

# DOCTOR WHO

A collage of various characters from the Star Trek franchise, including Spock, Kirk, T'Pol, and others, set against a blue background with a large red 'X' watermark.

CUBICLE  
7  
SEVEN

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## CHAPTER ONE

# INTRODUCTION

*'The Universe is big. It's vast and complicated and ridiculous, and sometimes, very rarely, impossible things just happen.'*

—The Eleventh Doctor

The Doctor is pretty darn amazing, but if you wanted to sum up what the Doctor does, the first thing that comes to mind is probably travelling through time in the TARDIS. However, the TARDIS isn't all about time travel; it can travel just about anywhere in space as well. From the very earliest of the Doctor's adventures, there was always an exciting mix of travels in history, and journeys to alien worlds. Whether it's stepping foot on Skaro for the first time, or exploring the many locations on Marinus, the Doctor doesn't limit their time to Earth when there are so many new and exciting worlds to experience.

**Adventures in Space** is a sourcebook dedicated to those adventures on alien planets, and serves as a companion volume to **Adventures in Time**.

### 📍 New Worlds

This sourcebook provides everything a Gamemaster could need to create fantastic new worlds for the characters to explore. They could be inhospitable deserts, a dense, tropical ecosystem, or even a planetoid made of pink quartz where waterfalls of poisonous liquid cascade into a sea devoid of life. This sourcebook looks at everything from the planet's ecology and environment, to its native flora and fauna. While we're on the subject of plants and animals, not all of these are friendly, so we also provide new advice and rules for toxic plants, poisons, and venomous species.

### 📍 New Life

On these strange, new planets, the characters can encounter many new alien species. With a step-by-step guide, Gamemasters can create exciting new aliens that can act as antagonists, major villains, or helpful aides and NPCs. We also provide some advice for using these new alien species as potential player characters. After all, not every travelling companion of the Doctor has been human, and the Universe is full of alien explorers from countless worlds venturing into space, who could easily become the focus of your campaign.



## ⊞ Familiar Places

If time is short, which it often can be even with a TARDIS to hand, why not head back to a planet the Doctor has visited before during one of their many adventures? There are too many to list all of them here, but in this sourcebook you'll find some of the most recognisable locations in the Universe, from Akhaten and Androzani, to Trenzalore and Telos, providing an insight into each planet's history, ecology, and potential adventure ideas.

## ⊞ It's Not The Destination

With all of these worlds to explore, you'll need a means of getting there. What if you don't have access to a TARDIS? Luckily, you'll find guidance and rules for creating starships and space stations — after all, not every space adventure takes place on a planet. Many take place onboard vast space ships on lengthy voyages, or space stations poised at dramatic locations, researching cosmic phenomena.

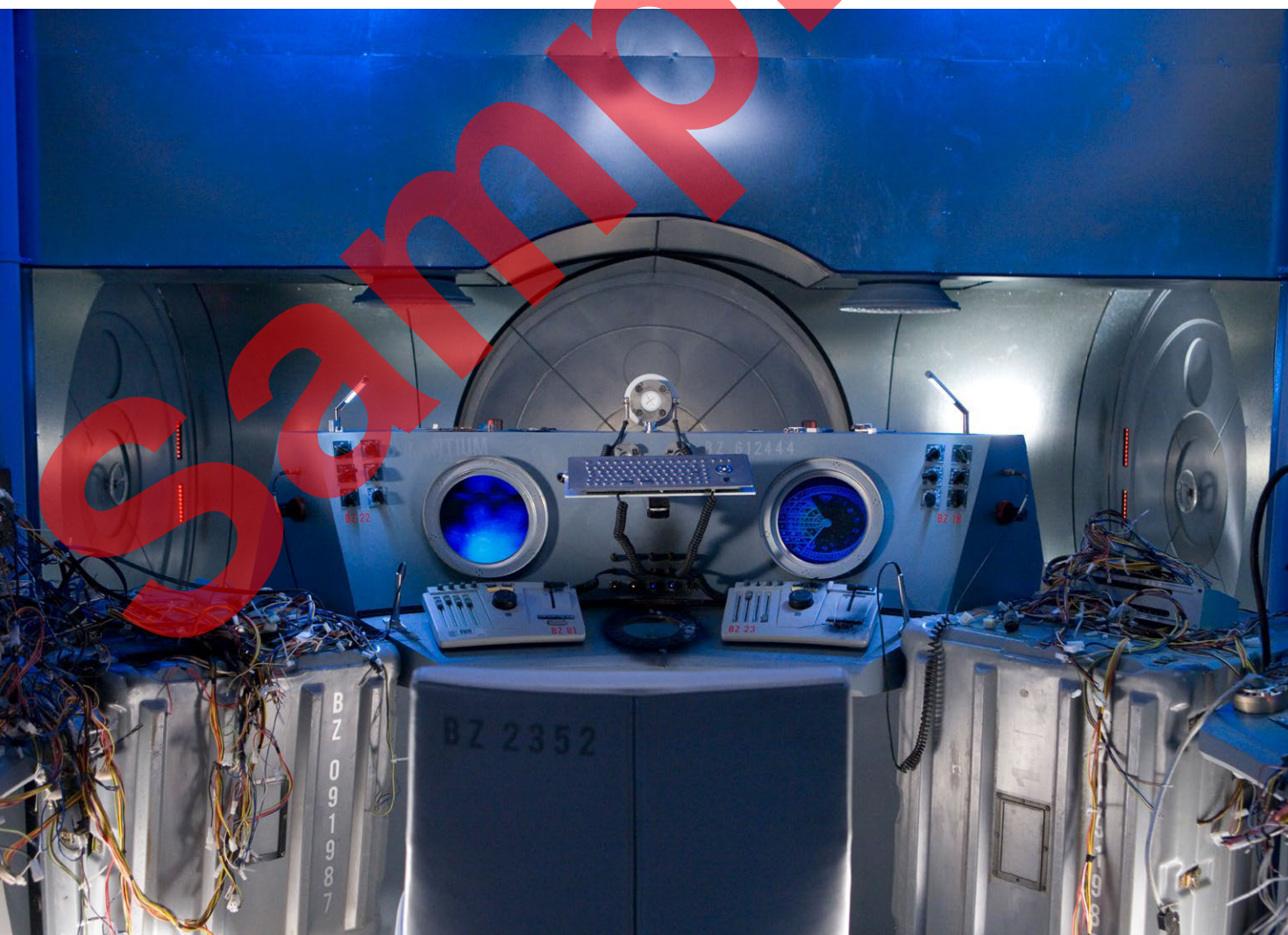
Space ships can be complicated pieces of technology, with lots of gizmos, buttons to push, and machines that go 'ping'. However, Gamemasters

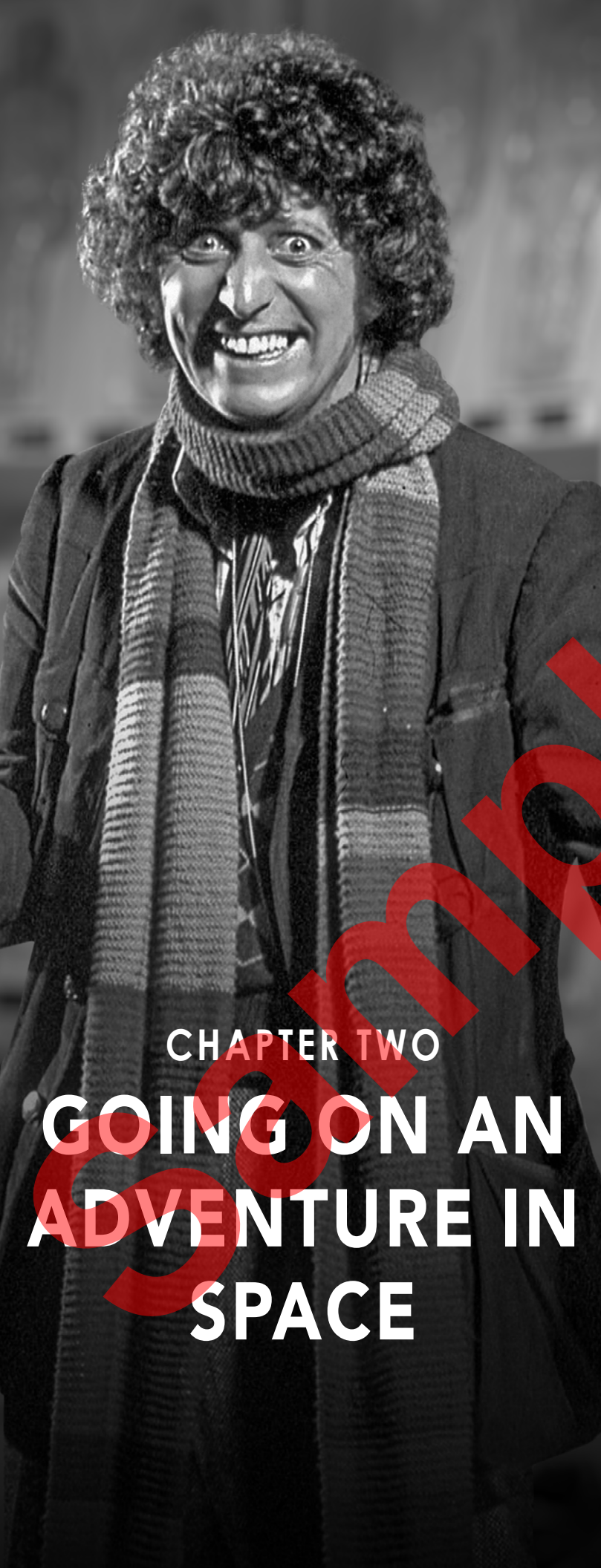
don't need to know how to reroute the fusion core of a star cruiser or the fundamental science of warp-shunt technology. All you need to know is what the ship can do, and how it adds to the adventure. The advice for creating space ships and stations does just that, putting the story first and making sure it suits the adventure you have in mind.

## ⊞ The Terror of Elbonia-2

Finishing off this sourcebook is a detailed planet to get you started on a new adventure in space. Elbonia-2 is a strange world filled with hostile life. Buried deep beneath the overgrowth is evidence of an ancient civilisation. In orbit, above the planet, a space station sends teams of researchers and colonists to the surface of Elbonia-2. When communication is lost, the characters must race against time and the hostile nature of the planet itself. But what secrets are hidden in the overgrown cities, and the tunnels below?

All that, and a whole galaxy to explore. You have your space suit on? It's time to go on an adventure.





## CHAPTER TWO

# GOING ON AN ADVENTURE IN SPACE

When **Doctor Who** began in 1963, the British TV listings guide, Radio Times, subtitled it 'An adventure in space and time'. From the show's earliest seasons to the present day, space and other worlds have played a major part in the Doctor's travels. This chapter looks at the use of space themes in **Doctor Who**, as well as how the show has presented its version of space over the years, to help Gamemasters create and run their own adventures and campaigns set in the stars.

### 📍 The Doctor's Adventures in Space

*'If you could touch the alien sand and hear the cries of strange birds — and watch them wheel in another sky... would that satisfy you?'*

— The First Doctor

From Skaro to Ranskoor Av Kolos, from Space Station Nerva to Satellite Five, the Doctor's adventures have taken place in many space-bound settings. Unsurprisingly, many of these settings have reflected the times in which they were made and have often provided the producers and writers of the show with the opportunity to make socio-political or satirical commentary on those times.

### 📍 Space Adventures as Social Commentary

Take Skaro, the first alien world we see the Doctor visit. Made in the era of the Cold War and the Cuban Missile Crisis, only two years after the first man went into space, and less than twenty years after the end of World War II, the themes would be familiar to many of the viewers, though given a science fiction coating to avoid traumatising too many of them. Nevertheless, the messages in the story are quite plain. Skaro itself has a high enough level of background radiation to give the time travellers radiation sickness, and has mutated the two races on the planet. The Thals have gone full circle to become a race of tall, blond pacifists who must be cajoled into fighting to save themselves, but their former enemies, the Daleks, have retreated into their travel machines and now depend on the radiation to survive. Another theme is that of xenophobia and racial intolerance, as the Daleks now hate and fear the Thals for no other reason other than them being different from themselves.



Other adventures of this type include the Tenth Doctor's first visit to New Earth, a commentary on healthcare and the ethics of medical experimentation, and his return to New Earth in **Gridlock**, a satire of pollution and traffic congestion concerns. The Third Doctor in particular had a series of off-world adventures which covered such themes as big business vs agrarian colonist 'drop-outs' (**Colony in Space**), a planet joining the Galactic Federation when Britain in the real world was joining the European Common Market (**The Curse of Peladon**), Empire and colonialism in decline (**The Mutants**) and, particularly pertinent in the era of miners' strikes and the three-day week in Britain, the industrial unrest seen in **The Monster of Peladon**.

This commentary continued with **The Sun Makers**, where the Fourth Doctor arrives on Pluto in the far future, where humanity has relocated at the behest of the alien Usurians, who use bureaucracy and taxation as effectively as other aliens use energy weapons. The satire here is none too subtle, with the main villain's personal guard being called the Internal Retinue (Inland Revenue) and the main tax collector being dressed in a costume which resembles a giant humbug!

In **Bad Wolf**, when the Ninth Doctor finds himself inexplicably in the *Big Brother* house, Rose Tyler is forced to play a deadly variation of *The Weakest Link*. Both shows are broadcast to Earth from the orbiting space station Satellite Five, and the episode, which seems initially to be a light-hearted romp, turns on its head when the entire setup is revealed to be part of the Daleks' latest plan to conquer the Earth. More recently, the Thirteenth Doctor tackled the online retail boom, and the effect that working for such massive, impersonal organisations can have on their employees in **Kerblam!**

If something has been an issue, then **Doctor Who** will have covered it at some point and dressed it in science fiction clothing!

### 🔍 The Rebel Doctor

Mention of **The Sun Makers** brings us to another category: those stories in which the Doctor arrives on a planet which is under the rule of a totalitarian regime, and instigates rebellion and sedition, often managing to bring about revolution and a better life for all. Good examples of this would include

**The Savages**, where the First Doctor finds that the supposedly benign elders of an advanced civilisation have been draining the life essence from their primitive neighbours. **The Macra Terror**, where the Second Doctor spreads his own distinctive brand of disobedience and anarchy to thwart dark doings and giant crabs beneath the deceptively joyous, holiday camp-like atmosphere of an Earth colony, and **The Happiness Patrol** where the Seventh Doctor brings down the oppressive government of another Earth colony in a single night, and asserts the right of everybody to be unhappy if they want to be! In all these adventures and many more, the Doctor tends to side with the underdog and challenge the established order, and this anti-authoritarian streak is one of the main character and plot threads to be found throughout the series' history.

### 🔍 Doctor Who-dunnit?

Another important type of adventure could be summed up as 'What's going on here?', where the Doctor and companions arrive somewhere and find a mystery waiting to be solved by the travellers. For example, in the Fourth Doctor story **The Ark in Space**, a seemingly deserted space station is firstly found to contain the survivors of humanity in suspended animation, and then comes under attack by the insectoid Wirrn, who intend to use the sleeping humans as a handy food supply! The earliest time this is seen is in **The Sensorites**, which, after the TARDIS lands inside a spaceship (the first one we see), piles mystery upon mystery. The crew, who first seem to be dead, suddenly revive, and a disturbed crew member is at large in a sealed-off section of the ship. The crew are under the terrifying influence of the Sensorites, who are holding them in a hypnotic power. Later, after the Sensorites are encountered, the action moves to the planet below, the Sense-Sphere, where another mystery involving deaths amongst the aliens is investigated by the Doctor. This later stage is like a traditional detective story dressed in science fiction trappings, which is something that the series has used many times. **Terror of the Vervoids** sees the Sixth Doctor caught up in a murder mystery on a luxury liner... which just happens to be a starship. The very title of **Mummy on the Orient Express** makes its roots clear, with the Twelfth Doctor investigating yet more deaths on a space-bound replica of the famous train.

Sometimes, as in ***The Moonbase*** and ***Planet of Evil***, the time travellers are accused of being responsible for mysterious deaths or sabotage. In the former story, a plague and disappearances on the base turn out to be infiltration by a force of Cybermen, but before that is discovered, the Second Doctor is given twenty-four hours to solve the mystery, or 'you can get off the Moon!' In ***Planet of Evil***, the Fourth Doctor and Sarah Jane Smith are accused of murdering a planetary survey team on a world at the edge of the known Universe, and almost executed before the real killer is shown to be a creature bridging the gap between the Universes of matter and anti-matter.

Another mystery variation was seen in ***The War Games*** and ***The Android Invasion***. In both stories, the TARDIS first seems to arrive on Earth (the Western Front in 1917 and a picture postcard English village with adjacent space research centre respectively) but after investigation, the location proves to be another world altogether. In ***The War Games*** a warlike alien race is kidnapping humans from various points in Earth's history and making them fight in zones which mirror the time they were taken from, such as the First World War and the American Civil War. In ***The Android Invasion***, the village of Devesham turns out to be a near perfect replica constructed by the Kraals on their radiation-ravaged home planet, designed as a training ground for their planned invasion of Earth using the real Devesham as a bridgehead. In both cases, the Doctor gradually uncovers clues and hints before the true nature of each is revealed.

## 🕒 Earthly Inspiration

Sometimes, **Doctor Who** has worn its literary, cinematic, historical and mythological hearts on its sleeve, whilst adding a space-like spin on old stories. ***The Brain of Morbius***, for example, with its storm-lashed setting, patchwork monster, hunchbacked henchman, and mad surgeon bent on using the Fourth Doctor's head as his creation's crowning glory, couldn't make its debt to the old Frankenstein films more obvious! ***Paradise Towers***, with the entire story taking place in a self-contained residential tower block on an unnamed planet, is inspired by J.G. Ballard's dystopian novel ***High Rise***. Both feature inhabitants of their respective blocks falling from civilisation into gang violence and savagery, whilst help from outside fails to appear.

***Underworld*** features the Fourth Doctor encountering science-fictionalised versions of the Greek legendary hero Jason and his Argonauts, on a quest for the lost race banks of their people, rather than the Golden Fleece. Similarly, ***The Horns of Nimon*** has a bull-headed alien dwelling in a labyrinth on a planet whose leader sacrifices young people from a conquered world to the creature.

An interesting spin on this type of adventure is seen in ***The Girl in the Fireplace*** where the Tenth Doctor arrives on a spaceship inhabited by beautiful, murderous clockwork androids in 18th century clothing, and a mysterious link through time to Madame de Pompadour, the mistress of the French King Louis XV. The final twist explaining





the connection is not revealed until the final shot, with the departed Doctor and companions unaware that the ship itself is called the *SS Madame de Pompadour*, which is why the androids established the link.

This is just a glimpse of the myriad alien worlds and settings seen in **Doctor Who**, but hopefully it gives you an idea of the sort of themes that can be found in space-bound adventures and how you can draw from real-world events or non-science fiction stories, and adapt them to new stories set in the stars. For more information on the alien planets the Doctor has visited, see **Chapter Five**. More details of the various adventures mentioned can be found in the sourcebooks for each incarnation of the Doctor.

### 📍 Space in Doctor Who

*'Origins of the Universe... Ha! Got it wrong on the first line! Why didn't he ask someone who saw it happen?'*

— The Fourth Doctor

Throughout its long life, **Doctor Who** has given us a varied view of space and a history of space travel. Consider that the Doctor has been present at the final destruction of the Earth at least twice. In **The Ark**, the First Doctor sees the event from a vast spacecraft containing the last of humanity, bound for a new home on a journey which will take many generations. In **The End of the World**, the Ninth Doctor has a closer view from the space station Platform One, but like the other observers, misses seeing the planet's destruction due to sabotage and a struggle for survival.

Also considering **The Ark**, which has two time settings at the beginning and end of the journey, the Doctor has, on occasion, encountered other outposts of post-Earth human survivors, such as the struggling colony on **Frontios**, which according to the Fifth Doctor, was at the furthest limits of even Time Lord knowledge, or **Utopia**, which presents the last humans under siege in the year 100 trillion from the vicious, primitive Futurekind on the planet Malcassairo, and helped in their escape to the supposedly welcoming planet Utopia by the Tenth Doctor. These humans had a particularly cruel fate, as they found Utopia to be inhospitable and retreated into protective shells, eventually devolving into the vicious Toclafane.



Drawing lines connecting all these different interpretations can sometimes seem confusing, especially as **Doctor Who** is a time travel series, but at the same time a looser approach gives a lot more flexibility to writers and Gamesmasters when using space as a theme or setting for adventures. After all, this is a series where a planet can be depicted as a giant pirate vessel materialising around other worlds and plundering their wealth (Zanak, in **The Pirate Planet**), or as an 8000-mile-wide amoeba which has grown itself a protective shell (Magla, mentioned by the Fourth Doctor in **Destiny of the Daleks**)!

The Universe in **Doctor Who** came about when Terminus, a huge time-traveling space station, journeyed to the very beginning of known time, and ejected its unstable fuel. The resultant explosion of the fuel caused the Big Bang, sometimes referred to as Event One, and led to the creation of the Universe. The Fifth Doctor realised this when he worked out that Terminus was situated at the centre of the known Universe, and narrowly prevented the station carrying out another similar action which would have caused another Big Bang. What might have existed before Event One is unclear, though