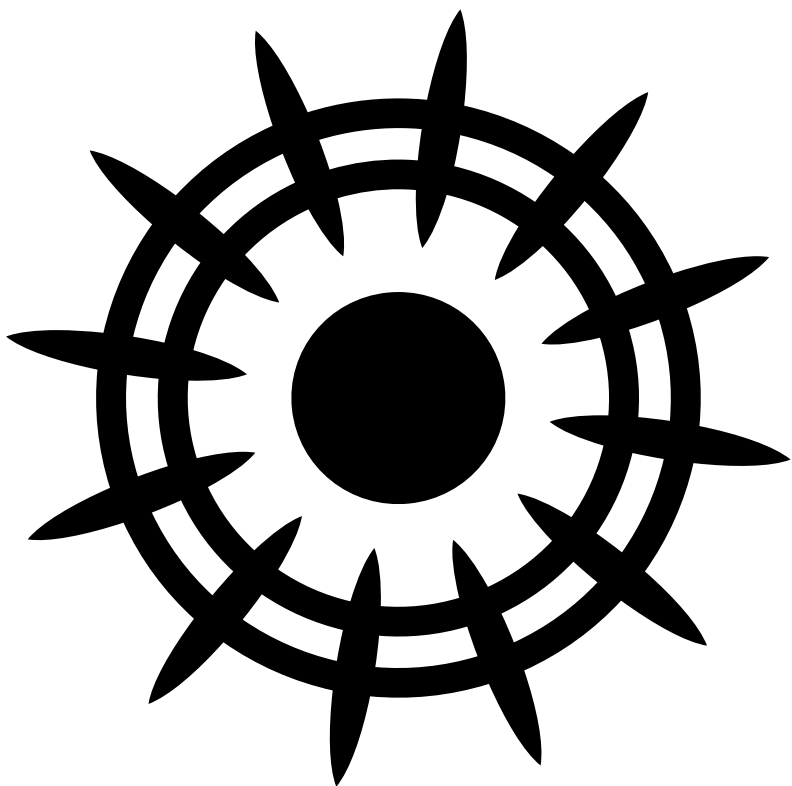


# MORENOIR



A  
**technoir**  
SUPPLEMENT

*Morenoir* is a guide for expanding the core rules found in *Technoir*, a high-tech hard-boiled roleplaying game by Jeremy Keller.

Visit [TechnoirRPG.com](http://TechnoirRPG.com) for more information and downloads.

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## CONTENTS

<b>Introduction .....</b>	<b>2</b>
<b>Run-Time Operations .....</b>	<b>3</b>
<b>Advanced Options .....</b>	<b>11</b>
<b>Transmission Creation Guide .....</b>	<b>15</b>
<b>Restocking Your Transmission.....</b>	<b>25</b>
<b>Writing Player's Guides .....</b>	<b>27</b>



## INTRODUCTION

Welcome to *Morenoir*! This is your go-to guide for running, hacking, adapting, and generally exploiting the hell out of *Technoir*. If you're ready to take your game to the next level, experiment with radical ideas, dive deeper into the chrome-coated sea, or just try something a little new and a little different, then you'll find the tools to do it here.

# RUN-TIME OPERATIONS

We've been running *Technoir* campaigns for almost half a decade now. Run-time operations are the tips, tricks, and other tidbits we've picked up along the way. Hopefully these insights will help up your game without needing to learn them the hard way, so that you can focus on finding all new ways to make your campaign rock.

## KNOW YOUR CITY

The great thing about *Technoir*'s slim transmissions is how easy they make it to run the game. Not only are they compact enough that you can read through them quickly, but their structure means that you don't *need* to read them before play begins.

### GET A MAP

If you're not already familiar with the city you're running, take a moment to hit the 'net and grab a neighborhood map of the city as it currently exists. Although places will have changed dramatically in *Technoir*'s dark future, having a map on hand can give you just enough of the local geography to provide a firm foundation for you to build your improvisation on.

### BRIEF THE PLAYERS

You're not the only one who will benefit from having a clear vision of the city. Before creating characters, take the time to read the *Technology*, *Environment*, and *Society* sections from your transmission of choice out loud to the table. This can be used as a prompt for a brief, open discussion between you and the players about what the city is like as you cement a common vision.

### CONNECTION CHEAT SHEET

It can also be useful to prep a cheat sheet for the city's [connections](#), listing their name, short description, and the favors they can do. (If you're okay with your players knowing their full stats, you can just print out the relevant pages from the transmission itself.) Make a copy for each player.

These cheat sheets are not only a valuable touchstone for the players to get a feel for the city, you'll also discover that they significantly speed up character creation.

## WHAT'S YOUR LEAD?

When the protagonists hit up a **connection** to gain a lead, *Technoir* assumes that the GM—taking into account the subject indicated, that subject's position on the plot map, the **connection's** relationship to the plot map, and the specific question that was asked of the **connection**—will provide an act of creative closure and figure out what the contact says.

But this doesn't have to be as simple as, "I know that X is involved with Y." And, in fact, repeatedly relying on that simple construction can lead to a very predictable (and boring) pace for your game. Plus, it's a staple of the noir genre that information—while it may point you in a direction that can be roughly described as "forward"—will also mislead, misdirect, or otherwise baffle the protagonist.

So rather than simply knowing the answer to their question and pointing them in the right direction, here are a few ways to complicate the leads your **connections** give out:

- They give them inaccurate information about the target.
- They point them at a target connected to the conspiracy, but for reasons that have nothing to do with the conspiracy.
- They don't know anything, but they can introduce the protagonists to someone who might.
- They claim they don't know anything, but they seem afraid.
- They don't know anything, but there was somebody else who was just asking them about the same thing.
- They want money for the information.
- They don't know anything, but they want to know, too. And they'll pay if the protagonists can tell them anything.
- They don't know anything right now, but if the protagonists come back tomorrow they'll see what they can dig up. (That doesn't actually mean that they'll have anything—or even that they'll be alive—when the protagonists come around.)
- They warn the protagonists that they don't want to mess around with the people involved (whether that's a **faction**, a **connection**, or a **threat**).
- They heard a rumor at a bar. There was a guy who mentioned A and B in the same sentence.
- They set the protagonists up with a fake job while secretly calling a **threat** to ambush them.
- They're holding an object for the subject of the protagonists' interest.

If you're still looking for inspiration, look at the **connection's** favors. Think about how the favors they do (for both the protagonists and other people) can translate into information or opportunities: If they've got the **chop** favor, maybe they sold a car to the guy the protagonists are asking about (and secretly low-jacked it so that they can trace it). If it's a **date**, maybe they took somebody to where the **object** is (or they can take the protagonists there themselves).

(If the lead actually involves the **connection** doing a favor for the protagonist, don't forget to activate the plot map accordingly.)

## WHEN A LEAD ISN'T A LEAD

Not every lead provided by a **connection** needs to take the form of a Q&A. It's even possible that the protagonists aren't specifically looking for information. Maybe they're actually coming to kill the **connection**, only to arrive and find their apartment spattered with blood. The clues at the crime scene *are the lead*. (Which means you should activate the plot map, just as you would with any other lead.)

## THE HOOK

As you begin your first session, you should have a rough understanding of what your mission seed is all about and a few dangling nodes drifting in the wind from the favors the protagonists called in during character creation. Once you get into the thick of play, the plot map mechanics will tend to continue driving the scenario forward. But before that can happen, you'll face the biggest hurdle: The initial scenario hook that will draw the protagonists into the conspiracy's clutches.

Maybe the hook is seeded with some delicious bait, luring the protagonists forward. Or maybe the hook reaches out, grabs them, and yanks them off their feet. Whatever the case may be, there are a couple broad methods that generally prove effective.

## THE HEIST CREW

An easy default assumption is for the protagonists to all belong to a pre-established crew: They've worked together in the past. They usually get gigs together. (And they're easy to motivate, because all you have to do is offer them a credible—or at least tempting—paycheck.)

There are generally two ways to hook a basic heist crew: First, one of the protagonists can choose to hit up a **connection** and ask for a job. (This is great because you can just use the standard plot map mechanics to figure out what the job will be.)

Alternatively, you can kickstart the scenario by either arbitrarily choosing a **connection** or randomly rolling one on the transmission's master table. (One option is to look at the favors used during character creation and choose one of them to contextualize with a job offer: "You're picking up that stolen pistol from Bluetooth Koi when he mentions he might have a job for you.") This can be particularly useful when running the game for first-time *Technoir* players, who may not have internalized the game's default action of asking for a lead whenever they're in doubt about what to do.

Either way, remember that this initial job doesn't have to be (and usually shouldn't be), "There's a conspiracy, go figure it out." Instead, it'll be something innocuous. Or maybe it just targets someone (or something) that is caught up in the conspiracy.

## BRINGING THEM TOGETHER

Another option is to start by having the protagonists split up. (It's even possible that they don't even know each other.) This can be more difficult to handle, but can also be very rewarding: The ability to cut back and forth between different scenes allows you to keep the tension high and the pace fast, getting the session off to a bang. To keep things interesting, don't linger on any one protagonist (or group of protagonists) for too long and:

- 3 Cut on a surprise to create a cliffhanger. ("The door is suddenly blown open with plastic explosives!")
- 3 Cut on the choice. (This gives one group time to dwell on the choice and creates tension over the curiosity of what the answer will be.)
- 3 Cut on the roll of the dice. (Leaving the outcome in suspense, but also eliminating the mechanical pause as pools are built and rolled.)
- 3 Cut at any point where a player needs to look up a rule. (It may not create a cliffhanger or a moment of suspense, but it does eliminate dead air at the gaming table.)

The other key to making this work is using a *crossover* to tie the scenes together. The simplest method is the *direct crossover*, in which an element or outcome from one scene immediately appears in the other. (For example, if one group blows up an arms depot, the other group might hear the explosion from across town.)

*Indirect crossovers* are both subtler and more varied. These are common or related elements in each scene which are not identical: For example, you might have John discover Derya Liddy's business card on a corpse in one scene and then cut to another scene where Luci is getting an interface call from her.

Indirect crossovers might not have any specific connection in the game world at all: For example, Maria might ask Natasha out for a date at the Redstar Tea House; simultaneously Carla gets hired by Billie Ng to plant a hidden camera there at the same time in order to monitor a meeting between two Bank of China executives. Maria and Natasha have no connection to the Bank of China executives, but it's still a crossover.

This also demonstrates how crossovers can be used to weave disconnected narratives together: Maria, Natasha, and Carla are all going to end up at the Redstar at the same time. Luci and John are both getting tangled up in Derya Liddy's business. It's still not entirely clear how their paths are going to cross, but they've definitely been set on a collision course.

## AIM THE PROTAGONISTS AT EACH OTHER

You can strengthen this technique even more by setting the protagonists into immediate opposition with each other.

Here are some genericized examples of how you can do that in play:

- ▣ A protagonist has been framed for murder. The other protagonists are sent to track her down and find out what she knows.
- ▣ Two members of the group are hired to deliver a package. Two other members of the group are hired to prevent the delivery of the package. (Leaving us madly curious to see which half of the group will be the first to call the fifth PC for help.)
- ▣ The members of the group are all simultaneously hired to steal the same thing by different employers. (Create even more chaos by having the thing in question belong to yet another protagonist.)

This can be particularly useful if you're still waiting for the mission seed to firm up a bit in your mind: As the protagonists start fighting with each other, they'll generate strongly motivated drama without you ever needing to lift a finger. Simultaneously, they'll start spending **Push dice** on each other, allowing you to build up a stockpile to hurt them with when the bad guys make their move.

A couple things to watch for with this technique:

- ▣ **First:** The **Push dice** economy of *Technoir* requires that the GM spend their **Push dice** to get them back into the hands of the players. If the protagonists are just fighting each other, this can be difficult to accomplish and the game can flounder as the **Push dice** become concentrated in your hands. You have to look for your opportunities (the bar patron who gets angry that his drink was spilled; the cops who don't like having their time wasted; etc.) and try to find the moment when you get them turned back to the main plot and introduce some **threats** to antagonize them.
- ▣ **Second:** When the protagonists go to their **connections** asking for leads on each other, it can be tempting to think of that as being a "special case" that somehow doesn't apply to your plot map. *Don't do that.* Stick with the rules for generating the plot map: A lead can point them in the direction of the protagonist they're interested in *and* be connected to the conspiracy.

## MAKE IT PERSONAL

Instead of doing all the work yourself to generate a scenario hook, point at a player and say, “What is the most important goal in your character’s life?”

Maybe they’ll simply say, “Money.” If that’s the case, you can just refer back to the general advice for hooking heist crews. But you might also get interesting stuff like, “To find my lost sister.” Or, “To get revenge on the Ring Cartel.” Or, “To kill Inspector Abang.”

What they need now is a lead they can pursue. Ultimately, this still defaults back to either having a **connection** contact them or waiting for them to choose a **connection** to contact, but now you’ve got extra context that will help you shape their involvement with the conspiracy. (And maybe their personal stakes really *are* tied up in the warp and woof of the conspiracy. But it might also prove to be a false lead or only tangentially related. Either way, it won’t matter once they’ve gotten thoroughly tangled up in things.)

## RUNNING AWESOME SCENES

Most of the scenes you’ll create in *Technoir* are ultimately about *conflict*: Two or more characters want mutually exclusive things and the scene is about determining which character gets what they want.

One of the great things about *Technoir* is that you can use the same mechanics regardless of what type of conflict it is: Hacking, seduction, combat, interrogation, tracking, chases, etc. They are all handled using the same contention structure.

Despite this mechanical unification, however, some GMs find that their non-combat scenes often fall flat: The protagonists have an objective. They briefly interact with the environment or an NPC, readily achieve their objective, and then the scene is over and done.

To avoid these brief, lifeless scenes, there are a couple key insights:

- **First:** For an objective to be interesting, there needs to be an *obstacle* preventing you from accomplishing it.

For example, let’s say that you have an objective of going to the corner store and buying a Coke. In general, that’s not going to result in an interesting scene because there’s no meaningful obstacle. But if there’s a team of ninjas hunting you through the neighborhood, it gets interesting. If you can’t leave your sister alone because you’re afraid she might commit suicide while you’re gone, it gets interesting.

- **Second:** For an obstacle to be interesting, it cannot be trivially overcome.

For your combat scenes, there is an inherent objective (defeat them), the obstacles are baked in (the antagonists you’re fighting), and the mechanics prevent those obstacles from being trivial (because you generally can’t apply a single **adjective** to knock someone out of the fight). But we could consider a combat scene which was fairly boring: Imagine a single attack roll that resulted in all of the protagonists’ opponents getting wiped out. (Which is not to say that you should never have combat scenes like that, of course, any more than you should always have ninjas guarding the corner store.)

For your non-combat scenes, you’ll need to figure out what the obstacle is. And



you'll get even better scenes if there are multiple obstacles, multiple objectives, or both. (In many cases you can simply set up the objectives of the scene so that they conflict with each other and, presto, you've got both.)

In general, you'll also want to embrace the idea that characters can't jump directly to making an "I solve the problem" die roll even outside of combat. In practice, this means looking at the vector being proposed for a given action, figuring out what the obstacle is which stands in the way of the vector, and then requiring the creation of one or more preliminary vectors that can be exploited to route around that initial obstacle.

For example: You want to shoot Victor inside his club. But you can't just drive up *outside* the club and shoot him. First you'll have to find some way to get inside (sneaking or fast-talking your way past the bouncers), then track him down, and then take your shot.

For example: You want to convince Michael to sell you the datachip. But first you're going to have to get him to admit he has it. Then you've got to persuade him that there's another way to save his sister. And then you've got to convince him that you're offering him something worth the risk.

The cool thing is that you don't need to figure out how the protagonists are going to work their way around these obstacles: That's the protagonists' job! Instead, just set the obstacles: Michael doesn't want to admit he has the datachip. Michael needs it to save his sister. Michael needs to be convinced to take the deal.

## THE SOCIAL VECTOR LADDER

When there's a physical environment, it's often not difficult to imagine the obstacles involved. (You have to open the door before you walk through it.) The abstract realm of a social interaction can be a little harder to create, particularly if you're doing it on the fly (which will, of course, almost always be the case in *Technoir*).

One way of doing that is to set clear, multi-layered stakes, like in our example with Michael: Each thing at stake requires a separate vector to deal with it.

Another useful tool is the *social vector ladder*: The progression of **adjective** severity is a simple multi-vector guideline. You need a fleeting **adjective** to provide the vector for a sticky **adjective**, which provides the vector you need for the locked **adjective** which will solve your problem.

This obviously isn't the be-all or end-all of possible social interactions, but it can be useful for situations where you're not certain how to structure a longer, more important social interaction: The multiple steps require a deeper engagement with the interaction and the progression of **adjective** severity creates a rising tension.

## OUT ON THE FRINGE

The usual structure of a *Technoir* scenario is fairly straightforward: You'll generate a mission seed. You'll figure out what's going on. You'll hook the protagonists using one of the outlying nodes on the plot map. And then the protagonists will drill their way down to the core of the plot map, eventually revealing the mission seed and discovering the truth of what's happening.

But that's not necessarily the way it needs to happen. It's possible for the protagonists to never get anywhere near the core of the plot map (the heart of the conspiracy defined by the original mission seed). Instead, they can become completely wrapped up in a complex periphery of events that are being influenced or instigated by the conspiracy without being a direct part of it.

Let me give you an example of what it's like playing out on the fringe:

I generate a conspiracy focusing around a complex alliance of interests working to rig the presidential election in Ohio. The first impulse is that the protagonists will work their contacts, shake a few trees, and eventually find a way to unmask (or at least de-fang) the conspiracy (presumably preventing the election from being rigged). But when the campaign takes place out on the fringe, that's not what happens: Instead, the protagonists get tangled up in the street warfare of a small gang that murdered a campaign worker. Or they end up investigating the illegal medical testing of one of the companies involved in the election rigging. Or they wrangle a contract to protect one of the down-ticket candidates.

The point is that you end up with this "cloud of activity" surrounding the conspiracy at the center of your plot map, and it's fully possible for the protagonists to get completely (and compellingly) enmeshed in this cloud without ever worming their way into the heart of the matter.

This isn't necessarily something that you can force to happen. (And you probably wouldn't want to.) But it's something that I make a point of leaving myself open to.

By contrast, I think I inadvertently mucked up the first *Technoir* scenario I ran by pushing too hard for the revelation of the central conspiracy. I think I would have been better off simply letting the protagonists resolve the local squabble that they'd become invested in while letting the deeper conspiracy either pass them by or come back for a second pass in a different form further down the road.

# ADVANCED OPTIONS

Optimizing your *Technoir* experience can be about more than just experimenting with new techniques and implementing best practices. These advanced options can be used to get under the hood of the game and tweak its performance. **Options** rewrite a mechanic found in the core rulebook, offering you an alternative or enhanced feature. **Augmentations** supplement or expand the core rules, giving you new ways of exploring *Technoir*.

## ACTIVE REACTIONS (OPTION)

When determining a target's reaction use the appropriate **verb**, **Hurt dice**, and **Push dice** to assemble a dice pool. The reaction rating of the target is equal to the total rolled on the **Reaction dice** pool.

This optional rule increases the dynamic quality of action resolution. It provides a slight defensive boost to **verbs** rated at only 1 or 2 points, but also results in **Hurt dice** having a more dramatic impact on the scene (as they now affect both attacks and reactions).

## ALTERNATIVE RELATIONSHIP

### ADJECTIVES (OPTION)

The default list of **adjectives** in the core book used during Step 5 of character creation (*Assign Relationship Adjectives*) are designed to force the protagonists into strong, noir-like relationships with the transmission's **connections**. By varying these **adjectives**, however, you can create distinctly different patterns of relationships and, as a result, subtly re-flavor your *Technoir* campaign.

The sample lists below offer examples of how this can be done. The first two can be used to create, respectively, an environment of heightened fear and distrust or a tangled web of sexual attraction and personal drama. The third, on the other hand, has the potential to radically shift the focus of the game by pitting the protagonists against their mutual **connections** (with the possible result of eventually turning against each other as loyalties become frayed and divided).

#### PARANOIAC

antagonistic	fanatical	trusting
duteous	shackled	wary
envious	suspicious	vigilant

#### ROMANTIC

adoring	enamoured	nourishing
codependent	jealous	platonic
devoted	lascivious	resentful

#### VIOLENT

brutal	murderous	sinful
cruel	resentful	tyrannical
hateful	revengeful	virulent

# RELATIONSHIP ADJECTIVES

## (AUGMENTATION)

A *relationship adjective* refers to any adjective which describes the way two characters regard each other. (In the core game, this refers only to the permanent, locked *relationship adjectives* which describe how a protagonist feels about their *connections*.)

In general, a *relationship adjective* acts as a negative adjective when you act against the character you have a relationship with and as positive adjective when you're helping or defending that character. (Some exceptions may exist.)

### APPLYING RELATIONSHIP ADJECTIVES

When you apply a *relationship adjective* to a character, you specify which character they have that relationship with. The adjective describes the target character's relationship with that character; it does not necessarily describe the character's relationship with them.

(You can already apply an adjective like *trusting*. A *relationship adjective*, on the other hand, specifies exactly who the character trusts. For example, *trusting (Paul)* or *affectionate (Cyndi)*. This would mean that they're trusting of Paul or affectionate towards Cyndi; it doesn't necessarily mean that Paul trusts them or that Cyndi likes them.)

Of course, as with any other adjective, you still need to establish the proper vector for applying the *relationship adjective*.

### RELATIONSHIPS AND GROUPS

If you want a *relationship adjective* to describe the target's relationship with multiple people—for example, if you want them to be *trusting* of both you and your friends—then you need to use the rules for multiple targets: You need to have an *adjective tag* that justifies the application and you need to discharge a *Push die* (that is not rolled as part of the dice pool) to pay for the attempt.

Pushing *relationship tags* that describe relationships with multiple people onto multiple targets costs two *Push dice* (one for multiple relationships; one for multiple targets).

(For example, if you want to make an entire Cyn Set gang *loyal* to Saito International, you'd need to spend one *Push die* to affect all the members in the gang and a second *Push die* because Saito International represents a large group of people. However, if you just want the leader of the gang to feel *loyal* to the corporation, that would only cost one *Push die*. Similarly, if you want the whole gang to feel *loyal* to a particular representative of Saito International, that would also only cost one *Push die*.)

## RELATIONSHIP SEVERITY

In terms of severity, **relationship adjectives** work just like any other **adjective**. If someone is fleetingly *trusting* of a character, they've been momentarily persuaded to believe their story. If that same **adjective** is made sticky, on the other hand, then they'll keep swallowing the character's bullshit for a long time.

If a **relationship adjective** is locked onto a protagonist, however, the character it describes automatically becomes a **connection**. (Somebody at the table is saying "this guy is of major importance to the protagonist" and that needs to be respected.) This means that they can be hit up like any other **connection**, added to the plot map, and so forth. (The GM can prep customized connection tables that can be used whenever the nouveau **connection** is hit up for a lead. Alternatively, the GM could use them to replace a **connection** who has been killed or otherwise removed from play; or even make them the seed for a new or overlapping transmission. See *Restocking Your Transmission*, page 25.)

# RUNNING TWO CONSPIRACIES

## (AUGMENTATION)

If you want to amp up the complexity, paranoia, and outright bafflement of your campaign, you can use this augmentation to run two conspiracies simultaneously: Until the protagonists realize that there are multiple enigmas in play, they won't be able to even start unraveling what's happening to them. (From your perspective as the GM, on the other hand, the second conspiracy—which will be kept almost entirely distinct from the first conspiracy—is easy to distinguish and no more difficult to manage, so you get a large bang for their buck.)

## DUAL MISSION SEEDS

When preparing for the game, generate two separate mission seeds (each consisting of three nodes rolled on the transmission's master table). You can use different colored pencils or ink to keep the two conspiracies distinct from each other. (We'll refer to these as the red conspiracy and the blue conspiracy here, but the actual colors don't really matter.)

If the same node appears in both mission seeds, the conspiracies are already linked to each other (but should still be treated as distinct, separate conspiracies).

## DUAL FAVORS

As the protagonists call in favors from their **connections**, the colors of those favors will alternate: The first favor will be red, the second blue, the third red again, and so forth. The color of a **connection** (and, thus, the conspiracy they're associated with) is determined by the color of the favor which adds them to the plot map. (Write their name in that color.)

Note that a **connection** being associated with a conspiracy doesn't necessarily mean they're *involved* with the conspiracy. (That only happens if they're actually *connected* to the conspiracy on the plot map.) The association just means that they're more likely to know the people, **objects**, **locations**, and other nodes tangled up in that conspiracy.

## DUAL LEADS

By default, when the protagonists hit up a **connection** for a lead, follow the normal procedure: Roll a d6 on the **connection's** connection table. If the generated node is already on the plot map, link the **connection** to it (they're involved). If the generated node isn't on the plot map yet, add it and connect it. The new node gains the color of whatever it's connected to.

If the **connection** offering the lead is on the plot map (and, therefore, associated with one of the conspiracies), any nodes added to the plot map as a result of their leads belong to their conspiracy by default. This is true even if a specific node in the other conspiracy is inquired about: In that case, connect the resulting node to both the node asked about AND the **connection's** conspiracy (things are starting to get tangled up).

**THE BIG GUIDE  
TO CREATING  
TECHNOIR  
TRANSMISSIONS**



# TRANSMISSIONS

Transmissions are the cybernetic heart of *Technoir*. Combined with the plot map mechanics, each transmission becomes a potent procedural content generator with creative elements that can be almost endlessly recombined to create new scenarios on the fly.

Creating a new transmission for your game is also a fairly simple and straightforward project. (And, because it can be so effectively reused time and time again, a surprisingly rewarding one.) This creation guide will help walk you through the process, along with a handful of crucial design guidelines and some useful resources.

First: Pick a city. *Technoir* takes place in the near future, so it can be fairly safe to assume that any city in the modern world will continue to exist. Selecting a city you're familiar with (such as your hometown) can be a good choice for your first transmission.

Second: Figure out what the story of the city is. This decision should influence most (but not all) of the elements you choose to include in your transmission. This isn't the totality of the city as it exists, but it is the lens through which the protagonists will experience it.

The default for *Technoir* is the seedy, criminal underbelly of the city. But even within that broad parameter your choices will influence (but not necessarily control) the stories that emerge from the transmission: If you focus your transmission on corporate espionage and corrupt politicians, you'll end up with different stories than a transmission that focuses on gang members and the drug trade.

## MASTER TABLE

The transmission's master table is made up of thirty-six individual nodes. As you create these nodes, make a point of brainstorming more ideas than you need. Having a plethora of options means that you'll be able to keep the best of them. You can save the ideas you don't include to use in other transmissions (or for restocking this transmission, see page 25). It can also be very effective to take two different ideas and combine them into *one* idea that will be richer and more interesting than either would independently.

Designing transmission nodes requires a distinct method of nonspecific and unlinked details. You want each node to be evocative and packed full of potential, but it should also be possible to freely associate it with the other nodes. For example, consider this **event** from the *Kepler Station* transmission:

### Cimmerian Orbits

*Kepler Station's* power systems are compromised by hackers, triggering rolling brown-outs.

Could the description of this **event** include the identity of the hackers responsible or the people they're working for? Of course. But if it did, that would prevent the node from being associated with the other **factions**, **threats**, or **connections**.



Similarly you generally want to avoid predetermining how various nodes are linked to each other. For example, imagine a transmission in which one of the [locations](#) was defined as:

### **Club Neo**

*A plain block of concrete glitzed in overlapping layers of multi-sensory AR.*

And in the same transmission we include:

### **Madame Ling**

*The owner of Club Neo and the drug mistress of the Lowtown party scene.*

This predetermined link locks down how the GM can use both Club Neo and Madame Ling, which blunts the effectiveness of the free association created by *Technoir's* plot map mechanics. Most of the time, it would be more effective to rewrite Madame Ling:

### **Madame Ling**

*A lady of refined manners and the drug mistress of the Lowtown party scene.*

Maybe she ends up being the owner of Club Neo. Maybe she ends up being the bitter rival of whoever *does* get identified as the owner of Club Neo. The group can discover that through play.

Conversely, including rich, evocative links to elements of the setting which are *not* transmission nodes can be an effective technique because they allow the node to carry in additional depth and complexity as they arrive on the plot map. (For example, Madame Ling legitimately brings in the entirety of the “Lowtown party scene” whenever she gets rolled into [events](#).) But you’ll also want to make sure that the preexisting links don’t end up outweighing those created during play.

# EXPOSITION

The three paragraphs of *Exposition* are where you establish your core concept of what the city is: You should use it to crystallize your creative vision. And you'll also want to lay the groundwork for how your players will be introduced to the setting.

## TECHNOLOGY

For the *Technology* paragraph, make a point of focusing on what makes the city's use and experience of technology *unique*. Every city uses the interface. You don't need to remind anyone of that. But does the Technocratic Party enforce a state-controlled augmented reality channel which it is illegal to unsubscribe from? Does everyone in the social elite wear a full-body AR avatar-sleeve and it's considered impolite to comment on someone's true appearance? Is the local interface infrastructure swarming with viruses due to poor digital maintenance? These are the details you'll want to call out and highlight.

Apply the same sort of creative logic and exceptionalism to the other cyberpunk technologies that define *Technoir's* future.

## ENVIRONMENT

If your players are familiar with your city of choice in the modern day, then you can focus on establishing how the city has been transformed by technology and future history.

If they aren't (or if you're writing for a wider audience), you'll also want to include enough information to orient them.

Either way, you don't have a lot of space, so focus on big, strong imagery. Allow a handful of well-chosen examples to capture the city in a sort of textual holography. Looking at those examples from different angles should allow one to envision the totality of the city's many faces.

## SOCIETY

What's it like to live there? For any given city, there's usually several different answers to that question. And those answers are typically divided by class, geography, ethnicity, or all of the above.

Also give some thought to what the inherent lines of stress and conflict are in society. When the temperature gets turned up, where are things going to boil over? When a mission seed creates friction, who's going to get burned? And who are they going to retaliate against?

# CONNECTIONS

**Connections** should be characters that you can simultaneously imagine as both the best of friends and the most bitter of enemies. The essence of a great noir supporting cast is their ability to walk that line, and in practice **connections** will often start as one and quickly become the next.

## FAVORS

You should have a total of thirteen to fourteen favors split up among the transmission's six **connections**.

- ❑ Every **connection** should have at least two favors, and some may have three or even four favors. (Having multiple favors allows protagonists to have different relationships with the same **connection**; it also gives the **connection** multiple ways of obviously getting tangled up in the plot map.)
- ❑ The **fence** and **fix** favors can (and often arguably should) be limited to a specific category of equipment.
- ❑ You don't necessarily need to include every favor in every transmission. Making one favor unavailable will shape the types of stories told in that transmission, and can also serve as a motivation for the protagonists to visit other cities later in the campaign. (It is generally recommended that **shark** and **splice** always be available, however.)

Favors can be assigned according to character concept, but if you're seeking inspiration for creating your **connections**, looking at which favors you still need to assign in a transmission and figuring out what sort of person could be capable of granting them can be a fantastic spur for your creativity.

## CONNECTION STATS

**Connections** can be created by selecting either three or four **training programs**. Alternatively you can simply assign stat points:

- ❑ 21 verb points with 4 positive **adjectives**
- ❑ 18 verb points with 3 positive **adjectives**

The existing transmissions all have five **connections** built with 18 verb points and one **connection** built with 21 verb points, but this is merely a guideline and not a stringent requirement.

## CONNECTION OBJECTS

In the published transmission format, there's not a lot of room for describing individual **objects**. The assumption is that the GM can pop open the equipment section and pick whichever upgrades seem appropriate at the time. If you'd prefer to prep that material, upgrade **tags** can be listed in parentheses for easy reference.

# CONNECTION LEAD TABLES

When stocking a **connection's** lead table, think about who and what they have a predilection towards. Who do they know? What things do they want? What activities are they most likely to get involved with or be responsible for? This doesn't lock anything in, but just as you shape the narrative inclination of the city by selecting its elements, so you create the narrative bias of your **connections** by selecting their lead tables.

It's generally easiest to wait until the transmission's master table has been completely filled before you begin filling out the lead tables.

- Each row on the connection lead table is a particular category (in the same order that they appear on the master table: **Connections, Events, Factions, Locations, Objects, Threats**).
- Each node on the master table should appear twice in the connection lead tables. (Generally this means that each node appears once in the Connected column and once in the Unconnected column, but that's not absolutely necessary.)
- A node should generally not appear twice on the same **connection's** lead table. (In other words, a **connection** should be linked to two different **objects**, not the same **object** twice. But this is, once again, merely a guideline and not a requirement.)

# EVENTS

When designing **events**, try to keep them open so that they can be things that have occurred, are occurring, or which are threatening to occur. Although some **events** can be exclusive affairs (which can create the delightful necessity for the protagonists to somehow gain access to them), they should not be so exclusive that it will be difficult for **connections**, **factions**, and **threats** to be involved or responsible for them.

If you're looking for inspiration, use the generic **event** types listed below, but make sure to contextualize them into something specific. Things that could *only* happen in this specific city will strengthen the flavor and identity of your transmission.

## GENERIC EVENT TYPES

- ┆ Terrorist Attack (Bombing, Shooting, Interface Virus)
- ┆ Crime or Crime Spree (Bank Robberies, Serial Killer, Heists, Gang Wars, Hostage Situation, Jail Break)
- ┆ Political Event (Rally, Scandal, Referendum, New Law, Election)
- ┆ Public Event (Parade, Concert, Festival, Tournament, Premiere, Flash Mob)
- ┆ Private Event (Funeral, Movie Shoot, Party)
- ┆ Competition (Sports, Gambling)
- ┆ Public Protest (Riot, Demonstration)
- ┆ Death (Murder, Suicide, Accident, Overdose, Disease, Execution)
- ┆ Weather (Extreme, Seasonal)
- ┆ Catastrophic Failure (Vehicle, Building, Infrastructure, Interface)
- ┆ Newcomers (Immigrants, Gang, Celebrity)
- ┆ Gossip (Celebrity, Underworld, Tabloid, Political, Interface, Panic)
- ┆ Cult of the New (Interface Program, Drug, Product, Food)
- ┆ Corporate Machinations (Takeover, Industrial Espionage, Bankruptcy, Announcement)
- ┆ Fire
- ┆ Disease
- ┆ Natural Disaster
- ┆ Chase
- ┆ Whistleblower

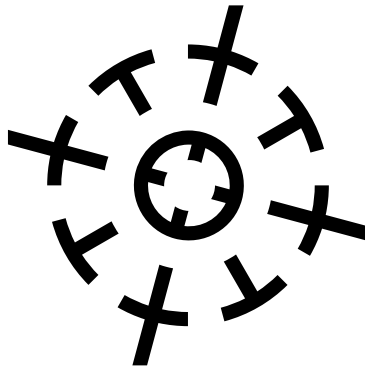
# FACTIONS

**Factions**, perhaps more than any other node type, allow you to define exactly what your city is all about: These are the movers and shakers, and by their very nature everyone and everything else will fall into their orbit sooner or later.

In addition to an identity, try to give every **faction** at least one distinct agenda. (But it should be an agenda that's flexible enough that it can manifest in a lot of different plots.)

## GENERIC FACTION TYPES

- Corporations
- Government
- Activists
- Religious Groups
- Gangs
- Organized Crime
- Secret Societies
- Unions
- Ethnic Groups
- Social Classes
- Cultural Movements



# LOCATIONS

Most of your **locations** should be cool and unique. It's okay to occasionally include something like, "A warehouse on the east side," but these kinds of generic concepts can easily be created on the fly during play. Instead, the **locations** in your transmission serve a dual function: First, they're the touchstones which define the architectural style and attitude of your city. Second, they're the big set pieces where awesome scenes can play out.

Think about what the current icons of your city's landscape are: What defines the skyline? What are the tourist traps? What are the local favorites? Consider how these **locations** have been transformed in the cyberpunk future. Also: What are the big infrastructure projects that are currently in the planning or construction phases that could be finished by the time of *Technoir*? And what has their impact been on the city?

Cities are big, and there are probably more than six places you'll want to discuss. Don't be afraid to "hide" other locations in your nodes by mentioning, in their descriptions, where the **connections** hang out, where a **faction** meets, or where an **event** takes place.



# OBJECTS

**Objects** are your McGuffins! The things in your story that everyone wants to get their hands on. Transmissions can also be a cool way to add new technology to the setting.

## OBJECT STATS

When creating the **tags** for a custom **object**, you can use the existing **objects** catalog as a guide. Scan through the master **tag** list (*Technoir*, page 48) to see if there are any **tags** that your **object** should have. And then scatter in some catchy story **tags** like *stolen* or *fingerprints* or *tracking device*.

# THREATS

Each **threat** should be made up of two Heavies and zero to four Henchmen.

- ▢ Heavies: 4 **training programs** (21 verb points + 4 positive **adjectives**)
- ▢ Henchmen: 3 **training programs** (18 verb points + 3 positive **adjectives**)

## OBJECT POOL

Create a single **object** pool which lists all the stats for the **objects** used by the members of the **threat**. (That way you don't chew up space by repeating the same stats while keeping everything on one page and easy to reference.) The pool can also include custom **objects** that aren't available anywhere else (but try not to go to that well too often).

# CREDITS

*Technoir's* transmission format has been released under a non-commercial Creative Commons license, so you should feel more than free to share your creation far and wide under the same license. Before you do, make sure you've given yourself credit as the author (and also credit any other transmissions you've borrowed material from under the license). You should also be sure to credit anyone who has helped you playtest the transmission!



# RESTOCKING YOUR TRANSMISSION

If you're running a longer *Technoir* campaign that spans multiple stories in the same city, the laws of probability dictate that some nodes will be repeated. In many cases this is fine. (For example, there's nothing wrong with the same **connections** getting involved in the lives of the protagonists time and time again.) In other cases, you'll be able to recontextualize the nodes. (This is an *Immatrix* Shoot for a different movie in L.A. Or a different set of *Corrupt Cops*.) Or it may just be a condition that's persisting. (El Niño's rains are still pouring down. The gang wars continue.)

Even when it's not possible to reuse or recontextualize a node, it may be possible that the link indicated on the plot map is invoking the legacy of something or someone which has been lost. (The rebuilding of something destroyed during the event. The will of a dead woman. Or maybe even the holographic AI construct based on the woman's original personality.)

But sometimes nodes are simply used up: **Connections** die. **Events** fade into the past. **Factions** lose their grip on power. **Threats** are eliminated. **Objects** are destroyed. Or maybe you're just tired of a particular **location** and want to vary the scenery.

When that happens, you need to restock your transmission: Rip out the dead node and replace it with a new one.

At first glance, this is a fairly simple process. But there are a couple of complications, both revolving around **connections**.

## CONNECTION FAVORS

When replacing a **connection**, some consideration must be given to the favors offered by the new **connection**. The easiest solution would be for the new **connection** to have the same favors as the old **connection**, but this can lead to a carbon copy syndrome that may remind some of the Darrins on *Bewitched*.

If the transmission was originally missing one of the possible favors, this may be a good time to include it (while perhaps dropping another). It's also possible that the favors offered by the existing **connections** might be shuffled around to mix things up: Has someone who used to have the **date** favor been discredited? Has anyone taken up a new line of business?

## CONNECTION LEAD TABLES

Regardless of the node being restocked, it needs to be included in the **connections'** lead tables. Once again, the easiest method is to simply swap each node into the place occupied by the node it's replacing, but this isn't necessarily the best option and it can create associations that don't make a lot of sense.

It can be easier to rebalance the connection lead tables if you're replacing several nodes at once (giving you more empty slots to play around with). Similarly, it can be useful to look at the totality of all the **connections'** lead tables and see what can or should be shuffled around. Have people's interests changed? Did one of the **threats** end up pissing off one of the **factions**? Have you discovered through play that a particular **connection** is obsessed with an **object**?

The restocking process, in general, allows you to constantly revitalize and rejuvenate a transmission. A little judicious pruning paired with creative refreshment can keep a transmission viable for dozens of sessions with very little effort.

**JEREMY'S GUIDE TO  
WRITING  
PLAYER'S GUIDES  
FOR TECHNOIR**



# PLAYER'S GUIDES

So many folks have expressed interest in providing additional content for *Technoir* or hacking it to make it work with other subgenres, settings, or eras. Because the player's guide encapsulates all of the setting content that the players' protagonists interface with, all in booklet format, it's the best avenue for creating and sharing your new visions.

This guide will go through each of the sections of a typical player's guide with advice and parameters for making your version. It uses plenty of examples from the original *Player's Guide* as well as hacks I've worked on: *Mechnoir* and *Hexnoir*. We'll even make a new hack in the process. Since these guides are all covered under Creative Commons, feel free to use whatever is useful from the existing material.

Have fun! I can't wait to see how you expand the rules to play gritty noir dramas in your favorite settings.

Jeremy Keller

# GENERATION

This section details the process for making protagonists. Generally this doesn't change much no matter what setting you're going for, so you can copy and paste the steps from the *Technoir Player's Guide*. You may need to add some details in or take things out depending on how you plan to change the system. *Hexnoir* has some examples of this:

- ❑ I added a new **verb**, **EVOKE**, but I didn't want every character to be able to cast spells. So, on Step 2, I indicated that **EVOKE** didn't start with one box filled in like the other **verbs**.
- ❑ On Step 3, I added a note about using an **adjective** to denote if the protagonist belongs to a non-human species like dwarf or elf.
- ❑ Since *Hexnoir* wasn't going to deal with cybernetics, I removed the references to paying for implants from Step 6 as well as references to the **splice** and **chop** favors—they don't appear in that player's guide.

One of the biggest tools you have to take the rules set into new settings and genres is with the **training programs**. The programs describe what culture and education characters have available to them.

- ❑ Come up with nine programs. Generally they describe occupations in the setting, but my *Hexnoir* also used programs to describe heritages like Halfling or Orc so that can stretch a bit.
- ❑ Figure out the three **verbs** that each program teaches. A particular program never teaches a **verb** more than once. I like to make sure that each **verb** is represented three times in the list, but that's not a hard rule.
- ❑ Select three **adjectives** that fit with each program. This is a great way to make sure that players are inspired with an appropriate **adjective** and they help to communicate a bit more about the program.

Here's an example of a set of **training programs** for an old west setting. West-noir?

## TRAINING PROGRAMS

Program	Verbs (increase each by 1)	Adjectives (pick one)
Barkeep	COAX, FIGHT, and TREAT	<i>attentive, stubborn, or tough</i>
Cowhand	DETECT, OPERATE, and SHOOT	<i>agile, fast, or healthy</i>
Doc	DETECT, HACK, and TREAT	<i>alert, smart, or steady</i>
Entertainer	COAX, MOVE, and PROWL	<i>attractive, charming, or sly</i>
Outlaw	FIGHT, PROWL, and SHOOT	<i>brutish, rude, or twitchy</i>
Preacher	COAX, HACK, and TREAT	<i>charismatic, devoted, or loud</i>
Rail Engineer	HACK, MOVE, and OPERATE	<i>analytical, precise, or timely</i>
Sheriff	FIGHT, OPERATE, and SHOOT	<i>fearless, quick, or stern</i>
Tracker	DETECT, MOVE, and PROWL	<i>brave, observant, or patient</i>

# VERBS

In this section I want to make sure players have an overview and reference for the **verbs** they will be using. Each **verb** is listed with a brief description and examples of the fleeting, sticky, and locked **adjectives** they can create. It looks like this:



## COAX

*Used to influence people through words and body language.*

- |              |                |
|--------------|----------------|
| ☒+ Eager     | Confused ☒☒    |
| ☒+ Supported | Embarrassed ☒☒ |
| ☒+ Confident | Shamed ☒☒      |

Generally these don't change much from setting to setting, though you may need to rework **HACK** and **OPERATE** to fit the technology level of the era. Here's how I would reword them for Westnoir:



## HACK

*Used to repair and modify newfangled devices like telegraphs and cameras.*

- |                  |                 |
|------------------|-----------------|
| ☒+ Communicating | Hacked ☒☒       |
|                  | Photographed ☒☒ |
|                  | Cut off ☒☒      |



## OPERATE

*Used to ride horses and control or repair steam equipment and trains.*

- |             |            |
|-------------|------------|
| ☒+ Directed | Shaken ☒☒  |
|             | Dented ☒☒  |
|             | Wrecked ☒☒ |

Sometimes characters are going to be able to perform actions in your settings that the standard assortment of nine **verbs** doesn't cover. In this case, you'll need to create a new **verb**. In *Hexnoir*, I created **EVOKE** to handle the casting of spells.



## EVOKE

*Used to cast spells and curse or enchant people.*

- |               |              |
|---------------|--------------|
| ☒+ Levitating | Entangled ☒☒ |
| ☒+ Flaming    | Scorched ☒☒  |
| ☒+ Warded     | Cursed ☒☒    |

# ADJECTIVES

I feel like I created a fairly exhaustive list of **adjectives** when I created *Technoir*, so I don't generally add anything from player's guide to player's guide. In working on *Hexnoir*, I removed several **adjectives** so I could save the space from adding the **EVOKE verb**. (I like to fit the **verbs** and **adjectives** on the same two-page spread).

As you can see from the list below, they're not particularly genre- or setting specific. But if you want to add, modify, or delete any, have at it.

ace	creative	large	seductive
aggressive	cute	light	sexy
agile	deadly	limber	short
alert	detailed	logical	small
analytical	determined	loud	smart
angry	discrete	meticulous	sneaky
artistic	empathic	musical	spatial
attentive	energetic	obedient	steady
authoritative	fast	observant	strong
bossy	fearless	passionate	stubborn
brainy	friendly	patient	stylish
brave	funny	persistent	tall
brutal	handsome	practiced	technical
calm	healthy	precise	threatening
careful	heavy	prepared	tough
charming	impulsive	quick	twitchy
clever	intuitive	ruthless	unpredictable
clinical	knowledgeable	savvy	violent

## RELATIONSHIP ADJECTIVES

The list of **relationship adjectives** are a little more hard-coded into the game. The idea is to have a set amount of emotional bonds between protagonists and **connections** in any series. You might wonder why all of these are relatively positive feelings to have towards someone. Where are the suspicious, scornful, and rivalrous **adjectives**? It's completely on purpose. Because of the design of the plot map, eventually some character you have a relationship with is likely to betray you. And that's going to hurt a lot more if you have a positive bond with them. The best negative emotions will come from those situations, and not from the game mechanics.

Modify this list only if you absolutely think it's necessary, but please be careful and intentional about it. I say leave it alone.

affectionate	lustful	respectful
dependent	obsessive	sympathetic
loyal	protective	trusting

# CONNECTIONS

The **connections** themselves don't appear here; they should be listed in the transmissions you create to supplement your setting. What is here is a detailed list of the favors they provide. Favors are cool because they're the first things that tie the protagonists into the crime world of your setting. They're the mostly illegal deals that characters can make to get an advantage.

Start with the list in *Technoir*. Delete any favors that don't fit your setting. Don't have implants? Drop **splice**. Vehicles aren't a big deal in your world? Drop **chop**.

Now add a favor or two that fit your setting. Here's what I added for *Mechnoir*:

## STABLE

*Front you the money for any rig or transport, including any upgrades. You owe service to the **connection** until you can pay the debt back. Mark this in the Debt column.*

And *Hexnoir*:

## ENCHANT

*Add the **magic tag** to an otherwise mundane **object**. Additional **tags** that describe the **object's** new magical capabilities may be purchased at this time for 1 Kred each.*

## TEACH

*Instruct you in the casting of a new spell. You still must pay the cost of the spell.*

Here's an idea for one for *Westnoir*:

## MARK

*Will get the word out that a designated enemy of yours has a price on their head. If someone kills this scoundrel, you'll owe said murderer 10 Kreds.*

I'm not entirely sure I like this one. Favors are behind-the-scenes stuff. They should do something to inspire drama, but be careful not to play out exciting bits offstage. **MARK**, above, is great if it leads another protagonist to hunt the enemy or if it puts the enemy in a situation where they're coming to a protagonist for protection. It's boring if some bloke comes up to you a few days later and says that guy's dead, where's my 10 Kreds? I'd have to playtest it before locking it in.

Favors don't have to be balanced precisely. It's an art to figure out what each favor gives to a protagonist and what it asks back. Is a **shark** loan of 10 Kreds that you have to pay back the same as 6 Kreds of **fix** discounts that you don't have to repay? I don't know. Probably not. But it's not a big enough difference that it's caused a problem in playtesting. The limits of what **connections** provide what favors and the number of times they'll provide favors before things get sticky with the plot map keeps it from getting out of hand.



# OBJECTS

Your catalog of **objects** is a big part of establishing your setting. It describes the technology level as well as what is important to protagonists. Coming up with **objects** is easy. All they need is a name, a super-brief description, a list of **tags**, and a base cost. If they're upgradable, they'll need some additional **tags** that can be added to the base model.

Here's an example from *Technoir*:

## **SPECS**

*Augmented reality interface glasses, earbuds, and motion trackers.*

**Tags:** display, gesture input, linked, sound

**Base Cost:** 4

**Upgrades:** cam, derma-linked, encryption, firewall, mic

The **tags** don't have to describe everything the **object** does, but they should point out what's unique about it when compared to other items in that category.

The base cost is almost always equal to how many **tags** the **objects** has. In some cases—such as I did with vehicles and implants in *Technoir*—you may create arbitrary additions to the costs or required favors to make sure players don't go overboard on items that should be sparse.

Here's a few of **objects** for *Westnoir*:

## **OLD TIMEY CAMERA**

*1st generation photography equipment.*

**Tags:** film, slow

**Base Cost:** 2

**Upgrades:** flash

## **SIX-SHOOTER**

*A reliable revolver.*

**Tags:** loud, powerful

**Base Cost:** 2

## **SAWED-OFF**

*A shotgun.*

**Tags:** loud, scattershot

**Base Cost:** 2

**Upgrades:** stock

## **TRUSTY STEED**

*A horse.*

**Tags:** fast, large, strong

**Base Cost:** 3



Keep in mind that your player's guide doesn't have to stand completely on its own. If there's content in another player's guide that does a lot of the heavy lifting, just reference it rather than repeat it. *Mechnoir* takes place in a similar future as *Technoir*, so I didn't feel the need to print all the guns and implants again. I just wanted to include what couldn't be in previous player's guides or the core book.

## TAGS

After your **objects** catalog, you'll want to list all the **tags** that appear in your player's guide and define them so that the players and GM all have a clear idea of what that **tag** does.

Here is the **tags** list for the Westnoir **objects**:

**fast:** limb articulation for rapid movement over ground

**film:** records a still visual image of what it sees

**flash:** creates a momentary bright light, possibly blinding

**large:** bigger than other **objects** in its category

**loud:** makes a high-volume, imposing noise

**powerful:** fires high-caliber rounds (requires **gun** category or **tag**)

**scattershot:** sprays projectiles in a widening pattern (requires **gun** category or **tag**)

**slow:** takes longer than other **objects** in its category to perform its function

**strong:** limb articulation that can apply great force

**stock:** a gun attachment to help hold it steady against the shoulder (requires **gun** category or **tag**)

Be sure to note any time a **tag** requires another **tag** (or category), trumps another **tag**, or is incompatible with another **tag**. Here are examples of those:

**adhesive legs:** articulate limbs that allow drones to climb up walls (requires **small**)

**huge:** significantly larger than other **objects** in its category (trumps **large**)

**silencer:** gun attachment that dampens noise (incompatible with **burst fire**, **loud**, **scattershot**; requires **gun** category or **tag**)

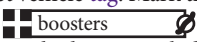

# CONTENTION, RESTORATION, & ADDITIONAL RULES

The previous sections of the player's guide have all been in service of character generation: Each expands on the steps listed in the *Generation* section. These last sections in the booklet now assume you have a complete character who is going to take actions in the world. They present a rundown of the systems where players roll dice to discover the outcomes of what they said their characters did.

Essentially these sections are brief overviews of the rules found in the *Contention* and *Restoration* chapters of *Technoir*. They are also an opportunity for detailing any new rules that may be required by your setting.

## MECHNOIR CONTENTION

*Mechnoir* needed rules for fighting with big, stompy robots. Since the protagonists are inside of these huge metal beasts, it didn't make sense for the characters to shoulder all of the damage. So I added some rules for how rigs take damage directly. Here's the option I added to Step 7 of *Contention*:

- ▮ With an effective action, a protagonist can damage a one of a targeted vehicle's tags.
- ▮ She can spend 1 **Push die** from her roll to **disable** a target vehicle tag. Mark the circle next to the tag with one slash to mark it disabled: 
- ▮ She can spend 2 **Push dice** from her roll to **destroy** a target vehicle tag. Mark the circle next to the tag with two slashes to mark it destroyed: 

I also added a special section for armor since I wanted rigs to have higher levels of damage absorption than other vehicles. And finally I added some guidelines for scale. I knew I could use the vector rules to establish when an individual person could affect one of these giant machines and when they couldn't.

## HEXNOIR CONTENTION

For *Hexnoir* I really didn't change the contention rules much, but I knew there would be some questions around casting spells and what effects they have. So I added a section on just that. Here's the crux of it:

### ROLLING THE DICE

Casting a spell works just like any other action in a contention, only:

- ▮ You always use the **EVOKE verb**.
- ▮ You must spend at least 1 **Push die** on the spell you are casting. Without this, you don't have the concentration or magical energy to cast the spell.
- ▮ The narrative effect of the spell breaks the rules of reality (as we know it or as is presented in *Technoir*), but is constrained by the description and tags of the spell you are casting.

## MECHNOIR RESTORATION

Since there were already rules in *Technoir* for repairing **objects**, all I had to do was include damage dealt directly to **tags** in the equation. Essentially repairing a disabled **tag** happens just like repairing a sticky **adjective** and a destroyed **tag** must be replaced in the same way a locked **adjective** is.

## HEXNOIR RESTORATION

Creating *Hexnoir* took a little more work in this section because the Heal spell provides a couple of new wrinkles. Knowing the spell itself allows characters to use **EVOKE** in place of **TREAT**. If the spell has the *instant tag*, the process can ignore the recovery time rules. If the spell is *restorative*, it can grow new limbs and body parts and therefore skips the replacement surgery requirement for locked **adjectives**.

## WESTNOIR RESTORATION

An old west setting doesn't really require much special in the *Contention* or *Restoration* rules: We're not dealing with big robots or supernatural stuff. The one difference I would note is that the technology level doesn't allow for fully functional replacement prosthetics. So I would modify the locked **adjectives** restoration rules as follows:

### LOCKED ADJECTIVES REQUIRE REPLACEMENT

- ▣ For a locked **adjective** that describes damage to an **object**, pay half the **object's** full cost for replacement parts. This downgrades the **adjective** to sticky, which can be mended as above. (Or you can always obtain a whole new **object**.)
- ▣ For a locked **adjective** that describes physical, emotional, or social loss to your protagonist, nothing can be done. It's a loss. You'll have that **adjective** forever.

Sad, I know, but it will sure raise the tension when your opponent adds two or more **Hurt dice** to their roll.

## MASHUPS

One of the cool things about player's guides is that they are modular. A few can stand completely on their own (along with the *Technoir* rulebook of course), but most fit really well combined with other player's guides. Imagine adding giant robot rigs to your old west game! Or magic! Consider adding a short section with some guidelines for combining it with other player's guides to create hybrid genres and settings.

# EXPOSITION

On the back page of your player's guide, you'll want some flavor text. This is meant as an easy way for players to read what your guide's setting is all about. Most of a player's guide is pretty technical and maybe a little dry, so here's your opportunity to really get creative.

## TECHNOLOGY

This lets you hone in on what's special about your setting. What cool things will the protagonists have to play with?

## ENVIRONMENT

This lets you describe what the world looks like. Is it wild or urban? Is it idyllic or dystopian?

## SOCIETY

And finally, this expresses what the political landscape of your world looks like. How do the protagonists fit into that?

Have fun creating!