

VILLAINS ISSUE

DDW DW RPG

DIARY OF THE DOCTOR WHO

ROLE-PLAYING GAMES

The fanzine devoted to Doctor Who Gaming

ISSUE # 14



"THIS MACHINE KILLS FASCISTS" ADVENTURE MODULE
"MORE THAN MONEY" ADVENTURE MODULE
CONTINUITY IN GAMING - CHICAGO TARDIS 2011 CON REPORT
NEW FASA VILLAIN STATS - CREATING GOOD VILLAINS

and MORE...

EDITOR'S NOTES

Hi there,

Some of our issues feature a special theme, so we welcome you to our "Villains Issue". This is a fanzine that concentrates on helping GMs create memorable and effective villains in their game. Villain motivations, villain tools and more can be found in these pages. Neil Riebe even gives us retro FASA stats for Androgums, who can be used as villains or standard characters. Hopefully there will be something fun for you to use in your next adventure.

A review of the Chicago TARDIS 2012 convention is included in this issue, where our staff did a session on *Doctor Who* RPGs and also ran an adventure using the Cubicle 7 *DWAITS* rules as well. Staff member Eric Fettig made it his first official *Doctor Who* convention (having attended many gaming conventions before that) and gives us a look from his first timer's perspective.

And of course we have even more for you as well.

2012 will be an interesting year for *Doctor Who* and role-playing. It seems that the new series of *Doctor Who* will not start until fall of this year, so it will be a number of months until anyone gets to watch any new episodes of the show. What better thing to turn to in order to get a dose of *Doctor Who* than to a role-playing game? This might be the time to invite your Whovian friends to the game table if they've never played before and help them get their Who fix (and also introduce them to the great past time of gaming). Along with that 2012 should bring us the long awaited update of the *Doctor Who-Adventures in Time and Space* game from Cubicle 7. We can't wait to get our hands on it! In all, 2012 might just be a great year for *Doctor Who* gaming. So get your friends to the gaming table and show them what they have been missing!

Do you have something you want to make a part of our fanzine? We accept articles, modules, and many other submissions. E-mail them to seidler@msoe.edu.

To a great new year,

-Nick Seidler



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This issue of the fanzine is dedicated to the Milwaukee Time Lords Doctor Who Fan Club, who have been supportive of our efforts for our fanzine and also kept the spirit of Doctor Who and role-playing alive during the wilderness years of the show being off the air. Cheers to you all!

REVIEW: DOCTOR WHO—THE BRILLIANT BOOK 2012

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NON-FICTION REFERENCE BOOK (2012)

Published by BBC BOOKS

USA MSRP \$19.95

ISBN 978-1-849-90230-4



On the heels of last year's *Doctor Who-The Brilliant Book* is a brand new offering in the same vein, released for Christmas 2011. *Doctor Who-The Brilliant Book 2012* once again offers us a non-fiction book on the production of the latest series, but also a smattering of fictional story threads and items that compliment the episodes from the recent series.

First of all, the book follows each story of Matt Smith's last series of the show giving background information on the production of each story, and some interesting facts about each. One of the most interesting features of this non-fiction element of the book is that it often includes small snippets of deleted scenes that never made it into the final episodes. Also particularly interesting are articles with the production staff, from interviews with the actors to focused articles that follow the director through a number of their responsibilities and how they handle them. As with the previous year's *The Brilliant Book*, the non-fiction elements are the focus of the tome, and for this alone, the book serves as a fairly good offering for those interested in the production of the series. But that by itself would not make the book especially worthy of review for our gaming oriented fanzine.

As with last year's *The Brilliant Book*, what makes this such an interesting item worthy of purchase for those gaming in the *Doctor Who* universe is that the book gives numerous snippets of information about unseen adventures that the Doctor, or various other characters seen in the series, had off-screen. For example, a newspaper-style visitor's guide to Sardicktown (from the episode "A Christmas Carol") is included that gives various locations suitable for visiting if a group of TARDIS travelers were to land there. Locations such as the Duckchester Tanneries or the galaxy-famous Scratchington Fish Market are described but not in so much detail that a savvy Game Master could add additional details to fit an adventure module they might want to create. Other material provided just for that story include postcards of Amy and Rory's various honeymoon locations and ideas perfect for use to create new adventures. A telegraph from Rory describes his meeting Wyatt Earp and aliens, an instant message from Amy speaks of the acid-spitting land squids of Drago14, and a postcard for the Doctor mentions Amy and Rory's visit to the Globe Theatre in 1605. But even more expanded material ripe for development for adventures is given for "A Christmas Carol". An advertising flier for the Thrasymachus spacecraft is given describing some of the other travel amenities that the space cruise ship has including the head robot chef and fly-bys twice weekly of Halley's Comet. There is just enough description to give one a setting or situation that can be used for your own RPG game. We have not even covered all the detail and we have only focused on a single story. There are additional details and ideas that can serve to enhance a game for each of the series' thirteen other episodes as well. One of our favorites is a look at the continuing adventures of Madam Vastra, the Silurian we meet in "A Good Man Goes to War". We particularly enjoyed a Japanese-styled artwork featuring her and Jenny battling Earthshock-era Cybermen as an additional adventure.

The Brilliant Book 2012 is another offering that should give a GM many great ideas that can be developed from a small adventure seed into the start of a full blown adventure module. There are so many ideas here, the book is a vault of untapped potential and makes it a worthy selection for those GMs looking for a place to start in making their own adventures.

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JENNY AND MADAM VASTRA BATTLE CYBERMEN

3 1/2 out of 5 TARDISes.



ANGUS ABRANSON LEAVING CUBICLE 7


As reported by the Cubicle 7 website, Angus Abranson, one of the founders of the company that brings us the *Doctor Who—Adventures in Time and Space* RPG is leaving the company. Here is the press release that was posted on Cubicle 7's website on 22 November 2011 at <http://www.cubicle7.co.uk/> :

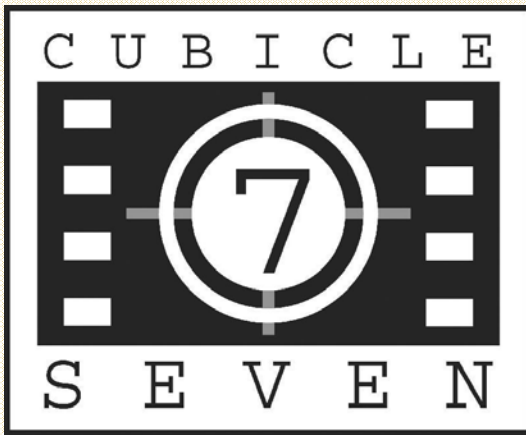
Angus Abranson, one of the founders of Cubicle 7, will be leaving the company next month. Angus has been involved in Cubicle 7 since Day One and a fixture in the gaming scene – especially in the UK – for many years. All of us here at Cubicle 7 certainly wish him the best in what he has lined up next. (We're sure he'll be happy to share details on that when he's ready).

Obviously Angus' departure means a few internal changes are on the way for Cubicle 7, but we've been working on a smooth transition and don't expect that to affect our production schedule.

"We're all going to miss Angus a lot", said Dominic McDowall-Thomas, Cubicle 7's CEO, "He's been a cornerstone of the company, and I can't wait to see his future plans come to fruition."

"I've had a great time being involved with Cubicle 7, since Dave (Allsop) and I started the company back around 2003/4 all the way to Dom (McDowall-Thomas) and myself taking the business fulltime back in April 2009 with the backing of Rebellion. I've had the honour of working with many talented people, and companies, over the last few years and am immensely proud of what we have achieved in that time. It was always my dream to be able to work at a games company and help others bring their dreams and worlds to print and be played all over the world. We've been lucky enough to work on some fantastic license – The One Ring, Doctor Who and The Laundry to name but three – and also have had some fantastic print partners. It's with sadness and pride that I am leaving Cubicle 7, but I am also very eager and interested to see what the company does in the future. There are a lot of great plans and the building blocks of the last few years certainly have made a great foundation to build upon." Angus said. "For my part, I am intending on staying in the games industry – it's the industry I've worked in one way or another since I was 14 – and look forward to the new challenges ahead. Thanks to everyone, partners, fans, freelancers, Dom and the crew at Rebellion for making Cubicle 7 possible and I wish everyone the very best going forward – and also hope to speak or work with many of you again in the future. Please feel free to drop me an email whenever or drop me a line on Facebook if you're a member. Thanks again to everyone, I hope you have many more stories to tell!"

We wish Angus the best in wherever his journey leads him, and continue to look forward to supporting Dominic and Cubicle 7 in wherever their restructuring takes them. Rest assured we will make sure that there is plenty of support for *Doctor Who—Adventures in Time and Space*. 



ANGUS ABRANSON



ANGUS AND DOMINIC McDOWALL-THOMAS OF CUBICLE 7 COLLECT THE UK GAMES EXPO 2010 BEST NEW RPG AWARD FOR *DOCTOR WHO-ADVENTURES IN TIME AND SPACE*

FACE TO FACE WITH EVIL: VILLAINS IN DOCTOR WHO RPGS

Most successful role-playing games find the adventuring party facing off against a significant threat. In *Dungeons & Dragons* it may be the sorcerer that wants to summon the demon to bring about the end of the realm, in *Shadowrun* it might be the Yakuza boss that wants to control the city of Seattle, in *Paranoia* it is the great computer that controls your life. Regardless of your RPG of choice, the group of player characters eventually finds that there is a vile opponent with an agenda that is diametrically opposed to that of the characters. This villain stands against the party and is most likely one of the reasons that the universe is unbalanced and forcing the characters to action. These brigands are creating a reason for the player characters to be heroic and to do the right thing, so in a way villains are one of the most important elements in a role-playing game (or any narrative that contains conflict).

The villain as Wikipedia tells us is “the antagonist, the character who tends to have a negative effect on other characters” and the Random House Unabridged Dictionary defines them as “a cruelly malicious person who is involved in or devoted to wickedness or crime; a scoundrel; or a character in a play, novel, or the like [Ed. this means RPG] who constitutes an important evil agency in the plot”. Thus they are the embodiment of the threat that stands against your player characters in a *Doctor Who* RPG. The threat is not usually a single person, but the villain is the single person that may represent that threat.

The villain serves the role of a singular focus on which to place the blame for the ill of a group that means to do harm. Witness the Nazis. There were thousands (hundreds of thousands) of evil minded people that wanted racial superiority, and a world ruled by the Third Reich in which their demented vision of a perfect world was their goal. Adolf Hitler, though an early member, was not the founder of the movement, nor was he alone in crafting and operating the political and military machine that would hold the world hostage in the mid-twentieth century. However, due to his eventual position as the führer, Hitler is often thought of as the singular villain of the movement. How many science fiction plots rest on the idea that assassinating Hitler would have changed history? “Let’s Kill Hitler” anyone?

The same is true for Mavic Chen in the *Doctor Who* story “The Dalek’s Master Plan”. The Daleks are assembling the ultimate alliance to control the universe and Chen, the Guardian of the Solar System, betrays humanity to join the Dalek’s alliance. Chen, as the face of evil, becomes the central figure in this serial rather than the faceless Daleks, or any of the other delegates who are part of the alliance with the Daleks. As such, the place of the villain is often to put a face on the political and military machine that the characters have to face. Rather than the human foil of Mavic Chen, years later the Daleks would get their very own villainous leader in the form of Davros. Davros serves the role so well that in the episode “Remembrance of the Daleks” he is seen to become the Emperor Dalek making him not just their creator but one of them entirely.

Perhaps the important point to glean from this is that only the cleverest of villains act alone. Villains are often followed by supporters that help them accomplish their goals. These supporters work hard in doing the nefarious bidding of their leaders. These followers are sometimes after a portion of money, power, or privilege that they hope to gain themselves. Occasionally, a





villain is able to convince their followers that they are in the right, and that they are acting on the side of good. This takes a particularly smart villain who understands psychology and motivation, and ensures that their true goals are not obvious to all of their followers. A villain usually has convinced a group of people to follow their commands or agenda. This then gives them the force of will needed to accomplish their goal.

Occasionally the cleverest of villains do not have a set of followers but they are smart enough to manipulate the situation to work to their advantage. By positioning themselves in a certain place of influence, or by manipulating those around them, or the media, the best of villains use the out-of-control forces of circumstance to accomplish their goals. The Master's early plots in the 1970s *Doctor Who* serials are an excellent example of this. The Master often simply manipulates the humans around him into thinking that their actions are right, and in turn has them unknowingly doing his bidding. In such a situation, it creates an excellent moral dilemma (see side bar below) for those minions or lieutenants that are working with the villain. It also requires that player characters who must deal with the villain find the right solution appropriate for the situation rather than just dealing with it in a heavy-handed style. The best, and often most

MORAL DILEMMA

Some of the best villains are not outright evil, but are acting on the side of an opinion that may or may not be right. Understanding this duality is key to creating some excellent storytelling situations.

Let us use American politics as a quick example. The national debt has grown. Conservatives want to lower this by cutting programs and reducing spending. Liberals want to reduce this by raising taxes and increasing regulatory oversight. Both the conservative and the liberal methods can help the problem, but only by using BOTH methods can one truly make significant strides in reducing the national debt. However, both sides are so ideologically set in their ways, and do not consider the opposition's part of the solution, that progress towards lowering the national debt has not been made. Each side sees the other as the villain. But in truth neither is truly right, nor wrong.

This "partial" understanding of trying to work on the side of good is the grey area that the most dangerous of villains are found. They are villains who truly believe that they are right in their ideology, and are—but only to a certain extent. Missing the whole picture, or having a moral or ethical stance that is only partially right, creates a villain that is both malevolent and sympathetic. It really makes the player characters consider how they must solve a delicate situation that is not simply black or white. This sort of "moral dilemma" in an adventure truly makes an RPG more compelling, and also challenges the players in an adventure module.

dangerous, villains are those that are not completely in the wrong.

Other considerations in regards to villains is that they often do not reveal themselves to be a threat until they have enough power to do so. Just as the villain may be hiding behind a group of minions and lieutenants they may be physically hiding their identities as well. In the *Doctor Who* series, the Master was particularly famous for wearing disguises to keep his identity hidden until he was either found out, was in a position in which he had enough power to move his plan forward, or that he had nothing to lose by revealing his identity. Not only did the master wear a disguise but he often used a different name as well, so that once first mentioned or encountered few would be able to connect him to the previous chaos he had caused.

Protecting one's true identity also allows a villain to continue their dastardly deeds without being caught. Most criminals want to avoid detection and go to great lengths to avoid being identified. This is why bank robbers wear masks, and thieves wear gloves when breaking into a museum. Some villains will go so far as to try to burn their fingerprints off with acid so cover their identities. This obsession with not being identified is often a good trope to use with villains who might be trying harder to not get caught than actually accomplish or succeed in their plot.

Of course, not every villain will hide their identity. Famous criminals are often looking for recognition in one way or another. Some serial killers, such as the 1970s Zodiac Killer taunted the police and public with letters that were sent to be published in the newspaper. The Zodiac Killer threatened that if the letters were not published, they would kill another person. Some villains like to leave calling cards at the scene of their crimes. In *Doctor Who* the Master often did this as he would leave behind a shrunken body, a victim of his torturous tissue compression eliminator weapon. This calling card is meant to strike fear into those who discover the trail of the scoundrel and let them know that they are up against a serious threat. Other villains are looking for fame itself and hope to go out in "a blaze of glory". Fame itself can sometimes be a powerful motivator to



STAND OFF

Some of the best adventures will put the villain face-to-face with the player characters. In real life very few people meet villains in person, just as few met Adolf Hitler, Mao Tse Tung, or Genghis Khan once they had power. But in a role-playing game where the player characters are the hero of the story, just as the Doctor and companions are in the *Doctor Who* programme, there should often be a chance to meet the nemesis in person. Heroes have a chance to be in situations that most others never have and this includes being in the right place and time. Having a TARDIS, or a Time Lord at your side, has its advantages and also makes for grander and more epic storytelling.





those criminals looking to be remembered for their crimes.

There is also often a subtle difference between simply a criminal and a villain. A criminal is content to break the law and do harm. A villain usually has a broader or grander agenda which serves them beyond the crime of the moment. Villains put together a deep and connected plan and usually are willing to wait for the payoff that such subtlety and effort will bring. The Doctor faces more villains than he ever does criminals in the program because when saving the universe as a hero, one has little time for a common thief. The Doctor's role as protector of the universe means that he needs to deal with those threats that are so dangerous or grand that they need the best mind to find a solution. Discovering a complex plot, and how it might unfold, is much trickier than simply stopping a purse snatcher. Scale is what is important here. This is not to say, that when it comes to

STEP-BY-STEP

When a villain begins to act or puts together their plan for conquest or control they are often clever enough to be considering the "long game". The smartest of adversaries realize that they need to make sure that in order to accomplish their end goal they must first take steps to make sure that the plan can unfold properly. For example, if the goal of the villain is to control the government of a country, they may first want to ensure that they have won the support of a small group of people such as the country's doctors by putting forward a set of ideas that appeals to them. Once the medical community has sided with them, the villain may want to use their support to gain leverage and win the support of the military (who need the medical community to support them). Once the medical and military are on the villain's side, this gives them the opportunity to work on a large element of the community that rely on those groups, as they make a larger grab for support or power.

Understanding this step-by-step domino effect that is often witnessed in the real world, helps a Game Master build plots that are both realistic and give the players a chance to detect the unfolding danger. This sort of process also allows a GM to create a story arc that might unfold over numerous adventure modules. The players may land on a planet for one module and witness an NPC gaining the support of a single faction at the conclusion of that adventure. A return to that planet and another encounter may witness another faction aligning with the NPC. And a third adventure module, the players may realize that the NPC is in fact working hard to get the right players together to make a grand move for control of the planet. The story arc might even be set up so that the NPC seems good in the first few modules, but then is revealed to be the true threat that has been building.

Villains often do not show their hand until they are positioned just right before they allow their true agenda to be seen.

facing a villain that every plot has to be complex and multi-layered. Sometimes the villains are simply keeping their plan simple. But very often, the best of villains have complex and robust plans that are often not easily unraveled. This is the mark of a particularly intelligent adversary. Moving the scale up towards an epic encounter is what the most dangerous and exciting RPG games is all about. As the threat of the Master grew in the *Doctor Who* serial “The End of Time”, suddenly we were faced with the larger threat of the post-Time War corrupted Time Lords returning. The scale of villainy increased to a particularly dangerous level. It is villains, more so than most monsters, that can increase the scale of a threat to the truly epic story as the threat is personal between our heroes and the villain.

Because villains are such personal adversaries, there are many types of encounters that the player characters may face with them over time. The players may initially encounter a villain and thwart their plan. Then perhaps in a following adventure they do so again. But then the villain may change their tactics to disrupt the heroes themselves, or perhaps change the type of motivation they have. Villains themselves evolve in their desires and what they hope to accomplish. This personal evolution as a non-player character is what allows a villain to be different from just a criminal or a one-shot bad guy. Villains have the opportunity to appear in numerous adventure modules. In *Doctor Who*, the well known villains such as the Master, the Rani, Sil, Cassandra, or Davros return for multiple encounters with the Doctor and company. This is one of the ways that a good villain is utilized—as an ongoing adversary. As with Moriarty to Sherlock Holmes, having an equal to return and antagonize the heroes in an ongoing rivalry is one of the effective ways a villain can contribute to a campaign. A Game Master should not make the villain the only threat that the characters encounter. But to have an adversary pop up and challenge the crew is an enjoyable and interesting part of any ongoing campaign.

Villains should be well characterized. A Game Master should spend a solid amount of time making sure that they understand the motivations and drive of a particular villain. Villains should not be one-dimensional adversaries. They need to have a certain flair, sense of danger and wit that make them worthy enemies of the player characters. A GM who takes the time to create quirks, speech patterns and other unique traits for a villain will see their effort pay off in the game. Player characters will often notice the subtle characterizations of the villain and grow to dislike something the villain does or says. Perhaps the villain always as a catch phrase and they say “Now you see me, now you don’t...” before disappearing. As soon as the characters hear words similar to this they will react instinctively and be drawn to action. This can be very exciting in a game, and stems for the personal nature of the rivalry. But this only becomes a special thing if the characterization of the villain is consistent over numerous games and the players can truly grow to see that





NOW THAT YOU CANNOT ESCAPE...

Perhaps one of the classic tropes in the characterization of villains is that they will tell the good guys their plan, and often the heroes escape to thwart the danger. There are many reasons for this. Perhaps the most realistic is that one who does not worry about interference does not care about who knows what they are doing. People often walk around talking about personal things in their lives with perfect strangers within earshot simply because we believe that they have no vested interest in what we are talking about. We simply assume that they have no relationship to the people we might be discussing. In turn, villains really should not have anything to fear if they have captured the heroes and have control of them. What does it matter if they talk about their grand design?

Secondly, it really is a matter of ego. How can a villain enjoy their moment of clever planning if they have no one to share it with? Over confident people with a high opinion of themselves love to tell others what their accomplishments are. The same is true of villains. They want to gloat and hang their clever victory over the heads of the characters.

From a pure gaming or narrative perspective, it is a moment that allows the puzzle pieces to be fit into place if a few are still missing, and ensures that the characters truly understand the situation at hand.

the villain character is unique in their own way.

Villains need not be humans or humanoid, but should be an individual personality. Examples in *Doctor Who* would include Eldrad the Kastrian, Sil the Mentor, or the no-longer humanoid Cassandra. The idea is that as a notorious member of a particular species they may represent the things that are wrong with that species. Eldrad represented the lust for power without regard for his race. Sil represented the drive for wealth and economic power on behalf of the Mentors. And Cassandra represented the self-serving interests that humanity itself unfortunately sometimes displays. Sometimes non-human villains help focus the message of a particular shortcoming that only a drastically different entity can display in a more direct way.

Likewise, historical villains are worth encountering from time to time as well. Mankind has had some particularly evil and dangerous personalities that have over the years affected human history. In a dynamic time travel RPG like *Doctor Who*, the use of these existing outlaws is worth investigating by a GM.

Of course, villains need to be a legitimate, not empty, threat. This means that adventure modules featuring a villain truly need to have something at stake. Players need to know that when they face a particular villain that there will be consequences to their failure. So plots that feature a certain bad guy must give the villain the chance to outsmart the player characters and that the players have a chance to fail in defeating the

villain. The true opportunity for loss, as with any adventure module, is what creates the animosity on which the rivalry with a villain is built. Perhaps modules featuring a certain villain are more complex than a standard adventure, so that once it is known that the adversary is at work, the players understand that there might be more going on than they expected. This is an excellent way of making villain encounters memorable.

Using villains in *Doctor Who* role-playing games gives a Game Master the opportunity to give an RPG campaign a personal nemesis. Villains can bring a singular face to a set of monsters and directly represent or display those traits that are the true shortcomings of mankind. Villains should not be overused nor should a campaign feature only a single one. Variety, in the plot of the villain, their exact goals, or the purpose for involvement in the given plot, is important. This keeps the players on their toes and also makes the villains more realistic and dynamic. Villains are memorable additions to almost any campaign, and the more distinct and personal the better. Now, it is up to the heroes to stop them...



NOT ONE, BUT TWO, MISSING EPISODES RECOVERED

On 11 December 2011, the BBC announced the recovery of not one, but two, episodes of *Doctor Who* that were lost and missing from the BBC archives. Film collector Terry Burnett returned the two episodes to the

BBC after having purchased the episodes at a village fete near Southampton in the early 1980s. The two episodes in questions were "Airlock", which is the third episode from the William Hartnell story "Galaxy 4" and also "Episode 2" of the Patrick Troughton story "The Underwater Menace". This recovery, which happened on October but was announced now, gives us a chance to see what the Rills and Drahvins are actually like.

Both sets of copies were traced back to prints that originated from Australia where the episodes were sold in the 1960s. Due to scenes missing that were edited by the Australian film censor board, their origin could be identified. Luckily, the censored film trims were discovered a number of years ago, so it is in the power of the BBC to release the complete episode intact and with all the scenes restored. 2Entertain, the BBC's video release company, has said that an announcement concerning the future release of the two episodes on DVD will be forthcoming in 2012.

With the discovery of these two episodes it brings down the count of missing *Doctor Who* episodes to 106. With some luck, other episodes will hopefully be found.



SCREENGRABS FROM "AIRLOCK"



SCREENGRABS FROM "EPISODE 2"

WHY ARE YOU DOING THIS ?!

Villains are often plotting to accomplish one devious goal or another that the player characters need to discover and prevent. The motivation that the villain has is key to understanding them. Complex villains have changing, or multiple, motivations that surface. We present here a list of plots and motivations that Game Masters can use in formulating their villains. The villain that the player encounters wants to...



- **Have power.** They have the desire to take over and be in charge of the city, state, government, planet, etc. of where they are. Power corrupts, and absolute power corrupts absolutely.

- **Accumulate wealth.** Riches and money are often the key to living well and having what you want, so wealth is one of the big motivators of evil. Most villains, fictional or real, want more.

- **Undermine the heroes.** Sometimes the villains just want to have the opposite goal from the players, because they do not like each other or for another more complex reason.

- **Impress a girl, boy, or significant other.** The desire for companionship, whether voluntary or forced, public or hidden, is the ill driven motivation in many misguided people.

- **Connect with people of influence and power.** Sometimes it is not having the power one's self that is at play, but rather being a part of the group or an associate of one that does. Sort of like wanting to be part of the cool clique in school.

- **Move forward their ideal vision.** Villains sometimes have their own utopia in mind, and want to work to make the world that way. Perhaps a world without hunting, a place without nuclear energy, or a world in which there are no televisions to distract people...

- **Trap or take something.** Sometimes villains want to catch or have something they do not. Maybe they want to trap a rare animal or have the desire to own the Mona Lisa for themselves.

- **Move forward a non-mainstream agenda.** Perhaps the villain sees there is only a single five-toed sloth left in the world, and therefore they want to hunt it. Maybe they know that smoking is unpopular because of the health hazards, but think that if people just tried it they would like it and their lives would be happier.

- **Enjoy the chaos.** Perhaps the villain simply wants to destabilize the government and watch people run scared with fear and doubt, reveling in chaos and uncertainty.

- **Escape.** From where they are confined or held, physically or mentally. This could be to simply get freedom, or to return to their dastardly agenda.

- **Feed.** The biology of some creatures or villains may require them to consume more than their fair share. Of course, that sort

of gluttony is unacceptable and disrupts harmonic balance.

- **Be worshipped.** Whether as a hero, a leader, or a god, many villains simply want others to adore them.

- **Destabilize alliances or friendships.** Trying to make groups, or individuals, doubt themselves and their relationships. This is one of the earliest problems most people truly face in real life as one develops interpersonal relationships.

- **Torture.** Harming others intentionally and reveling in their pain. Whether this is to gain information, or to do so for the simple sadistic pleasure of seeing others hurt.

- **Sabotage.** To simply throw a wrench in the works. Whether it is so a rocket to the moon goes awry or to prevent a harvest from occurring. Either way the actions are a setback for those it is directed towards.

- **Get revenge.** Whether deserved or not, some villains are looking for payback. Sometimes this is a simple case of tit for tat, but sometimes the villain raises the stakes and the scope of the revenge is greater than the initial wrong. Sort of a “you got my RPG character killed in-game, now I am going to make you lose your real-life job”. Yeah, that’s villainous...

- **Strive for balance.** Some villains are smart enough to realize that good cannot exist without evil, so they work to make sure that one side is not the only option. There can be a fine line between a freedom fighter and a terrorist.

- **Enslave.** Some of the most evil people want others to do things for them against their will. Whether it is building the pyramids, serving them tea, or using them for carnal pleasure. Villains often do not care about people’s free will. Slavery is wrong.

- **Racial superiority or purity.** Some of the worst villainy comes from people thinking that they are inherently better than others or that purity is more important than diversity.

- **Genocide.** The simple total elimination of someone or something because of their differences. Even the elimination of the common cold would be wrong (what if it was later the only defense such as against invading Martians as in *War of the Worlds*.)

- **The pursuit of pleasure.** In order to feel good and experience pleasure, many self-serving people will act inappropriately or do evil things.

- **Have fun.** Akin to reveling in chaos, sometimes villains just want to enjoy themselves and have a good day—at the expense of the others around them and any other consequences.

Almost all of this villainy is related to selfishness and ego. Villains put themselves or their ideas before others and rarely care about what the consequences or results may be for everyone else. 🎲



GAMER ETIQUETTE 105

by Lance Ducker

The big gaming conventions (GenCon, Origins, etc.) offer gamers a variety of opportunities to test their skills in tournament play. Groups of individuals or teams play for prizes and money, and the differences from the home game may vary depending on the GM. So what does that mean for you? Simply put, your style may change and you may be in some uncharted waters. Do not worry -- half of the other players may be right there with you, but in any good crisis, the cream rises to the top.



What can you expect? Honestly, anything may be up for grabs when it comes to a GM running a game in which he has little experience or players who have never played the game. For you, the experienced gamer, you will need a good deal of patience. Rules may be different than the standard rules, and the GM may have personal house rules that he is used to playing with his local group. This can create some challenges to the overall enjoyment, but four hours later you may be wishing you could see these people on a regular basis. You can take up a role at this table as a helpful player, but try not to overstep the boundaries that are still being established.

When money is on the line, players can be ruthless and unforgiving. Given that the prize can be \$25 to \$100 in gift certificates, the average gamer is looking to win a new game or rules book that just came out. He or she may be willing to do anything to win, so be prepared for unusual actions in the course of play. The fact that your character may be killed is not unusual. You may accidentally get bumped off by friendly fire (an errant grenade or an intentional targeting), passed over for medical treatment in lieu of another friend at the table, or meet some unfortunate fate by a player that is actually a saboteur in the party. You do not always know what people intend with their actions, but you may be the unlucky recipient of it. Do not lose your cool, and be the better person by hanging around the table for the entire session. If the other player gloats, smile and let it go – it's just a game.

Rules lawyers tend to make their appearance at the tournaments more than anywhere else. Given the combination of new players and GMs, I would consult with the Game Master prior to stuffing the book in their face. Maybe he or she interpreted it differently, or does not understand the rule. Hopefully, the GM remains consistent, so everyone expects the same treatment. Given that the various *Doctor Who* role-playing games do not have classes, the skills should remain the same. If push comes to shove at the table, you can ask the table to vote on the rule to settle the matter. Regardless of the outcome, try to be the mature player even if the ruling goes against you. Harassing a GM may lead to further conflict, and it will not get you anywhere.

Given all of these problems one would ask the simple question, "Why should I bother to play a session at a big convention?" The answer is simply for fun. Your enjoyment may come from the chance to play a new game, try a new type of character, or learn a few tricks from other players. Some games provide head to head or team competition. It is a chance to see how you compete against others, or work with a new team of players. Some

scenarios are "BYOC" (Bring Your Own Character). Still others are "BYOV" (Bring Your Own Victim), an opportunity for gamers learn how they might react with a likely chance that some or all of the characters will not survive. There is a certain amount of satisfaction playing in high stakes games where the odds are stacked against you. Your campaign may not offer the same high risks, but the excitement is seeing how far you make it. Maybe you are the hero who does not make it, but the rest of the team survives. So when you plan that big trip to GenCon next year, give yourself a chance to remember that the players skills are varied, their actions may be a bit unusual, and the rules may be bent according to the GM -- but it still will be an experience you can share with friends new and old.



THE VILLAIN'S TOOLKIT

Every villain should have a few things in their “pocket” to give them the edge and prepare them for their inevitable encounter with the good guys who will challenge their supremacy. Here are the things that every bad guy should have:

TRANSPORT - Every bad guy should have a great mode of transport for them to get around in. And if not that, a means to escape when things get a bit hairy. A means of transport is key to getting around—even better is when it is disguised, like the Mater’s TARDIS, so the players miss the very thing that will cause them a headache later in the adventure.

A GOOD WEAPON - It is hard to be bad without a means to enforce your will and therefore a weapon serves most villains in one way or another. Of course, having one that is really cool or particularly devious adds bonus points to any villain’s persona. The Master’s Tissue Compression Eliminator (TCE) which shrunk victims down to doll size, crushing their atoms, was particularly nasty and memorable at the same time. A what better way to strike fear into the hearts of your enemy than to leave behind a shrunken body as a calling card.

A GREAT MULTI-TOOL - Good guys have their special pieces of equipment to use in a pinch such as psychic paper or the trusty sonic screwdriver. Well, villains need a trusty tool as well. The Master sported a laser screwdriver in an attempt to one-up the Doctor. Regardless of the exact nature of the device, it is important for a baddie to have the gear to accomplish their plan, and having a futuristic super-tool is exactly what one needs to get the job done. A unique multi-tool also allows the vagabond to stand out as a memorable individual among a cast of other non-player characters that the TARDIS crew has to face.

MINIONS OR LIEUTENANTS - As the Doctor or other Time Lords may have companions or assistants that travel with them and support them, a nemesis will also have a lieutenant or group of minions that work on their behalf. A villain needs someone that they can trust to help see their plans come to fruition, even if that trust only comes with the promise of power or wealth. A well defined villain also has intelligent and devious underlings who are a threat in their own right, and some modules should feature these cronies rather than always the primary villain. Followers can be just as dangerous or devious and the heroes (and sometimes the villain themselves) must face their threat as well.

A GREAT PLAN - Every villain should have a good plan to see their plot come to bear and have them reach their goals. Unexpected or obviously telegraphed, the threat should be dangerous and worthy of the opponent depending upon the scale of their deviousness.

If a villain has these items in their toolkit, they become more able and more dangerous, and as a result more villainous. Not every villain needs each of these items, but the most memorable employ these on occasion to increase their level of threat.



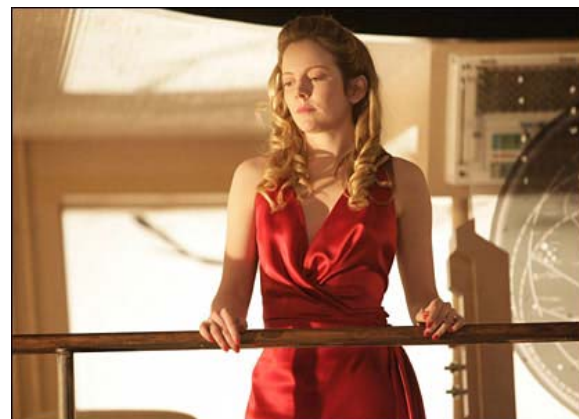
EVERY VILLAIN NEEDS TRANSPORT...



...A GOOD WEAPON...



...A TRUSTY MULTI-TOOL...



...AND A MINION OR LIEUTENANT.

CONTINUITY IN GAMING

by Bob Brinkman

As GM's we tend to be mindful of the continuity of our games. That urchin who helps an adventuring party can grow to be an ally. The woman slighted by the party can become a repeating villain. That sort of tracking of continuity is commonplace in RPG gaming and it is the life's blood of all of the best GMs I have ever known. There is, however, much more to continuity for a *Doctor Who* game, and so much more to be gained from it.

An often overlooked aspect is the continuity of the show itself. It is easy to distance oneself from the show's continuity. There is so much of it that it can become an overwhelming trap that eats up more time than the creation of the next gaming session. But, if managed properly, it can add a great deal of flavor and depth to a campaign.

In a recent continuity based *Stargate SG-1* game I recently ran, I looked at every episode and came up with ways to tie into those particular themes or villains as the adventures progressed. With a show like that (or with *Torchwood*) you can have your team as a parallel group, their adventures unfolding right along with the main show. Linear continuity gives one SO many hooks to latch onto. *Doctor Who* is different though. There really is not a lot of linear continuity outside of the Doctor himself. While this means that the likelihood of a completely parallel campaign is about nil, there is still plenty of continuity that can be dealt with.

Let's look at some ideas and examples...



CAPTAIN JACK WITH THE TARDIS CREW AGAIN

BRINGING IN CONTINUITY CHARACTERS

So, you want to use Captain Jack Harkness for an adventure? Great! But which one? Do you want to use the immortal Captain, haunted by the tragic events of "Children of the Earth"? Do you want to use the cocky and brash Jack from his days in the TARDIS and his early time with Torchwood? The key is finding which version of this character you want to use and then, find an episode featuring Jack the way you want him. Now you have a frame of reference for yourself and your players. You can even watch that episode as part of your gaming day.

But wait, you can EXPAND on that and get so much more out of his appearance. Think of all the times that Torchwood has encountered a threat and Captain Harkness had "heard of it before" or had "encountered them once long ago." Why not write THAT adventure. Now you have an adventure that ties in on both ends. Watching the episode that references the threat takes on a whole new level of enjoyment as the players realize now that Jack is referencing THEIR adventure.

Introduce your players to the Brigadier, or to Sarah Jane, all while creating new adventures for your players AND for those continuity NPCs. The weaving of that tapestry is all the greater when it seamlessly flows together.

BRINGING IN CONTINUITY VILLAINS

Another run-in with the Daleks? Great! Which ones? The Daleks have fought the Doctor so many times, and have learned so much, that a similar tactic as the one above can be used. Daleks are not generic creatures, nor are Cybermen, or any number of other recurring creatures. Thinking about what versions of them, finding where your adventure fits into the show's continuity gives you all sorts of material to play with.

In the case of villains such as the Cybermen, the varying versions can be used in a series of adventures. Perhaps peeling back time from the most recent version to the original horrors of "The Tenth Planet". A series of adventures like that could be the defining moment for your group, and winding them forwards (or backwards) through the history of a familiar foe can change their



"THE TENTH PLANET" CYBERMEN

preconceptions about their foes and allow them to be seen in a while new light.

What about that forgotten henchmen? Henchmen can easily grow up to be villains with plans of their own. The plan might even be a rehash of their former master's plan, but with a twist. Something of that nature can have the players certain of the outcome, until it all goes sideways in one plot point.

REVISIT OLD LOCALES

Take a favorite episode of yours and bring your players back to that setting. This sort of thing can be done quite successfully. Audio producers Big Finish, for example, recently drew upon Jon Pertwee's stories and returned to the planet Peladon. New adventures in familiar locales can offer a chance to dig further and to go beyond what has been seen in the episode.

ADVENTURING AT THE OUTSKIRTS OF CONTINUITY

What was the REAL reason that the Sontarans invaded Gallifrey in "The Invasion of Time"? Take the opportunity to dig a bit into the characters and make them really think about the repercussions of their actions. It is easy enough to set up an adventure which shows that the Sontarans invaded, in part, in retaliation for the actions of the player characters. Ending that night's gaming and then sitting down to watch the episode that they helped cause? Priceless.

ADVENTURING WITHIN CONTINUITY

Here is where things get the trickiest, but can be the most rewarding. Adventures that take place simultaneously with existing *Doctor Who* episodes. What if your players encountered a time fluctuation that showed them a universe with no Daleks? A universe in which the Time Lords, unchallenged, eventually became corrupt and subjugated all of creation? A universe in which the Fourth Doctor stopped their creation? Now, an adventure set within the events of "Genesis of the Daleks" where the players need to make key changes to the timeline to ensure that things happen the way they should... all while operating in the background. Start the session with the episode, part of their study of the proper flow of time. Then let them run around in the background assuring that things go the way they should.

This style of adventure truly allows you to bring your characters into an episode with meaning and poignancy. An adventure set just prior to "Father's Day", where the driver of the car who hits and kills Rose's father is themselves killed. Leaving only one of the PCs to get behind the wheel and to ensure that time continues as it should, no matter how difficult that choice is to make.

Of course, how much continuity, if any, gets used in your game is up to you as the Game Master and dependent on your vision for what you want to accomplish. Once you have the parameters set for your particular *Doctor Who* RPG campaign, you can decide how your game interacts with the existing *Doctor Who* canon. But, with that said, the show's expansive continuity is too great a tool to ignore – especially in a time travel RPG. *Doctor Who*'s continuity is one of the greatest assets GMs have, so take advantage of it.



THE DOCTOR AND SARAH JANE ON PELADON



THE SONTARANS INVADE GALLIFREY



DAVROS CONFRONTED IN "GENESIS OF THE DALEKS", BUT WHAT ELSE HAPPENED?



NEW FASA VILLAIN STATS: ANDROGUMS

by Neil Riebe

The Androgums are colorful, complex characters. We Tellurians try to tame our hedonistic natures with taboos and religion. Androgums, on the other hand, not only embrace their hedonism, they turned hedonism into a law: the gratification of pleasure is the sole motive of action.



the gratification of pleasure is the sole motive of action.

Androgums are a humanoid species. They're easily recognized in a crowd by their bushy, orange eyebrows and large gray warts. They tend to be stocky and immensely strong. Their appetites are insatiable. Their manners are crude and their tempers short. They'll settle a dispute with a thrust of the knife before getting into a long-winded argument. It is little wonder Androgums are held in contempt by other intelligent races.

But they're not whole-heartedly evil like traditional *Doctor Who* foes, such as the Daleks. They can be quite friendly if your goals parallel theirs, which is what makes them colorful and complex.

ROLE-PLAYING ANDROGUM CHARACTERS

Androgums hold a lot of role-playing potential. They can bounce back and forth as a friend or enemy to the other characters depending upon how well their needs are being met. They are bold and fearless. They will not shirk from danger. So if rescuing a fellow player from a Sontaran compound suits the Androgum's purpose, he or she will do it.

The key is to decide what sort of pleasure the Androgum character wants. Generally, Androgums crave food. But their primary law—the gratification of pleasure—implies there may be pleasures aside from food an Androgum may crave. Amusement, such as music or games. Sleep, they may crave a comfy place to rest for long hours. Drink such as wine or a rare, special juice. Players should get the Game Master's approval of the craving they want their Androgum to have if it is not food.

Androgums are proud of their clans. To add color to your Androgum, create a clan name or use one of the two established clans, Franzine Grig and the Quawncing Grig. Write a background for the clan. How big is it? Where does it fit in the Androgum hierarchy, which worlds do they populate? Any exploits? The more you flesh out your Androgum's motives and background, the more interesting they will be.

One last note, just because another player or NPC offers your Androgum what he or she wants does not mean you have to slavishly cooperate. Ultimately Androgums do what they want. They can be heroic out of clan pride. They can be stubborn because they are in the mood to be stubborn. They can pick their friends and enemies on any criteria which fits their whims. Remember the golden rule: the gratification of pleasure is the sole motive of action.

CREATING ANDROGUM CHARACTERS

When creating an Androgum character, allocate points to their strength and endurance attributes to raise them to the next level. For example, if you are using FASA's rules, you will automatically allocate four points to Strength and Endurance, raising them to Level IV [in *Time Lord* or *Doctor Who-Adventures in Time and Space*, Strength should be a 5.] Do this even if you role the Enhanced Strength or Enhanced Endurance special abilities. This reflects the Androgum's powerful physique. Of course more points can be added to make them even stronger.

Androgums are neither intellectuals nor innovators. They serve as menial laborers and servants to more advanced races. Thus they cannot purchase skills relating to engineering, science, or technology unless the skills are linked to an occupation such as custodian or mechanic. Which skills a player chooses is subject to Game Master approval. Players must purchase one skill related to their Androgum's craving. For instance, the average Androgum craves food so the skill to purchase would be the food-related skills like "Trivia – Cooking" [in the *Time Lord* RPG this would be the skills: "Knowledge: Cooking" or "Awareness: Refined Palate"; and in the *Doctor Who-*

Adventures in Time and Space RPG this would be the “Knowledge” skill]. This represents the Androgum’s preoccupation with satisfying his or her desires. This skill must be at Level V, minimum [ability rating 2 in *Time Lord* or *DWAITS*). Once the character is created, players may learn new skills as usual, including skills related to engineering, science and technology.

RACIAL TRAITS

Enhanced Smell: All Androgums automatically receive this special ability. If using FASA rules, add 5 to the Intuition score to determine the ability’s level. Enhanced Smell can be used to detect odors of a favorite food, a dangerous gas, or track a friend or foe. The level in Enhanced Smell can be pitted against Blending or Concealment (FASA rules) to locate characters trying to evade them. In *Time Lord*, provides the Sensitive Nose ability which works the same as Enhanced Smell. Androgums automatically begin with a 1 in this ability. In *DWAITS* give the Androgum the Keen Senses trait.

Quick Learner: Androgums are quick studies, as can be observed in the episode “The Two Doctors”. Shock-eye figured out how to read cookbooks from our world without any schooling in Earth languages. Their ability to assimilate information may be the reason why Dastari chose his Androgum servant Chessene for his augmentation experiment. To reflect this in the game, Game Masters should make advancing skills and learning new skills easier. How much easier is the Game Master’s discretion.

ANDROGUMS ON THE WEB

Androgums are surprisingly popular characters. A group of dedicated fans have named their club after the race and even created their own website: The Emerald City Androgums which can be found at www.androgums.org.

ANDROGUM STATS

Basic Androgum

FASA DOCTOR WHO RPG STATS

	STR	END	DEX	CHA	MNT	INT
Level	IV	IV	IV	III	III	III
Score	10	10	10	6	6	6

Special Ability: Enhanced Smell - IV; Quick Learner

Combat Statistics: AP: 7

Armed Combat - any one melee weapon - IV Unarmed Combat - Brawling - IV

Skills - Level

Carousing - IV Trivia, cooking or custodial - IV
Streetwise - III

TIME LORD RPG STATS

STRENGTH	CONTROL	SIZE	WEIGHT	MOVE	KNOWLEDGE	DETERMINATION	AWARENESS
5	3	3	5	3	3	4	2

Skills - Level

Cooking [Know] - 2 Iron Constitution [Str] - 1 Sensitive Nose [Awar] - 1
Custodian [Know] - 1 Pain Resistance [Str] - 1
Independent Spirit [Det] - 1 Refined Palate [Awar] - 1

DOCTOR WHO - ADVENTURES IN TIME AND SPACE RPG STATS

AWARENESS	COORDINATION	INGENUITY	PRESENCE	RESOLVE	STRENGTH
2	3	2	2	3	3

Skills - Level

Athletics	- 0	Knowledge	- 0	Subterfuge	- 1
Convince	- 0	Marksman	- 0	Survival	- 1
Craft	- 2	Medicine	- 0	Technology	- 0
Fighting	- 1	Science	- 0	Transport	- 0

Traits:

Keen Senses [Minor Good]

Story Points: 4

Shockeye of the Quawncing Grig

FASA DOCTOR WHO RPG STATS

	STR	END	DEX	CHA	MNT	INT
Level	V	V	IV	III	IV	IV
Score	20	20	10	6	10	10

MAX OP	40	WOUND HEAL		INACT SAVE	12
END		5		LEVEL III	
CURR OP	40	FATIGUE HEAL		UNC THRESH	6
END		5		LEVEL II	



Special Ability: Enhanced Smell - V ; Quick Learner

Combat Statistics: AP: 8

Armed Combat - Blaster Pistol	- IV	Armed Combat - Sword	- V
Armed Combat - Knife	- V	Unarmed Combat - Brawling	- V

Skills - Level

Medical Sciences - Pharmacology	- III	Social Sciences - Law (Androgum)	- IV
Security Procedures - Stealth	- IV	Trivia - Cooking	- VII
Security Procedures - Surveillance	- IV		

Appearance:

Height: Average
 Build: Stocky
 Looks: Homely
 Apparent Age: Mature Adult
 Age: 60

Equipment: Sword and assorted cutlery

TIME LORD RPG STATS

STRENGTH	CONTROL	SIZE	WEIGHT	MOVE	KNOWLEDGE	DETERMINATION	AWARENESS
6	4	3	5	3	3	5	3

Skills - Level

Blunt Weapons [Con]	- 2	Custodian [Know]	- 1	Pain Resistance [Str]	- 1
Brawling [Con]	- 2	Edged Weapons [Con]	- 2	Refined Palate [Awar]	- 3
Cheat Death [Str]	- 1	Gloating [Det]	- 1	Running [Move]	- 2
Con [Awar]	- 1	Independent Spirit [Det]	- 2	Sensitive Nose [Awar]	- 2
Cooking [Know]	- 3	Iron Constitution [Str]	- 2	Tracking [Awar]	- 1

Appearance:

Apparent age: Late 50s
Species: Androgum

Equipment: Sword and assorted cutlery

DOCTOR WHO - ADVENTURES IN TIME AND SPACE RPG STATS

AWARENESS	COORDINATION	INGENUITY	PRESENCE	RESOLVE	STRENGTH
2	3	2	2	3	3

Skills - Level

Athletics	- 0	Knowledge	- 0	Subterfuge	- 1
Convince	- 0	Marksman	- 0	Survival	- 1
Craft	- 2	Medicine	- 0	Technology	- 0
Fighting	- 1	Science	- 0	Transport	- 0

Traits:

Keen Senses [Minor Good]

Story Points: 6**Chessene of the Franzine Grig**

Even though Dastari said he had augmented Chessene to mega-genius level and she spends much time in the data banks “sucking in knowledge”, Chessene still relied on Dastari to perform the operation to remove the Doctor’s symbiotic nuclei and the Doctor to prime the Kartz and Reimer time capsule. This suggests she obtained only basic book knowledge of science and technology and had no real ability. Thus her skill levels are III for the FASA stats; her Knowledge rating is a 3 with few skills for the Time Lord stats; and she only rates a 2 in knowledge for her DWAITs stats.

FASA DOCTOR WHO RPG STATS

	STR	END	DEX	CHA	MNT	INT
Level	IV	IV	III	IV	VII	IV
Score	10	10	6	10	28	10

MAX OP	20	WOUND HEAL		INACT SAVE	12
END		4		LEVEL III	
CURR OP	20	FATIGUE HEAL		UNC THRESH	6
END		4		LEVEL II	

**Special Ability:** Telepathy - VII; Fast Learner**Combat Statistics:** AP: 6

Armed Combat - Laser Pistol - IV

Skills - Level

Leadership	- V	Technology - Communications Systems	- III
Life Sciences - Exobiology	- III	Technology - Computer Systems	- III
Medical Sciences - General Medicine	- III	Technology - Cybernetics	- III
Medical Sciences - Pharmacology	- III	Technology - Force Field Systems	- III
Physical Sciences - Chemistry	- III	Technology - Electronics	- III
Physical Sciences - Computer Science	- III	Technology - Transmat Systems	- III
Physical Sciences - Mathematics	- III	Temporal Science	- III
Physical Sciences - Physics	- III	Verbal Interaction - Bluff	- IV
Security Procedures - Stealth	- IV	Verbal Interaction - Scam	- IV
Technology - Astronautics	- III		

Appearance:

Height: Tall
 Build: Average
 Looks: Attractive
 Apparent Age: Mature Adult
 Age: 42

Equipment: Laser Pistol

TIME LORD RPG STATS

STRENGTH	CONTROL	SIZE	WEIGHT	MOVE	KNOWLEDGE	DETERMINATION	AWARENESS
4	3	3	4	3	3	5	4

Skills - Level

Command [Det]	- 2	Independent Spirit [Det]	- 2	Sensitive Nose [Awar]	- 1
Computing [Know]	- 1	Indomitable Will [Det]	- 1	Stealth [Con]	- 2
Eloquence [Awar]	- 2	Intuition [Awar]	- 2	Striking Appearance [Awar]	- 1
Gloating [Det]	- 1	Poisons [Know]	- 1	Telepathy [Awar]	- 2

Apparent age: Early 40s**Equipment:** Laser pistol**Species:** Androgum

DOCTOR WHO - ADVENTURES IN TIME AND SPACE RPG STATS

AWARENESS	COORDINATION	INGENUITY	PRESENCE	RESOLVE	STRENGTH
3	2	6	3	3	3

Skills - Level

Athletics	- 0	Knowledge	- 2	Subterfuge	- 1
Convince	- 2	Marksman	- 1	Survival	- 1
Craft	- 2	Medicine	- 0	Technology	- 2
Fighting	- 0	Science	- 2	Transport	- 1

Traits:

Telepathy [Special]
 Photographic Memory [Major Good]

Story Points: 8

REVIEW: EVERYTHING I NEED TO KNOW I LEARNED FROM DUNGEONS & DRAGONS



AUTHOR SHELLY MAZZANOBLE

1½ of 5

Book - Wizards of the Coast (2011)

Written by Shelly Mazzanoble

USA MSRP \$12.95

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Shelly Mazzanoble who gave us the book *Confessions of a Part-Time Sorceress: A Girl's Guide to Dungeons and Dragons* (see our review in Issue #3) has written a new book for gamers called *Everything I Need to Know I Learned from Dungeons & Dragons*. Inspired by her mother Judy's penchant for sending her self-help books by the likes of Deepak Chopra or Steven Covey, Mazzanoble undertakes the task of relating the challenges and events in her everyday life to solutions that can be found within role-playing games, and specifically the *Dungeons & Dragons* game.

The book opens as Mazzanoble introduces us to her mother Judy and Judy's overbearing, but actually quite caring, mothering style. Mom Judy continually tries to assist her daughter by providing unsolicited self-help advice at every corner. Relating her independence to her experience as a character in *D&D*, Mazzanoble decides that she will approach her life as though she is a character in the game, or a Dungeon Master running one. Her approach is novel, and after making through a twenty page setup, Mazzanoble's experiment begins as she investigates the connection of religion in *D&D* to her own personal philosophies. She continues her journey by relating Dungeon Mastering to confidence and leadership, and the concept of "never splitting the party" to her boyfriend moving into her condo, among others.

Perhaps the book should have been called "How *D&D* Helps Me Navigate My Life". Mazzanoble's journey as a person is an interesting one, but as a late bloomer into the world of role-playing games the book is seriously mis-titled, and herein lies the book's largest flaw. The book does not equate a lesson learned from playing the game, a rule, or a game experience to a direct life lesson that one should know or a point that one should live one's life by. Many other books (and posters, cards, etc.) in the "Everything I Need to Know I Learned from..." vein give tongue-in-cheek advice relative to those in the know. Such as *Star Wars* fans learning "Like the force, there is a light side

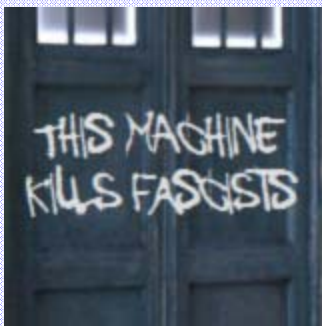
and a dark side to everything" (equating that there are positives and negatives as a result of any situation). This book on *D&D* does not make any of those broad stroke, but humorous, statements for gamers to enjoy so that they can then point out to others that the philosophies that they learned by playing their game serve practical purposes as well. And as such, the title of this book lets the book itself down. In fact, the content of the book seems to imply that the author has not actually learned that much from within the game itself, but rather from her association with it. Mazzanoble's understanding the out-of-game dynamics that the RPG experience provides (as a real-world player or Game Master) are the lessons she hopes to share. But, this makes the content of the book quite different. Mazzanoble's journey is engaging and interesting but totally misses our expectations.

Dungeons & Dragons, and all role-playing games for the matter, really *can* teach many of life's important lesson within the game. RPGs can allow one to experience situations and make mistakes in a fantastical, but still controlled, environment before one makes similar mistakes or has similar experiences in real life. This is the sort of book we were expecting to read. A book in which the author gives us gems of *D&D* inspired advice such as "Always search for traps — especially in a contract or anything you need to sign". Perhaps then the book (and the game) might have prepared us for life, as well as Judy prepared her daughter. We truly look forward to Shelly Mazzanoble's next book, but hope that the title will be more appropriate for that book's scope.

2½ out of 5 TARDISes.



MODULE: "THIS MACHINE KILLS FASCISTS"



"This Machine Kills Fascists" is a Doctor Who adventure module set on the planet Xyxxes in 40,978CE. This adventure has the TARDIS crew land on an advanced world in which a villainous fascist dictator is working to rule the population. This adventure module can be run with either the Doctor, Amy and Rory, or another group of time travelling characters.

While not officially a crossover with the Warhammer 40K game, this adventure uses the space marine-like "Doom Troopers" as the arm of the fascist's war machine.

The TARDIS crew land on the planet Xyxxes. As the crew first look around, the area seems like a rather futuristic city. After the crew have a good survey of the environment, they will hear sirens going off and blaring. People will run from the streets and quickly try to take cover, amid screams and terror. Shortly thereafter fighter craft-like spacecraft fly over the city and start dropping bombs. Explosions reign down around the characters and there is a chance that some could get wounded.

Ultimately, the characters should take cover with a family that is huddling for cover. Once with the family (generally a husband and wife with two children, but the exact makeup is up to the GM) the players can learn what the situation is. There has been a political struggle on the planet Xyxxes. After Xyxxes was defeated in a war with the Cybermen 300 years earlier, the civilization has rebuilt itself. The rebuilding of the culture has taken time, but eventually the humans on the planet have rebuilt their society. However, the culture is now at a crossroads. The current civilian authority, which holds control of the government has championed a social agenda that stresses the maintenance of the people's humanity. The government is controlled by a faction called the New



THE DOOM TROOPERS TAKE TO THE STREETS TO PROTECT THE POPULATION



THE CTP HEADQUARTERS



FACE-TO-FACE WITH A DOOM TROOPER

Republican Front (NRF). But in the past 12 years a new political movement known as the Coalition of Techno-Providence (or CTP) has risen to popularity in some factions. The Coalition of Techno-Providence has embraced the technology left behind by the Cybermen and made it part of their restructuring of the culture. The CTP want to restructure the culture on Yxxxes to prepare for war, as they expect the Cybermen to return again. They believe in using Cyber-technology to create a human army prepared for war, and to structure the government in line with a military model is the right course of action. The CTP have become restless and have been more outspoken in recent months. The leader of the CTP, a man named Argus Constantine, has become rather loquacious and made numerous speeches in the last few months demanding that the people prepare to protect themselves as he has said that his off-world spies have detected the imminent return of the Cybermen. In the past week, the CTP have taken to the streets, with their members in military mechanized armor-style uniforms. Identifying as “doom troopers” they marched through the streets in a show of power. The CTP doom troopers have smashed the windows of NRF supporter’s business and burned down some of them as well, when opposition to Argus or his political policies have come into question. The family that the players take cover with will reveal that the violence and bombing that is thought to have happened was caused by the return of the Cybermen who are concerned with the rising militarism of the Coalition of Techno-Providence on Yxxxes. Argus Constantine even predicted it!

After the situation is established, the characters can investigate if they wish. The characters can look around and discover that there are numerous civilians that are wounded by the bombing. However, characters that have knowledge of, or have encountered, the Cybermen themselves will be able to discover the following: 1) the ships that bombed the city were not Cyber-ships, and 2) that the bombs that were dropped, though they contain some cyber-technology, include a great deal of technology that originates from the planet Yxxxes itself. As the TARDIS crew look around and investigate, they will notice that more and more Doom Troopers are being dispatched to the streets, with numerous announcements being made that “the Coalition of Techno-Providence will protect the people of Yxxxes!” Soon the streets are patrolled by the Doom Troopers and many of them are cheered by the hurt civilians as the troopers help the wounded and try to rescue the innocent. Public support for the troopers seems to be on the upswing.

However, in the next encounter, the characters discover that under the cover of the chaos, the Doom Troopers are actually taking the law into their own hands. The characters should encounter Doom Troopers that are threatening and beating some Yxxxesian civilians. The Doom Troopers will accuse the civilians of being Cybermen spies. If the characters get involved it is discovered that the only action that those who were attacked could be accused of was being critical of the CTP policies.

As the characters learn more about the situation on Yxxxes, a public address, carried on speakers as well as on video screens and other transmissions will carry an address by Argus Constantine. The speech that is broadcast will be broadcast as follows: “PEOPLE OF YXXXES. TODAY WE HAVE BEEN ATTACKED BY CYBERMEN FORCES FOR THE FIRST TIME IN 300 YEARS. THE PEOPLE OF YXXXES WILL NOT BE KILLED AND BOMBED INTO SUBMISSION AS WE WERE YEARS BEFORE. IT IS MY MISFORTUNE TO REPORT THAT THE CYBERMEN HAVE BOMBED THE GOVERNMENT CHAMBERS AND THAT THE PRESIDENT IS DEAD. AS WE HAVE NO WORKING GOVERNMENT, I AM STEPPING FORWARD AS THE CHAMPION OF MANKIND TO STAND AGAINST THIS CYBER-THREAT. I AM APPOINTING MYSELF

DOOM TROOPER STATS

Stats for the Doom Troopers:

If using the *FASA Doctor Who* RPG:

STR	END	DEX	CHA	MNT	INT
V	V	IV	III	III	III

Max Op End: 30 points **AP:** 7

Skills: Armed Combat-Rifle - IV, Environmental Suit Operation - V, Physical Science-Computer Science - III, Security Procedures-Stealth - III, Unarmed Combat-Brawling - IV, Unarmed Combat-Grappling - IV, Verbal Interaction-Negotiation/Diplomacy - II

Weapons: Bolter (Laser) Rifle (A-energy damage)

Armor: 2d6

If using the *Time Lord* RPG:

STRENGTH	CONTROL	SIZE	WEIGHT	MOVE
4	4	2	6	3
KNOWLEDGE	DETERMINATION	AWARENESS		
4	3	2		

Wounds: 16

Skills: Bargaining [Awar] 1, Brawling [Con] 2, Computing [Know] 1, Marksmanship [Con] 2, Stealth [Con] 1.

Weapons: Bolter rifle - wounds 6 damage

Armor: 2 points off per hit

If using the *Doctor Who-Adventures in Time and Space* RPG:

AWARENESS	COORDINATION	INGENUITY
2	2	2
PRESENCE	RESOLVE	STRENGTH
1	3	3

Wounds: Standard

Skills: Athletics - 0, Convince - 1, Fighting - 2, Knowledge - 2, Marksman - 2, Medicine - 0, Science - 0, Subterfuge - 2, Technology - 2, Transport - 0.

Traits: Cyborg [special].

Weapons: Bolter - L [4/L/L]

Armor: 4 **Story Points:** 1

SPECIAL NOTES: The Doom Troopers wear special heavy armor that is a mech-like cyborg-suit integrated into the nervous system of the human pilot trooper.



DOOM TROOPERS PROTECT THE EMPEROR'S CHAMBER

EMPEROR OF XYXXES. TOGETHER WITH THE DOOM TROOPERS WE WILL PROTECT OUR PLANET FROM HARM. WE WILL ENSURE THAT OUR CIVILIZATION SURVIVES. WE WILL BE STRONG. LONG LIVE XYXXES! LONG LIVE THE CTP. AND LONG LIVE YOUR EMPEROR."

It will not take the players long to realize that Argus Constantine is manufacturing a situation in which he is able to take power with his fascist political party. The characters will need to act to try to put an end to the situation that is oppressing and harming the people of Xyxxes. The attack earlier was not by the Cybermen, and the players making appropriate science and knowledge rolls can gather clues and evidence to this regard, such as Xyxxesian manufactured parts in the bombs and markings on bomb parts from this very planet.

The players will realize that they need to eliminate Argus Constantine himself. His policies, his ability to speak well and his leadership of the fascist CTP movement are the real dangers to the planet and its people. Characters will need to find a way to approach Argus Constantine and eliminate his control and authority (or perhaps even himself). There are numerous ways that the characters can get close to Constantine. If the TARDIS crewmembers identify themselves as having experience or knowledge with the Cybermen, or if they insist that they have secret information about the Cybermen's plans, the characters will be taken to meet with Constantine himself. All except a devoted few of the Doom Troopers know the truth that the CTP itself manufactured the attack and that the Cyberman cover story is untrue. Other ways to get close to Argus Constantine is by identifying themselves as political leaders from another planet willing to align with Constantine (he wants official recognition as the leader of Xyxxes). Other reasons that are appropriate may also be considered by the GM.

The characters will have a chance to go to the CTP HQ

building and confront the fascist emperor Argus Constantine himself. As the characters arrive at the headquarters they will generally be guarded by a special detachment of Doom Troopers who wear the red eagle-like symbol of the Emperor. The characters will not be searched for arms or weapons, as the Doom Trooper's cybernetic armor is thought to generally give enough armor against most weapons. This is also a show of strength,

Initially, the crew will meet the emperor's right hand man, a political advisor known as Marcus Chipolini, who will prepare them for their meeting with the emperor. He will inform them to bow and give the emperor the respect he deserves. He will also reveal that the meeting may be recorded for broadcast (as evidence that Argus Constantine is willing to gather info on the Cyber-threat or to be recognized by another government). He will mention that the characters should not be put off by Argus's own cybernetic enhancements (he has a cybernetic eye and is himself integrated into his power armor, as the other Doom Trooper are. It is explained to the characters that it is through Argus Constantine's own investigations into Cyber-technology have allowed the CTP to create the Doom Trooper suits that act as cybernetic enhanced suits to the trooper's own nervous systems. Smart and adept players will be able to realize that this reliance on technology on behalf of Argus and all the doom troopers makes them vulnerable when it comes to being defeated.

However the players make it to the Emperor's chamber, they will find themselves face-to-face with the fascist villain Argus Constantine. Constantine is brash and speaks in grand tone, and sits in a large suit of power-armor on a stone throne and is adorned in a red flag with his eagle symbol on it. Argus will try to get the characters to tell him what they know, or recognize him as the legitimate government leader. If either of these things seems to be happening he will call for the press team to record the moment. Argus will have the meeting broadcast live (and the propaganda video team has the option to connect directly to the information grid if necessary) if he deems the information or situation valuable as propaganda. The meeting with Argus will seem to go well, but if the characters challenge his fascist ideas or his authority in any way, he will change his welcoming tone. If challenged, Argus will become angry and may even have the characters arrested or imprisoned. However, the meeting is the opportunity that the characters need to help the people of Xyxxes to overcome the fascists.

Argus's weakness, and that of the Doom Troopers guarding him (and all of those subjugating the planet) is the reliance on the mech trooper suits that they wear. In fact without energy or proper functioning, the actual CTP members are trapped inside the suit themselves (as they will not even open without assistance and power). The characters can work to shut down the energy supply or electrical systems of the suits. It is also possible for characters to give bio-feedback through the suit of armor back to the troopers when they intend to attack, effectively stunning them. The characters could also write a computer virus that shuts down all the suits, or affects them in some way. Likewise, gold will clog up their proper function as it does for the breathing units of Cybermen. If the meeting is broadcast the characters can send out a signal that disables or kills the fascist troopers. In turn, it is the media system that will do the deed and render the fascists helpless. The very tool that Argus Constantine utilized to run his propaganda machine is the tool that will put an end to his short lived reign.

With the Doom Trooper suits disabled and the truth about the attacks revealed (and no actual Cyberman threat) public opinion will turn away from any support for the CTP. The standard military and police will be able to take proper democratic control and Argus may be arrested to face trial.

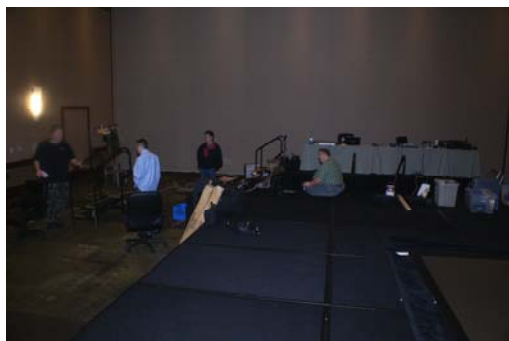


THE FASCIST EMPEROR ARGUS CONSTANTINE



EVENT REPORT: CHICAGO TARDIS 2011 CONVENTION

Once again the DDWRPG staff went to the Chicago TARDIS *Doctor Who* convention in Chicago, Illinois, USA for the annual event, held in 2011 on the 25th to the 27th of November at the Lombard Westin Hotel. The convention is one of the large annual Whovian conventions in America. Unfortunately previously announced guest Alex Kingston (River Song) had to cancel because of work commitments, and guest Sarah Sutton (Nyssa) was also unable to appear at the event as she had a family emergency that came up. The convention worked diligently to get additional guests, and a special "dinner date" was announced at the event. The dinner date turned out to be none other than Matthew Waterhouse who characterized Adric during the Fourth and Fifth Doctor eras of the show. This was an excellent substitution for Sutton and it kept the theme focused on the Fifth Doctor's time on the programme. But overall, how did the sci-fi convention itself unfold, and was there any gaming to be had?



SETTING UP MAIN PROGRAMMING



ERIC WITH THE SCREEN



THE TECH STAFF TEST THE SOUND



LINES BEGAN THURSDAY NIGHT



THE ALL-ACCESS KICKOFF PARTY



NICK AND JOHN ENJOY SOME PIZZA



PETER DAVISON MINGLES BEFORE THE CON



A TOAST TO ELISABETH SLADEN

Members of the DDWRPG staff arrived on-site at the convention to help with the preparation and setup two days before the event. Numerous staff members from our fanzine are on the primary staff of the convention and in turn help setup and plan events for the con. On Wednesday, all of the programming spaces were set up, to include the main programming hall (sound, lights, audio and visual gear, as well as the tech monitoring station and back stage areas). The team also set up the alternate programming rooms, both video rooms, and all signage for the convention. While most of this was set up on Wednesday, tweaks and corrections were made on Thursday, when many of the staff set aside most of their Thanksgiving plans to help make the *Doctor Who* convention a reality for the fans that descend on the hotel for the weekend.

On Thursday night, pre-registration opened and lines were already beginning to form. The staff joined the all-access attendees at the pizza party that is held for them before the start of the convention. It was here that most of the fans had a chance to connect with the guests as Peter Davison (The Fifth Doctor), Janet Fielding (Tegan), and numerous other guests joined the fans in settling in before the convention began. The staff left for a meeting at that time.

At the staff meeting, last minute details were discussed and items were arranged that needed to be covered or prepared before the convention opened in full swing the next day. The staff shared a bottle of bourbon whiskey that Elisabeth Sladen had brought to the convention and given to the organizers in 2008, when she last appeared at the event. The staff toasted her passing and remembered the actress who played Sarah Jane Smith with fondness.

The staff went back to work, ensuring all was setup for the event that started early on Friday, November 25th. The lobby was full of lines of people picking up registrations and as 10am rolled around the first events began for the convention. The video rooms were started, and the convention began with the traditional "Fire Up!" event in the main programming hall. Jennifer Adams Kelly and Steve Hill entertained the crowd as they talked through schedule changes and details that the audience should know about the convention. At the same time that this was happening, the dealers room first opened for the weekend. There were plenty of opportunities to buy Doctor Who related merchandise in the dealers room. Everything from books, to magazines, to Big Finish audio CDs, to posters, to action figures, to DVDs, to original artwork, to fanzines, to copies of the *Doctor Who-Adventures in Time and Space* role-playing game and its accessories. The dealer's room was well stocked with an amazing variety of *Doctor Who* related items and in turn the dealers room was filled with a fair number of guests through the whole convention. Likewise, there were special author signings that happened in the dealer's room as well.



THE MAIN PROGRAMMING CREW TAKE THE OBLIGATORY TARDIS PHOTO



THE CON KICKS OFF



JENNIFER AND STEVE FIRE UP THE CROWD



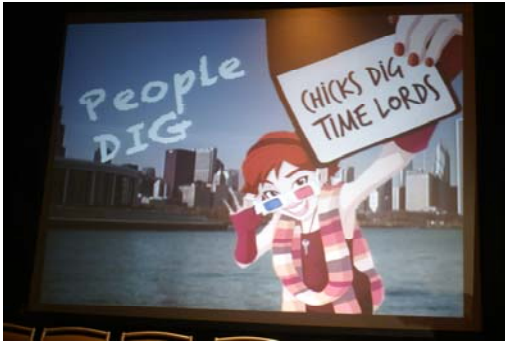
THE DEALERS ROOM WAS BUSY THE WHOLE CONVENTION WEEKEND



KEVIN PARKER'S NASA PANEL



OK WHO REBOOTED THE UNIVERSE PANEL



PEOPLE DIG CHICKS WHO DIG TIME LORDS PANEL



There were a number of interesting panels that we had a chance to go and see at the event. Kevin Parker did a session of modern space exploration and the various different missions that NASA and other space agencies are working on. A panel called "OK, Who Rebooted the Universe?" talked about DC comics and the changes that the line has seen in the last year. A great discussion if one is into superhero RPGs and interested in how to apply current continuity to one's game.

Another panel that we caught was the "People Dig Chicks Who Dig Time Lords" panel. The panel talked about the book *Chicks Dig Time Lords*, which we reviewed in Issue #4 of DDWRPG. The book itself won the Hugo Award at the World Science Fiction convention, and the editors and some of the authors of the book were on hand to talk about the acknowledgement that the book has gotten and the award which it won. The award itself was brought to stage for people to see. It is our hope that the success of the book allows female and male fans alike to find their place in a welcoming and open fandom that champions the diversity and spectrum of interests that *Doctor Who* itself appeals to.



THE HUGO AWARD



CHARACTER MOVEMENT PANEL



PETER DAVISON TAKING PHOTOS



BIG FINISH PANEL

Other panels included sessions on movement and costuming, Big Finish audio adventures, as well as hearing from actor Andrew Hayden Smith (who appeared as Jake in "Rise of the Cybermen" and "Doomsday"). Meanwhile various autograph and photograph sessions were in full swing.



MASQUERADE VS COSPLAY PANEL



ANDREW HAYDEN SMITH (Right) TALKS

For those interested in gaming, Friday has a play test gaming session for a game called *Doctor Who: The War Games*. More on this is given in the side bar article on the next page.



THE PLAYTESTERS GET A BRIEFING ON THE RULES



KENN ROSENBERG EXPLAINS THE CARDS AND THEIR FUNCTION

DOCTOR WHO-THE WAR GAMES PLAYTEST

On Friday at the convention, game designers Kenn Rosenberg and Russell McGee ran a playtest of their game *Doctor Who—The War Games* which was based on the story of the same name. The game was designed for their game design class at Indiana University along with fellow designers Eric Heaps and Carle Gaier (who were unable to attend the convention). The game itself was a somewhat complex strategy war game in which one player acted as the Doctor and the other players would be generals in one of the historical war eras during the war games. As the game progressed, generals would need to fight each other (and avoid or temporarily defeat the Doctor) as they tried to become the War Chief. Playing cards in a given order during one's turn let a player position themselves offensively or defensively for the ensuing battles. Once a certain set of conditions is triggered, the Time Lords are called in and the game moves to a race for the TARDIS key and a chance to escape the war games. Overall the game was very versatile and looked great as well. As commented on earlier, it was rather complex and best for older and experienced gamers. The group hope to develop the game further and this can be followed at reckcreation.com. We enjoyed being a part of the playtest and wish the designers well.



THE GAME BOARD



THE GAME'S CARDS



PLAYING CARDS OF THE SAME TYPE ALLOW CHAINING OF ACTIONS



THE WINNER OF THE GAME ESCAPED IN THE TARDIS



PETER DAVISON TALKS...



AND IS JOINED BY JANET FIELDING



CYBERMAN COSTUME



DALEK ON DISPLAY

Friday events included panels featuring Peter Davison and Janet Fielding, whose stories of the Fifth Doctor era of the programme delighted the attendees and proved to be as humorous and enjoyable as ever. The opening ceremony for the convention featured nearly all of the guests, and it was there that it was revealed that Matthew Waterhouse was the "special dinner guest" at the convention. Waterhouse was particularly engaging over the weekend, having a persona much like the adult Wil Wheaton (of *Start Trek: The Next Generation* fame). Waterhouse clearly displayed his interest in the show from the side of being a fan, and defended and championed the programme and his era, despite his character sometimes being thought of as less than memorable. In turn he made an unexpectedly particularly engaging guest, who had solid rapport with Davison and Fielding that was missing when he was on the show.



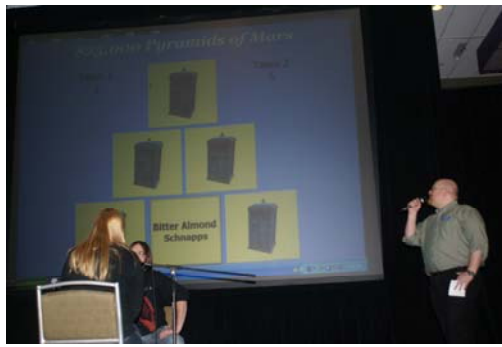
OPENING CEREMONIES INTRODUCES ALL OF THE GUESTS AT THE CONVENTION

Friday evening events included game shows such as the \$20,000 Pyramids of Mars, and video screenings at Fan Film Friday, which included the independent film *Thriller Theater* that featured Sophie Aldred, who played Ace in *Doctor Who*.

Saturday morning started with various panels including a panel on continuity in the episode "The Doctor's Wife" which was expertly led by Steven Manfred. A session on music in *Doctor Who* featured Dr. Phillip Serna and Rob Warnock who played clips of the show's evolving music. Rob Warnock, with help from others, writes all of the original music that is heard at the Chicago TARDIS convention each year, and the compositions are decidedly influenced by the show.

Other interesting panels at the convention included a live commentary by attendees of the 1982 documentary *Once Upon a Time Lord* which was moderated by John Lavalie. The documentary featured the first Chicago *Doctor Who* convention as part of Chicago Comic-Con which also featured Peter Davison as a guest. ComicCon event organizer Larry Charet participated in the commentary as well as numerous attendees that were at the convention. The panel properly put the history of the early days of conventions into perspective and was particularly enlightening.

A panel on *Doctor Who*-related craft work was also very interesting covering everything from knitting to needle point to costuming and other elements of homemade creations. Whovians interested in making their very own craft items would find the panel interesting and have a chance to share their own creations too. The



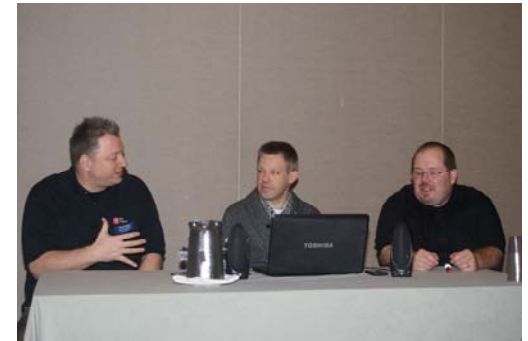
\$20,000 PYRAMIDS OF MARS GAME



DR. PHIL PLAYS AT THE CON



CONTINUITY IN "THE DOCTOR'S WIFE"



THE MUSIC PANEL



FANS GET YOUNGER EVERY YEAR



BADGES FROM EVERY CON BACK TO 1984



JENNIFER AND LARRY COMMENTARY



CRAFTY WHOVIAN SHOWCASE



TONY LEE AT THE INSPECTOR SPACE TIME PANEL



MATTHEW WATERHOUSE, JANET FIELDING, AND PETER DAVISON



MARK SHEPPARD SIGNING AUTOGRAPHS

panelist shared tips and ideas as well as plans for new creations that the panelists and audience plan to make.

One of the more anticipated panels at the convention was the “Inspector Space Time” panel that was held on Saturday afternoon. Inspector Space Time is the fictional television show mentioned in the American prime time comedy television show *Community*, a show about the antics of a group of diverse community college students. One of the characters on the show regularly watches the Inspector Space Time programme, which is clearly meant to be *Doctor Who*. The alternate programming track panel had almost 100 attendees participate, showing the popularity and profile of *Doctor Who* in mainstream American culture as well.

But the stars of the show were the actors which had many of their panels and sessions on Saturday. Guests Peter Davison, Janet Fielding, and Matthew Waterhouse took the stage to share with the audience their time as a TARDIS crew during the Fifth Doctor’s era of the show. Great stories and humorous anecdotes were shared about the time that they spent together while making the program. Jokes about Matthew’s indulgence in alcohol which sometimes made him unprepared or late the next day were shared, and Janet expressed that she wished that Tegan and the other female characters were given more to do in the program. Peter Davison shared stories about behind-the-scenes on the programme, such as the somewhat turbulent work relationship between producer John Nathan Turner and script editor Eric Saward. Overall, the panels that the trio participated in gave a better understanding and appreciation for the show and their particular era.

Guest Mark Sheppard, who missed the opening ceremony due to work commitments, was on hand Saturday at first signing autographs. Best known for his appearing in the latest series of *Doctor Who* as Canton Delaware III in the episodes “The Impossible Astronaut” and “Day of the Moon” he is also a veteran of

shows such as *Supernatural* and the new *Battlestar Galactica*. Sheppard would later take the stage to answer questions. When an attendee commented that he heard that Sheppard was now a fan of *Doctor Who*, Sheppard challenged the question right back asking who the person's first Doctor was. He revealed that he has been a *Doctor Who* fan since he was young and that he first grew up watching Jon Pertwee. Mark Sheppard mesmerized the crowd and won them over with his passion for the series and also his diverse acting experience and stories. He was an exciting new addition to the convention circuit and his own excitement for having appeared on the show was apparent.

Saturday was a record breaking day for the event as roughly 1150 attended the convention, setting a record for Chicago TARDIS. Interest in the current series has only been growing and in turn so have the amount of attendees at the convention. The convention has taken excellent steps to accommodate this such as using a "virtual queue" system in which those queuing in line for autographs or photographs get a time to return so that they do not need to wait in the line the whole time.

More panels worth mentioning were the spoilers panels which featured Ruth Ann Stern, Steve Manfred and others and was moderated by Jason Tucker. It discussed how knowing information about an upcoming program can either enhance or ruin the experience of the show. Big Finish did a public podcast during one of the panels at the convention which allowed attendees to participate in the show itself asking questions and giving feedback. The interactive session was well received by



THE MASQUERADE SIGN UP



THE AUTOGRAPH LINE



THE RECORD BREAKING ATTENDANCE IN MAIN PROGRAMMING



MARK SHEPPARD TALKS ABOUT HIS FAVORITE WHO MOMENTS



THE SPOILERS PANEL



BIG FINISH'S PODCAST EVENT



PHOTOS WITH THE FIFTH DOCTOR AND CREW

the attending con goers. Auto-graph and photograph sessions were also a part of midday activities.

The DDWRPG staff did a special session on *Doctor Who* role-playing games for attendees. Nick Seidler and Jack Kessler gave an overview of the history of the various *Doctor Who* RPGs that have been made available. Jack produced his home-made GM screen that he had made for the FASA *Doctor Who* RPG many years earlier, as Nick covered the history of the games. A historical look back at the FASA RPG and the *Time Lord* game led into an explanatory discussion about Cubicle 7's *Doctor Who: Adventures in Time and Space* RPG and its mechanics. The panel talked about everything from the game mechanics of the games, to finding supporting materials to enhance the gaming experience such as miniatures. There was a fairly good crowd at the panel with



THE ROLE-PLAYING PANEL



JACK'S HOMEMADE FASA GM SCREEN



NICK SEIDLER AND JACK KESSLER, OF THE DDWRPG STAFF, UPDATE THE CROWD ON *DOCTOR WHO* RPGs



JACK GIVES THE HISTORY OF THE DIFFERENT RPGS



NICK EXPLAINS THE DWAIT'S DICE MECHANIC

over 35 people attending the session and numerous others stopping in to learn about the game. After the session, Nick ran an adventure module for the attendees that wanted to give the game a try. Details of this game can be read in the sidebar below, which featured the use of *Doctor Who* microuniverse figures that Jack had brought along. It was obvious by the panel that *Doctor Who* fans are learning more about gaming and that the interest in the *Doctor Who-Adventures in Time and Space* RPG is growing among fans who want to give role-playing a try themselves. It was reported that after the panel and game numerous copies of the *DWAITS* RPG were sold in the dealer's room.



NICK GMS A GAME FOR THE ATTENDEES



MINIS USED AS THE HOUSE IS EXPLORED



THE PLAYERS STOP THE DANGEROUS CATS

DOCTOR WHO-ADVENTURES IN TIME AND SPACE MODULE RUN AT CHICAGO TARDIS

As with previous conventions, after the *Doctor Who* Role-Playing panel, the staff from DDWRPG ran an adventure module for the interested attendees. This year, Nick Seidler ran the module "Cat's Eye" which he had also run at GenCon. This meant that players had a chance to try the *Doctor Who-Adventures in Time and Space* game themselves and see how fun it can be to create and play in one's own *Doctor Who* adventures. The game included first-time gamers and a few seasoned veterans. It was a great opportunity to teach new people how to game.

Players at the table included Lewis Miller (who played the character of archeologist Indy Jones), Todd Reines (who took over the Indy character after Lewis had to leave early), Amanda Hardin (Amy Pond), Bill Buklis (Rory), Eric Gronkiewicz (The Doctor), Nicole Bartodzieg (River Song), Ben Schuelke (Craig Owens), and Bryan Yang (UNIT soldier Mike Yates Jr.). Numerous other convention goers stopped in the room to watch the game being played and to learn about the game's mechanic.

The module featured the TARDIS crew returning to Earth and the Doctor helping his friend Craig Owens whose car had broken down. Before being caught in a rain storm, the group took cover on the porch of an abandoned house. The house itself was home to numerous stray cats, and a group of homeless people making the most of the run down property. But something has gone wrong at the house, and it is up to the players to figure out the cause. The adventure itself went great, and many of the players commented on how much fun the adventure and the game was. Many were interested in getting a copy of the RPG themselves which was being sold in the dealer's room. It was a great con event.



THE QUARK COSTUME



NYSSA CONFRONTS THE MASTER (THE EMCEE)



HARP PERFORMANCE OF WHO MUSIC



BEST IN SHOW 10th DOCTOR



DOCTOR MEETS IDRIS



TORCHWOOD CROSSPLAY

Saturday evening was devoted to the annual masquerade and costume contest at the convention. This event is one of the best attended as hundreds of people come to see what costumes, skits, and performances are done. This year's masquerade was one of the best in years, with over 40 different entrants and rather good skits and costumes. It is clear that the growing popularity of the programme in the USA has expanded events such as this and in turn there were many increasingly detailed and well-made costumes at the event.

Emcee William Dezoma, dressed as the Master, hosted the event and his jibes and interaction with the audience were excellent. A comment on "why do I keep hearing drums?" resulted in the audience breaking in to a round of clapping that mimicked the *Doctor Who* theme's base-line and the "sound of drums" that the Master's character hears continuously. This style of clapping continued between masquerade attendees and unified the audience for the event in a way not yet seen at this convention.

There were numerous costumes that were noteworthy. A Quark costume made out of cardboard would have felt right at home in the 1960s story "The Dominators". Numerous entrants dressed as the Doctor, with new series versions being the most popular, though second, fifth, and sixth Doctors also made an appearance. One of our favorites were a set of tenth and eleventh Doctors, accompanied by a Rose, that were done in a steampunk style. Creative and still Whovian in their own way. The best of show award went to a person that was dressed in the space suit the Doctor wears in "The

Waters of Mars". There were various other strong costumes such as contestants dressed as Idris from "The Doctor's Wife" and a Madam Kovarian. Some of the best workmanship we saw was on a costume that was a design of the Sixth Doctor's coat, but in an alternate color scheme as it was a test of the pattern. Spot on. There was also a fair amount of cross-play with females taking the roles of CPT Jack or Doctors — perhaps the best was the Fem Five, a take on the Fifth Doctor's costume if the Doctor had been female.

One of the highlights of the masquerade was a harp player who arranged Murray Gold's *Doctor Who* music for performance on the classical instrument. The result was an airy and technical performance that received the accolades that it truly deserved. The playing was well appreciated.

The masquerade had numerous skits that were a part of the masquerade. The skits always bring a bit of humor and drama to the event and are one of the more enjoyable elements. Skits about the episode "Black Orchid", "The Leisure Hive" and many other original pieces were a part of the show. The skits even crossed over to the judges and the emcee who did a bit revealing that there were three Masters at work which made the masquerade event particularly good. It was quite a bit of fun before the judges retired to make their decision.

The interim between the masquerade and the announcement of the winners was filled with the ever-popular *Doctor Who* themed game show "Match Game" (akin to the UK game show "Blankety Blank") expertly hosted by Mike Olsen. Convention guests such as Robert Shearman, Tony Lee,



STEAMPUNK ROSE, DOCTOR 10, AND DOCTOR 11



MADAM KOVARIAN COSTUME



FEM FIVE (FEMALE 5th DOCTOR)



"BLACK ORCHID" COSTUMES



ADRIC AND AMY SKIT



THREE MASTERS AT THE MASQUERADE



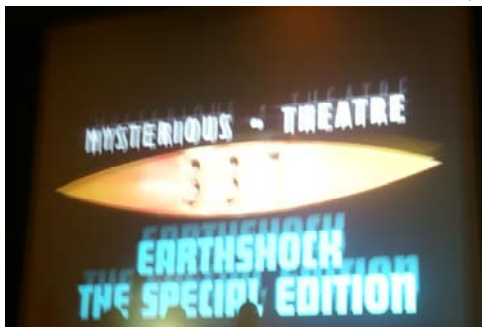
THE MATCH GAME EVENT



CONTESTANTS AT MATCH GAME



SOME OF THE MASQUERADE SHOW WINNERS



MYSTERIOUS THEATRE 337 SHOW



THE MT337 CREW

and Jason Haigh-Ellery were a part of the game. Humorous answers challenged the players to match the right word missing from a sentence in a hilarious game that always seems to be a fan favorite. This year's panelists brought lots of laughter from the crowd. When answering what _blank_ Rory wanted for Christmas this year, the answer "A new font—because he was tired of being time's new roman" got a standing ovation from the crowd.

After the game show, the masquerade show winners were announced and returned to the stage. The Masquerade show went later than usual because of the number of entrants to the contest. There was still more fun to be had on Saturday night as the annual *Mysterious Theatre 337* show was held. MT337 features a *Mystery Science Theater 3000* style riff-trax performance. This year's show was the *Doctor Who* episode "Earthshock" in a special edition. After the show, the MT337 performers gave a talk back on how the performance is written, prepared, and performed. The event was another fun part of the convention. The evening also featured the Brit-rock karaoke dance in which fans could sing songs and dance along during the social event.

Sunday's con day started with numerous other panels that included



MT337 AS THE AUDIENCE SEES IT



BEHIND THE SCREEN OF THE MT 337 SHOW



THE MT337 POST SHOW TALK



THE RED, WHITE, AND WHO PANEL



THE FIFTH DOCTOR'S TARDIS CREW AT THE BIG FINISH PANEL



THE WRITING WHO PANEL



MATTHEW WATERHOUSE ON THE CURSE OF THE BOY COMPANION PANEL



SOME OF THE MAIN PROGRAMMING CREW WITH MARK SHEPPARD

a panel on the forthcoming book about *Doctor Who* in America called *Red, White and Who*. The book's editors talked about the progress they were making and the details they were trying to collect for the book.

The main programming room held a Big Finish audio panel which featured Peter Davison, Janet Fielding, and Matthew Waterhouse. Waterhouse has not appeared in any *Doctor Who* audio adventures yet, and at a previous convention said that he thinks the role of Adric is behind him. However, at this year's panel he admitted having been approached by Big Finish and is considering a return to the role. This is big news for those hoping for a full Fifth Doctor story with Tegan, Nyssa, and Adric.

Other panels included a writing panel that featured Robert Shearman, Benjamin Cook, and Tony Lee which gave tips and advice to those interested in writing their very own stories and also covering their work in different mediums. A panel in the alt.programming room called "The Curse of the Boy Companion", which was planned well before he became a substitute guest for Sarah Sutton, featured Matthew Waterhouse who added his experiences on being a male companion. Though we already championed him in this article, Waterhouse's clever comments and obvious love for the programme itself won over so many of the fans who seemed to create an "I love Adric" cult on the spot. Few of the actors really understand how the fans love the show, but Waterhouse seems to get this.

Mark Sheppard drew a great crowd for his final panel of the day in the main programming hall. His appearance as a new series guest was a dynamic as the previous day's session. The audience reacted well to his stories of acting in *Who* and other shows and ultimately he is the sort of person that gives each attendee some newer



THE GUESTS AT THE CLOSING CEREMONIES



THE STAFF PLAYING THE TRADITIONAL WHO, LOSE OR DRAW



JANET FIELDING JOINS THE GAME

perspective on how to enjoy the show a bit more.

The final official event of the convention was the closing ceremony. The guests were brought on stage to give a final farewell and the audience got a chance to take everyone's photo one last time. Farewells and applause of appreciation were given to the actors before the 2011 *Children in Need* clip was shown to the audience as a final event as the convention ended. Once again Chicago TARDIS was a successful convention that would be of interest to Doctor Who fans and gamers.

The con staff, including our DDWRPG staff writers, photographers, and contributors finished the convention with the annual visit to the staff and volunteer party. There was one more chance to game there as the team played their annual round of Who, Lose or Draw. This year Janet Fielding joined the game, which in the past has featured players such as Colin Baker, Anneke Wills, Nick Briggs, Tommy Knight, and Gary Russell to mention just a few of the guests that have participated in this annual event. So each year, the convention ends with one last game.

This year's Chicago TARDIS convention was particularly well put together with a solid mix of guests from all eras of the series. The convention continues to grow and we here at DDWRPG look forward to seeing what exciting events and features the convention will have in the future. We encourage our readers to give this convention a visit, for it is one of the most enjoyable fan experiences that one can have. We cannot wait to see what next year, or the following 50th Anniversary event, will bring. See you there next year!





HELPING SET UP BEFORE THE CON



AT MY FIRST DOCTOR WHO CONVENTION



WORKING AT 'TECHWORLD'

VIEWPOINT OF A FIRST TIME DOCTOR WHO CONVENTION ATTENDEE

by Eric Fettig

Attending the Chicago TARDIS Convention was a great time. I went for the first time this year and discovered plenty of things to do there.

I found the discussion panels to be an interesting aspect of the convention. A talk was held nearly every hour, starting from 10 o'clock in the morning. These sessions encompassed a variety of topics related to *Doctor Who*. The discussions ranged from the television show proper, *Doctor Who* media like literature and audio, and other assorted subjects all with a strong predilection towards the show. There was an immense breadth of knowledge on the show available at these panels.

The opportunity to interact with those who work on *Doctor Who* was also available. Question and answer sessions were held with Peter Davidson, Janet Fielding, Matthew Waterhouse, and Mark Sheppard. Their experiences on the show dominated these discussions, but questions from the audience often took these conversations to other areas of discussion as well. I found their behind-the-scenes stories of the making of *Doctor Who*, and insights into their lives, both on and off the show, to be fascinating. Their personalities were on full display and made for entertaining conversations.

My experience at the convention was a bit atypical. I was afforded an inside look at the convention by helping out the staff who were in charge of running it. My volunteering efforts allowed me special access, which meant I could avoid waiting in some lines. It was hard to for most people to stay out of lines considering the convention had a record number of attendees this year. This resulted in lines for registration, autographs and photos with the actors, and for a few of the more popular main programming events.

This behind-the-scenes access also afforded me the opportunity to appreciate other aspects of the convention that are sometimes overlooked. I saw all of the work that goes into not only making the convention happen, but more importantly, making it a successful one. Meetings take place months in advance to address all of the issues needed for the event to run smoothly and be successful. Hard work also takes place well in advance, but the most important work is done during the convention itself. These efforts included setting up the space, organizing and running events, and a multitude of other required activities. I feel these endeavors can be completely forgotten about, and even taken for granted, but are essential because without them it would be impossible to have an enjoyable experience at the convention.

I mentioned some of my favorite things at Chicago TARDIS, but there were other events and activities that took place. A well hosted masquerade, video rooms showing a variety of *Doctor Who* media, and many other functions were there to enjoy. All in all, experiencing the convention in the accompaniment of friends and meeting new people, all interested in enjoying *Doctor Who*, combined for a truly memorable time.



PHOTO WITH THE DOCTOR WHO ACTORS AND OTHER CON STAFF





ARMED CORPORATE GUARDS WALK THE STREETS OF EARTH PARALLEL IX

MODULE: MORE THAN MONEY

“More Than Money” is a Doctor Who adventure module set on the planet Earth Parallel IX in 2019CE. The TARDIS crew discover a planet in which a corporate boss is seeking total control of the planet. This adventure module can be run with either a group featuring the Doctor, Amy, and Rory or another group of time travelling players.

The TARDIS lands on a parallel earth named “Earth Parallel IX” though the Doctor (or other Time Lord character) pronounces the name of the planet as “ix” rather than the roman numeral and will refer to the planet in that manner from the after his first explanation. The Time Lord will tell the companion characters that this is their chance to see what the world would have been like if the global conflicts of the 1990s, 2000s, and 2010s had been avoided. Taking a look around the planet “ix” might teach the travelers a thing or two, so the crew have taken a sidestep in time to visit this world.

Stepping out of the TARDIS, the world is heavily industrialized, and aglow with neon and holographic signage. There is a light rain that falls from the sky and the players find themselves in a crowded cityscape filled with multi-cultural people and advanced technology that fits together near seamlessly (just like in the film *Blade Runner*). Characters making awareness or intuition rolls will notice that there are numerous policemen in yellow rain jackets, wearing body armor and carrying assault rifles walking the streets. Some wear special high-tech goggles (which are actually night vision and computer tracking goggles that can help identify people). The policemen have a corporate logo on them and are identified by the worlds: “Metro Police—division of Cochrane Corp.). Characters that have made their awareness rolls will realize that the corporate policemen seem to be searching for someone or something, and occasionally stop people to ask them questions before releasing them and letting them go. There is a chance that the characters are stopped and questioned by police. If they do, the police will respond in the following way: “Police Control. Submit to an identity check”. Characters who are scanned by the policeman’s goggles will come up clean without a record, and the policeman will respond with: “Thank you for your cooperation. We are searching for corporate criminals.” It is clear that the cops are looking for someone and it is a serious situation. Characters that make a knowledge check can learn a bit more information. If pressed about the situation, the police will let the character know that this is not a civil case, but a corporate case—ultimately it is in the scope of the duties as corporate employees rather than contracted civil servants that the police are looking for the pair. Thus

characters with good scores in knowledge or in the specialty area of law, will realize that the people being looked for are not criminals in the public sense, but wanted by the corporation for some reason.

ON THE RUN

Player characters have a chance to notice that there is a young attractive woman in a fancy black dress, and a man wearing a trench coat and fedora that are standing in a doorway up the block in the direction of the policemen's movement. The police are advancing towards them, and the woman is almost at the point of tears, and the man is looking around searching for a means of escape. Though there are many people walking by, many are getting stopped and it is clear that the pair may soon be discovered. If characters are unsure that the pair should be helped, characters may be given awareness or intuition rolls that these two should be assisted.

There are numerous ways that the characters can help the group such as distracting the policemen, pointing them in another direction, or causing a disturbance. If the characters need confirmation before doing so, they can approach the mysterious pair. Getting close, both will pull out pistols. Players will notice that the man stands in front of the woman to protect her. They also have a chance to notice he is wearing high tech body armor under his trench coat. They will be defensive but willing to talk to anyone so long as they are not given away to the police. The man, Tyler, is not willing to give much information, but the woman, Bis, will provide the following bits of information so that the players can learn the situation, and she will beg the players for help.

Tyler is a former policeman, now out of work as the police duties have been contracted from the government to the Cochrane Corporation—a for-profit venture. Bis will explain that they are trying to escape the guards as they have been sent to capture her. Bis reveals that she has learned a secret about Petr Cochrane, the chairman of the Cochrane Corporation, which makes her a threat. If pressed about the secret she will not reveal it yet, unless the characters convince her that it is better for numerous people to know it in case she is captured or killed. [Bis's secret is that she has learned that Petr Cochrane was responsible for the increase in drug running and crime, which led to the government's contracting to private police to handle security. Petr engineered the violence in order for his corporation to get the security contract, and thus also gain influence and power. And Bis has evidence of this.]

So, the TARDIS crew need to help Bis, and her protector Tyler, escape from the corporate guards. When this is done, Tyler will lead the group to the hideout of a cell of rebels who want to unseat the Cochrane Corporation.



BIS BEING PROTECTED BY TYLER AS THE PAIR TRIES TO AVOID THE CORPORATE POLICEMEN



PLOTTING TO GET INTO THE CORPORATE OFFICES

IMPORTANT NPCs

BIS - 21, Girl hunted by Cochrane because she knows Cochrane's secret. Cochrane wants her dead.

TYLER - 44, Former cop trying to protect Bis and get her to the rebels. He will do anything to help.

KEUL - 27, Leader of the anti-corporate pro-democracy rebels.

COTE - 33, Former Cochrane employee turned rebel.

PETR COCHRANE - 38, Corporate leader in control of the planet.

PANRA - 23, Cochrane's girlfriend and Bis's older sister. Gave Bis the evidence. She does not know Cochrane wants her sister dead.

TIME FOR CHANGE

Tyler will lead the group to a secret apartment where a group of rebels are waiting. The player characters are introduced to a number of rebels including their leader, a Mohawk coifed punk-type named Keul. With the pressure of the chase off, more details about the situation on Ix can be explained. After the Cochrane Corporation was able to reduce the crime problems on Ix, the government gave more civil contracts and control to the corporation. Eventually, the government gave full political control to the Corporation. Now most democracy has left Ix, with only a public referendum on allowing the Cochrane Corporation to maintain the status quo planned to be held after ten years (with the first vote only coming up in three years). A larger problem is that the Cochrane Corporation also has control of the media on the planet, and therefore there is no way to change the system. The group of rebels are excited by the fact that Tyler and the TARDIS crew have brought Bis here to meet them, and they have a plan to free the planet of the Corporation's control.

At first, the rebels will introduce themselves, and explain that they are working for the political and cultural freedom of the planet. They will win the confidence of Bis, who will reveal that she has a microdot of information, written by Petr Cochrane himself, detailing the violence that he has hired people to do in order to get the government contract for the police security contract. This put non-corporate civil servant policeman like Tyler out of work. She will give the microdot evidence to Keul, and simply say that "the truth must get out". Bis will then break down crying, and will reveal that it was her older sister Panra, who is actually Petr Cochrane's mistress, who got her the information. She fears for her sister's life. Bis reveals that she visited her sister at the Cochrane Corporation, and as she was leaving alarms went off, and she ran to meet up with her friend Tyler. They were chased by police and she fears for her sister's life. Keul will tell her not to worry for they will bring down the company and also try to help her sister. A sub-plot of Tyler and Bis's affection for one another can emerge here if desired as well.

THE PLAN

Keul will reveal that the rebels have an agent who will help them infiltrate the media center to get the word out on the Cochrane Corporation's ill deeds. The agent, a former employee of the Company, is named Cote. Cote will help the group infiltrate the media center to get word out that Cochrane is corrupt. The rebels also believe that if they can shut down the media center it will also lead to a revolution against the corporation, but they need to control the system. The plan hinges on the group going back to the Cochrane Corporation, infiltrating the offices, and getting to the media center. Bis will be concerned about going back, but Keul, with Tyler and the crew's help, can convince her that going back may also present an opportunity for them to rescue Bis's sister Panra as well. At this point the crew can rest, prepare for the mission, get weapons or gear ready and make any final preparations

that they need to make before their trek back to the Cochrane Corporation. Keul will point out that there should not be too much security because few would expect Bis to return after just escaping from there. This is where the exact infiltration plan should be made, with the characters making the plan with detailed help from Cote. Cote will let them know where the corporate media center is located in the complex, and he also knows where the chairman's office is where Panra is most likely located. He will be able to provide details on the security systems and the best entrance to get into the complex. Cote will be a help to the players who put together their general plan, but he does not know every detail of the security layout.

CLOSE CALLS

Once the plan is set and the group departs, the characters should have to avoid or endure one or two encounters with corporate police that are looking for Bis. Likewise, on arrival at the Cochrane Corporation building, getting inside and avoiding detection should be the next part of the adventure with complications such as defeating security sensors and avoiding security guards.

CORPORATE BUILDING AND MEDIA CENTER

Once inside the Cochrane Corporation, the characters must accomplish two goals. The first is to get to the Media Center and broadcast the evidence that Bis has provided proving that the crime spree that allowed the corporate take over of the government was engineered by Petr Cochrane. Once getting to the media center, and overpowering the engineers and a few security men and women, the players can start sending out the broadcast. However, a complication arises mere seconds into the broadcast. Monitors reveal that the signal is cut off and alternate programming will replace the rebel's announcement. The players can find out from the engineers at the media center that a failsafe is built into the system that can be overridden from the chairman's office itself. There can be only one explanation, and that is that Petr Cochrane himself is overriding the signal.

Alarms will sound and security will be dispatched. If the player characters have stuck together they must go to the chairman's office. If the groups have been split, the second group must deal with the latest complication.

If all goes well, the characters will find their final confrontation in Petr Cochran's office itself. In his office, the players will find Cochrane, who has overridden the signal from his personal control set in the chairman's office. The players can switch the signal back on from here if they can defeat Petr Cochrane, but it will not be easy. He is prepared for them and has switched on a holographic defense system (see sidebar) which will protect him and be a threat to the players. He also has with him his mistress Panra, who is Bis's sister. Cochrane himself is armed and he will threaten the life of Panra if the players approach him as a last ditch effort to prevent the player's success. The threat of death to Panra (the source of the evidence and also with the promise to Bis to rescue her sister) will be the final obstacle to the players. If all goes well, such as using the Holo-Beast on Cochrane himself, the Time Lord and his companions should be able to help the rebels of Ix.

The adventure should hopefully end with the broadcast going out which will incite a mostly peaceful rebellion on Ix. The adventure can end in tragedy if Panra, Bis, or Tyler are killed, but hopefully it will be a happy rebel victory before the TARDIS crew leave.

HOLO-BEAST

The Holo-Beast is a holographic projection that looks like a dangerous deep sea fish. The hologram itself is a weapon that discharges electricity from the holographic matrix when it touches someone. The players need to avoid the Holo-Beast as an obstacle to save Panra or to get to Petr Cochrane. The GM can decide the damage that touching the creature would do. The Holo-Beast can be defeated by grounding it to drain its electricity or by creating another hologram to fight it, or by getting a hold of its control signal and taking control of it.



COCHRANE FLANKED BY PANRA AND THE HOLO-BEAST



GAME MASTERING TIPS: CREATING GOOD VILLAINS

“Oh, no! Not them again!” is one of the most satisfying phrases that a GM can hear when creating a situation when their players face a recurring villain. Most great heroes have equally worthy opponents that match their drive and skill set. Finding a nemesis that equally matches the talents of the characters makes the game even more fun and exciting for the players when they realize that they in fact have an enemy with goals opposite of them. A well fleshed out villain can become a personal nemesis for one or more of the characters and thus creates a more dynamic and exciting campaign for the players to participate in.

Game Masters should take extra time when designing a villain that the players will encounter, especially if

MORE POINTS TO CONSIDER

The following are some items that GMs should also consider when running villains in a role-playing game:

- **Have a defined goal for the villain.**

This can be as simple as wanting power or ruling the universe, to as complex as wanting revenge against one of the characters for a specific or mundane reason. Just be sure that your plots play to the villain’s goal.

- **Take the time to create the villain’s background.** A GM should know the details, even if unrevealed.

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the villain is meant to be a recurring threat. But before we go into more detail, it must be said that not all villains are designed to be a recurring problem for the players. In our ongoing DDWRPG *Doctor Who* campaign, one of our most memorable villains became known as Norman Bates. The character was named just “Norman” but was originally envisioned as a recluse computer hacker type. After the kidnap of one of the party’s main characters in our game, and the group’s inability to capture the villain, the myth of the kidnapper grew (and the players started saying “I picture Anthony Perkins from *Psycho* as this person” as he was named Norman). What started as a failed kidnapping out of desperation as a one-shot threat in a module, developed into a recurring villain when the players saw a scheming psychotic villain. The Game Master, Rob Kohlmetz, had the brilliant wherewithal to roll with the game and adopt the traits that the players saw rather than hold to his original villain as he created him. The players helped create the myth around the villain and suddenly they perceived a threat bigger than ever intended. Plus, the situation was personal, as the villain had kidnapped one of their own player characters. When the villain returned, the myth had grown, and



NOT ALL VILLAINS NEED TO BE THE MAIN VILLAIN, SOME ARE LIEUTENANTS

eventually Norman Bates, as the villain became known, became a recurring threat that the players met numerous times before he was killed and permanently defeated. Sometimes great villains evolve rather than are outright created. A good Game Master picks up on these signs and goes with them for the good of the game. However, conditions must be right for a villain to evolve on their own. A good Game Master can also prepare and plan to create a memorable villain as well.

Putting together a memorable and effective villain is something a GM can do to enhance the campaign. If planned for properly, a villain can be introduced well and become the nemesis to the players that allows for appearances in multiple adventures and develops into a recurring threat that the players must face. Our sidebar to this article gives a few practical tips that a Game Master can use. Perhaps the most important thing to make sure that a villain is memorable and effective is for a GM to write a module that plays to the strengths and motivations of the villain. If the villain is a powerful scientist, make sure that the threat the villain is putting forward has a solid scientific base with severe consequences, such as creating a race of zombies that will wipe out the world or perhaps inventing a super-weapon that will destroy the whole planet with a single shot. If the villain is a powerful leader, make sure that they are having their forces assemble to invade an important or helpless country or planet. If the villain has a personal grudge against a character, make sure that they have put a plan into place that plays to the character they are targeting and perhaps isolates them so they cannot escape easily. The point is that the threat and plot put forward by the villain is grand enough to be perceived as more than just a standard encounter. As a significant nemesis, the plot needs to have a sense of scale as well.

Villains should also be a step ahead of the players. This should mean that the players' nemesis has thought about what actions the group may take to stop the villains plan from proceed-

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- **Use a piece of special equipment to help define the nemesis.** Just as the Doctor has his sonic screwdriver, the Master has his tissue compression eliminator (or laser screwdriver). Players actually get a sense of a mini-victory if they are able to acquire this item. It also gives the villain an appropriate technological edge.

- **Give the villain some character quirks.** Just like creating a good characters, villains need to have their own unique and memorable characteristics, whether it is a special way they talk, a catch phrase, a unique physical characteristic, a certain way they stand, or an annoying habit (like biting one's nails).

- Most villains try to remain hidden, so be sure to **have the villain work through lieutenants** and other trusted confidants. Most villains have created a hierarchical structure for getting their work done. One does not confront the mastermind before working through some of their primary henchmen first. Save the boss for the boss fight.

- Though the villains are the brains behind the operation, they **have support from a group of minions**. Whether the villain is supported by a group of genetically mutated monsters (such as Davros with the Daleks), or a group of misguided humans that have been lied to and are unknowingly helping the wrong side. The villain needs to have some power to be a real threat.

- To truly be villainous, the nemesis needs to make decisions that put others at risk regardless of the situation. In essence, **be sure the villain endangers the life (or freedom, or health) of others** while they try to accomplish their goal. Those who are evil generally do not care about the consequences to others.

- **Give the villain some positive traits too.** Nothing can be more annoying than a baddie who is better at something than the characters. Perhaps they are very good looking, more charismatic, smarter, or have a better sense of fashion and dress.

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- **Many of the best villains are recurring**, and return to haunt the players in more than one adventure. Giving the villain a story arc in which they are trying in various ways to accomplish a dastardly goal in an excellent way to engage the players and create an epic storyline as well.

- Some of the best villains are there the whole time but we fail to recognize them as they hide in plain sight. **Have the villain wear a disguise** once in a while. Nothing is more surprising than when we discover that the person we thought we could trust is actually working against us. The Master was particularly good at this in stories during the Third and Fifth Doctor eras.

- Effective villains are usually rather smart (at least as smart as the characters), and therefore **create plots that are complex when using the villain**. While it is fine to have a straight forward plot that involves one's nemesis, they are usually working hard to outsmart the players and as a GM it is your responsibility to reflect that as well. Create strong and complex stories worthy of the villain. This will frustrate the players and up the level of animosity with the villain as well.

- **Villains should be one step ahead of the characters**. This means that the villain has planned for some of the eventualities that may happen if their plot has been derailed. Villains have planned for things to go wrong (because they are smart). Likewise, villains have also planned a means of escape if their plan does fall apart, so that they may live on to fight another day.

- **Villains should NOT be bulletproof or invincible**. In order for a villain to be effective, the players MUST have a chance to genuinely catch or kill the villain. A GM who always allows the villain to escape, or creates adventure modules in which the villain cannot lose, does a disservice to the players and the game. As with all RPGs, the game must be fair, and the villain must be vulnerable as well. Vulnerable, yes; easily killed, no.

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A VILLAIN'S MOTIVATION CAN BE SCIENTIFIC SUCCESS OR WORLD CONTROL

ing and has planned for some of those eventualities. What makes a villain particularly effective is if their power or strength does not come from brute force but rather a well educated or thought out viewpoint. Someone who is brilliant and might be able to outsmart you is much more dangerous than one who can easily be fooled despite their power.

In addition, evil wears no single face. What makes many villains dangerous is that they may seem to be one thing to some people, but really are different to others. Davros appeared to the people of Necros as "The Great Healer" in which he provided for them nourishment for the starving population — when in reality he was feeding them protein made of their dead relatives. One usually does not look for the greatest threat in one's best friends, but that is perhaps the most dangerous place to find a villain. Villains should not only be male, but female as well (such as the Rani, or the Terrible Zodin). Likewise, not all villains should be humanoid, but they should be alien and otherworldly once in a while as well. Consider Arcturus in the episode "The Curse of Peladon". Many villains also disguise themselves and change their appearance to throw off those who might be on to their identity. This can be anything from a simple mask, to a change of identity, to plastic surgery to hide one's original appearance. With a sci-fi game that can include gangsters and shape-changers this sort of hidden villainy should be easy to explain.

It is important that primary villains in games are memorable for the players as well. Good villains get under the players' skin in ways that the average non-player character cannot. A villain should know how to push the characters' buttons and use this discomfort to their advantage. A villain will quickly taunt a character about a friend or a relative that they harmed or killed. A villain will challenge a character to a contest that they know the character cannot win, or that they have fixed so that the character cannot emerge victorious in the encounter. This level of personal vendetta is what many of the players in the game will remember and

will raise the profile of the villain to the next level. Sometimes characters simply find themselves in the way of a villain and the situation is not personal, but for long lasting and memorable opponents often the encounters become personal.

Villains should also have a motivation. There should be a reason that they are the way they are. It could be a problem in their back story, or it could just be that they find themselves at odds with the players on a given day. Either way, the villain should not just be acting the way they are “just because”. There should be an underlying reason why they have found themselves opposing the players.

Not all villains need to be of the same power level as well. The Doctor faces low-level villains such as Dr. Lazarus or Mestor, to formidable threats such as Davros or the Master, to super-powerful villains such as the Black Guardian. Having a range of enemies is just as important as only having a single enemy that one finds themselves at odds with. This also allows for the occasional team-up (such as the Master and the Rani) that can raise the profile of a specific adventure. But it is also important to not over-use a villain. Not every adventure needs to feature your nemesis (perhaps the *Doctor Who* production staff should have realized this in Season 8). Making sure that when the villain shows up that it is a surprise, or at least a worthily dramatic moment, is key to using the villain effectively.

Villains can also range in their emotion and their demeanor. Encountering the same person on different days or times gives them a different way of carrying themselves. Even bad guys have good days and bad days. There are days that they feel on top of the world (or ruling it) and others when the chips are stacked against them. Be sure to give your adversary a range of emotion and a range of experiences in which to present them.

Also, in a time travel game, one should not shy away from historical villains either. The Doctor encountered Adolf Hitler in the last serial of the show, having him encounter one of history’s most notorious evil-doers. A TARDIS crew may find themselves face-to-face with Stalin, Genghis Khan, Mao Tse Tung, Idi Amin, Pol Pot, or the leaders of Spanish Inquisition. Having players face these notorious historical figures allows them to bring their own knowledge of history into the game. It is up to the GM to decide if history can be altered or not (and a parallel universe setting may allow the characters an unexpected victory and perhaps even the elimination of the villain in an *Inglorious Basterds*-like adventure).

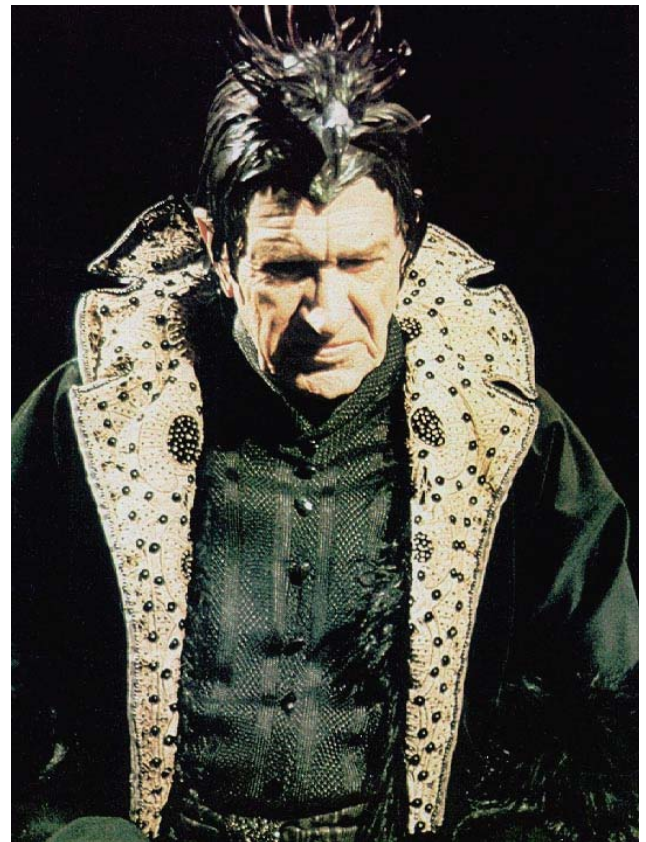
The introduction of a villain is an excellent way to bring a personal dimension to an RPG and is also an effective way to connect a number of different adventures into a story arc. A developing plot arc may feature a particular villain and create a large and epic story that most players are excited to be a part of. While using stock *Doctor Who* villains such as the Master are fine, creating or finding a unique and original character to challenge your TARDIS line-up is more fun. Villains are a way for the players and Game Master to get more deeply engaged in your own campaign.

(continued from previous page)

- **Use some historical villains.** History has proved them bad, half a GMs work is done.
- **Do not be afraid to make the villain sympathetic occasionally.** Villains are misguided but that does not mean that sometimes they deserve sympathy or are victims themselves.



VILLAINS SOMETIMES HAVE GOOD DISGUISES



SOME VILLAINS ARE MUCH MORE POWERFUL



VILLAINS WHO ARE POWERLESS ARE ALSO ENJOYABLE



DOCTOR WHO: WORLDS IN TIME ON-LINE GAME

The new on-line MMORPG for *Doctor Who* "Worlds in Time" has finally gone live. After first being visited by the Doctor, and then going on a solo adventure, players then have a chance to decorate their own TARDIS rooms, upgrade their gadget, and buy clothes for their character. After the first mission, the Doctor then lets you team up and go on various missions with other player characters, so follow-on missions are made up of teams.



The game itself looks generally like a cartoon depiction of the *Doctor Who* universe. Your mission is to recover shards of time that are scattered around the universe. Once these are collected, the Doctor can presumably set time right. Different baddies defend the shards and each mission has one playing mini-games to unlock doors, or stop the baddies from getting to you. For instance, halting an Auton requires you to win a mini-game, thus using your gadget effectively to stop the monster. The game can be slow and tedious. It is geared more towards younger players and solving the puzzles rather than interacting with others in a social manner. Try it at www.doctorwhowit.com.



FIRST COMING ABOARD THE TARDIS



DEFEATING THE AUTONS AND RECOVERING THE FIRST SHARD

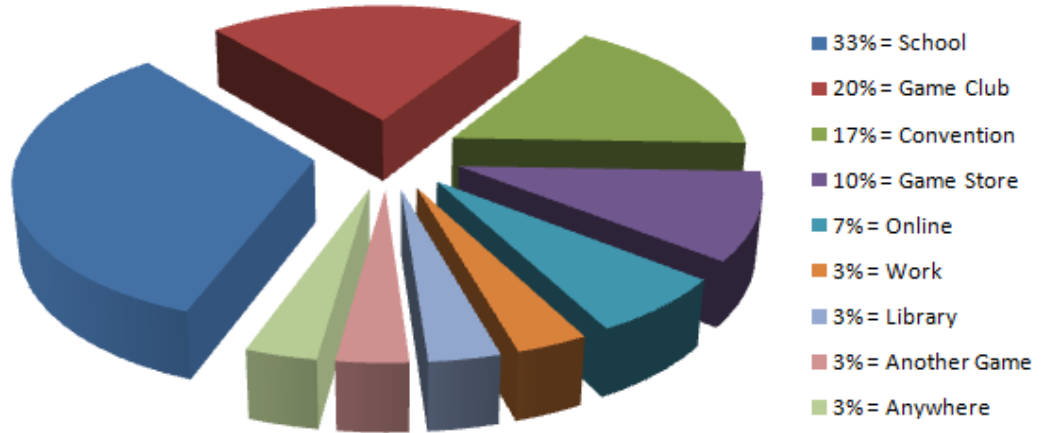
XUE WHO by Jeff Miller



GAMER POLL: BEST PLACE TO MEET NEW GAMERS

We ask the question “Where is the best place to meet new gamers?” and here are the results of this month’s poll. One third of our respondents answered “School” which is one of the first places that most gamers meet their first game group who are usually friends (often in high school or college). The second answer with a 20% response was a “Game Club” which often also happens at college or in the local community. Conventions and Game Stores put up high marks as well, meaning that in general, between school, clubs, game stores and conventions represent 80% of the best places to meet new gamers. A few other options are available as well. 7% of respondents suggested online as a place to find players for a game, though obviously this should be done with caution in all regards to standard net safety. Other places that got a vote were “work” and the “library” as potential places to connect with those also interested in games. Filling out the bottom of the list were two witty answers. The first was in “Another Game” which is a legitimately good answer. This is a great place to make new friends and find the right people for your group. And another answer was “Anywhere” which is exactly right as if one tries, one can find new gamers anywhere one really looks.

Best Place to Meet New Gamers



Sample size: 30 respondents



DDW DW RPG

DIARY OF THE DOCTOR WHO ROLE-PLAYING GAMES



NEXT ISSUE:

MORE ADVENTURE MODULES
NEW FASA COMPANION STATS - MAKING YOUR OWN CRAFT TARDIS
and More....

Send your contributions, articles, comments and correspondence to:
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