

A U R O R A

THE SILHOUETTE MAGAZINE

INSIDE THIS ISSUE:
GEAR KRIEG AUTHOR INTERVIEW
TERRA NOVAN MERCHANT NAVY
BEAUTY FROM BITS



AURORA: THE SILHOUETTE MAGAZINE
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AURORA: THE SILHOUETTE MAGAZINE

SHADES IN THE NIGHT

From the Editor...

February is a month of only 28 days... and as is February this issue of Aurora is short and sweet, my fellow Poddites. A bit of miniatures, some excellent exploration into Terra Nova that fleshes out the world even more, and an interview with someone who has graced the majority of the pages in Aurora. Just what the doctor ordered! (And we also left it short so that you still have time to go out and shovel your walks – for those of you being wonked by the snowpocalypse...)

I've waxed poetic here in these pages before about the stories we create when we game, and the stories we tell afterwards. It just struck me recently, however, about what a fun exercise it could be to take some of those favourite stories of mine and actually write them out as a short (or long) story, full fiction style. I hereby announce the [Aurora Fiction Foray!](#) For the next two issues (and beyond...) I invite you all to take a slice in game-time and translate it onto the page in its full prose glory.

Plunge us into the action, the experience, the emotions and the elation (or defeat) of it all. Maybe this is Aurora's version of the National Novel Writer's Month, only lighter and shorter and without the deadline, or... well, ok, maybe only a little bit like the NANOWRIMO. Still as fun, though, and we'll get to share the experience of each other's awesome gaming moments.

As you share those stories, share about Aurora. After all, we want our stories, and our games, to spread.

"Thousands of candles can be lit from a single candle, and the life of the candle will not be shortened. Happiness never decreases by being shared."

– Buddha

Welcome to issue 5.2 of your Silhouette Magazine.

Game on,

Oliver Bollmann
Aurora Magazine Editor

OFFICIAL-DP9

Only articles stamped "Official" are considered to be from Dream Pod 9 for Tournament or similar reasons. Some official material will be noted as optional, and are therefore treated as "Officially Optional". Said another way, consider the material in Official articles the same though published in a DP9 book.

TEST DRIVE

Articles stamped Test Drive indicates that the rules being presented are in testing. The rules are not official – yet – and being considered for later publication as Errata or are products in development. DP9 would appreciate feedback on their use, but they are not to be considered official. Note that they may change at any time or never be seen again.

HOME BREW RULES

Anything not so marked is a fan submitted rule not regarded as official and does not change the games or the DP9 game-universes as written in the books. Optional rules should only be used if all players agree upon their inclusion before play.

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ABOUT THE AUTHORS

Jason Dickerson (JDDWolf@yahoo.com) -- *From the Pod*

Jason is the Line Editor for Heavy Gear and has been an advocate of all things Heavy Gear since the first edition came out. He is also the founder and President of the Save the Asp Society (S.A.S) on the DP9 Forums.

John Bell (jakarnilson@magma.ca) -- *Jovian Koma*

He gets labeled a "walking-talking encyclopedia." He draws what goes through his mind. He builds what he can't afford. He walks what others would take a lift for. He'd probably trade in his bike for a real, working Ferret; but then again, who wouldn't?

Kevin Heide (savage_bastard9999@yahoo.ca) -- *Merchant Navy of Terra Nova*

Mark Perre (thegiladen@aol.com) -- *Bits of Beauty*

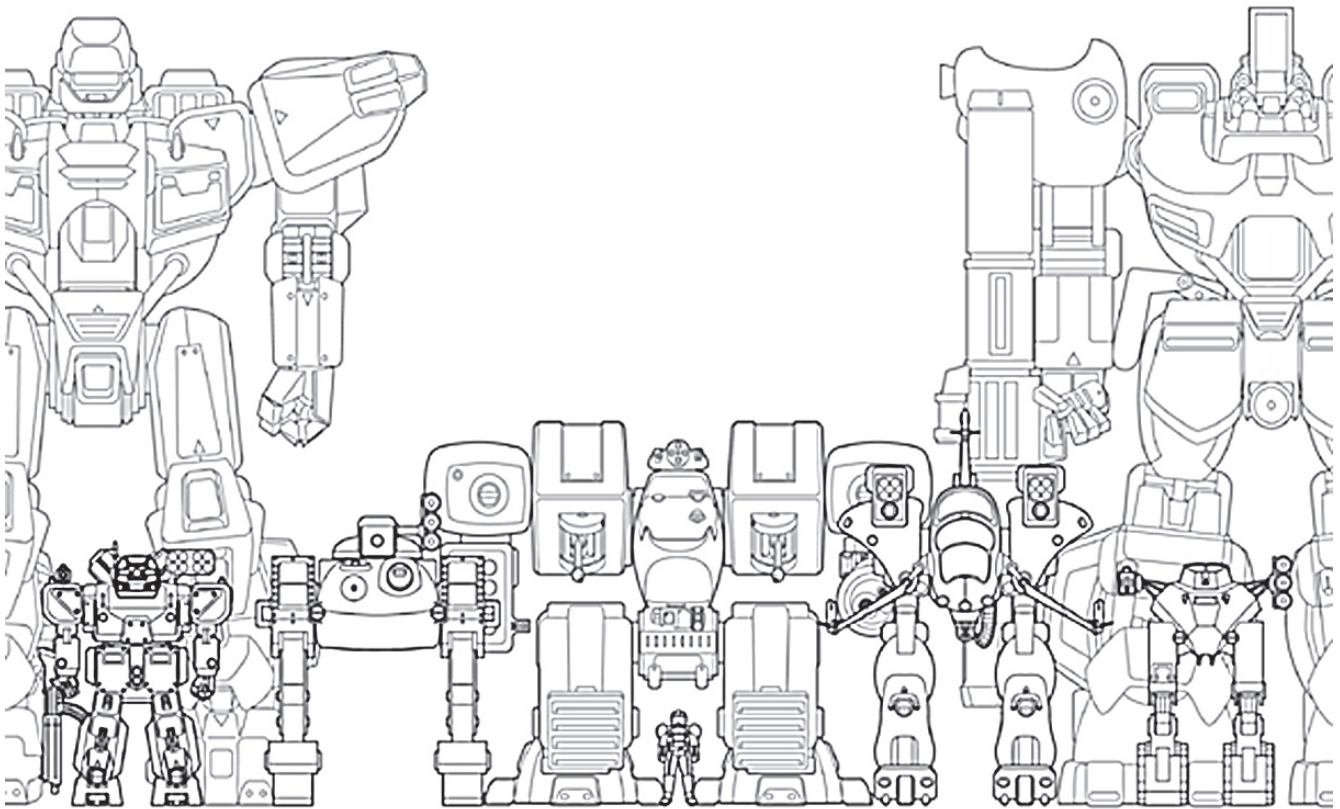
I'm a fellow Pod Squad Member based in Las Vegas NV and I am a Postal worker trying to help the cause of global dominance of DP9 gaming!

Oliver Bollmann (auroramag@gmail.com) -- *Editor*

It all started in a hobby store one day twenty odd years ago with an odd box containing something called Top Secret. Since then games have just become a big part of his life. He's been in love with the DP9 universes since the first HG release and began his direct involvement with the Pod crew a couple of years ago. He also runs a gaming imprint *Kannik Studios at rpgnow:*

http://rpg.drivethrustuff.com/index.php?manufacturers_id=291

AURORA: THE SILHOUETTE MAGAZINE ABOUT THE AUTHORS



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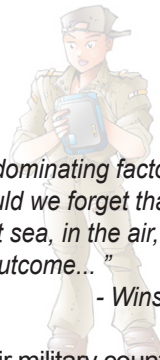
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"The Battle of the Atlantic was the dominating factor all through the war. Never for one moment could we forget that everything happening elsewhere, on land, at sea, in the air, depended ultimately on its outcome..."

- Winston Churchill

Civilian Ships are different from their military counter parts, their role being to move cargo X from one location to another. That cargo can be people, raw ore, containers, or a liquid (Water, Fuel, or Waste), which dictates the configuration of the Landship.

Luxury Passenger Liner Landships (LPL Landships) tend to the needs of their passengers and plot courses that provide the most breathtaking views.

Bulk Material Transport Landships (BMT Landships) are basically a box like structure where the center is hollowed out. Most of these ships are capable of off loading their cargo by listing to one side. BMT Landships that transport liquid cargoes often have an on-board pumping system to remove its cargo.

Container Transport Landships (CT Landships) are basically flat decks ships with multiple mooring points on the deck to properly receive and secure standard-size cargo containers.

All these ships have the basically same basic components of Propulsion, Hull, and Conning/Bridge tower. The component that varies is the Hull, as this is where the cargo is held. The basic stats for the components for a small civilian landship are as shown at right.

Those are the basics for a small merchant landship. Most small or light merchant landships can be as big as most military naval cruiser class landships. Merchant landships have one job and that is to deliver cargo to a destination, and the more cargo one carries in one trip the better for the landship company and the company using their services.

Note from the author: I got into Heavy Gear when it began to be Blitzed, having little or no RPG experience in the universe of Heavy Gear. Here's my first foray into that RPG world...

HULL

748 TV

Crew: 15 (4 actions)
Mass/Size: 39
Armour: 90
Sensors: 0/2
Communication: 0/10

Perks/Flaws:

Backup Communication, Backup Life Support, HEP: Desert, Life Support, Crew Accomodation (45 Military), Reinforced Crew Compartment, Sick Bay (2), Cargo Bay (10m x 10m x 10m), Large Sensor Profile (6), Ejection System, 3 Cargo Bay (36m x 36m x 36m)

Variants:

- CT - 2x Tool Arm (Rating 40), Cargo (80m x 38m, open), increase TV by 60TV
- LPL - add Passenger Accomodation (700 Luxury), Passenger Seating (700), Crew Accomodation (100 Military), Cargo Bay becomes x6, increase TV by 1051TV

CONNING/BRIDGE TOWER

43 TV

Crew: 7(3 actions)
Mass/Size: 16
Armour: 16
Sensors: +1/20
Communication: +3/30

Perks/Flaws:

Backup Communication, Backup Sensors, HEP: Desert, High Capacity Computers, Life Support, Satellite Uplink, Expose Auxiliary, Trideo Uplink, Automation (3)

DRIVE SECTION (X4)

222 TV

Crew: 2 (2 actions)
Mass/Size: 9
Armour: 20
Sensors: 0/2
Communication: 0/10
Movement: Hover 5/9
Maneuverability: -5 Deployment Range: 3000km

Perks/Flaws:

Triple Towing Capacity, HEP: Desert, Life Support, Reinforced Crew Compartment, Rugged Movement System

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MERCHANT NAVY OF TERRA NOVA

GAME HOOKS

Stowaway

The Crew finds a stowaway on board the ship. The stowaway can be a young individual, a spy, a rover, or a complete stranger who managed to get onboard the ship. The problem is, though, the crew has seen the Stowaway, none have managed to catch the person! The players job is to track down the stowaway and capture them, and once captured they stowaway begins to talk with the players.

This is an easy adventure to run and can lead into another adventure or side adventure to distract the players for a short while.

Rover Attack

Rovers are attacking the ship, this one is best done with Luxury Passenger Liner but can be done with any Merchant Ship. The players are either crew or passengers when the rovers attack, and the players offer to assist the crew in repelling the Rover attack (getting on a Landship isn't easy!).

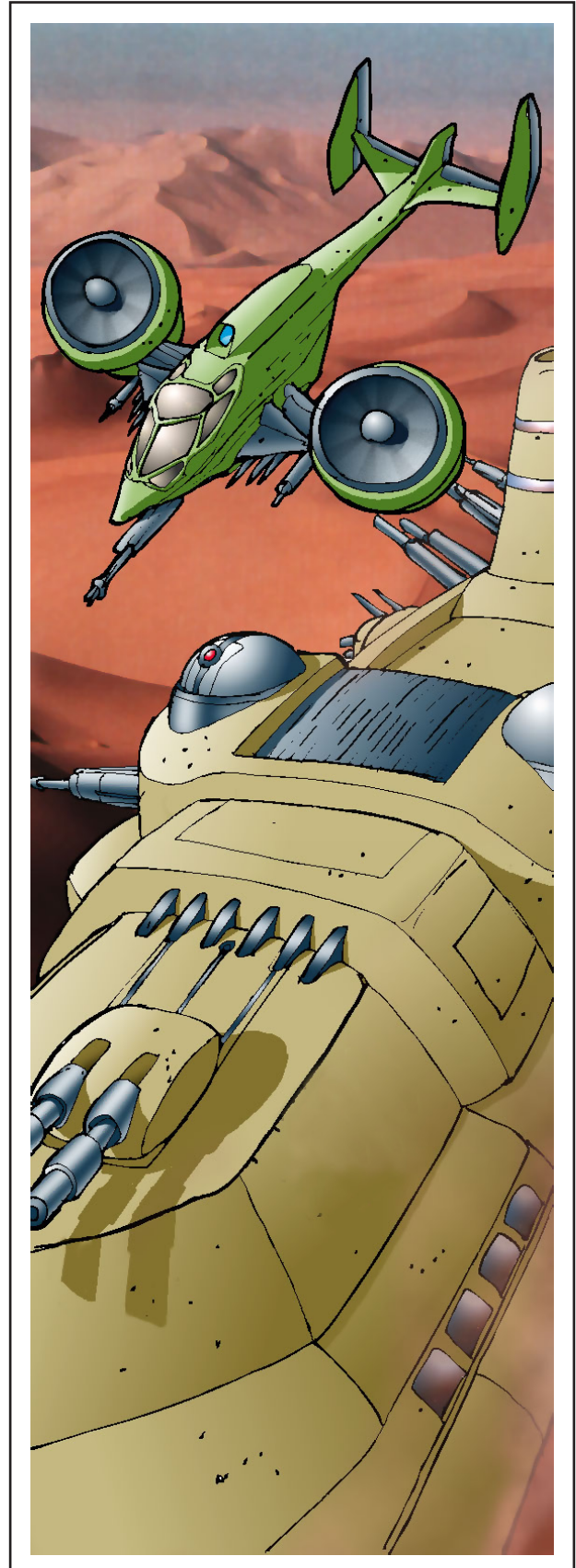
This is a straight forward adventure, what the players have access to is up to the GM, it's also a point where a side adventure can be introduced.

Order of Prosperity

The Order of Prosperity is a non profit organization that attempts to provide medical aid in the Badlands as well as in the Leagues. They work as a natural disaster relief organization and have two small merchant ships to assist them in their operations. The players are members of the Order of Prosperity and have just arrived with a landship to a Badlands Township that has suffered a disaster.

Smuggling Run

This can be done from two points of view: one the players are charged with getting an item into one of the Leagues, with orders not to open the item. Two, they have noticed one of the passengers looking suspicious and investigate. This adventure is more for the group that likes quiet secret operation type missions.



PLYING THE SEAS: Upgunned BMT Landship w/ Military Escort

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MERCHANT NAVY OF TERRA NOVA

HALS-Journey's End

A Passenger Ship that operates in the northern reaches of the Humanist Alliance

Vehicle Specifications

Production Code: HALS-24 LPL
 Production Type: Limited Production
 Cost: 211,830 Dinar/Marks
 Manufacturer: Humanist Alliance Armour Works
 Use: Passenger Liner
 Height: 39m
 Width: 45m
 Length: 155m
 Average Armour Thickness: 30cm
 Maximum Speed: 55km
 Deployment Range: 3000km
 Sensor Range: 20km
 Communication Range: 30km
 Powerplant: 6x 58mw Turbo Generators



HALS-JOURNEY'S END

Total Threat Value: 1549TV Total Cost: 211,830 Dinars
 Total Size: 91 (3 Hexes) Total Mass: 20,500 without Cargo

Movement Mode	Combat Speed	Top Speed	Maneuver
Hover	5	9	-5

Main Hull 748TV

Crew: 15
 Mass: 1654 tons
 Size: 39
 Armour: 90
 Sensors: 2km
 Communications: 10km

Perks/Flaws:
 Backup Communication, Backup Life Support, HEP: Desert, Full Life Support, Crew Accomodation (100 Military), Reinforced Crew Compartment, Sick Bay (2), 6x Cargo Bay (10m x 10m x 10m), Large Sensor Profile (6), Ejection System, Passenger Accomodation (700 Luxury), Passenger Seating (700)

Conning/Bridge Tower 43TV

Crew: 7
 Mass: 100 tons
 Size: 16
 Armour: 16
 Sensors: +1/20km
 Communications: +3/30km

Perks/Flaws:
 Backup Communication, Backup Sensors, HEP: Desert, High Capacity Computers, Life Support, Satellite Uplink, Exposed Auxiliary, Trideo Uplink, Automation (3)

Drive Section (x4) 222TV

Crew: 2 (each component)
 Mass: 20 tons
 Size: 9
 Armour: 90

Movement Mode	Combat Speed	Top Speed	Maneuver
Hover	5	9	-5

Deployment Range: 3000km
 Sensors: 2km
 Communications: 10km

Perks/Flaws:
 Triple Towing Capacity, HEP: Desert, Life Support, Reinforced Crew Compartment, Rugged Movement System



Since Issue 1.4 Aurora Magazine has been blessed with the continuing stories of Alfie's Tanners, a Gear Krieg graphic novel penned and inked by John Bell. After this chapter of the series wrapped up last issue, I sat down with John to talk about his work, himself and what's to come.

Aurora Magazine - Congrats on the 20 issues of Alfie's Tanners – a definite favourite in the pages of Aurora!

John Bell - Thanks, it's been a challenge so far, but it's also been fun. I hope to keep on offering more, and I hope we get more fans along the way. That was "we" as in the whole magazine, not the royal "we." Variety is the spice of life, they say.

AM – Indeed! And we love your work here. How'd you get your start in wargaming?

JB - I started off with fantasy, in that me and my friends were going to make our own rules and roleplay, but I then discovered the Terragenesis website (one of the best for terrain-related articles and showcasing). Terragenesis led me to the Major General Tremorden Rederring's website, leading me into Victorian Science Fiction and historicals.

AM - What do you love the most about gaming on the large battlefield, especially battlefields you've created?

JB - Well, it certainly isn't lugging everything around! Of course, a large battlefield feels more epic when you have multiple players on each side. Not only do the numbers of troops and of their variety grow (granted, there still has to be plenty of room for maneuvering), the personality of the players also mixes in, and this challenge can bring out the fun. Especially with really diverse troops, players and objectives. "I'll fight you over the road!" "But I'm fighting you over the brewery!"

Oh, and also admiring the nice terrain and miniatures.

But, large or small, I know I can have fun on the battlefield.

AM - Gear Krieg has clearly captured your imagination – what was it about it that struck you?

JB - Before I get to Gear Krieg, I should get into giant robots and other stuff that led me there. I watched a lot of Masterpiece Theatre when I was young, as well as Mystery! (mainly Sherlock Holmes & Hercule Poirot) and read Tintin, Spirou, Buck Danny. I loved Star Wars (especially The Empire Strikes Back), the Rocketeer, and classics like Casablanca and Gunga Din. I was more exposed to the Fleischer Bros. Superman cartoons than the Christopher Reeves movies.

AURORA: THE SILHOUETTE MAGAZINE WORDS FROM THE ARTIST OLIVER BOLLMANN

For quite a while, I wasn't into giant robots, as I didn't quite get Gundam (there was Wing on TV, I didn't know at the time why someone "he is a Char", and I thought the G Gundam models in stores were way too silly), had seen the Patlabor & Dominion Tank Police movies, and was on the point of watching Evangelion. That's a lot of giant robots! At the time, for me, giant robots was Transformers, Voltron and Power Rangers. The first manga I read was Dragonball, and I liked the quiriness of Toriyama's designs, like the Red Ribbon army suits.

I got into wargaming just before Gear Krieg came out. The science fiction game that I was enamoured by at the time was FASA's Vor the Maelstrom, especially the Neo-Soviets. At the time, I wasn't into 15mm, but I saw the minis in store and I liked that real, quirky, utilitarian look to them. 2001 had come and gone, and I'd progressed (in historical gaming) from the Victorian Age through WWI (even wrote my own rules) to WWII. Then Agis Neugebauer did that 28mm Valkyrie conversion. Since I started collecting 28mm WWII infantry, I thought I'd do a themed army for that Evil Empire game, and I decided to scratch build some WWII-flavoured Sentinels of my own. Then Dust first appeared, I got more and more interested in mechanical designs. Gear Krieg as it was had bits that connected to all of these influences: the action of the Rocketeer, Where Eagles Dare, the Dirty Dozen and Wolfenstein 3D, the intrigues of Casablanca and Went the Day Well?, the seriousness of A Bridge Too Far, Tora, Tora, Tora, the Devil's Brigade, the silliness of Allo, Allo, and Kelly's Heroes, the technological know-how of the Franco-Belgian school (take prof. Tournesol, le Comte de Champignac or Phillip Mortimer for example), the list goes on...

AM – That's an awesome trajectory that got you here. Now I'm envisioning what a Tintin story would be like adding in walkers – and, I think it could actually work! Speaking of such, when did you first get to drawing up graphic novels?

JB - While I've been drawing since I was a wee one, I only seriously started doing comics in High school. I managed to draw one comic a year in secondary 3, 4, & 5, although only the first one was finished on time to be published. I actually did a bachelor's degree in comics, and the final project for that course brings us back to the sequence of events from the previous question. After Dragonball, I started reading Yukito Kishiro's Gunnm, saw Mamoru Oshii's version of Ghost in the Shell and found the few English volumes of Patlabor. Dust, the comic and the 1/35 models had appeared, and I discovered the British war comics, namely Battle, Action, Warlord and Commando. I wanted draw a Gear Krieg comic, and thought of some great interaction between American characters. But I was in Quebec, in a French university, and I didn't want to translate those accents. So I made the alternate history even more alternate, and ended up with The Devil's Walk.

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WORDS FROM THE ARTIST

AM - Do you have a specific work process? How long does each page take you?

JB - For Alfie's Tenners, I set out to draw with a Wacom tablet. Originally, it was done as a challenge, since I just got it, plus I wasn't happy with the more traditional way of inking and scanning. Too many ink spills and I hate rotating and pasting the various scans together. So I'd sketch the story, scan it, and then work over it in Photoshop. When I started out, it would take two weeks to draw, partly because of the tablet. I'd have to pause frequently, because it would cramp up my hands. It's not a great Wacom, it's a Graphire 4, and the device will pick up your heartbeat and breath. So the early art is very shaky. Plus, I'm drawing the same straight line or curve over and over until I get what I want. Besides the cramps, I would become zombified, walking around like Frankenstein's creature. Nowadays, it takes me around a week, given interruptions.

Before I start on an episode, I often come up with more action or scenes than can be fitted within a three-page story. Why three pages? Well, that's what a lot of the British action comics of the Fifties to the Eighties used. They were episodic, yet part of an overall narrative. So, unfortunately, I have to cut things. In the first few episodes, I wanted to have a frame of the Tenners rushing through Brussels and there would be these two boys, a tall skinny one with a beret and a small one in an overcoat reading a news billboard. The headline was about a star reporter gone missing in Palestine...

While there's an actual story arc, the episodes themselves aren't written down as scenarios. I have an overall idea, as well as key

scenes, and I like to use the Stan Lee writing method. Basic story idea, sketch the layout, and once the artwork is finished, add the dialogue. Alfie's Tenners is a bit wordy and descriptively redundant at times, which is again keeping with the nostalgia feeling. Especially all those puns. For the characters, it's a way of coping. You hear now and then of veterans doing the same, joking with each other to keep from cracking.



John Bell - Alfie's Tenners Sketch Layout

AM - Nice, emulating the three page comics of the time period. What else do you use to draw inspiration from for your stories?

JB - A whole lot of things. Just keeping it to Alfie's Tenners, there's Greek history, a lot of things I've mentioned above... I wanted to do an ensemble story, like Patlabor, and a lot of the British war comics were like that too. The American war comics from the Silver Age also did a lot of this. The Battle of France was chosen because it tends to be glossed over a lot, but there was plenty that happen during those few weeks. Also, most of the Gear Krieg material was focused on the early years of WWII, and I wanted to showcase as much as possible of the setting. This was why the Tenners didn't follow the exact path of the B.E.F. Another reason is that a great way of coming up with scenarios (be they for gaming or for stories) is to borrow from another

period, which brings us back to Greek history. I'm not talking about the episodes with Colonel Dax here, although that was indeed planned when I laid out the overall story. That was a shout-out to what I'd been doing all along, plus I wanted to mimic Frank Miller's art style. Back to Gear Krieg, I wanted to show all the superscience, to delve a bit into the RPG aspect of the game at times, all while having these characters interact.

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WORDS FROM THE ARTIST

Some of the characters are stock characters. The old sergeant, the recruit, the antisocial sniper. One venerable idea is the rivalry. Commando comics liked to have a rivalry bloom between two people of the same service over a trifle. I rather prefer the noble enemy, like Buck Danny's Lady X or Char Aznable. In fact, Geher is more of a Jared Massa than a Char. He's got a score to settle, and it keeps eating him. Name-wise, I tried to link the two of them, March versus Geher. "Geher" means walker, mainly a race-walking athlete, and given how the main symbol of Gear Krieg is a walking vehicle...

AM - How often do you get to game?

JB - Not as often as I used to. I also don't get to work on miniatures as often as I used to. Also I don't like to spend time coming up with army lists. I prefer scenarios and beer & pretzel "bring what you have" mash-ups. So long as you're not too outrageous (like bringing a nuke to a knife fight) and everyone has fun, there shouldn't be a problem.

AM - Ah yes the gamer's eternal lament of not gaming as often as we'd like! Almost every player has a favourite story (or three...) of that amazing gaming moment, where something unusual or amazing happened. Would you share one for us, GK-style?

JB - Most of the fun games I've taken part of combine wargaming with roleplaying. A pirate game where someone threw a shark onto a ship. Victorian Science Fiction games always brought out the weird, like the establishment of a brothel in Darkest Mogdonazia in one game, or crashing a dirigible into a landship in another. The one WWII event that wasn't a GM-scripted event (like one game where I had a Gestapo officer reveal himself to be a vampire by walking through fire) was during a scenario about the Casino at Dieppe. I was on the German side, and this one guy was circling a Churchill tank, trying to climb on and fling a grenade, Audie Murphy-style. I can't remember if the grenade actually

took the tank out, but this was the big action of the last third of the game. Must have been four to five turns of just going round and round...

AM - Any of those gaming stories ever get translated into art on your end?

JB - I haven't really used any games as basis. I have however, used the various scenarios from the GK books for Alfie's Tanners. They served as the backbone of the story, and I filled out from there. I have used miniatures and layouts to figure the ins and outs of a story, which helps when you're juggling a lot of vehicles and troops over diverse terrain. That goes hand in hand with knowing the insides and outs of the designs (of which my knowledge has changed throughout the years). If you have all the information, all the data, then you can have fun and add a laugh at it.

AM - If you could set up the perfect game, with the perfect people, and the perfect scenario, describe what would ensue...

JB - With perfect timing and rolls, too? I've faced too much uncertainty as a GM to not factor it in, and the real challenge is to overcome them. Obstacle number one: getting people to sign up for the game...

AM - Anything else you'd like to share for everyone?



John Bell - Alfie's Tanners Finished Page

JB - TV ads are way too loud. Some internet streaming ads are as well.

AM - And how! Thank you again for your time and for your dedication and craft in creating a fantastic series that created anticipation for every next issue. We look forward to your next project(s) as well!

JOVIAN KOMA

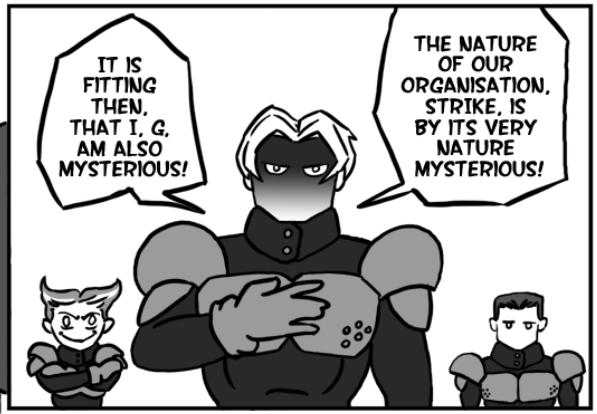
JOHN BELL



A COMMAND EXO-FRAME NEEDS A HORN TO STRIKE FEAR INTO THE ENEMY! EVERYONE KNOWS THAT...

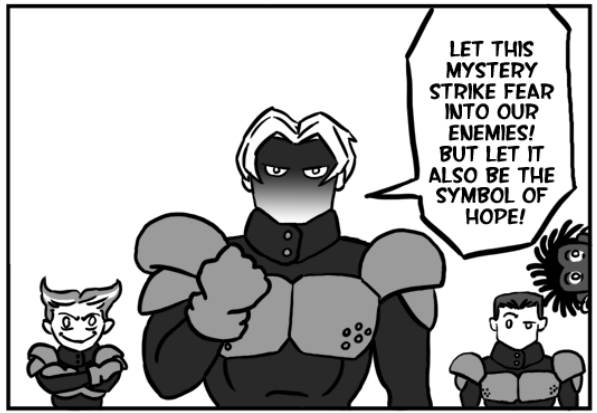
SIGH

HIDING WITHIN THE SHADOW...

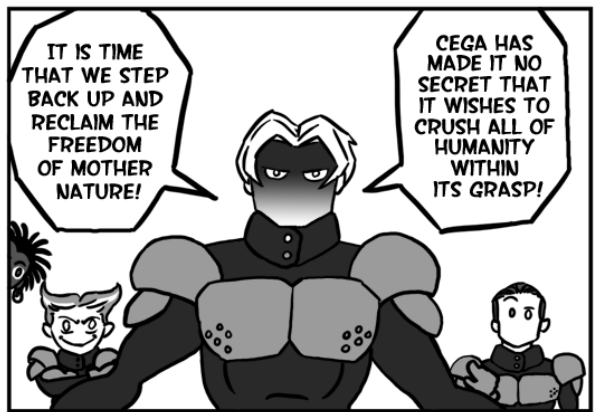


IT IS FITTING THEN, THAT I, G, AM ALSO MYSTERIOUS!

THE NATURE OF OUR ORGANISATION, STRIKE, IS BY ITS VERY NATURE MYSTERIOUS!



LET THIS MYSTERY STRIKE FEAR INTO OUR ENEMIES! BUT LET IT ALSO BE THE SYMBOL OF HOPE!



IT IS TIME THAT WE STEP BACK UP AND RECLAIM THE FREEDOM OF MOTHER NATURE!

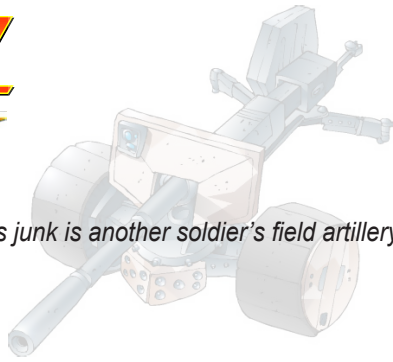
CEGA HAS MADE IT NO SECRET THAT IT WISHES TO CRUSH ALL OF HUMANITY WITHIN ITS GRASP!



NOT IN THE FACE! NOT IN THE FACE!

WILL YOU BE STEPPING OUT OF THE SHADOWS TOO, G?

One soldier's junk is another soldier's field artillery...



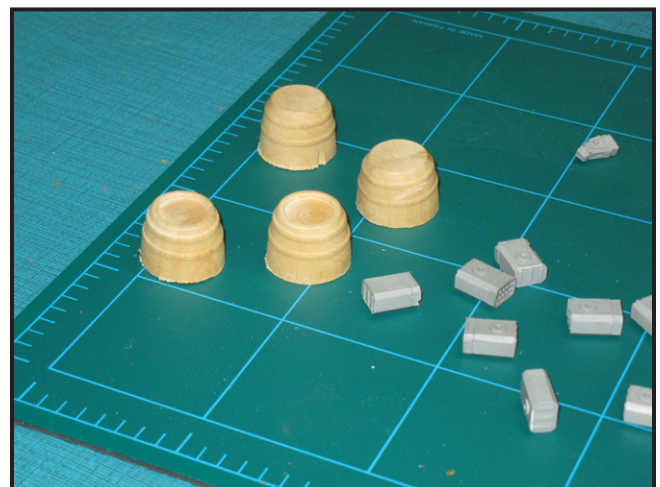
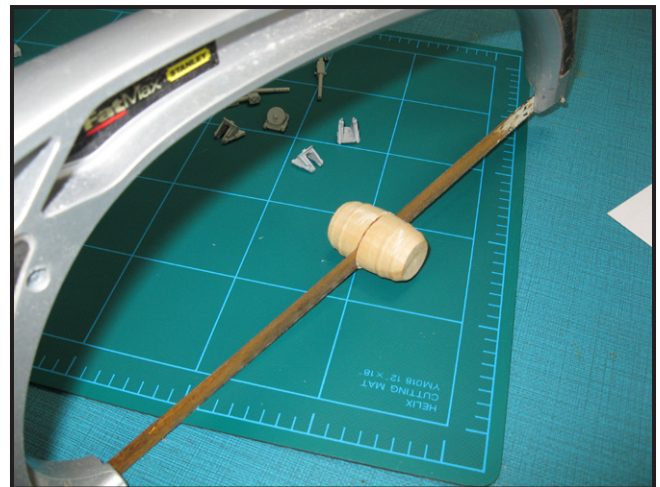
If you're anything like me you have tons of Heavy Gear bits laying around and just dying to do something with them. Recently I purchased myself 2 Klemm tank packs and a Klemm tank upgrade pack. Which, when all was built and done, left me with tons of left-over bits. You see, I play the WFGA and I really don't like spending the veteran slot on them. By the rules in L&L I therefore have to make my Klemms into Bandit Hunter Klemms. Ok by me, I simply am left with a truckload of spare bits.

So one day I took it upon myself to use those left over pieces and make 4 HRP turrets and 4 Field Guns for my table. The Field Guns will be for my army (yes!) while the HRP turrets will be used for Support Points, for background terrain, or as city defenses for the scenarios I enjoy creating where we must attack a city.

Here are some pictures of my progress and how I did it. For starters the HRP Turrets were easy: I simply used the bits by gluing them on top of half of a wooden barrel that I bought from Michaels Craft Store for really cheap.

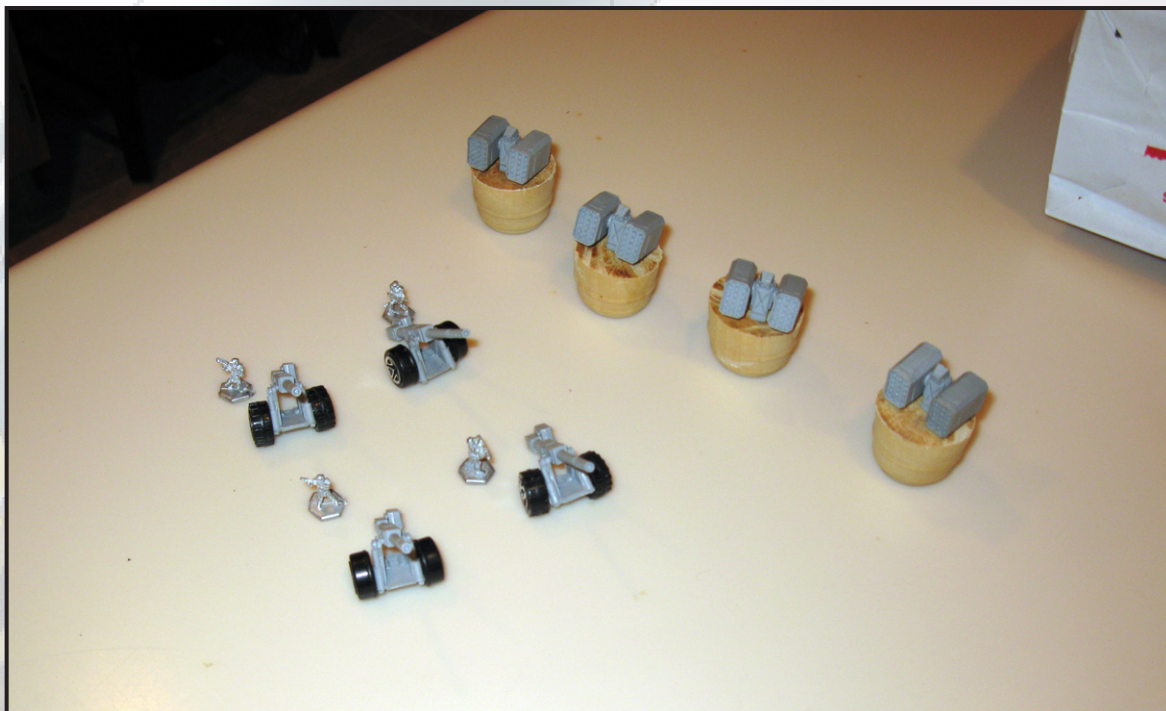
The Field Guns I created using the LFG and the Storm Hammer hydraulic base from the Klemm, cannibalizing two of my sons Hot Wheels cars to get some wheels. Once all glued together, they were ready for painting and deployment!

Hope you enjoy.



All work and photographs by Mark Perre

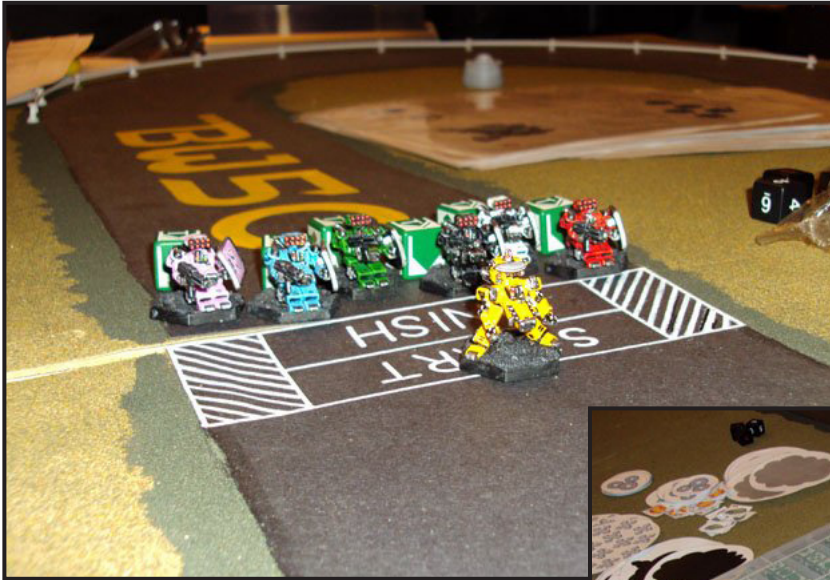
AURORA: THE SILHOUETTE MAGAZINE
BITS OF BEAUTY





From the line editor...

We love ourselves some crazy racing action, especially when it involves our favourite wheeled gears, the Ferret! At Templecon we inaugurated the first annual Butt Wheel 500. Check out the action below!



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SUBMISSION GUIDELINES

Article Guidelines

The Aurora Magazine focuses on the worlds created by Dream Pod 9. As such, we are primarily interested in, but not limited to, articles dealing with SilCore and Blitz rules (variants, additions, explorations of the rules) and on fiction, mechanized designs, equipment and the like that draw on established DP9 universes. This does not mean, however, that articles that are generic in nature or that do not deal with unique or original material, only that the focus is on exploring Silhouette and it's attendant universes.

Any article that is a promotion piece for another product, be it an excerpt or a lead-in to another product, must be clearly defined as such within the article body.

No articles will be accepted that use another's Intellectual Property or Copyrighted material without an included signed permission to use said material.

Fiction may be a one-off or serial based, as desired. Please note that long works of fiction may be split into multiple pieces over multiple issues for length reasons; if you are writing a long story it is best to indicate breaks in the story (chapters, for example) that allow us to chose the best point to split the story, if necessary. In keeping with the nature of the magazine we ask that fiction be accompanied by Silhouette CORE or Blitz! rules detail of some kind, be it stats for characters or equipment in the story, game scenarios, mechanized designs, new rules or explanations of how to simulate aspects of the story using the Silhouette/Blitz rules. This is not a hard requirement, and you may request that another contributor be asked to create the rules support based on your story.

Aurora is also looking for original artwork. Art may be used to accompany the article and/or for the cover of the APA. Please see below for copyright information regarding images.

Submission Guidelines

All work for Aurora should be submitted in an .rtf (Rich Text Format) file. The text within should be in Arial 10pt font, and single-spaced. Hard returns should be used only to separate paragraphs (with a double hard return) or with bullet points and list items. Do not indent paragraphs. You may use italics, boldface or bullets where deemed necessary.

Tables may be included in the submission. Preferably, tables should be created with minimal lines between cells, instead using background colour and/or cell spacing for clarity. Tables may also be included in courier-font/fixed-formatting. Identify these kind of tables with the following: <<<Table>>>

The article's title should be clearly noted at the beginning of the file, followed by a short (less than 75 words) introductory text. This introductory text can either be a synopsis, a quote, story, etc. It will be used at the beginning of the article to 'set the stage'.

The file should end with the Author's name(s), contact information (if desired) and a short bio (optional). This information will be placed on a Contributing Author's page in the magazine.

Please spell check and proofread your article. English or American spellings may be used as desired.

Photos, drawings or images should be accompanied by photo credits as well as a brief description/caption for each photo (optional). Indicate within your article where the images are to be included like so: <<<Image_Filename.ext>>>. Images should be sent at a maximum of 150dpi for greyscale or colour images, 300dpi for black & white images (1-bit). Given the size of a page, images should be no larger than 7 by 7 inches (18 by 18 cm). If we need a higher resolution image, we will contact you. Images should be compressed with an appropriate method; please check the quality of your images before sending. If by including images the submission would grow over 2 megabytes in size, please place the images on an Internet-accessible server where we will download them (don't forget to tell us where they are located).

Copyright Guidelines

Quotes or information that are attributable to other sources are permissible in appropriate quantities, and should be identified/cited (including page numbers), preferably within the article. Be sure that each quote is written exactly as it appears in the original source.

If you wish to include photos/drawings/images with your article, please provide the photo credits (artist/photographer/illustrator and subject if applicable). You may only submit images for which you have obtained permission to include in your article.

All articles and images used by Aurora remain in the copyright of the original submitters. You, as the author, must consent to release the article for publication by Aurora, with the knowledge that Aurora will not provide any compensation other than what has been listed above, and that Aurora, as an online magazine, will be downloaded by third-parties in a PDF format. All work for Aurora is volunteer-based. Should DP9 decide at a later time to compile and sell articles within a contract will be negotiated with the author at that time.

The End Print

Please send all submissions to the following email address:

auroramag@gmail.com

Thank you everyone for your interest, and we look forward to seeing your submissions soon!

Deadline for Submissions for Issue #5.3: April 15th 2011

AURORA: THE SILHOUETTE MAGAZINE

ARTICLE SUGGESTIONS

Historical Articles

Under this broad category are pieces meant primarily for illuminating or detailing something within the game universe. This can be truly historical in nature (describing history), detailing a region, the language, customs, architecture, technical systems, corporations, social structure, music, and more, to name a few. Articles may either be written from a neutral point of view (impartial observer from above) or written 'in character', that is, in the manner such information may be presented if it were available in the game world. See the Historical Accuracy note, below (especially important for this category).

Fiction

Any story (narrative with characters) that takes place within the established DP9 game worlds falls under this category. See the Historical Accuracy note, below, and also see the submission guidelines for further requirements.

Modules

Also known as adventures, a written collection of plot, character, and location details used by the gamemaster to manage the plot or story in the DP9 RPGs. All manner of modules are open for submission, from espionage to social to military to a combination of all three. Module submissions must be detailed enough for the GM to run the entire adventure, including descriptions and dispositions (where applicable) of major NPCs, locations, accessories and story/plot. See the Historical Accuracy note, below.

Scenarios

These are the tactical equivalent of modules, an encounter between two (or more) factions set up for combat. A complete scenario will detail the background of the encounter (the why), the forces engaged (the who -- what physical units at a minimum, regiment and designations to go the full way), the map and terrain (the where) the victory conditions (the how) and any special rules or conditions (the what). Scenarios should be designed to be balanced for each side, either via the types/numbers of units or through special circumstances or conditions. If the scenario is not balanced this must be mentioned in the background. See the Historical Accuracy note, below.

Note: Historical Accuracy

Aurora is committed to accuracy within the established DP9 worlds. All articles that take place 'within' the game world should be checked for its accuracy within the established timeline, faction dispositions, available equipment, etc. Submitted articles will be run by the game world historians, so check your work! You may, however, submit your article clearly marked as "Alternate History" and if published the article too will bear this mark. Be sure, if you submit this way, to provide in the background all that is necessary to describe what has changed.

Designs

New mechanical designs/vehicles/ships for use in the DP9 worlds. Designs must be legal and use either the latest SilCore rules (including all errata and the FAQ) or Blitz rules. Please indicate which design rules were used. Mechanical designs should fill a void that is not already covered by another unit. Background and a description must be included with the design, while artwork is optional and preferred. See the Historical Accuracy note, above.

Artwork

Aurora accepts all artwork for consideration, no matter the media type (rendering, sketch, painting, etc) within the rules set herein. Miniature photographs will also be accepted (dioramas encouraged!). Artwork must relate to an established DP9 universe and be easily identified as such. Artwork with nudity, racial undertones, sexism or sex will not be considered. See the submission guidelines on how to submit images.

House Rules

Original rules for the Silhouette/Blitz! system and modifications to existing rules. All rules submittals must include an explanation of the rule's purpose, the rules themselves clearly written, and an example of the rule in play.

Note: Blitz! Rules

House Rules covering existing Blitz! Rules will be limited. New Rules covering areas of the game not explicitly contained in the existing rules (as found in the Blitz! line of books) may be submitted freely. House Rules that modify or replace the written Blitz! ruleset (as found in the Blitz! line of books) will be forwarded to the line developer for review and comment. They will then contact you if the idea may proceed forward. Note that this applies only to the Blitz! line -- rules may be freely submitted for any other SilCore game.

Tactics

Have you won countless battles? Have a strategy you would like to share? Write a tactics article. Usually this type of article will be in a step-by-step (or turn by turn) format to illustrate the tactic. An introduction and conclusion is required to create a complete package and to convey to the reader where the tactic is applicable and how it came about.

Miniatures/Modeling

Any article on preparing miniatures, painting, terrain making, sculpting, foliage techniques, etc will be accepted. Photographs and/or diagrams are strongly encouraged.