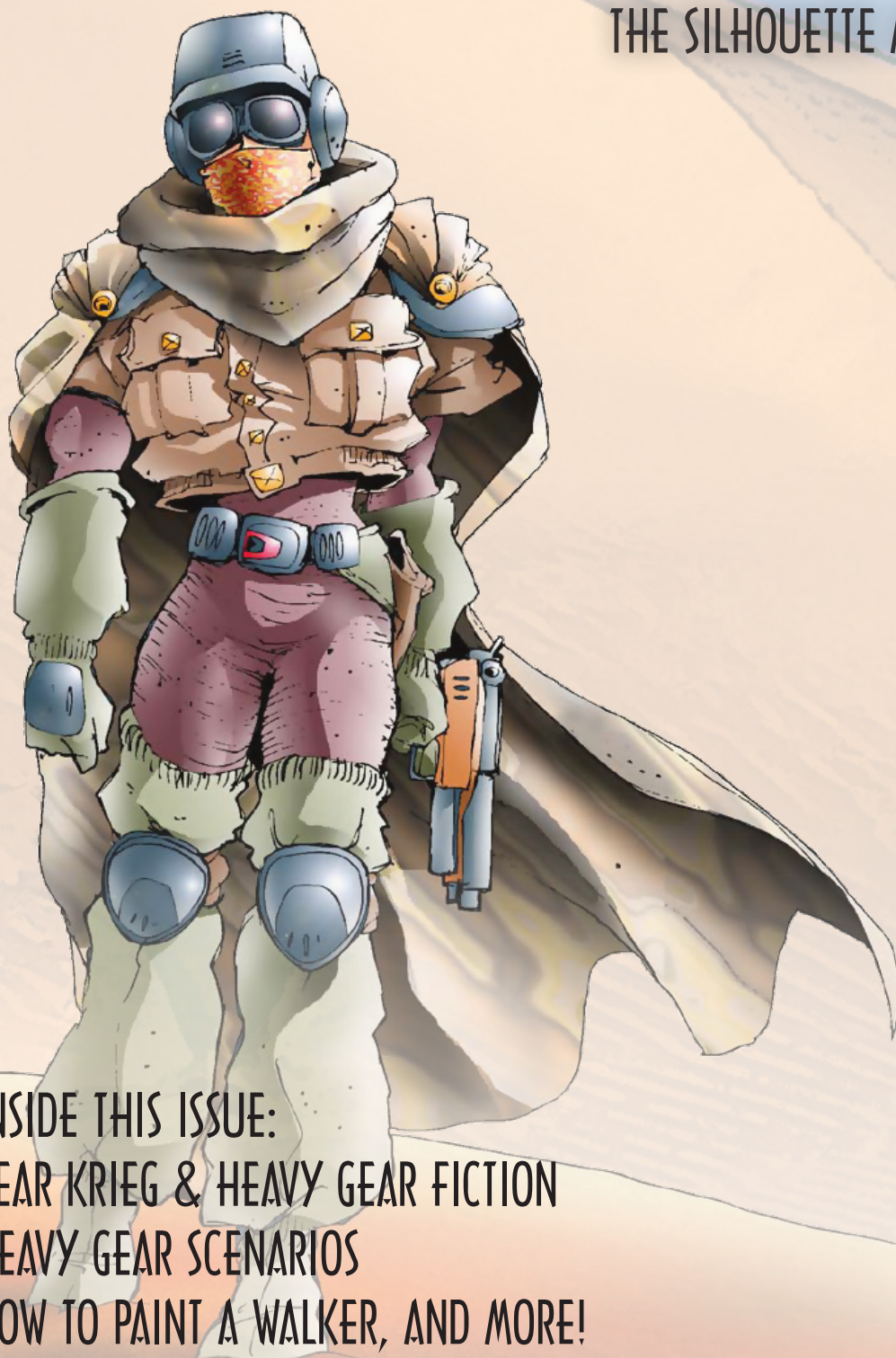


AURORA

THE SILHOUETTE MAGAZINE



INSIDE THIS ISSUE:
GEAR KRIEG & HEAVY GEAR FICTION
HEAVY GEAR SCENARIOS
HOW TO PAINT A WALKER, AND MORE!



AURORA: THE SILHOUETTE MAGAZINE
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AURORA: THE SILHOUETTE MAGAZINE

SHADES IN THE NIGHT

From the Editor...

It's those moments.

Those moments when the players are all sitting around the table. When you let slip something and one player's (or maybe all of them) head whips up and says "Did you just say..." And sheepishly, realizing your gaffe, reply "Mayyyyyybe..." and the player furiously flips back in his journal to recount a piece of information you gave eight sessions ago, tying the current events to the greater arc of the adventure, and everyone at the table gets excited...

Those moments where you're limping in your Gear, damage klaxons wailing left and right, out of ammo except for your popgun machine guns. Your last standing opponent is also low on weaponry and trails a damaged arm. By grace and luck alone you manage to avoid his potshots against you as you duck and weave around the terrain. Your return fire, however, glances off his armour like rain on a windshield, and you know it is only a matter of time... when it hits you. "I have hands on this thing, I can pick up a rifle from a fallen Gear!" Diving from cover you hurl your useless autocannon and scramble for one of the downed wrecks, reaching it and snagging its (still warm?) cannon. Laughing maniacally you pull the trigger and pump round after round into your foe, felling him....

Those moments when the players bypass something you've all planned out, even so much as going to use it as a way to introduce a new player, and you keep your impassionate face on and just nod as they march off, inwardly your mind racing about what to do next, and how to get the new player into the game, and you're all ready to improvise... when one of the players goes off on their own and returns to that encounter they ignored. Concealing delight you play it out, winging it from your original plan, when an errant amazing die roll by the player turns the events into pure awesome, even comedy gold, and the NPC steps out to say something to the player, only to be replied to by the newcomer (whom you had set up earlier for this moment). And the original player's eyes go crazy wide in shock as suddenly they are interacting and the whole thing moves forward...

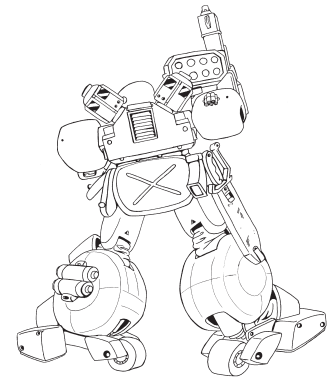
Those moments when we are in the thick of it all, in a new situation, unfamiliarity all around us. We've come through much already, we're on the trail of the mission, and everyone knows there's still lots to go. Our choices are wide open. The trail has run a little dry. Tension begins to mount as everybody starts to fret as to our next move... when suddenly one player exclaims, "Wait, what about that data we got out of that location back there?" and we review it and notice a glaring omission.

"What if that means..." one proposes, and all others go "ohhhhh! Yeah!" and proceed to conjecture even more, putting the pieces together, fully engrossed in the game...

Those moments. We all know, and love, those moments.

Welcome to issue 4.3 of Aurora Magazine. The magazine that's all about those moments.

Oliver Bollmann
Aurora Magazine Editor



OFFICIAL-DP9

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

TEST DRIVE

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

HOME BREW RULES

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

AURORA: THE SILHOUETTE MAGAZINE

ABOUT THE AUTHORS

Hugh H Browne Jr. (thunderrunner@comcast.net) -- *The Butchers Bill: Requiem of an Overlord*

Long time gamer and fan of many miniature based board games. Army veteran, writer and contributor on many 1st and 2nd edition books for the Heavy Gear world.

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

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

Jason Frazier (nubiangundam@yahoo.com) -- *Operation Market-Garden: Arnhem, Day One*

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

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?

Josh Smillie (superdude2525@hotmail.com) -- *The Revengers - Part 1*

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

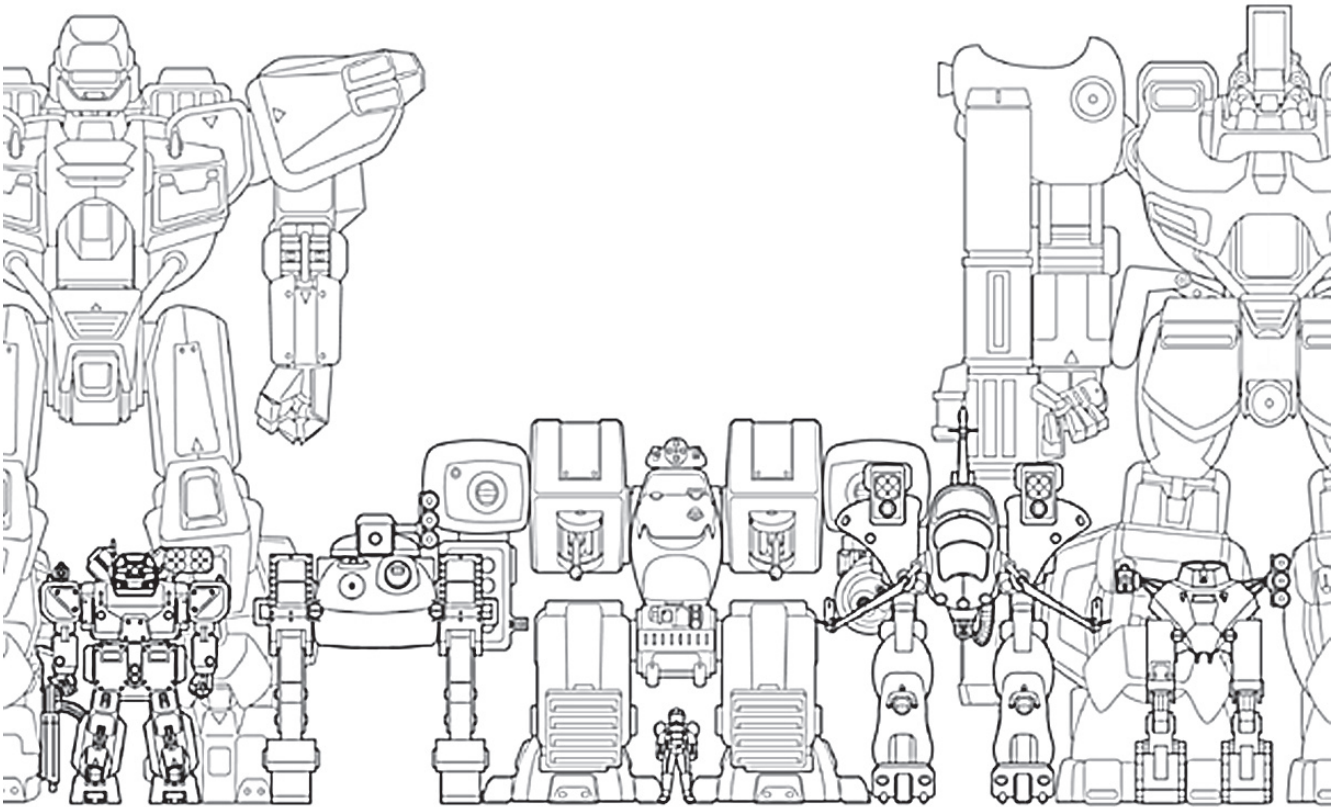
It all started in a hobby store one day twenty odd years ago with an odd box containing something called Top Secret. Since then games have just become a big part of his life. He's been in love with the DP9 universes since the first HG release and began his direct involvement with the Pod crew a couple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

Ruben Torregrosa (heresy87@gmail.com) -- *How to Paint a Walker*

Check out his modelling blog with tonnes of photos at: <http://www.heresybrush.com/>

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ABOUT THE AUTHORS



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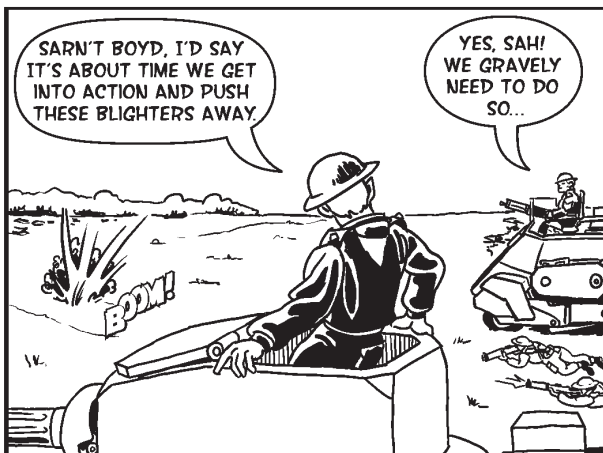
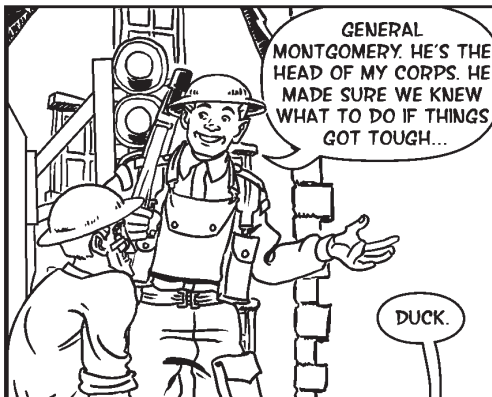
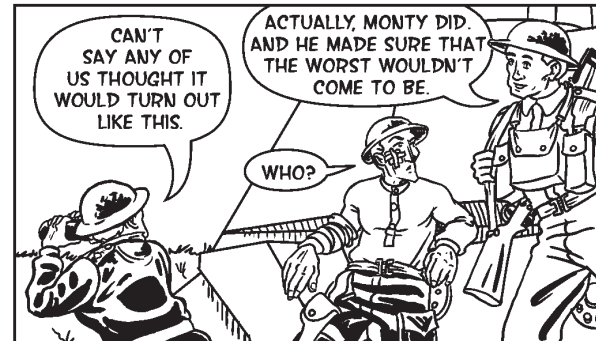
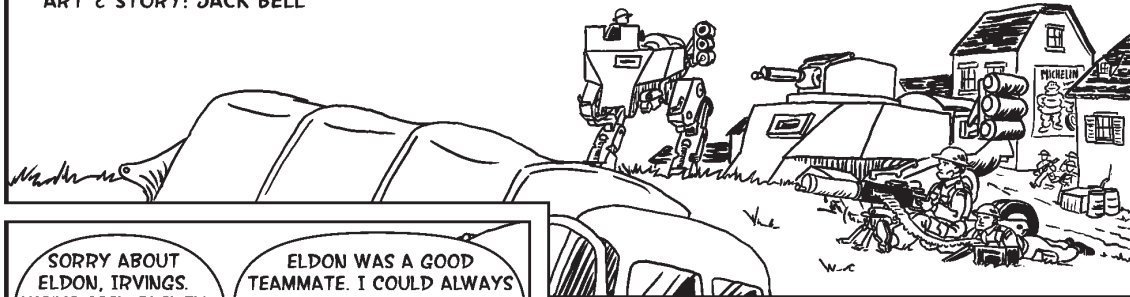
ALFIE'S TENNERS

JOHN BELL

ALFIE'S TENNERS

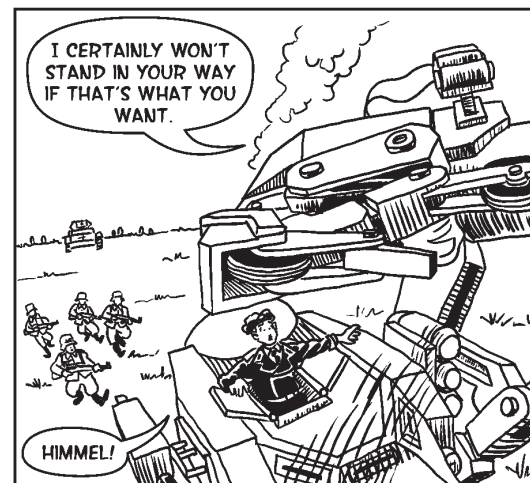
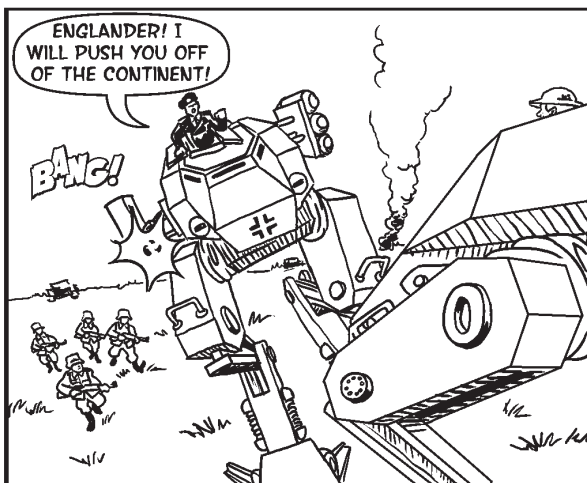
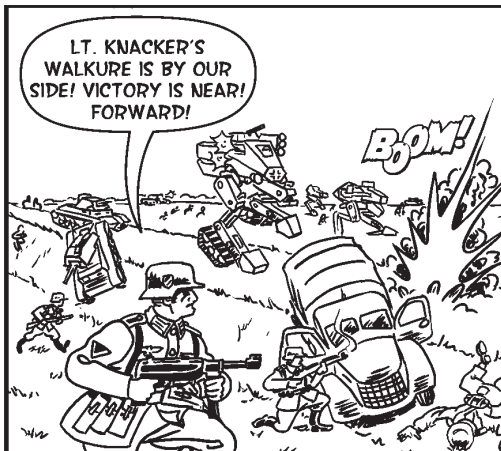
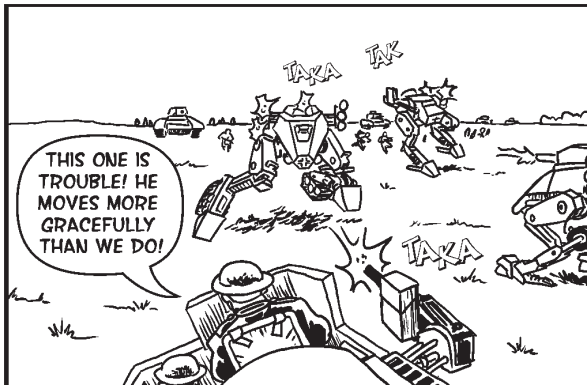
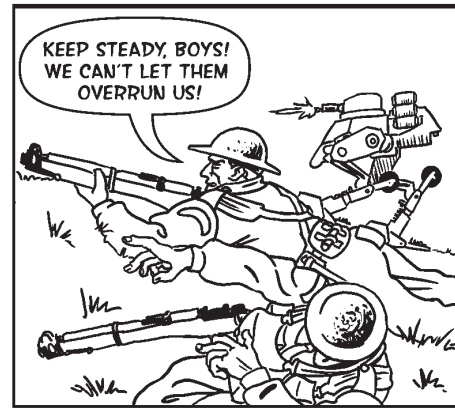
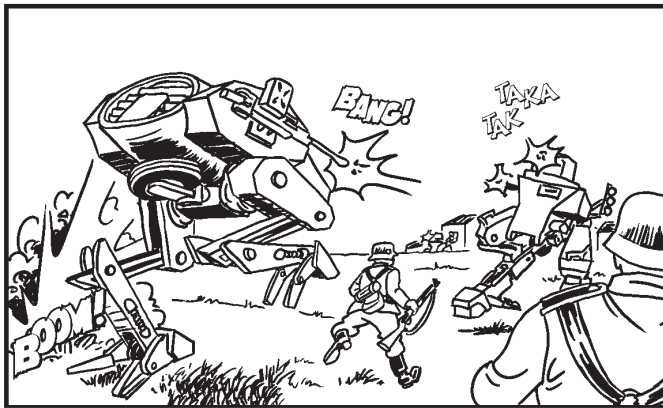
ART & STORY: JACK BELL

FRANCE, MAY 1940. THE GERMAN BLITZKRIEG HAS CORNERED THE B.E.F. BY THE CHANNEL. BETWEEN THE GERMAN PANZERS AND THE PORT OF DUNKIRK STANDS THE THIN RED LINE, THAT VALIANT GROUP OF BRITISH DEFENDERS. AMONG THOSE MEN ARE 2/LT. ALPHONSE MARCH AND HIS WALKER TROOP.



AURORA: THE SILHOUETTE MAGAZINE

ALFIE'S TENNERS



AURORA: THE SILHOUETTE MAGAZINE

ALFIE'S TENNERS



A Heavy Gear Historical Campaign



THE GAME

This Campaign was designed for Northern Paratroopers and CEF forces. It could easily be a Campaign between Southern Paratroopers and the CEF; the Peace River Army and the CEF; North versus South; or even one of the Polar Forces versus Peace River. The Campaign can be played straight through, but for an extended Campaign it is recommended that players use the random scenario generator for 3 missions between each touch point. For the purposes of this game, any missions played using the random scenario generator should ignore the usually victory conditions to determine whether it was a failure or not. Simply take the VPs and add them to what you have currently. Second Edition Tactical players might want to use an experience point system. There is no suggested TV for this game, so it could work with 2 or more players. It works best with three people (a Referee, a Northern player and a CEF player).

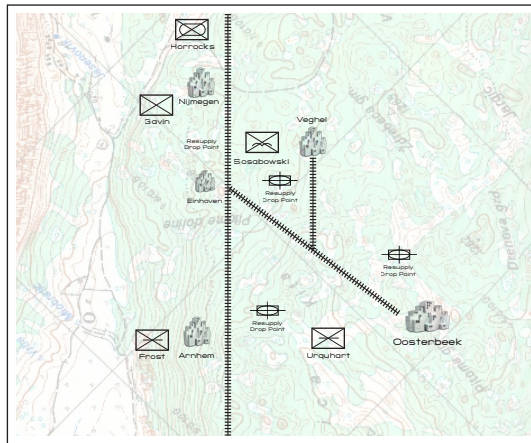
THE BACKGROUND

Early in the First Invasion of Terra Nova, Earth Commanders realized the importance of the Maglev lines. In an effort to keep the Terranovans fighting on different fronts, CEF forces started capturing small towns where moderate sized Maglev Stations were located. Eventually, Earth units moved on to larger and larger towns. By Winter TN1914, enough of Maglev Stations had been captured as to render all three Maglev lines useless to the Terranovans. When Northern and Southern Forces finally united, their militaries found that the CEF had a firm enough grip on the Maglev lines to hamper the movement of troops and equipment between the Poles. Attempts to recapture these stations were beaten back by deeply entrenched Earth units.

In TN1916, General Evalyn Saunders, commander of the 2nd Airborne Brigade, brought a bold plan to the Grand Marshal of the Northern Guard. Showing him a map of Holland County, she noted that there were several towns within close proximity with Maglev Stations. Grand Marshall was sold after Saunders pointed out Landship Docks located in one of the towns, Oosterbeek. She proposed that Paratroopers, HER paratroopers, be dropped throughout Holland County and take

the CEF Units by surprise. It was believed that Holland County was far enough south so that MILICIA forces could punch a hole in the CEF lines near Baja. The MILICIA could then begin the mad dash north to begin reinforcing Northern Paratroopers. Saunders was convinced that her Paratroopers could hold out until relieved by Southern Forces.

The Maglev runs through the middle of the cities of Arnhem, Eindhoven, and Nijmegen. The strategic importance of these is due to Landship Docks located in Oosterbeek. Of lesser importance, there is a small airfield located in Veghel. Furthermore, it is believed that this will help Polar Forces regain control of the entire line and should help to allow the transport of troops and equipment between the Poles.



Market-Garden Operations Map (circa 1916)

THE MISSION

On 17 Fall TN1916, the 1st Paratrooper Regiment, under the command of Colonel Urquhart, was tasked with Arnhem Sector. The City of Arnhem is the Northernmost Objective. Command believes that by controlling the Maglev Depot there that the Maglev Line can be controlled in the area. Also of importance are the two bridges located at Arnhem. These bridges cross the Maglev Line and Command fears that if Earth Forces are able to blow either of the bridges then the track could be rendered impassible.

It would take at least season to clear the line. The blowing of either of the bridges or the destruction of the Maglev Depot would be seen as a total failure. Also, there are several defense turrets located near the approaches of the bridges.

Day 1 - Seize the Depot

A small detachment of paratroopers, led by Captain Frost, has infiltrated the city and is making its way towards the Maglev Depot. Unfortunately for this small group of men, it appears as though they have been separated from the 1st Paratrooper due to a miss drop.

They are almost on top of CEF units before the Earthers realize what's going on. Almost as soon as the paratroopers enter the industrial district of Arnhem, the CEF began to engage the paratroopers. Frost plans to use the cover of night to his advantage. This early in the battle, Frost believes that his Unit can take the Maglev Depot by surprise and hold out until the main force arrives to relieve them.

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OPERATION MARKET-GARDEN: ARNHEM, DAY ONE

SCENARIO CONDITIONS

The CEF Garrison has been lulled into a false sense of security. The CEF was able to completely smash Terranovan Forces and believe that victory is easily within their grasp. As a result, the Maglev defenders won't move to investigate enemy troop movements, even though there has been scattered reports coming in of Terranovan paratroopers dropping in the area. This means that for the first two turns CEF units will stay inside their deployment zone or unless a CEF Unit has LOS on a Paratrooper Unit. The Scenario takes place at night, so nighttime LOS conditions apply.

The Paratroopers will try to take the Maglev Depot by surprise and will start at top speed. Unfortunately, the Maglev line separates the industrial district from the Maglev Depot. Luckily there are two bridges that cross the Maglev line. Paratrooper units will need one of these bridges in order to capture the Maglev Depot. If both of these bridges are destroyed, it would mean an automatic failure for the Paratroopers as they will have to wait for engineers to arrive.

The CEF starts with control over all of the defense turrets, but a defense turret doesn't count as gaining LOS on the Paratroopers. However, a defense turret can shoot if it gains LOS. A defense turret that has taken heavy damage and has a Paratrooper Infantry Unit within 6 inches is considered to be captured. A defense turret can be recaptured.

Once the attack on the Maglev Depot starts, the CEF garrison will immediately begin sending out calls for reinforcements. At the beginning of turn three, roll 1d6 to determine how many GREL infantry squads will reinforce the garrison. Up to two GREL infantry squads can enter per turn. Also, they may enter anywhere on the side of the board with the Maglev Control Building. The scenario ends when all GREL infantry has been eliminated. At that time, Paratroopers only get VP's based off of the objectives they've accomplished at that time.

UNIT COMPOSITION

Paratroopers

The Paratroopers can only take infantry and/ or Gears. All infantry have to take the Paratrooper skill and cannot take any variant of Badger (i.e. attaching the Cavalry Badger to the Infantry Platoon). Gear choices are unrestricted; however, at least half of the Gears that the Paratroopers take must be air droppable. A force of PL 3 is recommended.

CEF

Only 25% of the TV can be used for Hovertanks. Also, the CEF may take up to 2 squads of Gears. Use the PAK or Leagueless Armylist to build the squads. The CEF force shouldn't be any higher than PL2.

BRIDGE ARMOR

Armor 17
Damage S L H C
Size 10

MAGLEV CONTROL BUILDING

Armor 15
Damage S S L H C
Size 8 (2" x 2" x 1")

DEFENSE TURRETS

Armor 12
Damage S L H C
Size 5

Weapons System: Dam x8, Acc +1, Range 0/4/8/16, ROF +2, AI, Reloads

ATT: 2d6+2

DEF: Always rolls a 3
Detect 3
Sensors 0
Actions 1

Perks: SL (F, 9")

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OPERATION MARKET-GARDEN: ARNHEM, DAY ONE

VICTORY CONDITIONS

Paratrooper Objectives

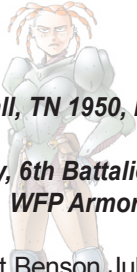
Seize and Hold Defense Turrets (+1 VP per Turret)
Each Enemy Combat Group Destroyed (+1 VP)
Seize and Hold a Bridge (+3 VP)
Seize and Hold Maglev Control Building (+5 VP)
Bridge Destroyed (-2 VP pr Bridge)
Maglev Control Building Destroyed (-10 VP)

CEF Objectives

Each Enemy Unit Destroyed (+1 VP)
Defend a Bridge (+4 VP)
Defend Maglev Control Building (+5 VP)
Bridge Lost or Destroyed (-3 VP per Bridge)
Maglev Control Building Lost or Destroyed (-10 VP)



Satellite photo of operational area (courtesy of SRID)



2 fall, TN 1950, Barrington Front

***Omega Company, 6th Battalion, 21 Armored Regiment, 4th
WFP Armored Division.***

Technical Sergeant Benson Julie scanned the night landscape in the front of her tank with her night vision binocs. Sweeping to her left and right Julie could just barely make out the turrets of her squadrons tanks. They were deployed in what tankers call "Hull Down" positions located on either side of the desert road. Her tank, The Soup Chucker, along with her squadron and the rest of the company were part of a recon in force sent out by the military intelligence to check on reports that the CEF was moving an Overlord Landship killer into the area to engage the Protectorates last remaining Landships. Intel's orders had been clear: if the Overlord was found, destroy it at all costs, period.

Problem was the boys back at Intel didn't have a timetable for when the Overlord was going to be moving. Further they weren't sure what kind of screening force would be accompanying the Overlord. All they did know was that it would be at night. So for the last three nights she and her squadron had taken up their positions just as night fell, and didn't leave until after sunrise.

"Here you go, chief," said Moriarity, as he popped up through the gunner's hatch and handed her a hot cup of coffee.

"Thanks," replied Julie as she put her binocs down and took the cup, rolling it her hands to warm them. She continued to scan the area. "Looks like a big fat zero...again," said Moriarity sarcastically as looked over the desolate desert terrain. "Always with the negative waves huh, Moriarity?.....God only knows why I keep you around," said Julie as she sipped her coffee.

"Because I'm the best damned gunner in the regiment and you couldn't live without me, that's why," answered Moriarity

Julie was about to answer when her helmet's radio came to life. "Rat eight to leader, I have movement from east to west... wait.....Holy mother of God this thing is huge....pretty sure this is what were after chief."

Quickly putting down her cup, Julie grabbed her binocs and scanned the area where rat eight was stationed. There, moving at a slow pace, was the Overlord travelling just out of range of her tank's weapons. She pressed a button on the top of her binocs and they zoomed in on the Overlord. "Damn that beast is huge. Looks like the Intel boys were right this time," Julie said loud enough for Moriarity to hear.

AURORA: THE SILHOUETTE MAGAZINE THE BUTCHERS BILL: REQUIEM OF AN OVERLORD

HUGH H BROWNE JR

"Really, chief?" he said as he grabbed his pair of binocs. Scanning the area that Sgt. Benson was looking at Moriarity saw the huge outline of the Overlord. "Its mine," he said in a low soft tone that only Sgt Benson could hear. Sgt. Benson scanned around the Overlord looking for the screening force and just as she was about to give up she saw them, small specks darting around the Overlord like flies on rotten meat.

Keying her mic she spoke, "Rat one to all rats this is it boys, looks like twenty plus frames as escorts, load AP shells, wait for my command to fire, concentrate fire on the Overlord, it doesn't get past us, I repeat it doesn't get past us." She heard a volley of roger in her comm helmet as she looked at Moriarity.

"Get in your hole, Mort, its time to go hunting. "Rat lead to all rats, status check" said Sgt Benson into her mic. Hearing that all her squadron was tracking the Overlord she continued. "Whiskey, you take rats five through eight, hit that bastard from the rear, the rest of you are with me" Wait until you have a clear shot. Good hunting, Rat leader out," said Julie. "You ready, Mort?" she asked over the VIC (vehicle intercom system).

"Locked, cocked and ready to rock," replied Mort.

"It's all yours," said Julie. She felt the turret turn as Mort tracked the Overlord. "On target, ready" said Mort. Over the VIC Sgt Benson keyed her radio's mic. "Rats stand by....Fire!" she said. Two seconds later the Soup Chucker rocked back as its very heavy field gun fired. Julie watched as the massive shell sped downrange and slammed into the Overlord's left turret, obligating it in one shot. Sgt Benson felt her tank rock back twice more in rapid succession as two more shells raced down range towards the massive Overlord. Both shots found their mark, one hitting the huge main turret of the Overlord the second round slammed into the rear of the Hovertank near the engines.

She watched as the rest of her squad's rounds found their marks on the massive Overlord, rocking the huge vehicle back and forth from the assault of her squadron's main guns. "Rat One to all rats pour it in boys... give'm hell!" she said over the radio. More shells rained death onto the Overlord. A shell from Rat 6 struck true, shredding the armor near the fuel tanks and setting off a massive fireball as the fuel cells in the Overlord exploded from the hot molten metal of the shell. Slowly the massive Overlord crashed to the ground, shaking the earth as it settled to its final resting place. Scanning the road where the now burning hover tank lay Sgt. Benson saw that the massive explosion of the Overlord had taken out three of the CEF frames. Yet she could see several more frames trying to move around the huge pile of twisted wreckage to take up firing positions.

AURORA: THE SILHOUETTE MAGAZINE

THE BUTCHERS BILL: REQUIEM OF AN OVERLORD

"Target 170 degrees, range 4500," said Julie and she felt the turret swing to the new target.

"Ready," screamed Mort over the intercom.

"Shoot."

"On the way!" shouted mort as the tank rocked again. This time a BF-2 Frame disappeared in a huge ball of flame as the tank's slug went ripping into its chest, turning the frame into a fireball of molten metal...

.....

Two hours later the battle was over, the night sky had been turned into day as the funeral pyres of a score Frames and the Overlord lit up the night.

Sergeant Benson was now sitting on top of her commander's hatch, helmet off, towel drying her face and letting the cool night air-dry her hair.

"Final score's in, chief," said Moriarity in a neutral tone, as he climbed up from his hatch. "What's the butcher's bill?" she asked quietly

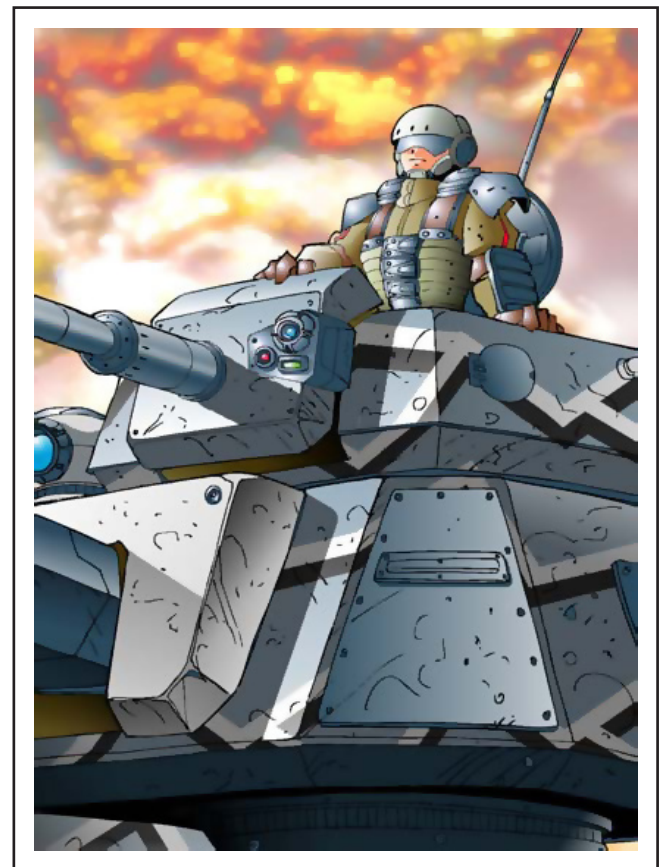
"Good guys, One Overlord and sixteen frames. The frames that got away are headed south fast.....," said Moriarity, who hesitated for a couple of seconds. Julie looked up at him. "Go on," she said.

"Bad guys.....two, rats five and six bought it. Whiskey reports he's pretty badly shot up, but still mobile, seven and eight are mobile with light damage."

"Have them join up with us, have Whiskey collect the wounded and the gun camera vids from the tanks, then get ready to move out," Julie said in a distant voice.

"You got it, chief," said Moriarity as he dropped down into the tank.

"Damn you Earther bastards, I got you, you bastards didn't learn your lesson last time you tried invading us...your gonna pay... oh yes you are," she muttered to herself as she replaced her helmet, and got her tank ready to leave the area.



In the Heat of Battle -- Tanks in Action

How to paint a Walker

By Rubén Torregrosa



In the next few paragraphs I'll try explain how to paint vehicles with weathering details. These ideas serve to paint miniature at all scales, however, this article is focussed on 15mm miniatures. I'll separate the article in four steps: airbrush, brush, oils and sponge.

Before painting, we must remove the burrs of the metal with a cutter and rasp. If it's need, we must use putty to repair areas defective (for example, to join two plates of armor). After we can prime in black, white or grey, depending on our range of colors. We can even use a final color (for example: green, brown, etc). In my opinion, to paint 15mm scale black is the best option. Black is very useful to profile the miniature, and when I'll profile the miniature it will save time and work.

Airbrush

To paint the base color (and camouflage) I use an airbrush. I use an outlet pressure of 2 bars. In this article I'll paint the walker in tri-tonal camo (like German WWII tanks): desert brown, olive green and chocolate brown.

I use airbrush paints from Tamiya color and Gunze Sangyo. In my opinion, both are the best airbrush paints. To use them we need dissolve the paint with a solvent. We can use Tamiya thinner or we can use a mix of water + ethanol (cheaper). We must dissolve the paint with almost 50% of solvent agent (aim for consistency like milk). This percentage can change, depending on the target (for example, to paint the base color, the paint must be more thick).

First, I paint the base color: Desert Yellow. Normally I don't paint lights, because with washes and oils the lights don't show. However, to get realism, we can paint with dark color

the edges (the edges are more weathered than the center). After, I paint the camouflage spots with Olive Green and Chocolate Brown. We can make little spots, lines, etc...to get fine lines with the airbrush we must control the outlet pressure (more pressure, more fine lines, but be careful! Airbrush hoses do not support very high pressures). In my airbrush pistol I have a valve to regulate it.

Brush

The next step consists painting with acrylic paints all areas with specific colors or details. For example: the tracks in metal, lamps in grey, gear in brown...etc. To use more easily the paint, we can dilute it in water (3 parts of paint for each 1 of water). Then, the paint is more liquid and more manageable.

I use paints from Vallejo (Model Color), in my opinion they have a perfect pigmentation to paint miniatures. However, to paint metals normally I use Citadel paints (in my opinion are the best metal color).

For example, some colors:

-Tracks: mix of Boltgun metal (Citadel) + Black Grey (862) + Flat Brown (894) in a proportion 1:1:1. We can use Flat Black instead of Black grey, depending on the final color you want.

-Wheels: I paint them in "rubber color", with a mix of Black Grey + Flat Black in a 1:1 proportion. If we paint them in black and we apply light with Black Grey the result is very realistic (the wheel shadows are being made by the dirt/weathering!). To represent this we can use pigments (Russian Earth by MIG PRODUCTIONS for example).



-Gear: bags, helmets, boxes, etc...we can use a great variety of browns and grays. To lighten the grey colors we'll use white, but with brown colors is better use a light brown or yellow rather than white, because white causes a final grey tone in brown colors (perhaps, we want this though!).

-Crews: I always paint them in black, and I lighten with Black Grey in two or three coats. To paint the flesh I use like "shadow color": Flat Brown; and like "base color" a mix: Flat flesh (955) + Orange Brown (981). I apply the base color only in the more exposed areas, with the shadow color in deep areas.

Finally, I apply lights adding white to the base color. In this step we must apply the decals. I use two products: MICRO SOL and MICRO SET. The first serves to apply the decal, and the second serves to soften the decal (very useful in uneven areas, such as zimmerit, etc). After, we must use a Matt Varnish to eliminate the transfer shine.

Oils

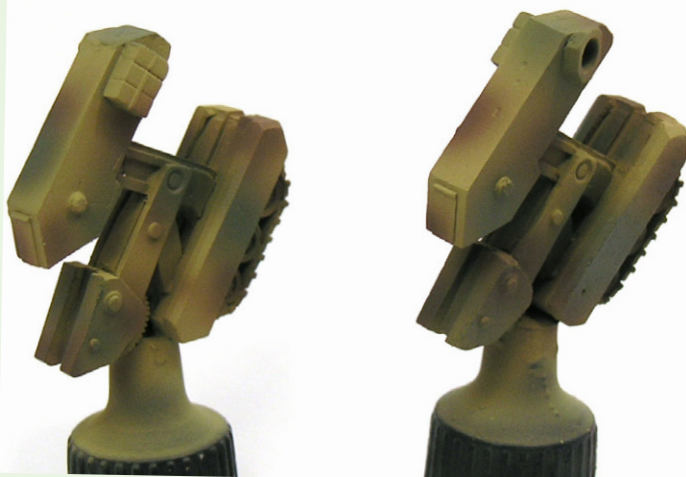
We've painted with airbrush the color base and camo; with brush, the details: and we've applied the decals. All

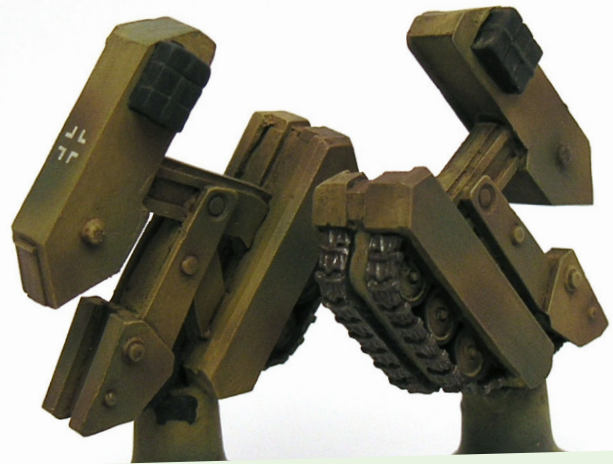
before the oils because with these techniques we'll unite colors and get realism in the miniature.

With oils we'll apply three techniques: washes, filters and "fine strokes". The washes serve to make the shadows, while the filters serve to match colors and tones. The fine strokes serve to highlight the shadows and make an oxide effect.

To make washes and filters the system is very similar. We'll use oils (I use Winsor & Newton) dissolved in turpentine: 1:2 for washes and 1:4 for filters. The filter is more diluted rather than the washes, because the filter only must change slightly the tone, while the wash must cover the shadows.

For the washes I use black and dark brown and for filter, ochre and dark brown. The washes color should be dark (should highlight the shadows!), and the color of the filter should be intermediate; about the same as the base colors used (should unite all colors!). Anyway, we can use washes (ex. Dark brown) and filters (ex. Tritonal camo) from MIG PRODUCTIONS.





To apply these techniques we must use a flat brush. For washes we must use the brush very wet, but for filter the brush must be well drained. We'll apply these to the whole miniature (especially nooks).

And the third technique: fine strokes. This consists of using a fine round brush to apply rust color (red + ochre + dark brown oils) in the nooks. The consistency must be similar to washes, but slightly less diluted. We'll apply oxide color in nooks, rivets, trapdoors, etc, all areas prone to rust.

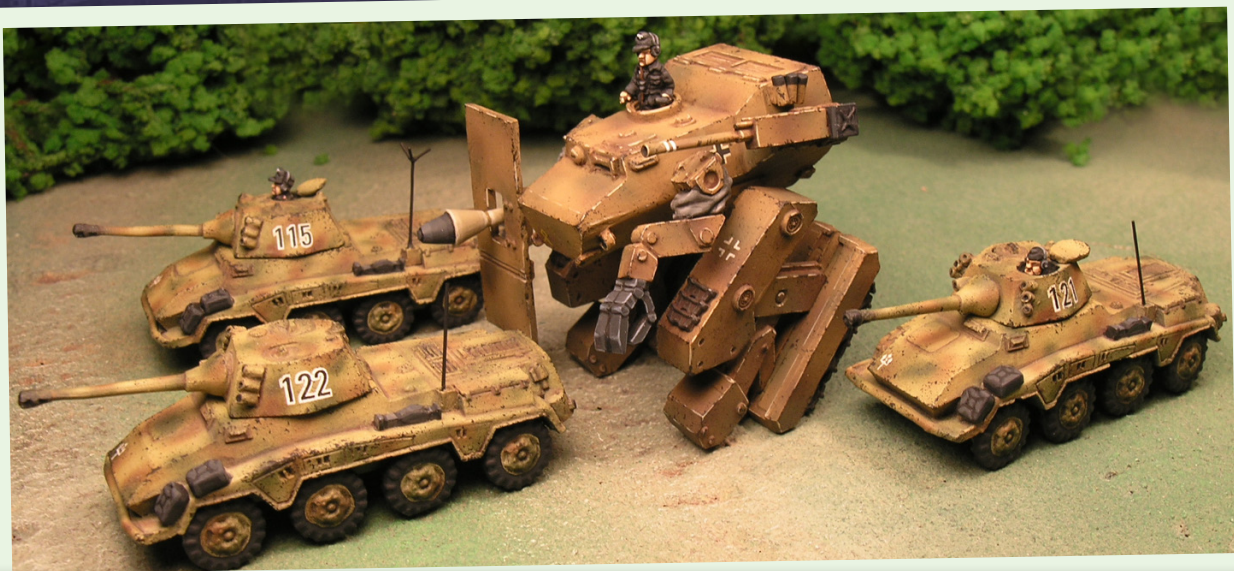
Sponge

To make the final weathering details we'll use a...sponge! This technique is easy to apply and will get great results. I use a blister sponge. I cut it to make it more manageable (in strips). Like color I use a mix of Flat Black + Flat Brown (3:1) slightly diluted (not as much as the washes!).

To apply this technique I take the sponge and take paint. I remove the excess by "sprinkling" the sponge on paper. After, I will apply the sponge on the miniature, principally near the edges. We can apply too in the planar areas, but be careful! Do not over do it. Is very important remove the paint excess before applying the sponge, because we can break our previous work!

Finally, the last detail is making fine lines, intermittently, in a light color (ex. Iraki Sand, 819) on the edges.





Poorly played music, occasionally punctuated by a burst of drunken laughter, wafted down the dusty back streets of Reunion, a small town near the border of the Badlands was the last stop for the Maglev before it headed out into the White Desert.

The isolated town was worth as much as the dirt it was built on and so were the men that were in it, at least in the eyes of the privileged elite in cities like Marabou or Port Oasis. Often, Reunion served as the final resting place of those on the way out of the Army. Men who were dishonored, either through their own actions or of no fault of their own, but who managed to call in enough favors to avoid being assigned to the MILICIA, usually ended up here.

The dilapidated Officer's club was a filthy suite located above a shoe store in the outskirts of the downtown core. A group of dead enders had stayed after hours, to revel in drink and talk about their glory days without fear of judgement by their inferiors. The band sat on stools on stage behind a shield of chicken wire that protected them from the beer bottles that were commonly hurled their way when the patrons managed to find a reason to do so.

"Did you know that this is our thirtieth cycle together...?" said Denny Maillaux to his friend, Pepe Broussard, drink staggering his words. Pep' pressed a bottle to his lips and took a hard slug of liquor. "Yes, my friend. Thirty years tomorrow, actually." Pepe said, slurring his words. The two men sat in silence for what felt like an eternity. The bartender was getting ready to finally close up for the night and kick the men out when someone new strode through the door. The newcomer raised three fingers at the barman, indicating that he'd like them sent to Pep' and Denny's table. The two drunkards recognized the sober man and couldn't believe their eyes.

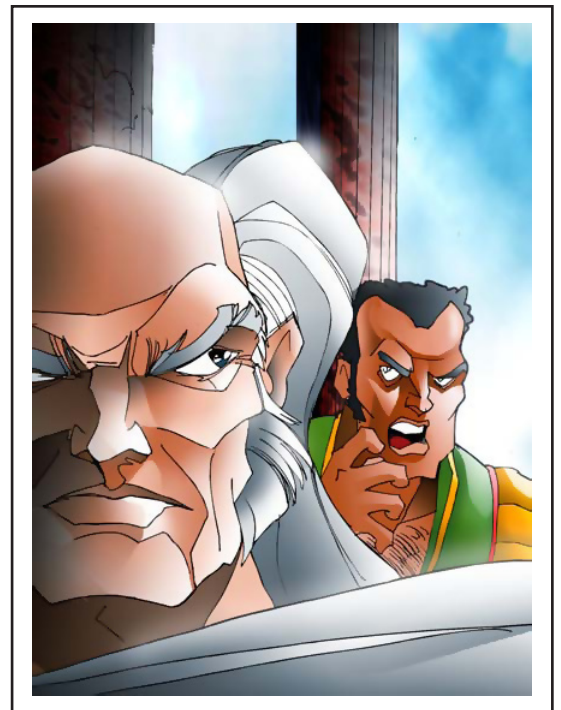
"Lieutenant Denault, sir!" Spat Denny with venom, giving a half-hearted salute. Pep' could only manage a glare at the well-dressed Southern Officer, who was looking back at them coolly. Denault hung his red storm jacket on the back of his chair before taking a seat. "It's Major now, Caporal." sighed Denault, disappointed with how his two comrades have conducted themselves over time. "Thirty cycles tomorrow," said Denault with a whist of nostalgia. The drinks were dropped on the table with a bang.

"Why have you called us here, Denault? Surely you haven't come all this way from Saragossa to buy us a few drinks to mourn the death of our innocence, have you?" asked Pep' bitterly. "No, my old friend... and regardless of what you may have deluded yourselves into thinking, we are all friends. We're the best friends we'll ever have, until death or dishonor takes us." Denault raised his glass and the others reciprocated, though hesitantly. "We all know what happened that day, thirty long cycles ago and we made the right decision. We've always made the right choice, my friends. Though, it may not have seemed like it for you. You sacrificed so much and ended up here, while it may appear that I have gained considerably from your apparent misfortune, I too have suffered."

Denny and Pep' roared with laughter. "Yes, it must have been so hard for you in your ivory tower, Major Denault," said Pep' with scorn, taking back his fresh drink with one take. "All that shining metal on your chest must have given you a bad back," he continued with a rasp. "And it seems all the luxury has made you fat..." Denny added. Denault was stone faced, ever the blue blooded man of distinction. "I'm here to make things right. I know where *he* is."

The skeptical looks on Pep' and Denny's faces melted away in an instant. "I feel like I don't hate you as much as I did a moment ago, Denault. Please, go on and tell us more," said Denny, pushing his drink to the center of the table.

"With pleasure, Caporal Maillaux."



A Thorn in our Side



From the line editor...

A bit of an announcement here to announce that the first issue of *Gear Up, The Official Dream Pod 9 Magazine* has been released! You can download it for free from DriveThruRPG by clicking the link below:

http://rpg.drivethrustuff.com/product_info.php?products_id=80636



(You will need to have or create an account on DriveThruRPG to download the free issue)

The first issue focuses on the new Utopia faction from Terra Nova Gambit. Articles include Utopian Drones Primer with rule examples and photos for how to use the N-KIDU drones and a sin cluster template. Gambit Gear with 1000 TV tournament ready Utopian armies for Heavy Gear Blitz! New Heavy Gear 2nd Edition RPG material for Lance Commander Morgan Wilden and Captain Vassilly Gregov that were introduced in Terra Nova Gambit. Terra Nova Odyssey Comic part 1 and Prime Knight equipment artwork. Field Test section to try out new official optional rules for Heavy Gear Blitz and give us your feedback here on the forum, this issue features Optional Defense Modifiers. Meet The Pod with quick bios of the staff. Errata, Featured Products and Product Catalog close out the first 30 page issue.

What does this mean for *Aurora*? Not too much... *Aurora* will continue to be the “by the fans for the fans” Silhouette magazine it has always been. Official material from DP9 will now go into *Gear Up*, and *Aurora*’s pages will be filled with the creative fruits from our players.

To whet your appetites further here are a couple of diorama’s using April’s releases, including the Dingo and the Silverscale (posing alongside a Basilisk and Naga). Enjoy!

AURORA: THE SILHOUETTE MAGAZINE MESSAGES FROM THE POD



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, explorations of the rules) and on fiction, mechanized designs, equipment and the like that draw on established DP9 universes. This does not mean, however, that articles that are generic in nature or that do not deal with unique or original material, only that the focus is on exploring Silhouette and it's attendant universes.

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

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

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

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

Submission Guidelines

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

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

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

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

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

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

Copyright Guidelines

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

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

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

The End Print

Please send all submissions to the following email address:

auroramag@gmail.com

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

Deadline for Submissions for Issue #4.4: June 15th 2010

AURORA: THE SILHOUETTE MAGAZINE

ARTICLE SUGGESTIONS

Historical Articles

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

Fiction

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

Modules

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

Scenarios

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

Note: Historical Accuracy

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

Designs

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

Artwork

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

House Rules

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

Note: Blitz! Rules

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

Tactics

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

Miniatures/Modeling

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