d6 :: Magazine

Adventures, Articles, and Interviews in OpenD6 Gaming

HISHAM 2011

d6 Magazine

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EDITORIAL COMMENTARY

Every article, adventure, and interview included in the D6 Magazine is a labor of love, written for fans, by fans, of the OpenD6 gaming mechanic started long ago by West End Games, Inc., and now released to the public under the Open Gaming License. The first issue's theme revolves around winter, the cold, and everything subzero. I want to thank all of the contributors for their submissions and hope to see the community grow to love this free publication as it grows in both size and submitted material. I have played role-playing games for the better part of my life, and they have suffered me through some of the hardest times in my life. I enjoy the very social aspect of sitting down to play with good friends, to the mechanics of the dice systems, to the shared imaginary worlds we experience together. OpenD6 Gaming represents the best thing to come to Table Top Gaming in over a decade, since the inception of and popularity of the West End Games product lines such as Ghostbusters and Star Wars. This issue of the D6 Magazine marks the first in a long line of community-produced material that will be sure to bring a little of our imaginations as writers and game developers out to you in the public. Unlike any other form of gaming, OpenD6 Gaming is simple to learn, easy to play, and incredibly customizable and simple, yet robust enough to withstand every genre of game play imaginable.

I am super happy to have worked with the contributors who not only submitted material here, but did it free. I want to extend my personal thanks to Khairul Hisham for all his hard work on the cover art for the D6 Magazine, and Bill Smith for agreeing to do an interview for our readers. This has turned out as a particularly well formed first issue, and I am excited to work on many future incarnations of the D6 Magazine!

AN INTERVIEW WITH BILL SMITH

Author of the Star Wars 2nd Edition, Revised and Expanded, Published by West End Games, Inc.

By J. Elliot Streeter

1. Can you tell us a little about yourself?

Bill: I grew up in a small town in Northern New York, between the foothills of the Adirondack Mountains to the south and the St. Lawrence River Valley to the north. With six months of winter, there was lots of "indoor time" for reading and writing...science fiction became a natural escape from a nice, pleasant but fairly dull place to grow up.

I've been a science fiction fan sinc e about the age of four or five when my Mom introduced me to Classic Star Trek...at age eight when Star Wars was released, the die was cast and as that Star Destroyer roared overhead, I was fated to be a Star Wars fanatic for life, through both good (Star Wars, Empire, Han shooting first) and bad (Ewoks, Gungans, one-armed Wompas, an endless parade of super weapons masquerading as a plot).

I graduated from The College of St. Rose (Albany, NY) in 1990 with a BA in Public Communications. West End Games hired me in January 1991 based on both my previous publishing experience (running the student newspaper in college and doing writing and PR for local stock car racing circuits) and because I was a fanatic who loved both the Torg and Star Wars RPGs.

I stayed with West End until Spring 1997, when my wife and I moved back to our hometown.

While I haven't written any RPG products since leaving WEG, I still write and publish the Outlaw Galaxy series of space fantasy stories at www.BillSmithBooks.com and www.OutlawGalaxy.com.

Like most writers, I've worked at a number of unusual jobs, including at stock car racetracks (announcer, public relations director and promoter -- MohawkInternationalRaceway.com), ghost tour guide (GhostsOfGettysburg.com), and copywriter for a now defunct ad agency...in addition to more mundane jobs, like driving a school bus and being a Customer Service Weasel.

Like many writers, I have a day job to support my writing habit, but life is good: I really enjoy being back in my hometown and being near my family, I have a great wife and we have the two greatest poodles in the world. I enjoy hanging out at the local Borders, going to stock car races and racing my radio control race cars. I spend way too much time on the Internet :)

And I really love writing my Outlaw Galaxy stories.

2. What made you first interested in role playing games?

I was a huge science fiction fan all through childhood. In seventh or eighth grade, I was introduced to both RPGs and traditional superhero comics through friends. I was hooked on them instantly.

My first games were D&D dungeon crawls. They seldom ended well...there's nothing more humiliating than being a brave fighter cut down by kobolds, but that's life (or death, as it were).

I was fascinated with gaming. I was instantly drawn to the excitement of creating my own worlds and adventures and of imagining what these worlds looked and felt like. I loved the idea of participating in something where I could do *whatever I wanted* instead of being confined by what an author or film director had created.

I started writing my own adventures and tinkering with rules almost as soon as I started gaming. I started writing stories when I was about eight years old, so transitioning to writing RPG stuff was pretty natural for me. Once I realized there were other games out there, I started buying and experimenting with different systems.

That process continued on all the way through college until I was hired by West End Games and actually started GETTING PAID to do what I had been doing for fun for all of those years.

3. What is it that first sparked your interest d6 gaming?

The Star Wars RPG.

I bought the first edition at my local comics shop the moment I saw it on the shelves and skipped classes, put off homework, and spent all weekend reading through the book. My girlfriend at the time was bewildered.

I wasn't so keen on the D6 system at first glance. D6 seemed so abstract and simple compared to the games I had been playing: Where are the hit points? What do you mean there are no character classes? What do you mean ONLY six sided dice? And remember how skimpy the original starship combat rules were?

But after I'd wrapped my brain around the core ideas and ran it once or twice, it seemed to be a lot of fun--I noticed that newer gamers got into Star Wars very easily compared to other game systems. I was forced to completely ad-lib most of my third or fourth adventure when one of the new players went completely "off the map"--and after I got over my initial panic, I just "went with it" and we created a great mini-movie that perfectly captured the feel of Star Wars. All without graph paper or miniatures, no detailed maps or NPC sheets, hardly even a note or two to reference. No stopping to flip open the rulebook. It was just "hey, this would be cool...how tough is this bad guy? Blaster 5D seems about right..." and so on. And it turned out to be a great time.

That's when I fell in love with D6.

The original Star Wars RPG book absolutely nailed the feel and flavor of the Star Wars universe, so it was pretty easy to fall in love with the game system once I gave it a chance.

It quickly became my favorite game system because it was so easy to run on the fly instead of having to stop every round to look up rules.

4. What gaming systems have you used most over the years? Obviously, you have a lot of experience with different systems to have created and written a RPG.

I've played a lot of (in rough order of experience):

D6 (obviously). Love the game system, love Star Wars as a setting. Still my favorite system by a large margin because of its simplicity and flexibility. I still think D6 is one of the best systems to bring new gamers into RPGs, while being flexible enough that it can run any type of adventure without a huge amount of work.

Torg. I loved the concept of Torg. While I didn't have too much trouble understanding the system's core rules, it seems that my players often had trouble understanding how the game worked. The system took a lot of prep work because the rules could be fairly intricate -- small differences in ability make for a huge difference in play balance. Still, a pretty flexible system and it handled a huge range of character power levels.

Torg had such amazing potential...it was kind of a bummer to see it fizzle out the way that it did.

AD&D (1st Ed). The core game that everybody played in high school and college. Yes, the system was clunky, but everybody knew and loved it, and well, the quirkiness is part of the game's charm. Plus, an endless stream of supplements, adventures, fiction, and new issues of Dragon magazine every month. I loved AD&D for its feel, but found the ever expanding rules packages to be a burden. I never got an "intuitive feel" for how to handle all of the little special abilities and odd rules--I always fudged all but the basic core rules when GMing just to keep the game moving. I haven't bothered to examine the newer editions because they are still "lots and lots of rules" and I just don't have the time for that level of commitment regardless of how great the game might be.

Star Frontiers. One of the systems I played often in high school. Nice and simple, a fun universe. It was a great game for my level of experience at the time.

Star Ace/Timemaster (Pacesetter). Star Ace was perhaps my favorite game system after D6 and Torg...I thought the Pacesetter line in general was a lot of fun, with great production values for the era, too. Star Ace was my favorite of the Pacesetter games because of the genre. I found the game easy to run, adventures were a breeze to write, and the universe was big and wide-open, with thousands of worlds to visit, cool starships, fun aliens,

an epic storyline...I loved it. It had the perfect Flash Gordon/Buck Rogers/Star Wars feel.

Marvel Super Heroes. I played a good bit of Marvel Super Heroes despite the skimpiness of the system. In college, the late night "character kill-offs" were great...20+ players gathered in the dorm's common area, with miniatures and cardboard counters in a Battle Royale to the finish.

Toon!!! We had way too much fun with this in college. It was a great game to get the girlfriends involved, too. Lots of humor and silliness, a great way to waste an hour or six. Some of my most enjoyable game sessions ever.

Gamma World. I preferred the TSR versions (when it was still close to D&D mechanics-wise) compared to the grittier revamp of a few years ago. I felt the game always had a bit of an identity crisis -- is it "near Apocalypse" or "far future"? It was hard to get a feel for the way it was "intended to be run." I always ran it as a high-powered science fantasy game, with a "Thundarr the Barbarian" feel.

Traveller (1st edition). My first sci-fi game and I still have a tremendous fondness for those simple stapled booklets. I still love the graphic design, too, with the stark black background and white and red lettering...simple but inspiring. The ads in Dragon magazine ("This is Free Trader Beowulf...") were stirring and told you all you needed to know about this game. While the game didn't create quite the atmosphere of say, Star Wars, there was so much to sink your teeth into -- minimalist design that paints a universe in very broad brush strokes and hints at a lot of cool things to do. (Remember, this was back in the early-to-mid 80s, before GDW really filled in the universe will all of the supplements.) Early Traveller really engaged the GM and players to use their imaginations. Half of the fun was rolling up new sub-sectors of space. Mark Miller had a stroke of genius in making hyperspace jumps so short (just a couple of parsecs at a time) -- it gave the GM a perfect excuse to draw the characters into adventures since they would no doubt have encounters in every system they visited; it also made systems just isolated enough that each world was distinct in tone and feel.

DC Heroes (Mayfair version). Trying to handle everyone from normal humans to Superman in a single game system is a thankless job; Greg Gorden pulled it off with his design. Lots of cool source material.

Star Trek RPG (FASA). I really enjoyed the Classic Trek RPG from the 1980s. They did some fun supplements and offered some of the first "sourcebook style" references for the Star Trek universe. I have a tremendous preference for the Classic Trek "Kirk and Spock" universe because it's fun. I completely lost interest in all things Star Trek about two seasons into The Next Generation -- I've always thought of The Next Generation era as a rather dystopian view of humanity's future because of the elitist arrogance of the

Federation and its insistence of conformity to their values.

Some familiarity:

- Castle Falkenstein
- GURPs
- Champions
- Twilight 2000
- MERP/ICE
- Shadowrun
- Runequest
- Call of Cthulu
- Lords of Creation
- Villains and Vigilantes

Owned but never played a whole bunch more...

5. Are you still playing RPGs?

I've largely been out of RPGs since leaving WEG...although I have to admit, after stumbling across Mini6, I've been getting the itch to start rolling dice again. The guys at AntiPaladin Games packed a tremendous amount of useful material into less than 40 pages...and it's a free download. Awesome job!!!

The thing that I love about D6 is that you can run it on "auto pilot": "Roll the dice -- high is good, low is bad, now, on with the adventure!" There's no need for lots of preparation or tinkering with a lot of rules unless you really want to get that involved.

The game mechanics can be run almost without looking at the rulebook, so it is so easy to get together a game with little notice and focus on having fun, creating great characters, and having a great adventure. It is very easy to teach new players...and it is fairly easy to GM when the players go in an unexpected direction because you can ad-lib on the fly and still create a fun story.

6. What do you think the biggest challenges are in developing a RPG?

Expressing both the world and rules to the reader -- you have to "sell" your readers on the game idea, get them to understand the world and get them to also go along with the rules you've put together. (Star Wars was an easy sell in terms of "understanding the universe" -- the challenge was ensuring the rules met the expectations of the readers.)

You have to create a set of rules that models the world you are trying to create...and create rules that not only "work" from a mathematical standpoint, but also, what will gamers understand and like.

I think the biggest challenge is trying to help readers understand how the game is supposed to feel and play, while leaving enough flexibility and room for interpretation so that each group can make the game "theirs."

Star Wars was a challenge because while everybody is familiar with the universe, "Star Wars gamers" ran the gamut from people who had never or hardly ever gamed to people who wanted very detailed, simulation-style rules.

LOOKING BACK ON STAR WARS RPG, SECOND EDITION (the Vader cover), 20 YEARS LATER...

I made a conscious decision to maintain the "cinematic" flavor introduced in the original Star Wars RPG when I worked on the original Second Edition because so many of our customers were relatively new gamers. (The hard-core "crunchy rules" folks were going to completely customize the game to their own liking anyway.)

Not only that, I liked having a simple game system. My personal goal was to try to reach out to people who loved Star Wars but who might not know too much about gaming and try to make it easy for them to start playing. There was a lot of pressure from more veteran gamers to make Star Wars "more of a real game system" and I really tried to fight that (unsuccessfully, at times).

My other objective with Second Edition was to make modest revisions that fixed the perceived flaws in the original RPG rules while keeping the spirit of the original game -- I will readily admit that the results were successful in some areas but disastrously off in others. Designing RPGs is a tremendous challenge and learning experience. Some things you learn from only by failing. I was also pretty new to the field when I worked on the original Second Edition in 1992.

I had my own ideas about what I wanted to do with Second Edition, too, plus things that I had to graft into the core rulebook without outdating all of the first edition materials. I had about 20 playtest groups throwing feedback and their own ideas at me, plus what people told me at conventions. This is pre-Internet, so all correspondence was by phone and snail mail, so it was a very slow process. Needless to say, there were widely varied opinions, so the Second Edition design was in many ways trying to compromise between some very widely varied interest. By the time we got around to doing Revised and Expanded a few years later, I was confident enough to completely embrace the "this is a cinematic game, don't worry about the rules" aesthetic.

There were a few decisions on Second Edition that in retrospect were clearly mistakes -- I added all of the skills because so several Star Wars products had already added skills willy-nilly; I felt I had to "standardize" and expand upon what was already out there. Not only that, flying a fighter is fundamentally different than trying to pilot a Star Destroyer, etc., so I splintered off the skills...definitely overkill, though. I could have accomplished the same goal just by adding high difficulty modifiers unless you were specialized. Oh, well.

The movement system in the original Second Edition system was needlessly complicated. I was trying to create a system where you could map out a chase or battle (the First Edition movement rules were overly abstract in my opinion). I felt the movement system in Revised and Expanded worked much better for the times when you really feel the need to map out a chase. With Second Edition, we had to go to more of a "crunchy" rules-

based movement system because with the original Star Wars RPG system, a character's skill was just added to the vehicle's speed code...so, to paraphrase another designer's notes, "Han Solo on a broomstick can outfly any Imperial starfighter." It meant the game results were clearly at odds with the "reality" of the game universe, so we needed a fix of some kind.

Force powers still bewilder me and I just left them "as is" because absolutely no one agreed on an alternate system in terms of game mechanics. I didn't have the time to really do an in-depth tweak of the system and it was better to leave what "kinda, sorta" worked rather than risk doing something completely new and really screwing it up.

The disorganization, spelling errors and other fundamental issues in the original Second Edition book were my fault...I am grateful that so many gamers were willing to overlook those significant issues with the Second Edition RPG book and stay with the game. It was a result of trying to take on too much in not enough time, definitely a result of my inexperience.

Still, I felt there were a lot of things in Second Edition that worked pretty well and enhanced the game. While most of them were minor tweeks to the game system, they seemed to smooth out some of the issues that came up.

The Wild Die. This is a love it or hate it rule. The reason it came about is without the Wild Die, if a character has a 1D advantage over another character, they are going to beat the lesser skilled character about 60-70% of the time. That means sending characters up against a group of opponents with relatively minor advantages in skill codes is effectively a death sentence. Without the Wild Die, there are some tasks for characters that are just impossible short of spending a Force Point...and Force Points are very precious indeed. A lot of players felt really cheated by being compelled to spend a Force Point just to get an extra 5-6 points on a die roll, especially if it wasn't a "make or break" moment in an adventure.

So I brought out the Wild Die, with the "get a six and roll again bonus" and the "roll a one" penalty. One thing I did want to clarify: Many people are under the impression that rolling a 1 on the Wild Die means a disaster every single time -- not true. Check the rulebook. Rolling a one CAN mean a disaster (if the GM wishes)-- the 1 can be anything from a minor complication to a major disaster-- but the 1 can also mean just subtract the character's other highest die...or nothing, just count it as a 1, move along, nothing to see here. The Wild Die roll is there to give the GM the flexibility to shape the story -- sometimes characters do amazingly heroic things and so the "roll six and roll again bonus" reflects that possibility, while sometimes characters, no matter how skilled, just plain screw up or are victims of bad timing (like when Han steps on the branch when sneaking up on Scout troopers in Return

of the Jedi). The Wild Die rule just gives the GM options to make the story more entertaining.

Opening up the difficulty levels was a necessary touch, although I would have preferred to bump up Very Difficult to say a 40 and make Heroic even higher...but we stuck with the original difficulty numbers we had because everyone was familiar with them. I figured, added in enough modifiers and you can still get high difficulty numbers if you need them.

I was pleased to simplify the scale dice rules because that was an issue that always came up in adventures. The die caps system from the Rules Companion were just too confusing for players. Rolling bonus dice depending on the scale differences accomplished the same thing as the die caps in terms of results while being easier to understand.

Doing the coordination rules gave the option of running large scale battles if you really felt you needed to have a set of rules to cover it rather than just going with the "cinematic description angle." I don't know how often these rules were used but I felt the need to give GMs something to use for running big battles.

Making characters points "spendable" for bonus dice during adventures was a way to get "just a little bonus" when you really needed one without having to blow your Force Points. It was a short term gain at a huge cost, since you were effectively giving up points to advance skills.

I really enjoyed working on the sections describing how to run large battles -- Star Wars was so full of those epic moments and having a section showing new gamemasters just how to put those characters into those scenes without turning it into a round-by-round drudge was something I thought was really needed for the game.

I really enjoyed working on sections that formally fleshed out the universe to before and after the movies and officially made the game about the "Star Wars" setting, the game no longer assumed you were ALWAYS playing a Rebel fighting the Empire. I always found Brian Daley's Han Solo novels to be great adventures and I always ended up running "smugglers with a heart of gold" type adventures.

REVISED AND EXPANDED: BIGGER, MORE COLOR, AND AN INDEX!

By the time we got around to Star Wars 2nd Edition, Revised and Expanded (the space battle cover version), West End had a great staff that I was lucky to be a part of. It was pretty obvious which rules tweaks were needed and WEG management was able to give us resources to do a great looking book. I'm really proud that I was able to be a part of Revised and Expanded and I believe the product has stood the test of time quite well.

Star Wars 2nd Edition Revised and Expanded is the RPG game I always wanted to produce when I entered the industry and to this day, when I pull it off the shelf

and thumb through it, I can't help but think, "Wow, we nailed this one, didn't we?"

Honestly, Revised and Expanded means more to me than having written the two Essential Guides for Del Rey even though there are a lot more copies of the Essential Guides in circulation.

7. How do you feel about the OpenD6 OGL?

I think making D6 open was an immensely generous thing for Eric to do. He could have bottled up D6 and basically said, "It's mine, you can't have it." Instead, the game is now open to the entire gaming community. That's great. It has been tough to see the struggles that D6 has endured the past few years, but with the game being open, now there is a real opportunity for independent designers and small publishers to take the system and run with it. There are some really neat things that could come out of this.

When I walked away from West End Games in 97, I really expected paper and pencil RPGs to struggle in the next few years. You could see that video games and Internet gaming were going to be BIG...it was only a question of when, not if. And RPGs were such a small industry to begin with, most of the companies were very small and didn't have a lot of maneuvering room if they ran into financial difficulties...I was convinced the industry was in for some tough times (sadly, I was mostly right...it blows my mind to think that there is no longer a TSR or ICE or FASA or GDW or WEG...those are the companies I grew up with).

But you know, I honestly think there is a real opportunity for traditional RPGs RIGHT NOW: I'd never stopped to consider the impact of electronic publishing and direct sales via the Internet, and also the opportunities for RPGs as an economical option to video games.

When I was in the RPG industry, the business was based around selling to distributors who in turn sold to retail hobby shops. A few publishers sold to the big chains (Waldenbooks, Barnes and Noble) and hoped that they didn't put you out of business with massive returns. Life was pretty precarious for most RPG companies.

Now, the climate is worse than ever for traditional book retailing -- Borders and Barnes & Noble are in real trouble -- but readers are accustomed to buying their books online. Gamers have truly embraced electronic publishing but now ebooks and online sales are become mainstream. I was one of those "ebooks are a solution in search of a problem" folks for a long, long time...but the technology is here and traditional readers are embracing ebooks and online book buying.

This all plays into the hands of small publishers who may be too small to get picked up by a Borders or B&N, who can't afford splashy ads or co-op to get prominent placement in stores, but who can market directly to readers online in a tremendously cost effective forum.

Now, the other side of the coin is gaming in general: There are only so many times that kids are going to blow $50-60 on a new video game that they can play through in a few hours. At a certain point, some gamers get tired of that...many simply can't afford it...and they begin looking for something more. Those are the people the RPG industry can acquire as new customers.

It is so much easier to explain RPGs NOW -- "It's like World of Warcraft, but with dice instead of a PC...and rather than playing online, you get your friends to come over to your house." RPGs are a bargain compared to video games because there is unlimited play value. No, they aren't as flashy or spectacular as video games...but they are a lot of fun, they are more imaginative, and they are something social that you and all of your friends can do together.

I think smaller companies who keep their games easy to learn (like D6) could develop very successful niches. Smaller companies don't have the burden of inertia and large payrolls and entrenched interests to keep them going in a certain direction, even when that direction is clearly wrong. Small companies can respond to the marketplace much more quickly, they can take risks on new ideas, and with the retail environment we have now, they can reach out directly to fans over the Internet to market and sell very effectively.

I think there's a real opportunity for RPGs to grow and thrive in ways that the industry hasn't seen in a long time.

8. D6 gaming is a versatile system, is there any specific genre you think it lends to the best? Why?

D6 is a "universal game system" in my opinion -- I've always felt that with the proper use of modifiers, it can be adapted to just about any setting and genre.

High-powered superheroes are hardest to juggle in my opinion because the characters have such a wide range of abilities and because each power is often an exception to standard rules (most of them have key mechanics that work in different and unusual ways). Running Supers requires a lot more planning to design a suitable adventure and a much greater commitment to really analyzing the rules to maintain a balance of play.

I think D6 works well with most genres -- sci-fi, fantasy, espionage/action-adventure, Weird West. Honestly, I can't think of a setting or genre where it would be "hard" to run, at least the way I game. Its emphasis on storytelling over "crunchy" rules makes it easier to play and run. It can be made "more gritty and realistic" just by upping difficulty levels, adding modifiers to challenge characters, and making combat more lethal. Or it can be made "heroic" by making the characters relatively powerful compared to their opponents with more "Hero/Character points" to blow for heroic feats. You can simulate the "crunchiness" of other games and the special abilities of character classes by using skill specializations -- so, a thief's "backstabbing" ability from old D&D might be a Heroic feat for anyone o doesn't have the "thief: backstabbing" specialization.
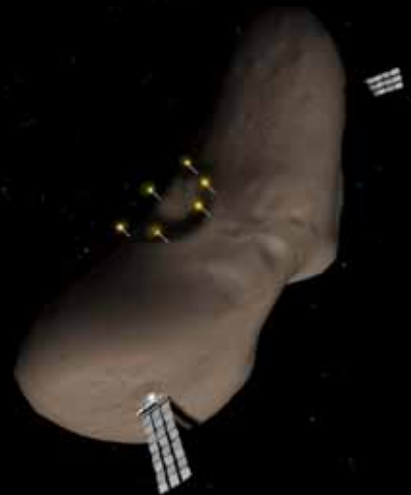
GAS   FOOD   LODGING

ICETEROID OUTPOSTS IN THE BLACK DESERT

Text and Artwork by
Raymond McVay

"People use the think that the Singularity would bring humanity enlightenment. They used to think the world was flat, too."

The Black Desert is a hard science fiction campaign setting for Open D6: Space, set in the early 23rd century. All the wonders of the previous age have come to pass- Fusion powered spaceships travel between the hundreds of asteroid colonies between Earth and the successfully terraformed Mars, each populated by a mix of humans, trans-humans, AIs and intelligent primates. While scarcity, aging and disease as we know them are all   but gone, the resulting social upheavals lead to massive interplanetary war, ecological devastation on Terra, and the loss of half the colonies in the inner system. Now, like the ex-patriots of the 1920's, post-war

 Humanity is enjoying a renaissance in art and culture as veterans of the Great Space War embrace life and freedom and takes to the black desert of space in search of adventure, profit, and their lost innocence.

ICETEROIDS

There are many different kinds of asteroids in the Black Desert between the planets. While most have a combination of metals and other elements of value, some are almost entirely out of water ice. While vital as a source of fuel and precious oxygen, these "Iceteroids" are often too small and too barren to support a full settlement. Nevertheless, many, owned and maintained by single families, and sometimes individuals as private refueling stations scattered between larger asteroid colonies in a given orbital node. They are simple to establish and the millions of tons of ice surrounding the sub-surface outposts provide both insulation from the cold of deep space and protection from ionizing radiation.

In the Solar Economy, These small oases in the Black Desert perform an important service for independent traders and other small concerns. They are not in direct competition with larger settlements because they have no real resources other than the water they offer, and because they require so much in the way of imports that it is a simple matter to trade virtually any commodity in exchange for fuel. The Iceteroid outposts also provide fresh food from hydroponic gardens as a luxury item and perhaps the most important resource to a small spacecraft's crew is gravity. Though not spacious by any means, the Iceteroid's habitat gives visitors a chance to stave off the debilitating effects of free fall while servicing.

Description

There is little activity on the surface of an active icteroid. At most, there will be may be thermal radiators over the a pair of nuclear generators and a ring of

IR/radio beacons around the main entrance. The interior is a maze of warrens and tunnels that are often unlit and disturbing to those not used to the close confines of underground living. Plumes of steam and flash-frozen crystals from active robot mining obscure the termini of some tunnels. Mining robots are often programmed to direct lost explorers to the main shaft of the complex and most side tunnels have at least a few emergency supplied stored within. Gasses may bleed away over time, but abandoned mining tunnels sometimes contain equipment, food, and other supplies kept pristine in the frigid vacuum.

The Habitat Vault is where the occupied section of the outpost resides. This enormous excavation is a hundred and five meters in diameter and twenty meters deep. The vault houses the outpost's centrifuge habitat, main gas storage facility and hydroponic gardens. Any guests of the outpost stay in the habitat for the duration of their stay. While the accommodations are Spartan, the presence of full Terran gravity is a valued luxury in space.

ABOUT THE MAP

This diagram shows the layout of a typical Iceteroid refueling outpost. While no two outposts are the same, most have the features described below:

1. Main Shaft: This was the initial bore into the Iceteroid from the surface. It is the widest shaft in the outpost and serves the ability to transport supplies from outside and refined gasses to the surface. A busy outpost will have robot miners and other equipment traveling through this shaft to the interconnecting tunnels. There will be at least one sharp turn in the main shaft between the surface and the next tunnel; this is to prevent radiation leaks from the surface. Power cables line the

walls of the main shaft, connecting the habitat and the mining areas with a pair of nuclear generators on the surface.

2. Exploration Shaft: There are several test shaft cut through the kilometers of ice surrounding an outpost. Each shaft can provide test data for ice density, trace mineral deposits and the presence of microbes. Occasionally, an exploration shaft will uncover pockets of metal ore or some other valuable commodity. Many a prospector has lost their entire supply of robot miners in a vain attempt to find gold or platinum in the endless ice.

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3. Entrance Shaft: This shaft connects the main shaft to the airlock in the outpost's hub. The shaft is wide enough to accommodate rovers and other support vehicles and dotted with lateral mine shafts, provides niches for servicing robots and equipment, and any miscellaneous supplies the outpost has accumulated. Family owned outposts often have children playing in quiet areas of the entrance shaft; with total protection from radiation, the shaft is an excellent place to practice EVA and micro-gee combat skills.

4. Mining Shafts: These are where the business of mining actually takes place. Mining shafts range in size from exploration bores to doublewide causeways full of equipment. Depending on the mining operation, teams of astro-bots will exploit active mine shafts equipped with anything from personal utility lasers to rover mounted industrial lasers with four- meter lenses. Trailing behind the mining lasers is small train equipment needed for gas refinement and collection. Electrolyzers separate the hydrogen and oxygen, pumps compress the gasses into holding tanks, and refrigerators liquefy the propellants for storage and sale. All this activity creates tremendous waste heat, which is disposed of through sinks directly into the ice walls. The rate of progress made in a mining shaft depends on the speed in which heat can dissipate; too slow is not cost effective but too fast risks melting and collapsing the tunnel.
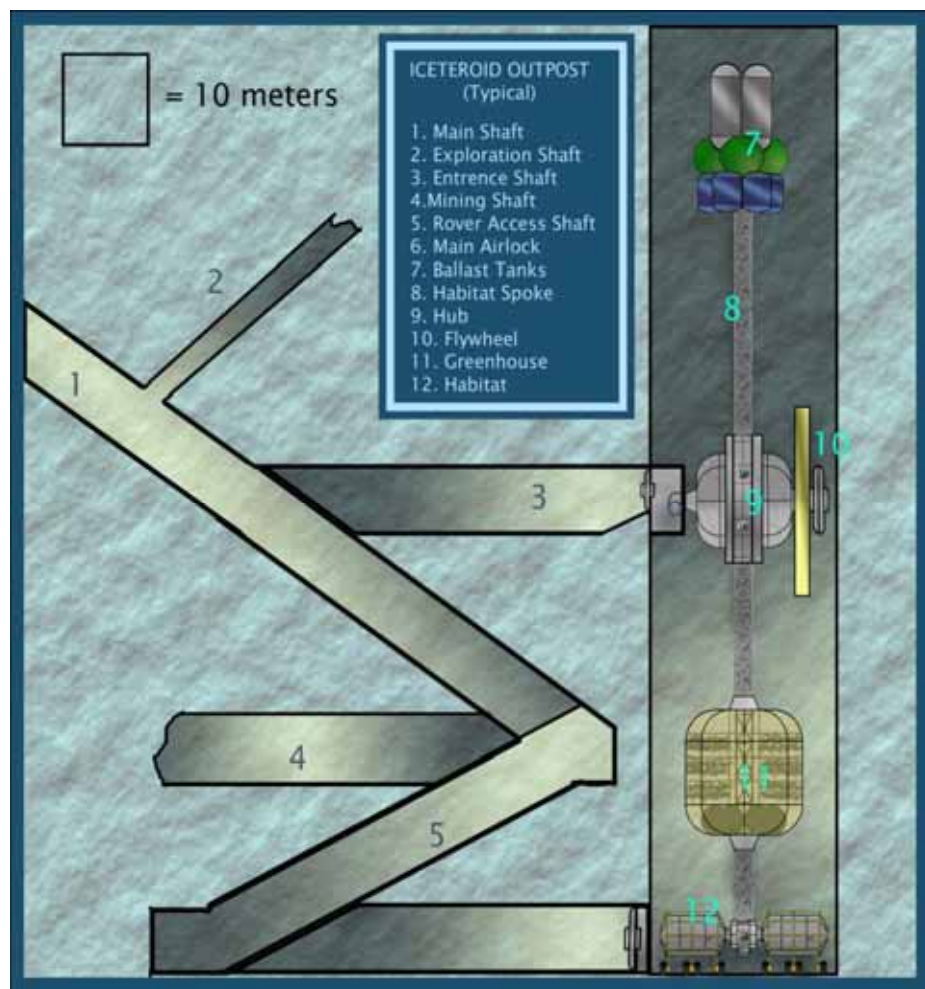
5. Rover Access Shaft: This is the tunnel connecting the main shaft and the rim of the habitat. Virtually all habitats of this type follow the model initially introduced by the Destiny Foundation in the early days of Asteroid settlement. Rather than put rotation machinery in the hub, where parts on the rim are subject to maximum torque, the habitat pods on the rim are rovers that supply the motion needed to produce

gravity. These rovers use the access shaft to enter and exit the habitat vault. Usually a rover only enters the shaft once, to become a part of the centrifuge. Only in the case of abandoned or pillaged outposts are rovers driven back out again. Because of this, the rover access shaft is the least well kept of the tunnels in the outpost. All manner of soft pockets, icicles and freezing over can occur in the years between initial start-up of a habitat and the next time the shaft is used.

6. Main Airlock: This is a bit of a misnomer, as the area on both sides of the lock is unpressurized. What the massive vault door covers is the connecting tube between the entrance shaft and the habitat's hub. Classified as an airlock, it is where outpost's supplies fill the propellant tanks from visiting spacecraft. The main airlock provides personnel access to the hub as well as entrance and exit to the people staying in the habitat for R&R.

7. Ballast Tanks: Iceteroid outposts typically have only one habitat segment in their centrifuges. To keep mass balanced around the hub, ballast tanks anchor on the opposite side. These tanks fill with the propellants that the station produces: hydrogen, oxygen, methane and occasionally helium-3 from the surface.

8. Habitat Spoke: The central hub is connects to the ballast tanks and the habitat via a pair of spokes. These are essentially poly-carbon cages surrounding pressurized tubes. The tube leading to the habitat docks to an airlock node while the tube in the ballast segment fills

with hoses for the transfer of propellant to the main airlock.

9. Hub: This is the core of the habitat vault. The hub mounts on a rotating docking collar to the main airlock and has six hatches around its rim. While only two are in service, theoretically all can function together. The interior of the hub is airless, so navigating between spokes requires pressure suits or other EVA equipment.

10. Flywheel: While the Habitat Rover provides the primary motion for the centrifuge, a flywheel provides counter-rotation and balance to the centrifuge. There is an electric turbine mounted to the flywheel to store the energy of the spin segment if it stops for maintenance. In an emergency, the turbine can impart spin to the entire centrifuge, though only for short periods.

11. Greenhouse: Hydroponic gardening provides the bulk of the outpost's food supply. The greenhouse, anchored between the hub and the habitat, provides easy access to the station's crew. It is sufficiently large enough to provide basic food supply for four people indefinitely- the size of a typical outpost's compliment.

The greenhouse itself is an inflatable hab module that is fitted with rack after rack of nutrient pipes for growing food. The lower curved section stores waste solids, liquids and gasses for filtering and introduction to the plants. There are sprinklers and humidifiers as well as heaters installed to insure that the growing condition remain optimal. The upper "loft"

space of the greenhouse is for supply storage. The gravity in the loft is about .33g, so occasionally visitors from Mars prefer to sleep in this area and enjoy the "normal" gravity (of course, the air is a little thick for Martian tastes). Visiting spacecraft are usually more than willing to exchange some packaged food for fresh produce, and station crews are eager for supplement their diets with rations. Outposts that enjoy frequent visits can afford to space some space in their greenhouses for herb, spices and other non-essentials.

12. **Rover Habitat:** The main living space in an iceteroid outpost is in a "wagon train" of two Conestoga-type rovers connected by a central airlock the airlock also connects to the pressurized spoke attached to the greenhouse. One of the rovers, fitted out for the crew (or sometimes, a family), provides accommodations for four people, along with a small fabricator, work space, and control room for directing mining robots. This rover does not allow in guests, for security reasons. The other rover is the guest area. Visitors can expect even less privacy than their own shipboard accommodations, but there will be gravity, a basic galley stocked with fresh food, and a shower. The guest rover has no control room, provides sleeping space for eight people, and has basic gym equipment. Injured characters heal at their normal natural rate thanks to the gravity environment, though the habitat has only the most basic of first-aid supplies.

FOR THE GM

An Icerteroid outpost has two basic uses in a campaign: It can be the origin of a character, or a location for adventuring in. Characters from iceteroid outpost should receive a +1D bonus on any rolls involving find their way in the tunnels, the operation of the outpost's equipment and social rolls involving the crew of the outpost. Icteroid miners are a unique and isolated group; coming from a similar background will give characters an advantage when dealing the station's inhabitants.

Using the outpost as an adventure location allows for several different possibilities. As a basic, working refueling station, an iceteroid offers a safe place to heal and resupply without the ability to "overstock"-a GM has the perfect excuse to deny player certain weapons and tech by virtue of the base's small size. Abandoned outposts are ready-made dungeons offering hazards, mystery and treasure without the need for combat. Players who enjoy using their characters' skills can do so frequently and extensively; and the "down time" provided by the empty station allows player to spend their newly earned Character Points right away. In an ongoing campaign where there are many dangerous encounters, finding such a hideaway offers a much-needed break and still provide action in the form of exploration. Hostile outposts, for whatever reason, make for some nasty tunnel-to-tunnel fighting that

should keep even jaded players in fear for their characters' lives. Not only will their enemy have home-team advantage, but also they will have access to a small army of machines specifically designed to make large holes in things with lasers. This kind of combat, mostly in vacuum and zero gravity, can get deadly fast. In order to make for a tough but fair encounter, GMs should let their players find occasional caches of supplies in some of the mineshafts. Of course, if your players get too cocky, do not forget that their opponents can flank them by simply digging a new tunnel around their position.

This article intentionally left generic as possible in order to let GMs from several different OpenD6 games set in many different periods to use this source material. While iceteroid outposts were made with the Blue Max Studios *The Black Desert* setting in mind, they will fit comfortably in any D6 Space campaign. If your setting features more advanced technology (especially gravity generators), simply increase the age of the outpost to something plausible. If you are, like me, a fan of the WEG *Star Wars* game, the outpost could be the product of an ancient civilization, or a primitive one.

ADVENTURE SEEDS

The family of a character has recently purchased an old iceteroid outpost and needs help getting it back in working order. Is the station in decent condition, or was it a waste of money? The characters receive a distress call from an outpost. A fungus as killed all of the plants in the greenhouse and the crew will starve once their supplies run out. Can the characters rescue them in time? The characters make a routine stop at an iceteroid outpost- right after criminal took it over. Since the characters do not have the propellant to escape, can they fend off the pirates? Alternatively, is negotiation with the station's new owners the best course?

They characters arrive at an outpost only to find it deserted, despite having communicated with the station only twelve hours ago. There are full plates of food on the table, all of the space suits are stored away, and all of the equipment is in perfect working order. What happened? Where is the crew?

An outpost is controlled by a malfunctioning AI that thinks the characters are trying to attack it. The characters do not discover this until they notice the atmosphere bleeding out of the habitat. Can they escape before the station's mining robots dismantle their ship?

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d6 Magazine

A CRACK OF THE WHIP
OPTIONAL RULES FOR CINEMATIC WHIP USE

By Mike Fraley

Any fan of high adventure films remembers the scene. During a blizzard in frozen Nepal, an evil villain holds a young woman captive inside her own bar. A glowing poker from the fire is held inches from her face. Her immanent torture and scarring lies before her eyes as the sizzling from the heat fills her ears. Just then, a swift crack of a whip grabs the brand, and the supple leather pulls it away from her face and a fight for their lives begins.

From serial adventure stories to blockbuster movies, the whip has allowed storytellers to create cinematic fight scenes, daring chases, escapes, and allowed determined heroes getting the one-up on his adversaries. Unfortunately this weapon and tool has been largely underutilized by D6 books and supplements. And although *D6 Fantasy* gives some attempt at creating a framework for more cinematic uses, many GMs want a more practical guideline as well as a simple, yet balanced framework. One way to provide such a framework is to introduce a set of techniques in conjunction with a specialization.

However, first GMs must consider at least one practical aspect.

Since the adventures GMs craft have at least some small bearing in reality, they should consider the real-world dynamics of whips. Certainly a wide variety of whips have been made through the ages, and all of varying

dimensions and quality. However, the *D6 Space*, *D6 Adventure*, and *D6 Fantasy* books all list the bullwhip as a standard and common weapon.

It is thus the bullwhip that receives the focus of the attention for this new set of rules. GMs should consider some of the practical matters when determining how characters use their whip in game. The main consideration should be the general length. In the high-action adventures we see heroes swinging from building to building, or across a chasm of icy water. However, how much distance between there is from one object to another is not something that most of our serial heroes stop to carefully calculate. In reality, the bullwhip can range anywhere from three feet to 20 feet in length. Make sure that all players and GMs have a common understanding before starting an adventure. No player wants to try to cross a 15 foot gap, only to find out that the GM had only given her a four foot weapon.

To create the same sense of skill and flair as the heroes on screen and on the page, a character needs to spend time specifically training with a whip. For the purposes at hand, it means that a character must train in a *whips* specialization. All bullwhips in the D6 materials fall under the *melee combat* skill, and *whips* should be considered a specialization of that skill. For every 1D a character increases the *whips* specialization, he or she may learn one of the following whip techniques. The specialization must increase by a full die as increasing one or two pips reflect an insufficient level of training to

select a technique. Should a character raise *melee combat* above her *whips* specialization, she is ineligible for learning a new technique. To learn a technique, the character must train specifically with whips.

EXAMPLE: Jayden has a *melee combat* skill of 3D+1, and decides to begin a new *whips* specialization. Jayden's *whip* specialization begins at 3D+1. It is only when Jayden spends enough time and character points to raise it to 4D+1, can Jayden learn his first technique. Likewise at each 1D increase (at 5D+1, 6D+1, and so on) Jayden can add a new technique to the character's repertoire.

Beginning characters may wish to add a *whips* specialization, by breaking one die into three pips and adding three specializations. At character creation, a player may add only 1D to his *whips* specialization, and learn only one technique.

EXAMPLE: Bill is making a beginning character, Zurrow the Masked Avenger. Bill gives Zurrow an *Agility* score of 3D, and adds one die Zurrow's *melee combat* skill, bringing it to 4D. Now Bill splits one die into three specializations, and *whips* is one of those specializations, bringing Zurrow's *whips* specialization to 5D. Even though Zurrow has 5D in *whips*, he is still only eligible for one technique, as he has only trained specifically in whips for 1D.

Take note that some of the techniques have prerequisites, designating the required aptitude before

picking up new applications of their whip skills. Any technique must be declared before a skill roll is made.

TECHNIQUE: Grab

Prerequisites: None

Difficulty: Easy modified by scale

Description: Using a grab, the character is able to crack her whip and create a firm hold around an object. If it is a moveable object, the character may then draw the object in or manipulate it in a reasonable manner.

EXAMPLE: Shloan is trapped in the undercity sewers on the fourth moon of Kraxis. A lowered grate now stands in his way; however, the lever that controls the mechanism is on the other side of the grating. Shloan is able to get his arm through, but the lever is still well out of reach. The lever is approximately one meter tall and stands on the floor, and the scale modifier adds a +3 to the difficulty. Shloan rolls his *whips* specialization of 4D+2, and gets a 15. Shloan's whip wraps firmly around the lever, and with a pull, he activates the mechanism, and the grate begins to slowly rise.

A character may also use this technique to ensnare another character. In this case, the new difficulty becomes the target's *brawling* or *melee combat* skill roll to parry the whip. If the technique is successful, then the target is ensnared by the whip and thus has his or her movement restricted. Breaking free of a whip grab requires a Difficult *Agility* or *Reflexes* roll. A character may use a called shot to grab a target's legs in an attempt to trip the target. If the target's parrying roll is successful, then the target is not ensnared.

EXAMPLE: Torrenelle has been lying in wait to catch a thief. As soon as Torrenelle makes her presence known, the thief begins to take flight. Torrenelle attempts to use the grab technique to prevent the thief's escape. The thief takes two actions, one to parry the whip and the other to move out of range (taking multiple action penalties). Torrenelle rolls her *whips* specialization of 5D and gets a 20. The thief rolls 4D+2 (his *brawling* skill of 5D+2 -1D for multiple action penalties) and gets a 16. Torrenelle's whip snaps around the thief's waist, halting him in his tracks. Unfortunately for the thief, he'll never get to use that movement action.

TECHNIQUE: Whip Swing

Prerequisites: Grab

Difficulty: Moderate

Description: Upon successfully using this technique, the character can create a firm hold on an anchor such as a limb or rock projection, and swing across a small chasm. Failure to meet the difficulty means that the character cannot wrap the whip around the anchor to sufficiently hold his or her weight. A character may also use the technique to save him or her from an uncontrolled slide at a +5 difficulty or even from a freefall with a +15 difficulty.

EXAMPLE: Jake is making a hasty escape down a snowy Colorado mountain. After missing a step, he begins to rapidly slide down a slope. Hoping not to take damage from the fall after a terrible drop-off, he takes his trusty whip and attempts to snare a rocky projection. The player rolls his *whips* specialization of 5D, and gets a 21. Jake wraps the whip, stops his slide, and then swings to the safety of a ledge.

TECHNIQUE: Disarm

Prerequisites: Grab

Difficulty: Difficult

Description: The disarm technique allows a character to select a target, and either grab the opponent's wrist, jarring the target and forcing the weapon out of his or her hand or it may grab the weapon itself, wrenching it from the target's grasp. When the technique is successfully employed, the disarm flings the weapon two meters in the direction of the GM's choosing (though it is recommended that perhaps the GM use a grenade scatter diagram to determine the weapon's path). If the character wishes to choose the direction of the weapon's flight, he or she may do so at a +5 to the difficulty. At a +10 to the difficulty, the character may try to bring the weapon to him or herself, and then make a Moderate *Agility* or *Reflexes* to catch the weapon. Multiple action penalties apply. If the target is aware of the disarm attempt, he or she may attempt to evade or parry the attempt with a *melee combat* roll.

EXAMPLE: While Silvan is crossing a snow covered mountain pass, he is attacked by a highwayman. Silvan's attacker is armed with a cruel-looking blade. Silvan decides he is going to snatch the weapon away from the bandit, and try to catch it in the air. Silvan has a *whips* specialization of 7D+2, and an *Agility* of 3D+2. The target has a *melee combat* skill of 5D. Silvan rolls his 6D+2 for his *whips* specialization (7D+2 – 1D) to disarm his opponent and gets a 28, making a Difficult +10. The highwayman rolls his *melee combat* skill to counter the disarming maneuver, and gets a 19. Since Silvan's roll exceeded the difficult and the *melee combat* roll, the whip wraps around the weapon and pulls it into the air in Silvan's direction. Now, Silvan makes his *Agility* roll of 2D+2 (3D+2 – 1D), and gets a 9, failing the required Moderate roll. He does not manage to catch the weapon, though the sword is out of the enemy's hands.

TECHNIQUE: Menacing Crack

Prerequisites: None

Difficulty: Easy or vs. Perception/Charisma roll

Description: Some whip wielders have discovered that sometimes the real power of the weapon is not so much the damage it can inflict, but the psychological power it has over those who fear the loud cracks the swift moving leather produces. Those characters can intimidate their foes, keeping them at bay. In game terms, a character may use the menacing crack technique instead of an

intimidate roll. If the roll succeeds, the target stays out of range of the whip.

EXAMPLE: Francesca has been left to guard a door, and stall for time if necessary. As an adversary approaches, Francesca knows that her allies still need more time. In order to hold off the attacker she uses her *whips* specialization of 4D+2, and rolls a 14. Her target rolls his *Perception* attribute of 3D to resist the intimidation and gets an 11. Francesca cracks the whip near his face, and hesitant to move in range, he keeps his distance.

TECHNIQUE: Precise Shot

Prerequisites: Any two other techniques

Description: After considerable practice, the character has honed his or her skill with a whip, and can easily target smaller objects. It is not uncommon for practitioners to demonstrate their skills as street performers in times of peace. In combat, the precise shot can have more ruthless applications. In game terms, when a character attempts a called shot, or targets an object of a lesser scale, he suffers a lesser penalty than normal. Specifically, a character may designate a target the size of a large coin without a scale penalty, and may perform a called shot on a torso, arm, leg, or head without penalty.

EXAMPLE: Ambelled Daru watches as his friends face almost certain death from an airlock that will open and release them into the freezing depths of space. Without time to cross the room and reach the airlock control panel, Ambelled pulls out his whip and aims for the release control panel. Since Ambelled has taken the precise shot technique, he suffers no scale penalties. He then rolls his *whips* specialization of 4D and gets a 13, easily striking the panel. The doors open, and his friends are able to flee from the airlock to safety.

With the use of the specialization and techniques above, characters and GMs can more freely create stories using images formed from high adventure series, stunning live shows, and blockbuster films. Also, using these ideas as guidelines, the possibilities are almost limitless for creating your own techniques and implementing them into your game. Whether the setting is the rough and tumble Wild West, or the cold reaches of space, the whip can add excitement and enjoyment to almost any setting.

PINNACLE CITY CHRONICLES: THE FRIGID WINTER OF '05

By Dave Martin

Like many of my fellow OpenD6 developers and enthusiasts, a certain space faring D6 game was one of my first role-playing experiences. The wonder and joy of exploring such a vast landscape blew my small mind outward into a whole new plane of existence, and my already fertile imagination found new seeds sown, the fruits of which I would never squander. This first handful of experiences led to my exploration of other types of lands. Fantasy worlds, the old west, post-apocalyptic futures, and many other places housed the imaginations and adventures of multiple gaming groups and me.

Now, more than fifteen years after my initial journey into role-playing, I find myself a fledgling writer and developer in the very field that gave my imagination so much reason to grow. Nothing else had so much of an impact on my imagination and my sense of adventure save what I read. And over the years what I read most was comic books. I believe in heroes. I think most other people want to believe, too.

So with that short background and a greeting my fellow OpenD6 developers and fans, I would like to introduce you to a world with imagination, a world with promise, and, most importantly, a world with heroes.

Set before our first release of *Pinnacle City Chronicles*, below is a short introduction to *Final Age Heroes*, Pinnacle City, and a recounting of the Frigid Winter of '05 as well as a preview stat block of the villain known as Climate Control.

FINAL AGE HEROES

Whether they arrived from another planet, got caught in a radioactive meteor storm, mutated from a genetic anomaly, or were blessed by an ancient god, not much is known about how or why the supers came to exist. What is known is that there were none, or very few of them, before the year 2000. That year the face of humanity changed as reports of strange happenings and costumed vigilantes circulated through the internet and on local and national news. Though most stories went dismissed as fiction or as ramblings of one or two traumatized people, most doubts went away in September of that year.

The world's first super villain, a man known as Dr. Liberty, made his presence and his intentions known to the world when he destroyed the twin towers at the World Trade Center on September 11, 2000. So great was his power that Dr. Liberty had subdued most of New York within a few hours. But Dr. Liberty's plan were put to a stop on that same day, as a group of supers

banded together to defeat him. In a single day, the world knew the awesome destructive dangers and the redeeming heroism of the supers.

Known as the New York Nine, the supers who stopped Dr. Liberty soon had other challenges to face. National governments, interest groups, and ordinary citizens all had differing views and reservations about the supers. As more and more supers came into the light, it was clear that a new age was dawning, an age of supers.

A reporter in New York coined the phrase in a telecast, and every news station, website, and outlet in the world soon picked up the title. The arrival of the heroes was the culmination of the promise of the Golden Age, the mettle and might of the Silver Age, and the heart of heroes of all ages.

They are, as the reporter rightly said, Final Age Heroes.

PINNACLE CITY

Pinnacle City is one of the major locations found in *Final Age Heroes*. The site of the largest supers battle the world has ever seen, in one night and day the city of Miami, Florida was completely destroyed. The brave heroes who fought against Detox and his minions, the artificially super powered Detox Squads, saved over a million lives, but hundreds of thousands more were lost, including a couple hundred heroes.

Miami was destroyed by a battle that took place on the night of Christmas Eve 2004 and was rebuilt in January 2005 by the very supers who fought to save it. The result was a shining city, a gift from the supers to the people. But this gift had an unintentional price and an unforeseen cost. The world now had a city that superseded the rest of the world in technology, design, and in function.

The heroes had given a gift to the ravaged city that was Miami, and in the process set in motion a chain of

events that would test just how far their sense of responsibility extended. Many government officials believed that the supers had assumed the responsibility of protecting the nation and the world from the new city just as much as they protected the citizens of the city against Detox. In the end, the people of Miami would speak out to determine their fate.

In February, the citizens met to determine their fate in free elections. On the ballot were two major issues: A Supers-run Government, a new name for their city.

The result of this election heralded the creation of the newly named Pinnacle City under the governmental entity known as the Council of Resolution, a mixed human and supers council that would serve as the primary governing body for Pinnacle City. Granted succession from the United Sates for a period of fifty-five years, similar to the British rule of Hong Kong prior to 1999, the Council of Resolution is to be the city's

guiding light towards the future, protecting the citizens of the city as well as protecting the rest of the world from the city.

The Council's first real test came days after the election, when a new super villain arrived. Taking advantage of the still disjointed city response teams and uncoordinated supers teams, the villain known as Climate Control used his weather control powers to blanket Pinnacle City with snow and ice. Known as the Frigid Winter of '05, this incident tested all of the city's

remaining heroes, who had to contend with roaming ice beasts and an oppressive cold that sapped their energy and their powers alike.

The rest of the story of the Frigid Winter of '05 will be published on the Tabletop Armory website as a free adventure product for Pinnacle City Chronicles. *For now, should you wish to explore the setting and have a little fun in a winter terror-land, below is a preview of Climate Control's stats that give a first glimpse into the supers system currently under development at Tabletop Armory.*

Climate Control – Weather Control Villain

Attributes & Skills

Dexterity 3D – melee combat 4D, dodge 5D, sleight of hand 4D+2, guns 4D+2

Knowledge 3D – business 4D, languages 5D, cultures 4D, scholar: meteorology 6D+2

Mechanical 4D – computers 5D, repair: computers 5D+1, programming 4D+2

Perception 3D+2 – command 4D, con 5D, intimidation 4D+2

Strength 2D+1 – endurance 4D, brawling 4D+1

Super Attributes

Control 5D – Elemental Control, Nullify Power, Invulnerability: Cold (Might)

Alter 4D – Alter Energy

Advantages – Wealthy, Tough, IronWill

Disadvantages – Achilles' Heel (Grounded, Greater), Arrogant, Bad Liar

Hero Points: 0

Villain Points: 8

Character Points: 15

Move: 10

Equipment: Villain suit, weather sensing and prediction gear, snow mobile.

NEVER TELL ME THE ODDS!

By Ivan C. Erickson

I have heard my players complain that the wild die in the D6 system is too random, "16.6667% of the time I fail!" One out of three rolls in effect is good or bad, that this forces too much randomness into the game. These same people, however, love the D20 System and love that a D20 with a 5% chance of a 1 or 20 is okay to denote critical success or failure.

Well, 17% vs. 5% is a big difference. True, but your math is not correct. The Wild Die has a smaller chance of failure than a D20, and as your character gets more skilled, your chance of failure keeps going down.

Let us first look at the fact a 1 on the wild die is not an instant "critical failure". When rolling a 1 on the wild die, you are supposed to roll again to see how it affects your PC. If the second is not a 6, take your wild die and your next highest die off your total. This might hurt your chance of success, but it does not stop you

THE WILD DICE BROKEN DOWN

outright with a failure. Count your dice see if you made your target number.

If your second roll is a 6, you do not subtract anything but may have botched your attempt. Even with a die lost, you may still meet the target number asked of you to roll. When this happens, I try to add a complication to the outcome of the roll. You lost your pursuer but just ran out of gas. If you failed and botched that is when I get a bit more evil in my results.

We also look at the 6 on the wild die rolled, and fewer complain about the exploding die. If your wild die is a six, reroll it adding the old total with the new one. Still a six? Keep rolling until you do not roll a six. Sum all of this into your roll. This allows the most random small thing to explode big and do things we do not expect. This allows a PC, no matter how inexperienced, to try something legendary and maybe pull it off.

With that said, you do roll a 1 on a D6 statistically 1 time out of 6 rolls, or (16.6667%) of the time. However, when we check for a botch, this only happens statistically on 1 out of 36 rolls (2.7778%) of the time. So already, we find that a botch happens less than 3% of the time. If however, we look to see if we reached the target number, it will get to the point that a botch

cannot cause a failure. If I had a target number of 5 and I am rolling, 5 dice and all of them roll ones. (1+1+1+1, and a Wild die of 1) the botched wild die adds to my other 4 dice rolled and I still have a 5 which was my target number; success! (With a minor complication.)

If we look at this Wild Die by itself, it rolls a 5 (Very Easy) 33.3333% of the time. A 10 (Easy) is rolled

8.3333% of the time. 15 (Moderate) is 1.8519% of the time. A 20 (Difficult) comes in at 0.3858% of the time. (This is less than a half percent but still in the realm of many a players' expectations for grandeur.) I feel the issue with many is that they do not understand the bell curve made by dice, and the Game Master needs to understand how challenging things he asks can be. Therefore, if you continue breaking the dice down we can see the Good, Bad, and Ugly of the D6 system with its wild die.

THE GOOD

Good	1D	2D	3D	4D	5D	6D	7D	8D	9D	10D	11D	12D	13D	Scale
5	33%	76%	90%	96%	99%	100%	100%	100%	100%	100%	100%	100%	100%	Very Easy
10	8%	24%	60%	83%	93%	98%	99%	100%	100%	100%	100%	100%	100%	Easy
15	2%	5%	17%	46%	73%	88%	95%	98%	100%	100%	100%	100%	100%	Moderate
20	0%	1%	4%	12%	34%	61%	81%	92%	97%	99%	100%	100%	100%	Difficult
25	0%	0%	1%	3%	9%	25%	50%	72%	87%	94%	98%	99%	100%	Very Difficult
30	0%	0%	0%	1%	2%	6%	19%	40%	63%	80%	91%	96%	99%	Heroic

This table shows the chance to roll a target number or better; with 1 to 13 D6 where one is a Wild Die. If we look at an average human in the system a Very Easy Task is 5 or less. To roll 5 or more 76% of the time your character will make this roll.

THE BAD

Bad	1D	2D	3D	4D	5D	6D	7D	8D	9D	10D	11D	12D	13D	Scale
5	64%	22%	10%	4%	1%	0%	0%	0%	0%	0%	0%	0%	0%	Very Easy
10	89%	74%	38%	17%	7%	2%	1%	0%	0%	0%	0%	0%	0%	Easy
15	95%	92%	80%	52%	26%	12%	5%	2%	0%	0%	0%	0%	0%	Moderate
20	97%	96%	93%	85%	63%	37%	18%	8%	3%	1%	0%	0%	0%	Difficult
25	97%	97%	96%	94%	88%	72%	48%	27%	13%	5%	2%	1%	0%	Very Difficult
30	97%	97%	97%	97%	95%	91%	79%	58%	36%	19%	9%	4%	1%	Heroic

Therefore, this is the chance of not making the roll. This may have been helped by the D6 not adding to your score and removing you highest die, but you did not botch it, you just failed to complete your action.

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THE UGLY

Ugly	1D	2D	3D	4D	5D	6D	7D	8D	9D	10D	11D	12D	13D	Scale
5	3%	1%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	Very Easy
10	3%	3%	2%	1%	0%	0%	0%	0%	0%	0%	0%	0%	0%	Easy
15	3%	3%	3%	2%	1%	0%	0%	0%	0%	0%	0%	0%	0%	Moderate
20	3%	3%	3%	3%	3%	2%	1%	0%	0%	0%	0%	0%	0%	Difficult
25	3%	3%	3%	3%	3%	3%	2%	1%	0%	0%	0%	0%	0%	Very Difficult
30	3%	3%	3%	3%	3%	3%	3%	2%	2%	1%	0%	0%	0%	Heroic

So here, we have the chance that your roll failed to meet a target number and there was a botch. A few quick people will notice that 3D could yield a result of 3, thus miss the target, and be a botch. You are right but the above table rounds up from the 12 precision floating-point mathematics needed to calculate the odds. The odds are 0.2315% carried out to the fourth decimal place.

For practical purposes, the table rounds off to make it easy to use as an aid to Game Masters and Players that want to understand the Wild Die and its effect on the game. What the above chart shows is that a skilled (3d) PC has less than a 1% chance of a Critical Failure when doing a very easy task. An easy task is less than 2%. By its use of multiple dice, the D6 system gives PCs a much smaller Critical Failure range while still allowing them to push themselves a few degrees past their comfort zone.

Can a goblin kill a dragon with a spoon? Sure just need to roll 10 six's in a row! The odds against it are 60,466,176 to 1, or about a 0.0000000165381716879202% chance. Nevertheless, D6 lets you try!

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ASPHYXIA
A CINEMA6 SPACE SURVIVAL ADVENTURE

By J. Elliot Streeter, Play tested by Wicked North Games, LLC

Asphyxia is an adventure for one to six (1-6) players with new characters. **Asphyxia** uses the **Cinema6 RPG Framework, (c6)**, for rules, which originates from the OpenD6 OGL.

How it works:

Players roll dice any time their Characters attempt to use Skills (or Attributes) to accomplish something and there is a chance of failing. The Game Master, (GM), provides Players with the required Skill to roll; they roll some dice, add up the values and provide the sum to the GM. The sum of the rolled dice then compares against a Difficulty Rating, (DR). Each DR has a Target Number (TN). The TN provides the sum needed for a successful roll.

A player does not roll when doing an effortless task, such as walking down the road.

Difficulty Rating	Target Number
Easy	6
Moderate	13
Difficult	21
Very Difficult	31
Heroic	46
Epic	60

CINEMA POINTS

As a Player plays through games, they earn Cinema Points to represent experience, perseverance, and personal growth. Cinema Points are the most important aspect of a Character's development and survival. Players spend Cinema Points during Game Sessions, as well as to improve every aspect of a Character between Episodes. Cinema Points provide the raw material for improving a Character.

Earning Cinema Points

During an Episode, a GM rewards a Cinema Point to a Player for a successful and dramatic Roll or just for thinking outside the box, solving a puzzle, or otherwise creative thinking. A GM rewards a Cinema Point to a Player for Role Playing extremely well during the Episode. Whenever a Character overcomes an enemy, a GM rewards Cinema Points based upon the Experience Value of the defeated opponent. The Experience Value of ann opponent relates directly to the difficulty of prevailing over that Character in combat. After a defeat, a GM rewards Cinema Points to all Characters in the party. Below is a chart that assists in assigning Cinema Points for defeated opponents based on the methods used for defeat.

Method of Defeat	Estimated Value
Killed (Slain)	x 1
Outwitted (Deceived)	x 2
Converted (Persuasion)	x 3
Obviated (Tactics)	x 2
Captured	x 3

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At the end of every Episode, a GM rewards Cinema Points to all Players for their progress in the story, staying in Character, teamwork, and generally for surviving.

The typical Cinema Point reward for an Episode is three to eight (3 - 8) Cinema Points per Player; normally the number is a blanket amount unless one Player does something extraordinary during an Episode. A GM may also create special rewards for completing a group of Episodes, as a Season, or for completing a major quest or story premise.

Spending Cinema Points

If a Player chooses to spend a Cinema Point during an Episode, they lose one (1) Cinema Point and one of two things can happen, you get to roll at least one (1d6) die and add the result to the current roll, or activate a Character Feature.

The bonus applied by a Character Feature typically involves rolling two or more dice (2d6). In some cases, activating a Character Feature provides a magical effect or a body weapon, and these have specific rules and guidelines associated with them.

If a Player chooses to spend Cinema Points between Episodes, it is for Improving a Character. Improving a Character involves increasing Skills & Attributes, buying new Features, and modifying other stats.

CHARACTER CREATION

How it works:

1) Create the Character's Name, Race, Gender, Height, Weight, Trade, Level (Optional), Chronicle, and Description.
2) Distribute ten dice (10d) to the five (5) Attributes (Dexterity, Strength, Persona, Intellect, and Aptitude). An Attribute with three dice (3d) is an *Average* Attribute score.
3) Calculate the Derived Stats including Hit Points, Initiative, Move, and Vitality. Distribute seven dice (7d) to the Character's Skills. Each Skill inherits the score of the parent Attribute, thus if Dexterity is at four dice (4d), then all the Skills belonging to Dexterity begin at four dice (4d), so adding one die (1d) to Dodge increases the Dodge Skill to five dice (5d).
a. Hit Points equals The Number of Strength Dice multiplied by three, (Hit Points= Strength x3).
b. Move equals Strength plus three, (Move = Strength + 3).
c. Vitality equals Strength, (Vitality = Strength).
d. Initiative equals Dexterity, (Initiative = Dexterity).
4) Save or spend the seven (7) starting Cinema Points through raising Skills or purchasing Features.
5) Get starting Equipment, Money, and Weapons.

Need more help with C6? *Go check us out online for character sheets and more! ~ www.cinema6games.com*

Use the Character Features below for your Adventure!

CHARACTER FEATURES

Aberrant, Cost: 7, Prerequisite: Creation Only.

Description: Born with an abnormal mutation, the Character grew slightly more advanced than others of the same age.

(Permanent, Add 2d to a single Attribute, cannot split between two Attributes cannot exceed the 6d Maximum)

Arcthorn, Cost: 4, Prerequisite: Creation Only.

Description: Through experimental processes, the character is capable of handling extreme thermal changes for short periods.

(Permanent, On a successful Willpower, DR Moderate, the Character remains functional, mobile, and alive at low or high temperatures for a short duration, without the character suffers 14d (42) Damage per Round due to the extreme temperatures involved, Duration: 1 Round, Activation: Immediate)

Bionics, Cost: 7, Prerequisite: Creation Only.

Description: The character had augmentation surgery and bionic systems implanted, heightening physical abilities.

(Permanent, Distribute an additional 5d to Dexterity or Strength Skills)

Combat Medic, Cost: 5.

Description: The character experienced extensive training in first aid practice under stressful conditions.

(+2d First Aid or Medicine, [in and out of combat], Duration: Instantaneous, Activation: Immediate)

Data Implant, Cost: 7, Prerequisite: Creation Only.

Description: The character owns a data implant called a Data Nexus that provides a treasure trove of archived data.

(Permanent, Distribute an additional 6d in Intellect Skills)

Deep Breath, Cost: 2, Prerequisite: Creation Only.

Description: The character can hold a breath for an excessively long time.

(Permanent, on a successful Vitality, DR Easy, the Character remains conscious on a single breath, without DR Very Difficult, Duration: 1 Round, Activation: Immediate)

Eugenic, Cost: 3, Prerequisite: Creation Only.

Description: The character was born into elitism where even the character's family is superior, thus receiving acumen of formal and strict training.

(Permanent, Lower all Intellect DRs by one (-1 DR))

Fawn, Cost: 5.

Description: Your Character is excellent at praising in ways that lower social barriers, making others feel very comfortable.

(+3d Deception or Persuasion)

Geist, Cost: 5, Prerequisite: Creation Only.

Description: The character participated in a military experiment, and gained access to a Sixth Sense.

(Permanent, Willpower replaces Search, as desired)

Harlequin, Cost: 3, Prerequisite: Creation Only.

Description: After enlisting in an unnamed intelligence organization, the character trained extensively in combat, espionage, sabotage, and tactics.

(+3d Brawl, Dodge, Ranged, Security, Tactics, or Demolitions, Activation: Instantaneous, Duration: Immediate)

Juggernaut, Cost: 7, Prerequisite: Creation Only.

Description: The character is extraordinarily tough due to an "accident" involving a failed mining corporation.

(Permanent, add 36 Hit Points, add 2d to Vitality)

Lionheart, Cost: 7, Prerequisite: Creation Only.

Description: The character is capable if shedding fear and attempting dangerous feats without undergoing the stress of that fear.

(+4d to any roll, Activation: Instantaneous, Duration: Immediate)

Metempsychosian, Cost: 7, Prerequisite: Creation Only.

Description: At death, the character's will alone forces the mind and thoughts on the nearest animalistic or lesser mind, instantly taking possession of it.

(Permanent, Willpower, DR the opposing Willpower of the target being, Duration: Permanent until next Death, Activation: Immediate)

Microchasm, Cost: 7, Prerequisite: Creation Only.

Description: The character underwent significant trials and experiments, resulting in an augmented ability to create a small disruption in space and send it hurtling at a target.

(This creates a warp in space by hand and willfully launches it at a target, Ranged to Hit, Damage: Willpower + 5d(15)/4d(12)/3d(9), Range: 10/20/40, Duration: Instantaneous, Activation: Immediate)

Presience, Cost: 7, Prerequisite: Creation Only.

Description: The character is highly attuned to the surrounding environment and is rarely, if ever, surprised.

(Permanent, add 3d to Initiative and to Search, neither can exceed 6d)

Quadrification, Cost: 4, Prerequisite: Creation Only.

Description: The character is capable of teleporting short distances.

(Vitality, DR Moderate, Willpower, DR Moderate, the character is capable of teleporting short distances, up to a twenty (20) unit distance from the current location, regardless of visibility, appearing merged with other objects is possible on a failed roll, Duration: Instantaneous, Activation: Immediate)

Resonance, Cost: 7, Prerequisite: Creation Only.

Description: The character has a unique ability to resonate a target at its specific resonant frequency by touch, dealing massive damage to that target.

(On a successful Brawl, Grapple, or Touch, Damage: Willpower + 10d(30)/9d(27)/8d(24), Duration: Instantaneous, Activation: Immediate)

Spike, Cost: 3, Prerequisite: Creation Only.

Description: The character has an illegal and advanced device, a heuristic electronic bypass, also called a Computer Spike.

(Single use only, it exhausts its entire power supply and computing decryption capabilities and then burns out, the device automatically bypasses any single electronic security system, +100 to a single Security roll, Duration: Instantaneous, Activation: Immediate)

Supervalent, Cost: 7, Prerequisite: Creation Only.

Description: The character is immune to all forms of disease and toxin and heals at a slightly higher rate.

(Permanent, Immune to all diseases and and toxins, heals at a rate of 1d Hit Points per hour at rest, without this Feature a character heals at a rate of 1 Hit Point per hour)

Techanic, Cost: 7, Prerequisite: Creation Only.

Description: The character bears a natural aptitude with technology.

(Permanent, Distribute an additional 6d in Aptitude Skills)

Void Hulk, Cost: 3, Prerequisite: Creation Only.

Description: The character is able to sustain normal activity for very short periods in a vacuum due to a special "thick skin" the character possesses.

(On a successful Initiative, DR Moderate, the Character remains functional, mobile, and alive in a vacuum for a short period, without this Feature the character suffers 28d (84) Damage per Round in a vacuum due to the forces involved, Duration: 1 Round, Activation: Immediate)

Zero-G Training, Cost: 5.

Description: The Character went through some kind of training simulation and learned the basics of navigating in a zero-G or near zero-G environment.

(+3d Athletics: Zero-G, Brawl: Zero-G, or Dodge: Zero-G, Duration: Instantaneous, Activation: Immediate)

THE SITUATION...

The player's characters have no starting equipment other than clothes, as all characters chartered a star flight from Earth to a distant Human settlement on a Federated Planet E13 for various personal reasons. The cost of the flight is expensive, so most people received sponsorship from the "Company", (Virgo Star Corps), or sold all their belongings to afford the cost of making the journey. Any luggage is likely in a storage container away from the characters. Like any modern passenger flights, flight companies do not allow weapons even in checked luggage. The characters are on a long-range cargo vessel, modified to take on passengers via hyper sleep chambers. All passengers embarked into separate freight containers that then were loaded onto the ship after the passengers fell asleep. Each freight container holds up to six (6) hyper sleep coffins. The ship holds fifty-four (54) containers, of which over half, contained passengers. The piloting section is at the head of the ship, the engineering bay is at the rear, the underbelly of the ship is shallow structure used primarily for soft landings, but provides enough space for egress between the piloting and engineering sections of the ship. There is artificial gravity only on the bridge, to keep the costs down of the ship. Environmental systems exist on the freight containers, but are limited. The piloting and engineering sections of the ship have the most efficient environmental systems the underbelly has none and will be extremely cold.

The GM should randomly choose a location on the ship as to where the freight container, with the player's characters inside, connects to the ship's framework. Some strange aliens massacred the ship's crew. Before their deaths, the ship's crew attempted to move the ship towards a nearby world with a hostile, but livable atmosphere, leaving the ship locked on course and
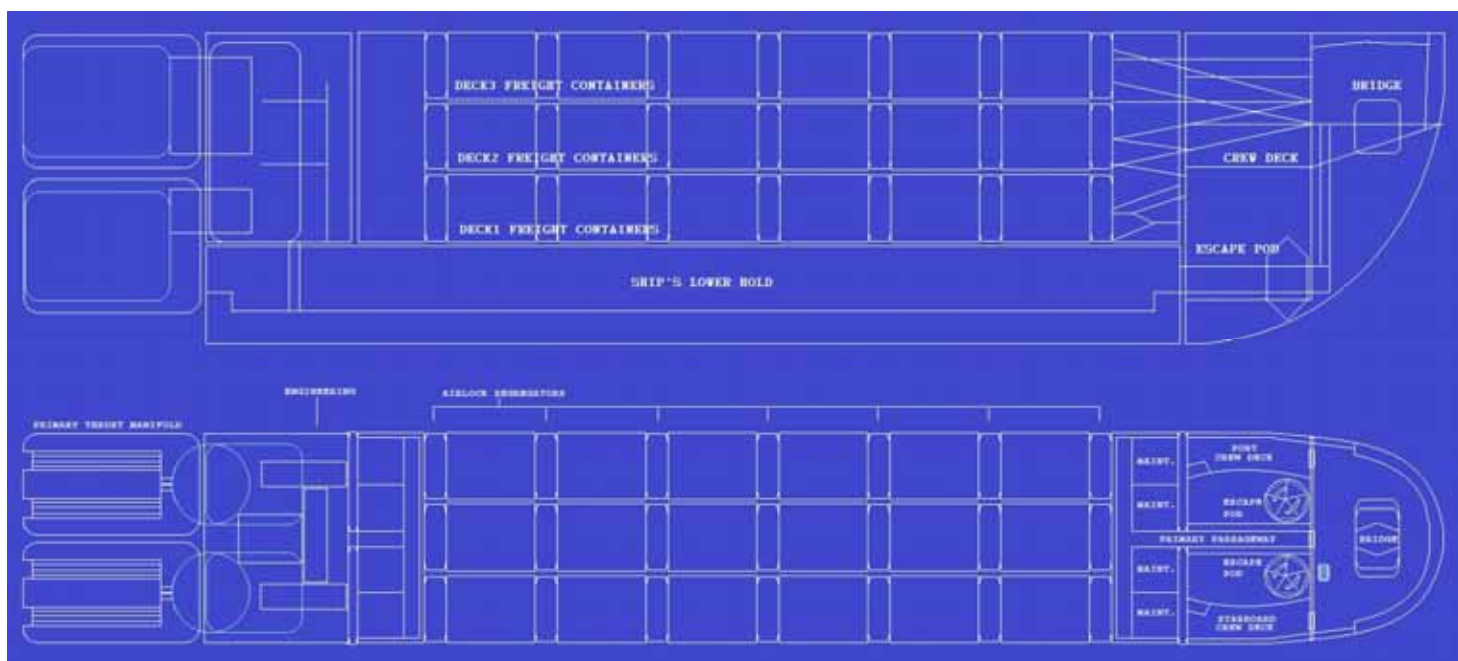
careening towards the world below. Either because of some action of the crew, or the method used by the aliens to board the vessel, the ship is venting atmosphere quickly.

TICK-TOCK TICK-TOCK…

This adventure forces faster decision-making as it imposes a time limit as the ship vents breathable air, not taking longer than four to six (4-6) hours to complete the game session.

THE ADVENTURE BEGINS

The last thing the characters remember was embarking on the ship, entering their hyper sleep coffins, and

falling asleep. They awaken, each lying in a hyper sleep coffin with the glass fogged up and iced over on the outside. Emergency lights are flashing outside the coffin, but there is no audio warning heard. An emergency lever is at the fingertips of each character's right hand. Pulling the lever will throw open the coffin lid with some kind of small explosives from the outside.

A GM may choose to randomly have an emergency lever fail, rolling one die (1d6), introducing a failure on a roll of one (1). At least one player's coffin should not fail to continue the story.

THE ABYSSIAN HUNTERS

The Abyssian Hunter is a creature able to live for extended periods in the void of space, adapted to long hibernations and evolved to propel itself through a vacuum, low gravity, and in-atmosphere environments. The Abyssian Hunter has a large mouth, six eyes, a long tongue it uses to catch prey, four arms webbed from the elbow back to the torso, and two massive legs with webbings. An Abyssian Hunter has retractable claws on the hands and feet, as well as several body thorn-like structures it uses as weapons. It is unclear how an Abyssian hunter moves in the void of space, but they are able to not only move, but also maneuver with keen accuracy. When in audible environments and on the hunt, the Hunter makes a yipping sound similar to a hyena mixed with a wolf.

Dexterity 4d, Strength 3d, Persona 1d, Intellect 3d, Aptitude 2d

Initiative 4d, Vitality 5d (+12 Armor: thick skin), Hit Points: 60, Move: 8

Cinema Points: 6

Experience Value: 3

Attacks:

Bite, (Brawl), Damage: Strength+6
Hand Claws, (Brawl), Damage: Strength+9
Foot Claws, (Brawl), Damage: Strength+12
Knee and Elbow Thorns, (Brawl), Damage: Strength+3

Features

Entangle

Description: The Hunter uses a tongue to snare and entangle a target, pulling it to its mouth for a bite.

(On a successful Grapple, DR Moderate, the Hunter snags a target and uses the tongue to reel in at Move: 2)

Zero-G Glide

Description: The Hunter is able to glide with ease through low gravity environments, using wing-like appendages to push off and maneuver.

(Move +3 Glide through air in low to no gravity environments)

THE FREIGHT CONTAINER

Each of the freight containers onboard the ship has passengers or luggage inside it. There is no telling the location of anything specific without getting to the bridge computer systems, which holds the cargo and passenger manifest. When the characters awaken, they will be extremely cold, as the atmosphere is venting from the ship, and the freight containers have very limited environmental controls in place, and very low gravity. Any other coffins in the current freight container are either empty or some horrible accident lead to the death of those passengers.

Moving between freight containers requires a Security, DR Moderate, to open airlocks, or taking the time to use the manual rigging system, taking about ten (10) minutes per door or five (5) minutes with a wrench.

The Freight Containers have very little removable equipment or tools. There may be an occasional fire extinguisher or hatch wrench, but nothing else.

The Hunters move from container to container from the moment the game begins, looking for food and eating the chewy morsels in the hibernation coffins. The Characters should be wary, but run into any Hunters at this point. Mostly, the Characters should move along as quickly as possible as the ship is crashing and they do not know it yet.

FINDING OTHER SURVIVORS

The hallways around the Bridge only have emergency lighting turned on, with the emergency strobe lights blinking every few seconds in short intervals of three. The Maintenance ways are essentially ramps that lead up and down, to and from the freight containers up to the Bridge. They are relatively inconsequential, except

there is very little lighting aside from the emergency strobes. At some point, someone removed the emergency equipment from all the firefighting boxes on each deck. While the Characters explore the ship, only two other passengers, by design, became survivors. A young brother and sister, the sister is a teenager and the boy is a pre-adolescent. The Characters meet this

couple after they first enter the bridge. When approaching the Bridge, the Characters hear noises from behind, and catch their first, full glimpse of an Abyssian Hunter who stops, stares, and then charges at them. As long as no one trips and falls, the Characters may reach the bridge and shut the door in a dramatic fashion, while the Hunter slams into the door and pounds on it violently. Within a couple minutes of exploring the bridge area of the ship, the Characters hear a voice or another noise coming from the hallway where they escaped the Hunter.

With a successful Search, DR Moderate, they can determine that they are children's voices on the other side of the door.

The bridge has random equipment:

1. A small revolver belonging to the commanding officer, wedged into a seat cushion. The pistol has only three (3) rounds remaining (Range: 5/10/20, Damage: 1d+18/15/12, Skill Used: Ranged).

2. A plasma emergency welding torch underneath the lead navigation console. (Brawl, Damage: 1d+27, 10 Rounds of fuel)

3. Four food ration containers; three are full, twenty (20) meals, one has a half-compliment, ten (10) meals.

The children's names are Todd and Erin. Their parents are deceased and the children add a moral decision making to the game, they offer no functionally useful skills to the adventure.

THE SHIP'S SYSTEMS

The Characters find refuge on the bridge and crew section for a while, where, if they reach it, has

environmental controls, the ship's computer, and an easily secured airlock. Unfortunately, the ship's heading remains locked. From the bridge, the Characters can view a hologram map of the ship, areas primarily affected by the damage on the hull, and the blinking location of any freight containers that jettisoned. Aside from the easily accessed ship map and systems logs, the bridge is locked down.

With a successful Piloting, DR Epic, a Character can make minor modifications to the ships heading, giving the Characters a little extra time (about an hour or two of extra game time).

The Bridge has two crew quarters platforms, each with an Escape Pod, however, the pod ignition systems are not working immediately. The Characters must venture through the belly of the ship, where air is venting and a crack in the hull causes buckling of metal and additional fracturing,, back into the engineering section where the systems exist to override the Escape Pod ignition systems and bring them back to autonomous mode.

With a successful Security, DR Easy, at the main Ship Computer console, the Characters can activate the audible alarm systems:

A countdown starts, audibly broadcasting the time until the ship is going to impact with the surface. It gives about two more hours until the ship is entering the atmosphere and reaching terminal velocity where it will breakup due to atmospheric entry.

At some point, the Crew was trying to make it difficult for any one of them to just leave in an Escape Pod and abandon the other crew that unfortunately worked, too well.

ESCAPE?

To escape the ship, the Characters can do nothing and the ship will eventually crash on the planet below, mostly breaking up in the atmosphere, giving them poor odds of survival. By rolling a 1d6, the GM can determine if a Character survives; a six (6) means the Character survives, anything else means the Character dies horrible and in pieces during the crash. If the Character take action and move to reactivate the Escape Pod ignition system from engineering, they most traverse down a hatch from the belly of the ship. Several pylons and support beams are hissing and certain areas are almost completely now devoid of air. Making it across the belly and into engineering is a dangerous feat.Once in engineering, there are 1d Abyssian hunters roaming around in Engineering waiting to eat someone. When the Characters arrive the lights are out and the blinking lights from the equipment is all that is visible. They may easily turn on the lights or leave them off. The button and system to reactivate the Escape Pods is on a second floor platform with a grate for a floor. The Characters need only get up there and press a button.

There is a last stranded crew member who will attempt an attack on a Character at random, and then run off behind some equipment to be eaten alive.

COMPLICATIONS

All throughout the process of this adventure, the Characters run into several complications. The failing

environmental conditions of the ship, at random, cause a loss of gravity on the bridge and in engineering, (which is three decks high), minor power fluxiations which cause systems to temporarily go offline and come back on, like air, temperature, security bolts, lights, etc.

By rolling on the chart below every ten (10) minutes, or so, the GM can randomly drop events on the Characters, making random and sometimes dangerous things occur, depending on their current situation.

Result	Random Event
1	Lights go out for 5 Minutes
2	Gravity stops working for 1 Minute
3	1d6 Freight Containers are jettisoned by the Ship Computer
4	A widening hull rupture causes violent shaking for 5 Minutes
5	Environmental Failure for 20 Minutes
6	Roll Twice on this Chart, this only counts once

THE PLANET BELOW

The world below is a temperate climate with an atmosphere where asteroids regularly strike the surface. There is a great deal of vegetation overgrown on the various landmasses, so the Characters in the escape pod can land in relative safety. When the ship crashes, it remains in visual range,. As the session closes, the call of the Abyssian Hunter echoes in the distance.

J. Elliot is a Game Designer for Cinema6 & co-founder of Wicked North Games, LLC. He lives in the seacoast region of New Hampshire with his wife and three children.

SUBMISSION GUIDELINES

The D6 Magazine welcomes those contributors interested in publishing OpenD6-based material. These guidelines are meant to assist you in submitting your material for publication into the D6 Magazine.

Before getting started, here are the basics:

1. Your submitted material must be your, (an an individual or representative of a publisher), own work and may not be copied in whole or in part, from any published or copyrighted source, without prior written consent, license, or open content disclosure. By submitting material you agree that all content is your own original creation and that you have the legal right to publish or create the content for us without restrictions.

2. Please, only submit your material for compilation and inclusion to the D6 Magazine, as it is a free periodical. If you wish to publish the work independently, please do so no sooner than six months following the publishing date of a specific D6 Magazine edition, giving time for independent consumption of the other contributor's content and material. NOTE: If you publish independently before this six-month period described and it comes to our attention, and this material overlaps directly with the material submitted into the D6 Magazine, we reserve the right to accept future submissions.

3. If you have any questions about any of these requirements, please post them directly to this thread, annotated with [Submission Question] in the Subject of the post, and one of the contributing staff will answer as quickly as possible, or send a question to *submissions@d6magazine.com* with the Subject line as [Submission Question].

4. **What content and material belongs in the D6 Magazine?**

Material based upon the OpenD6 OGL Content License, for which you own, have permission, license, or a contractual written agreement, to publish. We are looking for complete articles and source material such as adventures, characters, creatures, equipment, extensions, guides and how-to's, modules, vehicles, and so on, that align to a current D6 Magazine edition's "Theme".

For each edition of the D6 Magazine, a Theme will coincide. This forum will announce and provide each D6 Magazine edition's Theme via the Backstage Pass for contributors. The Theme details the core concept for each Edition of D6 Magazine by which your submission(s) will tie into content.

For adventure submissions, please provide Character Creation guidelines for assisting in gauging a character echelon. Some games require more experienced and veteran Characters, where others focus on new or novice Characters and this information is important to Adventure flow and game play. The adventure should closely tie into each D6 Magazine's Theme.

Articles may discuss more theoretical or playability aspects of the OpenD6 foundation as well as editorial dialogues, but each should somehow tie-in the D6 Magazine's Theme. Articles may loosely couple the current Edition's Theme more freely than "source material".

Characters, creatures, equipment, locations or settings, and vehicles should tightly coincide with the current D6 Magazine Theme. Each should provide playable statistics and detailed background information, providing enough data so that it is immediately usable for play by a Game Master.

Extensions, Guides and How-To's, and Modules come in the form of various source materials, but may not use the foundation OpenD6 stats and game mechanics. When submitting Extensions, Guides and How-To's, and Modules, please detail and cite the source of the alternative, OpenD6 stats and game mechanics, or provide the alternate rules as part of the submission. When submitting alternate stats or game mechanics, keep them brief and specific, limiting them to one or two paragraphs. If the alternate stats and game mechanics are too long or too extensive, we may ask that you separately publish those alternate rules elsewhere and refer to them by detailing and citing their source, as described previously.

HOW TO SEND IN YOUR SUBMISSION

Send an Email to *submissions@d6magazine.com,* with the subject line, [D6M Submission]

Include the submission document, as a Rich Text Format (RTF) or Standard Text Format (TXT), indicating where and how, as well as the name of images, you want placed into the submission.

Include the Images you want in included in the submission document with the assigned names as indicated in the submission document. What you submit is what gets used; we do not have any staff artists currently or any volunteer artists. If we get any, we will discuss various options with them and update the guidelines.

Include your copyright notices and the Product Identity statement for Section 15 of the OpenD6 OGL, exactly how you want them displayed and formatted in a separate RTF or TXT file, marked as OpenD6OGL_SubmissionData.

Indicate any credits and specific identifying information, within the beginning of the submission document, such as writing, editing, illustration, etc. Please be sure to proof read the document to following grammatical rules:

1. Please Spell Check everything.

2. Verify that Two (2) Spaces exist between sentences.

3. Avoid passive language and words as much as possible, the exception is when writing dialogue.

a. Do not use the word "will" as possible. An example: "If the characters open the door, the creature will attack them" vs. "If the characters open the door, the creature attacks them."

b. Avoid using "to be", "been", etc. Example: "Passive words will be avoided" vs. "Avoid using passive words"

4. Avoid personal pronouns unless directly discussing yourself or your company in a foreword, etc.

5. Avoid using conjunctions, (ain't, aren't, didn't, won't, I'm, etc.)

6. If referring to stats from another source, please cite that source directly for easier access.

7. Use "GM" for Game Master, not "DM" for Dungeon Master.

8. Quote special names of objects, people, etc., when using them within a normal sentence or description. Remember to include special names you want protected by the OpenD6 OGL in the OGL file.

9. Verify Rules and identify loopholes when creating modified rules or new material that defies the normal game mechanics used.

10. We use the font standard: Adobe Garamond Pro, Size 12. Please include header fonts for articles with submission and indicate where they belong if submitting in a TXT file format.

OPEND6 OGL 1.0A

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