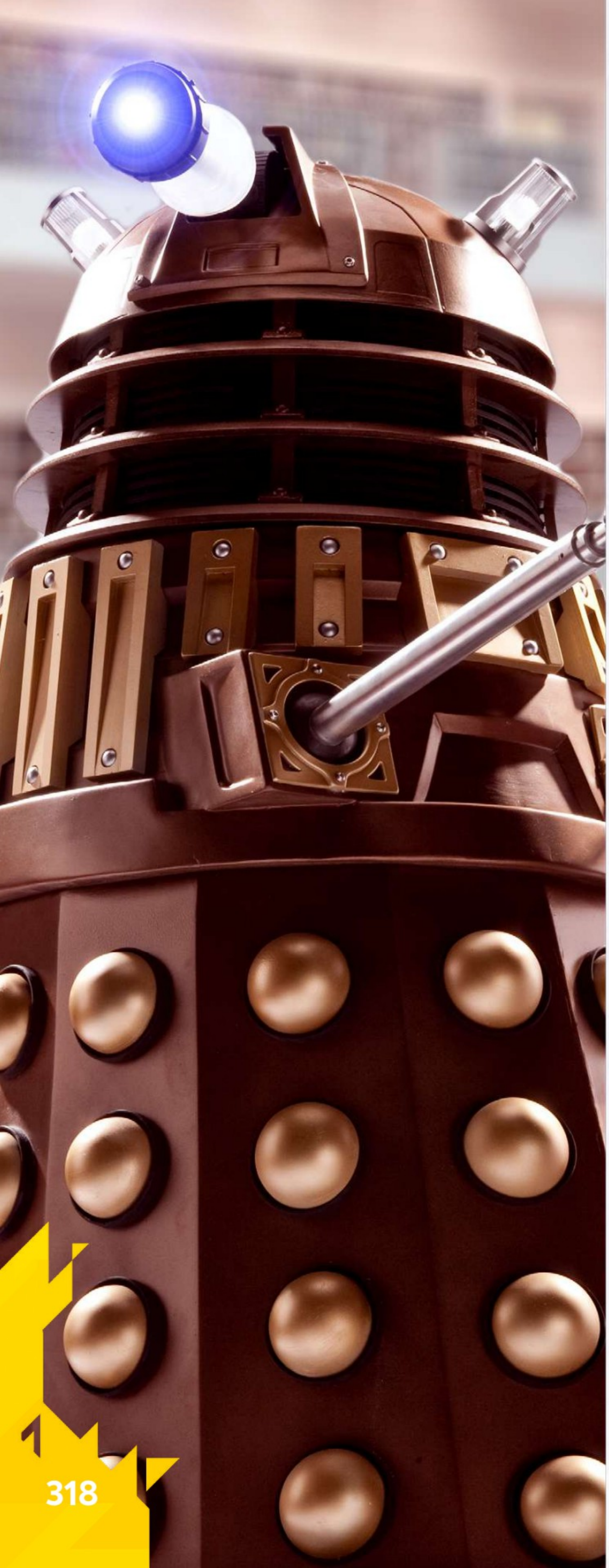
- **Frightful Presence (page 317):** DC 16 Wisdom saving throw, Range 120 feet.

Here are a couple of other examples to show how they can differ:

- **Frightful Presence (page 317):** DC 14 Intelligence saving throw, Range 80 feet.
- **Frightful Presence (page 317):** DC 18 Charisma saving throw, Range 60 feet.

WHAT ABOUT DAVROS?

These iconic enemies are just a small sampling of the smorgasbord of strange sentient beings the Doctor has encountered in their time-hopping travels. If you want to know more about the different types of dangerous Daleks, prototype and variant Cybermen from far-apart time periods, or more information on the various incarnations of the Master, check out ***Doctors and Daleks: Alien Archives***.



DALEK

Feared throughout the Universe, the most dangerous and deadly species the Doctor has faced has to be the Daleks. Genetically manipulating the mutant Kaleds, Davros eliminated any form of compassion or emotional weakness, and placed them within heavily armed and armoured 'Travel Machines'. This armoured shell, formed of Dalekanium and bonded polycarbide, is able to withstand gunfire, vacuum, and extreme environments, protecting the weak and vulnerable mutant inside.

Dedicated to conquest and the eradication of lesser species, Daleks were considered a threat to the Time Lords who retaliated by attempting to halt the very creation of the Daleks by Davros. An act that sent Time Lords and Daleks hurtling into a Time War that nearly destroyed the Universe itself. Capable of flight, limited time travel, and armed with an exterminator ray that usually spells instant death, a single Dalek is a formidable and deadly opponent. The best strategy is to run for your life!

DEFEATING DALEKS

The Doctor has repeatedly tried to stop the Daleks without resorting to violence, always in vain. If your group are reluctant to kill Daleks, then disabling their eyestalks, exploiting their mobility limitations, forcing them to use their emergency temporal shift, or simply tricking them into retreating may be your only options.

A Dalek eyestalk hit by an attack that deals 20 or more bludgeoning or lightning damage is blinded until it can find a way to have it repaired. If a character specifically targets a Dalek eyestalk, the attack has disadvantage. The GM is the arbiter of whether any other attack would hit the eyestalk.

DALEK

Medium Construct (Mutant)

Armour Class: 18 (Dalekanium Armour)
Hit Points: 210 (20d8 + 120)
Speed: 30 ft., 60 ft fly

STR	DEX	CON	INT	WIS	CHA
20 (+5)	10 (+0)	22 (+6)	17 (+3)	14 (+2)	15 (+2)

Saving Throws: Constitution +10, Intelligence +7, Wisdom +6, Charisma +6
Skills: Deception +10, Intimidation +6, Medicine +6, Survival +10, Technology +7
Damage Vulnerability: Logical
Damage Resistances: Bludgeoning, Emotional, Piercing, Slashing
Damage Immunities: Cold, Poison
Senses: darkvision 120 ft., passive Perception 12
Languages: All
Challenge: 10 (6,000 XP)
Tech Level: 9

Cunning: Whether due to their robotic appearance to those unfamiliar with them or the fear of death to those who are familiar, Daleks have an easy time convincing others to help them survive. Daleks double their proficiency bonus when making Charisma (Deception) and Wisdom (Survival) checks (this is already included in their statistics above).

Dalekanium Armour: Whilst armoured, a Dalek does not require air, food, sleep, or water. Additionally, a Dalek in armour is immune to any type of inhospitable atmosphere, including the vacuum of space.

Emergency Temporal Shift: High-ranking Daleks can use an Emergency Temporal Shift as an Action whenever they feel their continued existence is in danger. If they choose to do so, they throw themselves into the Vortex, experiencing similar effects to a Temporal Breach (page 236).

Frightful Presence (page 317): DC 16 Wisdom saving throw, Range 120 feet.

Manipulator Arm: A Dalek can manipulate any sort of technology (Tech Level 9 and lower). Other 'special operations' Daleks can be fitted with single-purpose arms such as a cutting tool, a claw, or stronger weapons (see page 151).

Self-Destruct: Whenever a Dalek's hit points or Plot Points are reduced to 0 via logical damage, it remains conscious but takes no action other than to self-destruct at the start of its next turn. This completely destroys the Dalek, and anyone within 5 feet must make a DC 15 Dexterity saving throw, taking 5d6 fire damage on a failed save, or half damage with a successful one.

ACTIONS

Exterminator Ray: *Ranged Weapon Attack:* +4 to hit, range 40/80 ft., one target. *Hit:* 52 (8d12) lightning damage.

ENCOUNTER LEVEL MODIFIERS

Dalekanium Armour: A squishy Dalek mutant is encased in a resilient metallic exoskeleton made of Dalekanium, almost impervious to harm.

- Daleks never have an AC below 18.
- Daleks have Improved Strength and Constitution saving throws.

Exterminators: Dalek weaponry is highly advanced and dangerous, engineered to exterminate any and all other life forms.

- The Dalek Exterminator Ray has Improved to hit rolls and Improved damage.

Logical Conquerors: The Dalek mind is indoctrinated to exterminate all other forms of life and is highly resilient to emotional arguments. However, this mental programming can cause them to **Self-Destruct** (see above) in moments of intense peril.

- Daleks have Improved Intelligence, Wisdom, and Charisma saving throws.
- The Dalek Frightful Presence has an Improved Saving throw DC.

"A nightmare. A mutation. The Dalek race was genetically engineered. Every single emotion was removed except hate."

CYBERMAN

The inevitable evolution of humankind, Cybermen are the culmination of humanity's desire to prolong life, enhance their capabilities, and 'upgrade' themselves, to become something almost unrecognisable. Unfortunately, the process of upgrading and conversion is so intense and so painful, any remnant of emotion or feeling must be deleted or suppressed, leaving a cold and merciless creature intent on converting everyone else to Cybermen. Those unworthy or unfit for conversion are simply deleted.

Cybermen have evolved multiple times across multiple realities to become a species so dangerous they almost eradicated humanity entirely, the last remnants of mankind saved only by the actions of the Doctor. Like the Daleks, it is foolish to attempt direct conflict with a lone Cyberman, let alone many.

DEFEATING CYBERMEN

The massive firepower, armoured form, and unrelenting nature of the Cybermen means that even a lone Cyberman can pose an existential threat to the party. Thankfully, there are a few ways around fighting these villains in silver that either you can suggest or canny characters can discover by making appropriate checks, all of which have a default DC of 17:

- A successful **Intelligence (Engineering)** or **Intelligence (Science)** check could reveal flaws in a particular Cyberman's design, such as a weakness, their radiation vulnerability, or that the emotional inhibitor can be disabled. An **Intelligence (Investigation)** or **Wisdom (Medicine)** check to examine the designs or parts of a Cyberman could reveal the same information.

- A successful **Wisdom (Insight)** check could reveal that a Cyberman still has emotions, but that they are being inhibited, and if that were broken they might be able to reach the biological being inside. A successful **Wisdom (Perception)** check could reveal the same information if a Cyberman is observed at a particularly revealing moment.

Shutting off the emotional inhibitors of a single Cyberman and attempting to 'bring them back' with **Charisma (Persuasion)** checks may serve a party well, but facing off against a Cyber-army is another matter entirely! Creating a device that abuses the specific weakness of a particular model of Cyberman is a good approach to stopping an army, and failing that, trying the same tactic of appealing to the emotions of a Cybercontroller or other high-ranking individual might cut off the head of the metaphorical metal beast.

CYBERMAN

Medium Construct (Humanoid)

Armour Class: 18 (Natural Armour)
Hit Points: 143 (15d8 + 75)
Speed: 25 ft.

STR	DEX	CON	INT	WIS	CHA
20 (+5)	10 (+0)	20 (+5)	10 (+0)	12 (+1)	10 (+0)

Saving Throws: Constitution +8, Wisdom +4
Skills: Intimidation +3, Medicine +4, Technology +3
Damage Resistances: Bludgeoning, Piercing, Slashing
Damage Immunities: Poison
Condition Immunities: Charmed, Exhausted, Frightened, Paralysed, Petrified, Poisoned
Senses: darkvision 120 ft., passive Perception 11
Languages: All
Challenge: 5 (1,400 XP)
Tech Level: 6

Connected: The Cybermen are connected by a network of linked minds. As long as they are connected by the same network, a Cyberman is aware of what every other Cyberman knows.

Construct: As a constructed creature a Cyberman does not require air, food, sleep, or water.

Emotional Inhibitor: The biological emotions of Cybermen are inhibited through technology, rather than fully purged. A creature within 5 feet that uses its Action to make a DC 15 ability check with an appropriate tool they are proficient with, such as a Sonic Screwdriver or a cyber-controller, can temporarily disable an Emotional Inhibitor for 1 minute if it succeeds. This removes the Cyberman's resistance to emotional damage, instead becoming vulnerable to it. When the Cyberman's emotions return, it could mean a return to their former personality, but in most cases the shock results in them being Incapacitated for 1 minute whilst the Emotional Inhibitor is re-established.

Frightful Presence (page 317): DC 17 Wisdom saving throw, Range 120 feet.

Radiation Vulnerability: The Cyberman takes double damage from sources of radiation.

ACTIONS

Grip Discharge: *Melee Weapon Attack:* +8 to hit, reach 5 ft., one target. *Hit:* 32 (7d8) lightning damage.

Particle Beam: *Ranged Weapon Attack:* +3 to hit, range 30/60 ft., one target. *Hit:* 32 (7d8) radiant damage.

ENCOUNTER LEVEL MODIFIERS

Cyber Construction: Cybermen are encased in powerful robotic bodies that are heavily armoured, but are still organic at their core. The armour protects them but reduces their mobility, and their emotional inhibitors make them more susceptible to some forms of argument.

- Cybermen never have an AC lower than 16.
- Cybermen have Improved Strength and Constitution saving throws.

Slow But Inevitable: Though they move slowly, Cybermen are single minded in their programmed goal of converting others into Cybermen, and their technologically advanced equipment aids them on the battlefield.

- The Cyberman's Grip Discharge and Particle Beam have Improved damage.
- If a Cyberman reduces a creature to 0 Plot Points, they will attempt to incapacitate or capture them to Cyber-convert them later.

"You need not fear. Cybermen will remove fear. Cybermen will remove sex, and class, and colour, and creed. You will become identical. You will become like us."

THE MASTER

A renegade Time Lord and childhood friend of the Doctor, the Master's desire for power and control fractured their relationship, leaving them constantly battling in a cycle of manipulation, aggression, and redemption. The Master fled Gallifrey, manipulating other species like the Daleks and the Nestene Consciousness to aid in his conquest of the Universe. Exhausting his regeneration cycle, he clung to life, stealing bodies and escaping execution, until he was finally resurrected by the Time Lords to fight in the Last Great Time War against the Daleks.

Valuing his own survival over his kind, he fled the Time War, hiding at the very end of the Universe. Though killed again, this time by his own wife during his reign as Prime Minister, the Master's desire to survive and dominate meant he has returned, again and again. Though the Master, as 'Missy', the self-proclaimed 'Queen of Evil' looked to redeem herself and reunite with her one-time friend, the Doctor, this incarnation seemed to be the last. Or so the Doctor thought... Allying himself again with another species, this time the Kasaavin, the Master returned, as vicious and homicidal as ever.

The Master is the Doctor's most intelligent and unpredictable foe. Callous, arrogant, and power-hungry, the Master will go to any lengths to get his own way. Siding with various allies, he will quickly throw his newfound partners into harm's way rather than put himself in any danger, and will disguise himself to prevent discovery, and to protect himself, adopting new identities like 'O' or John Saxon. When finally encountered, the Master himself is just as dangerous as any of the species he has manipulated. When he cannot think or charm his way out of a situation, his weapon of choice is the Tissue Compression Eliminator — a horrible weapon that shrinks the target.

THE MASTER

Medium Humanoid (Time Lord)

Armour Class: 11
Hit Points: 340 (40d8 + 160)
Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
12 (+1)	13 (+1)	18 (+4)	26 (+8)	15 (+2)	17 (+3)

Saving Throws: Intelligence +11, Wisdom +5, Charisma +6
Skills: Athletics +4, Deception +7, Intimidation +7, Investigation +11, Perception +5, Stealth +4, Survival +5, Technology +11
Damage Resistances: Emotional
Senses: passive Perception 15
Challenge: 18 (20,000 XP)
Tech Level: 10

Regeneration. When the Master dies, they can choose to regenerate instead over a period of 24 hours. They regenerate with the same stat block, but may switch any of their Ability Scores, and change both their personality and appearance.

Respiratory Bypass System. The Master's alien biology allows them to survive in incredibly harsh conditions — including the vacuum of space — for 18 minutes.

Vortex Sensitive. The Master is sensitive to the flow of time itself. Whenever the Master makes an ability check, attack roll, or saving throw associated with time travel, they may do so with advantage. The Master can use this ability 8 times per day.

ACTIONS

Multiattack: The Master makes three Tissue Compression Eliminator attacks.

Tissue Compression Eliminator: *Ranged Weapon Attack:* +4 to hit, range 30/60 ft., one target. *Hit:* 55 (10d10) necrotic damage.

Mind Controller: The Master has access to the following spells from the 5th-edition SRD, and requires no components. Intelligence is their spellcasting ability for these spells (saving throw DC 19, +21 to hit):

- **1/day (each):** *Modify Memory , Irresistible Dance, Mass Suggestion, Dominate Beast, Dominate Person or Geas, Eyebite, Dominate Monster, and Feeblemind*
- **1/day (choose):** *Blindness/Deafness, Calm Emotions, Charm Person, Command, Enthral, Hideous Laughter, Sleep, Suggestion, or Zone of Truth*
- **1/day (choose):** *Fear, Hypnotic Pattern, Compulsion, or Confusion*

Quips: The Master has access to the following Quips. Intelligence is their Class Ability Score for Quips (+11), and their Class Saving Throw DC is 19: *Dazzling Ingenuity, Discouraging Comment, Guilty Conscience, Paralysing Point, Slanderous Affront*

ENCOUNTER LEVEL MODIFIERS

Mastermind: The Master is an ingenious, if iniquitous, Time Lord. They are highly intelligent, charismatic, and plan their dastardly schemes almost faultlessly, always incorporating an exit strategy.

- The Master has improved Intelligence, Wisdom, and Charisma saving throws.
- The Master's Class Saving Throw DC is Improved.
- The Master's Tissue Compression Eliminator deals Improved damage.
- The Master will always try to control their opponents using **Quips** or their **Mind Controller** feature rather than using their Tissue Compression Eliminator, unless they are in mortal peril.
- If the Plot Points of an Encounter involving the Master fall below half, the Master will try to flee.

"So it came to pass, that the human race fell... and the Earth was no more. And I looked down upon my new dominion, as Master of all. And I thought it... good."

WEEPING ANGEL

The lonely assassins, the Weeping Angels are utterly terrifying, though you have the consolation that the touch of an Angel will not kill. Weeping Angels remove their victims by mercifully moving them into the past, allowing them to live the rest of their lives out of their own time. The Angel feeds off of the temporal energy of the victim's life, though they have been known to resort to more violent conflicts when cornered.

Quantum locked, they exist in a static state when observed — usually the form of a stone statue of an angel, covering their face. However, when you stop looking at one, even for the blink of an eye, it can move incredibly fast. Even worse, the simplest image captured of an Angel, even recorded on the human eye, can create an Angel, meaning it is dangerous to look at them, and even more dangerous to look away.

"Fascinating race, the Weeping Angels. The only psychopaths in the Universe to kill you nicely."

DESTROYING AN ANGEL

Angels are incredibly difficult to kill. Breaking the stone form of an Angel is not sufficient, although the more damage it receives, the longer it takes to regenerate. Submitting it to an overwhelming amount of energy, such as plunging it into the sun or a time breach, destroys it. As such, the preferred method for dealing with Angels is to contain them rather than destroy them.

Placing two Angels face-to-face is a common method, so long as they are secured and permanent lighting can operate. Placing a mirror in front of an Angel accomplishes the same result, trapping them in their own quantum lock.

A final possibility is to place an Angel into a situation from which it simply cannot escape, such as beyond the event horizon of a black hole.

WEEPING ANGEL

Medium Construct (Weeping Angel)

Armour Class: 17 (Natural Armour)
Hit Points: 76 (8d8 + 40)
Speed: 0 (see **Unobserved Movement**)

STR	DEX	CON	INT	WIS	CHA
12 (+1)	18 (+4)	20 (+)	11 (+0)	12 (+1)	12 (+1)

Saving Throws: Strength +4, Constitution +8
Skills: Technology +3
Damage Resistances: bludgeoning, piercing, slashing
Damage Immunities: emotional, poison
Condition Immunities: charmed, exhaustion, frightened, paralysed, petrified, poisoned
Senses: blindsight 120 ft., passive Perception 11
Challenge: 8 (3,900 XP)

Force Blink: As a Free Action, the Weeping Angel can attempt to make anyone within 500 ft. who can see it blink. The target must make a DC 11 Constitution saving throw. On a failure, the creature blinks. If this means that the Weeping Angel is not observed, it may use its **Unobserved Movement** as a Reaction, and then take an Action.

Lights Out (Recharge 5-6): As a Bonus Action, the Weeping Angel can cause an electrical short, snuff out candles, or otherwise turn off any light sources within 60 feet of it without moving.

Observed Statue: When a Weeping Angel is observed it cannot move or take any Actions other than **Lights Out** and **Force Blink**. While observed, the Weeping Angel has all the characteristics of a stone statue, but retains its AC and Plot Points. If a Weeping Angel is grappling a target and is observed, the target must succeed on a DC 18 Athletics check to escape.

Unobserved Movement: When a Weeping Angel is not observed it can move freely, and may use its movement to teleport up to 30 feet in any direction.

ACTIONS

Multiattack: The Weeping Angel makes two melee attacks.

Bite: *Melee Weapon Attack.* +7 to hit, reach 5 ft., one creature. *Hit:* 9 (1d10 + 4) piercing damage.

Claws: *Melee Weapon Attack.* +7 to hit, reach 5 ft., one creature. *Hit:* 8 (1d8 + 4) slashing damage.

Temporal Consumption: The Weeping Angel may touch a target within 5 feet and send them into the past. The target makes a DC 17 Dexterity saving throw. On a success, the target dodges the Weeping Angel's touch. On a failure, the target is drained of temporal energy. If this reduces the target to 0 Plot Points, the target is thrown back in time. It appears at the same spot, but is a number of years displaced in the past depending on how much of their lifespan was left on a one-to-one ratio (so a creature that was due to die in 62 years (relatively speaking) would find itself 62 years in the past).

REACTIONS

Reactive Movement: If a creature stops observing a Weeping Angel and the Weeping Angel is unobserved, it may use its Reaction to use **Unobserved Movement**.

ENCOUNTER LEVEL MODIFIERS

Stone Form: Weeping Angels often appear to be statues, and their seemingly immutable and unmoving forms are very resilient.

- Weeping Angels never have an AC below 16.
- Weeping Angels have Improved Plot Points.
- Weeping Angels have Improved Strength and Constitution Saving Throws.
- Weeping Angels automatically fail Dexterity Saving Throws while observed.

Don't Blink: Weeping Angels are powerful, delivering punishing blows and able to transport their opponents backwards through time

- Weeping Angels have Improved attack rolls and damage with their Bite and Claws.
- The Saving Throw DC of a Weeping Angels **Temporal Consumption** is Reduced.

REAPER

Reapers are best described as the antibodies of space-time. They are huge creatures that exist outside of time and space, drawn to paradoxes and tears in the fabric of space-time. Rather than cleaning the wound by fixing the problem, they repair the paradox by destroying and feeding on everything in the spur. When the Time Lords oversaw time travel, there was a barrier to prevent the Reapers from feeding on intelligent creatures.

Reapers have great mouths in their chests, and their favourite feeding tactic is to sweep a victim up in the cloak of their wings and swallow them whole. Reapers have a voracious appetite and feed not only on the meat and bone, but also on the potential timeline of their victim. They are immune to gunfire and conventional weapons, and are fast and strong. They can teleport themselves easily, so the physicality of any barrier proves no object. The only protection against them is something old.

To pass a barrier Reapers have to break down its temporal structure and find a gap in its history. So, if the Reapers come for you, find somewhere old to hide, but don't hide for long, for if the Reapers have arrived reality itself is falling apart.

Reapers are naturally occurring creatures that effectively prevent paradoxes and changes caused by time travel from going out of control and changing history. They are not necessarily 'evil', though their methods are violent and predatory, feeding upon the youngest affected with great delight. Their cleansing actions may kill hundreds, but they do stop paradoxes from destroying a timeline.

REAPER

Huge Monstrosity (Space-time Antibody)

Armour Class: 14 (natural armour)
Hit Points: 180 (18d10 +90)
Speed: 30 ft., fly 60 ft.

STR	DEX	CON	INT	WIS	CHA
20 (+5)	12 (+1)	20 (+5)	8 (–1)	14 (+2)	8 (–1)

Saving Throws: Wisdom
Skills: Athletics +8, Acrobatics +4, History +2, Perception +5, Science +2,
Damage Immunities: bludgeoning, piercing, slashing
Senses: passive Perception 15
Challenge: 8 (4,000 XP)
Tech Level: 12

Frightful Presence (page 317): DC 18 Wisdom saving throw, Range 120 feet.

Paradox Antibody: A Reaper can sense temporal disturbances, such as time spurs (page 242), and teleport to their vicinity using their **Temporal Teleportation** Action. Once they arrive, they will target the creature or creatures that caused the time spur and attempt to destroy them.

ACTIONS

Bite: *Melee Weapon Attack:* +8 to hit, reach 5 ft., one target. *Hit:* 25 (5d8) piercing damage. The target is grappled, with an escape DC of 18. Until this grapple ends, the target is restrained, and the Reaper can't bite another target.

ACTIONS

Bite: *Melee Weapon Attack:* +8 to hit, reach 5 ft., one target. *Hit:* 25 (5d8) piercing damage. The target is grappled, with an escape DC of 18. Until this grapple ends, the target is restrained, and the Reaper can't bite another target.

Swallow: The Reaper makes one bite attack against a Medium or smaller target it is grappling. If the attack hits, the target is swallowed, and the grapple ends. The swallowed target is blinded and restrained, has total cover against attacks and other effects outside of the Reaper, and it takes 20 (5d8) force damage at the start of each of the Reaper's turns. If a creature is reduced to 0 Plot Points by this damage, they are erased from the timeline.

Tail Sting: *Melee Weapon Attack:* +8 to hit, reach 10 ft., one target. *Hit:* 45 (10d8) slashing damage.

Temporal Teleportation: A Reaper can teleport any distance through time and space. As an Action, the Reaper can begin a Temporal Teleportation. If the target location does not have any form of barrier (i.e. is outside of any buildings) the Reaper appears immediately. If the target location has some sort of barrier (i.e. is inside of a building), the age of the building determines how long it takes for the Reaper to appear:

- Decades old: 2 turns.
- Centuries old: 4 turns.
- Millennia old: 6 turns.
- Multi-Millennia old: 8 turns.

"Police can't help you now. No one can. Nothing in this Universe can harm those things. Time's been damaged and they've come to sterilise the wound. By consuming everything inside."

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DOCTORS AND DALEKS

CHARACTER NAME

CLASS AND LEVEL | BACKGROUND | PLAYER NAME

SPECIES | CONCEPT | EXPERIENCE POINTS

STRENGTH

DEXTERITY

CONSTITUTION

INTELLIGENCE

WISDOM

CHARISMA

INSPIRATION

PROFICIENCY BONUS

- ____ STRENGTH
- ____ DEXTERITY
- ____ CONSTITUTION
- ____ INTELLIGENCE
- ____ WISDOM
- ____ CHARISMA

SAVING THROWS

- ____ ACROBATICS (Dex)
- ____ ANIMAL HANDLING (Wis)
- ____ ATHLETICS (Str)
- ____ DECEPTION (Cha)
- ____ ENGINEERING (Int)
- ____ HISTORY (Int)
- ____ INSIGHT (Wis)
- ____ INTIMIDATION (Cha)
- ____ INVESTIGATION (Int)
- ____ MEDICINE (Wis)
- ____ PERCEPTION (Wis)
- ____ PERFORMANCE (Cha)
- ____ PERSUASION (Cha)
- ____ SCIENCE (Int)
- ____ SLEIGHT OF HAND (Dex)
- ____ STEALTH (Dex)
- ____ SURVIVAL (Wis)

SKILLS

TECH LEVEL

PASSIVE WISDOM (PERCEPTION)

OTHER PROFICIENCIES AND LANGUAGES

ARMOUR CLASS | INITIATIVE | SPEED

Plot Point maximum ____

CURRENT PLOT POINTS

TEMPORARY PLOT POINTS

Total ____

PLOT DICE

SUCCESSES ○○○

FAILURES ○○○

DEATH SAVES

NAME	ATK BONUS	DAMAGE/TYPE

ATTACKS AND QUIPS

EQUIPMENT

PERSONALITY TRAITS

IDEALS

BONDS

FLAWS

GOALS

SHORT TERM GOAL

LONG TERM GOAL

QUIP BONUS

(PRIMARY ATTRIBUTE BONUS + PROFICIENCY BONUS)

CLASS SAVING THROW

(8 + PRIMARY ATTRIBUTE BONUS + PROFICIENCY BONUS)

FEATURES AND TRAITS

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DOCTORS AND DALEKS

CHARACTER NAME

AGE | HEIGHT | WEIGHT

EYES | SKIN | HAIR

CHARACTER APPEARANCE

ALLIES AND ORGANIZATIONS

ADDITIONAL FEATURES, TRAITS, AND QUIPS

CHARACTER BACKSTORY

ADDITIONAL EQUIPMENT

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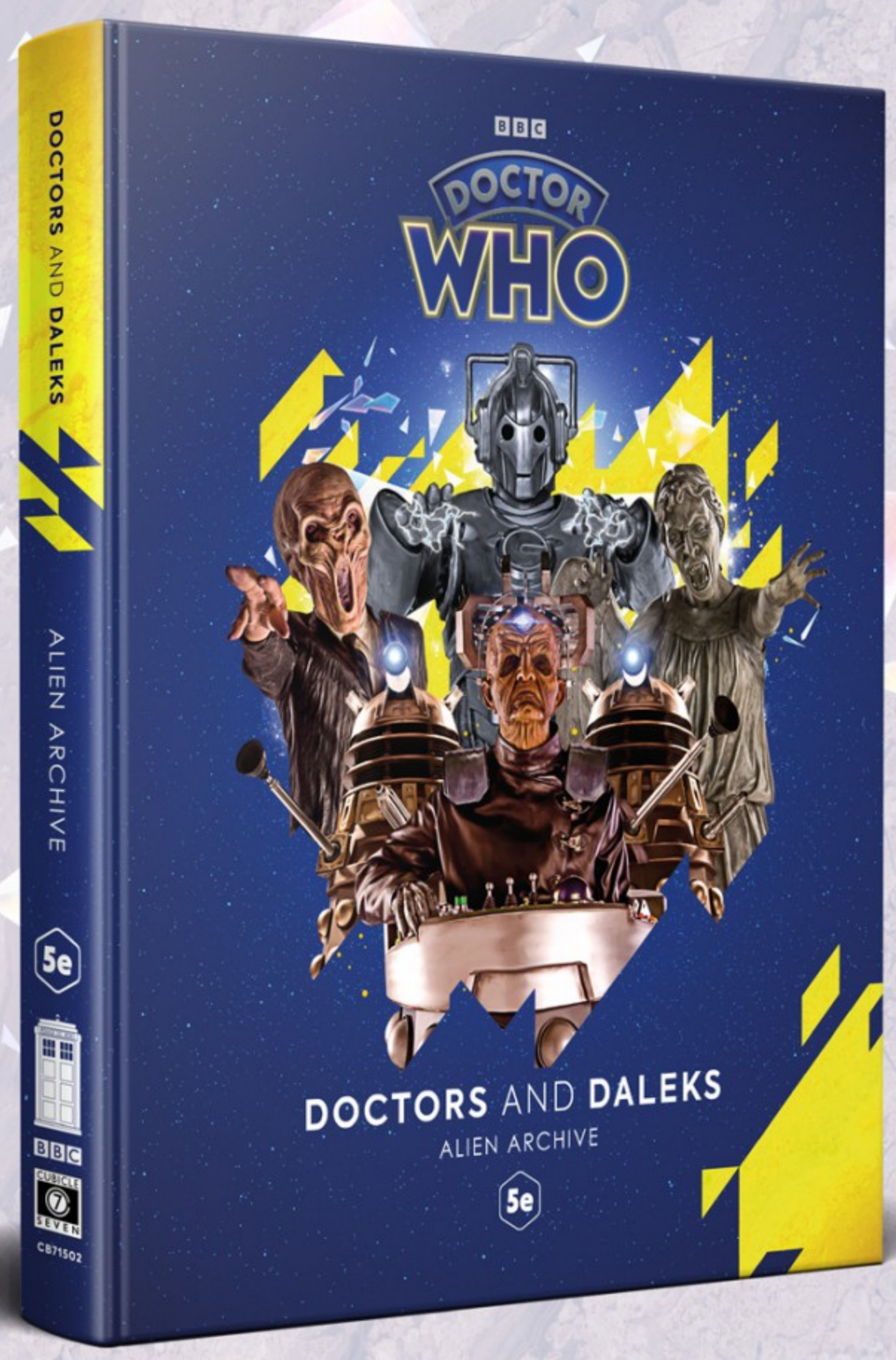

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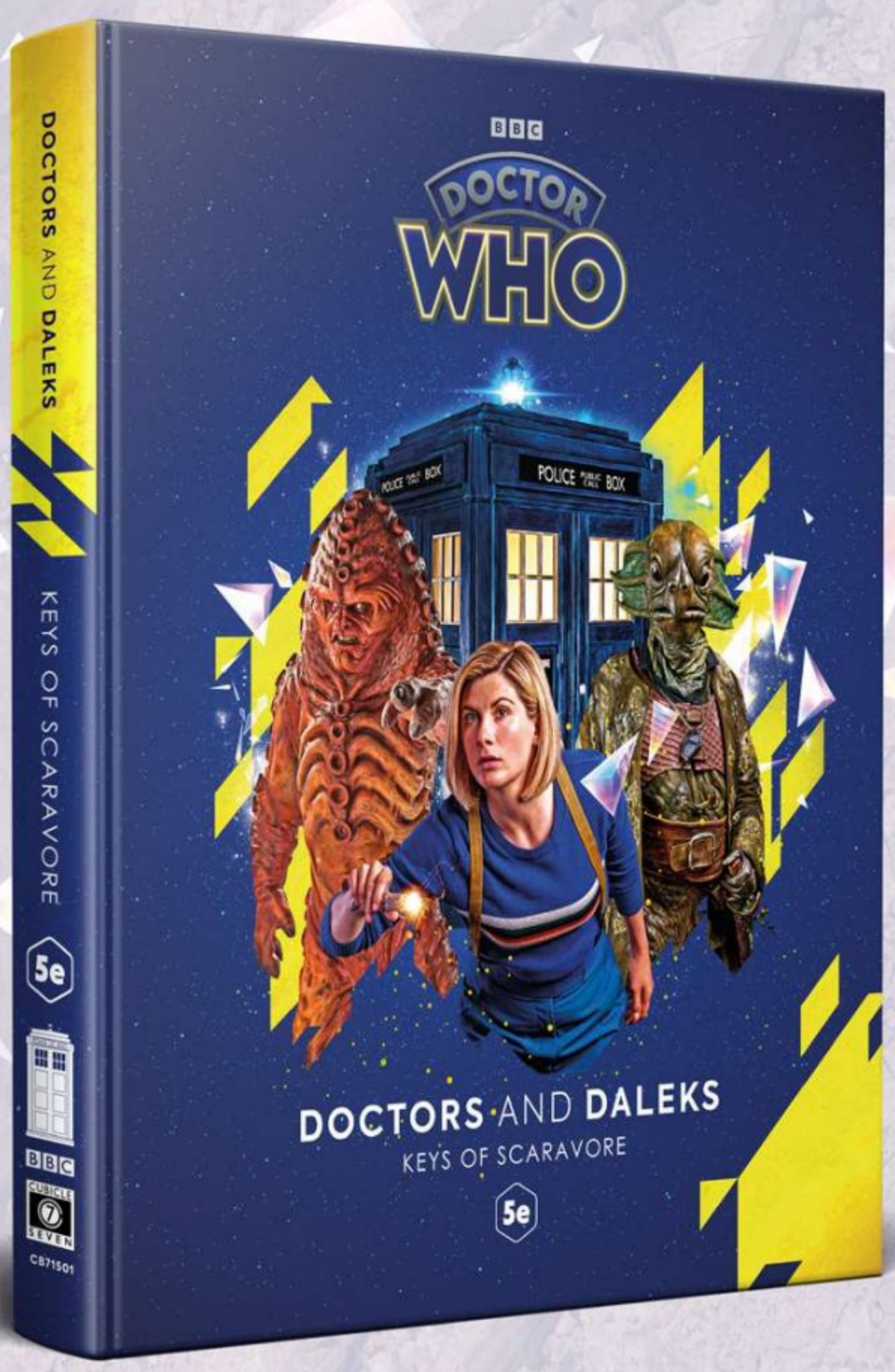

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