

AURORA

THE SILHOUETTE MAGAZINE



INSIDE THIS ISSUE:
FATE OF VIMARY
ART AND ARTISTRY
REIMAGINING THE CHRONICLES



AURORA: THE SILHOUETTE MAGAZINE
TABLE OF CONTENTS
VOLUME 9, ISSUE 2

Shades in the Night... <i>Editor's Message</i>	2
About the Authors <i>The Whos and Copyright Information</i>	3
On the Prowl Once More <i>Gallery Image set in Heavy Gear by Ghislain Barbe</i>	5
The Journal Part 4: Adrift <i>Fiction set in Jovian Chronicles by Aaron Bertrand</i>	6
Kraut Patrol <i>Graphic Novel set in Gear Krieg by John Bell</i>	10
Fate of Vimary <i>Character Sheet and Game Conversion for Tribe 8 into the FATE Rules System</i>	13
Reimagining the Chronicles - Part 1 <i>Alternate Setting and Campaign info for Jovian Chronicles by Christopher Gregory</i>	14
Miranda Petite <i>Gallery Image set in Heavy Gear by Ghislain Barbe</i>	19
Alfie's Tanners <i>Graphic Novel set in Gear Krieg by John Bell</i>	20
Submission Guidelines <i>How to Submit Material to Aurora</i>	23
Article Suggestions <i>What Aurora is Looking For</i>	24

I WANT YOU



FOR AURORA
NEAREST SUBMISSION DATE

AURORA: THE SILHOUETTE MAGAZINE SHADES IN THE NIGHT

From the Editor...

There's doing something well.

Then there's doing something *with style*.

Over my decades of playing many, many games, be they of the RPG or tactical or tabletop or computer variety, there's a line I've begun to trace that had certain games above the rest to become prominent in my mind. The rules played a role, to be sure, as well as did the other players, the GM, and the crazy situations we found ourselves in. But there's one thing that often pushed a game over the top, that would make it just that much sweeter than the rest: they had style.

That style was often the magic "je ne sais quoi" that would latch on to us and would have us propel our game into greater and greater feats of fancy. That style was a simple point that would stick in our mind, give us a launching point, something we could play with, feed off of, and drive the narrative(s) and the action forward. If the blank canvas is the hardest point for an artist to begin with (and a blank site the hardest for an architect to design for), then the style was that first line or blemish or feature or blotch that could be used to build with.

And if it had already captured our imaginations, then we could only build up from there.

Sometimes the game world itself provided the style. Other times we created it through our PCs or the scenarios of the GM. Maybe we would import the style from some other fiction we'd seen. It didn't matter – once the shard was there, our imaginations would crystallize around it.

As I laid out Ghislain Barbe's new artwork for this issue (Spoiler! Newish Ghislain Barbe artwork!) it was remarkable just how much "HEAVY GEAR!" it screamed to me. As the prime artist for DP9 during their formative years, it was his hand that defined so much of the style of the worlds we have come to love so very much. The graphic layout was excellent and the story backgrounds superb, all to be sure. Ghislain's art pushed it all over the top and gave the game a very distinct and visceral feel. A gear was a gear because of the way Ghislain drew it. Inspired drawings, yes, and still distinct to create that style.

So fire up the theme song, do a slideshow of imagery, and hand out the customized character dossiers to set the mood right when you all sit down for your game. Put on shades too, if it helps. Game with style.

Welcome to Issue 9.2 of your Silhouette magazine.

Game on,

Oliver Bollmann
Aurora Magazine Editor

ENLIST TODAY!



To be an Aurora Ambassador, talk us up whenever you get the chance, be it on a forum, at your local game shop, your gaming buddies, online, etc. Let everyone know we are a welcoming bunch and all our material is submitted by regular readers and fans. Some of our contributors have even gone on to be hired in the industry! We are a great bunch and a great place to hone your skills while exploring the fabulous DP9 universes. Our embassy is forever open!

[Visit Aurora Magazine on Facebook](#)

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

[Ghislain Barbe \(http://qosmiq.com/\)](http://qosmiq.com/) -- *On the Prowl Once More & Miranda Petite*

[Editor: Say "Dream Pod 9" to most gamers, and the imagery that will come to mind will be the work of Ghislain. Talented and fabulous and sketching Heavy Gear once more! I'm excited to feature his newest work here in Aurora.]

[John Bell \(jakarnilson@magma.ca\)](mailto: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 \(thisnewjoe@gmail.com\)](mailto:thisnewjoe@gmail.com) -- *The Journal Part 4: Adrift*

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 \(auroramag@gmail.com\)](mailto: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 numerous years ago. He also runs a gaming imprint *Kannik Studios at rpgnow:*

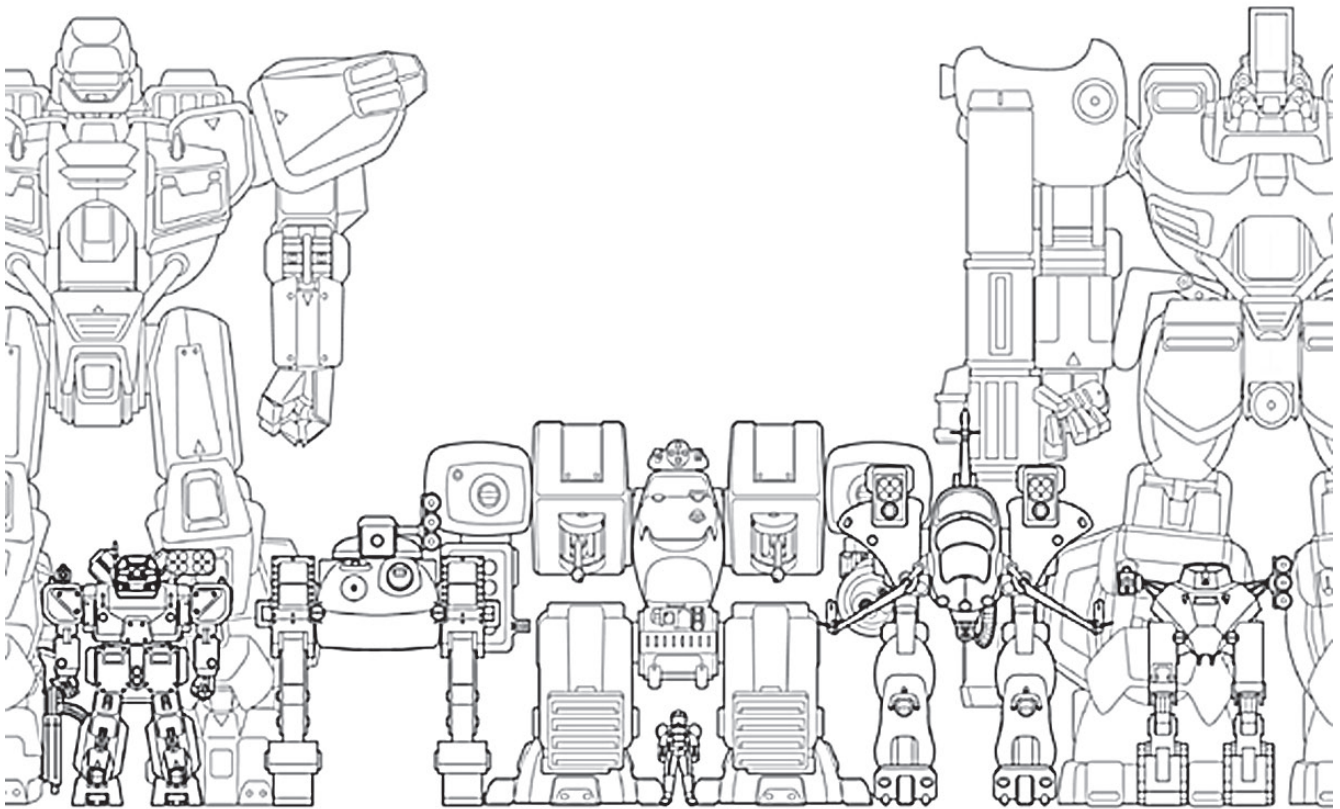
http://rpg.drivethrustuff.com/index.php?manufacturers_id=291

[Christopher Gregory \(chrisgregory@hotmail.com\)](mailto:chrisgregory@hotmail.com) -- *Reimagining The Chronicles - Part 1*

[Wil Hutton \(binarysins@rivetgeek.net\)](mailto:binarysins@rivetgeek.net) -- *Fate of Vimary*

Wil Hutton is a long-time Dream Pod 9 fan going all the way back to Ianus Publications' licensed Cyberpunk supplements, Jovian Chronicles sourcebooks for Mekton II and Mecha Press magazine. Constantly tinkering with new rules and material for Tribe 8, Jovian Chronicles and SilCore in general he is responsible for two websites devoted to Dream Pod 9 games, as well as serving as a moderator on the Dream Pod 9 forums.

AURORA: THE SILHOUETTE MAGAZINE ABOUT THE AUTHORS



COPYRIGHT INFORMATION

Silhouette™, Silhouette Core™, Core Command™, Heavy Gear™, Heavy Gear Blitz!™, Jovian Chronicles™, Tribe 8™ and Gear Krieg™ are Trademarks of Dream Pod 9, Inc. Silhouette™ Core Rules are © Dream Pod 9, Inc.

All articles written within are © their respective authors, as indicated on the list above. Permission has been granted for the sole purpose of their publication in Aurora. No reproduction is allowed without their express consent.

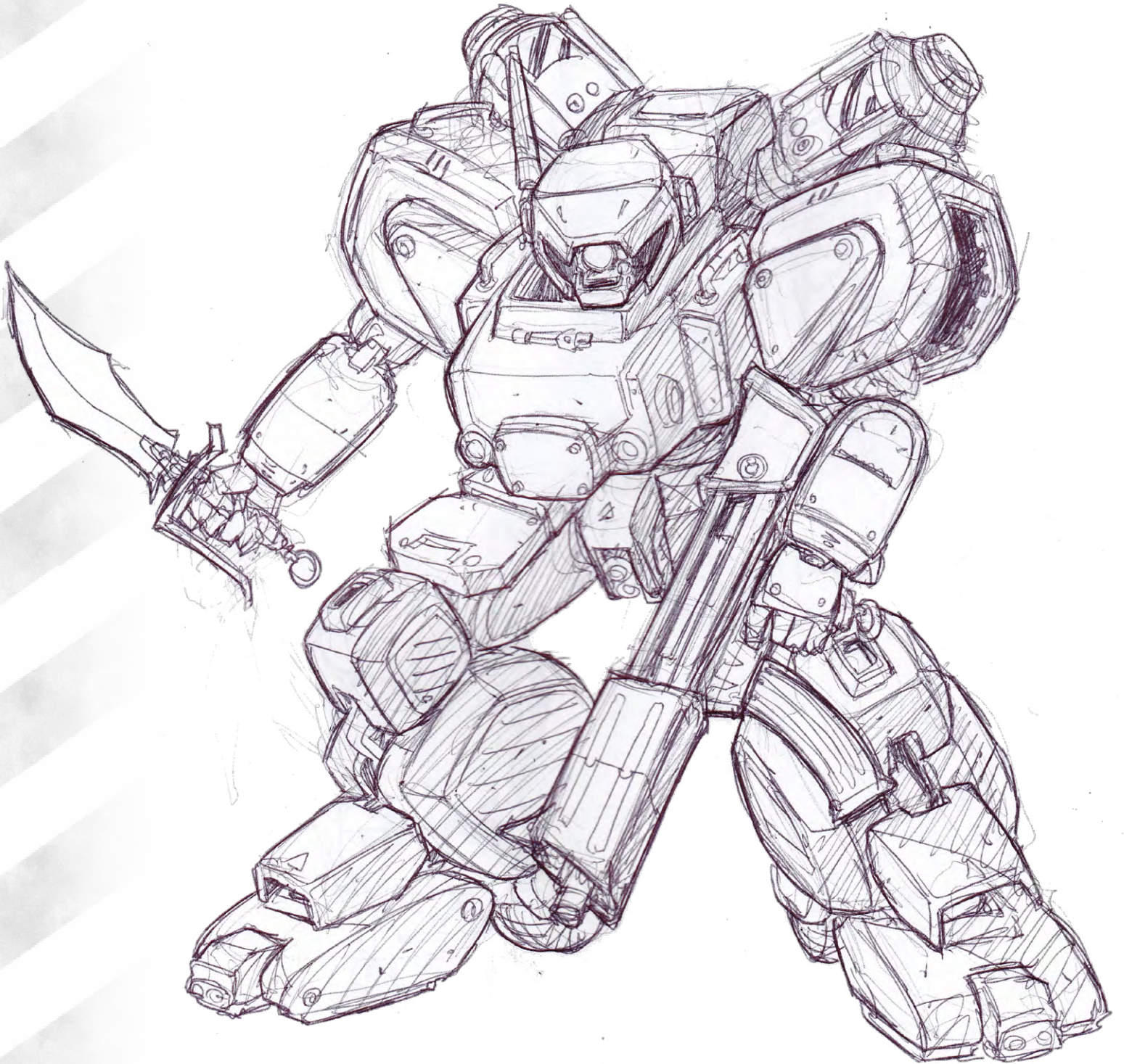
All images not specifically listed above, as well as all game logos are © DP9 and their original artists. No reproduction is allowed without their express consent.

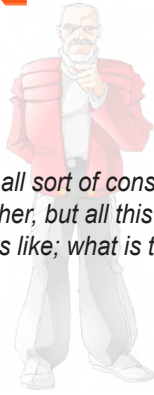
Permission granted to reproduce this document in full for private use.

Please visit www.dp9.com and aurora.dp9forum.com for more information.

Aurora Magazine, Volume 9, Issue 2, Published April 1st, 2015

AURORA: THE SILHOUETTE MAGAZINE
ON THE PROWL ONCE MORE
GHISLAIN BARBE





"I realized that we were all sort of conspiring, well, not conspiring against each other, but all this cloak and dagger stuff and I was like; what is this?"

— Eric San

ARCHIVIST NOTE

From the start, we have explained many times that we view these documents as historical because of their origin, but we do not consider them definitive as a record of the events of the period. In some cases, the events and details contained in these entries are not verifiable. We have footnotes with these entries that provide additional editorial context, as appropriate, but even those are incomplete when it comes to describing the history of anything, let alone the farthest-ranging war humanity has ever seen.

It is with this idea in mind that we encourage the elders among our readers to share your experiences. For the younger readers, go to your family, friends and neighbors and ask them what things were like for them before, during and after the war. Listen to their stories and understand how it was for them. There is no single source of truth about what happened, and hearing more enriches our view of these events. This is why the archivists at the various publications working on this project have continued to demand its publication. We do this in light of legal and political challengers who argue that only their version of history should be told. History is, by its very nature, an incomplete account.

Included in this selection of Dr Alastair Anima's journal entries are: the escape from Venus, the first proof that this crew has gone from the frying pan and into the fire, and a bold plan to dock with a ship flying through interplanetary space in an unpowered shuttle.

.....

August 25, 2210 14:47 Ship (Venus) time

We've made it onto the shuttle. In terms of bizarre moments in my life, this is one of the strangest.

After Olivia had lead us off the inter-dome transport to the other docks, we followed her along the walkways past small and very small spaceships, and most of them were dark and grimey from the minerals they had been shipping. She took us down one berth that went behind one of the larger ships and we boarded a shuttle that seemed about as big as two

double-length busses on Earth. Plenty of room for fairly small amounts of cargo, but basically a huge can for the few of us who were about to climb into it.

Olivia swiped a fob at a panel next to the side door airlock and it hissed open seconds later. We filed in, and she told us to get belted-in right away. She headed to the front of the ship and strapped in as the pilot.

When I buckled in and checked Agram and Clarice to see that they were buckled, I noticed we'd left the door open. Before I could unbuckle again, a man in a dockworker's outfit stepped in and caught Olivia's eye. She flicked a switch and the door closed behind him. He looked at me and smiled.

It was the man from the bar I spoke with yesterday, soon after the gunmen entered my room. I then realized I hadn't asked him his name.

[Archivist note: Alastair left this footnote regarding the next part: "I'm going to try to tell it like it happened for the next part, because I can't do it justice any other way."]

The man at the door introduced himself as Duncan, and announced that he "would not be serving refreshments on this particular adventure because he", and I'm quoting him, "screwed up and forgot that people need to eat sometimes. And maybe drink water. So we're going to have to hope the guys who had this big bucket last left something for us."

Olivia started the engine and before we could react to Duncan's announcement, he had yelped and fallen forward, with a disgraceful flop on the floor. There was an outburst of Clarice's laughter that got louder after he turned over, and lifted his head to look to Olivia, and griped, "What was that for?!"

"So now you need to be told to buckle up?" she said, not looking at him. I was left with the distinct impression that she'd been wanting to say that for a while. "And this is a perfectly suitable ship for our purposes." It was playfully delivered, but with an edge of exasperation.

With mock offense, he blurted "Nobody tells the captain to buckle up!"

"And you're what passes for 'Captain' around here?" Clarice said, with a chuckle. The Doctor and I joined her in laughing loudly at him. "Are you sure it isn't she who's in charge?"



AURORA: THE SILHOUETTE MAGAZINE THE JOURNAL, PART 4: ADRIFT

He moved to stand and muttered something about “letting her drive sometimes” in Olivia’s direction under his breath. Then there was a thump-slide and he was frantically reaching out for something to hold on to as he slipped backward along the deck. Olivia had tapped the accelerator again and the sight of him passing us caused Agram and I to more loudly join his wife in laughter.

When he recovered and strapped himself into a seat across from us, he introduced himself. “I’m Duncan, and my big mouth keeps getting me in trouble.”

We nodded at him, and grinned, and starting at me, we introduced ourselves. After Agram spoke, Duncan turned back to me, looked me straight in the eyes and said: “By the way: This little adventure is your fault.”

I think my mouth dropped open at that, and I snapped toward my traveling companions, finding their faces blank with surprise.

“.. well, mostly your fault, but it’s really more the both of you and whatever work you do that brought you here.”

Be then started telling us how we’d somehow stirred something up and some big, important, and “probably ugly” people were stalking us, and one of those people paid him a lot of money to get us out. That somebody only mentioned me by name and said that any companions with me were to be evacuated, too.

I’ll come back to this with more details in a bit. This is a lot to take and I need to sort it out before I can even describe what it all means, and the space sickness is starting to take effect.

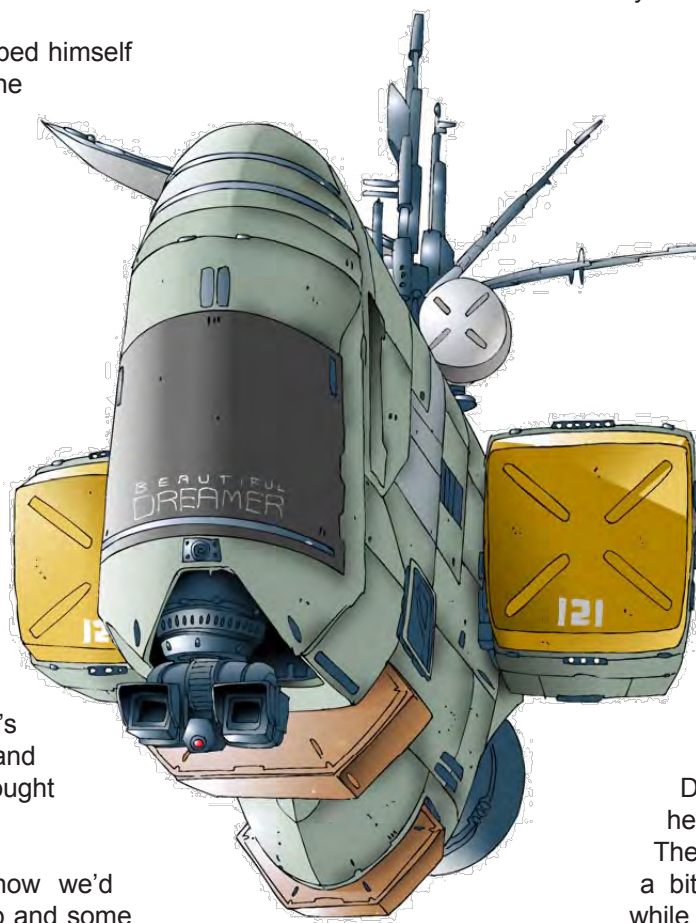
August 25, 2210 15:42 Ship (Venus) time

About ten minutes ago, and after he’d spent the better part of an hour telling what he and Olivia were doing during the days before they helped us escape, the Captain turns to me again and tells me that he is probably the reason the guards stormed my room on Friday night. As one might expect, I badgered him about careless spycraft and pointed out loudly that him getting caught would have put a real damper on Olivia’s rescue efforts. (I swear I heard a quiet snort when I said that, but she swears it didn’t happen.)

He put his hands up in mock surrender and I wanted to keep yelling at him but ran out of steam. (He’s been denying since that he had suppressed a smirk right at that moment, but he followed it up once with “but if I had suppressed a smirk, it would have been so you wouldn’t get started with the yelling thing again”. As if.) I finally got some answers and none of them were what I expected.

Duncan starts with this disclaimer: he and his crew are a small group. They mostly ship goods (and yes, a bit of small-time smuggling), and while there’s a couple people on staff who have backgrounds in the armed

forces, the cloak-and-dagger thing isn’t actually part of their normal gig. He said that as a result of this situation he’s come to discover one of his crew has some “unusual talents” with regard to making this whole situation work, and it was this person who got the contact for the work, not him. He agreed to be part of it only after he was sure they had a decent chance of pulling this off, and, he assured me, whatever happened or might still happen is on him: He makes the call about what to do, and this crewmate is basically a very skilled advisor.



AURORA: THE SILHOUETTE MAGAZINE

THE JOURNAL, PART 4: ADRIFT

I remember looking at him like, “okay, fine. Get to the part about the gunmen in my room”, and he said it was because he tried to leave a note for me in the lobby mailbox, but it turns out they were monitoring it. The look on my face must have said, “and you’re surprised by this?”, because he said, “yeah, I shouldn’t have been surprised by that, but like I said, I’m new at this.”

In response to my question of how he got involved in this at all, he said only that “someone familiar with your situation developed some... umm... concerns about your safety”. I pressed him for a name or for any hint of who the mystery guardian might be. He reluctantly disclosed that his crew “had been paid to deliver you and your two traveling companions to a certain location out near Mars”, and that after he mentioned how there would likely be a lot of CEGA patrols looking for them, and therefore lots of military weapons and resources that his ship just didn’t have, “we suddenly found ourselves in possession of a lot of cash in our account and someone paid for a full maintenance update” while the ship was docked at Venusian customs a couple days ago.

“People who invest that kind of money know what they’re doing. We don’t need to know more than what it takes to do our job, and then we go our own way.”

I found myself disappointed in his explanation. I guess I figured that if we’re going to be rescued, it would be by professionals. Heck, if we were being monitored already, how did things get to be so bad that they were basically captives? I’m also feeling the space sickness pretty hard now, so I’m avoiding looking forward at the cockpit and just staring at the wall across from me, trying to organize my thoughts and keep what remains of my lunch in my stomach.

Olivia said we’re doing a burst transmission on long-range frequencies back to his contact before we go radio silent for a time. I asked if I could send something along (the few journal entries I hadn’t yet sent to Ellie, and pretended it was to save our research notes somewhere safe), and I got time enough to write this out. So the next update will be about this crazy plan they’re being tight-lipped about. Something to do with silent running and meeting a ship at certain coordinates somewhere in the inky darkness.

I haven’t heard from Ellie in several days. It takes around 12 minutes for the signal to get to her and back with Venus and Jupiter aligned like they are. It’s very unusual for me to send so many messages in a short period, let alone for her to not respond. While she can’t read the encrypted files, she gets

the plaintext part of them, where I ask her to save them for me and ask her how things are going. Well, maybe she’s just on vacation or something and hasn’t gotten to them yet.

August 26, 2210 02:48 Ship (Venus) time

About half an hour ago we were jolted awake by Olivia shouting that we’re being followed and would probably be boarded soon. Duncan asked if it was an official patrol, but she said this was more likely to be raiders. At that last word, my stomach churned and my space sickness kicked-in again viciously. I barely contained it as Duncan came to us and instructed us to give him anything we’ve got that anyone might want to steal, especially anything high-tech.

In my surprise I’d given him everything, including the data drive with the research on it. It took a couple minutes for me to remember that it was the research I’d promised I would protect. I think it was Duncan’s surety in handling this that had me thinking only of following with his request. It was comforting in a way to have him leading us through this thing, whatever it would be.

He handed us each a set of worker clothes, including coveralls and shirts branded with the logo of some mining company. We put them on and he stashed our other clothes somewhere out of sight, separate from the other effects he’d hidden, then he went forward and talked quietly with Olivia.

He’d returned to us a minute later and said he figures this is raiders looking for some goods to steal. We, he waved his hand to the four of us, are a crew of mining company trainees hitching a ride with the pilot. He tells us to call her “the pilot”, since we wouldn’t have cared to ask her name and she wouldn’t have cared to give it. She’s here because she’s picking up a shipment at the same set of mines we’re starting training at, then she’s returning to Venus when she’s done.

Then he coached us on our own personal histories, drawing on things we’d been discussing yesterday, so it was easier for us to remember what to say and we could give real answers when they asked.

The raiders came, searched and questioned us. They were disgustingly thorough in their searching of all of us, which was relieving in a way because the data unit was stored wherever Duncan left it, and they hadn’t found those items nor our clothes during the search.



AURORA: THE SILHOUETTE MAGAZINE THE JOURNAL, PART 4: ADRIFT

So here we are now, shaken, but having nothing stolen beyond some engine component. Olivia said that would severely limit our maximum speed, which was going to affect the rendezvous. When Duncan said the radio was out, Agram and I offered our help because radio was part of our research work, and I had specific radio tech training when I was in the military.

We're back in our own clothes, we've got our other stuff back, and we're alive. One bonus from this experience is that the raiders found some emergency rations, including water. They took about half of it, which left us with several days worth each. They said they'd disabled the drive only enough that we wouldn't get home quickly, but that we should be able to get home within a couple days or so, and only so long as our pilot was any good. (Olivia did a great job not smashing his face in when he said that.)

Olivia and Duncan talked after the raiders left and he announced that the plan has been updated. While we're still meeting his ship and crew, we'll need to get the radio working to update them on the situation.

Instead of keeping to the relatively dark and safe route, we are now heading through a heavily patrolled area and our best bet for getting through it is to go completely dark for several hours. Basically, we'll line-up with our coordinates, get going as fast as we can, and disable everything, hoping there wouldn't be any space debris or patrols in the way that we might collide with. Or worse, that might decide we'd be fun for target practice.

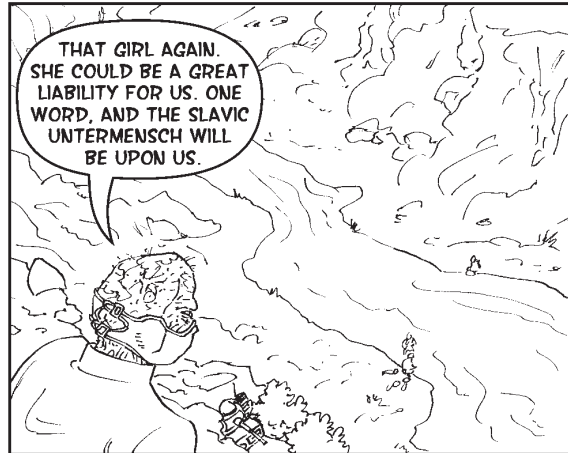
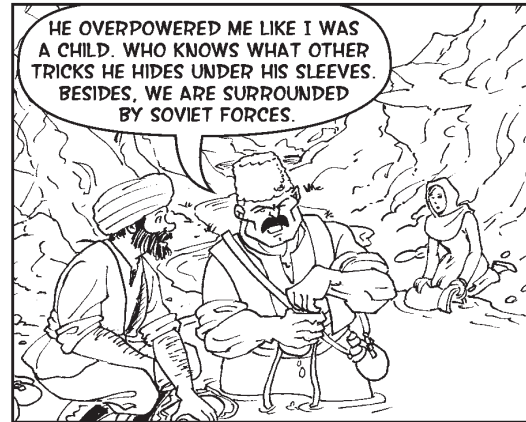
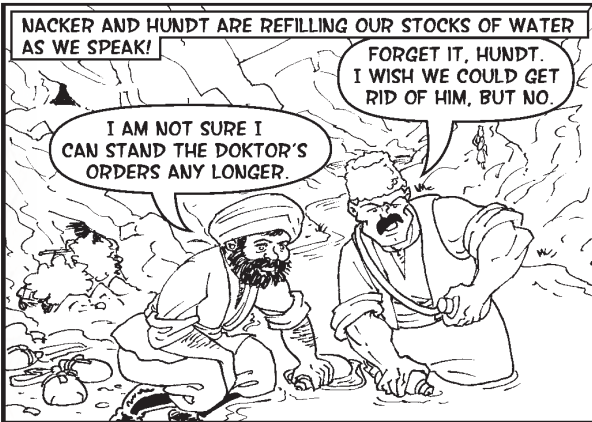
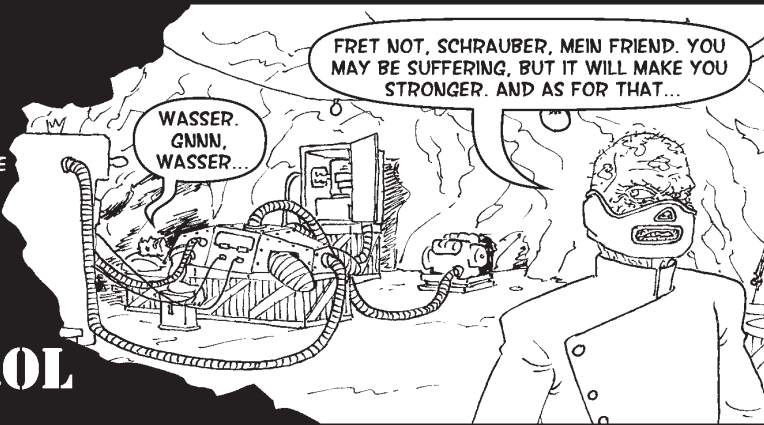


JOHN BELL

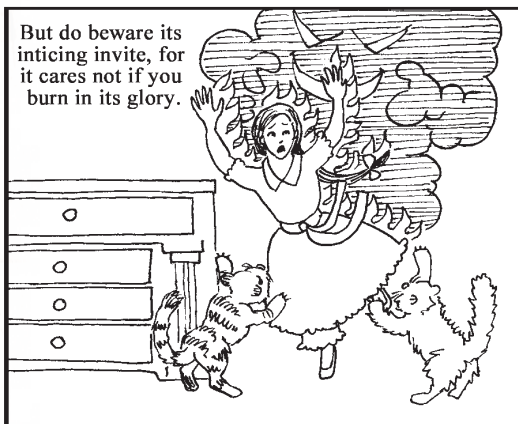
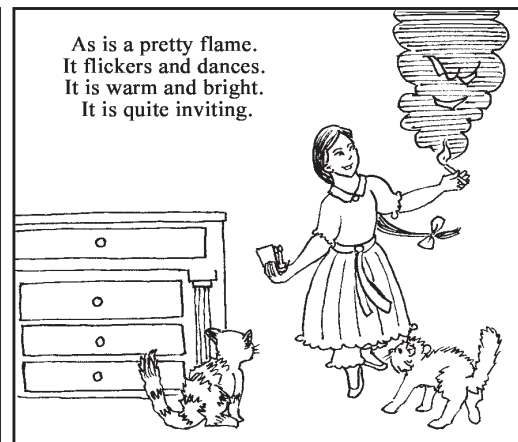
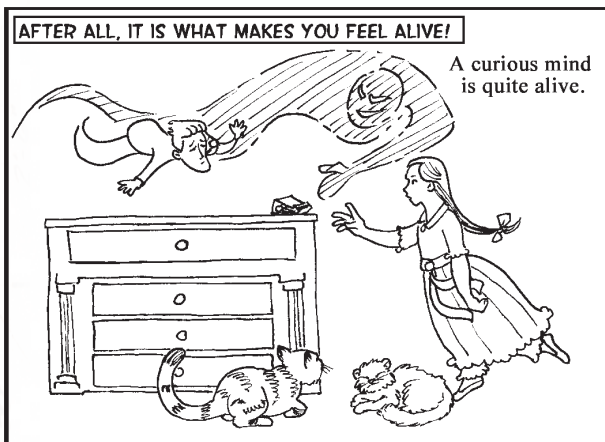
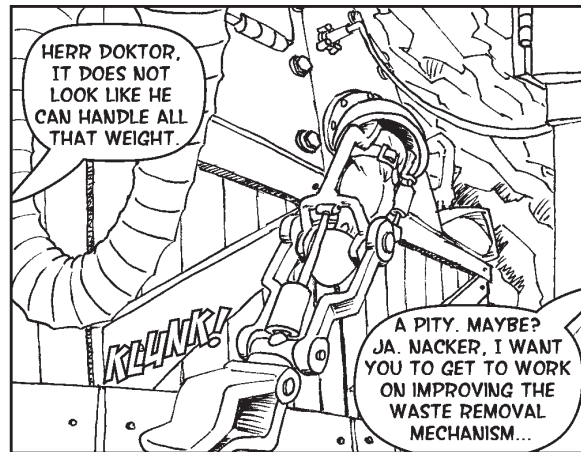
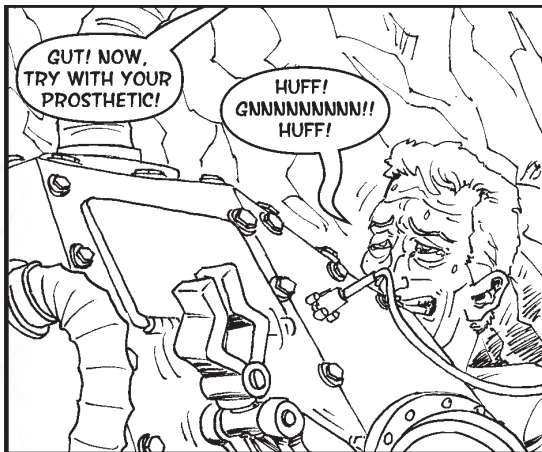
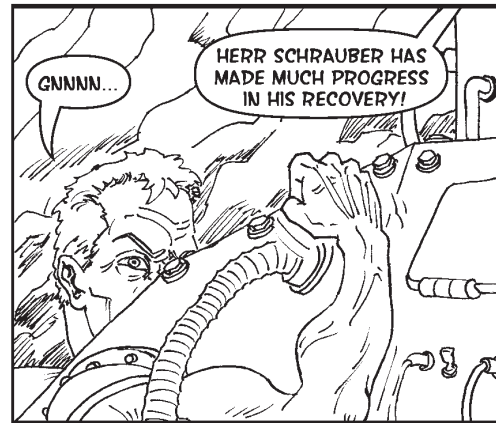
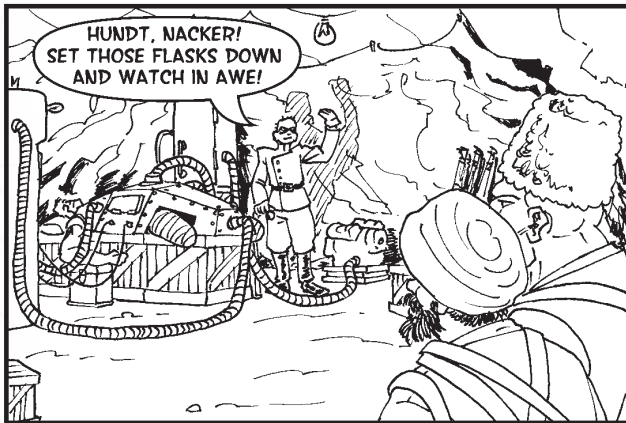
1942, AFTER A DEFEAT OF THE MAIN GERMAN ORIENTKORPS FORCE, OTTO NACKER AND TRAUGOTT HUNDT HAVE BEEN FORCED BY THE MYSTERIOUS DR. KRAUSS TO FLEE NORTH INTO THE CAUCASUS MOUNTAINS. WITH SS HAUPTSTURMFUHRER SCHRAUBER CLINGING TO HIS LIFE, THEY ARE WHAT IS LEFT OF THE...

Kraut PATROL

ART & STORY BY JACK BELL



AURORA: THE SILHOUETTE MAGAZINE
KRAUT PATROL



AURORA: THE SILHOUETTE MAGAZINE

KRAUT PATROL

AND THERE THEY GO. AH, WHAT PERFECT TIMING...

ICH MÖCHTE STÄRKER WERDEN...

WEIL UNSERE WELT SEHR GRAUSAM IST...

YOUNG LADY! I BELIEVE THAT YOU CAN HELP ME OUT!

UM?

HMM. THOSE PURE ARYAN FEATURES. JA, YOU WILL DO JUST FINE.

WHAT KIND OF HELP DO YOU NEED, SIR?

I HAVE A PATIENT WHO IS VERY ILL IN THE SHELTER ABOVE. YOU WILL BE THE PERFECT ONE TO GIVE HIM THE STRENGTH TO RECOVER.

ES IST RATSAM, WELKE BLUMEN ZU ENTFERNEN

ELSEWHERE...

WHERE ARE THESE SCRAPS, NACKER?

WHY CAN WE NOT HAVE SOME SAMOHODI OVER HERE TO HELP US IN THESE MOUNTAINS... HEY!

BAM!

THERE! SHOOT HIM DOWN, DIMITRI!

BAM!

BAM!

SAMOHOD: SHORT FOR SAMOHODNAYA MACHINA - RUSSIAN FORWALKER

ABOUT THAT GIRL...

I WOULD ADVISE AGAINST IT. THIS IS ENEMY TERRITORY AND WE HAVE STAYED HERE TOO LONG.

THE LONGER WE STAY, THE LIKELIER THE IVANS WILL FIND US, HUNDT.

SIGH. YOU MAY BE RIGHT.

GUT, YOU ARE HERE! HERR SCHRAUBER IS FEELING MUCH BETTER!

NEXT EPISODE: SURROUNDED ON ALL SIDES, WILL THE PATROL BREAK OUT OR SUCCUMB TO THE SOVIETS?



Fate of Vinary

Name: _____
 Player: _____
 Group/Tribe: _____

 Description: _____

Aspects

High Concent _____
 Trouble _____
 Group Aspect _____
 Group Aspect _____

Stunts

- The Ladder
- +8 Legendary
 - +7 Epic
 - +6 Fantastic
 - +5 Superb
 - +4 Great
 - +3 Good
 - +2 Fair
 - +1 Average
 - 0 Mediocre

Skills

Great(+4) _____
 Good(+3) _____
 Fair(+2) _____
 Fair(+2) _____
 Average(+1) _____
 Average(+1) _____

Extras

Weapons

Type _____ Rating _____
 Type _____ Rating _____
 Type _____ Rating _____

Armor

Type _____
 Type _____

Conditions

Fleeting -1 Winded -1 Bruised -1 Disoriented -1 Frightened -1
 Sticky -2 Bloodied -2 Panicked -2 Exhausted -2 _____
 Lasting -2 Broken -2 Permanent -2 Crippled -2 _____



REIMAGINING THE CHRONICLES - PART 1

CHRISTOPHER GREGORY

Jovian Chronicles was one of the first role playing games I owned. I've played several different RPGs before, but nothing really appealed to me the way it did. The idea of flying around piloting giant killer robots was my idea of fun, and fun it has been.

But time goes on and, nearly twenty years later, I decided to truly give Jovian Chronicles a mark of my own. A lot of this started with the project I started with Talos X to take the ships presented in the Ships of the Fleet books and bring them in line with what had already existed in the Mechanical Catalog books. This often meant dropping their tonnage by a factor of ten, and making other tweaks to them.

Since then I have made more changes to the game, making technology levels less even across the solar system, giving each faction their own flavor of the otherwise identical KKC's, and even looking at what makes each solar nation what it is. While most of the information presented within the planet books is kept mostly intact, it's changing the little things that gives the game a somewhat less shiny feel to it. First off, we'll take a look at the solar system as it stands in Jovian Chronicles.

PART 1 - INTRODUCTION AND NATIONAL OVERVIEW

The story of Jovian Chronicles actually begins back in the 1960's when man first made serious trips to space. While the fervor of the initial space race didn't last long, it set the stage for future missions to orbit and beyond. By the mid 21st century, Mankind had placed fledgling colonies and outposts on the moon, and even Mars. Closer to the end of the 21st century these initial steps into the rest of the solar system had culminated with small cities on Mars, prospecting miners out in the asteroid belt, gas mining platforms out as far as Jupiter, and even massive constructs in earth orbit to house the burgeoning population, the first of the Colony Cylinders mankind would build. There were even what would later be called sky hooks orbiting Earth, space stations with a tether extending into the upper atmosphere holding an airport so one could reach space by way of a plane ride followed by an elevator trip.

By this time the human population spiked to almost 15 billion people. While there was the occasional military skirmish, by and large humanity's efforts were spent expanding and exploring rather than fighting. The vast majority of the population was centered, as always, on Earth. Several large corporations moved a sizable chunk of their employees to Venus, Frontiersmen settled Mars and started a multi-generational terraformation project, and there were work outposts stretching from Mercury to Jupiter. But most people

had no reason, or desire, to leave their home world. Some even considered that mankind might have entered a golden age, but this was later declared incorrect. What did happen would change things drastically however.

It started like most other history changing events, with a small and unremembered incident. This incident, however, instead of sputtering out quietly only seemed to get bigger and drew in more and more parties. Before long it turned into open conflict including nations and powers from around the whole world. Seeing the chaos unfolding numerous people fled Earth. While many settled in the Orbitals, as the colony cylinders in Earth orbit were now being called, most traveled further away. Mars and Venus bore the initial brunt of the refugee waves, but even this far from Earth no one felt safe. They were convinced that the nations who founded them would come calling for conscripts, resources, or to make it a battlefield. Mercury attracted a small number of people, but was generally considered to inhospitable for the poorly equipped refugees. Some settled in the asteroid belt, eking out a living by mining just about anything they needed from the rocks. A large number of people went so far as to travel to the gas mining platforms orbiting Jupiter or to the asteroid fields in Jupiter's L4 and L5 points. As the conflict on Earth escalated the flood of refugees got worse. Then the skyhooks fell. Being an easy way to get to orbit, the skyhooks were targeted for destruction by various combatants to deny them to the enemy. Shortly after communication with Earth was lost. Early attempts to re-establish contact with Earth all failed. Soon it was obvious that the people in space were on their own.

The loss of resources and supplies from Earth, combined with the massive refugee populations, caused severe over crowding on many of the stations and colonies they eventually arrived at. Everything was in short supply, from medicine to even breathable air in some cases. Those on Mars were able to leave the cities and create homesteads elsewhere, but in most cases supplies were an issue causing many across the solar system to turn to raiding for what they needed. These were the first Space Pirates, an issue which would remain for the foreseeable future. Civil unrest was almost epidemic in most habitats throughout the solar system, as was starvation and disease. Many of the settlements rapidly begun building new habitation and agricultural facilities to try and alleviate the problems, but it would take upwards of fifty years before some form of shortage didn't occur on a regular basis. As the situation improved in space the habitats reach out to one another initially forming trade deals, and eventually political alliances with those nearby. On Mercury the lack of resources caused the people to create a merchant fleet, offering to conduct trade between the various settlements. Venus saw

AURORA: THE SILHOUETTE MAGAZINE

REIMAGINING THE CHRONICLES - PART 1

The Average Mercurian is outgoing, personable, and polite. They also tend to value their privacy greatly since they get so little of it. Many have a head for business and few are willing to let something go to waste if it can be put to productive use. Only a nomad is more willing to re-use old and recycled equipment.

Venusian Planetary Advisory Board

The Planetary Advisory Board is a similar organization to the Mercurian Administration. However, politics on Venus, especially between many of the largest corporations, tends to make the PAB little more than a political sparring arena. Despite this it does fulfill it's role as a unified front for dealings with external forces for political purposes. Trade is often conducted by each corporation independently of the others, and often to the detriment of the others as well. Venus is a world where survival of the fittest tends to be the rule, although the fittest in this case are those savvy and quick enough to climb their way through the corporate hierarchies. Early in Venus' history every living space was severely overcrowded and this has had an effect that is still seen in Venusian culture today. Subdued politeness is the expected norm, along with working hard and loyalty to one's corporation. The Venusians are, despite their careful attempts to appear otherwise, at the top of the technology heap in Jovian Chronicles. It is only in weapons and medical technology where they are surpassed. Even so, they are very nearly the best and it is only the lack of desire for large scale weapons or the private costs of medical treatments that keep them from being number one in these two categories.

The average Venusian is quiet, diligent, and ambitious in equal measures. They work hard, and are often looking for a way to advantage their group, if not themselves personally, in any situation. They tend to destroy items that are no longer of use rather than let someone else use it if only to force that someone else to spend time and resources acquiring the same item.

Central Earth Government and Administration

The Central Earth Government and Administration was created to be a forum for the victors of World War Three to come together and go forth into the Solar System after almost eighty years of isolation and bring the colonies they created back into their control, or to subjugate the colonies created by the losers of the war. The reality they faced where not struggling colonies yearning to be reunited, but strong nations in their own right whom treated with CEGA as equals instead of as subservient vassals. Since then CEGA has gained control of all earth space out to Lunar orbit and

considers everything in the subsystem to be it's territory. The resources and, especially, the manpower that CEGA has access to enabled it to create two distinct militarys, the Joint Service Army and Joint Service Navy. While the rank and file in these two military formations are still drawn from CEGA's founding nations, an increasing proportion are now natives to the Orbitals and Luna. The upper echelons are increasingly becoming hereditary CEGA serving, removing them from their nations of origin. CEGA is on the cusp of becoming a true government rather than a multinational forum. Should this happen it will likely subsume it's founding member nations into what is almost the first global government Earth has ever seen. CEGA's technology lags behind what is available to most of the solar nations primarily due to the still devastated nature of Earth where low tech is the norm. CEGA ship based weapons are often capable of performing up to the same standards that the weapons other solar nations use do, but are often bulkier and heavier. Smaller weapons, like those used by exo-armours or the infantry, still rely primarily on tried and true ballistic technologies that are easy to build and maintain by a technologically unsophisticated workforce.

The average CEGAn is an oxymoron. There is no such thing. CEGA's sphere of influence, and it's 4.6 billion population across Earth, the Orbitals, and Luna, runs the gamut from poor to rich, dedicated to slacker, and aggressive to passive. What most of the solar system sees as the average CEGAn as a hard headed brainless aggressive warmonger, a view that does little justice to the diversity hosted by Earth.

Martian Federation

The Martian Federation is one of the most ridged governments in the solar system. It controls it's entire population at all times. They control roughly three quarters of Mars. The people of the Federation are a contented lot, with access to just about anything they want, so long as the government permits it. If the government doesn't permit it, then they obviously didn't actually want it at all. The Federation has the second largest army in the solar system, although it's navy is severely lacking in size and weight by comparison to almost anyone else. The size of it's army is due to the fact that Mars is a divided world, and the two neighbors don't exactly get along nicely. In fact, the Federation's stance towards the Republic was hostile from the moment the latter was formed as a prison ground and has remained so since then. The Federation has some of the most advanced ground forces in the system, but again it's navy is lacking in anything resembling a similar claim. The Federation's army works best when it's command structure is intact and the battle plan is working retentively well. Unfortunately the Republican army has a habit of being unpredictable and finding a way to hit

AURORA: THE SILHOUETTE MAGAZINE

REIMAGINING THE CHRONICLES - PART 1

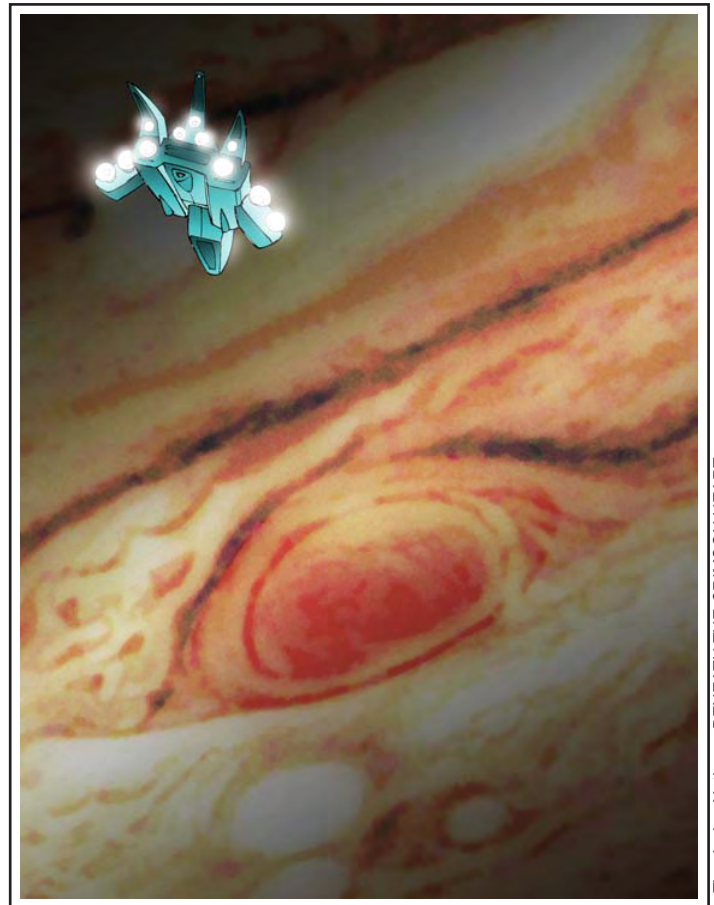
Nomads are a reserved and dour people, who view any unnecessary motion or waste and a sin. Most are neat freaks and are constantly checking something. It seems like they're always busy, mostly because if they're not they habitually find something to do. The trick isn't to get a Nomad to work, it's to get them to relax.

Jovian Confederation

The Confederation is most likely the richest nation in history. It sits on the largest resource base in the solar system, one which has been untapped for most of human history. During World War Three, and throughout the fall when contact with Earth was lost, the Jovian system was flooded with refugees trying to get as far away from Earth as possible, which was the Hydrogen gas mining platforms in orbit of Jupiter or the mining colonies at Jupiter's L4 or L5 points. The rapid influx of a massive wave of refugees lead to severe overcrowding, rampant disease, starvation, and civil unrest. The situation got so bad that an entire station's population was lost when rioting and fighting crippled vital life support equipment allowing unchecked fires and smoke to choke the life out of the population. The only thing going for the refugees was the fact that so many of them were scientists, or highly trained technical experts. In short, they had the knowledge base to take the resources they had available and begin building a new home. Eventually as the situation improved and people moved into the first of the massive colony cylinders they began to turn their attention from mere survival to thriving in their new environment. Many of the technologies used by modern spacers originated in the pre-Confederation colonies around Jupiter and rapidly spread throughout the solar system due to their usefulness and cheapness compared to alternate methods of achieving the same result. Eventually the colonies around Jupiter itself joined with those in the L4 and L5 points to form the Jovian Confederation. The three locations were eventually formally recognized as states with local political oversight, with the central government, the Agora, located above Jupiter itself on 02 Elysee station. The Confederation was a technological leader for a long time, and many still believe that it is. It's military is smaller than that of CEGA, but it employs more advanced technology and only has to focus it's efforts in space as opposed to CEGA's requirement to focus on two entirely different environments. The Confederation believes itself to be the new leader for humanity, a fact that they rub into CEGA's face regularly. This, and CEGA's open declaration that it is the rightful leader for humanity, has lead to less than cordial relations between the two nations. So far though, the distance between them has kept the spat verbal, but many believe that it is only a matter

of time before real violence breaks out between the two. The Jovian Confederation is the only settlement outside of CEGA to have a higher population than even the Orbitals do.

The average Jovian is intelligent, personable, and incredibly proud of the Confederation and their way of life. They tend to see poverty as the result of not trying hard enough and more than half the population has experience with exo-vehicles, whether for sport or other purposes. Unfortunately they also tend to be arrogant and self righteous.



The Jovian Nations: BENEATH THE CRIMSON HEART





JOHN BELL

ALFIE'S TENNERS

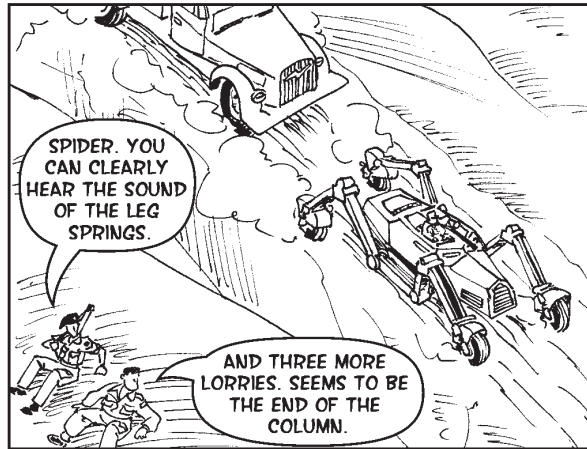
ART & STORY: JACK BELL

LATE SUMMER 1942, SOMEWHERE IN THE SAHARA, TWO MEN OF THE BRITISH LONG RANGED DESERT GROUP LAY IN WAIT NEAR ONE OF THE FEW ROADS TO CROSS THE VAST DESERT. ONE OF THEM IS SGT. IRVINGS, ONCE ONE OF CPT. ALPHONSE MARCH'S WALKER SQUADRON. THE TENNERS' TACITURN SHARPSHOOTER IS AT HOME IN HIS NEW UNIT.



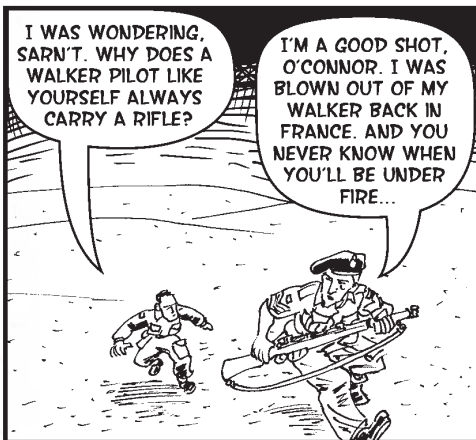
UM. TWO LORRIES, FOLLOWED BY A LIGHT WALKER, THEN ANOTHER LORRY?

AYE, SARN'T. IS THAT AN ARMOUR'D CAR OR A SPIDER COMING UP?



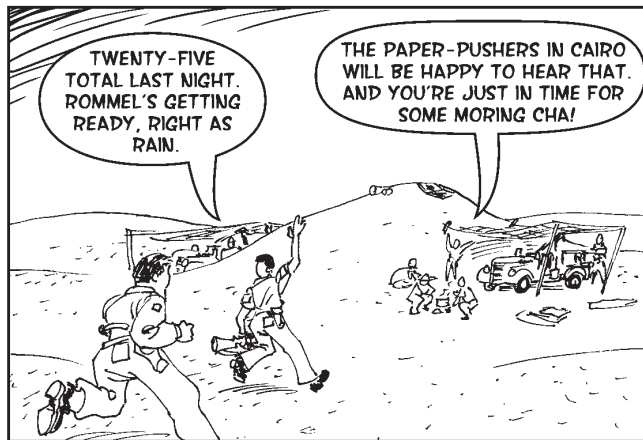
SPIDER. YOU CAN CLEARLY HEAR THE SOUND OF THE LEG SPRINGS.

AND THREE MORE LORRIES. SEEMS TO BE THE END OF THE COLUMN.



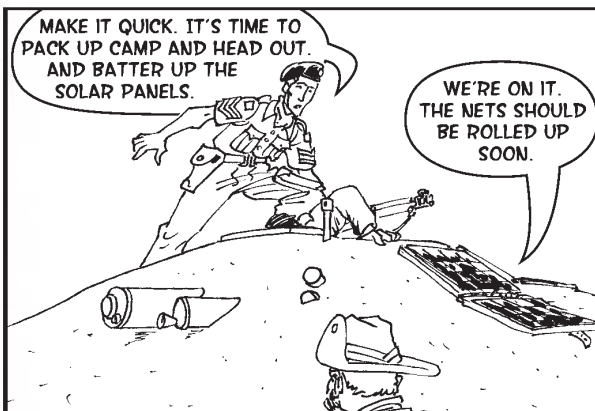
I WAS WONDERING, SARN'T. WHY DOES A WALKER PILOT LIKE YOURSELF ALWAYS CARRY A RIFLE?

I'M A GOOD SHOT, O'CONNOR. I WAS BLOWN OUT OF MY WALKER BACK IN FRANCE. AND YOU NEVER KNOW WHEN YOU'LL BE UNDER FIRE...



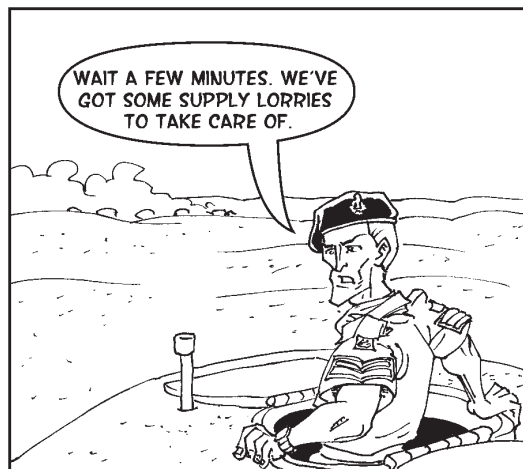
TWENTY-FIVE TOTAL LAST NIGHT. ROMMEL'S GETTING READY, RIGHT AS RAIN.

THE PAPER-PUSHERS IN CAIRO WILL BE HAPPY TO HEAR THAT. AND YOU'RE JUST IN TIME FOR SOME MORING CHAI!



MAKE IT QUICK. IT'S TIME TO PACK UP CAMP AND HEAD OUT. AND BATTER UP THE SOLAR PANELS.

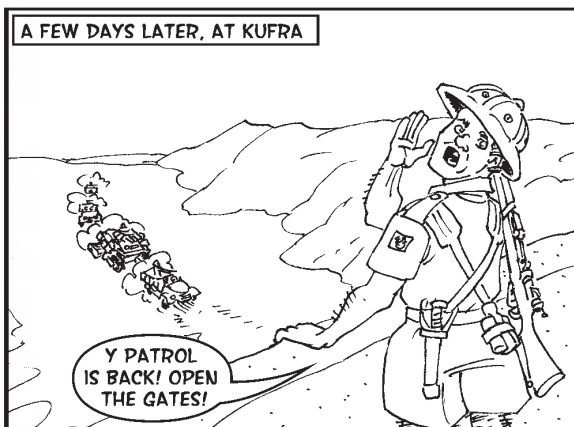
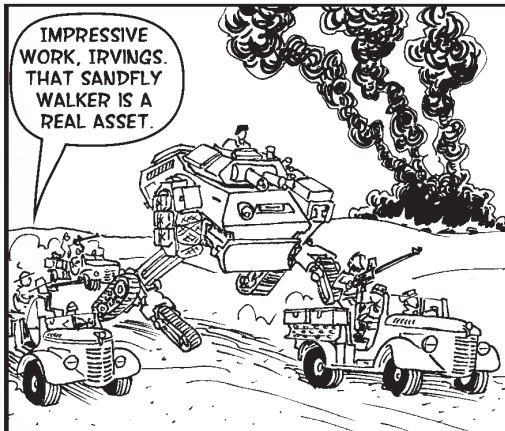
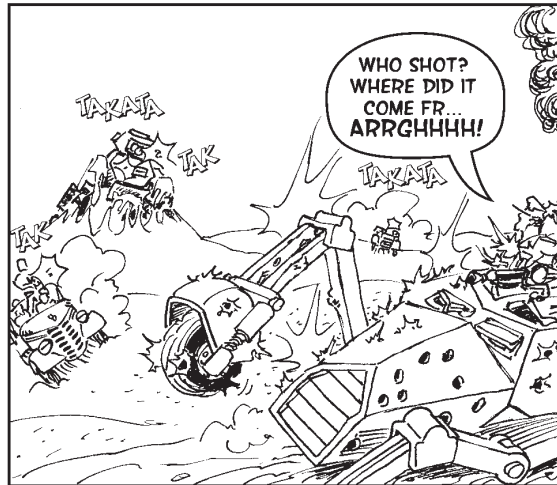
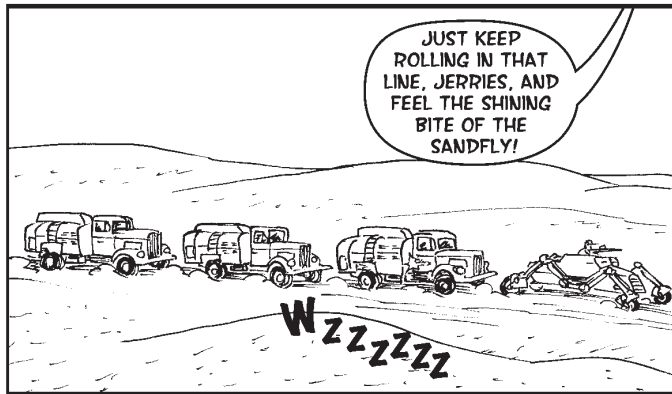
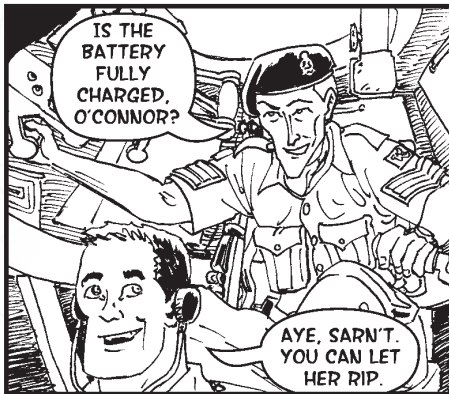
WE'RE ON IT. THE NETS SHOULD BE ROLLED UP SOON.



WAIT A FEW MINUTES. WE'VE GOT SOME SUPPLY LORRIES TO TAKE CARE OF.

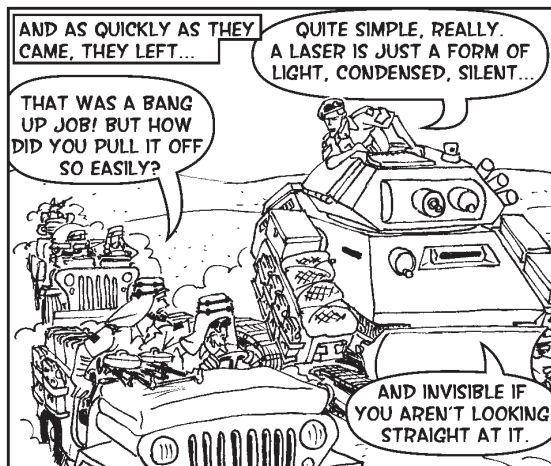
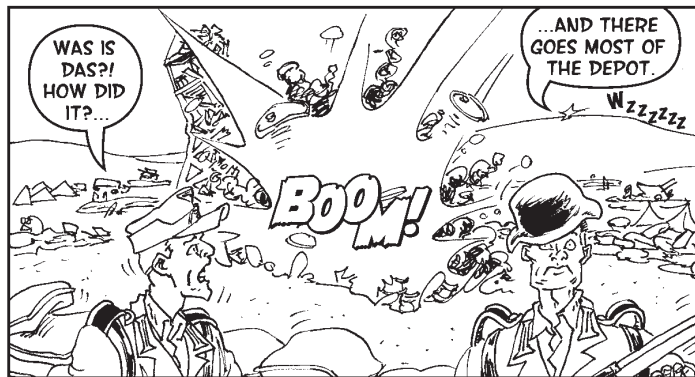
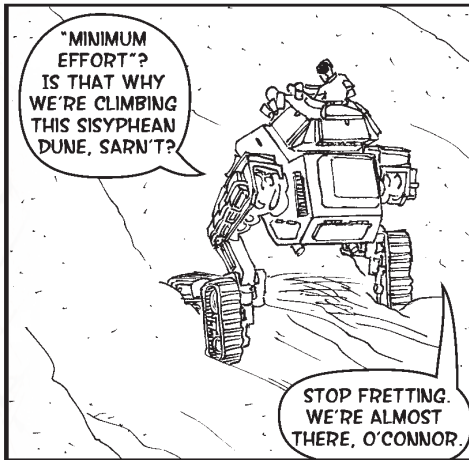
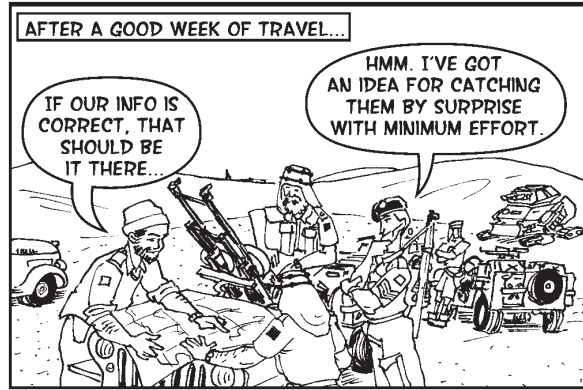
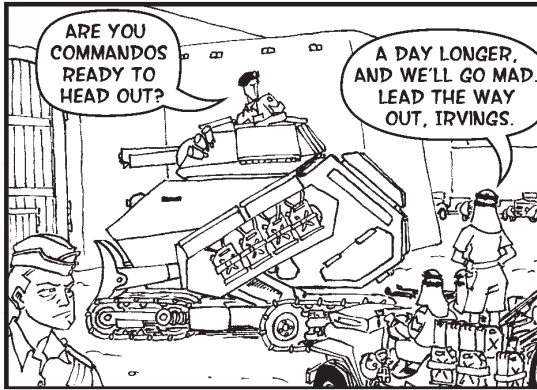
NOTE: IN 1939, RUSSELL OHL DISCOVERED THE P/N BARRIER, WHICH LED TO THE DEVELOPMENT OF THE SOLAR CELL.

AURORA: THE SILHOUETTE MAGAZINE
ALFIE'S TENNERS



AURORA: THE SILHOUETTE MAGAZINE

ALFIE'S TENNERS



NEXT: TAKE A BREAK FROM THE TENNERS, AND SEE THEIR CANADIAN STUDENTS DIP THEIR TOES IN COMBAT.

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 200dpi for greyscale or colour images, 600dpi for black & white images (1-bit). Given the size of a page, images should be no larger than 7 by 10 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 #9.3: June 26th 2015

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!