

# A U R O R A

THE SILHOUETTE MAGAZINE

INSIDE THIS ISSUE:

JC FICTION

HG DESIGN WORKS: THE OCELOT

THE GK GRAPHIC SERIALS CONTINUE!



AURORA: THE SILHOUETTE MAGAZINE  
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**FOR AURORA**  
NEAREST SUBMISSION DATE

# AURORA: THE SILHOUETTE MAGAZINE

## SHADES IN THE NIGHT

### From the Editor...

*"And I think it's sort of weird to be living what Sun Tzu said."*

— David, Age 9

If you haven't seen this TED lecture by John Hunter, I encourage you to view it now:

[http://www.ted.com/talks/john\\_hunter\\_on\\_the\\_world\\_peace\\_game](http://www.ted.com/talks/john_hunter_on_the_world_peace_game)

There's so much I want to say here... I'll start by saying that John really gets game, and gets gaming on a very fundamental level. The creative and cognitive power of games, and playing games, can be huge. There's a certain perspective that gets created when we play a game along with a certain lightness about it that has is quite liberating.

At its core a game is just a set of conditions to aim towards (ie it is more important for this team to have the ball over there than over here), and some rules to make it interesting (ie you can only move the ball in these ways). Everything else is playing the game. What's great is that we can all play games all the time in our everyday lives, including at work, at school, in our relations, with our fitness, or wherever. We can invent a game, create some rules, and play it.

Role playing games in many ways are well poised to teach us how to invent these games for ourselves, for RPGs come with few inherent winning conditions, beyond having your characters survive. What's more important? Vanquishing a foe? Restoring the lost magic? Building a dynasty? Removing a nasty ruler? Do you fight, or do you parlay? Do you create sneaky plays that bypasses the GM's carefully laid plans? Or do you find a way that everyone wins?

Given these experiences, we can create the same things in our everyday lives. We can create a victory condition, create some rules, and play. And play, and play full out. Things are more fun when we play. We get creative when we play. We see things differently when we play.

Best of all, when the game is done (either by an outcome or the rules say so), the game is done. We won, or we lost. And we get to invent and play a new game. Kids are phenomenal at this; watch them play, they'll make up a game to play, and go full bore into it, and when it's done, they let that game go, with little upset, and move on to the next game. In our own games, we can do the same: win or lose we can move on to our next game. If we lost, we can look at what was missing and play again – or choose not to play again. If we win, w00t... and what's next.

In many ways we are already always playing games, even if we don't realize it. We have things in our lives that we committed to and that we think are more important than others. We have our rules for how things should be done, and how they should not be done, and our default rules we play by in life. And we are playing those games. The great news is

that if we are not winning the game we think we are playing, or that we want to be playing, we can ask ourselves, "What game am I actually playing?" The answer to this question can often be illuminating as we discover some commitment, view, or attachment that is really governing our actions. Once we see, we can choose to continue or complete that game.

John shows us how engaging in a game and coming from the perspective of a game can lead us to great insights while having fun along the way. And that's a possibility worth exploring and sharing.

We have a short and sweet issue for you this go around, including a fun mechanical design and some delicious fiction. The game we're playing here at Aurora HQ is for Volume 9 to start off with much material and much delight for the readers and authors alike. Will you play along with us? Submission guidelines are at the back of the issue.

Welcome to Issue 8.4 of your Silhouette magazine.

Game on,

Oliver Bollmann  
*Aurora Magazine Editor*

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## OFFICIAL-DP9

"Official" Dream Pod 9 rules, updates and materials can be found in the Gear Up magazine, available at DP9's store on RPGnow.com.

## HOME BREW RULES

**All material inside Aurora** is fan submitted and are not regarded as official and do not change the games or the DP9 game-universes as written in the books. Aurora material may not be used in tournament or other official play and may differ from current or future books. Any Aurora rules or material should only be used if all players agree upon their inclusion before play.

# AURORA: THE SILHOUETTE MAGAZINE

## ABOUT THE AUTHORS

John Bell (jakarnilson@magma.ca) -- *Alfie's Tanners, Kraut Patrol*

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?

Aaron Bertrand (thisnewjoe@gmail.com) -- *The Journal Part 1: Acceleration*

While a dabbler in the boardgame and video game realm, few things are quite so enjoyable over a long period as the storytelling adventure created among friends during an RPG campaign. My we all embark on many such glorious adventures!

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

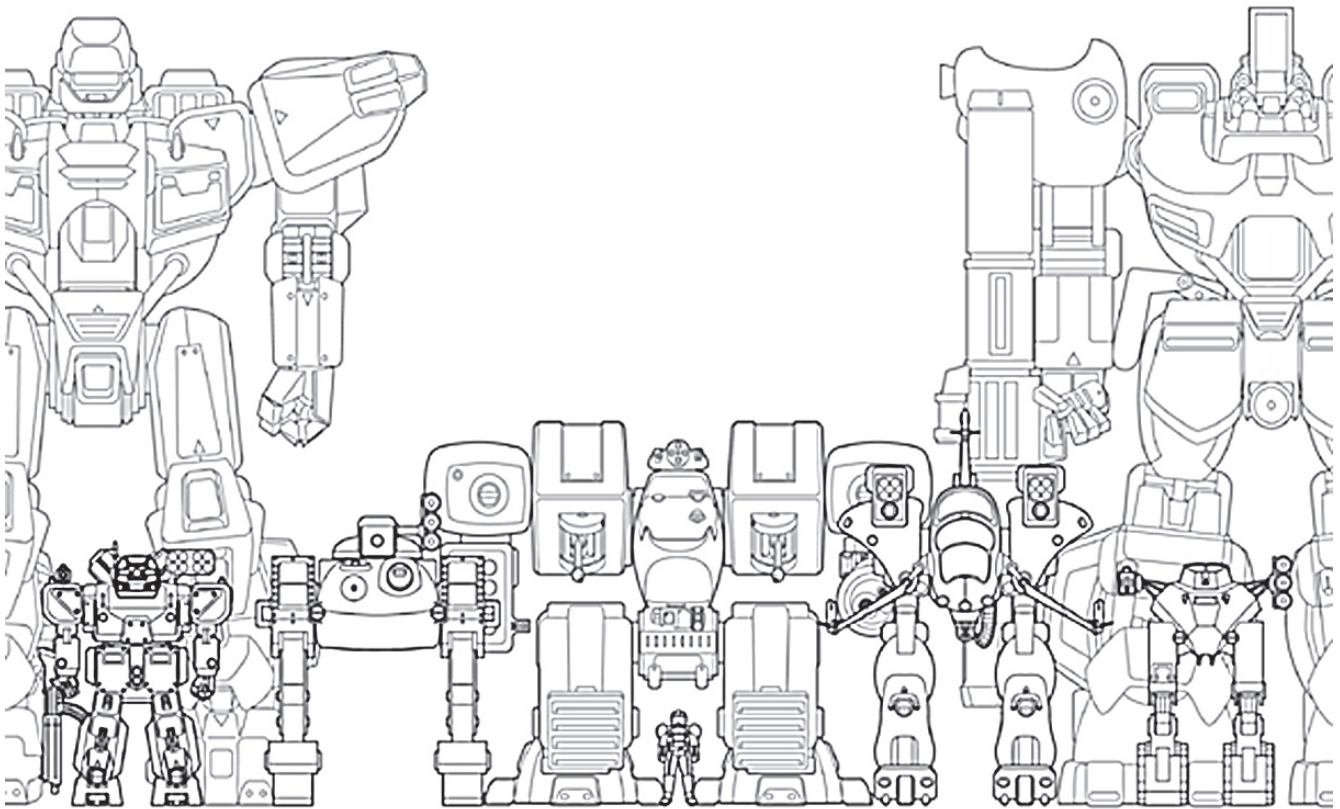
It all started in a hobby store one day twenty odd years ago with an odd box containing something called Top Secret. Since then games have just become a big part of his life. He's been in love with the DP9 universes since the first HG release and began his direct involvement with the Pod crew several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

[http://rpg.drivethrustuff.com/index.php?manufacturers\\_id=291](http://rpg.drivethrustuff.com/index.php?manufacturers_id=291)

Cody "Firebreak" Buchanan (cbuchanan45@hotmail.com) -- *HACS-06MG-LP Ocelot*

(I swear it was not intentional that this issue ended up being full of "B" named contributors!)

# AURORA: THE SILHOUETTE MAGAZINE ABOUT THE AUTHORS



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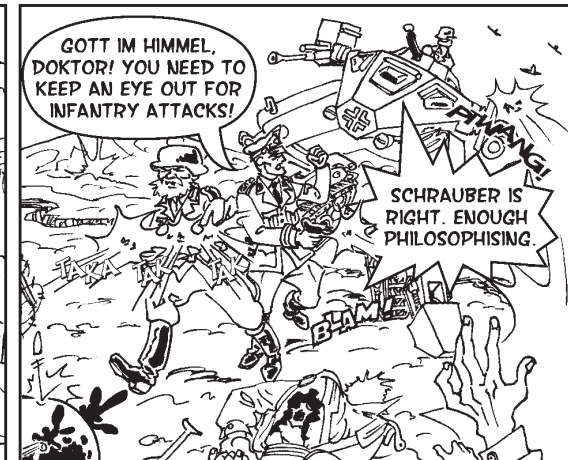
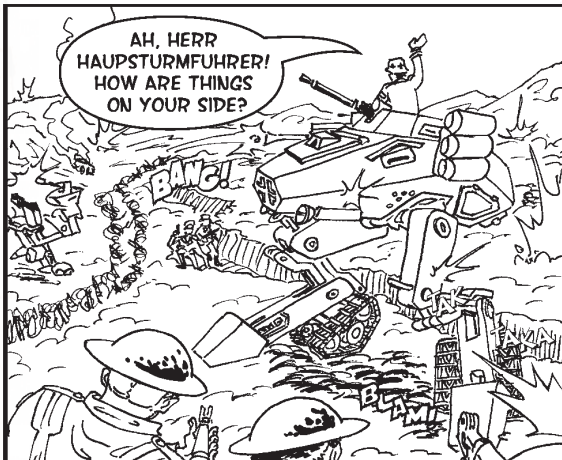
Aurora Magazine, Volume 8, Issue 4, Published October 1st, 2014

DECLARED TRAITORS BY THE NAZI PARTY, OTTO KNACKER AND TRAUGOTT HUNDT HAVE BEEN FORCED TO WORK UNDER THE ORDERS OF SS HAUPTSTURMFUHRER SCHRAUBER AND THE MYSTERIOUS DR. KRAUSS. THEY ARE NOW THE...

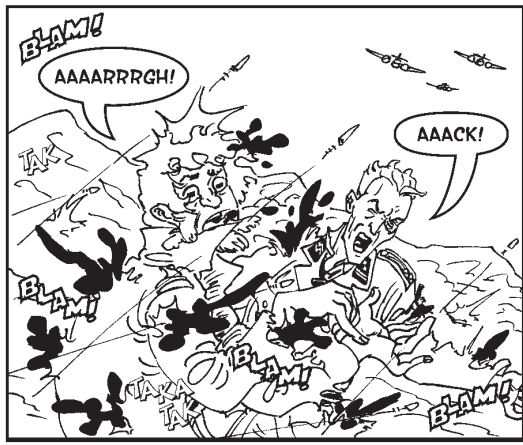
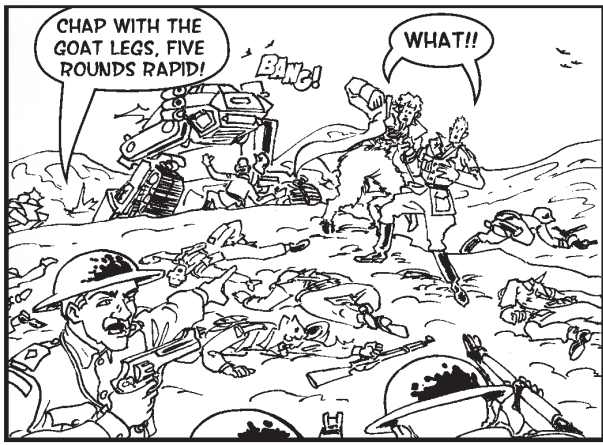
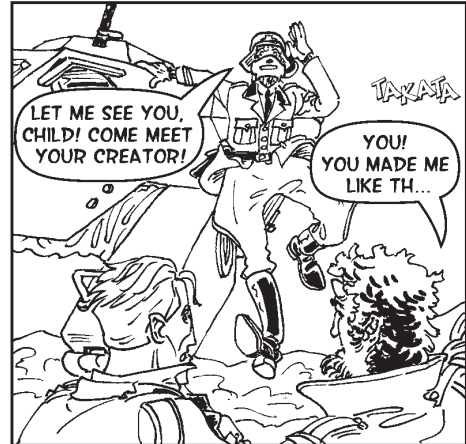
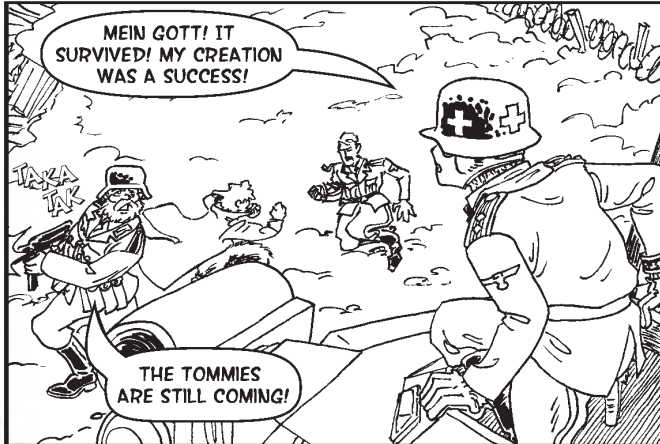
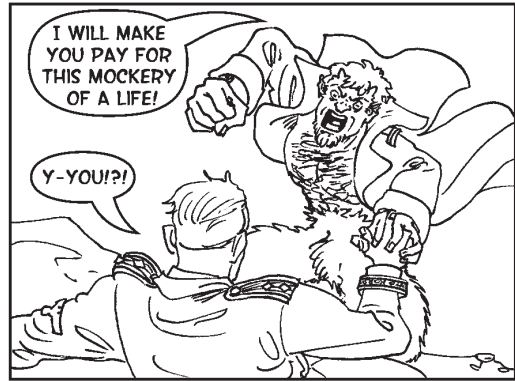
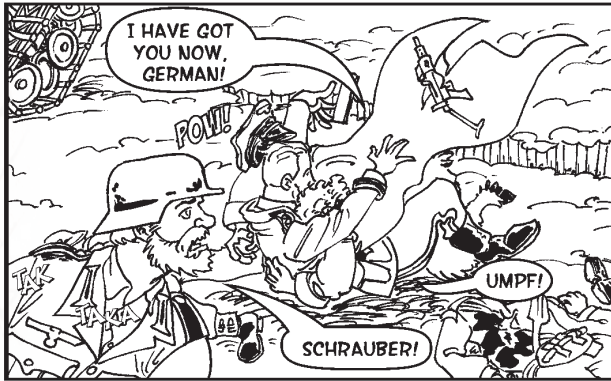
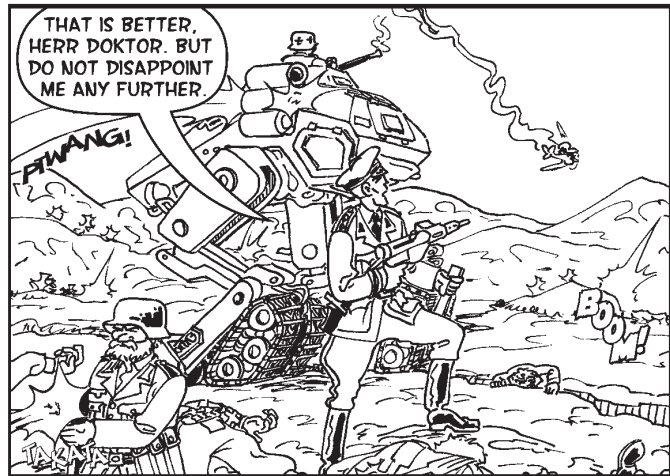
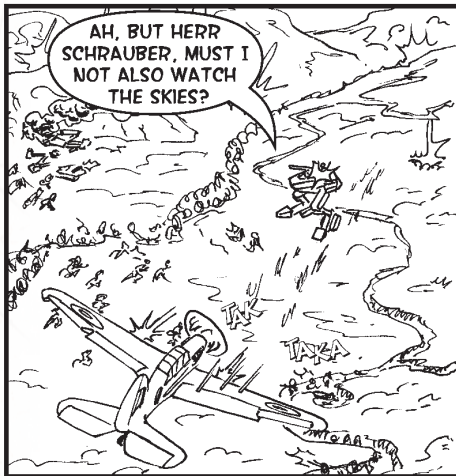
# Kraut PATROL

ART & STORY BY JACK BELL

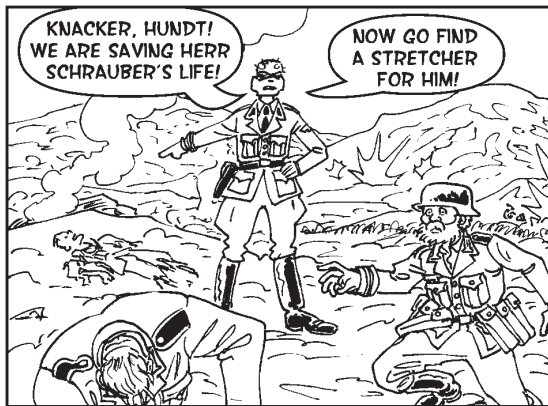
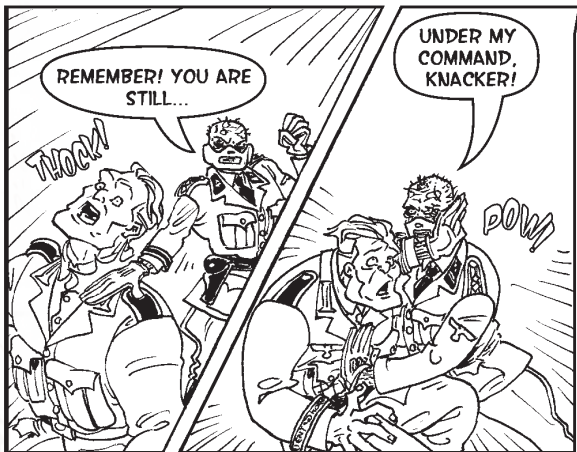
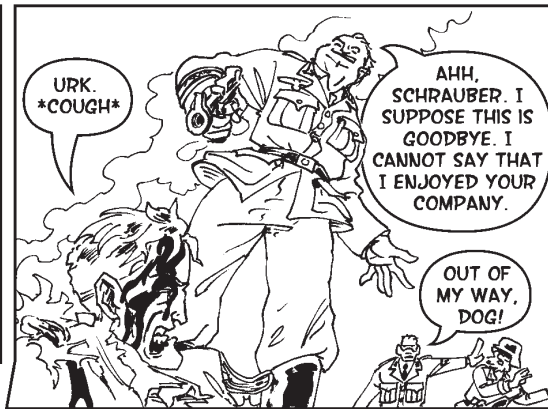
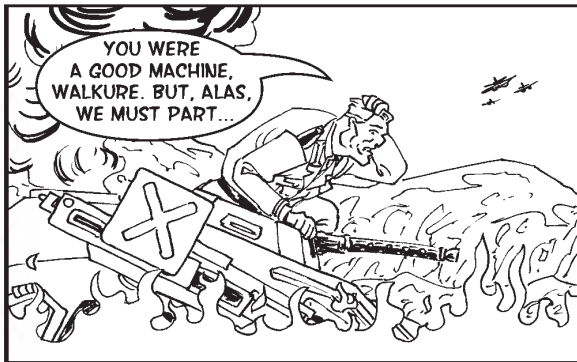
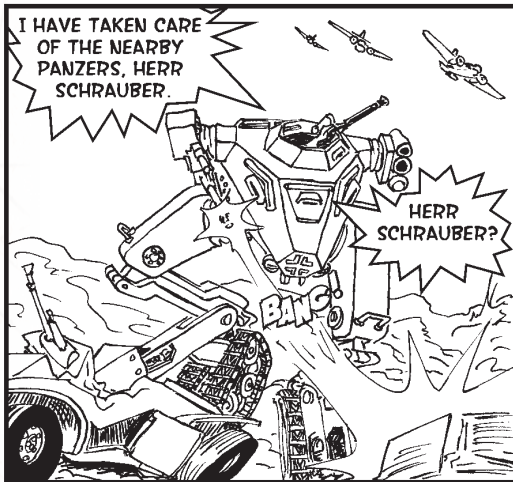
IRAN, 1942. THE ORIENTKORP HAS DUG INTO THE ZAGROS MOUNTS. IT FINDS ITSELF ASSAILED BY BRITISH AND SOVIET FORCES WHILE MORE DIVISIONS ARE EXPECTED TO ARRIVE FROM INDIA.



AURORA: THE SILHOUETTE MAGAZINE  
KRAUT PATROL



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KRAUT PATROL



NEXT: WHO OR WHAT WILL TRIUMPH IN THIS BATTLE BETWEEN LIFE AND DEATH?





*The Ocelot, conceived in the mid-19th century as a way for a small company to break into the Gear market.*

*It was a fiasco from the beginning.*

Despite its terrible beginnings, the Ocelot lives on through the dedicated work of a small group of veterans who piloted and worked on Ocelots during the War of the Alliance.

Throughout the mid 1820s and '30s, Pruitt Optical made a name for itself manufacturing extreme precision sights for Gear weapons. In the late '30s, this success saw Pruitt Optical expand into Gear optics and laser weapon components.

In 1838, at a conference of Northern military contractors, the recently released Basilisk was a regular point of discussion, discussion which, when it made its way back to the then-booming Pruitt Optical, resulted in a dramatic shift for the company.

The head of Pruitt Optical announced that PO would build a Gear, and do so completely in-house. Investors were skeptical, but Pruitt had always done good work, and in 1840, work began on the Ocelot.

Conceived as a light trooper to match the Basilisk, the Ocelot began life very slowly. Pruitt Optical took cycles to acquire the infrastructure to even begin design, and it was not until 1840 that work actually began. Pruitt's insistence that everything be done in-house greatly slowed development. While PO had some experience working on and customising Gears, completely building everything from the ground up was a different matter entirely. Armour, weapons, actuators, NNets - all of this had to be done by PO itself.

Initially, it was believed that PO would have a reasonable springboard in several fields. Given the manufacturing facilities, an optics company should be able to create an ONNet without much trouble. Likewise, lenses had always been made directly by PO, to the most exacting standards, and it was believed this experience could be lent to ceramic composites for armour.

The teams assigned to ONNet and armour development lagged the furthest behind. While some developments may have come out of the armour program, its time was too often wasted reinventing the wheel, and the Ocelot was ultimately fitted with common Durasheet instead of the glassy ceramic composites Pruitt had envisioned.

Likewise, while PO managed to build a physically impressive ONNet, they lacked the expertise to train and program it. Once fitted with the PO ONNet, test pilots complained of the Ocelot being sluggish. The ONNet was blamed for this, with

technicians saying it simply couldn't cope, and ran slow trying to handle everything. Pruitt argued that a pilot should be able to compensate, and while some were able to, it meant an increased workload for them. Some PO technicians felt that given time and the right pilot, their ONNets would be able to adapt, and assume more of the duties normally handled by a Gear's CPU.

With these setbacks merely the biggest in a long line of delays, investors began to get worried. Years dragged by with only half-finished prototypes to show. The light laser canon PO had previously hoped to launch was sidelined to make time for the Ocelot, and other projects began to suffer as entire departments were consumed by the project. The Ocelot itself suffered everytime a project ate up more resources, only to be cancelled. This notably resulted in little time being devoted to properly shielding and insulating the electronic components and emissions of the machine.

Nearly ten cycles into development, only a handful of completed Ocelots existed, and Pruitt was about to be dealt a fatal blow in the form of the Ferret. Adopted by the Northern military, the Ferret erased any role the Ocelot could have hoped to have. Interest plummeted in Pruitt Optical's Gear, and Pruitt was forced to sell most of the company just to stay afloat.

Pruitt moved his few remaining assets - namely the Ocelots themselves and a handful of lingering employees - from their long-time home in Smolensk to a warehouse in Timmins. There, he hoped to stir up interest in the Ocelot, presenting it not as a light trooper or scout, but as a machine that could patrol borders and maintain order in dangerous communities.

Soon after his move to Timmins, the VMODPROG swept Gear design, destroying any remaining hope of selling Pruitt's now outdated Gear.

Cycles later, the Ocelot would receive a measure of vindication when the CNCS pushed the remaining models into service against Earth in the War of the Alliance.

A few Ocelots came back from the war, with a number of quite pleased pilots. Pruitt himself had passed on by then, but some of the technicians and pilots who had been involved with the Ocelots during the war contacted surviving members of the original project, and pooled their resources to restart Ocelot construction.

Sold in small numbers to Badlands sheriffs, duelists, and occasionally less reputable clients, the Ocelot missed its chance to make an impact on Terra Nova, but continues to live on thanks to the work of dedicated individuals.

**HACS-06MG-LP OCELOT**

Name: Ocelot  
Vehicle Type: Walker  
Production Type: Limited Production  
Cost: 889,000.00 marks  
Manufacturer: Pruitt Optical  
Use: General Purpose

Avg. Armor Thickness: 45mm  
Armor Material: Durasheet  
Primary Move Mode: Walker (43 kph)  
Secondary Move Mode: Ground (75 kph)

Height: 4.2 meters  
Length: 2.9 meters  
Width: 3 meters  
Standard Op. Weight: 5580 kg

Deployment Range: 500 km  
Sensor Range: 4 km  
Communication Range: 20 km  
Powerplant: V-Engine  
Engine Output: 450hp

**BASE STATISTICS**

Threat Value: 381  
Offensive Value: 749  
Defensive Value: 275  
Miscellaneous Value: 117

Size: 6  
Original Default Size: 7  
Indv. Lemon Dice: 2  
Crew: 1  
Bonus Actions: 0

**MOVEMENT SYSTEMS**

Primary Move Mode: Walker  
Combat Speed: 4  
Top Speed: 7

Secondary Move Mode: Ground  
Combat Speed: 6  
Top Speed: 12

Maneuver: 0

**ELECTRONICS**

Sensors: +1  
Communications: 0  
Fire Control: +1

**ARMOUR**

Light Damage: 14  
Heavy Damage: 28  
Overkill: 42

**WEAPONS**

Qty	Name	Code	Arc	ACC	Damage	Range	ROF	Ammo	Special
1	Vibroblade	VB	F	0	x8	0/0/0/0	0		
1	Light Rocket Pack/8	LRP/8	F	-1	x12	1/2/4/8	+1	8	IF
1	Light Rifle	LRF	F	+1	x8	3/6/12/24	60	M	

**PERKS & FLAWS**

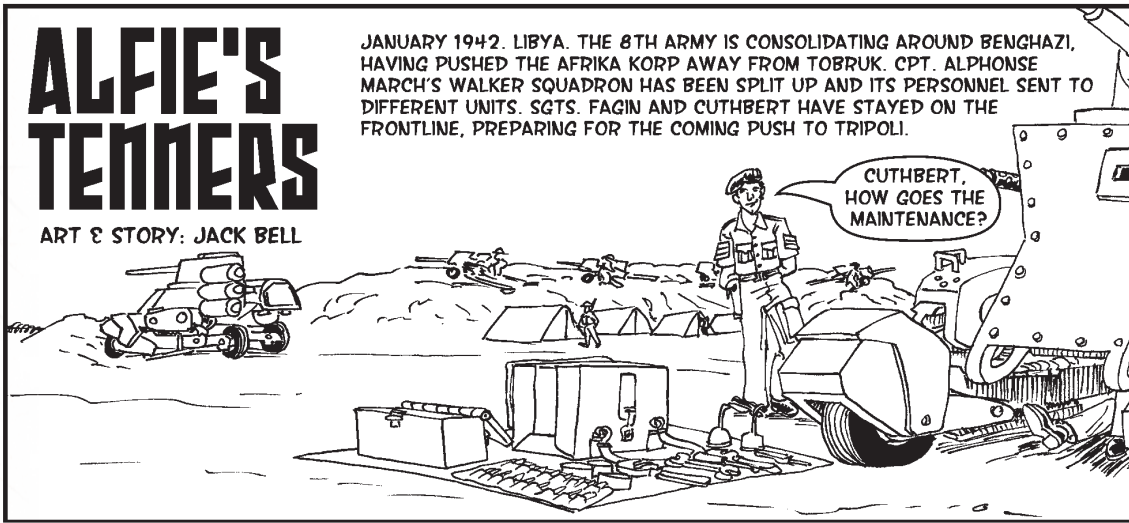
Manipulator Arm x2	Rating: 6	Can punch
HEP: Desert		
Inefficient Combat Co		-1 to attack roll for every weapon fired above one
Annoyance		Sluggish ONNet
Traceable Emissions	Rating: 1	Vehicle is easier to sense; Rating added to enemy sensor
Vulnerable to Haywire		Haywire gets 3 rolls on damage tables.

JOHN BELL

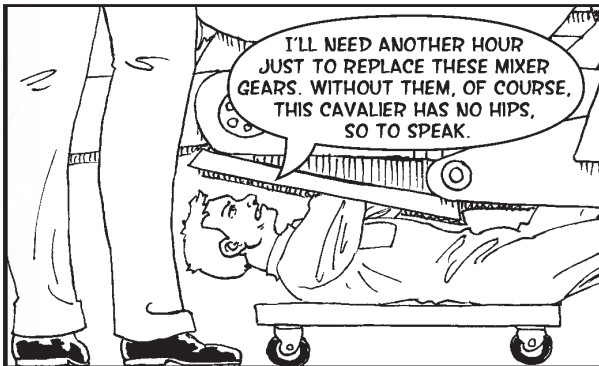
# ALFIE'S TENNERS

ART & STORY: JACK BELL

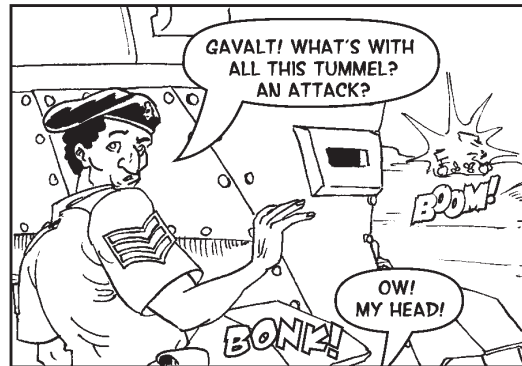
JANUARY 1942. LIBYA. THE 8TH ARMY IS CONSOLIDATING AROUND BENGHAZI, HAVING PUSHED THE AFRIKA KORP AWAY FROM TOBRUK. CPT. ALPHONSE MARCH'S WALKER SQUADRON HAS BEEN SPLIT UP AND ITS PERSONNEL SENT TO DIFFERENT UNITS. SGTS. FAGIN AND CUTHBERT HAVE STAYED ON THE FRONTLINE, PREPARING FOR THE COMING PUSH TO TRIPOLI.



CUTHBERT, HOW GOES THE MAINTENANCE?

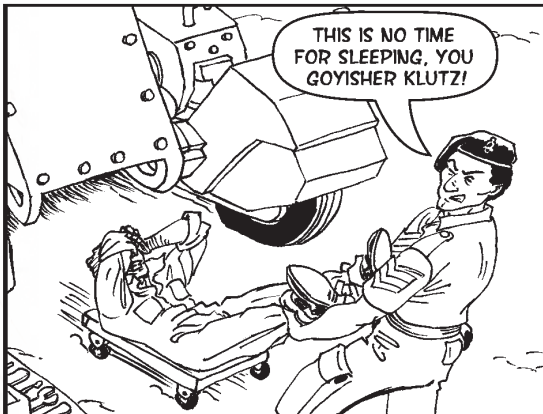


I'LL NEED ANOTHER HOUR JUST TO REPLACE THESE MIXER GEARS. WITHOUT THEM, OF COURSE, THIS CAVALIER HAS NO HIPS, SO TO SPEAK.



GAVALT! WHAT'S WITH ALL THIS TUMMEL? AN ATTACK?

OW! MY HEAD!

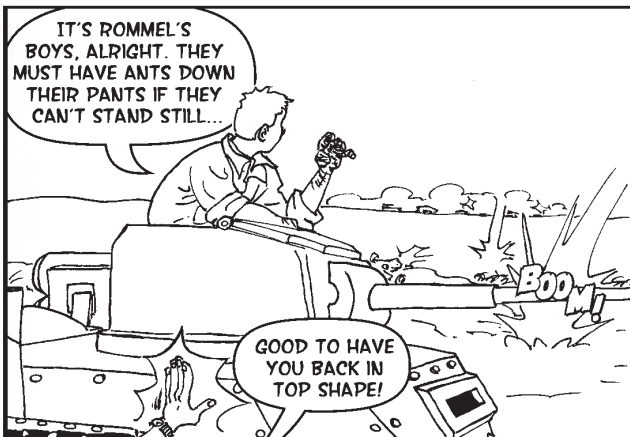


THIS IS NO TIME FOR SLEEPING, YOU GOYISHER KLUTZ!



THAT WALKER WON'T BE SERVICE-READY ANY TIME SOON. FIND ME A DECENT ONE, FAGIN.

THAT'S WHAT I'M DOING. OY! GET MOUNTED UP, YOU SLEPPERS!



IT'S ROMMEL'S BOYS, ALRIGHT. THEY MUST HAVE ANTS DOWN THEIR PANTS IF THEY CAN'T STAND STILL...

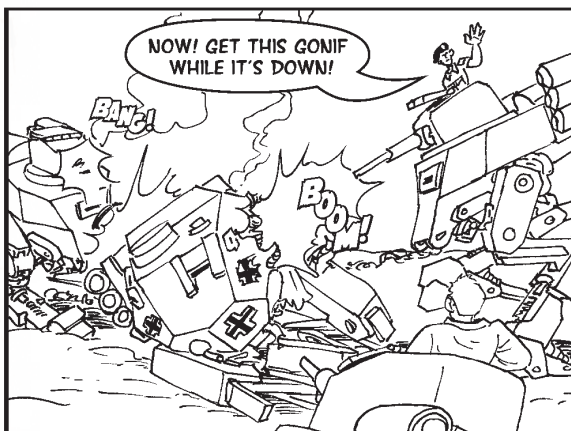
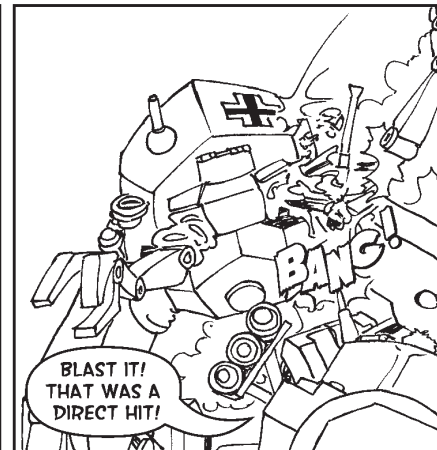
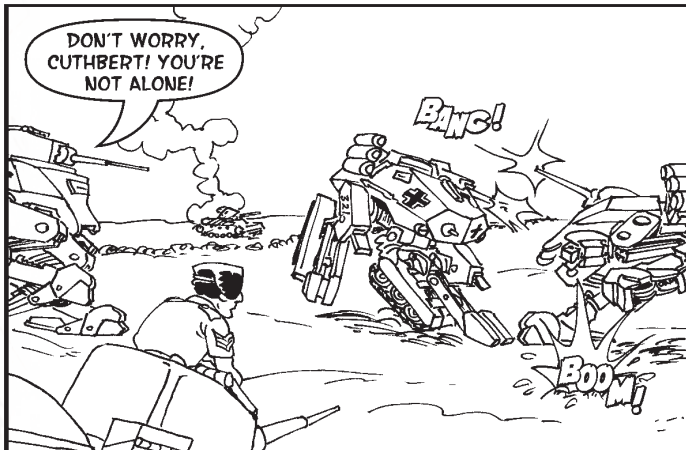
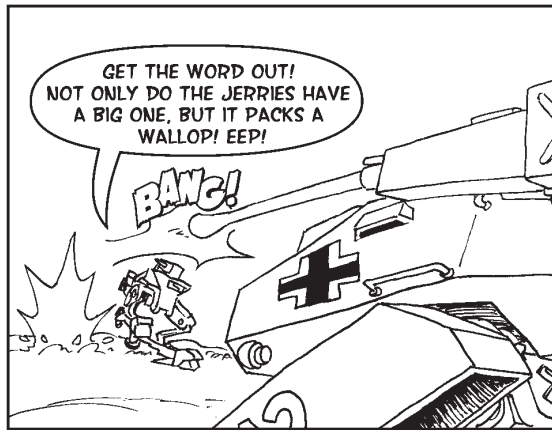
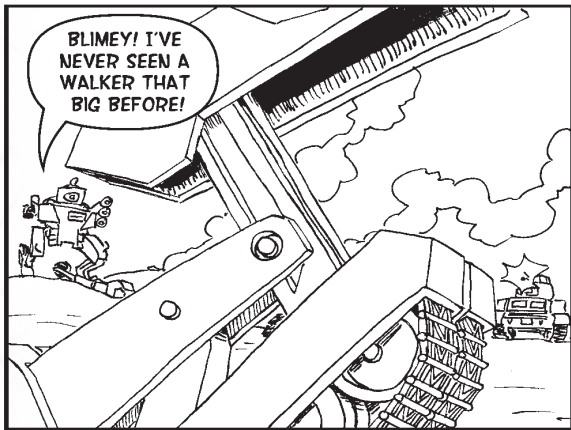
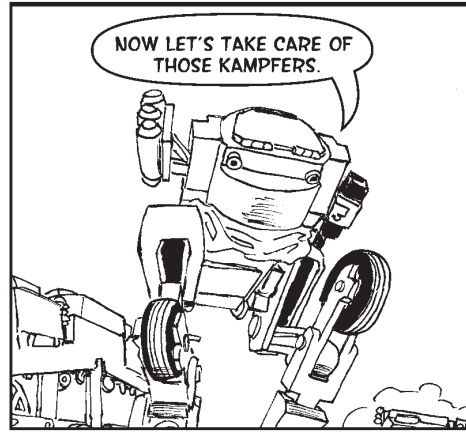
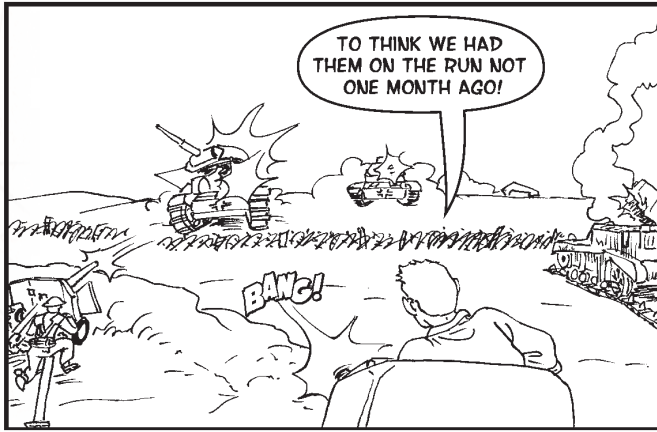
GOOD TO HAVE YOU BACK IN TOP SHAPE!



THOSE JERRIES ARE POPPING UP EVERYWHERE!

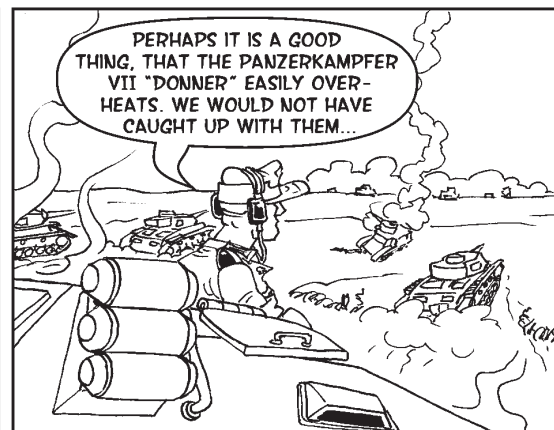
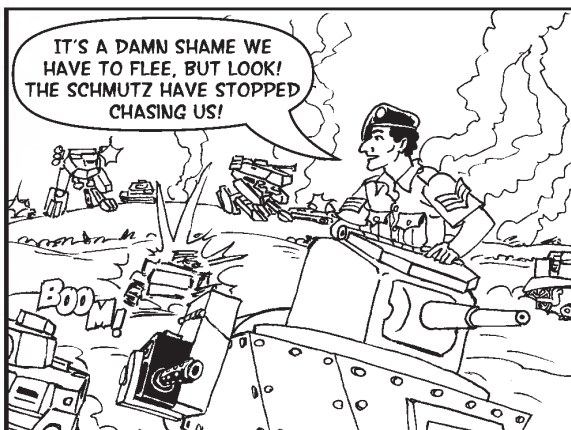
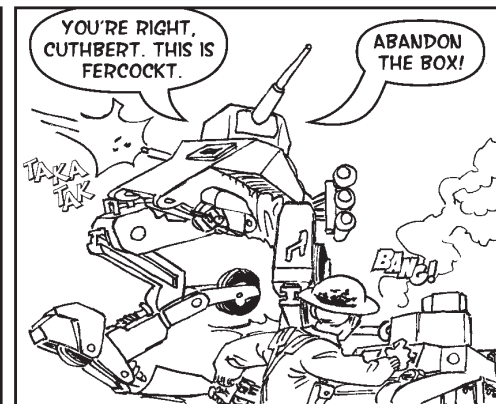
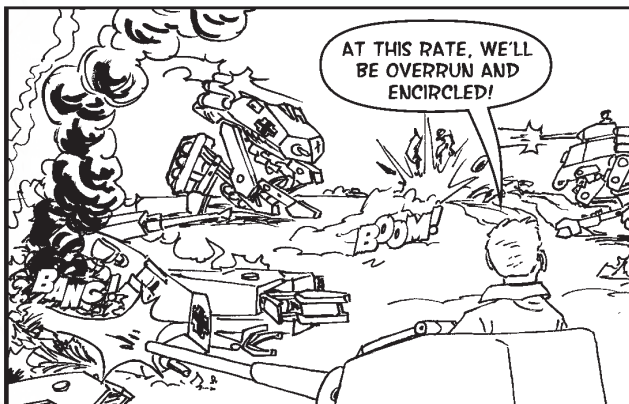
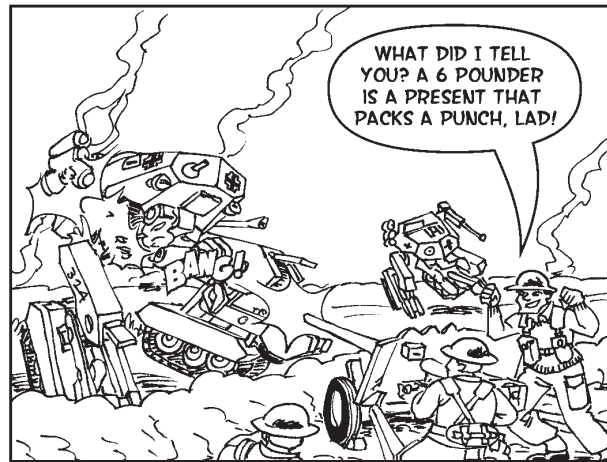
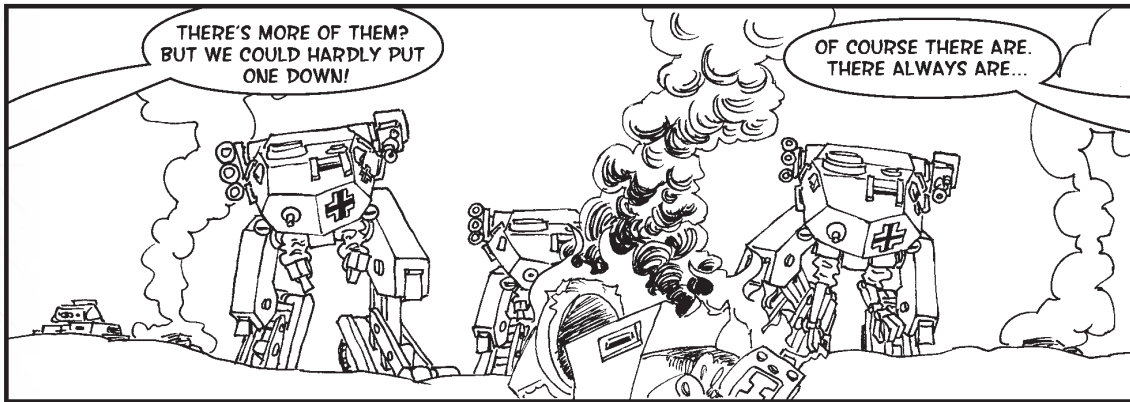
WHY THOSE MOMZERS!

AURORA: THE SILHOUETTE MAGAZINE  
ALFIE'S TENNERS

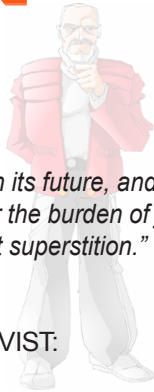


# AURORA: THE SILHOUETTE MAGAZINE

## ALFIE'S TENNERS



NEXT: JOIN UP WITH THE PUGNACIOUS DALY AS HE TRIES NOT TO BE BOXED IN AT GAZALA



*"Humanity has the stars in its future, and that future is too important to be lost under the burden of juvenile folly and ignorant superstition."*

—Isaac Asimov

A NOTE FROM THE ARCHIVIST:

We resume publication of these journal entries after several-months of legal wrangling over releasing these historical documents to you. Some current and former military, political and business interests secured a temporary injunction against publication of the journal, and as you may know, we were deeply consumed with fighting for the right to publish these documents. The judicial review panel agreed with us that there was "no benefit whatsoever to the public in keeping this perspective on history secret" from you.

In his official remarks in the ruling coming from the Justice Department, Lead Justice Rolofsaan honored our vigilance in vetting the diary and seeking to publish it, and he described the journal as a "truly unique insight into our own history", and validated it's "immeasurable value for ontological inquiry: The possibility of a lasting peaceful human condition everywhere is available to us by considering these events and the perspectives of the individuals participating in them and affected by them".

For you hard working readers who rallied together and supported us, we thank you. Your work lead to a formal request by the Grand Libraries of Jupiter and The Moons to make the diary and our research available to anyone who would like to review it at any of their locations.

Today's excerpts include narrative of the role CEGA agents may have played in pushing Dr. Agram Payarje and Dr. Alastair Anima to seek refuge outside of Venus, the first indications of what caused Dr. Anima to develop his incapacitating fear of their handlers, and we will see the first hints of how a conversation between children decades prior had given the men the vital link that made it possible to escape from the clutches of the Venusian authorities.

.....

August 9, 2210, 13:55 Pacific Time

We've had to rush preparations for this over the past 24-hours and I have had no sleep for at least 34 hours. Maybe 40. By now, I have no idea. Two quick notes and then I'm turning over to sleep. I thought we would have more time to prepare.

Agram and I gathered our notes and some reports and hope we can cobble some decent presentation together. A friend back home has helped me create a secured backup channel that I can get to from practically anywhere. We shouldn't need it, but I do like the idea of having a snapshot of everything we've done stored somewhere other than our lab network.

The checkups with the nursing team were grueling, as was the series of individual and group "interviews" with the CEGA representatives. (I think they were actually interrogations hiding behind an interviewing mask.) Whatever they heard seemed to please them enough because they cleared me for travel an hour ago. We are now on the ferry to the orbital terminal and I'm all strapped-in for takeoff.

August 10, 2210

I'm apparently allergic to the deep, vertigo-inducing expanse of outer space. I discovered this the hard way: "down" doesn't exist in outerspace, and my brain cannot handle the conflicting visual images and the low gravity. I swapped quarters with a young teen who was returning home after visiting his grandparents on Luna. The primary benefit of this exchange is that I don't have to look out windows anymore, and he now gets to see it from the comfort of his quarters.

I will be very happy to be on hard soil again.

The event organizers and the CEGA team expressed a lot of interest in exactly how we were planning and what we were going to bring or leave behind. They seem apprehensive about our departure, but keep trying to assure us there is nothing to be concerned about. I don't know what to think of that.

Dr. Payarje has finally asked me to stop calling them gangsters. He said (and I grudgingly agreed) that "they're doing exactly what we should expect them to do and we know we are safe". I complained in an undertone to him that it would be nice if they were a little less mafia about it. He chuckled a little, conceding that they clearly do not often wear suits. Something in the glance he gave me let me know he, too, was feeling a little less settled about this group than he had a few days ago.

Oh, and I need to write to Emma.

[Archivist's note: The friend mentioned here is almost certainly Master Sergeant Amanda Roosevelt (E5, Gamma Division, Jovian Armed Forces). The date on several communications from him are linked with copies of communications her former teammates provided to her shortly after these events unfolded. We have found nothing that would indicate why he calls her Emma.]



# AURORA: THE SILHOUETTE MAGAZINE

## THE JOURNAL, PART 2: PRESSURIZE

*August 14, 2210, 01:03*

The gravity system failed today. I left my quarters to meet with Dr Payarje, after having waited as long as I could in the hopes that they'd restore gravity again. He called me after I'd delayed too long and I soon found myself thrusting down the hall like some ungainly bird.

This all would have been fun if I hadn't then turned one corner and found myself hurtling toward a large transparent bubble that gave passengers an excellent view of the expansion of space through which we traveled. My brain freaked out and for a moment I swore I was falling in fourteen freaking directions at once. The static was too much and even the anti-nausea pills couldn't keep me from expelling my breakfast all over the ceiling and wall in an inglorious splatter of grub and bile.

I am leaving a very big tip for the cleaning crew today. Nobody should have to deal with that, and definitely not in zero-G where things just keep floating around and spreading the mess everywhere.

*August 22, 2210*

We landed yesterday. Agram, his wife, our luggage assistants and I deboarded in mid-afternoon. When I saw the floor of the spaceport I fought the urge to flop forward, kissing the floor and crying with relief that the whole stupid trip was over. We were planetside again, finally.

We made our way through the spaceport and I remember finding this giant, faceted window in the lobby that filtered the incredibly bright sunlight down to something more tolerable for Earth eyes. It cast before it a beautiful bright rainbow of yellows and browns and we joined several others already stopped and admiring the picture of it all.

Agram tells me that just a few minutes later I was clobbered hard with a fully-loaded trolley. I'm here in the hospital dealing with a concussion and some broken bones that were just re-set. The therapeutic bots are making quick work of the break, but the bruises are going to be immense and lasting.

The medications are kinda strong here. The nurse says the dizziness will be temporary, but I've got a killer headache. They turned down the lights in this part of the wing and closed the blinds so it was darker. That's given me some relief. These few minutes are dedicated to documenting what has happened, then I think I'm going to pass out, whether I want to or not.

I just remembered this: Agram took the one moment we had where the doctors and our CEGA handlers were far enough away for a quick whispered conversation, and he tells me that he suspects they are trying to impress us and try to win us over to their side before they ask us to join their research team. The look we gave each other when he said this to me made it clear neither of us saw that as a possibility with these people.

Our lives are dedicated to lessening pain and saving lives. We're both fairly certain they want to adapt this into creating some kind of robotic death machines. Fortunately for us, they have no idea that we've not brought our research with us, and my buddy and I secured it from access while we're gone, even by our teammates. I love them all, but this is too dangerous to risk any security incidents on their part.

*August 23, 2210*

I was released from hospital today. Two men in business suits, one a very uncomfortable-looking CEGA agent and the other a suave Venusian business official, and a woman named Olivia with the Journalia Venetia greeted me at check out. I'm not familiar with Olivia's paper, but she has apparently been in contact with the Venusian businessman and persuaded him to let her ask me if she could interview me about the conference. I nodded my assent and we made our way to a private bus that would take me to the hotel.

On the way there, she asked me about what had me at the conference. I answered the questions vaguely, noticing that both the CEGA agent and the Venusian were listening to what I said in that way people pretend they're not listening to what's being said and they're awful at it. It turns out she has some experience in our field. Not at the level Dr. Payarje and I have been working at, but she's got some interesting ideas about improving medical care for persons severely injured by burns, especially around pain relief during the recovery period.

It was nice to speak with someone who had a real passion for people. I wish I hadn't made a fool of myself by having to ask her name so many times, but my addled brain is making it hard to remember her name. She laughed each time and said I shouldn't worry about it.

We arrived at the hotel and she thanked me for my time, switching now to a taxi that took her back to her campus.

She did this weird thing during our conversation each time the guys would look away, as if she was kinda watching them very closely in her peripheral vision, but not wanting to look like she was. She's pretty good, and I barely noticed it. I didn't ask her about it.

# AURORA: THE SILHOUETTE MAGAZINE

## THE JOURNAL, PART 2: PRESSURIZE

August 24, 2210 Very Early Morning

My heart is racing. I've just sent a brief voice message to my friend from college who helped setup the remote backups describing the surreal events I've just had.

At about 1am, two armed, uniformed men came into my room and asked me if I had heard anything and if anyone had tried to contact me since I arrived. They woke me up from a pretty deep in sleep and my sleep-slow mind took several moments to get going enough to realize how angry I was at being woken up and of them storming into my room. I demanded they leave and after they finished checking the rooms and closet, they left.

I washed my face off, went to the curtained window, and pulled the blinds apart to look out across the city. Almost immediately I noticed tiny red text being projected onto the window. I stepped back, startled, and looked at the now slightly larger red text now showing on the opposite wall.

The tiny message read: "UR in danger.No more meds!".

I gave a moment to glance at the medicines in the bottle on the nightstand. I shook the container, which looked ordinary for all it's classic orange color. I opened the top and shook a couple pills out. The message was still on the wall, and I saw nothing wrong with the meds, but I'm not a chemist. I don't really know what to look for.

I put them on the table and crushed them under a cup. In the pile of pill dust was a tiny little thing, black against the lighter yellow of the medicine. I couldn't tell what it was, but I could have easily swallowed it without noticing had I not just crushed it.

I looked at the wall again. The text had changed.

"0630. Breakfast. Lobby."

This was a dubious request. I don't trust CEGA, but they've not done anything all that bad, other than being highly security conscious.

[Archivist Note: The next paragraph is scribbled-out and illegible.]

Okay, fine. I'll check it out. The worst that could happen is that CEGA has an agent or two accompany me. I can't go anywhere without them around, and as much as I dislike them and what they stand for, I figure they're here to protect me, too, so what's the harm in going?

I swept the dust from the nightstand down between the bed and the box frame. I gotta update Ellie. Might as well send her the journal files, too, in case anyone decides to inspect my stuff too closely.

### ARCHIVIST'S FOOTNOTES:

The conference will continue for a few more days, but neither Dr. Anima nor Dr. Payarje will see the end of it. It's common knowledge that they successfully escaped the watch of their CEGA and Venusian escorts, but what is less commonly known is that the team that helped them escape was a small crew of very green Jovian operatives, working outside official procedures to conduct the operation. The plan was mostly improvised, nearly failed several times, and if it went sideways, the crew were entirely on their own.

The journal entries to this point were transmitted securely by Dr. Anima to his college friend and the mysterious Emma the next day. They were embedded within other files being transmitted to their research team and in coded letters to their families and friends back home. Only Emma and the college friend seemed to know about the ancient spy technique called "steganography", which is a means of concealing secret information within otherwise unencoded messages. It would be like hiding the plans for a secret weapon within the many bits and bytes of a family vacation picture, neither visible to the human eye nor exceptional except for those who knew there was even something to search for.

A final note to accompany this publication is that a CEGA representative met with us to discuss the details of this article after we contacted them for comment. The spokesperson denied that CEGA had in any way tampered with the medicine at the hospital, and that they had nothing to do with the accident which took Dr. Anima from his work for a few days.

We also asked the same spokesperson if they knew Dr. Anima had been contacted via the projected red text, and she acknowledged that as far as she knew, CEGA had not known until that moment how the Jovian operatives had contacted him that night.

How many other secrets will be revealed for the first time in future updates? We look forward to bringing more details to you in our next issue.





# AURORA: THE SILHOUETTE MAGAZINE

## 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 and explorations of the rules) and on fiction, mechanized designs, equipment, artwork and similar ideas that draw on the 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. Stories are encouraged to 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 however, and stand-alone pieces will be considered and published.

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

### Submission Guidelines

All work for Aurora should be submitted in an .rtf or .doc 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.

### 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 #9.1: December 27th 2014**

# 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. Please double check your work! You may also 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. If you are tweaking rules that exist within the game already, please clearly denote those as well as the reference to where the original rules reside. Do not copy any existing game rules text, only note what is changed from the existing rules.

Note that all rules will be clearly marked as "House Rules" or "Home Brew Rules" when published within Aurora, to distinguish them from official rules that can be used at tournaments, conventions, and etc. Around the home gaming table, however, we all love house rules!

### 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.

### Something Else!

We pride ourselves on the creativity of our gaming friends. If you have something else to contribute that's not listed here, please submit it!