d6:Magazine

Adventures, Articles, and Interviews in OpenD6 Gaming

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Editor's Commentary
By J. Elliot Streeter

The d6 Magazine is a labor of love for me. Indeed gaming itself is a myriad love affair I have with the rolling of dice, fashioning stories, and projecting my imagination on others. Life is busier now though, than when I was younger, and my ambitions call me in so many directions, I must choose a path. I am stepping away from editing and laying out the d6 Magazine, with time and effort instead going to the pursuit of Westward, and the other major projects in game worlds I am promised to for now. This magazine has been a foray into my musings of other ideas, though fleeting. I spend my downtime these days simply playing in someone else's world, or in pursuit of something different. As well, I am moving in the direction of writing for the magazine on a different vantage, instead only producing material for the magazine as a contributor. I am looking forward to the future OpenD6 holds for us, it has indeed opened the doorway to something grander than any of us have yet imagined. Only through the love and support from my family has the time been possible to achieve so much, and I owe them this time back. You can always find me online, and my plan is to stay involved with the d6 Magazine for as long as it shall have me.

Kind Regards,
J. Elliot Streeter

Interview with Khairul Hisham
by Peter Robbins

Peter: For starters, tell the readers a little bit about yourself. Where did you grow up? Where were you educated? Basically, your life story in a few hundred words or less :)

Hisham: I found myself growing up in the late '70s in a small town a couple of miles from the sea in Malaysia, a hundred miles from the nearest city surrounded by a tropical jungle and mangrove swamp. But I got TV, books and comics - and I tended to gravitate toward geeky stuff. And of course, I just drew whenever I have the chance, which meant doodling all over my school books in class. It also helped that I had plenty of like-minded friends all throughout my school days. We all saw and discussed the same stuff for years. Right around 1988 we discovered tabletop role-playing games and that was that.

Peter: Was there a single defining moment in your youth when you said "That's cool. Now that is what I'd like to do when I grow up!"

Hisham: You know, I've never had a single defining moment for that. I'd like to say it's the moment the Star Destroyer passed over the camera at the beginning of Star Wars, but that's not true. It feels like I've always been into this sort of work forever. Why? I have no idea. I doubt my parents know as well.

Peter: As you were growing up, what type/genre of art did you admire? (Not necessarily the same art you ended up attempting to pursue**)

Hisham: If it's in space, or has a monster, or has a superhero, I was there admiring it. Right there. Two feet away from it.

Peter: Who were your favorite artists when you were young? (Living or otherwise non-living artists, the undead artists in particular)

Hisham: I was very into comics. My parents bought me

stuff from the newsstands all the time. I'm sure I had old 70s issues of *Uncle Scrooge, Spider-Woman, Marvel Team-Up, Ms. Marvel, X-Men, the Eternals, Howard the Duck, one issue of Jack Kirby's 2001: A Space Odyssey and even The Human Fly* - if anyone remembers him. I was very much into the comic artists of the time, who I didn't know before but later learned to be people like Gene Colan, Carl Barks, John Byrne, Al Williamson, Russ Manning, Carmine Infantino, etc. Then, upon discovering Star Wars RPG, which used the D6 system, I was totally enamored with the illustrations by Michael Vilardi.

Peter: What type of art did you find yourself actively attempting up to and through your high school years?

Hisham: All comic art, for sure.

Peter: Was there a particular art form that you originally attempted to pursue, but did not "click" with?

Hisham: NEVERRRRR!

Peter: What mediums did you work with in your formative years?

Hisham: Pencils, ink and watercolors. If you notice I still more or less work with them even though I sometimes digitally ink and/or paint some of my pieces nowadays. Reminds me, I need to upgrade my old Wacom Graphire. Anyone want to buy a kidney?

Peter: When did you decide, "Hey, I could make money doing this? Sure, let's roll in that dough!" And what were your emotions as this decision came to fruition in your life?

Hisham: When I ran out of kidneys to sell on eBay.

Peter: Are you or have you ever been the stereotypical "starving artist" - and how did you make ends meet otherwise?

Hisham: I still am a "starving artist" more or less. I hope not to be in the future. But til then, I get extra cash by helping to bronze elephant poop at the zoo.

Peter: As you 'grew up', and became a budding professional artiste, did you find your tastes in art changing?

Hisham: This is a fascinating question for me. I found myself lately very conscious of this issue. The short story is: I thought as grew up, my tastes had changed. It turned out when I turned back and looked at my tracks in the snow, that it did try going one way or the other but more or less the direction had been the same.

For example, I was fascinated with the new style of comic artists that popped up in the 90s. But I am still fascinated with the style and techniques of those that came before them.

For example, I'm still blown away by stuff I newly discover about Al Williamson and his contemporaries.

Peter: In the past few years up until today, what were some of the major art projects you have worked on? (RPG or otherwise)

Hisham: I started doing pro bono work for Star Wars and Star Trek fanzines in the early 90s. Then I was busy with other non-gaming things. What got me back on track was when I was out of a job in the early 2000s. A friend suggested that I got into web design, so I did. I came up with Template Facades, which was a free online character art service for Star Wars RPG. That got me noticed by a bunch of other kooks who asked me to join a new community they were developing called the Star Wars Artists' Guild, which did what Template Facades did but on a larger scale.

Because of my work there, I was able to market myself as an artist by sending portfolios to companies online. My first official job was the Future Player's Companion by The Game Mechanics and Green Ronin. Then I did some artwork for Savaged Strike Force 7 from Super Genius Games. I did some fantasy character artwork for Vonschlick Enterprise. Recently I did some work for Sages of RPG's Tugs! card game and Superhuman Games' Villains and Vigilante card game. I am currently working on Josh Roby and Ryan Macklin's Void Vultures RPG. And of course, Wicked North Games' Azamar RPG still has some extra work to be done in their adventure supplement titled "The Paradise Fragment".

**Peter**: Which project did you find the most fun?

Hisham: They all are equally fun! Every project is all rainbow and bunnies and 'splosions! No joke!

Peter: Did you ever have "one project that got away" something that you really wanted to happen for you, but alas, you had let go of for one reason or another? If willing, why did you lose that project?

Hisham: I don't believe so. As someone who is relatively new in the business, I don't get that many projects to work on. Whatever I gets I takes unless I have to club baby seals.

Peter: More on-topic to D6 Magazine : What RPG projects have you worked on, or are continuing to work on?

Hisham: Let's see, I've done the cover for #1 and some interior artwork for articles like "Asphyxiation", "Crack of the Whip", "Graiv's Magical Curiosities". They're all fun projects to work on. I am glad to contribute to the legacy of a gaming system that entertained my friends and me for decades.
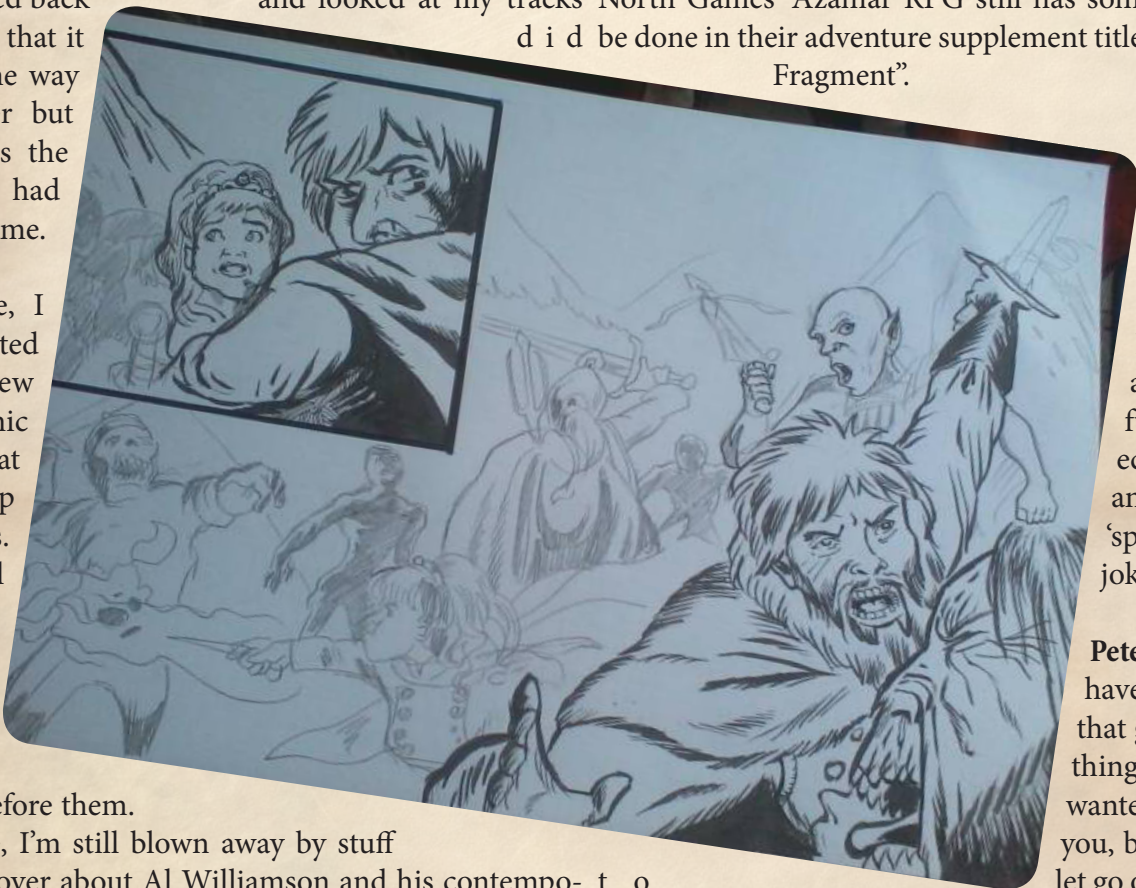
Peter: For your RPG work, what genre do you find most appealing to yourself as an artist?

Hisham: I love science fiction, fantasy and horror. I hope they all love me too.

Peter: In your work for Azamar, your most recent RPG art project, which pieces did you find the most enjoyable to work on?

Hisham: The creatures of Azamar, no doubt. The writers had some imaginative stuff that stretched my drawing skills. Also, gave me sleepless nights. They keep telling me those Revenants in my wardrobe are just my imagination.

Peter: How much communication did you have with the publisher while working on the Azamar artwork?

Hisham: Plenty. We were in email and IM contact constantly.

Peter: Did the publisher provide you with textual descriptions of the creatures, fauna, and/or npcs? Or did they even show you other artwork as inspirational feel? Did they give you any rough sketches they made themselves as a starting point for you to springboard from?

Hisham: They provided detailed art brief and yes, rough sketches of some very weird looking animals. I mean, how would you describe an Azamarian creature like the Harrier?

Peter: Do you play many/any OpenD6 games of late? Do you have an active role-playing group that you still participate in?

Hisham: I do. I sometimes run Star Wars D6 for them in between the regular games they play.

Peter: Are there any other systems, other than OpenD6 that you played growing up? Or still play?

Hisham: I've played A*D&D, Robotech, Shadowrun 2nd Ed* when I was growing up. In the last couple of years with my current gaming group, I've played *Eclipse Phase, Warhammer FRP 3rd Ed, Trail of Cthulhu and Doctor Who: Adventures in Time and Space*. Not a lot of variety compared to most gamers. Games I possess but have not run nor played yet are *MERP 2nd Edition TSR's Amazing Engine, Call of Cthulhu 5th Ed and Savage Worlds Explorer Edition*.

Peter: Do you find that role-playing helps the artist in you? Is that role-playing itself inspirational in any way to your artwork?

Hisham: Whenever I play, I sketch scenes. So I guess yeah! My GM gets characters, vehicles and logos sketched out on the fly as he describes them.

Peter: Where do you see yourself as an artist 5 years from now?

Hisham: Still drawing I hope!

Peter: What projects would you really really really really love to work on in the near to distant future?

Hisham: Maybe a comic project... or some official Star Wars project, comic, rpg or anything they give me. Anything. Give me anything, Lucasfilm!!! Sob.

Peter: Are there any RPG projects you have been asked to work on that you are allowed to tell the readers about?

Hisham: There are two which I've contributed to recently. The first is DWD Studios' Bare Bones Game System (http://dwdstudios.com/taxonomy/term/18) which is an RPG system where all you need to pay is contained in a travel box that fits in your pocket. The second is Ben Gerber's Argyle and Crews: Adventures The Land of Skcos (http://trollitc.com/2011/07/argyle-crew-soppet-adventures-in-the-land-of-skcos/) which is an RPG for all ages where you play soppets (sock puppets) in a make-believe land where anything goes!

Peter: Do you think that 'anyone' can be taught how to draw, paint, and sculpt? How much does natural talent factor into the equation?

Hisham: Seriously, yes. I think anyone can draw. There is no natural talent for drawing. Only the single-mindedness of years of trying to draw right and experimenting. Most people stop when it feels difficult. And it does feel difficult. But if you keep at it, you'll develop your own style.

Peter: Do you feel that a potential publisher of an RPG should pursue some or a majority of their artwork on their own? The reason I ask this is that in the past, most RPGs were drawn (to a great extent) by their author/s. A great amount of that art , although not technically superior to more modern day RPG offerings, had a "flavor", an emotional "connection" even, to the material and the niche na-

ture of the birthing of RPG. What are your thoughts on this topic?

Hisham: There is no right or wrong way of doing this. If there are creators who write and illustrated their own products and ultimately produce something admirable then let it happen. I guess what I'm saying is there are many ways of publishing RPGs. I can see pros and cons of each, but very much welcome the diversity of production styles.

Peter: Do you like where RPGs "are at" in terms of art work? What if any different directions would you like to see in RPG artwork in general? (Different mediums, styles?)

Hisham: One thing I've always been enamored with before RPGs is comic art. And one thing I'd like to see more is a combination RPG and comic book. Earliest I've seen of this sort of hybrid is DC's Advanced Dungeons and Dragons comic in the 80s. It was a comic book, and it had stats and gaming material in the back based on the story. I'm wondering if we could stretch this further and create full trade paperback with a proper comic book style story as well as integrating gaming informa-

tion to make it a true comic book-RPG hybrid.

Peter: And finally , What words of wisdom or encouragement would you like to give to any budding artists in the RPG community?

Hisham: 1. Practise, 2. Practise, 3. Practise, 4. Market yourself well, and 5. Be courteous. Basically, keep honing your skills and make sure you learn about the industry and the community and what's required of an artist. And be nice to everyone. It's a small community, so you'd more than probably gain not just a client, but also a friend. We're all here to make friends and have fun.
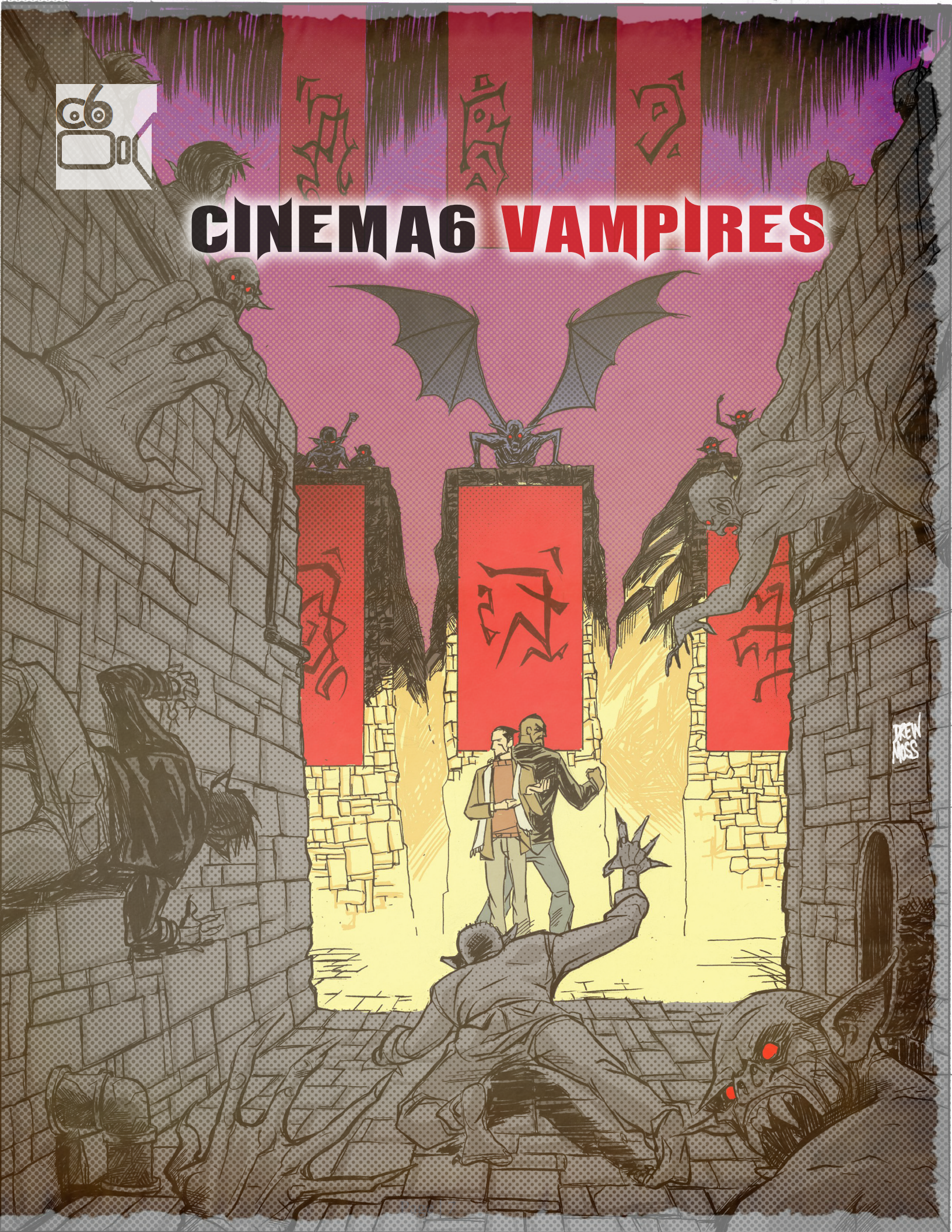
CINEMA6 VAMPIRES

By Brett M. Pisinski, Artwork by Drew Moss

"…With my guidance, we will walk through hell and back again, thus conquering it. Their will is weak, and they will only tremble at the sight of you."
- Alexander Luminita, addressing his Initiate.

These beasts of legend, eternally damned to walk the nights forever, do exist, and pose a very real threat to humanity. In order to sustain their unnatural existence, they must consume the blood of Mortals or risk of madness from a ravenous hunger like no other.

Initiates are Vampires who have just been turned or have yet to undergo the Rite of Passage they must complete in order to be considered an Elder Vampire. The Rite of Passage is a trial set up by the Council of Elder's. The instructions are handed down to the Initiate's Master who then is allowed to guide the Initiate up to a certain point. Upon the completion, the Initiate must drink the blood of their Master, thus transforming them into a True Vampire.

Elder Vampires have successfully completed their Rite of Passage and have been invited to sit on the Council of Elder's, or have destroyed their former Master thus gaining their powers at a quickened pace. Those Vampires who openly defy the Council of Elder's are marked to be destroyed on sight. They are often too dangerous and have become a great threat to an undead society dictated by ancient traditions.

Optional Rule

After a Mortal is turned into a Vampire, use the Cinema Points as a representation of the amount of blood the Vampire possesses within his or her body. When the Cinema Points the Vampire has in its pool reaches 1, the Vampire is in danger of being driven mad with hunger and must make a Stamina check, DR: Difficult in order to avoid loosing control and risk succumbing to the beast within.

Character Features

These Features represent the powers Vampire's are capable of wielding, making them truly fearsome monsters of the night who stalk the living in search of sustenance. The lifeblood of the Mortal fuel's the Vampire's ability to cast such terrible powers over the land, twisting and perverting it to their own desires.

• Vampirism, Initiate, Cost: 5
A Vampire who has been freshly turned by an Elder Vampire, undergoing the transformation is an excruciatingly painful process. Now the young initiate must adapt to their new surroundings or perish.
Permanent, Regeneration +1d6 Hit Points per Round except Damage dealt by fire or sunlight. A Stake through the heart or beheading kills instantly.

• Claws, Cost: 3 (Prerequisite: Initiate)
While at first growing claws from the tips of their fingers is a painful process for the Vampire, they eventually learn to cope with it. After enough practice, the Vampire may learn to grow a claw out from individual fingers.
+1d for Climbing checks, +12 to damage when using claws to attack opponents.

• Quickness, Cost: 3 (Prerequisite: Initiate)
Blindingly fast, this Vampire often is capable of appearing, and disappearing without a trace leading its victim to question their own sense of perception. Their movement is both bold and fluid, achieving a stylistic grace like no other.
+1d to Initiative checks, and +2 to the Vampire's movement rate.

"Yes, while technically they can run faster than us, that doesn't mean we can't kill them. Remember that stealth is your greatest god damned ally."
- Costello H. Smith, Experienced Vampire Hunter

• Shadow Puppets, Cost: 3 (Prerequisite: Initiate)
This Vampire has studied and is learning to control the shadows through the darkness of the mind. The Initiate learns how to manipulate shadows, animating them for their own amusement. Skilled Vampires use shadow play to their advantage, often increasing the effects of their own eerie presence and intimidating those around them.
+1d for Intimidation or Persuasion checks when Mortals are present. Only Elder Vampires may use Shadow Puppets on Initiates.

• Vigor, Cost: 3 (Prerequisite: Initiate)
The odds of this Vampire enduring a vicious beating are increased dramatically. Those who are gifted with the trait of Vigor are able to perform supernatural feats and survive situations most other Vampires dread. This includes knowing how to handle the threat of sunlight and fire.
+2d to Vitality when resisting normal damage, +1d to Vitality when resisting sunlight or fire damage. Decapitation or a stake through the heart will still kill this Vampire instantly.

• Death Stare, Cost: 5 (Prerequisites: Initiate and claws)
Vampires who take Death Stare are no longer capable of casting their reflection. When activated, the Vampire's eyes glow red and their fangs grow double in size. The Vampire also growls a guttural sound equivalent that of a beast.
Intimidation +3d, The Vampire's target must make a Willpower check DR: Difficult or be paralyzed by fear for 1d6 rounds.

> **GM'S NOTE**
> In Vampirial society, it is frowned upon for a Vampire to use Death Stare on another Vampire. It suggests weakness as that Vampire (often an Initiate) is seen as having great deal of difficulty in taming their inner beast.

• Vampirism, Elder, Cost: 7 (Prerequisite: Initiate)
Through consuming all the blood of their Master or successfully completing their Rite of Passage, the Initiate has now attained the rank of Elder and is now invited to sit within their Master's Council of Elder's.
Permanent, Regeneration +2d6 Hit Points per Round, except Damage dealt by fire or sunlight. The Vampire's eyesight has adjusted and is now capable of seeing in complete darkness, +2d to Search checks. A Stake through the heart or beheading kills instantly.

• Bloodlust, Cost: 5 (Perquisite: Elder)
The Elder has mastered their control over the hunger that often drives a Vampire mad with rage. They use this unique understanding of blood to their advantage and are able to cause Mortal's excruciating pain by manipulating the blood within their bodies. Elder Vampires favor this as a method of torture, and true Masters of Bloodlust are able to rip the blood from a Mortal's body and absorb it into their own with a simple gesture.
Willpower +2d, the victim of the Vampire may resist with an opposed Willpower check. If successful, the Vampire may describe the effects to the GM they wish to inflict upon the Mortal the GM. DR: Very Difficult if the Vampire wants to absorb the Mortal's blood, the target must be within the Vampire's line of site.

• Transformation, Cost: 5 (Prerequisites: Claws and Elder)
This Vampire is in touch with their inner beast and is able to assume one of three forms: a mysterious mist, the form of a wolf or that of a bat. Transformation may be taken more than once to obtain all three unique forms.
Mysterious Mist: The Vampire's movement rate is reduced by half (rounding down, if necessary) and is able to pass through objects such as the spaces underneath doors,

cracks through the floor, screened-in windows, etc. In this form the Mist can still be damaged by the effects fire or sunlight. Sneak +2d.

Transformation Duration: 1 round.

Wolf: The transformation from Vampire to wolf is painful, after the transformation into the wolf is complete, the Vampire's movement rate doubles (Move x2) and it also receives Vitality +1d and Hit Points+12.

Transformation Duration: 2 rounds.

Bat: This legendary transformation is instant for most Elder Vampires. Within a blink of an eye, the Vampire sheds its human-form and takes on the form of a larger than average bat. The Vampire's movement rate triples (Move x3) when flying, its Dexterity and Vitality is increased by +1d.

Transformation Duration: Instant

• Pyromantic, Cost: 7 (Perquisite: Elder)
The Elder has now mastered their primal instincts and the fear over fire and is able to withstand its devastation to some degree. The Vampire is now able to control flames, although the Vampire cannot create fire from thin air, they must control and have access to an open source of flame.
(The Vampire rolls Vitality+2d to resist damage caused by fire or +1d to resist damage caused by sunlight. In addition, the Vampire may also roll Willpower to control a fire. DR Easy to Moderate in an effort to control the direction of the flame or Very Difficult to Epic if the Vampire wishes to cease a raging inferno.)

Non-Player Character's
The following characters may populate any modern city or town of your choosing, preferably within the United States. The stats and descriptions reflect upon modern time periods, but if you prefer to go back in time a few years, that's up to you as the Game Master, to set the time and location.

The scenario was composed with a Mortal's hunting Vampire's theme in mind. Something odd happens to one of the Player Character's friends or contacts and they haven't been seen for a while. Suddenly a body is found, either by authorities, a detective or quite possibly a rival. This person claims innocence and no connection to the deceased, just that they found the body of the missing acquaintance. Even more bizarre, the body's blood has been completely drained somehow and there is no evidence of any incisions.

It is now up to the Player Character's to investigate.

• Alexander Luminita
Character Type: Vampire, Elder
Race: Human, Male - Infected by Vampirism
Apparent Mortal Age: 35
Vampirism Age: 350
Hit Points: 55 / 55
Initiative: 2d
Move: 5
Vitality: 3d
Cinema Points: 10
Experience Value: 4
Dexterity: 2d Athletics 4d, brawl 4d, dodge 4d, melee 3d, ranged 3d, sneak 4d, throw 2d.
Strength: 3d Jump 2d, grapple 3d, lift 2d, push-pull 3d, stamina 5d.
Persona: 4d Artisan 3d, command 5d, deception 4d, empathy 4d, intimidation 3d, languages 5d, persuasion 3d, willpower 3d.
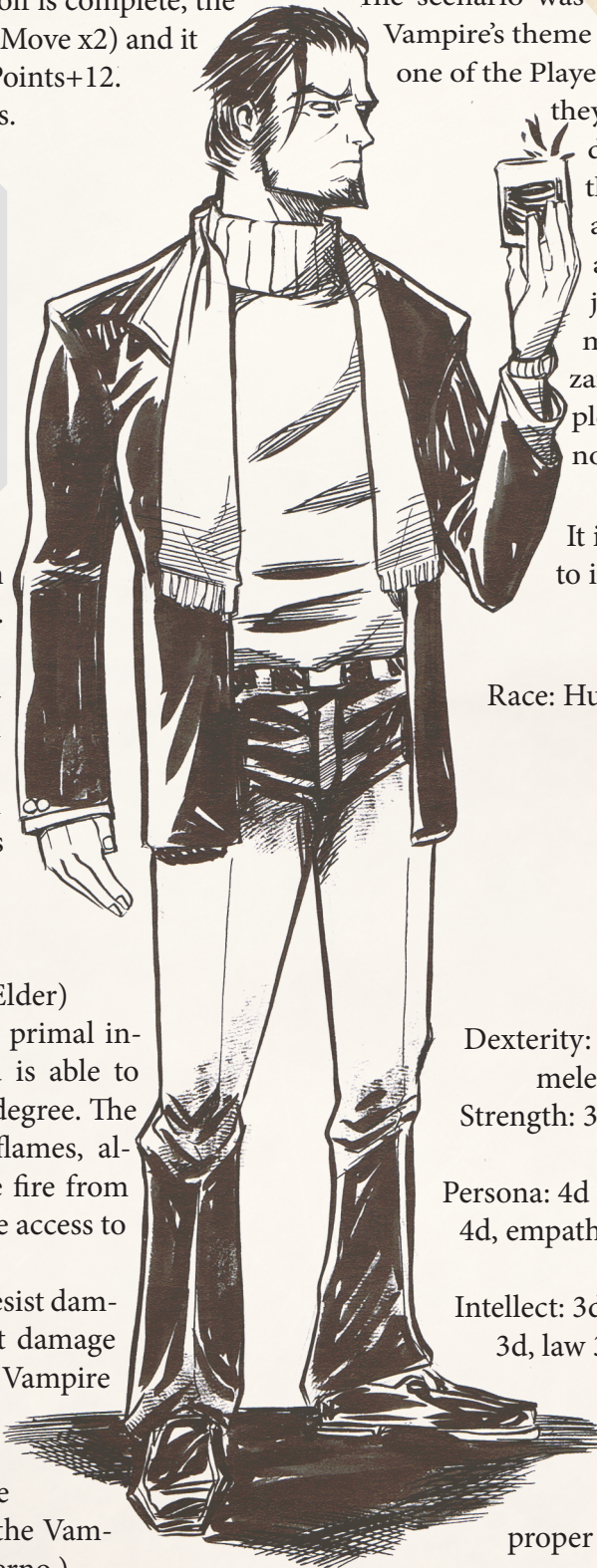Intellect: 3d Academics 5d, business 5d, culture 3d, law 3d, search 3d, streetwise 2d, survival 2d, tactics 4d.
Aptitude: 3d Engineering 2d, piloting 2d, security 3d.
Equipment: Civilian/Business attire, proper and forged identification cards, Cell Phone.
Character Features: Bloodlust (5), Claws (3), Death Stare (5), Quickness (3), Shadow Puppets (3), Transformation (5: Bat), Vampirism (Initiate: 5), Vampirism (Elder: 7).
Background Data: Alexander Luminita, even as a Mor-

tal was born into wealth. Born in the year 1626, in Paris France, it would seem as if Alexander was wrapped up into an elaborate plot since his very conception. Targeted by the ancient Vampires of Europe, he was converted when he reached the Mortal age of 35, the Vampire's then manipulated his family's wealth claiming it as their own. The only human part of Alexander's conscience left, has never forgiven the Elder's for what they have done to him or his family. He secretly desires revenge.

Now in modern America, Alexander controls a majority of the activities on the East Coast. Masquerading as a powerful businessman, he conducts his business while begrudgingly reporting back to his elders located back in the old country of Europe.

Alexander's ruthless greed, lack of respect towards the traditions and unquenchable lust for power has driven him to scheme against his European Master's. With his plan for total domination set in motion, only time will tell the final outcome on whether or not he will succeed in bringing forth a new, modern era in the age of the Vampires.

Physical Appearance: Alexander stands 6'2" and weighs approximately 200 lbs. He is slender for his height and has sharp, chiseled features. He keeps a thin beard neatly groomed to help mask his pale complexion. He has brown hair and striking brown eyes. His presence demands respect.

• Jasta Reddings

Character Type: Bodyguard - Vampire, Initiate
Race: Human, Male - Infected by Vampirism
Apparent Mortal Age: 22
Vampirism Age: 22
Hit Points: 60 / 60
Initiative: 3d
Move: 8
Vitality: 5d
Cinema Points: 8
Experience Value: 3
Dexterity: 3d Athletics 3d, brawl 4d, dodge 3d, melee 6d, ranged 4d, sneak 2d.
Strength: 5d Climb 2d, lift 3d, jump 2d, grapple 5d, push-pull 3d, stamina 3d.
Persona: 3d Deception 2d, empathy 2d, gambling 3d, intimidation 4d, willpower 2d.
Intellect: 2d Law 2d, search 3d, streetwise 6d.

Aptitude: 3d Operate 2d, piloting 2d, security 2d.
Equipment: Bowie Knife (1d+18/x2, DR: Moderate), Glock (Damage: 1d+30, range: 1-30/40/50, ammo: 7), Cell Phone, standard civilian clothes (Street), driver's license.
Character Features: Claws (3), Quickness (3), Shadow Puppets (3), Vampirism (Initiate: 5), Vigor (3).
Background Data: Alexander targeted Jasta Reddings because of his physical prowess, background in military training and in 1967, he turned the young man into a Vampire. Jasta's training and introduction into the life of a Vampire was swift, Alexander uses Jasta's modern connections and influence on the streets to bring new fledgling enterprises into his fold, therefore Jasta is in touch with a number of street gang leaders who all report to him. However, Jasta's primary function is Alexander's main bodyguard.
Physical Appearance: Jasta towers at 6'8" weighing in at approximately 235 lbs. and often the size of him alone is enough to dissuade most physical confrontations. Preferring to keep his style of dress up to modern trends, Jasta typically wears dark colors, blue jeans and is never without his distinct black leather jacket.

Potential Story Arc: One of the Player Characters either owes a debt or is an archrival to Jasta who has mysteriously disappeared from his gang for a few months. In his absence progression is made and it looks as if a truce is about to be reached. Then suddenly Jasta reappears more powerful and a little bit stranger

Where does the Player's Character come in?
Adventure Hook: "The Missing"
Setting: Modern, Any Major City
Adventure Summary: late at night, starting off in the city's subway, Jasta's minions are stalking the characters. With a high enough Streetwise check, the player's may recognize some as being active gang members.
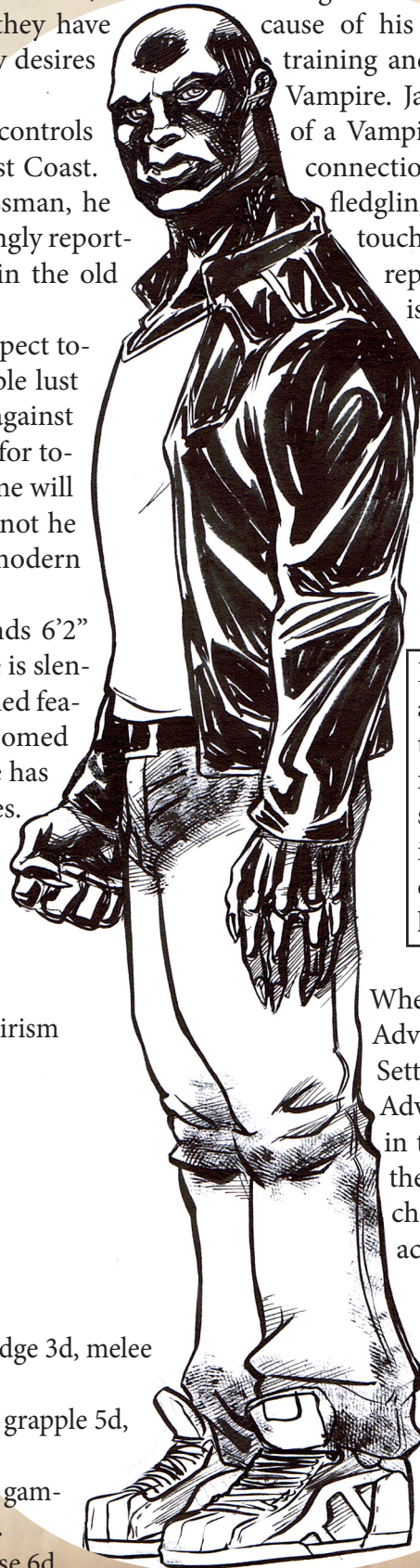
Hell Hound

Creature description and stats by Peter Robbins,
Artwork by Khairul Hisham

him of eagum stod ligge gelicost leoht unfaeger,
'from his eyes shone a fire-like, baleful light' (Beowulf)

Description:

A smoking ashen beast emerges from the dark recesses of the nearby forest. Poised yet gruesome, this *Hound of Hell* charges quickly then leaps upon its prey. Its fiery gaping jaw opens wide in an attempt to eat the head of its victim whole. After a quick snap of the victim's neck, sanguine wine squirts as the bond of death is completed. The fiendish beast opens its fiery mouth, then sucks the ethereal being of its victim, unlocks its canine grip from the restful prey. It then slowly looks for any on looking souls, potential additions to its master's collection. Then, in a smoke filled burst of claws, muscle and bounding energy, the Hell Hound leaves as quickly as it entered into the rhythm of its bloody dance of death.

Background:

Throughout history, there have been many legends of foreboding apparitions taking the shape of a wolf or dog-like demon. Similar to the Banshee of Irish Lore, the Hell Hound is primarily depicted as a sign of immanent Death to those it tracks down. The Hell Hound's ability to see (or fore-see) with greater clarity then a normal canine is depicted in ancient Vedic (Indo-European) lore as a four-eyed beast dog. In the popular Greek Kerebus (Latin: Cerberus), we see the image of a three-headed dog guarding the *Gates Of Hades*. In cultures which depict *Hel, Hell, or Hades* as fiery in nature, there are several characteristics of flaming breath or flaming/glowing eyes

Hisham 2011

given to the Hell Hound. Several Legends mention that anyone seeing the eyes of the Hell Hound will die within a day's time. The Hell Hound is depicted in Scandinavian legend as taking part in the "Wild Hunt", seen throughout history as a fore-boding trek across the night's sky, of demonic godlike forms led by hell dogs tracking their prey. In these "Wild Hunt" legends, this demonic vision fore-tells of great turmoil or death in the near future. The Hell Hound throughout legend has also been given the label of "devourer of corpses", and "stealer of souls". The growl of the Hell Hound is depicted as a symbol of the base animal nature of mankind in its lowest deadly form - that of devouring their fellow man in *war*, the culminating harbinger of death in all cultures throughout time. Hence, the commonly quoted Shakespeare, "Cry 'Havoc!', and let slip the dogs of war". Pray your character never smells the ash and sulfur of an approaching Hell Hound, as soon Death will follow!
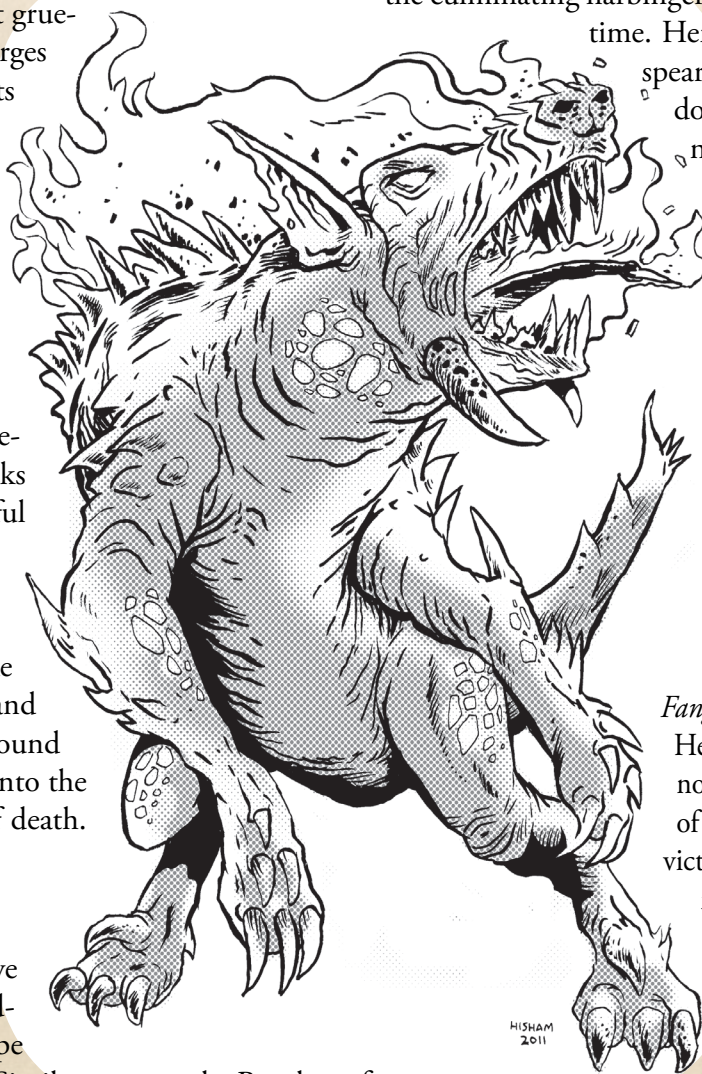
Hit Points: 90
Initiative: 5d , Vitality: 5d,
Move: 9
Dexterity 5d , Strength 5d, Persona 1d, Intellect 4d , Aptitude 3d
Cinema Points: 15
Experience Value: 6

Attacks (natural)

Fangs - The extremely toxic mouth of the Hell Hound has a bite that is deadly. If not killed by the ripping and tearing of the demon dog's fangs, surely the victim will soon die of an almost immediate infection of the soul. (4D)

Claws - The strong, long, and extremely sharp claws of the Hell Hound screech and click along most surfaces. These nearly unbreakable claws are more similar to the talons of a bird of prey then a normal canine. (4D)

Pounce / Grapple - The Hell Hound has the ability to launch into the air (range of 3 meters) and pounce on its prey. There is a grappling effect as they wrestle their target on the ground, in an attempt to make the victim prone for additional fang or claw attacks. Additionally the Hell Hound can trip up a moving character, instead of grappling the victim to the ground, allowing for additional members of the pack to attack the prone prey. (Roll the Hellhound's Agility against a DR of *Moderate* to successfully grapple, or topple the target)

See *Features* for additional unnatural attack methods.

Features:

> *Breath Of Flame* - The Hell Hound can emit one blast of fire in a 3 meter forward conical shape causing 4D damage to all within range that do not make a DR xxxx roll of xxxx. They can perform this blast once every 3 combat rounds.

> *Fangs Of Fire* - Upon biting the victim, the Hell Hound inflicts additional flame damage of 2D.

> *A Mighty Gher* - The Hell Hound emits a piercing howl that deafens those within 3 meter range. Additionally, the target will be "Stunned" for 3 combat rounds unless they make a DR Difficult roll using their *Pysique*.

> *Gaze Of Death* - The Hell Hound will cause paralysis in its victim (lasting 3 rounds) unless the victim rolls a DR *Difficult* roll using Intellect. The range of effect for the gaze is 1 meter. Unless the victim closes their eyes <u>prior to</u> being within range, or blindfolds themselves, they must roll to avoid paralysis. Of course, closing your eyes within a meter of a Hell Hound may have other adverse effects, such as getting ripped to shreds by their fangs or talons.*

> *Pre-Cognition* - The Hell Hound cannot be surprised. Additionally, they have the ability to fore-see elements of the near future in short 'visions'. They have the uncanny ability to track down the where-about of those that have sold their souls to demon or devil as they easily predict their target's next actions. (Tracking + 10. Automatic 1st Round Initiative)

Research Materials:

- http://www.d20srd.org/srd/monsters/hellHound.htm
- http://en.wikipedia.org/wiki/Hell_ho...%26_Dragons%29
- http://gurpswiki.wikidot.com/m:hell-hound
- http://paizo.com/pathfinderRPG/prd/m...hellHound.html
- http://www.examiner.com/rpg-in-natio...ness-hellhound
- http://kess9.tripod.com/char/hellhound.html
- http://greywulf.net/2011/01/random-monster-monday-5/
- http://en.wikipedia.org/wiki/Hellhound
- http://en.wikipedia.org/wiki/Cerberus
- http://www.primitivism.com/hellhounds.htm
  ^ WONDERFUL INFO HERE
- http://www.search.com/reference/Hell...8Buffyverse%29

A Simple But Effective **Sanity System** For OpenD6

Foreward: *by Peter Robbins*

I recently had the inkling to run a MiniSix based Cthulhu rpg session with my friends at our favorite local gaming shop. We had played a great many late nights of Arkham Horror by Fantasy Flight Games (a brilliant board game!) of late and we were all getting the itch to stare a little deeper into the abyss that is the Cthulhu Mythos. In searching out the keywords "Cthulhu D6" and "Sanity D6" online, I came across a lovely little blog item by C.D. Gallant-King at the *Rule Of The Dice* website. It fit the bill perfectly for a quick and easy Sanity Level add-on for use with MiniSix (or any other Open D6 compatible rules). What is presented below is a re-hash of C.D.'s original work, with additional charts and edited text sprinkled here and there for clarification sake.

The simple idea of using a parallel Sanity level system alongside the existing combat Wound Level system for Open D6 is genius. It is so simple that it is disgusting it has not been written up before (which is the politically correct way of saying, why the heck didn't I think of that!). Anyhow, instead of trying to tip toe around *"sorta being like"* what C.D. wrote I asked permission of the ruleofthedice.com folks if I could re-use and edit the material. They were gracious enough to allow for it, and below will hopefully be useful to other GMs that want the scare the pants off their players. *Muuuuuuuuuuuuuhhhhhhhhhhaaaaaaaaaaahhhhhhhhhaaaaaaaa!!!!!* This system works very well. It is simple but flexible, just like the overall Open D6 gaming system. Above all else, it is fun. Your players will enjoy this added layer of role-playing possibilities.

Overview:

In this simple system, Sanity Levels work similar to how Wound Levels work in Open D6. For Wounds, when you take physical damage, you roll your Strength/Physique score to resist it. Depending on how many points of damage remain after the resistance roll, you suffer increasing levels of Wound

damage. For Sanity, each creature or horrifying experience includes a "Horror" level, rated approximately 2D to 4D. The character experiencing the horror rolls their Willpower against the GM's Horror roll, and takes Sanity damage based on how many points the Horror roll beats their Willpower roll.

Sanity Levels:

Effect	Horror Roll > Willpower Roll by:
Shaken	1–3 *
Disturbed	4-8
Unhinged	4-8 **
Deranged	9-12
Psychotic	13-15
Vegetative	16 or more

* Please note that when you take any additional sanity damage (in the current or subsequent combat rounds) at **4 or higher** difference in rolls, you move up to the next worse sanity level on the chart. If the subsequent damage is *only at Shaken level*, your sanity damage level will not increase overall. If you are "Shaken" more than the *dice* level of your Psyche attribute *within 30 minutes time*, your character will faint for 1d6 rounds. For example if your Psyche is 3D, and you are Shaken four times within a 30 minute period of game time, your character will faint for 1d6 rounds. Another example, if you are currently at Unhinged sanity level and take subsequent sanity damage at the Shaken level, that would not have any adverse effect *other than counting towards whether you faint or not.*

** Note that there are two levels that list 4-8 as the difference rolled. This is just used to denote an interim level of effect between Disturbed and Deranged. It is not a typo.

Shaken - You are startled with fear and cannot act. You lose all your actions for the next round. After that, you may operate normally, but you always have that horrible reminder somewhere in the back of your head of the terrible things you saw.

Disturbed - Something you have seen has affected you deeply. It will probably give you nightmares in the future. Whenever you encounter a stressful situation, you must make a Moderate Willpower roll or suffer -1D on a random attribute for the remainder of the scene.

Unhinged - You have seen things that humans are not meant to know. You have nightmares every night, and know you will never be the same again.

Whenever you encounter a stressful situation, you must make a Difficult Willpower roll or suffer -1D on two separate random attributes for the remainder of the scene.

Deranged - You have trouble distinguishing reality from your own twisted imagination. You have nightmares constantly, even when you're awake, and it's a constant struggle for you to operate normally. You take a permanent -1D penalty to all attributes and skills. Whenever you encounter a stressful situation, you must make a Very Difficult Willpower roll or suffer -2D on two separate random attributes, in addition to the previous -1D penalty.

Psychotic - The damage to your psyche is massive. Surely no human being could have survived what you have experienced, and so you question whether you are even still human. You experience overwhelming, often violent breaks from reality. You continue to suffer from the -1D penalty (as per Deranged, above), and when faced with a stressful situation you must make a Very Difficult Willpower roll or lose control of your character for the scene. Whether you flee, strike out mindlessly or curl up in a ball and sob is entirely at the whim of your Game Master.

Vegetative - At this point, you character might as well be dead. You permanently lose control of your character as he or she is either forcibly committed to an institution or disappears into the darkness, never to be heard from again. This is considered a victory for the eternal powers of madness that lurk just beyond the veil of reality.

Additional Penalties - Per Affected Ability:

The following additional role-playing penalties are incurred as your Attributes are affected by your current Sanity Level. The GM should reserve the right to adjust these at will to suit the storyline of your campaign. A *suggested* result will be provided in parentheses at the end of each description.

Aptitude - Severe anxiety prevents the character from performing basic skills. The character feels tense most of the time, and during situations of major stress they feel completely out of sync, have difficulty concentrating, and possibly develop irrational phobias. (Roll once on the Phobia Chart below)

Phobia Chart

	Phobia	Roll	Phobia
2	Bacteriophobia- Fear of bacteria	8	Ophidiophobia- Fear of snakes. (Snakephobia)
3	Chirophobia- Fear of hands.	9	Pyrophobia- Fear of fire.
4	Dendrophobia- Fear of trees.	10	Gerontophobia- Fear of old people or of growing old.
5	Entomophobia- Fear of insects.	11	Venustraphobia- Fear of beautiful women.
6	Lachanophobia- Fear of vegetables.	12	Somniphobia- Fear of sleep.
7	Musophobia or Muriphobia- Fear of mice.	(or) GM Discretion	Upon rolling "doubles" (two sixes, or two ones, etc.), the GM makes up a new phobia on the spot.*

*It is suggested that upon rolling 'doubles', the GM takes a small post-it size paper and write the effect on it, handing it privately to the player.

There are of course additional online materials you can use to find other fun and exciting phobias to unleash upon your insane players.

Awareness - The character hears, sees or otherwise senses things that are not there. These hallucinations prevent the character from noticing obvious things, causes them to misinterpret information provided to them, and makes it very difficult to communicate with others as they infer intention and motivations that are not really there. (Once a day a strong hallucination presents itself to the afflicted character. Roll on the Hallucination Chart)

Coordination - Autonomic reaction. The character's hands shake uncontrollably when under stress, threatened of feeling angry, making it very difficult to perform fine motor skills or feats of agility. (The character falls unexpectedly - at inopportune moments - or cannot handle objects properly once per day, at GM discretion. Certain actions may be denied outright by the GM. Example: unexplainable paralysis might overtake the character's legs, and they cannot perform actions that require movement)

Intellect - The character suffers selective traumatic amnesia, suddenly forgetting random things for no apparent reason. They also have difficulty concentrating and performing deductive reasoning. (The character suffers a significant lapse of short term memory once per week)

Physique - The severe psychological trauma induces physio-

Hallucination Chart

	Hallucination	Roll
2	Blood Flows From Walls	8
3	Ghost children appear near you, grasping at your throat if allowed to touch you.	9
4	A maniacal man is chasing you. Run!!	10
5	Large Holes appear in front of where you walk.	11
6	A white rabbit beckons you down a nearby hole, then does things to you that are not fit for writing!	12
7	'Men In Black' follow you everywhere you go!	(or) GM Discretion

*It is suggested that upon rolling 'doubles', the GM takes a small post-it size paper and write the ef-

logical trauma. The character suffers from migraines, intense muscle pain, nausea and other physically debilitating symp-

toms. (Roll once on the Trauma Chart below)

Trauma Chart:

*It is suggested that upon rolling 'doubles', the GM takes a small post-it size paper and write the effect on it, handing it privately to the player.

	Trauma	Roll	Trauma
2	Severe Stuttering	8	Severe Limp (Slows character)
3	Migraines	9	Arm Numb (becomes useless for hours on end)
4	Stomach Pain	10	Nausea
5	Debilitating Joint Pain	11	Palpitations (must rest for intervals or suffer fainting spell)
6	Severe Hives	12	Paralysis Of Legs (temporarily stopping Move ability)
7	Severe Turrets Tick	(or) GM Discretion	Upon rolling "*doubles*" the GM makes up a nasty trauma on the spot.*

Psyche - The character's mind is so frail that they are more susceptible to further trauma, and will fall more quickly and completely under stressful situations. This may also lead to specific disorders and phobias, at the GM's discretion. (Roll once on the Phobia Chart)

Healing Sanity

Several methods exist which will potentially (key word) allow for the healing of Sanity Level.

Psychoanalysis - (an Intellect skill) can be performed by another character on the suffering individual for an extended period of time (3 months or more) may allow the character a roll to heal one Sanity level. (Roll a DR Difficult against Psyche every 3 months to see if the character has successfully been healed one level of Sanity)

Meditation - (a Psyche skill) can be used in certain circumstances to remove Sanity damage. (Once a week, you may roll a DR Very Difficult against the Meditation skill to see if one level of Sanity can be temporarily healed. The effect lasts for one day.)

Drugs or Alcohol - may temporarily remove one level of Sanity damage, but the character must make an Endurance check or suffer the physical effects of the intoxication (and risk chance of addiction). (Once a week, the character may binge on alcohol or drugs to temporarily heal Sanity one level. The effect wears off after one day. The character must make a DR Difficult Endurance Roll to avoid severe addiction to the given drug or drink)

Religious Intervention - Intervention by a trusted religious advisor has similar effects to Psychoanalysis. (Roll

a DR Difficult against Psyche every 3 months to see if the character has successfully been healed one level of Sanity. The GM should require the player to role-play their new-found religion, or the satisfying healing powers of the one true god will not hide the truth of the elder one you just witnessed rip a whole in reality. The character must experience a full one hour session with a religious leader in their trust weekly for this to work. They also must lead a life in line with the principles of their practiced religion, or the effects will not take effect.)

Extended Seclusion - A long needed vacation can do wonders to the spirit, especially a permanently deranged one. Those hallucinations you once had have temporarily gone away while staying on that sunny secluded island, or mountain retreat. Some find seclusion 'amongst' the quiet of the wilds best, while others (rarer) may seek out the predictable noise and chaos of a large metropolis, in effect melting into the everyday rabble. In both scenarios, friends and family are not found nearby. They remind the person too much about their past, and the horrors those memories hold. (After three months full seclusion from friends, families and fellow investigators, they heal one level of Sanity on a DR Difficult Psyche roll.)

Sanitarium! - Similar to *Extended Seclusion*, but much more intense, is a lovely stay at your not-so-friendly sanitarium. Plush walls, rough toilet paper, abusive care-takers, meds, Jack Nicholson and a very large mute Native American. You know, a psycho's paradise! The results of a visit to a Sanitarium can be double-edged in nature. You must spend at least ONE month in lock-down seclusion, but *weekly*, there is a chance of abuse, either physical or psychological in nature by your fellow inmates or your care-takers. Sanity wound treatment by Sanitarium can either be initiated by your character, your fellow investigators, or by family and friends. Basically, you are committed, and how you end up after your commitment to sanitarium depends on the luck of the die, and your quick insanity driven wit and charm. It is suggested that the

GM run a solo module with the player if they are committed to determine the outcome of the therapeutic seclusion and mix of psycho-analysis with medication. (After one month of commitment to a sanitarium, you will either be set free or remain in captivity, depending upon the luck of your weekly rolls. Also, you can either heal ONE or TWO levels of Sanity damage, depending upon those rolls. Alternative to rolling weekly, you can work out a one-off session with the GM to role-play what happens during your stay.)

Suggested Readings

-All Chaosium "Call Of Cthulhu" RPG books. Buy them all. Yes, they are that good. To this day, Chaosium have offered over three decades of *insane*ly good materials (pun intended).

-Read all of Edgar Allen Poe and H.P. Lovecraft's works. Both authors have fan sites online where you can read their public domain writings. Their works are usually short, but pack a wallop. They are easy reads, but deeply emotive. Poe and Lovecraft are the elder writing gods of insanity. No GM that runs an rpg session that includes sanity rules should go without reading every bit of their writings.

- *Preternatural*, a D6 fan-made offering that contains horror mechanics.

- *Into The Shadows* : another D6 fan-made game that includes horror elements.

- Read over this rather large phobia list. There are some fun possibilities listed there!

REDCAP

Creature description and stats by C.D. Gallant-King, Artwork by Khairul Hisham

It begins to rain. Too far from their rented car, the young couple sprint across a grassy field to the ruins of an old black tower, jutting up from beautiful, rolling landscape like a burned, arthritic finger.

Laughing, the pair duck through a crumbled archway and press themselves against a cool stone wall. An out-jut of stone above their heads keeps out the worst of the rain. Gentle touches and words are exchanged, the man whispers something lewd into the woman's ear, and she pushes him away playfully.

"Not here!" she giggles. "Where are we, anyway?"

The young man pulls out his travel book, sopping wet from when he slipped in a puddle on his way across the field. The pages are smeared and useless, so he tosses the small tome aside. "Who knows?" He replies. "Might as well make the best of it."

He leans in to kiss the girl again, but she screams in sudden surprise, causing the boy to stagger back.

"I'm sorry!" she says. "I saw something, a little man. Over there, behind those rocks."

The young man glances around the crumbled towered. Large, heavy stones are scattered across the grassy floor. Some of them could hide a person, he supposed, but who could possibly be out here, in the middle of nowhere? Another

tourist perhaps? Trying to get out of the rain? They saw no cars or bicycles on the road...

The girl screams again, and points to the corner. "There! I saw him again! He's wearing a funny little red hood or something."

And then they hear it - the scraping of metal against stone. A heartbeat later the man appears again, a filthy, ancient man, a dwarf of some sort with a long grey beard. He wears iron-shod boots that stomp heavily upon the ground, and in his left hand he holds a long black iron spear, that he drags across the stones as he creeps along the inside of the wall toward them. Atop his head is a leather cap, stained red with blood.

The blood is old and nearly dried. The monster needs fresh blood to re-stain his hat...

Background

A Redcap (also known as a "powrie") is a murderous goblin or dwarf-like creature that loves to slaughter unwary travelers who stump into their homes. Originally, they dwelled in abandoned ruins on the border of England and Scotland, especially those where blood has been shed, but they may be encountered elsewhere.

The creature usually appears as a dwarf-sized old man, wearing iron shoes or boots and carrying an iron spear or pike. His cap is always damp with fresh blood. The powrie must regularly dip his hat in the blood of his victims, for it is said if the cap ever dries out he will die.

Mechanics

Dexterity 3D, brawl 4D, dodge 4D, sneak 4D; **Coordination 2D**, throwing (spear) 5D; **Strength 3D***, **Knowledge 2D; Perception 2D**, hide 5D; **Presence 3D**, intimidate 5D, willpower 5D. **Move**: 8*, **Horror**: 2D, **Body Points**: 20, **Wound Levels**: 4
Attacks:
Iron Spear - The Redcap loves to stab and kill his victims in painful ways, preferring to cripple and maim the foe and then let them slowly bleed to death. The black iron spear inflicts 4D+2 damage on a successful hit, and the powrie may also throw the weapon up to 10 meters. Though the spear is only about 4 feet long, it cannot be lifted by anyone or anything besides the Redcap who owns it. If the Redcap dies, the spear loses it magical properties (and can be picked up), and quickly rusts away.

Iron Shoes - The Redcap's magical shoes, though made of heavy iron, provide the creature with unnatural quickness. Though he seems to move at an average speed for a bipedal being of his size, if the Redcap decides to chase a victim he cannot be outrun. No matter how fast the target can move, the Redcap can always catch them. Once the victim realizes this, they must immediately make a Horror Check vs. Sanity (even if they successful made their original check upon encountering the creature). The Redcap's Horror Level increases to 4D for this check.

The shoes also leave no footprints, making it very difficult to track a Redcap. If the powrie dies, he shoes quickly rust away.

Grab - The Redcap has supernatural strength. If he succeeds in grappling or pinning an opponent in combat, it becomes impossible for the victim to escape through any normal means (this may prompt another Horror check at the GM's discretion). Killing the Redcap will of course end the grapple, and other characters may attempt to free the victim normally (the magical strength only applies against the person actually being held).

Game Master Notes

Though the powrie are a classical British monster, there is no reason they cannot appear in other parts of the world, in virtually any time period. Redcaps could easily live in a sewer, an abandoned warehouse, or an old subway station. The site of a grisly murder would be the best choice. A good plot hook would be to have unsuspecting, innocent people stumble into a Redcap's lair. The victims could be the player characters, or the players could for some reason be called into to investigate the murders.

A Redcap would usually be encountered alone, but against powerful players (or if you're just a really jerky GM), multiple Redcaps could congregate together.

Spring-Heeled Jack

Creature description and stats by
C.D. Gallant-King, Artwork by
Khairul Hisham

The year is 1837. It is a cold October night in London, just before the Feast of All Saints. A young serving woman, Mary Stevens, is returning to Lavender Hill after visiting her parents in Battersea. Alone and nervous on the dark streets, she hurries along with her coat pulled up tight about her neck. She does not meet the eyes of passersby as they emerge like incorporeal phantoms from the thick London fog, disappearing again as quickly as they appear. Her mind is focused on returning to the master's house as quickly as possible, her thoughts drifting to the warm dry parlor, where she will be safe. Perhaps, if she's lucky, the young butler will be free to talk and jest with her, once the master and his wife have retired for the night.

Suddenly a form appears from the fog, not before her but from above, descending like a shadow thrown from a streetlamp. Before she can react powerful hands grab her arms, pinning her as easily as her father did when she was a child, but rougher and with frightening aggression. A face like a vision from a nightmare looms before her, its flesh pale and green like a bloated corpse, its red eyes sunken in dark bruised sockets. Its pointed chin juts like a spearhead below a mouth full of rotten teeth.

Faster than any human could possibly move, the apparition grabs at Mary's coat with gnarled fingers and hooked black claws. Her heavy coat - and her dress and bodice beneath - is sheared to ribbons by the knife-like talons. The clammy hands, cold as death, touch her warm trembling flesh beneath and finally the girl finds her voice and unleashes a blood-curdling scream of pure terror. Voices call out through the fog. Heavy footsteps approach.

The apparition cackles, a rattling, piercing sound that echoes through the chill night as it leaps away from Mary as quickly as it appeared, bounding seemingly straight up

to disappear into the murk. When other, more human faces appear from the fog moments later, no sign of the mysterious assailant can be found.

So begins the legend of Spring-Heeled Jack...

History

Tales of Spring-Heeled Jack's antics began in London in the late 1830s and continued for several decades. All the tales tell a similar story - a ghastly, frightening man dressed in tight black clothing leaping upon unsuspecting victims, then bounding away with impossible jumps, cackling into the night. Most of the accounts described him as looking devilish or demonic, and some even witnessed him breathing fire. Though some of his victims died of fright or injuries sustained when their horses spooked and their carriage overturned, Jack himself rarely physically harmed his victims. He preferred to simply scare and humiliate his targets, especially women, before disappearing into the night.

It is widely believed that the myth of Spring-Heeled Jack was started by the Marquis Henry Beresford of Waterford, a famed womanizer, drunkard and trouble-maker who lived in London in the 1830s. He was actually the originator of the term "to paint the town red," when he and his drunken companions rode through London one night, literally slathering every building they passed with red paint in a wild act of vandalism and prank. It is speculated that Henry made himself some sort of jumping apparatus, dressed in black and went about town frightening young women in the middle of the night on a dare.

What is not so well known is that Henry and his friends, infatuated with their debauchery and thrill-seeking, went so far as to perform a ritual to summon a demon in 1837. Surprisingly, the ritual worked, but being untrained (and probably drunk at the time), the young men were unable to control the monster, and it possessed Henry Beresford's body. No longer needing parlor tricks to sneak up on his victims, Henry reveled in evil power the being within him provided, and the demon itself was quite pleased to find such a deviant and willing host. Together, they stalked the streets of London with abandon, gaining power from the terror of their victims and destroying lives and souls with sickening glee. The creature that came to be known as Spring-Heeled Jack did not actively hurt or try to kill his victims, but instead preferred to terrify and humiliate them, continuing Henry's twisted games he enjoyed in life.

Though Henry Beresford "officially" died in 1859, stories of Spring-Heeled Jack continued in London for many years, and have even cropped up in other parts of the world in the 20th century. Whether Henry faked his own death and continues his deviant mischief to this day, or if the demon moved on to possess other bodies is unknown. What is known, however, is that there is still a dark being of violent playfulness that waits upon rooftops to leap upon unsuspecting victims in the dark.

Mechanics
Dexterity 6D, dodge 7D, jumping 10D, sneak 7D; **Coordination 2D**; **Strength 4D**, running 6D; **Knowledge 2D**; **Perception 2D**, hide 6D, tracking 5D; **Presence 3D**, intimidate 5D, willpower 5D. **Move**: 20, **Horror**: 3D+2*, **Body Points**: 25, **Wound Levels**: 6
Attacks:
Pounce - Without a doubt, Jack's favorite tactic is to leap upon an unsuspecting victim, pinning them and cackling maniacally in their face. Due to his powerful legs and supernatural nature, Spring-Heeled Jack can leap vertically up to 5 meters or horizontally up to 10 meters with ease, and possibly farther with a Very Difficult jump check. If this attack hits, the target is automatically pinned if their Strength is less than Jack's, though a character with equal or greater Strength may make an opposed check to break free. Jack will hold a pinned character for one round, forcing the initial Horror Check vs. Sanity, and if the victim is alone the Horror damage is increased by +1D. If the target fails the Sanity check, Jack will then jump away gleefully and flee the scene, though if the victim manages to resist he may stick around to try one of his other attacks.
Claws - Spring-Heeled Jack's claws are vicious weap-

ons, but as stated previously he rarely strikes to kill or seriously injure. He prefers to scare and humiliate his victims. Jack's touch is like that of a frozen corpse, and being struck by his claws forces a Horror check against the victim's sanity, even if they previously saved upon first encountering him. If aiming to kill, Jack's claws do 5D damage, though he can choose to inflict less damage.
Breath of Fire - Jack can emit a gout of flame to terrify his victims. He usually uses it to intimidate his target, and the first time a character sees the scorching flames they suffer a Horror check against their Sanity, even if the previously saved their Horror check upon first encountering him. Though Jack rarely uses the fire as a weapon, if someone is caught in the roughly 1.5-metre diameter burst, they will suffer 5D+2 flame damage, and may catch fire at the GM's whim.

Game Master Notes

Despite his impressive stats, Jack should not be used as a run-of-the-mill foe to encounter and fight. Jack works much better as an elusive, dangerously mischievous fool that will always try to escape rather than face his enemies. The conflict and drama should be in hunting down Spring-Heeled Jack and determining his true nature, not simply in shooting him with an assault rifle.

Spring-Heeled Jack works best in a Victorian or classic Call-of-Cthulhu-style (1920s) setting, but he could be encountered in modern times as well. It is up to the GM whether a latter-day monster is the same creature that originally prowled the streets of London, some other host possessed by the same or similar demon, or some sick deviant who has copied the original Jack's MO.

down below

By J. Elliot Streeter

Artwork by Khairul Hisham

Down Below is an adventure for three to six (3 – 6) players with newly created characters, typically run by a GM experienced with OpenD6 gaming. Down Below uses the Cinema6 RPG Framework, (c6), for rules, which derives from the OpenD6 OGL. C6 uses only standard, six-sided dice for dice rolling and a simple set of rules involving adding up the dice to determine success or failure.

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 ma-

terial 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 an 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	Experience Multiplier
Killed (Slain)	x1
Outwitted (Deceived)	x2
Converted (Persuasion)	x3
Obviated (Tactics)	x2
Captured	x3

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 or want to get Character Sheets? Go check us out online:

http://www.cinema6games.com

Use the Character Features below for the adventure in Down Below.

character features

Caver, Cost: 4, Creation Only.

Description: The character did a lot of subterranean exploration and is extremely comfortable with tight enclosed locations under stress, as well as general instincts for survival in complete darkness.

(+12 Athletics, Climb, Jump, Lift, Search, Throw)

Descendant, Cost: 7, Creation Only.

Description: The character is a descendant of a long uncharted bloodline of Humans who are immune to the abilities of the Firstcomers.

(A Firstcomer cannot damage the life force of the character, nor can the creature copy the character. Any direct contact with the character exacts Damage: 1d+12 on a Firstcomer)

Diver, Cost: 3, Creation Only.

Description: Through trial and training, the character is a professional diver who can weather the most dangerous diving expeditions.

(+21 Swim, +6 to all combat rolls while swimming)

E7i43, [elite] Cost: 3, Creation Only.

Description: The character is an expert in hacking, security, and electronics, and can likely bypass any electronic device or alter it as desired.

(+21 Security)

Medic, Cost: 3, Creation Only.

Description: The character is a trained medic, having worked in hot zones under dire circumstances and stress while saving lives.

(+21 First Aid, +12 Medicine)

Orator, Cost: 3, Creation Only.

Description: The character is especially good at speaking and swaying people in a particular direction, whether telling the truth or otherwise.

(+18 Deception or Persuasion)

Squad Leader, Cost: 3, Creation Only.

Description: The character has a good amount of combat experience as a squad leader and is well versed in military tactics, communications, and procedures.

(+12 Command, Communication, Survival, Tactics)

introduction

Over time the ingenuity of Humanity brings our species to every corner of our world. Eventually, massive energy companies invest countlessly into deep electrogravitic reactors, installed at the depths of Earth's oceans. Using simple physics, the massive weight of the ocean churns impossibly large turbines, producing more than enough electricity to power entire continents.

Unfortunately, these technological marvels must sit in the deepest parts of the ocean to function. The first deep sea monitoring station recently completed construction at the base of the Marianas Trench, a facility accessible via a massive skywalk elevator that connects to the space elevator system, as well as several subterranean entrances bored from surface. The monitoring station is a massive structure, built partially in the bedrock of the trench, and partially free floating in the water. The monitoring stations houses a large crew of maintenance workers, scientists, and engineering teams, all who overseer the station and the massive electrogravitic generator below.

It is six months after the facility construction finished and the monitoring station is about to open to public tours. A small earthquake one month ago mandates that a final walkthrough and deep trench analysis occurs. When the analysis occurs, an anomaly triggers a number of research drones to report back to the station early. A geological change in the wall of the trench occurred because of the earthquake. The data on the change is inconsistent, and the UN delays the station opening to the public to assemble a team of personnel to research and assess the geological change. The change in the structure of the wall occurred in the deepest and most treacherous part of the trench, where any small mistake could jeopardize the structural integrity of any vehicle. The team assembles from handpicked persons on the monitoring station for specialties in their fields to collect and analyze the data on the safety of carrying forward with the public opening of the monitoring station. As well, a large number of extra personnel (including media) who overcrowd the facility to report on the historic research occurring miles below the ocean's surface.

When the team departs, the remaining personnel watch as the submarine departs the monitoring station.

GM Note: The characters are personnel who remained on the monitoring station and did not go on the first submarine.

The character gets to watch through camera feeds, as the sub-

marine moves off and departs, slowly skirting the depths. As the submarine plummets into the deeper void of the trench, an emergency light blinks and the crew on the submarine scrambles around, fixing a subsystem failure. They compensate and survive the ordeal.

A few minutes of later, the video of the murky deep displays the wall of the trench as the submarine approaches. The voices of the crew are heard as they begin discussing what something is out a side window and they turn the submarine to face it. It appears that some kind of stone structure was carved into the very face of the trench wall, not unlike the Native American tribes or the stone temple carvings in UAE Jordan. Everyone is silent a little while, and then they decide that they need to explore the inside. There is obviously a set of stairs leading up from a large open archway, leading up into darkness. They decide to deploy a smaller submarine robot that detaches from the main craft and moves up into the structure, it follows the stairs up and after a short time; it surfaces into a dark room, with obviously carved walls and a ceiling. Intricate designs cover all the surfaces and many pictographs as well.

Then the camera gets fuzzy and goes dead and they lose the signal of the robot sub. Some discussion on the main sub occurs, and they communicate with the Monitoring Station. One of the comms people in the front of the crowd of personnel watching this occur answers.

The crew on the sub decided to move forward and take the main sub up into the structure; they believe it will fit into the archway and tunnel. As the crew moves the sub forward, the camera clearly shows stairs carved into the floor of the ascending tunnel. They follow the water up and shortly surface into the room. The camera is at first a little blurry and then they open the hatch and test

air, wearing air tanks. The air is thin, but apparently there is oxygen is this small room. The crew of sub exits the sub.

A moment later the crew is seen walking around the room, it is about ten by ten meters out of the water with a high ceiling of about eight meters. The wall opposite the sub is some kind of closed archway, the archway is distinct, and there is some kind of stone door in the way.

The video shows them talking in front of the door and then they are startled and jump as the video shakes, dust falls from the ceiling. There is some shouting and screaming. The door begins to retract into the wall, opening into darkness as the dust clears. The crew now has flashlights lighting up the room, the beams of the flashlights are visible as the dust hangs in the air. There is a little coughing heard.

One of the crew aims a flashlight around and then into the now open doorway and walks in. A scream is heard and something flashes across the screen, a foot or leg as someone moves near the sub. The person is seen running out of the doorway looking towards the corner of the room, towards the camera and a little to the left, with a look of pure horror on his face. He screams and the video feed dies and goes fuzzy.

Moments later, the submarine's internal camera goes out. There is silence in the crowd of personnel watching this occur, and then a tech points out that the submarine appears to have left the structure and is moving in a direction to return to the station. Several people look at one another and begin scrambling around, some just heading to escape pods, some arming themselves, some staying place stunned by the situation.

When the submarine docks with the station, it slowly ris-

es into a large submersion room, where the top of the sub surfaces and the hatch depressurizes. Some guns and other weapons (tasers, etc) are pointed at the opening by various personnel. A bloody hand comes up from the sub hatch and pulls a person, drenched in blood out. A person accidentally fires, and a rain of bullets hits the person, causing the target to slump dead on the edge of the hatch and then slip back into the submarine.
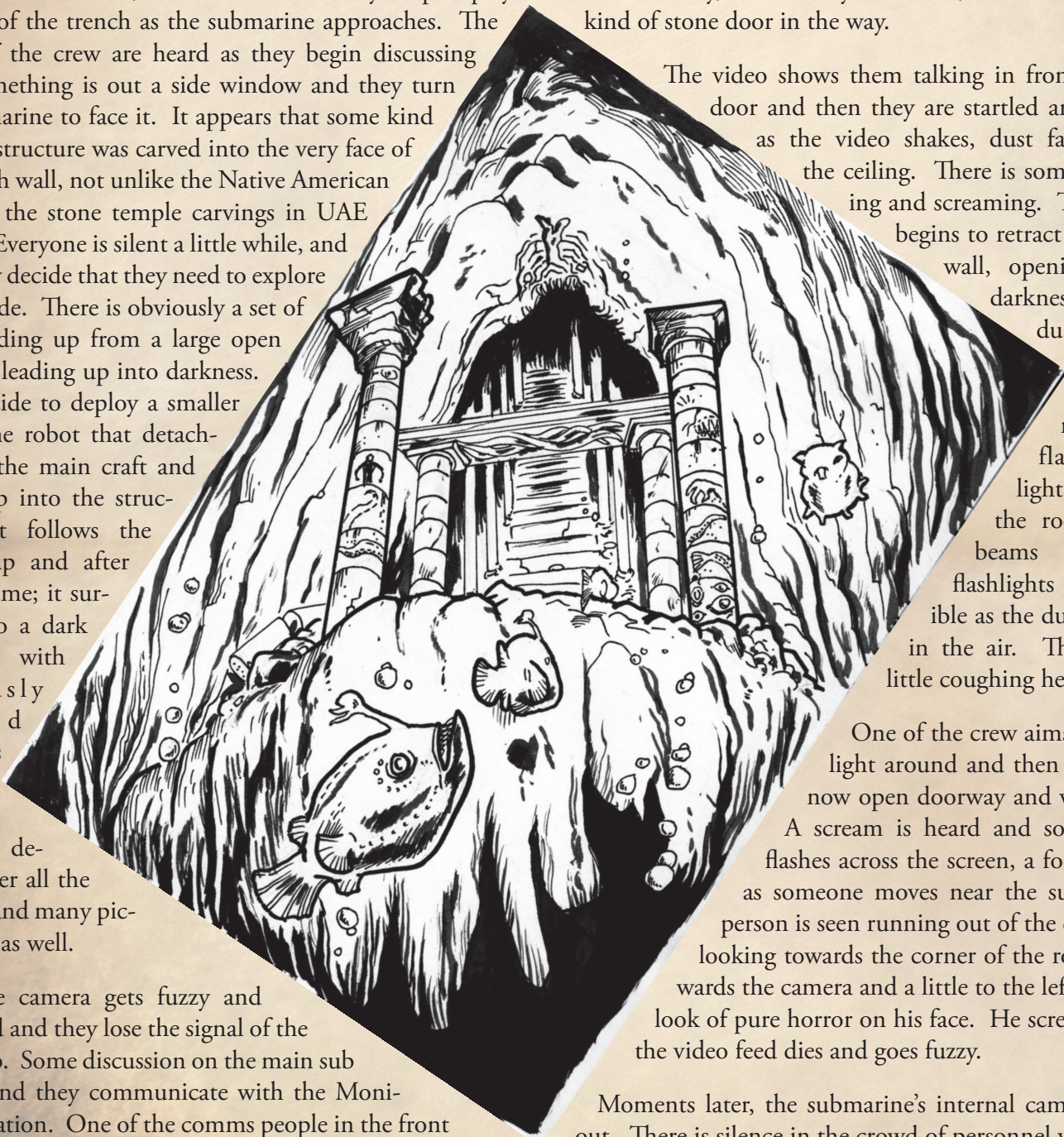
A technician dares to climb onto the sub, and walks up to look into the hatch. The technician looks back down at the group of personnel surrounding the sub, eyes wide, and the lights and power on the station flickers, while dark a splash occurs, and the technician is gone w h e n then

pow-er comes back on.

s t a r t i n g
scene...

The characters begin standing in the main control room having witnessed these series of events on the main camera feeds. The power on the station cycles again as we begin and the entire station goes to emergency power and lighting. No Game Master Characters (GMCs) are in the main control room at this time. A loud rumbling clank echoes throughout the room, as if something metal and heavy just struck the facility structure.

Those who make an Engineering (DR Moderate) will know that the sound is the massive pressure change occurring as the massive power plant at the bottom of the ocean begins to shut down.

Setting Timeline

Approximately Three to Six (3 – 6) Hours

setting

Each room in the underwater power plant structure is hermetically sealed from one another to prevent flooding, and other accidents from wiping out the entire station. The structure has five (5) decks, with the main control room, submarine docking bays one through five (1-5), and main engineering room on the first deck. The rest of the decks are living and dining quarters, research labs, and a gym. The top deck of the power station structure has fifty three person escape pods, more than double needed for all the personnel onboard.

From the beginning of this game, the GM should watch the clock. Events will continue to occur during non-combat time based on the setting timeline. This game is an open scenario and the GM can guide the exploration of the story or let the Players decisions do the story telling.

searching in the
facility

Most spaces in the facility include two to three (2 – 3) fire extinguishers, a fire axe (Melee, Damage: Str+45/x2), some kind of manual door tool (similar to a large wrench), and a fire hose.

mirror mirror

To begin, one of the doors to the control room begins an unlock sequence. There is so screaming on the other side of the still sealed door, and then some very loud pounding on the door. The door begins another unlock sequence.

Note: One of the characters may easily push the emergency lock down button, which seals the control room. If no one pushes the button, the door swings open and the room goes dark. Anyone who chooses to stay in the room will suffer the attack of the creature in about two (2) minutes as it lies in ambush. With a Search, (DR Easy), a character may escape through the alternate door, (which seals from the other side).

If the Characters decide to go to watch the camera feeds in the main control room of the facility, the "closest" video feed is of a nearby head. They will notice a scene of person shaving in some head (bathroom). In this scene, some kind of dark and ominous creature rises up quietly behind the person, until he stops shaving and his eyes look up in the mirror in front of him, then looking up at the camera his face fills with complete horror.

NOTE: What each character sees in the reflection of the shadowy creature differs slightly.

The camera video goes to static just as the man whips around with his razor blade in hand and he screams. The microphone feed remains on a few moments longer as a gurgling sound resonates through the speaker, ending with a crunch, and then the speaker experiences lots of feedback and the video goes to static. The control room remains locked for about ten (10) minutes, and more of the console video feeds begin blanking and going to static. Most of the light cast in the control room is due to the light from the now static on the monitors.

submarine docking bays

There is a single docking bay available: the one with the submarine that docked during the introduction.

The docking bay is accessible from the control room by going down out into a passageway and down four flights of stairs. The entire trip riddled by flashing emergency lights, steam relief valves, and the occasional ominous clanking sound. There are blood trails along the way, as well as a dead technician slumps, shot in the chest at some point by a harpoon, hanging from where pierced the bulkhead.

The docking bay is empty, and the emergency lighting in here flickers. The only steady light shines brightly from within the submarine, left turned on from earlier. Searching around the room, the characters can find many useful items:

A Box of 10 flares, 2 pistols (Damage: 1d+30/27/24, Range: 30/50/90, Magazine: 9 Ammo), 1 harpoon gun (Damage: 1d+54/51/48, Range: 10/20/30, Ammo: 1), 2 large (20x20) canvas cargo nets, Deep pressure scuba gear (enough for the group), A set of tools (mechanic's), welding gear (for 1 person).

the vault

A specialized decompression chamber sits on an independent power supply from the rest of facility. It is an autonomous system, promising a set of five escape pods and a number of other systems, including a bathroom, kitchen and dining area, and sleeping quarters. Unfortunately, to access this location, dubbed "The Vault", the characters must walk a half mile in a pitch-black passageway where no one installed emergency lighting. From the windows of the facility, the Vault remains with power and bright beams of light reaching out into the darkness of the ocean. Getting there seems a nefarious affair.

Once at the vault, the characters will discover it abandoned, but that they can communicate with the surface through working systems. All the escape pods jettisoned some time earlier, but there remains food, and working living quarters. There are likely enough supplies in the Vault to survive around two months. As well, the Vault can hermetically seal from the inside or the outside, and then not opened except by the side that closed and latched the seal. This offers a safe haven

for the characters if they so desire it. If they choose to hunker down and survive in the Vault for two months, no rescue vehicle comes as the authorities quarantined the whole facility from the surface. When the characters begin to run out of power, supplies, etcetera, and open the sealed door, they will discover that the air is thin and everything is dramatically more difficult. The timeline becomes very short without an independent oxygen supply. If the characters grabbed the scuba gear from earlier, they could easily rig them into oxygen masks and work out fine, without those though, the characters will only have about twenty (20) minutes before the air is too thin to stay alive in the main facility.

The Maze

Every corridor and passageway throughout the facility remains lit dimly, with the minimum available. Normally only areas near hatches, ladder wells, and abnormally dangerous terrain (hot steam pipes) will have a light shining on or near them to help prevent accidental injury. Normally, these many passageways and corridors are simple to navigate, but with the threat and power outage, they are not only ominous, but also particularly difficult in the pervasive darkness. As well, the elevator shafts, normally the fastest ways to get from one deck to another, remain down without the power, and many of the pressurized doors are mechanically sealed or locked in place. Moving throughout the facility is not like moving through a maze, only far more dangerous as people struggle to survive amongst paranoia and murder.

A random person might attack the characters in surprise and fear, and then run away. There is a low chance this happens if they are loud and talking, which will simply cause the person to flee in fear rather than attack. If a person attacks the group, the person probably makes one attempt and then escapes through the nearest hatch, sealing it (permanently) behind him.

The heads

Most of the heads (bathrooms/restrooms) in the facility are still working, but have very little lighting. The head seen in the Mirror Mirror scene earlier was down near the submarine docking bays. If the characters journey to that head to investigate, they discover it abandoned, filled with gore and blood, some body parts left behind, and the faucet still running. It is a gruesome scene, and one repeated in several other heads throughout the facility as time passes in the game. The heads are typically a necessity for people, and the need is amplified in a situation where a head may present armed people who are paranoid and will fire at anything, to finding the remains of some poor soul.

dining areas

Of the two dining areas, each remains fairly well lit, with some extra external power sources, and they attract more people. A consistent flow of people move in and out of the dining areas, with some likelihood of latching onto the player character group, using the group for safety. Aside from food, the kitchen has knives and other basic cooking utensils, many now missing. There is a higher likelihood that the creature in the facility will attack people in the dining area given the layout and number of people gathered at once.

GM's Note

With a successful Demolitions, (DR Moderate), a character may find all the materials needed to make two to three (2 – 3) incendiary explosives from the dining area. Improvised Incendiary Device, Damage: 1d+30/27/24 (per round until fire is out), Blast Radius: 1/2/3.

berthings

The Berthings are essentially large six to ten (6 – 10) person bunk rooms, stacked three bunks high, with some excess closets and attached heads. Most of the Berthings went abandoned as the personnel fled the facility, leaving some be-

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longings behind. The Berthings are a treasure trove for the characters to search, providing a number of weapons, clothes, survival equipment, and other gear. Roll on the random equipment search table below to determine the stuff acquired in one of the ten Berthings located throughout the facility.

As well, the Berthings offer distinctly calm safe havens from much of the rest of the facility, as they are each manually sealed. This seal provides something of a protective barrier from the creature loose in the facility, as it cannot smell or find people through the hermetically sealed doors and tends to ignore them, instead favoring easier prey.

Sample Random Equipment Table

Result	Equipment
1	Melee Weapon, Diving Knife, Melee, Damage: Str +18/x2
2	Firearm, Pistol, Damage: 1d+30/27/24, Range: 30/50/90, Magazine: 9 Ammo
3	First Aid Kit, +1d Hit Points on First Aid, DR Moderate
4	Kevlar Vest, +5 Vitality
5	Hand Taser 750k Volt, Stun 1d+72
6	Smoke Grenade, 50,000 cubic foot

labs

There are twenty (20) Labs in the facility. Most of the Labs lie adjacent to one another, most of them on the fourth (4th) deck. These labs are primarily test labs, used for deep-sea biological research; some possess micro pressure chambers, precision cutting lasers, 3d model printers, fabrication suites, and other similar setups. Specific labs with more "classified" experiments include a chemical energy lab, an instruments lab with many sensitive measurement devices, and a military lab, used for NATO research. The classified labs reside on the 3rd deck.

Resourceful characters might turn to the labs for supplies, equipment, and weapons, but this is not an uncommon theme for many of the people in the facility. As such, the characters are likely to encounter others in various states of paranoia, including those who have become violent. The Labs are likely a refuge for a small band of scientists and researchers.

For a larger group of players, a GM might want to add in a group of paranoid military personnel in the military lab, where they acquired some kind of experimental weapons. The following table includes some sample, potential experimental devices that the characters may find in the labs.

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Result	Lab Equipment
1	24 Hour Rebreather and Deep Submersion Suit
2	Plasma Cutter (Cuts through steel)
3	Seismic Reflection Sensor (+21 Search)
4	Sonar Pulse Device (Damage: 1d+60, area: 5)
5	Microwave Lance (Damage: Strength+72/69/66)
6	MediPak +3d Hit Points (Instant)

escape pods

Up on the 5th deck, all but seven (7) escape pods remain unscathed and still usable. The entire deck is a single massive room, with the remaining pods sitting as columns. In some cases, there are pods that did not launch due to malfunctions or other issues and the passengers tried to find other pods unsuccessfully, quickly meeting the creature or other people. By all appearances, the characters can escape via the escape pods, but only with a successful security override, Security (DR Moderate). The difficulty is getting there...

The Firstcomers

Through some linguistics analysis, the pictographs are a form of early Sanskrit, indicating this being is called the First, or the Firstcomers. According to the writing in the room, the First People (assumedly the first Humans) trapped the Firstcomer in this tomb and sealed it, imprisoning this being for heinous crimes. It was one of the last of its kind.

The writing indicates that a Firstcomer has many amazing abilities including the ability to take any form, the ability to sense heat and vibration, the ability to absorb and consume other living life forms in mere moments, and the ability to live thousands if not hundreds of thousands of years.

Then the records end.

Little else exists in Sanskrit or other markings around the world talking about the Firstcomers or the First; mostly writing that was discounted as mythological. So drawings of them depict a bipedal race, like Humans, who at one time co-existed with our kind on Earth. But soon Humans grew fearful of these beings, and began wiping them out, chasing them across the stars. This is only speculation based on imagery without writing, but one thing is certain, this Firstcomer is a descendant of a powerful and deadly race of beings, capable of great destruction. Long ago, somehow Humanity triumphed over them.

Note: The GM should keep track of the location of the Firstcomer throughout the facility as it moves about freely able to change shape and size as desired. It can replicate any inanimate or animate thing it contacts, including nuances of voice and basic looks, but it cannot duplicate memories of a person, nor behavior. If the characters encounter the Firstcomer, its initial reaction is to ambush them and prey on them from behind, picking them, off one by one. If they see it change or attack it, it changes into a combative form, something akin to a giant spider-like being that uses many hook-and-scythe-like appendages to strike opponents. Once struck, the creature can absorb a target's life force almost instantly, killing them.

Typically, the Firstcomer moves towards the largest groups of people. In the beginning of the game, the biggest group is the horde of people fleeing to the escape pods, a group of around fifteen to twenty people (15-20). After that, it is the various groups of people throughout the facility, who hunkered down and prepared for attack by someone or something.

A GM should use some judgment in how this creature ends up interacting, if at all, with the player characters. The Firstcomer is intentionally a superior enemy and requires coordinated work between the players to defeat or trap it.

Visually, the Firstcomer appears as different things to all the characters. Only a character with the Character Feature: Descendant, will see the true form of the Firstcomer. In true form, the creature is readily indescribable, and most characters who can see the true form may suffer some initial shock or take on some dementia.

Dexterity 5d, Strength 6d, Persona 5d, Intellect 5d, Aptitude 5d

Features

Shapeshift

The Firstcomer can change into any form instantly.

(Sneak +80)

Extinguish

Except for Humans with the Descendant Character Feature, The Firstcomer can instantly and forcibly remove the life from a target, consuming their very life essence, sometimes called a soul. The Firstcomers use Human life forces as energy sources to keep moving, also consuming them to feed themselves. This Firstcomer is extremely hungry.

(On touching a Human target, the Firstcomer deals Damage: Willpower, ignoring armor, once a Round until the target is dead or somehow escapes. Humans with Descendant ignores all Damage, instead they may attempt to deal Damage on the Firstcomer)

Dement

Anyone who looks upon the true form of a Firstcomer must resist Dementia, or forever lose a part of their mind. A Firstcomer may choose to reveal their true form to intentionally startle and confuse enemies, with Humans it can kill them.

(A Human looking upon a Firstcomer is subject to the following results)

Willpower, DR Easy: The Character suffers immediate and irreversible dementia, from catatonia and pigment loss to comatose states.

Willpower, DR Moderate: The Character goes into immediate shock, and must make roll Vitality or suffer immediate, physiological Damage: 1d+72, typically involving bleeding from various orifices, seizures, and death.

Willpower, DR Difficult and Above: The Character somehow maintains all cognitive and physiological functions, able to continue operating normally without much of a loss in step. A Firstcomer will typically attack anyone who seems cognizant before others, leaving the easy prey for later.

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.OWNERSHIP
 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.GOOD FAITH SUBMISSIONS
 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, but include links to the d6 Magazine site along with your material. NOTE: If you publish independently, it is in good faith that you provide linking as described.
3.CONTACT
 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.How do I become a contributor?
 Simple. Goto http://www.d6online.com and sign up for an account, then email submissions@d6magazine.com with the Subject line as [New Contributor], citing your d6online.com account name so we can get you permissions to the Backstage Pass area for the D6 Magazines, where we discuss future issues, themes, and carry on other discussions that contributors may involve themselves.
5.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", or a core concept or genre.

For each edition of the D6 Magazine, a Theme will coincide. Each issue's Theme is a guiding idea that contributors may choose to utilize for developing and producing material for submission. The d6 online forum, located at (http://www.d6online.com) will announce and provide each D6 Magazine edition's Theme via the Backstage Pass for contributors, for permissions to view the Backstage Area, please submit a request per the above instructions (Item 4). Each Theme details the core concept for each Edition of D6 Magazine by which your submission(s) may 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 or a core concept of genre.

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", and may freely discuss rules and rules variants outside of any core concept.

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

Each issue of the D6 Magazine will now include a bestiary, which will feature creatures that are not genre specific, written from an observer's perspective. If you wish to submit creatures for the Bestiary, please note this in the subject of your submission, as [Bestiary Submission].

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.