

technoir



high-tech,
hard-boiled
roleplaying

**Playing it safe isn't working anymore;
you're not going to get out of this clean.
You have illicit tech and the talent to use
it. Time to go shake the city and see what
falls out. You'll get hurt, sure, but what
kind of pain will you deal out?**

Technoir is a roleplaying game. You play protagonists like cyber-tweaked couriers, hard-nosed investigators, and drugged-out hackers making opportunities for themselves in a despairing world. Using a rules-light system with enough intricacies to spark new fires of hardboiled crime novels and cyberpunk science fiction, *Technoir* lets you coax, hack, fight, prowl, and shoot your way through a dark future. It features Transmissions—city guides brimming with plot nodes to inspire your high-tech adventures—that the GM uses to create tangled and compelling plot webs that expand and evolve as the players' characters engage it.

**A game by Jeremy Keller
visit TechnoirRPG.com**



CELLAR GAMES



technoir

HIGH-TECH, HARD-BOILED ROLEPLAYING

by
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[34.07.20.13.21.15.004] SPECS operating system v4.033.975 initiating.
[34.07.20.13.21.15.056] Visual recognizers on-line.
[34.07.20.13.21.15.132] Logging in to nearest link-point.
[34.07.20.13.21.15.412] Constructing identity avatar.
[34.07.20.13.21.15.689] Initiating overlay render.
[34.07.20.13.21.15.943] Logging in to your bankco account.
[34.07.20.13.21.15.968] Your account balance is 0.00325 Kreds.
[34.07.20.13.21.16.014] Negotiating derma-link protocols.
[34.07.20.13.21.16.245] Overlay render complete.
[34.07.20.13.21.16.482] Welcome to the Interface...

EXPOSITION

IN THIS CHAPTER:

- ◎ The technology of the future
- ◎ The changing environment
- ◎ Where society is going

TECHNOLOGY

The city streets buzz with illusory neon lines, animated, playing out just over the grimy surface. The Internet's gotten too big for any screen, so they feed it right to your eyeballs. You see it everywhere. It spills out onto the streets. It guides self-driving cars through automated intersections. It's the cartoon some kid wears to school. It's your personal shopper. We wear the hardware that runs it: in the glasses that let you see it, the chip sewn into your jeans, the electronics of your prosthetic leg. They're all linked together in a living, thrumming network that spans the world. They call it the Interface. We call it the Big Lie.

ENVIRONMENT

Under all those pretty graphics, the city is dirtier than ever. Soot floats in from the deregulated coal plant; it cakes over everything. The weather is less predictable than ever. Wind and rain, then a drought, then a blizzard, then a hurricane. Hell is swelling up around us and we don't seem to care. We'll burn those carbon fuels as long as the corporate-sponsored wars keep winning what's left of them. We'll do it until we choke on the smog.

SOCIETY

The rich are opulent. The poor are decrepit. There isn't much left between. Record numbers of the city's population are unemployed. When robotics do the blue-collar jobs and software handles the white-collar ones, what's a flesh body to do? Join a corporate army and get shipped off overseas. Send the paycheck home so the family can buy useless, corporate crap or lose it to the rampant runs of criminals.

Criminals like you.



INITIATION

IN THIS CHAPTER:

- ⦿ An introduction to the game
- ⦿ The materials needed to play
- ⦿ The functions of the GM
- ⦿ An overview of the stats that represent each character
- ⦿ A preview of the game's dice mechanics
- ⦿ An introduction to Transmissions
- ⦿ Hardboiled techniques
- ⦿ High-tech inspiration

THE RAW DEAL

Blades snap out of her synthetic arm. An overclocked processor interfaces with his nervous system. They both cut glass in their own way. But their most dangerous weapons: they're not afraid to get hurt.

How do you think she got that arm in the first place? They already have skin in the game; they'll sacrifice more. To live up to their code. To see the next payday. To get revenge. To protect someone they love.

This game is about hard-nosed characters entrenched in the gritty criminal underground of the near-future. They have illicit technology and the talents to use it. They work contacts, exploit opportunities, play factions against each other, and try to come out ahead. It's the shady stories of hardboiled crime novels of yesterday set in the dystopian sci-fi cities of tomorrow.

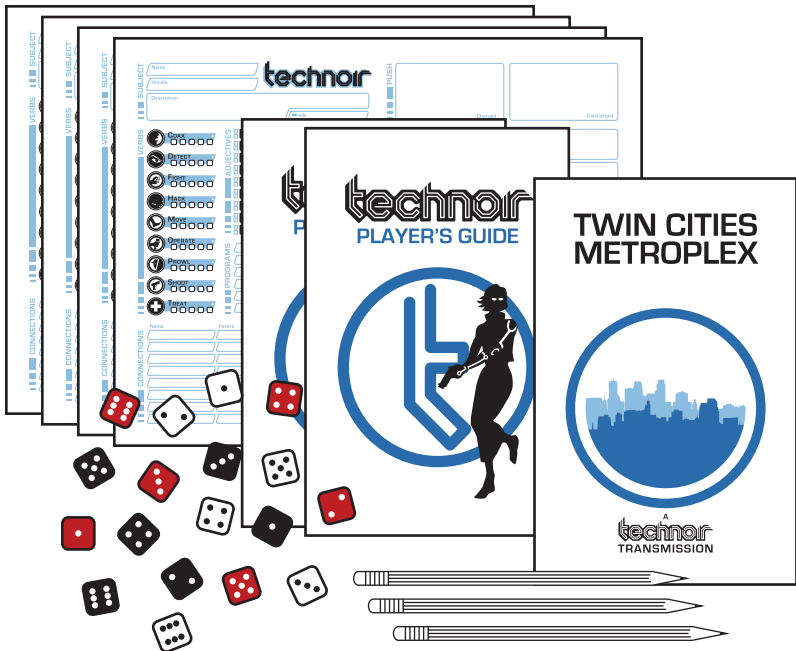


MATERIALS

You need:

- **Dice.** Many standard, six-sided dice in three different colors. About 5 of each color per player should be enough.
- A copy of the **protagonist sheet** for each player.
- Two or more copies of the **player's guide**. One for each player is ideal.
- A starting **Transmission**.
- A blank sheet of paper for a **plot map**.
- Some **pencils**, to fill in the sheets and write notes.

The protagonist sheet, player's guide, and Transmissions are available for download at TechnoirRPG.com.



GM FUNCTIONS

This book is for the game moderator (**GM**). It's not classified information; any player is welcome to read this. Just know that when I say "you" from here on, assume I'm talking to the GM.

Things for you to keep in mind:

- ⑥ The other people at the table play individual characters—called the **protagonists**. You're helping to tell their stories. The game works best with one GM and three to four players. It's possible to play with more, but play can slow down as a result.
- ⑥ You play a cruel, uncaring world. Hardboiled and cyberpunk fiction tend to feature individual characters facing overwhelming forces such as crime families, corrupt governments, and megacorporations. Often, these individuals' only hope is to turn those forces against each other.
- ⑥ While the world is uncaring, the various characters you play—the **antagonists**—care about something. Even if it's just themselves. Everyone has a name, everyone has (or had) a family, and everyone has an agenda.
- ⑥ You need to deal out pain. Hurt the protagonists every chance you get. They're built to take it and get stronger for it. Make sure that happens.
- ⑥ You play to challenge your players. Put your antagonists in the way of what they want. See how the protagonists overcome those challenges and see where the story goes from there.



STATS

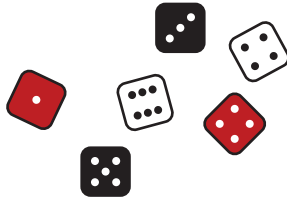
There are many ways to describe a fictional character. I could wax poetic about the color of her eyes or tell you how far up her legs run. But there are specific words and numbers we use to talk about characters in game terms. These are recorded on a protagonist sheet or found in the stat blocks in Transmissions.

- ⦿ **Verbs** tell you how well the character is orientated towards certain actions. There are nine verbs: **COAX**, **DETECT**, **FIGHT**, **HACK**, **MOVE**, **OPERATE**, **PROWL**, **SHOOT**, and **TREAT**. Each is rated from 1 to 5.
- ⦿ **Adjectives** describe qualities of the character. Like if she's *strong* or *clever* or *fast*. Positive **adjectives** help your actions and negative **adjectives** hinder them. These are not rated: you have a particular **adjective** or you don't.
- ⦿ **Objects** are the character's stuff. The high-tech gear. They are things like guns, motorcycles, and headjacks. Each **object** has a selection of **tags** that describe the **object's** capabilities. These are words like *short range*, *turbo*, and *optical splice*. **Tags** help actions, just like positive adjectives.
- ⦿ **Training programs** are bouts of education. Combine them during protagonist generation to determine the character's **verbs** and offer up **adjectives**. Some of the training programs are **doctor**, **investigator**, and **solider**.
- ⦿ **Connections** are contacts the protagonist has in certain cities. They can do favors or provide information. Favors include **fix** (selling stolen objects at a discount), **ride** (proving transportation), and **shark** (lending money).

The following chapter, "Generation" (page 13), describes how you determine a character's stats and say more about what they mean.

DICE

Stats say what a character is capable of, but the outcome of those actions is determined by rolling dice. Use different colors to distinguish the three types of dice. I recommend certain colors, but use what you prefer or have on hand.



- ⦿ **Action dice** (white) stand for natural talent and learned skill. Roll a number of **Action dice** equal to a character's rating in an appropriate verb.
- ⦿ **Push dice** (black) represent extra effort. Players and the GM each have a limited pool of **Push dice** to draw from. For each positive **adjective**, **object**, or **object tag** incorporated into an action, a **Push die** can be added to the roll. *After* the roll, spend **Push dice** to improve an action's effectiveness.
- ⦿ **Hurt dice** (red) indicate pain and distraction. For each negative **adjective** the character has, add a **Hurt die** to the roll. Hurt dice cancel out any and all matching **Action** and **Push dice** from the roll's results.

After a player has rolled the dice and canceled out any and all **Action** or **Push dice** that match her **Hurt dice**, the highest number showing is her action's **result**. If additional **Action** or **Push dice** match that result, that's good; append ".1" to the final result. So, if three dice show 5s after all the **Hurt dice** are removed, you have a 5.1 as your final result.

Depending on the target, compare the result to one of an opponent's **verbs** or a **reaction rating**. If the result is higher than that **verb** or reaction rating, the player can inflict a new **adjective** (positive or negative) on her target. **Push dice** spent out of the remaining roll results increases the **severity** of the **adjective**.

This process is covered in depth in the "Contention" chapter (page 85).

HARD-BOILED STORIES...

The heroes of hardboiled and noir fiction use certain techniques to resolve their challenges and this game is designed to support those techniques. But the game doesn't do it on its own. It's important that you and your players understand these principals and play to them rather than against them.

WORK THE CONTACTS

Clues can only tell her so much. People—with the right amount of pressure—can tell her everything she needs to know. She can't trust any one person, of course. But get enough stories, and she can start to see the big picture. The protagonists in this game each have a list of connections they know. They can go to them at any time to get some piece of information. This should be one of their first steps in any new venture.

SHAKE THE TREE AND SEE WHAT FALLS OUT

Just her mere presence is going to make some people nervous. When people are nervous, they make mistakes. When they make mistakes, that gives her an opportunity to move in. Whether she's investigating a crime or planning a crime of her own, she needs these opportunities. For this to work, she needs to be brash and confrontational. If she's too good at hiding in the shadows, no-one's going to know to get scared.

GET HURT

The flip side of putting her nose in other people's business is that her nose is going to get punched a lot. But she can often use this to her advantage: lulling opponents into a false sense of confidence or getting beat-up and taken prisoner in order to infiltrate the enemy stronghold. The game works on an economy of [Push dice](#) that get traded between the players and GM whenever someone gets hurt. When protagonists avoid getting hurt, they miss out on these dice and become less effective. Instead, they should embrace getting hurt and find ways to use it to their benefit.

COME AT THEM SIDEWAYS

The conspiracy is bigger than her. The forces she's dealing with could crush her like an insect. She can't just kill all her enemies, she'll have to outwit them. As such, this game doesn't have a combat system designed for defeating opponents. It has a social manipulation system that gives a player the means to influence characters and nudge the narrative direction in which violent methods may be employed.

PLAY THEM AGAINST EACH OTHER

The advantage of being small in the face of vast factions and powers is mobility. She can switch sides. She can play both sides. She can influence both sides to aim their guns and blades not at her, but at each other. This is ultimately how the protagonists gain what they want when it's out of their reach as individuals.

For some entertaining education in the above techniques, watch movies like *Brick* (2005), *Miller's Crossing* (1990), and *Strange Days* (1995) and read novels by Dashiell Hammett and Raymond Chandler.

As the players make their protagonists, they should keep these techniques in mind. A sniper or assassin who strikes from the shadows, careful to never put herself at risk is a poor concept for this game. Encourage your players to make protagonists who are highly-visible and confrontational. Scheming con artists, hard-nosed detectives, brutal thugs, and over-confident hackers are a few starting points for more appropriate character concepts.

...IN A HIGH-TECH WORLD

This game is set in a futuristic world with advanced technology. This allows the protagonist to ply her hardboiled techniques at faster velocities and through electronic vectors, but they're still the same techniques.

Technology is most represented in the game through **objects** and their **tags**. While there are some basic descriptions herein as to what these things are and do, their full capabilities are up to you and your players to imagine. What's a *spheel*? It's a spherical wheel. Does that mean cars with them can drive sideways? Sure. I have a headjack with a *gustatory splice*. Does that mean I can electronically record what I taste? Why not. Are various recorded tastes sitting around the Interface for people to try? Absolutely. Can I do a chemical analysis on what I taste? That could be useful. **Objects** and **tags** are seeds of ideas—starting points. Let them grow and inspire you to create your own vision of the future. Spend some time before you play or between sessions daydreaming of what a world with this technology might look like.

For more ideas about near-future technology, check out movies like *I, Robot* (2004), *Minority Report* (2002), and—of course—*Blade Runner* (1982). Read novels by William Gibson and Neal Stephenson.

But keep in mind that the technology is a set of tools the protagonists and their antagonists use to manipulate and confront each other. This game is very much about characters set against other characters. The player doesn't roll dice against a security system, she rolls dice against the security agent at the system's helm. She doesn't roll to leap onto the helicopter, she rolls to see if doing so throws the pilot off balance. Stick to the principles of the hardboiled techniques, and use the technology as trappings to heighten those actions.

GENERATION



IN THIS CHAPTER:

- ◎ The procedure to make protagonists
- ◎ Details of the training programs
- ◎ Descriptions of the nine verbs
- ◎ A list of example adjectives
- ◎ Explanations of connection favors
- ◎ A catalog of objects
- ◎ A glossary of object tags

PROCEDURE

Your players need protagonists to play. This is how we make them. You've already given them a player's guide which overviews this process. Have them look that over. The version here is more detailed. Use this to guide the other players through the procedure.

1. SELECT THREE TRAINING PROGRAMS

Training programs represent education a protagonist has received towards a particular profession. Maybe it's something she learned in school, on the streets, from on-the-job training, or maybe her brain was literally programmed via a headjack. That's for the player to decide for her character.

The table below lists the nine **training programs**. Don't worry about the **verbs** and **adjectives** quite yet, that's covered in the next two steps. For now, make sure your players are thinking about concepts for their characters and which three choices make the best fit for those concepts. See page 34 for an explanation of each **training program**.

Choosing a certain **program** once means the protagonist has received training in that field. Choosing it twice means the protagonist has worked in that industry for some time. A player may not choose a particular training program more than twice for her protagonist.

As the players choose their **training programs**, they write those down in the **programs** section of their protagonist sheets.

Training Programs

Program	Verbs (increase each by 1)	Adjectives (pick one)
Bodyguard	COAX, FIGHT, and TREAT	<i>alert, patient, or protective</i>
Courier	FIGHT, MOVE, and PROWL	<i>agile, fast, or healthy</i>
Criminal	HACK, PROWL, and SHOOT	<i>brutal, clever, or sneaky</i>
Doctor	DETECT, OPERATE, and TREAT	<i>attentive, smart, or steady</i>
Engineer	COAX, HACK, and OPERATE	<i>logical, obsessive, or technical</i>
Escort	COAX, MOVE, and TREAT	<i>limber, savvy, or sexy</i>
Investigator	DETECT, HACK, and PROWL	<i>intuitive, observant, or persistent</i>
Pilot	DETECT, OPERATE, and SHOOT	<i>ace, quick, or spatial</i>
Soldier	FIGHT, MOVE, and SHOOT	<i>brave, strong, or tough</i>

2. DETERMINE VERB RATINGS

Verbs describe the important actions that protagonists have the ability to perform, at least within the context of the high-tech criminal underground. Each is ranked from 1 to 5. That's the base number of dice a player rolls when her protagonist attempts something challenging. Descriptions for the nine **verbs** are on page 36, later in this chapter.

Each verb starts at a rating of 1, so have the players fill in the first boxes of each of their **verbs**. (Or print the second page on the protagonist sheet's PDF file that has these boxes already filled in.)

Look again at the **training programs** table (reproduced below). Next to each **program** is a list of three **verbs**. The players fill in the next box, from the left, for each of those three **verbs**. Do this for each of the chosen **programs**. The more the **programs** teach the same **verbs**, the better the protagonists get at that particular **verb**. The less the **programs** overlap, the more the protagonist becomes a generalist.

If a player finds that she didn't get training in a particular **verb** she was looking for, encourage her to go back to the **training programs** table and adjust her choice.

For a quick math check, **starting protagonists should have a total of 18 boxes filled in.**

Training Programs

Program	Verbs (increase each by 1)	Adjectives (pick one)
Bodyguard	COAX, FIGHT, and TREAT	<i>alert, patient, or protective</i>
Courier	FIGHT, MOVE, and PROWL	<i>agile, fast, or healthy</i>
Criminal	HACK, PROWL, and SHOOT	<i>brutal, clever, or sneaky</i>
Doctor	DETECT, OPERATE, and TREAT	<i>attentive, smart, or steady</i>
Engineer	COAX, HACK, and OPERATE	<i>logical, obsessive, or technical</i>
Escort	COAX, MOVE, and TREAT	<i>limber, savvy, or sexy</i>
Investigator	DETECT, HACK, and PROWL	<i>intuitive, observant, or persistent</i>
Pilot	DETECT, OPERATE, and SHOOT	<i>ace, quick, or spatial</i>
Soldier	FIGHT, MOVE, and SHOOT	<i>brave, strong, or tough</i>



EXAMPLE

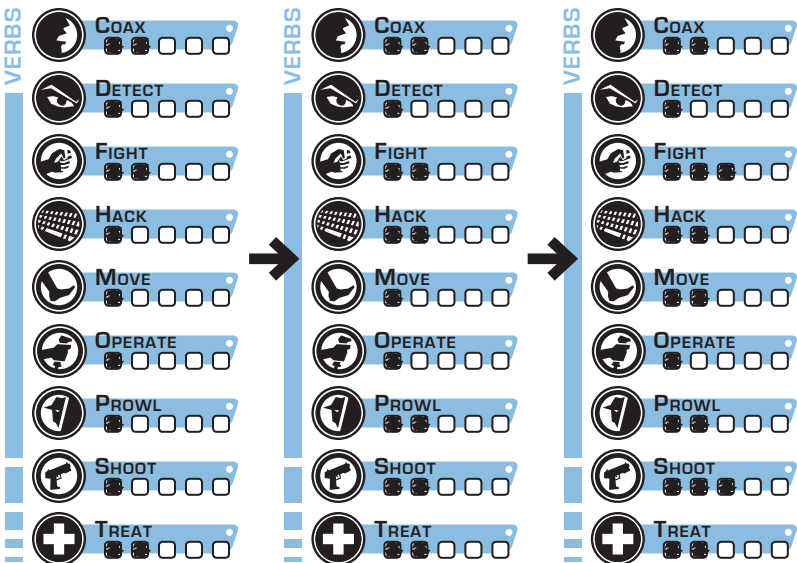
Dessa fills in the first box for each of her **verbs** on her protagonist sheet.



The **bodyguard program** that Dessa chose for her protagonist teaches her **COAX**, **FIGHT**, and **TREAT**. Dessa fills in the second box for each of those **verbs**.

The **criminal program** teaches **HACK**, **PROWL**, and **SHOOT**. Dessa fills in the next open box for these three **verbs**.

The **soldier program** provides **FIGHT**, **MOVE**, and **SHOOT**. Since previous **programs** taught **FIGHT** and **SHOOT**, Dessa now fills in their third boxes. She fills in the second box for **MOVE**.



3. SELECT ADJECTIVES

For each **training program** the player chooses, she also writes an **adjective** on her character sheet. These first **adjectives**, selected now during generation, are **positive**, **locked** **adjectives**. *Positive* means they help the protagonist, rather than hinder her. *Locked* means they are probably permanent. They'll likely stay on the sheet for the rest of the protagonist's career if not her life.

Players choose one of the three **adjectives** listed with the **program** in the **training programs** table (repeated once more here so you don't have to flip pages). Or they can simply choose from any of the ones found in the big list on page 38. Or they can come up with their own **adjectives** if they like. The important thing is that the **adjective** further defines the protagonist, giving more information than the **training programs** and **verbs** alone have done so far. Plenty of **criminals** have a rating of 3 in **HACK**. The **adjectives** tell us what is special about this particular hacker.

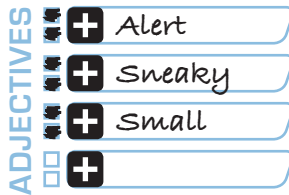
The player should write the **adjectives** in the left column of the **adjectives** section of her protagonist sheet, next to the **+** symbols. For each one the player writes down now, make sure she checks both boxes to the left of the **+**, to indicate the **adjective** is locked.

Training Programs

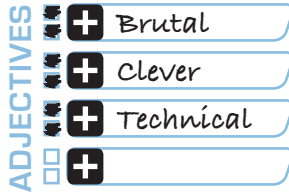
Program	Verbs (increase each by 1)	Adjectives (pick one)
Bodyguard	COAX, FIGHT, and TREAT	<i>alert, patient, or protective</i>
Courier	FIGHT, MOVE, and PROWL	<i>agile, fast, or healthy</i>
Criminal	HACK, PROWL, and SHOOT	<i>brutal, clever, or sneaky</i>
Doctor	DETECT, OPERATE, and TREAT	<i>attentive, smart, or steady</i>
Engineer	COAX, HACK, and OPERATE	<i>logical, obsessive, or technical</i>
Escort	COAX, MOVE, and TREAT	<i>limber, savvy, or sexy</i>
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Pilot	DETECT, OPERATE, and SHOOT	<i>ace, quick, or spatial</i>
Soldier	FIGHT, MOVE, and SHOOT	<i>brave, strong, or tough</i>

EXAMPLE

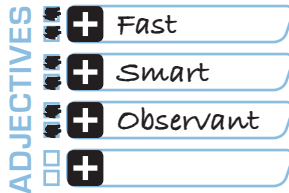
Dessa looks at the listings for her **programs** back on the **training program** table. For bodyguard she chooses *alert* and for criminal she chooses *sneaky*. She doesn't particularly care for any of **adjectives** listed with soldier, so she checks out the big list of **adjectives**. From there she chooses *small*. Dessa's razorgirl will be the lean and lethal type:



Here's what Charlie picked for his character:



And here are Haley's chosen **adjectives**:



4. SELECT THREE CONNECTIONS

When the players get to this step, they're going to need some of your help. They each get to choose three **connections** from the Transmission you have chosen for your first session. You can pass the Transmission booklet around to them or read the **connections'** names, descriptions, and favors out loud to them.

Each of the **connections** a player chooses is someone her protagonist knows well—well enough to do her favors. The particular favors a **connection** can perform are important. Descriptions of each favor can be found on page 39 later in this chapter. **Connections** who can lend money, provide discounts, or splice implants for free are going to be especially important in the next step of generation when the players buy **objects** for their characters. Other favors, like date and drive, only come up once play starts.

When the players start calling on the **connections** for favors, you need to be ready with an initial mission seed—a cluster of nodes on your plot map. The specifics are in the following chapter, “Composition” (page 51), so make sure you've read that chapter before you get to this point in actual generation. Short version: the first time a **connection** is hit up for a favor, you add his name to your plot map. Each additional time the **connection** is hit up, you draw a line from the **connection** to one of the other existing nodes on the map. While you're doing this, you're inventing a reason that the **connection** is linked to this node plot-wise. What do they have to do with each other? Why should the protagonists be concerned? You get to ask (and sometimes answer) those questions.

Besides the three **connections** they chose, a player can also write down the names of other protagonists that her protagonist has a close relationship with in the **connections** section of the sheet.



EXAMPLE

It's time for Dessa to choose three **connections** for her razorgirl. The group is starting with the Los Angeles Sprawl, so she snags the booklet from me. From there she picks Loren Truba, Pi Larson, and Killia Nine and writes them—and their city—down on her sheet. She also wants her razorgirl to have a close connection with Haley's private detective. So she writes down "Haley's Detective" on the sheet as well—in pencil of course. She'll edit that once Haley's protagonist has a name.

CONNECTIONS	Name	Favors
	Loren Truba	ride, shark
	Pi Larson	splice
	Killia Nine	date, deal
	Haley's Detective	

Here are the **connections** Charlie chose:

CONNECTIONS	Name	Favors
	Michel. Dumas	date, shark
	Pi Larson	splice
	Syd Martini	deal, fix, ride
	Dessa's Razorgirl	

And Haley chose these **connections**:

CONNECTIONS	Name	Favors
	Michel. Dumas	date, shark
	Pi Larson	splice
	Trisco Valdez	chop, fix, ride
	Dessa's Razorgirl	

5. ASSIGN RELATIONSHIP ADJECTIVES

Go around the table, starting with whoever's sitting to your left, and have each of the players pick one of the **adjectives** below. They assign that **adjective** as a description of their protagonist's relationship with one of the characters on their **connections** list. This is how the protagonist feels about her **connection**; it doesn't prescribe how the **connection** feels about her. These act as positive **adjectives** when the protagonist is helping or defending that character. They act as negative **adjectives** if she acts against that character. Once an **adjective** is picked, another player cannot pick it later.

affectionate

lustful

respectful

dependent

obsessive

sympathetic

loyal

protective

trusting

Alternatively, you could write the **adjectives** on slips of paper and have the players draw them from a hat.

If there are enough **adjectives** left for each of the players to pick again, go around the table once more. If there are still enough for everyone after that, go around a third time. Don't bother with more than three relationship **adjectives** per character. It's not necessary for a player to have a relationship **adjective** for each of her **connections**.

If a new protagonist is created after the first session, and there aren't enough adjectives left for her to have as many as her companions, feel free to let the new player pick duplicates of those already chosen. If possible, she should pick ones that haven't seen much actual play from the other protagonists.

EXAMPLE

Dessa, Charlie, and Haley each take a turn picking **adjectives** to describe relationships they have with their **connections**. Dessa is sitting to my left so she goes first. She picks *loyal* for her first connection adjective. She assigns this **adjective** to Loren Truba. Loren is an important figure in the organized crime family in the region. Dessa figures the razorgirl works as her bodyguard. Charlie picks *lustful* and Haley picks *protective*.

In the next round, Dessa picks *obsessive*. Then she writes this down to describe her relationship with Killia Nine, a nightclub singer. The razorgirl is also a fangirl. Charlie goes on to pick *sympathetic* and Haley picks *affectionate*.

With three players, there are still three **adjectives** left. For the last round, Dessa picks *trusting* and selects Haley's detective to be its recipient. The investigator helped the razorgirl out at a key moment in her life, they decide, so some trust has been established. Charlie picks *dependent*, leaving Haley with *respectful*.

	Name	Favors	Debt	Relationship Adjective
CONNECTIONS	Loren Truba	ride, shark	*	+ Loyal -
	Pi Larson	splice	*	+ -
	Killia Nine	date, deal	*	+ Obsessive -
	Haley's Detective		*	+ Trusting -
			*	+ -

6. PURCHASE OBJECTS USING KREDS

Each player starts with 10 Kreds they can use to purchase starting **objects** for their protagonist. The catalog of **objects** starts on page 40 of this chapter. The players simply pay the base cost for each object, plus 1 Kred for every upgrade **tag** they add to the **object**. Cybernetic **objects** (or **objects** with the *implant tag*) cost an additional 5 Kreds to install in the protagonist's body.

Write the **object's** name in the space on the left and list all of its **tags**, separated by commas, in the box after the **+** symbol next to it.

Connections who perform the **fix** or **chop** favors can provide a discount on certain categories of **objects**. Those with the **splice** favor can install implant **objects** for free. If a player needs additional money to purchase their desired **objects**, they can hit up a **connection** with the **shark** favor. **Connections** cannot provide more than two favors for the entire table during generation.

Remind your players that if they want their protagonists to be able to use the Interface—the Internet's ubiquitous, visual overlay—they need three **tags** at minimum: *display* (to see it), *gesture input* (to interact with it), and *linked* (to communicate with it). A pair of specs is probably the easiest **object** to pick up to meet these requirements. Though a headjack with its *cerebral input tag* and an *optical splice* upgrade can do the same thing only more effectively.

If an **object** has the *linked tag*—meaning it is wirelessly connected to other *linked objects* and the Interface at large—a player can choose to drop that **tag**. She might want to do this to make the **object** more secure from hacking. She doesn't get any Kreds back for dropping the **tag**.

If there is some piece of technological gear—from a movie, a book, another game, or your own imagination—that you would like to see represented in the game, you can easily create it yourself. Just write down its name: that's the **object**. Then write down what capabilities it has: those are its **tags**. Tags should always be short: one or two words. If your new **object** shares capabilities with other existing **objects**, just borrow those **tags** for the sake of consistency. You really only need to make up **tags** for the new, unique qualities your **object** has. The object's base cost in Kreds is equal to the number of **tags** it has. Add 10 Kreds if it is a vehicle.

Protagonists can keep any Kreds they don't spend.

EXAMPLE

Dessa takes her razorgirl shopping and buys the following objects:

OBJECTS	TAGS
+ Cyberarm	+ claws, gesture input, nerve-linked, quick, strong
+ Cybereyes	+ cam, display, linked, matched pair, nerve-linked, sonar-imaging
+ Descent line	+ harness, linked, retractable cable

The cyberarm had a base cost of 1. Dessa added the *tags* *claws*, *gesture input*, *quick*, and *strong* increasing the cost to 5 total. The cyberarm would cost an additional 5 Kreds to install, but Dessa calls on the razorgirl's *connection* Pi Larson to do so for free. Because this is a favor—*splice*—I now add Pi Larson to the plot map.

With only 5 Kreds left, Dessa needs a loan to purchase much else. So she calls on Loren Truba to *shark* her 10 more Kreds. I put Loren on the plot map.

Name	Favors	Debt	Relationship Adjective
Loren Truba	ride, shark	10 *	+ Loyal -

A cybereye has a base cost of 3. Dessa adds the *linked*, *matched pair* (for two cybereyes), and *sonar-imaging* upgrades for a total of 6. Now with the *gesture input* in her arms and the *display* and *linked* in her eyes, the razorgirl is able to interact with the Interface just fine. The cybereyes also need to be implanted, but Charlie has now used Pi Larson's second available favor to *splice* his headjack and I've drawn a line from Larson's name to another node on the map. Dessa has to pay 5 Kreds to have her eyes put in. 4 Kreds left.

Finally, Dessa picks up a descent line. It costs 3 Kreds with its standard *tags*. Dessa writes down the 1 leftover Kred in the subject section of her protagonist sheet.

7. FINISH THE PROTAGONIST

The players just need to fill in a couple more details to finish their protagonists. The first is a name. It's a multicultural world, so pull them from any source. If the players get stuck, use phonebooks, the credits of your favorite movie, or random name generators to find a suitable name. You'll also find a plethora of names in the backer listings at the end of this book (page 201). Or, here are some female, male, and family names from all around the world:

- Acedia, Beta, Catarina, Chyou, Eliska, Etsu, Hua, Jina, Kesi, Lucine, Medina, Misako, Ohanna, Rashida, Sabirah, Tao, Vidonia, Zuri
- Akira, Amiri, Bakari, Duarte, Hiroshi, Jiri, Kazimir, Manchu, Marcos, Nishan, Radek, Rubens, Ryoza, Sadik, Shomari, Tipene, Wen
- Ahmad, Colonomos, Darzi, El-Hashem, Fujimoto, Kimura, Kwan, Moon, Narang, Nejem, Pan, Song, Tamboli, Tran, Wakahisa, Yi, Zhao

It can be fun to come up with nicknames or handles for the protagonists as well:

- Blueboy, ColdZero, Devileyes, Flatliner, Giant, Hydra, Jacker, Mouse, Needleose, Pounder, Recker, Smash, Spyte, Ten9, Whirly, Xylo

Then, have the players come up with brief descriptions of their protagonists. Just a few obvious details anyone would notice if they were seen on the street. They can write these descriptions down in the subject section of their sheets.

Each protagonist starts with three Push dice. You, the GM, don't start with any. Divvy up three to each player and keep any other dice of that color off the table. These are the only **Push dice** in play (unless another player joins the group). The dice go in the charged area of their sheets.

Now generation is complete. Go around the room and have everyone introduce their protagonist. They don't have to read off the entire protagonist sheet, just have them offer up what's exciting and cool and describe what they look like.



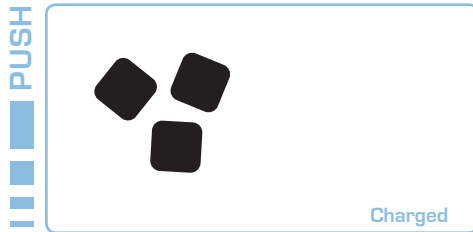
EXAMPLE

The razorgirl needs a name. Dessa looks at the spines of the books sitting on her bookshelf and comes up with one: Zadie Mantel. But Dessa decides she usually goes by the nickname of Risc.

Dessa comes up with a description for Risc and fills out the subject section of her protagonist sheet.

SUBJECT	Name	Zadie Mantel	technoir
	Handle	RISC	
	Description	Risc has a candy blue cyberarm that matches her mohawk. Slate black skin. Snarling lips. Of Moroccan descent.	
	#reds	1	

I hand Dessa, Charlie, and Haley three black Push dice each. I clear any remaining black dice off the table.



SUBJECT

Name *Zadie Mantel*

Handle *RISC*

technoir

Description *Risc has a candy blue cyberarm that matches her mohawk. Slate black skin. Snarling lips. Of Moroccan descent.*

*reds 1

VERBS

COAX

DETECT

FIGHT

HACK

MOVE

OPERATE

PROWL

SHOOT

TREAT

ADJECTIVES

+ *Alert*

+ *Sneaky*

+ *Small*

+

+

+

+

+

+

PROGRAMS

Bodyguard

Criminal

Soldier

CONNECTIONS

Name	Favors	Debt	Relationship Adjective
<i>Loren Truba</i>	<i>ride, shark</i>	<i>10</i> *	+ <i>Loyal</i> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
<i>Pi Larson</i>	<i>splice</i>	*	+ <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
<i>Killia Nine</i>	<i>date, deal</i>	*	+ <i>Obsessive</i> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
<i>Sortia Chen</i>		*	+ <i>Trusting</i> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
		*	+ <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
		*	+ <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
		*	+ <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
		*	+ <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>

Charged

Discharged

+ Cyberarm

+ claws, gesture input, nerve-linked, quick, strong

+ Cybereyes

+ cam, display, linked, matched pair, nerve-linked, sonar-imaging

+ Descent line

+ harness, linked, retractable cable

+

+

+

+

+

+

+

+

+

+

+

+

SUBJECT

Name Henry Darzi

Handle ROMAN

technoir

Description Roman has a strong Armenian heritage, a self-assured way about him, and dark eyes and hair.

*reds

VERBS

COAX [Progress bar]

DETECT [Progress bar]

FIGHT [Progress bar]

HACK [Progress bar]

MOVE [Progress bar]

OPERATE [Progress bar]

PROWL [Progress bar]

SHOOT [Progress bar]

TREAT [Progress bar]

ADJECTIVES

+ Brutal [Progress bar]

+ Clever [Progress bar]

+ Technical [Progress bar]

+ [Progress bar]

+ [Progress bar]

+ [Progress bar]

+ [Progress bar]

+ [Progress bar]

+ [Progress bar]

PROGRAMS

Criminal

Criminal

Engineer

CONNECTIONS

Name	Favors	Debt	Relationship	Adjective
Michel. Dumas	date, shark	10 *	+	Lustful
Pi Larson	splice	*	+	
Syd Martini	deal, fix, ride	*	+	Dependent
Risc		*	+	Sympathetic
		*	+	
		*	+	
		*	+	
		*	+	



Charged



Discharged

+ Headjack

+ cerebral input, cochlear splice, derma-linked, encryption, experimental, gustatory splice, nerve-linked, optical splice, somatic splice

TAGS

+ Router patch

+ derma-linked, linked

TAGS

+ Stinger pistol

+ cam, derma-linked, silencer, small

TAGS

+ Spyder drone

+ adhesive legs, cam, linked, mic, small

TAGS

+

+

TAGS

+

+

TAGS

+

+

TAGS

+

+

TAGS

+

+

TAGS

SUBJECT

Name *Sortia Chen*

Handle

technoir

Description *Sortia wears a black coat, thick-rimmed specs, and has short-cropped hair. She often has a drink in her hand.*

She's transgender and of Chinese descent.

*reds 2

VERBS

COAX

DETECT

FIGHT

HACK

MOVE

OPERATE

PROWL

SHOOT

TREAT

ADJECTIVES

Fast

Smart

Observant

PROGRAMS

Courier

Doctor

Investigator

CONNECTIONS

Name	Favors	Debt	Relationship	Adjective
<i>Michel. Dumas</i>	<i>date, shark</i>	<i>10</i> *	<input checked="" type="checkbox"/>	<input type="checkbox"/>
<i>Pi Larson</i>	<i>splice</i>	*	<input checked="" type="checkbox"/>	<i>Respectful</i> <input type="checkbox"/>
<i>Trisco Valdez</i>	<i>chop, fix, ride</i>	*	<input checked="" type="checkbox"/>	<i>Affectionate</i> <input type="checkbox"/>
<i>Risc</i>		*	<input checked="" type="checkbox"/>	<i>Protective</i> <input type="checkbox"/>
		*	<input checked="" type="checkbox"/>	<input type="checkbox"/>
		*	<input checked="" type="checkbox"/>	<input type="checkbox"/>
		*	<input checked="" type="checkbox"/>	<input type="checkbox"/>
		*	<input checked="" type="checkbox"/>	<input type="checkbox"/>

Charged

Discharged

+ Specs

+ cam, display, gesture input, linked, mic, sound

+ Knife

+ sharp, small

+ Barker pistol

+ cam, linked, loud, powerful

+ Goblin

+ linked, passengers, speels, turbo

+

+

+

+

+

+

+

+

+

+

TRAINING PROGRAMS

Training programs are the steps a protagonist went through to learn what she knows today. They represent rigorous training from a mentor, an education track, instruction in the field, or skills wired directly into the brain. Here's a rundown of what each **program** is all about.

BODYGUARD

A *bodyguard* is trained to accompany a VIP throughout their day—especially in public—and to protect them from any danger.

Verbs: COAX, FIGHT, and TREAT

Adjectives: alert, patient, or protective

COURIER

Only data can be transmitted through the Interface; *couriers* transport physical goods—often illicit—through the most dangerous parts of town.

Verbs: FIGHT, MOVE, and PROWL

Adjectives: agile, fast, or healthy

CRIMINAL

A *criminal* takes what isn't hers. Since most money and valuables are electronic in nature, it means thieves often hack the Interface for loot.

Verbs: HACK, PROWL, and SHOOT

Adjectives: brutal, clever, or sneaky

DOCTOR

People get hurt and people get sick. *Doctors* are trained to administer medicine and execute surgical procedures to remedy this.

Verbs: DETECT, OPERATE, and TREAT

Adjectives: attentive, smart, or steady

ENGINEER

While hardware and software has replaced most of the work force, human engineers are still needed to maintain those machines and write that code.

Verbs: COAX, HACK, and OPERATE

Adjectives: *logical, obsessive, or technical*

ESCORT

Escorts might be prostitutes or hired arm candy. Either way she has particular skills and can gain access to exclusive places and people.

Verbs: COAX, MOVE, and TREAT

Adjectives: *limber, savvy, or sexy*

INVESTIGATOR

An *investigator* digs into things, searches for the truth. She could work on her own, for law enforcement, or crime bosses might pay for her services.

Verbs: DETECT, HACK, and PROWL

Adjectives: *intuitive, observant, or persistent*

PILOT

A *pilot* excels at operating vehicles. She drives cars, flies helicopters, and controls drones.

Verbs: DETECT, OPERATE, and SHOOT

Adjectives: *ace, quick, or spatial*

SOLDIER

A *soldier* trains for combat, serving in one of the corporate armies. After returning home, she'll likely work in security or as a criminal thug.

Verbs: FIGHT, MOVE, and SHOOT

Adjectives: *brave, strong, or tough*

VERBS

Verbs describe a character's tendency towards actions relevant to criminal misadventures. Use **verbs** to create positive and negative **adjectives** on other characters and their **objects**.

Here are descriptions of the nine **verbs**. Listed with each are examples of **adjectives** it might be used to create.



COAX

Used to influence people through words and body language. Intimidate foes, seduce victims, and deceive marks.

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



DETECT

Used to notice details and track people. Reveal culprits, stake-out conspirators, and trace fugitives.

- | | |
|---------------|-------------|
| ☒+ Watched | Marked ☒☒ |
| ☒+ Recognized | Nervous ☒☒ |
| | Paranoid ☒☒ |



FIGHT

Used to attack barehanded and with melee weapons. Punch opponents, wrestle challengers, and cut rivals.

- | | |
|-------------|------------|
| ☒+ Shielded | Stunned ☒☒ |
| | Bruised ☒☒ |
| | Severed ☒☒ |



HACK

*Used to access and manipulate other's **objects** electronically. Infiltrate vehicles, reprogram guns, and exploit computers.*

- | | |
|----------------|--------------|
| ☒+ Monitored | Hacked ☒☒ |
| ☒+ Secured | Glitching ☒☒ |
| ☒+ Firewallled | Crashed ☒☒ |



MOVE

Used to get around under your own power. Run down prey, out-swim pursuers, and leap from assailants.

☞+ Pushed

Outpaced ☞☞

Sprained ☞☞

Broken ☞☞



OPERATE

Used to control mobile machinery (and to repair it). Drive cars, pilot aircraft, and control drones.

☞+ Directed

Shaken ☞☞

Dented ☞☞

Totalled ☞☞



PROWL

Used to sneak around and get into places you are not wanted. Slip past guards, hide from patrols, and misdirect stalkers.

☞+ Hidden

Distracted ☞☞

☞+ Disguised

Oblivious ☞☞

Blind ☞☞



SHOOT

Used to attack with ranged weapons, personal or vehicle mounted. Fire at enemies, aim at targets, and throw at adversaries.

☞+ Covered

Shocked ☞☞

Bloody ☞☞

Maimed ☞☞



TREAT

Used to mend physical and psychological wounds. Patch up the wounded, comfort the distressed, and heal the sick.

☞+ Stimulated

Nauseated ☞☞

☞+ Strong

Poisoned ☞☞

☞+ Healthy

Diseased ☞☞

ADJECTIVES

Adjectives are the qualities that make characters stand out.

Here is a list of potential positive **adjectives** that players can use when creating a new protagonist. Players are not required to select only from these, they can always dig up their own.

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

CONNECTIONS

Connections are characters that a protagonist knows well—well enough to do her a solid. They can be trusted friends, family members, mentors, lovers, cohorts, and more. Note that **connections** are often ambiguously named so they can be whatever gender fits your story best.

FAVORS

Protagonists can go to a **connection** for certain **favours**. Every time a **connection** does a favor, they get more involved with the plot. See page 58 for more information on this process. Each **connection** can provide one or more of the following (as listed with their stats in the Transmission):

- ⦿ **Chop:** Sell you a stolen vehicle at an 8 Kred discount (add the *stolen* tag for free) or buy a stolen vehicle from you at an 8 Kred discount.
- ⦿ **Date:** Attend a function with you, getting you access somewhere you wouldn't be welcome otherwise.
- ⦿ **Deal:** Provide a dose of drugs. First time is free, 1 Kred thereafter. Taking them gives you the sticky negative *adjective* of *high*. Once during the adjective's duration, you can treat all the **Hurt dice** of a roll as **Action dice** results. You can declare this after you roll.
- ⦿ **Fence:** Buy a bulk load of stolen merchandise from you for 5 Kreds.
- ⦿ **Fix:** Sell you up to three **objects** in specified categories, each discounted by 2 Kreds. The discount may make them free. Add the *stolen* tag to each.
- ⦿ **Ride:** Transport you, a friend, or illicit goods to a destination inside or just out of the city.
- ⦿ **Shark:** Lend you 10 Kreds, expecting repayment. Mark this in the "debt" column next to the **connection**.
- ⦿ **Splice:** Install a cybernetic **object** (or an **object** with the *implant* tag) for free.

OBJECTS

Objects are a character's stuff. High-tech devices that gain them an advantage over the have-nots. Each **object** has a handful of **tags** that describe its capabilities.

GUNS

Personal firearms. Illegal or suspicious usually, so smaller, more concealable guns tend to be preferred by criminals. Often used with the **SHOOT verb**.



ARX-21

An assault rifle.

Tags: burst fire, large, long-range, loud, stock

Base Cost: 5



Barker

A heavy pistol.

Tags: loud, powerful

Base Cost: 2



Duster

A shotgun.

Tags: loud, scattershot

Base Cost: 2



Jaguar

A submachine gun.

Tags: burst fire

Base Cost: 1



Stinger

A light, concealable pistol.

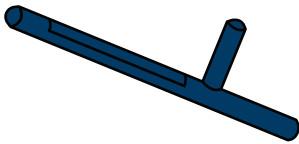
Tags: small

Base Cost: 1

Gun Upgrades: cam, derma-linked, explosive rounds, implant, laser-sight, linked, nerve-linked, scope, silencer

WEAPONS

These are handheld weapons. They're usually used with the **FIGHT verb**.

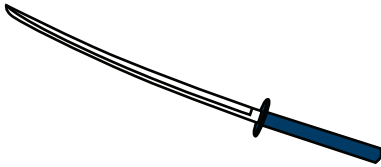


Baton

A non-lethal weapon often carried by security personnel.

Tags: blunt

Base Cost: 1

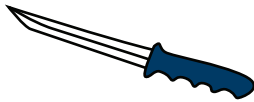


Katana

A Japanese sword. Popular among ronin wannabes.

Tags: deadly, sharp

Base Cost: 2



Knife

A small blade that can be easily concealed.

Tags: sharp, small

Base Cost: 2

Weapon Upgrades: derma-linked, implant, linked, nerve-linked

ARMOR

Protective wear. These each have **tags** that can be used defensively against **FIGHT** and **SHOOT** attacks.



Jumpsuit

Padded coveralls, lots of pockets.

Tags: impact armor

Base Cost: 1

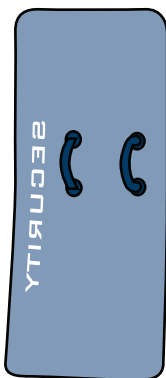


Kevlar Vest

Standard-issue armor for security personnel.

Tags: ballistic armor

Base Cost: 1



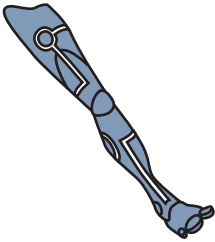
Riot Shield

Clear plastic, portable barrier.

Tags: protective

Base Cost: 1

Armor Upgrades: condition monitor, derma-linked, linked



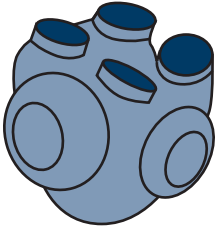
Cyberleg

An artificial leg replacement.

Tags: nerve-linked

Base Cost: 1

Upgrades: agile, compartment, detachable, fast, linked, matched pair, spring-loaded, strong, synthskin, tough



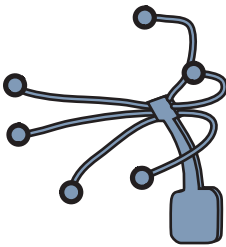
Cyberorgan

A synthetic replacement for a heart, lung, kidney or other internal organ.

Tags: condition monitor, nerve-linked

Base Cost: 2

Upgrades: derma-linked, linked, toxin-filter



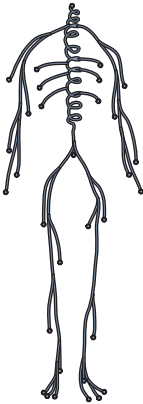
Headjack

A cranially implanted computing interface.

Tags: cerebral input, experimental, linked, nerve-linked

Base Cost: 4

Upgrades: cochlear splice, derma-linked, encryption, firewall, gustatory splice, olfactory splice, optical splice, somatic splice



Reflex Stimulators

A series of nervous-system enhancers that improve reaction time.

Tags: nerve-linked, quick, reflexive

Base Cost: 3

Upgrades: gesture input



EXTERNAL COMPUTING

Personal electronics that are carried or worn. These help you interact with the Interface and are often associated with the [HACK verb](#).



Router Patch

A chip worn against the skin that links a derma-only network to the Interface.

Tags: derma-linked, linked

Base Cost: 2

Upgrades: encryption, firewall



Specs

Augmented reality glasses, earbuds, and motion trackers.

Tags: display, gesture input, linked, sound

Base Cost: 4

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

GEAR

Miscellaneous accessories.



Descent Line

A retractable cable designed to lower a harnessed person at a controlled descent.

Tags: harness, linked, retractable cable

Base Cost: 3



Medkit

Tools and supplies for performing first aid on the injured or otherwise inflicted.

Tags: bandages, linked, stims

Base Cost: 3



Stealthsuit

A black bodysuit lined with gel-based coolant to fool thermal sensors.

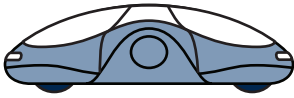
Tags: linked, thermal dampeners

Base Cost: 2

Upgrades: condition monitor, derma-linked

VEHICLES

Personal and industrial transportation. Controlled using the **OPERATE verb**. Vehicles cost 10 Kreds more than the number of **tags** they have, as reflected in their Base Cost line.

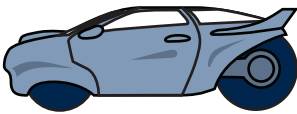


aCar

Fully automated street vehicle.

Tags: automatic, linked, passengers, spheels

Base Cost: 14

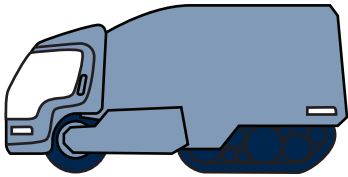


Goblin

A high-performance muscle car.

Tags: linked, passengers, spheels, turbo

Base Cost: 14



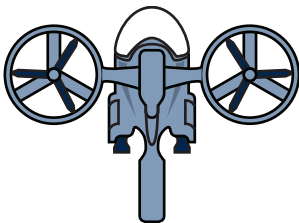
Hauler

Armored truck.

Tags: armored, cargo, heavy, huge, linked, treads

Base Cost: 16

Upgrades: burst-fire, cam, cow catcher, gun, long-range, plow, riot-hose



SkyRabbit

A dual-rotor-fan helicopter.

Tags: cam, linked, rotor-fans, thrusters

Base Cost: 14

Upgrades: burst fire, gun, long-range



Switchblade

An agile, uni-spheel motorcycle.

Tags: 3D-shocks, linked, spheel, turbo

Base Cost: 14

DRONES

Robotic machines operated by remote pilots. Controlled using the **OPERATE** verb.



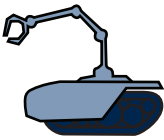
Buzzer

Rotor-powered drone.

Tags: cam, linked, mic, rotor-fan

Base Cost: 4

Upgrades: burst fire, gun, infrared, sonar-imaging, thermal-imaging



Griller

A mini-tank.

Tags: armored, cam, linked, mic, robot arm, treads

Base Cost: 6

Upgrades: burst fire, gun, long-range



Spyder

Robotic arthropod.

Tags: adhesive legs, cam, linked, mic, small

Base Cost: 5

Upgrades: syringe

TAGS

Tags describe the capabilities and features of **objects**. Here are definitions of each of the tags listed with the **objects** in the previous section.

Some **tags** mention that they trump other **tags**. This means the other **tag** can't be used to react against an action from the trumping **tag**.

3D-shocks: a 2-axis suspension system

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

agile: flexible limb articulation that can perform complicated positioning

armor-piercing: fires ammunition designed to penetrate ballistic armor

armored: a thick shell that protects from ballistic and impact attacks

automatic: designed to self-navigate city streets

ballistic armor: protective garments designed to stop bullets

bandages: cloth or spray to bind wounds

blunt: a weapon designed to inflict crushing trauma on its target

burst fire: sprays a cluster of bullets (requires *gun* category or *tag*)

cam: bi-lens camera system capturing stereoscopic eyeRez video images

cargo: can be used to transport large, heavy crates

cerebral input: direct mental control of the Interface (trumps *gesture input*)

claws: small blades that extend from the fingertips or knuckles

cochlear splice: electronic connection to the ears (trumps *mic*, *sound*)

compartment: a small, hidden storage space in an artificial limb

condition monitor: sensors to track heart rate, pulse, and other vitals

cow catcher: attaches to the front of a vehicle to push away obstacles

deadly: a weapon designed to inflict fatal wounds

derma-linked: personal network connection conducted by the skin

detachable: can disconnect from a socket and be reconnected later

dexterous: limb articulation with precise control

display: high resolution imaging projected into the viewer's vision

encryption: protects stored data from being read or manipulated

experimental: state-of-the-art but untested technology

explosive rounds: fires rounds that explode on impact

fast: limb articulation for rapid movement over ground

firewall: protective software to prevent hacking

gesture input: captures body movement to interact with the Interface

gun: adds a mounted firearm to a vehicle or drone

gustatory splice: electronic connection to the nerves that handle taste

harness: straps and rigging worn to suspend the wearer comfortably

heavy: weighs more than other objects in its category

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

impact armor: protective garments designed to stop blunt and sharp attacks

implant: an object not purposely cybernetic installed inside the body

infrared: senses light beyond the human-visible spectrum

large: bigger than other objects in its category

laser-sight: projects a harmless laser for accurate aiming
linked: wireless connection to personal and Interface networks
long-range: fires projectiles over long distances (requires *gun* category or *tag*)
loud: makes a high volume, imposing noise
matched pair: the object comes with an mirrored twin
mic: a sensitive omni-directional microphone
nerve-linked: network conducted via the nervous system (implanted *objects* only)
ocular screen: a high resolution video display on the surface of the eyes
olfactory splice: electronic connection to the nerves that handle smell
optical splice: electronic connection to the eyes (trumps *cam*, *display*)
passengers: can transport more people than just a pilot/copilot
plow: attached to the front of a vehicle to push away snow or other debris
powerful: a gun that fires high-caliber rounds
protective: a barrier to shield the user from attacks
quick: limb articulation that moves rapidly within one's personal space
reach: a melee weapon that is longer than most
reflexive: stimulates the user to react rapidly to stimuli
retractable cable: a length of steel cable that winds up with a small motor
riot-hose: a non-lethal weapon to push back pedestrians
robot arm: an articulate limb controlled remotely
rotor-fan(s): rotor blades housed in a cylindrical shell
scattershot: sprays projectiles in a widening pattern (requires *gun* category or *tag*)
scope: an aiming mechanism with zoom lenses
sharp: designed to cut or pierce a target
silencer: gun attachment that dampens noise (incompatible with *burst fire*, *loud*, *scattershot*)
small: reduced in size, generally concealable
somatic splice: electronic connection to the skin (trumps *touch feedback*)
sonar-imaging: emits and senses sound waves, presents data visually
sound: three-dimensional, immersive audio playback
spheels: spherical wheels that allow 360-degree maneuverability
spring-loaded: stores kinetic energy to be released at an opportune time
stims: a dosage of steroids to jumpstart the adrenaline system
stock: an attachment for a gun to help hold it steady against the shoulder
strong: limb articulation that can apply great force
synthskin: artificial dermal layer that imitates human skin
syringe: a needle that can deliver a dose of a drug
thermal dampeners: coolant used to fool thermal sensors
thermal-imaging: heat sensors displayed as a visual overlay
thrown: a weapon that is hurled at a target
thrusters: jets that provide increased speed in the air
treads: traction system to provide mobility over rough terrain
touch feedback: gives a tactile response to Interface interaction
tough: can endure large amounts of wear and impact
toxin-filter: scrubs harmful chemicals from airways or bloodstream
turbo: engine enhancement that provides increased speed over smooth streets

LINK TYPES

Objects that are *linked*, *derma-linked*, and *nerve-linked* can communicate electronically with each other. Objects with the *linked tag* talk wirelessly to other *linked objects*. Objects with the *derma-linked tag* network through the wearer's skin to other *derma-linked objects*. Objects with the *nerve-linked tag* send signals through the nervous system to other *nerve-linked objects*. By using objects with more than one link type as hubs, objects can communicate outside of their own network types (see the router patch on page 45).





COMPOSITION

IN THIS CHAPTER:

- ⦿ Using Transmissions to create game content
- ⦿ Making plot maps
- ⦿ Forming mission seeds
- ⦿ Using connections to generate leads
- ⦿ Adding additional Transmissions
- ⦿ Going beyond the Transmission content

USING TRANSMISSIONS

The players have their protagonists. You have the antagonists and the rest of the world to play. “The rest of the world” is a pretty big responsibility, so let’s focus on specifics. You could spend your time imagining situations, antagonists, and plot twists on your own, but it is often the case that we GMs don’t have time before each play session for extensive preparation. Transmissions are a tool designed to do the bulk of that work for you, allowing you to improvise what you need at the table without ever having to stare at a blank page.

If you have no shortage of ideas and like to spend time devising your own schemes and content, you can choose to ignore the tools in this chapter as well as the Transmissions themselves—their main purpose is inspiration. If you have that in spades, a Transmission may be redundant. Still, I invite you to read this chapter to get an idea of how Transmissions interact with the rest of the game, especially how they work with and limit the protagonists’ [connections](#), so that you can pick up the slack regulating the [connections](#) yourself.

By choosing a Transmission, you determine the city in which your sessions start. Three Transmissions are available in this book and more are available for download from TechnoirRPG.com. Each Transmission includes names and brief descriptions for 36 plot nodes that may factor into your game. These are people, places, and things that could be part of simple mysteries or vast conspiracies. Biker gangs spark riots in the city center. Squads of corporate-backed thieves infiltrate R&D labs. Hot new rockers whip the public into a pop frenzy in the local arena. Unlicensed street docs splice in illegal cyberware under the expressway.

By randomly selecting plot nodes and imagining the relationships between them, you build the framework for the story you and your players tell during play.



PLOT NODES

Plot nodes are distinct elements that you can use to create content for your game sessions. They may be **connections**, **events**, **factions**, **locations**, **objects**, or **threats**. They are randomly selected in one of two ways (see “The Master Table” and “Connection Leads” sections on page 54). As soon as they are selected, they become an acting influence in the game—either directly interacting with the protagonists or working behind the scenes, in your hands, as part of a larger conspiracy.

- ⦿ **Connections** are characters the protagonists know well. Buddies, contacts, lovers, mentors, sidekicks. Some may even prove to be antagonists.
- ⦿ **Events** are things that happen. Big things. Storms that are remembered throughout the year, riots that rule the streets, cultural happenings that spam the newsfeeds.
- ⦿ **Factions** are powerful groups that create pressure on the protagonists’ lives. Heartless megacorps, religious sects, government groups, criminal organizations. They have big agendas and shape society.
- ⦿ **Locations** are interesting places that the characters might use throughout multiple sessions. It might be where a **connection** hangs out, where an **event** takes place, or a good place to stage a fight scene.
- ⦿ **Objects** are special items that have significant value to someone—maybe everyone—involved in the plot. They can be anything from sentimental trinkets to stolen weapon systems to prototype vehicles.
- ⦿ **Threats** are small groups of specialists that are used by **connections** and **factions**—or act on their own—to make agendas manifest.

THE MASTER TABLE

On the last page of any Transmission is a master table—an index to all 36 of the nodes contained within. To randomly select a plot node, simply roll a die to determine one of six columns, then roll a second die to determine one of six rows. The resulting cell provides the name of your new node.

Master Table

	1	2	3
1 Connections	Michelangelo Dumas	Pi Larson	Syd Martini
2 Events	El Niño / La Niña	High Speed Pursuit	Immatrix Premier
3 Factions	Church of Astrology	The Cynners	The Kozenokes
4 Locations	Alto Vallejo Reservoir	Angel Center	Hillside Home
5 Objects	Executive Limosine	Gatamatic	Lamborghini Stella
6 Threats	Corrupt Cops	Cyn Set	Devistation Dames



[1D6 by 1D6]

4	5	6
Killia Nine	Loren Truba	Trisko Valdez
Immatrix Shoot	Murder Scene	Tremor
The Producers	Saito International	The Truthseekers
LAX	RIOT	Saito Arena
The Needle	The Serpent	Sex File
Starlight Watch	The Sunset Crew	Tom and Dick

CONNECTION TABLES

Each **connection** has its own random table of plot nodes. Each of these tables contains 12 of the 36 nodes. To randomly select one of the nodes, roll a die to determine the row. If the **connection** you are using is not yet associated to another node, you use the “un-connected” column. If the **connection** is himself associated to the plot, then use the “connected” column. The resulting cell contains the name of your new node.

Killia Nine’s Leads

1d6	Un-connected	Connected
1	Michelangelo Dumas (connection)	Trisko Valdez (connection)
2	Immatrix Shoot (event)	Immatrix Premier (event)
3	Church of Astrology (faction)	The Kozenokes (faction)
4	RIOT (location)	Hillside Home (location)
5	Sex File (object)	The Needle (object)
6	Devistation Dames (threat)	Tom and Dick (threat)

PLOT MAPS

Start with a blank sheet of paper. When you generate your first plot nodes, before the first session begins, you write them out in the center of the page and draw lines between them. As you generate additional nodes in play, you add them to the page and draw lines linking the new node to an existing node. Through this process, you create an abstract map of the plot. Who wants what? What's connected to where? Who hates whom? The ideas collide on the page to spark new schemes and turn the engine of your imagination.

Keep the plot map openly in front of you during play. Let the players see when you add things to it. This will give them a sense that the plot is expanding and evolving as they interact with it. Still, it represents the mysteries, conspiracies, and occurrences yet to happen, so don't let them read it.

MISSION SEED

The **mission seed** is made up of the first three nodes that are added to the map. You do this while your players are generating their protagonists. Use the master table to select three nodes. Write them in a triangle pattern in the middle of your plot map. Draw lines between each of the three.

When you draw these lines, invent the relationship that these nodes have with each other. Is that **connection** the rightful owner of the **object** or did he steal it? Is that **threat** staking out the **location** hoping for something to go down or is it where they will be ambushed? Is the **faction** being hurt by the **event** or did they instigate it in the first place?

These first three nodes and their relationships to each other should get you started on imagining the plot that the protagonists will be interacting with soon.



ADDING CONNECTIONS

When the players start buying **objects** for their protagonists, they may start calling in favors from their **connections**. As gameplay starts, they're going to find opportunities to hit them up for more. The first time a **connection** is hit up for a favor, add that **connection's** name to the plot map. The second time he is hit up, draw a line from the **connection's** name to one of the existing nodes on the map. This could be to one of the nodes of the mission seed, or to one of the other **connections** that you've added to the page. The players may not hit up any one **connection** for more than two favors during generation. Once a **connection** is associated to another node, he is done doing favors until runtime begins.

Remember, each time you draw a line on the map, you invent the relationship between those two nodes. Is the **connection** trying to blackmail the **faction**? Is he trying to smuggle that **object** out of the city? Is he responsible for orchestrating the upcoming **event**? Relate the nodes in such a way that evokes mystery, conspiracy, crime, and drama.

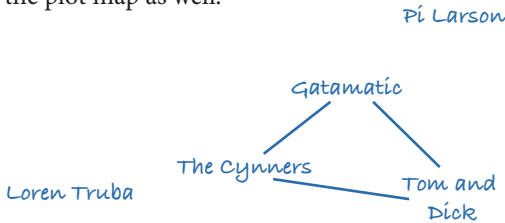
Connections continue to be added to the map and associated to other nodes as you play the game. This means that while **connections** pretend to be the protagonists' friends, their involvement in the plot could lead them to try and exploit or double-cross the protagonists. Conflicts and stories emerge naturally as characters and relationships reveal themselves during play.



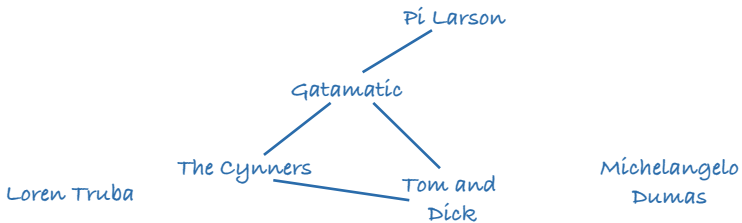
EXAMPLE

My players are starting to buy **objects** for their protagonists during generation and calling in their first favors from their **connections**. When Dessa has Pi Larson **splice** Rise's cyberarm, I add his name to the plot map.

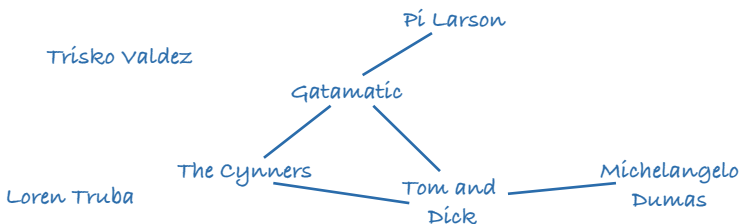
Then Dessa calls in a **shark** favor from Loren Truba. So I add her name to the plot map as well.



When Charlie calls in a second favor from Pi Larson to **splice** in a headjack for his hacker, Roman, I draw a line from Pi's name on the map to one of the other nodes—the Gatamatic. Pi, I decide, will be murdered by the Gatamatic by the time play begins. Charlie also goes to Michelangelo Dumas for a **shark** favor and I add Dumas to the map.



Haley's detective, Sortia, hits up one of her **connections**—Trisko Valdez—for a **chop** favor. I add Trisko's name to the map. Then she goes to Michelangelo Dumas for his second **shark** favor. I draw a line from Dumas to Tom and Dick. I guess that Dumas hired the hitmen to take out the cybersurgeon. I'm not sure why Dumas wanted the cybersurgeon dead, yet, but there's still time to find out; our plot map isn't done.



CONNECTION LEADS

During runtime, a protagonist can lean on her **connections** for information. She may be attempting to find some opportunity she can take advantage of or get further details of a plot she's started to learn about. When this happens, have her player roll a die and consult that **connection's** table in the Transmission (see "Connection Tables," page 55). Add the resulting node to your plot map and draw a line from it to another node already on your map. As usual, invent a reason why this new node is associated with the existing node.

Once you have done this, take on the persona of the **connection** as he clues the protagonist in to the existence of this new node and how it relates to the node you linked it to. You might do this by hinting at rumors, revealing evidence of the node, or even by handing the node—if it's an **object** or another **connection**—over to the protagonist herself. Even though you have just learned about this node's involvement with the plot yourself, act like it's always been there, like it's always been at play.

If the protagonist asks for more information about a particular plot node she's become aware of, then follow the above procedure. When you get to the part where you attach the new node to an existing node, the existing node *is* the one she asked about. This allows you to frame the new lead as an answer to her inquiry.

If a protagonist asks for information that seems best answered with a particular node type, forget rolling. Just select the node on the **connection's** table that fits the bill. The plot map works for you, you don't work for it.

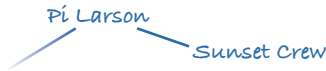
In the event that rolling on the **connection** table results in a node that already exists on your map, you don't need to add it again. Instead, draw a line from that node to the **connection** being leaned on. Now, the protagonist has hit upon a part of the plot that the **connection** has a direct involvement with. When you take on the persona of the **connection**, you may be much less willing to divulge the truth. **Connections** can lie and mislead. Just make sure you give the player some new information, even if it's just having the **connection** act suspicious.



EXAMPLE

Haley wants Sortia to get some information out of Michelangelo Dumas. I have Haley roll a die and I take a look at Dumas’s table in the Transmission. Haley rolls a 6. Since Dumas is associated with another node, I look at the “connected” column of his table. That gives us the **threat** of the Sunset Crew, a coterie of thieves.

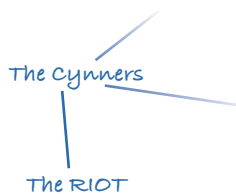
I write the Sunset Crew on the map and draw a line from it to Pi Larson. Maybe Pi was hired as part of the crew to deal with any injuries they might sustain in a heist.



So I pretend I’m Dumas and I tell Sortia that Pi was mixed up in this Sunset Crew that knocked over a blood derby bookie about a week back. This is something I’ve made up on the spot, but I used the two nodes—Pi and the Sunset Crew—to help me decide what needs inventing. The bit about the blood derby is something I saw elsewhere in the Transmission. Just because it’s not officially added to the plot map (yet) doesn’t mean I can’t use it for some added flavor. Feel free to do this yourself to fill out your scenes. Transmissions can double as brief setting guides.

Of course, Dumas leaves out the fact that it was he who arranged to have Pi killed. As a **connection** to one of the protagonists, he’s obliged to give information when called on. But he can misdirect as long as some nugget of truth is revealed that moves the plot forward.

Meanwhile Charlie decides that Roman wants to learn more about the Cynners. He goes to Killia Nine. I have Charlie roll a die. He gets a 4. Since Killia is not yet on the plot map—and not associated with another node—I’m looking at the “un-connected” column of her table. That gets us the RIOT—a nightclub. Since Roman was asking for info about the Cynners specifically, I add the RIOT to the plot map and draw my line from it to the Cynners.



PACING THE PLOT MAP

While the players are leaning on **connections** and gathering information, you're looking for ways to start confronting the protagonists and getting them directly involved. There's a certain point when the nodes on the map will add up, something goes off in your brain, and you'll say "Oh, I know what's going on now." This is when you use the techniques covered in the following chapter, "Instigation" (page 67), to push towards resolving the issues created by the nodes on the map.

Alternatively, a protagonist might discover something you've revealed from the plot map and use that as an opportunity to confront one of your antagonists over it. This is exactly what hardboiled investigation is about. Forget sifting for clues. Get in someone's face, make him nervous and scared, and see what he does when he's desperate.

The number of nodes needed on a map to reach one of these two points varies depending on you and your group. As a general guideline, I have found that the three mission seed nodes, plus a couple of **connections** attached, plus one other node per player from leaning on **connections** for information is plenty to work with for your first session. Much more than that and you start over-complicating your map. Letting your players go to **connections** for information about once or twice per session after that keeps the plot evolving and fresh.

Once you feel you've used about half the nodes in your Transmissions, or if there's some narrative concern that prompts it before then, you may want to take your show on the road and add a new Transmission to your ever-expanding plot (see page 64).

As some of the existing issues on your plot map are resolved, cross their nodes or lines off on the map. There's no game mechanism for this (though mechanisms will be used in the process), but it should be fairly obvious in the narrative when some part of the plot comes to an end. The remaining nodes are loose ends that, once followed up on, can prove to be mysteries and conspiracies of their own. After a few sessions, if you have a fairly convoluted looking plot map, you might want to take three of your loose-end nodes, associate them with each other on a new blank piece of paper, and start a new plot map.

ADDING TRANSMISSIONS

The first Transmission you pick is just a starting point. Your story doesn't have to end in the same place it started; it can travel and meander and explore. Want a change in scenery or some new plot nodes to deal with? Just pick another of the available Transmissions.

Your plot map is not hindered by geography. Nodes from two different cities connect to each other just as well as nodes in the same city.

Start by rolling one node from the new Transmission's master table, add it to your plot map, and draw a line from it to an existing node. This association should start to explain why this new city is involved.

Next, you want to make sure that the protagonists have some **connections** in the new city to lean on for leads. **Connections** are, you know, connected; they know people all over the world. Protagonists can ask one of their existing **connections** to introduce them to a **connection** in a particular city. Have the player roll a die and have that result determine the column on the new Transmission's master table. You're only going to use the first row for the roll. The result is the new **connection** that the protagonist is being introduced to. Write the new **connection's** name on the plot map and draw a line from him to the **connection** that introduced him. If the original **connection** wasn't on the map already, add him now.

Connections only know one other **connection** in each city. So once you make that roll and draw that line, that's the only **connection** in that city he knows. Protagonists have to go to another one of their **connections** to get introduced to someone else if they want more connections. (It doesn't have to be a physical meeting; they can meet remotely through the Interface usually).

BEYOND TRANSMISSIONS

Don't feel limited by the Transmissions or the plot nodes you have randomly selected. They are meant for inspiration, not containment. If you roll a particular plot node that you're not sure how to integrate into the plot but you see another one that is perfect, then use that perfect one. If you start coming up with your own **events**, **locations**, **threats**, or other nodes, feel free to write them on the plot map. Write anything on the plot map you want that helps you understand and realize the unfolding narrative. Let it happen. Don't fight it. These are tools, not rules.

You can see from the examples how quickly our plot map increases in complexity. It doesn't take many plot nodes to make an intricate conspiracy. As soon as you have enough information to form agendas for the **connections**, **factions**, and **threats** involved in the plot, move away from composing your plot map and start using the nodes you have to instigate action, suspense, and drama.

If the players don't seem sure what to do, encourage them to lean on a **connection** for another lead or find a way to reveal a plot node they weren't already aware of. When they have enough to go on that they become more active and form their own agendas, stop the flow of information and let their actions shape the story. React to what they do, consider the antagonists' agendas, and start instigating.



INSTIGATION



IN THIS CHAPTER:

- ⦿ Facilitating play and setting scenes
- ⦿ Finding motivating factors
- ⦿ Using connections to induct and betray the protagonists
- ⦿ Using events to spark plans into actions
- ⦿ Using factions to create pressure
- ⦿ Using locations to anchor the story
- ⦿ Using objects to focus the plot
- ⦿ Using threats to challenge the protagonists

RUNTIME

As the GM, you facilitate play. You set scenes, ask questions, answer questions, play the antagonists, and push towards contention. You have your transmission and plot map to provide you with content you can use to fill scenes with action and drama.

Here's a rundown of how to do this. Besides starting and ending the scene, these items can be done in any order.

- ④ Set a scene. Tell the players where their protagonists are. Tell them what time of day it is. Tell them any standout details they see, hear, or otherwise sense. Let the players know if the protagonists or other characters are in immediate danger.
- ④ Decide what other characters are around. Tell the players about the ones their protagonists are aware of.
- ④ Prompt the players to think of what the protagonists want in the scene. Let them ask questions about the scene. Ask what they're doing. Let them take action to advance their agendas. Let them react to danger.
- ④ Think of what your antagonists want. Have them say things or take actions to advance their agendas. Have them react to danger.
- ④ Tell the players how the environment and other characters react to the protagonists' and antagonists' actions (or inaction).
- ④ If a protagonist is trying to get information, a favor, or an introduction from a [connection](#), use the rules from "Composition," beginning on page 51.
- ④ If a character decides to take direct action against another character, use the rules from "Contention," beginning on page 85.
- ④ If a protagonist attempts to recover from being hurt or to advance a [verb](#), use the rules from "Restoration," beginning on page 141.
- ④ End the scene. As soon as the characters have done what is most important at this time in this place, cut to the next scene.



EXAMPLE

Dessa, Charlie, and Haley have made their protagonists—Risc, Roman, and Sortia—and are ready to play. It's up to me to set the scene—the first for our story—so I look to my plot map. I want to reveal at least one of the nodes in my opening scene. I do this by describing the setting for the opening scene:

Me: Sortia, you're getting breakfast at a street vendor. Pungent odors of curry and frying fish fill the air. People are pressed shoulder to shoulder at the cart. It's early morning. As you're eating, a little, blue hyperlink shows up in your vision, projected onto your specs. It's an instant message from a cop you used to work with. A little comment along with it reads, "Isn't this a friend of yours?"

Haley: I activate the link.

Me: You tap it and your specs instantly paint a scene around you. Palm trees spring up, waves lap against a beach. Everything looks a little noisy—static in the signal. You're seeing what appears to be almost-live security footage of Venice Beach—delayed by 15 minutes or so. It's being replayed around you in 3D. You can step away from the food cart and walk around in the footage.

Haley: Cool.

Me: You see two cops approach a body on the beach. They're flipping it over.

Haley: Can I just walk over and see who it is?

Me: Yes. It's Pi Larson—bullet holes in his head and chest.

Haley: Damn. I have *respectful* as my relationship *adjective* with him.

Me: Right.

OPENING SCENES

The first scene of a session, especially the first scene of a new plot, is often the toughest and most important scene you set. It's your best chance to get the players to set aside the events of their real lives, and focus on the game at hand. Pull out your strongest descriptions. Use words to paint a picture of the protagonists' surroundings as they start out. Play up the atmosphere—the tension in the air, the glow of the Interface overlays, the shadows that stretch across the streets, the smell of spent gunpowder, the sound of a distant crowd.

Look at your plot map and reveal one or two nodes that the players don't yet know about. Introduce it with descriptions of action rather than exposition. This is not the time for rumors or talk—have the node show up right in front of them. Drop it into their laps and see what they do with it.

You don't have to include all of the protagonists in the opening scene. The plot map and their common **connections** should draw them together into the same story quickly enough.

SUBSEQUENT SCENES

Generally setting each subsequent scene is pretty easy, because you can base it on the actions the protagonists take during the previous scene. If a player says her protagonist is going to visit her splicer, the next scene can take place in the splicer's office. If she says she's going to break into the research facility, the next scene can take place at the edge of the facility.

EXAMPLE

Haley: So this is security footage? Can I control it? Rewind? Fast-forward?

Me: Yeah, you can scrub forward and back. You can speed it up or slow it down.

Haley: I want to go back to when Pi was killed.

Me: So you start rewinding. The cops walk backward out of the scene. It gets earlier into the morning and the footage gets darker and grainier. Then Pi flops up off the ground into a standing position.

Haley: Okay. I slow down. Still rewinding.

Me: You start going one frame at a time. You can see a bullet in flight a few feet from his head.

Haley: Keep going back.

Me: The bullet gets further away from him.

Haley: I follow it.

BETWEEN THE SCENES

After a scene, think of what the antagonists are doing in the meantime. You're never going to set a scene that doesn't have a protagonist in it, but you do want to consider what the antagonists do when they're alone. Do they notice that the protagonists are snooping around in their schemes? Do they have the next stage of their plan to organize or enact? Then think about how the protagonists will see some evidence of these behind-the-scenes actions. Instead of proceeding to the scene the player had planned on next, a protagonist might get ambushed by a **threat** or unexpectedly walk into an **event**. Start a new scene with this encounter.

SWITCHING SCENES

Sometimes not all of the protagonists are in a scene together. This is perfectly fine and can be a good storytelling device for creating suspense. But you don't want to spend too much time on any one scene in which a player cannot participate. Find opportunities to put the first scene on pause. Maybe it's when the participating protagonist has to make an important choice. Cut to a scene for the second player, giving the first player time to think on her decision. By the time you cut back to the first scene, you've built up some anticipation for the answer and given the second player a chance to engage at the same time. Even the act of cutting from scene to scene, like a high-paced film, can make the drama feel more dynamic and exhilarating.

Also remember that communication is damn pervasive in the future. Characters can participate via the Interface in scenes where they aren't physically present.

Me: You just walk along after it until you get to this silhouette. It's dark and the figure is in shadows, so you can't make out who it is. But this mystery person is holding the gun that fired the bullets that killed Pi.

Haley: What kind of gun is it?

Me: It's a machine pistol—a kind commonly used by gangs in the area. They call it a Gatamatic.

Haley: Okay. I want to talk to Michelangelo Dumas about this. He's one of my connections.

Me: Sure. You calling him up on the Interface or heading to where he hangs out in Torrance?

Haley: I want to see him in person.

And that's the scene. Soon, I'll set the scene where Sortia meets with Dumas. This is when Dumas tells her about the Sunset Crew as we saw in the last chapter. But first we need to get the other protagonists involved. I spend a moment thinking about what the various **connections**, **factions**, and **threats** are doing. Then I set a scene where Risc gets roused out of bed in the early afternoon when Loren Truba pays her a visit.

Note that in the dialog above, Sortia was working with the Interface but I didn't ask her to roll dice for Hack. If an action is within the scope of a character's **training programs** and **verbs**, but they are not trying to assert an adjective on someone else, I just let them do it. Always think about how the story can progress towards confrontation between characters. Don't let the mechanics get in the way of moving in that direction. Once you're in a contention, there are plenty of opportunities to roll dice.

MOTIVATING FACTORS

You might find you need to find ways to encourage your players to engage with the emerging plot, whether it is to accept a mission or proactively make plans of their own. You always want the story to move forward. To do this, you want to give the protagonists good reasons to confront other characters and get into contentions with them. When those conflicts have been resolved, you'll sort out the consequences and repercussions and then find a way to push towards the next one.

The big ways to spark this kind of engagement are money, relationships, and evidence.

MONEY AS A MOTIVATOR

The protagonists exist in a criminal world. Money is a driving force. Not just due to greed—though that's rampant—but often as a means of survival. Hard to get by in the digital world without some digital currency—Kreds.

Connections, factions, and maybe even **threats** may hire protagonists to further their agendas. It's a good way to push the story towards contention and let the protagonists get some monetary reward for it. To keep debt and scarcity a factor in play, here's the kind of money we're talking:

- ⦿ For a basic task, like a courier job: 5 Kreds total.
- ⦿ For something more risky, like being armed escorts for a VIP: 2 to 5 Kreds per protagonist.
- ⦿ For something very risky, like breaking into a secure facility to steal something: 5 to 10 Kreds per protagonist.



Picking up where we left off:

Me: Risc, you wake up to the uneasy sensation that someone is in your coffin apartment with you. Someone's sitting cross-legged next to you on your mattress/floor. Before your cyberarm can snap out and break her neck, you see that it's Loren Truba.

Dessa: Oh! "Hey, boss. Um...you coulda knocked."

Me: Loren just smiles. She likes to demonstrate how easily she can get to you. She thinks it'll make you stay loyal. Then she says, "I need you to help a friend of mine. Sortia Chen. You know her, right? She's snooping around some sort of murder that happened this morning. Stay low and keep my fingerprints off this. I'll cover transportation costs and pay you three Kreds. Well, you'll owe me three Kreds less. Think this is something you can do?"

Dessa: "Sure thing, boss."

RELATIONSHIP AS A MOTIVATOR

Each protagonist has one or more close relationships with **connections** or other protagonists. Pay attention to these and write them down in your notes. You might even want to start a relationship map—similar to your plot map, but only involving characters and their personal relationships with each other—in order to get a good visual of what possibilities you have.

- ⦿ When two protagonists have relationships with the same **connection**, make sure the **connection** is not okay with the status quo. Make it so that, if one relationship is going to persist, it means another has to change.
- ⦿ Give missions. When relationship-heavy **connections** are attached to the plot map somehow, they'll have an agenda. Have them play on their relationships to get the protagonists to act as agents for them.

EVIDENCE AS A MOTIVATOR

As the players learn about the nodes on the plot map, they'll find more opportunities to work their protagonists into the plot. So don't provide any unnecessary friction here. The following sections of this chapter discuss the various types of nodes and ask questions about how they relate to each other. Answer those questions in ways that you think your players will become interested in. Answer them in ways that create drama and conflicting agendas. Don't let anyone off the hook. Each node should be an enticing gateway into the plot.

If a protagonist is surveying a crime scene, let her find the clues. If a protagonist leans on her **connection** for info, you might have him act for a moment or two like he's resistant to give it up, but don't make it a matter of rolling dice. Just spill it. A protagonist's **connections** will always give her *something*. Likewise, when she uses a **connection** for a favor, try to hint at how the situation changes based on how you've adjusted the plot map.

Now, if a protagonist is trying to get the *truth* out of a **connection**—an admission of guilt perhaps—or if she's interrogating a **connection** that she doesn't have, then we're in contention territory and it's time to roll dice.



EXAMPLE

Risc gets dressed and takes off to find Sortia. Meanwhile, we cut to Roman.

Me: Roman, you're sitting in your "office"—the last booth in Mel's Drive In. That's when *he* walks in: lean body, rockstar hair. Michelangelo Dumas.

Charlie: He's one of my connections. I have *lustful* with him.

Me: Exactly. He sits down next to you, leans over to you, and says: "Roman, I need your help. I think I've gotten myself into some trouble." He's looking at you with his deep green eyes.

Charlie: Yeah, I think I can help.

CONNECTIONS

Connections can often be the fastest path to dramatic contention in that, of all the plot nodes, they are the most likely to talk directly to the protagonists.

- ⦿ Consider what the **connection** wants. Play up his agency. What are his goals? His dreams? His immediate needs?
- ⦿ When a protagonist comes to a **connection** for information or a favor, see if he can leverage that into advancing his own agenda.
- ⦿ The more attached the **connection** is to other plot nodes, the more chance you have to use him to either employ or betray the protagonists.

CONNECTIONS

What other **connections** does this **connection** know? Are they colleagues or friends? Are they bitter competitors or even enemies?

EVENTS

Is the **connection** participating in the **event**? How did they trigger it? How are they hurt or benefited when it takes place?

FACTIONS

Is the **connection** a member of the **faction**? Are they a former employee or a prospective recruit? Are they the victim of its actions?

LOCATIONS

Does the **connection** hang out at this **location**? Is it the destination they are trying to get to? How is it the centerpiece to their plans?

OBJECTS

Did the **connection** create this **object**? Are they trying to steal it? Do they currently possess it? Where are they trying to hide it?

THREATS

Has the **connection** hired this **threat** or is he somehow manipulating them? Or is he on the run from them? Has he been kidnapped by them?



EVENTS

Events are often contentions already in play, waiting for the protagonists involved in them. Even if they're not happening presently, the threat of their future occurrence or their fallout creates the tension that makes dramatic things happen.

- ⦿ Look into why the **event** is taking place. Who is behind it? What other events made this occurrence even possible?
- ⦿ Advertise the **event** to the protagonists. Have **connections** spread rumors of upcoming **events** or tell about those that already happened.
- ⦿ Figure out who is there and who isn't. What **connections**, **factions**, and **threats** are participating and who is using it as a distraction?

CONNECTIONS

Was this **event** organized by the **connection**? Does it involve him as a participant? When it happens does it help or hurt his dealings or business?

EVENTS

Did one **event** cause the next in a chain reaction? Can the resolution of one stop the other from occurring? Are they both occurring at the same time?

FACTIONS

Is this a sanctioned **event** by the **faction**? Is it an action taken against them? Is it a scheme to make the public aware of the **faction** for good or ill?

LOCATIONS

Is the **event** taking place at this **location**? Is it the starting point or the destination? Or is it where the whole thing was planned?

OBJECTS

Is the **event** where this **object** makes its debut appearance? Or does it quietly change hands in the chaos of the crowd?

THREATS

Is the **event** under the surveillance of this **threat**? Are they hired security or being used to break it up? Do they have a stake in it occurring or not?

FACTIONS

Factions are just the kind of faceless institutions that independent-minded protagonists are likely to get on the bad side of. Given time, one party is going to do something the other party is absolutely opposed to.

- ⦿ Have **factions** be up to something. They're run by people with agendas. Agendas at odds with protagonists, **connections**, and other **factions**.
- ⦿ Of course **factions** involve a lot of people. There can be more than one agenda within any one institution. Create some infighting.
- ⦿ **Factions** have resources at their disposal. They can hire **connections**, **threats**, smaller **factions**, and even protagonists to further their cause.

CONNECTIONS

Does the **faction** employ this **connection**? Or is he the one that got away? Do they have dirt on him they can use for blackmail?

EVENTS

Has the **faction** planned this **event**? If not, were they still aware it was going to take place or has it taken them by surprise?

FACTIONS

Is this **faction** in alliance with another? Is one a false front or a sleeping backer for the other? Or do they wage shadow wars against each other?

LOCATIONS

Is the **faction** headquartered at this **location**? The site of future expansion? Is it where they've buried some secret they'd rather not let anyone find out?

OBJECTS

Did the **faction** produce this **object**? Is it a technological innovation of their own design? If it gets in the wrong hands, does it reveal their secrets?

THREATS

Has the **faction** assembled this **threat**? Are they a sanctioned arm of the **faction's** authority? Did they escape the **faction**, taking inside secrets with them?



LOCATIONS

Locations serve to define what city is about in terms of physical, industrial, and social geography. They are the landmarks to navigate by, the hideouts where protagonists can lay low, and the destinations of their missions.

- ⦿ Use **locations** to set scenes. They are the set pieces where your hard-boiled suspense and high-tech action can take place.
- ⦿ Make **locations** multipurpose. Some want it for one thing, while others have different plans. The contention can be over the **location** itself.
- ⦿ Keep coming back. **Locations** can be used more than once. Let the criminals return to the scenes of their crimes.

CONNECTIONS

Is this **location** where the **connection** spends their time? Is it a meeting place for their illicit dealings? Is it where they have set up an ambush?

EVENTS

Is this the **location** where the **event** takes place? Is this where it starts or where it ends? Or where the **event** serves to distract curious eyes?

FACTIONS

Is this the **location** the **faction** operates out of? Some real estate they buy up for a profit? Is it where they are hiding the bodies?

LOCATIONS

What's the link between one **location** and the other? Is there a shortcut between them? Must one be torn down before the other is built there?

OBJECTS

Is this **location** where this **object** can be found? Is it where the **object** must be brought? Is it where it must be prevented from going?

THREATS

Is this **location** where the **threat** lurks? Are they guarding it with their lives or waiting there in ambush? Or is it where they go to unwind after a long day?

OBJECTS

Objects are desired. It's not so much what it is that's as important as the fact that so many people—the **connections**, the **factions**, the **threats**, and even the protagonists—want to have it. It focuses the story on something tangible.

- ◎ Figure out who wants the **object** and what they plan on doing with it once they get their grubby hands on it.
- ◎ Use the **object's** tags and other details you might come up with to give the **object** some history. It's maybe not the first time it's changed hands.
- ◎ Decide if the **object** is useful or powerful in and of itself, or if it is valuable merely because so many people want it.

CONNECTIONS

Is the **object** in the hands of the **connection**? They trying to sell it or to buy it? Do they need a protagonist to hold it for them or deliver it somewhere?

EVENTS

Is the **object** going to be unveiled at the **event**? Is it being used to cause the **event** to take place? Is it changing hands somewhere in the clamor?

FACTIONS

Was the **object** made by the **faction** or was it made specifically for them? What lengths do they go to get it back? Is it evidence of some wrongdoing?

LOCATIONS

Is the **object** hidden somewhere at this **location**? Is it where it needs to be delivered to or kept from?

OBJECTS

What is one **object's** relation to the other? Does something bad happen if they are combined together? Is one **object** used to lock or activate the other?

THREATS

Is the **object** in the **threat's** possession or in their crosshairs? Do they want it for themselves or were they assigned this mission?



THREATS

Threats are the characters most likely to contend with the protagonists by force. They are often contracted by **connections** or **factions** to carry out an agenda. Make those agendas be at cross-purposes with the protagonists' agendas.

- ⦿ There is always a purpose behind a **threat's** actions. Either they come up with their own reasons or they are motivated by another entity.
- ⦿ Think about the **threat's** strategies and tactics. If they have numbers, how do they use those to their advantages?
- ⦿ Even though multiple **threat** members might use the same stats, it's important to give everyone a name. Your stories will be richer for it.

CONNECTIONS

Has this **threat** been hired by the **connection**? They kidnap him? Is he under their protection? He blackmailing them or visa versa?

EVENTS

Has the **threat** been tasked with keeping the **event** under control? Did they instigate it? Did they leave evidence behind? Can it be traced back to them?

FACTIONS

Is the **threat** under contract with this **faction**? Are they a public branch or a secret arm? Or are they the sworn enemy of the **faction**?

LOCATIONS

Is this the **threat's** home base? Part of their turf? Is it under their surveillance? Is it where they wait in ambush?

OBJECTS

Does the **threat** have the **object** in their possession? Are they trying to obtain it? For themselves or someone else? They trying to protect it or destroy it?

THREATS

How does one **threat** get along with the other? Is one a sub-group of the other? Uneasy allies or bitter rivals?

MOVING TOWARDS CONTENTION

In this game, letting the dice decide when an action is effective only happens if you're trying to manipulate another character: by asserting an adjective on them or removing one. But what about all those situations that don't involve other characters? Things like picking locks, covering tracks, finding clues, and staking out buildings?

Those things are all cool, but they're not what these stories are about. But sometime they need to happen to get to what the story is about. Here are some questions you can ask yourself when a player wants to perform an action that doesn't affect another character.

Will the action lead towards a contention?

If they pick the lock, will they find an armed thug on the other side of the door? If they stake out the building, will they find the thief who's been pushing in on their turf? If they find the clue, will it give them the evidence they need to finally confront the mob boss?

If this is true, then let the protagonist do the thing. If it moves the story towards interesting conflict and dramatic confrontations, then it should happen.

Will the action lead away from a contention?

If they pick the lock, is there nothing interesting on the other side? Will they spend hours staking out the building with no sign of activity? Are they covering tracks no one is following?

In this case, you should still let the protagonist do the thing. Move past it quickly and on to something that's on the plot map or has more urgency. Just be honest with your players. Tell them there's no plot there. Give them an idea of where the plot is. Might be time to lean on a [connection](#) for info.

Will the action avoid a contention?

If they pick the lock and go inside, will they miss the security patrol coming up the stairs? If they cover their tracks, will the hit squad not be able to find them?

Here's where you should feel at liberty to deny their actions. Don't be mean about it. Just tell the player, "You're about to do that, but then..." and reach for the dice.



CONTENTION

IN THIS CHAPTER:

- Performing actions that create adjectives
- Rolling the dice to execute actions
- Options for actions
- Judging the action's vector
- Scenes of sequential actions
- The economy of Push dice
- Playing the opposition
- The consequences and outcomes of scenes

ACTIONS AND ADJECTIVES

Sometimes a protagonist wants to manipulate another character. Sometimes an antagonist wants to hurt a protagonist. In order to move the story forward, sometimes characters have to affect change on other characters. This is when we reach for dice. The dice help us tell the story of how these actions play out and what their consequences are.

An action—within the scope of this chapter—is an attempt to use one of the character’s **verbs** to alter the course of the narrative by impacting another character. This is done by applying new **adjectives** to characters or by removing existing **adjectives**. Since each **adjective** represents a fact in this fictional world, you can change the world—ever so slightly—with every **adjective** you add to it or subtract from it. This is a system for manipulating characters, sometimes subtly, often violently.

If you want your thug to nab a protagonist, he slaps his meaty hands on her shoulders and now she’s *grabbed*. Then he can throw her over his shoulder and lug her away so she’s *carried*. Finally, he can shove her into the cage in the back of the hauler and lock it up so she’s *detained*. Each action he takes is a step towards getting what he wants. Each **adjective** he creates means that one step got accomplished. Meanwhile the protagonist can take actions to struggle free and remove those **adjectives** or to attack your thug and add some choice **adjectives** to him in turn.



The person playing the acting character gets to author the **adjective**. This allows her to ensure her actions can create the effects she intends. You and the other players can brainstorm the best word that fits the circumstances. Offer up evocative synonyms and biting metaphors. While it is up to the acting player to decide on the **adjective** applied, sharing suggestions helps to create a sense of agreement over how the action played out and gauges interest in how the narrative moves forward based on the word that is chosen.

The rules here don't keep score. The potential outcomes of any scene are not predetermined. Your antagonists achieve what they want when they accomplish it with the **adjectives** they create and remove. The same goes for the protagonists. You and your players can change your characters' goals for the scene at any time. The mechanics only gauge the narrative as it is now and give you a way to change it with your next action. If you want to know who is "winning" or "losing," you'll have to judge that by what's happening in the fiction.

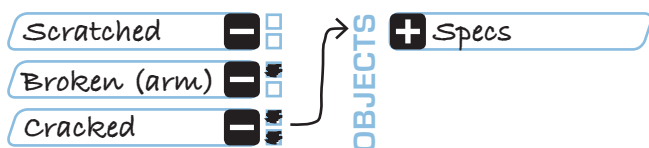
DESIGNATING ADJECTIVES

Adjectives are open to interpretation. They are part of a language we use in the game to collaboratively tell stories. **Adjectives** have a couple of designations to help us agree on how they affect our characters.

Adjectives can be applied to a character directly—representing her physical or psychological state—or to an **object** belonging to a character—representing its physical condition or the state of its electronics and software.

Adjectives can be **positive** or **negative**. These determine how the **adjective** affects the dice you roll. This process is explained in the “Rolling Dice” section starting on page 92.

- ⦿ A positive **adjective** can help the character who has it. They allow you to add **Push dice** to your roll. They are written in the positive column of **adjectives** on the protagonist sheet or stat block.
- ⦿ A negative **adjective** usually hinders the character who has it. They force you to add **Hurt dice** to your roll. They are written in the negative column of **adjectives** on the protagonist sheet or stat block. Sometimes they may only apply to a part of the body—like a **broken** arm or a **shattered** kneecap. In these cases, write the body part in parenthesis next to the **adjective**. Sometimes they apply to an **object** the character has. In these cases, draw a line from the **adjective** to the **object**.



Adjectives can have one of three levels of severity: **fleeting**, **sticky**, or **locked**. These determine how long the **adjective** lasts after it's been asserted.

- ◉ Fleeting **adjectives** are conditions. They last only as long as the circumstances that created them are still in effect. Characters can perform an action to remove them even in the same scene they were added. Otherwise they automatically go away when that scene ends.

+ *Inspired* *Shocked* **-**

- ◉ Sticky **adjectives** are lasting. They persist throughout the scene in which they were added and longer. Positive sticky **adjectives** last until the end of the following session. Negative sticky **adjectives** are damage or wounds. They last until they can be mended with medical attention or therapy (via the **TREAT verb**) or repair (via the **HACK** or **OPERATE verb**). See the “Restoration” chapter (page 141) for this process. Indicate a sticky **adjective** by marking one of the boxes next to it.

+ *Energetic* *Cut* **-**

- ◉ Locked **adjectives** are permanent... mostly. For positive locked **adjectives**, they are the ingrained qualities of a character. The three **adjectives** a protagonist starts with are locked. These stay for as long as the character is played. Negative locked **adjectives** represent the loss of something. They can be mended or repaired, but only by replacing it or some part of it. This process is also found in the “Restoration” chapter (page 141). Indicate locked **adjectives** by marking both of the boxes next to it.

+ *Fast* *Severed* **-**

When you create a new **adjective** it is important that they adhere to these designations. You want the **adjective** to warrant being labeled either positive or negative and also fleeting, sticky, or locked so that they don't break your expectations when they affect dice rolls later.

GETTING THINGS DONE

You and your players could sit around asserting **adjectives** on each other for quite a while. Characters in this game can tolerate several negative **adjectives** and still remain effective. After all, one of the motifs of hardboiled fiction is that its heroes endure black eyes, bloody lips, and broken ribs and keep soldiering on.

What's more, you cannot directly assert an **adjective** that takes away a character's agency completely (with an exception made for a **threat's** henchmen). Violent actions do have a random chance of killing characters eventually (see "Lethal Consequences" on page 138), but it's not a reliable way of eliminating your opposition. Such desperate actions also may cause unwanted ramifications (see "Outcomes" on page 140).

The more elegant solution is to make sure every character has an angle. Know what they want out of the scene and break down the steps needed to get it. Each **adjective** the character creates accomplishes one of those steps. The opposition tries to prevent those adjectives, remove them, or race to accomplish what they want before the **adjectives** make it too difficult.

Success isn't a matter of the number of **adjectives** asserted or even how severe they are, as much as the words you and the players choose and what they mean in the fiction.

SETTING THINGS UP

A character doesn't have to get what she wants in a single scene. Applying a single **adjective** she intends to leverage later may be all she needs to do for now. Of course she probably wants to make that **adjective** sticky or locked so it will still be in effect when she comes back later.

Your antagonists don't always have to completely oppose whatever the protagonists want. Sometimes they have somewhat similar goals and asserting one **adjective** might just be enough to align them. It's more about overcoming inertia than overcoming a head-on collision. After the protagonist establishes a new **adjective**, consider how that changes your antagonists' agenda, see if that starts something, and see how things play out from there. You may need to find out from the player what the protagonist is intending to happen from her action, so talk it out and consider her take.



EXAMPLE

Risc wants to meet with Mars—the leader of one of the local cells of the Cynners. But Mars is notoriously reclusive. To see her, Risc needs to get one of her lackeys to bring her in. So Risc walks up to Vabbel, who’s standing by his aCar outside of the RIOT nightclub. Vabbel is a driver for the Cynners.

Vabbel isn’t going to volunteer to bring Risc in. Risc has to manipulate him in some way. She starts out by making fun of his car, making him *insulted*. By itself, it’s not enough to get Vabbel to take her anywhere, but it is enough to provoke the Cynner into throwing a punch. Risc falls to the pavement and gets *bruised*.

As Risc stands up, she extends the *claws* out on her cyberarm. She drags the claws along the side of the aCar. It’s only cosmetic damage to the vehicle, but it’s enough to make Vabbel *pissed off*. Now Vabbel starts wailing at her with punches and kicks. Risc is now *bleeding* and stumbles to the ground again. She looks up at Vabbel with a bloody grin and says, “You’re gonna catch hell for this, Vabbel. Yeah, I know who you are. So does everyone jacked into the video streaming from my eyes right now.” Now Vabbel is *confused*.

Vabbel throws one more punch, this one crossing her jaw, making her *broken*. Risc collapses in a heap.

Now Vabbel stands over Risc. She’s *bruised*, *bleeding*, and *broken*. He’s *insulted*, *pissed off*, and *confused*. Vabbel’s suddenly worried he might have started a gang war. If someone’s watching Risc’s video feed, he better not kill her. Best to blindfold her, bring her to Mars, and let the boss deal with it.

Sortia has tracked down Alabama—one of the members of the Sunset Crew—to a bar on Wilshire. As best she can tell, Alabama was just hired muscle and probably doesn’t know all the ins and outs of their job to knock over the bookies. But there might be more information in his apartment and Sortia’s looking to gain access. So she smiles at him, flirts with him, and buys him a drink. This makes Alabama *infatuated* with her and that’s all it takes for Alabama to invite Sortia up to his apartment.

But there might be more actions needed for Sortia to snoop around once they are there. Fortunately, the *infatuated adjective* was made sticky so it is still be in play when they get there.

ROLLING DICE

For this hardboiled game, the rules are concerned with action and drama between characters. When dice are rolled, it is to assert a new **adjective**—positive or negative—on a character. If an action can't be expressed as a way to add an **adjective** to another character, this is a good indication that dice aren't needed to resolve it. The exception to this is when characters are acting to remove **adjectives**. Those options are covered on page 116 and in the following chapter (on page 141).

The following process gives you a list of questions to ask—in order—of the players involved. It tells you what to look for in their responses. The acting player picks up several dice based on her stats, rolling them all at once, and comparing the highest number to one of the **verb** ratings of her target. The questions guide her through describing an action, explain what dice to roll, and show how to interpret the results.

In these rules, when I say “player” I'm referring to you as well. The GM is still a player; you just play multiple characters. When your antagonists are acting, you'll ask the same questions of yourself. You won't need to ask the questions out loud, but you should vocalize the answers. I specifically address you when there are special variations on the rules for the GM.

As you become more familiar with this process, you'll find that you don't need to ask all of the questions. You might paraphrase some, combine a few together, or drop some as you perform the step from memory. Eventually, you and your players will know the procedure well enough that you can proceed through it without prompting at all.



OVERVIEW

1. Recharge Push dice

The player starts an action with all of her **Push dice** charged.

2. Assemble the dice

The player gets a number of **Action dice** equal to her rating in the **verb** she is using. She can add a **Push die** for each positive **adjective**, **object**, or **tag** that helps her. She must take a **Hurt die** for each negative **adjective** she has.

3. Describe the action

The player uses her **verb**, **adjectives**, **objects**, and **tags** to inspire a narrative of the action that would assert the intended **adjective** on her target.

4. Roll the dice

The player rolls all of her **Action**, **Push**, and **Hurt dice**. The **Hurt dice** cancel out any and all matching **Action** and **Push dice**. The highest number on her surviving **Action** or **Push dice** is her result.

5. Determine Reaction

The **verb** the target uses to react determines his reaction rating. For each, positive **adjective**, **object**, or **tag** that helps him, he can discharge a **Push die** and increase his reaction rating by 1.

6. Resolve the roll

If the player's result is higher than the target's reaction rating, her action is effective.

7. Apply the adjective

With an effective action, the player asserts a new **adjective** on the target. By default the **adjective** is fleeting. She can spend 1 **Push die** from her rolled dice to make it sticky or 2 **Push dice** to make it locked.

8. Discharge Push dice

Any **Push dice** left in the player's roll are discharged.

9. Respect the adjective

Play continues with the new **adjective** representing a change in the narrative.

1. RECHARGE PUSH DICE

Ask these questions to the acting player:

That sounds like you're trying to assert an adjective on someone. Is that the case?

- ⦿ If yes, instruct the player to slide all **Push dice** to the charged area on her protagonist sheet. **Push dice** might have been discharged from a previous action or reaction, as shown below.
- ⦿ All of your antagonists use a common **Push die** pool. Any time one of your antagonists acts, recharge your **Push dice**, just like a player would above.
- ⦿ If no, then there probably isn't a need to roll dice.



2. ASSEMBLE THE DICE

Ask these questions to the acting player:

Which verb do you use to do this?

- ⦿ The choice is up to the player to choose what **verb** she is using for this action, but it needs to make sense in the circumstances of the fiction.
- ⦿ Have the player pick up a number of **Action dice** in her hand equal to her **verb's** rating.

Do any of your positive adjectives, objects, or object's tags help you?

- ⦿ If she can explain how a positive **adjective**, an **object**, or a **tag** aids her in the action, she can add a charged **Push die** to her hand for each one.
- ⦿ If she's acting for the benefit of a character she has a relationship **adjective** with, she can add a **Push die** for that as well.
- ⦿ Let her know that she might want to keep one or more **Push dice** charged to use to react with between now and her next turn to act.

Do you have any negative adjectives?

- ⦿ For each negative **adjective** she has, she must add a **Hurt die** to her hand.
- ⦿ If she is acting against someone she has a relationship **adjective** with, she adds a **Hurt die** for that too.



Me: Which **verb** do you use to do this?

Dessa: **DETECT**.

Me: You get a number of **Action dice** equal to your **DETECT** rating.

Risc's **DETECT** is 1 so Dessa picks up one **Action die**.



Me: Do any of your positive **adjectives**, **objects**, or **object's tags** help you?

Dessa: I think **alert** helps me because I'd probably pick up on a lot of clues from the environment. I might have heard trains going by. And I'm using my cybereyes with their **sonar-imaging** which could have picked up the shape of some landmarks on the way in.

Me: You can pick up a **Push die** for each one of those. But you don't have to use them all.

Dessa has four **Push dice** (she had gained one in her scuffle with Vabbel). She picks up three of the dice.



Me: Do you have any negative **adjectives**?

Dessa: Yeah. I have **bruised**, **bloody**, and **broken** still from before.

Me: Okay, take three **Hurt dice**.

Dessa picks up three **Hurt dice**.



3. DESCRIBE THE ACTION

Ask these questions to the acting player:

What adjective are you trying to assert?

- ⦿ This **adjective** is going to be representative of the consequences of action being taken. It might be positive (to help the target) or negative (to hurt him).
- ⦿ Anyone at the table can make suggestions, but the adjective applied is ultimately up to the acting player.
- ⦿ The adjective shouldn't be anything—like unconscious or dead—that could remove the target's agency in one hit, unless the target is a henchman. More creative solutions are needed to deal with heavies, connections, and protagonists: each **adjective** partially limiting or re-directing the character.

What do you do to create the adjective?

- ⦿ The player describes what her character is doing in the fiction, using her selected **verb, adjectives, objects,** and **tags** as inspiration. She should indicate who the target is, but stop her if she starts to describe how the action affects him; that comes later.
- ⦿ Listen to make sure that the action has a logical path—or **vector**—towards resulting in the **adjective** she is going for. Ask her to revise her description or her **adjective** if the vector doesn't make sense or is asking too much for one action.
- ⦿ When you are describing your antagonists' actions, let your players challenge your vectors as well. This is a chance to get everyone at the table in agreement over what's happening in the fiction.
- ⦿ Sometimes, the narrative involves futuristic technology beyond the understanding of anyone at the table. In these cases, let your players make up some made-up descriptions that sound right—which we call techno-babble—and be liberal on judging the vector.



Me: What *adjective* are you trying to assert?

Dessa: Um ... I want her to know I'm serious and capable.

Charlie: So *impressed*?

Haley: Or *awed*? Like she's in awe of you.

Dessa: Yes, that's it.

Me: What do you do to create the *adjective*?

Dessa: So as soon as the hood comes off, I say, "Nice place you have here. Good neighborhood. Athens Way, south of Segundo. How's the rent in these parts?"

Me: Nice.

4. ROLL THE DICE

Ask these questions to the acting player:

Are you ready to roll the dice?

- ⦿ When ready, have the player roll all the **Action**, **Push**, and **Hurt dice** in her hand.

Do any of your rolled **Hurt dice** match the other dice?

- ⦿ For each number showing on a **Hurt die**, have her remove any **Action** or **Push dice** that match it. This is how negative **adjectives** mechanically hinder actions.
- ⦿ Any **Push dice** that were removed go to the discharged area on her protagonist sheet. The removed **Action dice** and all of the **Hurt dice** should be set aside so that only the surviving **Action** and **Push dice** remain in front of the player.

What is the highest number showing on the remaining dice?

- ⦿ The highest number is the player's **result**.

Do any other dice match that result?

- ⦿ If so, append “.1” to the result. If there are two or more 5s as the highest numbers, then 5.1 is the final result.
- ⦿ Compare this number to the target's reaction rating determined during the reaction in the next step.



EXAMPLE

Me: Are you ready to roll the dice?

Dessa rolls the dice in her hand.



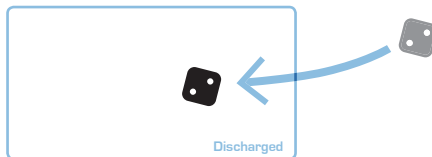
Me: Do any of your **Hurt dice** match the other dice?

Dessa: Yeah, there's a 2 that matches my **Action die** and one **Push die**.

Me: Okay, that cancels out both those dice.



Me: Set the **Action die** and all the **Hurt dice** aside. The **Push die** goes in the discharged area on your sheet.



Me: What is the highest number showing on the remaining dice?

Dessa: That'd be 5.



Me: Do any other dice match that result?

Dessa: There's another 5.



Me: Okay, so 5.1 is your result. Good roll.

5. DETERMINE REACTION

Ask these questions to the target player:

What verb are you reacting with?

- ⦿ The reaction **verb** should usually be the same as the **verb** used for the action, but exceptions abound. For example, **PROWL** is used to defend against **SHOOT** when the target is behind cover and **MOVE** is used when he is in the open. **DETECT** is often used to defend against **PROWL** and **PROWL** is likewise used to defend against **DETECT**.
- ⦿ The target player may come up with some creative ways to feasibly use unexpected **verbs**.
- ⦿ He gets a base **reaction rating** equal to the chosen **verb's** rating. This is just a static number; no dice are rolled for the reaction.

Do any of your adjectives, objects, or object tags help you to react?

- ⦿ For each positive **adjective**, **object**, or **tag** he can explain as aiding his reaction, he can discharge a **Push die** (sliding it from the charged area to the discharged area) to increase the reaction rating by 1. There's no cap other than the number of charged **Push dice** he has to spend.
- ⦿ If he can't increase his reaction rating enough to prevent the action from succeeding (see the next step, "Resolve the roll"), he doesn't have to discharge his **Push dice**.

What do you do to prevent the adjective from being asserted on you?

- ⦿ The target player narrates his character's reaction using his selected **verb**, **adjectives**, **objects**, and **tags** as inspiration. He shouldn't step on anything the asserting player said. He should focus on how he deflects, avoids, or absorbs the action.
- ⦿ Make sure the reaction has a vector—that it could feasibly defend against the assertion—just as the action had a vector, too.



EXAMPLE

Since I'm playing Mars, the target of the action, I ask these next questions to help myself: "What **verb** are you reacting with?"

Me: So, Mars is using her **COAX** to react. That gives me a base reaction rating of 3.

$$\begin{array}{l} \text{Mars, set leader} \\ \text{COAX} \end{array} \quad \bullet \bullet \bullet \square \square = 3$$

Then I ask myself: "Do any of your **adjectives**, **objects**, or **object tags** help you to react?"

Me: Mars is *fearless*, so that definitely helps her. She has her specs on which she can use to monitor the house's link-jamming technology. I have two **Push dice** I could discharge to up the reaction rating to 5.

$$\begin{array}{l} \text{Mars, set leader} \\ \text{COAX} \end{array} \quad \bullet \bullet \bullet \square \square + \blacksquare \blacksquare = 5$$

And finally, to myself: "What do you do to prevent the **adjective** from being asserted on you?"

Me: So Mars doesn't even flinch. As far as you know she could be sleeping with her eyes hidden behind her dark, wraparound specs.

6. RESOLVE THE ROLL

Ask these questions to the acting player:




Is your action's result equal to or less than the target's reaction rating?

- ⦿ Compare the result of the dice roll to the reaction rating. If the result, including any .1 notation, is equal to or less than the reaction rating, then the action was—due to the reaction—not effective enough to assert a new **adjective**.
- ⦿ After missing a roll, have the player mark the circle next to the **verb** she used on the protagonist sheet. This means the verb is **primed**. Priming a **verb** is the first step in advancing it (see page 150). You can skip this for your own antagonists; their **verbs** don't advance.
- ⦿ If this is the case, skip ahead to the “Discharge **Push dice**” step.

Is your action's result higher than the target's reaction rating?

- ⦿ If the result—including any .1 notation—is higher than the reaction rating, then the action is effective and you can proceed.



 = 5.1 vs. Mars, set leader
 COAX  +  = 5

Me: Is your action's result equal or less than the Mars's reaction rating? No, your 5.1 beats her 5. So that means your action's result is higher than the Mars's reaction rating?

You can see that this is one of the first places where you can merge two questions together or just look at the dice for yourself to see what happens next. But for your first few rolls of the game, be sure to explain to the player how the result is interpreted.

Dessa: Yes.

Me: Your action is effective.

Note that because Mars wasn't able to block the attack, I don't have to discharge those [Push dice](#).

7. APPLY THE ADJECTIVE

Ask these questions to the acting player:

What adjective do you give the target? Is it positive or negative?

How does he get it?

- ⦿ This is when the player can finally describe how her action affects the target character. Only let her narrate enough to justify the **adjective**, no more.
- ⦿ The **adjective** can be the same as she indicated at the beginning of this process, or it can be revised to better fit the action and reaction described.
- ⦿ It should be an **adjective** that the target player doesn't already have. Repeats and synonyms don't move the story forward.

Would you like to make the adjective sticky? Or locked?

- ⦿ By default, an **adjective** is fleeting. It only lasts until the target can take an action to get rid of it.
- ⦿ The player can increase the **adjective's** severity by spending (giving to you) **Push dice** that were not eliminated from the roll. When you spend **Push dice**, you give them to the player of the character you are giving an **adjective** to.
- ⦿ She can spend 1 **Push die** to make the **adjective** sticky. It will last until the target character can receive special attention later.
- ⦿ She can spend 2 **Push dice** to make the **adjective** locked. This means some sort of permanent loss that can only be mended by first replacing what has been lost (often with an implant of some sort).
- ⦿ It's important to make sure that the **adjective** itself warrants the severity assigned to it. If the **adjective** is clearly supposed to be sticky or locked, ask the player to spend the **Push dice** to make it so. Otherwise let her revise the **adjective** so that it fits the severity.



Me: What **adjective** do you give Mars?

Dessa: I'm going to go with **awed**.

Me: Is it positive or negative?

Dessa: Negative.

Me: How does she get it?

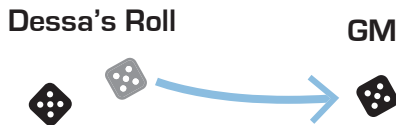
Dessa: Well, the place I described is exactly where we are. Vabbel has to be looking pretty dumb and I have to be looking pretty smart standing next to him.

Me: Would you like to make the **adjective** sticky? Or locked?

Dessa: I want it to be sticky. It's affecting her psychologically on some level.

Me: Okay. That'll be one **Push die**.

Dessa takes a **Push die** out of her roll's results and hands it to me.



8. DISCHARGE PUSH DICE

Ask these questions to the acting player:

Do you have any Push dice left?

- ⦿ Any remaining **Push dice** left in the roll, should be moved to the discharged area of the player's protagonist sheet.
- ⦿ These are not available to be used in a reaction by the player between now and her next action. They recharge the next time it is her turn to act.



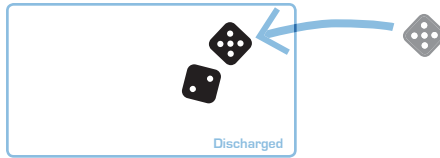
EXAMPLE

Me: Do you have any Push dice left?

Dessa: Yes, I have one.

Me: Okay, that die is discharged.

Dessa slides the die to the discharged area on her protagonist sheet.



9. RESPECT THE ADJECTIVE

- ⦿ Have the target player write down the new **adjective** on his protagonist sheet. If the **adjective** is positive, it goes in the left column of the **adjectives** section, next to a **+** symbol. If it's negative it goes in the right column of that section, next to a **-** symbol. If it affects one of the character's **objects** rather than him directly, draw a line from the **adjective** to the **object's** listing. Mark one box next to the symbol if it's sticky and two boxes if it is locked.
- ⦿ The procedure is now finished. The fiction goes forward from here with the idea that the new **adjective** represents something that happened and everyone should treat it as such. This might lead to a roll by somebody else, you might continue playing the scene in conversation, or it might be time to end the scene.



EXAMPLE

I write down *awed* in the negative column on Mars's stat block. I mark one box because it's sticky.

☐+ Fearless	<i>Awed</i>	☐-
☐+ Violent	_____	☐-
☐+ Determined	_____	☐-
☐+ Funny	_____	☐-
☐+ _____	_____	☐-

Me: Okay, Mars is definitely *awed*.

Dessa: Great, then I want to get to the point. I say, "Which one of your numbheads shot Pi Larson?"

Me: So she comes out and says, "I keep close tabs on all of my brothers and sisters. There's only one of mine who didn't check in this morning. His name is Scythe. If you find him, I'm just as interested to hear what he's been up to as you are. I'll have Vabbel here drive you to his last known whereabouts."

ACTION OPTIONS

These are situational rules that won't come up every action, but arise under certain circumstances. Often they are a result of some tactical choice made by you or a player.

UNOPPOSED ACTIONS

If no-one is actively trying to prevent the **adjective** from being asserted—which often happens when a character is giving a positive **adjective** to a friend—then we can bypass the rolling dice and comparing numbers part of the process and skip right to applying the **adjective**. The acting player still recharges her **Push dice** at the beginning of her turn. Since there's no **Push dice** from the roll to be spent, the acting player can spend her charged **Push dice** to increase the **adjective's** severity.

INTERFERENCE

Sometimes a character besides the target is in a better position to prevent an action than the target himself. In this case, the interfering character can use her **verb** to determine the reaction rating. She can discharge her **Push dice** to use her positive **adjectives**, **objects**, and **tags** to increase the rating. The target can discharge his **Push dice** to use his positive **adjectives**, **objects**, and **tags** to increase the rating as well.



EXAMPLE

Charlie: I want to route Sortia's link to the Interface through my headjack. That way anyone trying to infiltrate her network has to get through me first.

Me: That sounds like you're trying to assert an **adjective** on Sortia. Is that the case?

Charlie: Yes.

Me: Okay, recharge your **Push dice**.

Haley: Well, I'm not going to get in his way.

Me: Cool. Charlie, you don't have to roll. What **adjective** do you give her?

Charlie: She is **proxied**. That's a positive **adjective**.

Me: Do you want to make it sticky or locked?

Charlie: I want to make it sticky.

Me: Sure thing. Just give me one of your charged **Push dice**. Haley, write down **proxied** and mark one box next to it.

Later...

Me: Okay, Connecticut from the Sunset Crew is trying to **HACK** into Sortia's specs to see what she saw in Alabama's apartment.

Charlie: Well, I've got her routed through my network, so he'll have to get through me first.

Me: So you're interfering. We'll use Charlie's **verb** to determine the reaction rating and either of you can increase it with your **Push dice**.

MULTIPLE TARGETS

If, as a player describes her action, it sounds like she wants to assert an adjective on multiple characters at once, ask her these questions:

What adjective or tag allows you affect multiple characters?

- ⦿ An **adjective** like *fast* may allow her to outrun a group of pursuers while a **tag** like *burst-fire* allows her to spray a line of enemies with bullets.
- ⦿ Any **adjective** or **tag** can be used as long as she can justify it in the current circumstances of the fiction.

Do you have a charged Push die?

- ⦿ If so, she can discharge one **Push die** allowing her to target multiple opponents. There's no limit other than her being able to describe a vector to each target given the operative **adjective**.

She then rolls her action as normal. Her result is compared to each target's reaction rating, determined individually. She applies the same negative **adjective** to any target whose reaction rating her result exceeds. Her **verb** is only primed if she fails to succeed against all of them.

She spends **Push dice** to increase the severity of each added **adjective** individually. Giving locked **adjectives** each to three different characters would cost her six **Push dice**. She can re-word any increased **adjective** to better fit its severity.



EXAMPLE

Sortia got caught snooping around the apartment when Alabama's associate Washington showed up. Sortia exits the place by the fire escape, but Alabama and Washington chase her up to the roof.

Haley: I run across the roof and jump over to the next building, leaving both of them behind me.

Me: Cool. What **adjective** or **tag** allows you to affect multiple characters?

Haley: I have the *fast adjective*. I'm outrunning them both.

Me: Do you have a charged **Push die**?

Haley: Yes.

Me: Okay, discharge it and you'll be able to assert an **adjective** on both of them.

Haley assembles her dice, describes Sortia's action, and rolls. She gets a 4. Alabama and Washington both have a **MOVE** of 3 with no **Push dice** to discharge, so Sortia is effective against both of them.

Me: So, what happens? What adjective do you want to give them?

Haley: They see the gap between the buildings I jumped and are *hesitant* to follow. That'll slow them down a bit.

Me: Okay, do you want to make it sticky or locked?

Haley: I've only got one **Push die** left in my roll, so I'll make Alabama's sticky. When he tries to jump over, he misses the ledge and falls hard on his ankle on the balcony below. He is *snapped* rather than *hesitant*.

Haley hands me the **Push die**. I write down *hesitant* on Washington's stat block and *snapped* on Alabama's stat block, marking the latter as sticky.



REMOVING ADJECTIVES

Instead of using an action to add an **adjective**, a character can act to remove one or more fleeting **adjectives**. She can also remove fleeting **adjectives** from other characters if she's in a position to help. Often no roll is necessary (see "Unopposed Actions" on page 112), the player just explains what happens to shake the **adjectives**—like getting to her feet and grabbing her gun to remove *prone* and *disarmed* all at once. If another character is in a position to maintain that **adjective** on the character—like if he's pinning her down or has his foot on her gun—she has to roll against his reaction rating. If the roll is effective, in place of asserting an **adjective** on her target, she is allowed to remove one fleeting **adjective** from her own character.

OVERWRITING ADJECTIVES

When adding an **adjective** onto another character, you can chose to replace an existing **adjective** the target already has rather than creating a new one. The new **adjective** has to be either as severe as the existing one or more severe. There has to be a vector for overwriting the **adjective**. You can't replace a *broken* leg with a *broken* arm, but if you *sever* the leg then we don't really care anymore that it was *broken*.

In this way, connections and protagonists can overwrite the relationship **adjectives** that other characters have with them. New relationship **adjectives** have to be locked, but they don't have to be one of the nine **adjectives** outlined in protagonist generation anymore.

EXAMPLE

Sortia is driving her Goblin with Roman and Risc as her passengers. They're heading to meet up with Killia Nine downtown. That's when Sortia notices that she's being followed by an aCar. Sortia maneuvers as Haley makes an **OPERATE** roll to loose the tail. She is effective in giving the fleeting adjective of *shaken* to the aCar—who I know is occupied by Tom and Dick, the hitmen that Dumas hired.

Me: So the aCar spins its *sheels* sideways, cutting desperately through traffic to try to catch up with you again. They're not trying to assert a new adjective on you, they're trying to get rid of the *shaken* adjective to gain back that distance.

Haley: Well, I'm trying to keep my lead so they'll have to roll for it.

Me: Right. The driver's going to use his **OPERATE**—that's three **Action dice**—and a **Push die** for the aCar and another one for *sheels*.

I roll the dice. I get a 6.

Me: What **verb** do you react with?

Haley: **OPERATE**. It's a 2. I turn down a side street while the aCar is in the far lane.

Me: Do you have enough **Push dice** to increase that to a 6?

Haley: Nope.

Me: Okay, then the driver's roll is effective. They drop *shaken*. The aCar cuts through three lanes of traffic and pulls up right behind you again.

IGNORING ADJECTIVES

The rule is that a player has to roll a **Hurt die** for each negative **adjective** attached to her character. But there are times when a particular **adjective** absolutely has no business hindering her action. When her lover ran off and left her *humiliated*, would that really pose any obstacle to her punching the thug in front of her? As the GM, you can allow the players to ignore certain negative **adjectives** and even treat them as positive ones temporarily if the fiction warrants it. This may often be the case when **adjectives** apply to **objects** not even remotely being used in an action.

However, if anyone at the table can make an argument for how the **adjective** could negatively impact the situation—maybe her humiliation has hurt her confidence and that’s weakening her fighting style—then it’s probably best to stick to the rule.

ULTIMATUM

A character can threaten an action before she actually performs it, giving the target a chance to avoid the action’s consequences by doing something she wants. This is the proverbial holding a gun to someone’s head and telling him to talk. This is handled in the narrative rather than mechanically except to say that if the player uses her turn to act to give an ultimatum, and the target does not appear to comply, she can finish out her turn and perform her action before the target can perform his action.



EXAMPLE

Tom and Dick—the hitmen—emerge from their aCar having cornered Sortia and Roman in an alleyway. They leave the car to block the way out and approach the Goblin with guns drawn.

Charlie: I come out of the car on my side and raise my Stinger. I yell at them to drop their weapons.

Me: It doesn't deter them. One of them shifts his aim towards you. But it's still your action—what do you do?

Charlie: I shoot him.

Me: Cool. Recharge your **Push dice**. You're using **SHOOT**?

Charlie: Yes. And I use my Stinger pistol along with its *derma-linked tag* to send targeting data to my headjack and show a targeting reticle in my vision. So that's three **Action dice** and two **Push dice**.

Me: Do you have any negative **adjectives**?

Charlie: I still have *traced* on my router patch from that hacker in the bar. Does that really impede my ability to shoot him?

Me: No, you can ignore that. What **adjective** do you want to assert? What do you do?

Charlie describes Roman firing his Stinger at Tom and rolls the dice. He gets a 4. Tom is diving for cover behind the car, but his **PROWL** is only 2 and so he gets affected by the attack. Charlie asserts the **adjective of suppressed** on Tom to keep him back behind the car. Charlie lets the **adjective** remain fleeting and discharges his **Push dice**.

VECTOR

As you go through the above process to roll dice, you make logic checks at each step. You want to see how each action results in the **adjective** it is adding or removing—the path it takes to get there. This is the vector.

A vector means that:

- ⦿ The player's description of the action is feasible, especially given any negative **adjectives** she is enduring.
- ⦿ The acting and target players are using the **verbs, adjectives, object,** and **tags** appropriate to the action described.
- ⦿ There is a clear path for the action. There are no obstacles the character must surmount first.
- ⦿ The **adjective's** addition or removal is a logical consequence of the action described.
- ⦿ The **adjective's** addition or removal is achievable with a single action: one point made in an argument, one swing of a fist, one maneuver in a chase, one pull of the trigger.
- ⦿ The **adjective** being added matches its positive or negative and fleeting, sticky, or locked designators. It should be something that warrants the mechanical effects it will have in the future.

You or any player can challenge the active player's vector when she performs an action if you don't think it's feasible. This isn't an opportunity to deny the player her action, it's a chance for her to revise her description or the **adjective** being asserted.

Any time you challenge a vector, be prepared to offer the next best alternative. Either say what similar **adjective** could be applied instead or indicate what step must be achieved before the desired **adjective** is added or removed. Try to do this before the roll is made if possible. This is a chance to get everyone on the same page as to what is happening in the fiction.



VECTOR GUIDELINES

These are some guidelines for vectors for actions that attack—assert a negative **adjective** on—another character:

- ⦿ For a **FIGHT** attack, the target must be in the character's reach. Ranged attacks use **SHOOT**—even for throwing stuff.
- ⦿ **SHOOT** attacks require a clear path in a straight line—called line-of-sight—to the target.
- ⦿ If a target is in a vehicle, the **adjectives** asserted by physical attacks apply to the vehicle. The active must get into the vehicle herself or get the target out of the vehicle before she can directly attack him.
- ⦿ **HACK** actions require you have **objects** with **tags** to interact with the Interface (*linked*, *gesture* or *cerebral input*, and *display* or *optical splice* at minimum).
- ⦿ **Adjectives** asserted by **HACK** attacks apply to the target's **objects**, not the target directly.
- ⦿ A **HACK** attack can only target **objects** that have a compatible link type. A **HACK** attack through a *linked object* can assert an **adjective** on an **object** with the *linked tag*.
- ⦿ If you're physically touching your target, a **HACK** attack via a *derma-linked object* can assert an **adjective** on an **object** with a *derma-linked tag*.
- ⦿ Once a player uses **HACK** to assert an **adjective** on an **object** with more than one type of link **tag**, she can start to make attacks against **objects** deeper in the network. Getting into an **object** with *linked* and *nerve-linked* allows her to **HACK** other *nerve-linked* objects.

Dessa: I want to leap out of the car and rush at the other gunman—the one Roman wasn't shooting at—and slash him with my claws.

Me: Risc is still *bruised*, *bloody*, and *broken*. That sounds like a lot for her.

Dessa: You're right. In the confusion of the gunfire, I'll quietly slip out of the car on the side facing away from the gunman. Then I'll sneak up the side of the alleyway until I can circle around behind him.

Me: Yeah. You could probably make him *surprised* now and then slash him on your next turn.

Dessa: Sounds good to me. I'll recharge my **Push dice** and then roll **PROWL** along with a **Push die** for my *sneaky* adjective.

Soon, Risc and Sortia are able to deal with the two gunmen—taking Dick prisoner and scaring off Tom. Meanwhile, Roman counter-hacks whoever was trying to get into his headjack and discovers the hacker's identity: it's Michelangelo Dumas.

Interrogating Dick reveals that Dumas hired the hitmen to kill a Cynner—Scythe, the gang member who didn't report back to Mars—and take his Gatamatic. Then they used the Gatamatic to kill Pi Larson and make it look like it was a gang murder. Then, when Risc, Sortia, and Roman were getting too close to the truth, Dumas hired the hitmen again to take out the three snoops.

Roman is able to access the camera in Dumas's specs and track him down to Saito Arena where a blood derby bout is currently underway. Sortia drives Roman and Risc to the arena. Risc calls up Vabbel and tells him to bring Mars to the arena if they want to learn what happened to Scythe. As the three protagonists show up, they find the remaining members of the Sunset Crew—Alabama, Washington, and Connecticut—hot on their tail.

COMMON ATTACKS

Here are some common attacks listed with the **verbs** that would be appropriate to attack and defend with for a good vector.

- ◉ Trying to shoot someone who is behind cover: **SHOOT** against **PROWL**.
- ◉ Trying to shoot someone who is in the open: **SHOOT** against **MOVE**.
- ◉ Trying to shoot someone who is staring you down: **SHOOT** against **COAX**.
- ◉ Trying to hit someone who has his dukes up: **FIGHT** against **FIGHT**.
- ◉ Trying to wrestle someone: **FIGHT** against **FIGHT**.
- ◉ Trying to grab someone who is running away: **FIGHT** against **MOVE**.
- ◉ Trying to outrun someone on foot: **MOVE** against **MOVE**.
- ◉ Trying to outdrive/outsail/outfly someone: **OPERATE** against **OPERATE**.
- ◉ Trying to jump onto a moving vehicle: **MOVE** against **OPERATE**.
- ◉ Trying to chase someone with a Drone: **OPERATE** against **MOVE**.
- ◉ Trying to give someone the slip: **PROWL** against **DETECT**.
- ◉ Trying to eyeball someone who is hiding: **DETECT** against **PROWL**.
- ◉ Trying to serve someone a drugged drink: **TREAT** against **DETECT**.
- ◉ Trying to hack someone's linked network: **HACK** against **HACK**.
- ◉ Trying to seduce someone: **COAX** against **COAX**.
- ◉ Trying to give someone the shakedown: **COAX** against **COAX**.

Note that most social attacks are **COAX** versus **COAX**, but each of those attacks are flavored by the **adjectives** and **objects** employed. You'll find that **TREAT** is used far more to remove **adjectives** than to assert them (see the "Restoration" chapter, page 141).



EXAMPLE

Me: Roman, you're not able to pinpoint Dumas's exact location. You can see what he's seeing, though, which is him moving through a crowd of people in the arena.

Charlie: Okay, I share the video feed with Sortia and Risc. "Let's split up. We'll have a better chance of finding him in the crowd and we'll divide this crew on our tail at the same time."

Dessa: Sounds good. I split off from the pack. Does anyone follow me?

Me: Alabama does. He's hobbling with a brace around his ankle.

Dessa: Okay, I want to spin around and confront him.

Dessa makes a **COAX** roll against Alabama's **MOVE** and gives him the *stalled adjective*. Risc buys some time for Roman and Sortia to do their thing.

SEQUENCE

Sometimes a character asserts an **adjective** on someone, accomplishes what she wants with that **adjective**, and the story moves on. But more often than not, the target of the attack wants to return fire. Or the first character didn't quite get what she wants, so she's going to keep at it until she does. And maybe they each brought friends. So here are the rules to play out ongoing scenes of contention with multiple participants.

EVERYONE GETS A TURN

Every character present and interested in influencing what happens gets a turn at performing an action. After one character takes an action, she can't act again until every other character participating in the scene has had a turn to take an action.

If things start escalating to the point that several characters want to act, have one of the players write down the names of each of the participants on a sheet of paper. When each character takes a turn, have her place a check next to that character's name. When everyone has a check, a new round of turns begins. The player starts a new column of checks for the new round.

GO BACK AND FORTH

While everyone has their own angle, these things tend to break down into two sides. Generally it's the protagonists versus the antagonists. If a player just took a turn, then take a turn with one of your antagonists next. Then a player should go next after you. This creates a sense of dramatic beats in the scene. The protagonists try something and then the antagonists try something. Rising and falling action.

If there are more antagonists than protagonists, you may have to pick one or two times in the round when two or more antagonists act subsequently. If you have fewer antagonists than protagonists, let two or more players act subsequently. Try to keep the back and forth going as much as possible.



Me: Haley, would you keep track of turn order?

Haley: Sure thing.

Haley writes down the names of all the involved characters in a list. She puts a check mark next to Risc's name.

Me: Okay, you've distracted Alabama from pursuing the other two, but he still wants to deal with you. He draws his knife and swings it in a backhanded slash at you.

I pick up **Action dice** for Alabama's **FIGHT**, a **Push die** for his knife, and a **Hurt die** for his negative **adjective**. I roll the dice. It hits and I give Risc a **cut**, spending a **Push die** to make it sticky. Haley puts a check mark next to Alabama's name on the list.

Me: Roman, you've found Dumas in the crowd. He's up by the rail overlooking the arena's pit. The athletes zoom by on their hover skates in a blur below you.

Charlie: Okay, I rush up and trap him there. I say, "I know what you did, Michelangelo. I guess I shouldn't be surprised that you'd kill Pi Larson. But you tried to have me killed too. I thought we meant something to each other. Why did you do it?"

Charlie makes a **COAX** roll, but his **lustful** relationship **adjective** gives him a **Hurt die** to add to it. The **Hurt die** cancels out the two 6s he rolled, leaving him with a 3. That's not enough to be effective against Dumas. No new **adjective** is applied, but Charlie is able to mark his **COAX verb** as primed.



Haley marks Roman's name on the list.

TAKING A TURN

On a character's turn, she can perform one action using any of the options described earlier in the chapter. Rolling dice and applying or removing **adjectives** is only something a player can do when it is her turn. She might:

- ⦿ **Attack** to inflict a negative **adjective** on an enemy (or enemies).
- ⦿ **Aid** a friend by giving him a positive **adjective**.
- ⦿ **Recover** by removing one or more negative **adjectives** (see “Removing Adjectives” on page 116).

Characters can also adjust their position, move around, talk, draw or reload weapons, and fiddle with things during their turn in addition to performing an action itself. If a player can't think of anything to do that counts as an action, move on to a character who is ready to act and come back to that player later.

OFF TURN

When it's not her character's turn, a player doesn't roll dice or apply **adjectives**. What she can do is:

- ⦿ React to actions that target her, determining a reaction rating to prevent it (see “Determine Reaction” on page 102).
- ⦿ If she's in a position to interfere, she can prevent an action that targets another character, determining the reaction rating (see “Interference” on page 112).
- ⦿ Challenge any vectors that don't make sense to her (see “Vector” on page 120).



EXAMPLE

Me: So Dumas doesn't seem to be swayed into telling you the truth. Instead you get more lies. He says, "Roman, we're on the same side in this. Yeah, I was part of the Sunset job. Pi got the bright idea to take all the money for himself, so I had to take him out. That money is how you and I can get out of this wretched city. We can go to South America like you always wanted."

I roll Dumas's **COAX** against Roman. Charlie uses Roman's own **COAX** to react, but he's not able to push it up far enough to block the attack. I give Roman the *adjective sentimental*. I spend two **Push dice** to make it locked and it overwrites Roman's current relationship *adjective* with Dumas. Haley puts a check mark next to Dumas's name on the list.

Haley: I want to try to hack into the PA system for the building. Can I do that?

Me: Sure. You won't be rolling against the system, you'll be rolling against the system's security guy.

I look through the **threats** from the Los Angeles Transmission until I find a stat block that I can use. I quickly find Darius, the systems security expert for Starlight Watch. Haley describes how Sortia makes subtle gestures and navigates her way through the Interface and then makes a **HACK** roll. She gives Darius the *adjective of exploited*. Haley puts her check mark next to Sortia's name on the list.

All the protagonists have gone, so there's just Washington and Connecticut left to act. Washington grabs Sortia through the crowd and pushes her against the wall, making her *pinned*. Connecticut meanwhile yells at Alabama over their audio link to remove Alabama's *stalled* adjective.

That's everyone. Now Haley starts a new column of check marks. And I have her add Darius to the list for this round as well.

TURN ORDER CAN CHANGE UP

As long as everyone gets a turn and you go back and forth as much as possible, you don't need to act in the same order every round. Follow the narrative flow. If a protagonist just attacked an antagonist, and he hasn't acted this round, have him go next to see how he reacts. When it is the players' turn, let whoever's ready go next. Let the players tactically decide who goes when—their characters are professionals, after all, they have a feel for this.

As you play, you'll get used to this and you'll find there's little need to discuss whose turn it is. Let the contention play out organically, and the player making the check marks can let anyone know if they act out of turn.

ASSESS THE SITUATION

After any turn is taken and an action is performed, everyone at the table should look at what's happening in the fiction. As I said before, there's no score. You have to decide for yourselves when this ends. Each player should respect the [adjectives](#) that have been applied and removed and decide what her protagonist wants now—no matter what she came into the scene wanting. You should do the same for your antagonists. You might find that one side got what they came for and is done. Or that the two sides are now willing to compromise. Or that there are no good vectors for attacks anymore. Look for ways out of the situation. Maybe it's time to stop rolling dice and cut to a new scene.

But if there is still something to contend over, go on to the next turn and play out the next action.



Charlie: Can I go next?

Me: Sure.

Charlie: I already have *monitored* on Dumas's specs. I want to dig in deeper and see if I can access the specs' memory. Hopefully find some evidence of his wrongdoing. I'm recharging my two **Push dice**. I get four **Action dice** for my **HACK** of 4. I'll add in a **Push die** for my headjack and another for its *cerebral input*. I take a **Hurt die** for *sentimental of course*. I run my exploit programs and facial recognition algorithms scanning for something I can use. I want to make him *revealed*.

After the **Hurt die** takes out its match, Charlie's result is a 5. Dumas has a **HACK** of 2.

Me: You see Dumas futilely gesturing to keep you out of his system. He can't use his own *gesture input tag* in defense because your *cerebral input* trumps it. So he's *revealed*?

Charlie: Yeah. I'll even spend two **Push dice** to make it locked. I forward the video stream over to Sortia who has access to the PA system.

Haley: Yes. I make the video show up on the scoreboard display and blast the audio through the entire arena.

Me: Brilliant. You find footage of him in bed with Killia Nine.

Charlie: That two-timing bastard. I should have known.



EXAMPLE

Me: He's telling her the whole plan. How he wants all the money from the bookie job for himself. How he's going to knock off Pi Larson and the rest of the crew to get it. How he's going to use the hitmen Tom and Dick to make it look like the Cynners did it. How he's going to use you and Sortia to reveal the identities of the anonymous members of the Sunset Crew.

Dessa: Are Mars and Vabbel here yet?

Me: Yeah, they just walked in.

Dessa: And I suppose Alabama isn't so interested in hurting me anymore.

Me: No, he just walks away. And Washington lets you go, Sortia.

Charlie: I give Dumas a short smile and then turn and walk off.

Me: As the three of you walk out of the arena, the Sunset Crew and the Cynners circle in on Dumas like sharks.

PUSH ECONOMY

As you've seen in the procedures in this chapter, **Push dice** can be used in two ways: they can be discharged or spent.

- ⦿ Discharge **Push dice** to activate positive **adjectives** and **tags**, in order to act on multiple targets, to add the **Push die** to a roll, or to increase a reaction rating by 1. They are kept by the player using them, but are made temporarily unavailable until her next turn.
- ⦿ Spend **Push dice** to increase the severity of an **adjective** that has just been added by a roll. Spending 1 **Push die** makes an **adjective** sticky, spending 2 **Push dice** makes it locked. When players spend **Push dice**, they go to you (even if they're affecting another protagonist). When you spend **Push dice**, they go to the player of the character you are giving the **adjective** to.

If you're out of **Push dice**, that doesn't mean your **adjectives** and **tags** can't help you. It just means you can't get the mechanical support—dice or improved reaction ratings—for them. You should still work them into your narrations.



TRADING PUSH

The players each start with three **Push dice**. The GM doesn't start with any. As you play, the dice are quickly traded back and forth. When they increase the severity of **adjectives**, they give you dice. Then when you assert sticky and locked **adjectives** on them, you give them dice. It's a closed economy.

The fact that the players start with all the **Push dice** means they have some control over the escalation of the game. As long as they hold onto their dice, only fleeting **adjectives** can be asserted. Contentions can still be resolved this way, but it might be tricky to get someone to give in without the emphasis a sticky or locked **adjective** provides. Once a player starts spending **Push dice** to assert sticky or locked **adjectives**, and you get those dice, she starts to risk getting severe **adjectives** herself.

Players also start with all the **Push dice** so that, as you are teaching them how to play the game and make rolls, they have **Push dice** available to roll, discharge, and spend as they try things out.

PROMPTS

When a player has spent all her **Push dice** and they end up in your hands, her best strategy for winning them back is to put her character in danger. Provoking enemies is, after all, a particular characteristic of heroes in hardboiled fiction. It's not so much that the protagonist wants to get hurt as much as she's willing to put herself in harm's way in order to accomplish her objectives.

When you get **Push dice, spend them as fast as you can** to assert sticky and locked **adjectives** back onto the protagonists. They are built to take a beating and get stronger for it (as the following chapter illustrates). Do not deny them that opportunity by playing it safe.

The position of the **Push dice** around the table can be an indication of what kind of scene or opposition to introduce. When you don't have dice, lead in with some henchmen who can provoke the protagonists into action. When you have a lot of **Push dice**, it's time to throw some heavies at them who can really mess them up and give them some good negative **adjectives**.

PLAYING THE OPPOSITION

As the GM, your job is to provide challenges for the protagonists. You want to provide enough of an opposition that the players must play hard and play smart. You want to give them the opportunity to show off their protagonists' capabilities. Sometimes you might beat the protagonists up pretty good, that's part of the game, but you're not here to punish them or teach them a lesson. You are their audience. Aren't you curious to see what they do?

You'll find that the Transmissions are loaded with stats for opposition characters to play.

FACTIONS

Factions are big and faceless and don't have stat blocks. Let factions do most of their work—and win their victories—offscreen and clue in the protagonists after the fact. If the protagonists do want to go up against some individual members of the **faction**, borrow the stats from **connections** and **threats** that look appropriate.

CONNECTIONS

A **connection** makes interesting opposition. He could be the protagonist's best friend until he gets involved in the plot and turns on her. Most **connections** have stats equivalent to a protagonist or a step better (as if they were generated with four **training programs** instead of three). Play **connections** like the players play their protagonists. Think of what he would do in the given situation and do it. Once he starts getting hurt, really think about what he is contending for is worth to him. Is it worth a bruise or two? Maybe. Is it worth a broken arm? Maybe not. **Connections** are important to the story, so make sure they try to live to fight another day.

HEAVIES

A heavy is one of the more competent members of a **threat**. Usually he is its leader or an expert of some sort. He usually has stats one step better than a protagonist. He is an antagonist who is designed to get into contentions. He has the **verbs**, the **adjectives**, and **objects** for it. He can take a beating. Make the protagonists work hard to sway or overcome him. He'll grit his teeth, endure his injuries, and keep going for a while.



HENCHMEN

A henchman fills out the numbers of a **threat**. Generally he is a specialist or a grunt. He has **verbs** equivalent to a starting protagonist but only one positive **adjective**. He is just the hired help, so he doesn't have as much at stake in a contention as a **connection** or a heavy. If his side is winning, he'll fight on. But if things start to look dangerous, well, the henchmen has a family and he'd like to get home in one piece.

It's within the rules for players to assert **adjectives** like *unconscious* or *dead* on a henchman, taking him out of the fight in one hit (they at least have to be sticky if not locked). But that doesn't mean there aren't still repercussions (see "Lethal Consequences" on page 138 and "Outcomes" on page 140).

THE NUMBERS

You always get to decide how many antagonists are involved in a contention. You don't have to lead in with an entire **threat**, only a few members of it. Or you could bolster the **threat's** numbers by saying a particular stat block applies to a whole squad of members, not just one. And more could join the scene after it's started.

Remember that you're not trying to defeat the protagonists. You want to challenge them and see what comes of that. So it's probably best—for a challenging contention—to approximately match the number of protagonists with your antagonists. You can add a few more on the side of the antagonists—given some of them are henchmen—and still expect the protagonists to come out on top.

ANTAGONISTS VS. ANTAGONISTS

Sometimes the line in the sand isn't drawn exactly between protagonists and antagonists. Sometimes your antagonists will have motivations to act against other antagonists. Since we don't want to spend too much time on actions that don't concern our protagonists, you can let these things happen without rolling dice. Antagonists can harm or even kill other antagonists—onscreen or off—without spending **Push dice** to do so. If these actions help motivate the protagonists to act, all the better.

LETHAL CONSEQUENCES

At the end of any scene in which one or more **adjectives** were asserted that describe physical harm against a character, there is a chance the **adjective** might lead to the character's death. Do this for each character who has been so harmed:

- ⦿ Roll a **Hurt die** for each sticky or locked negative **adjective** he has that applies to him directly. You can ignore negative **adjectives** that apply to his **objects**.
- ⦿ If one of the rolled **Hurt dice** shows a 6, the character receives *dying* as a new sticky negative **adjective**.
- ⦿ if two or more rolled **Hurt dice** show a 6, the character receives *dead* as a new locked negative **adjective**.

Characters who are *dying* still have agency and can still act. Characters who are *dead* lose their ability to act in any way. In either case, the character can still recover from this new **adjective** using the rules in the following chapter, Restoration. However, if the roll to mend *dying* fails, upgrade the **adjective** in severity to a locked **adjective** of *dead*. If the roll to mend *dead* fails, the character becomes permanently deceased. In the case of protagonists, it's time for her player to generate a new character to play.

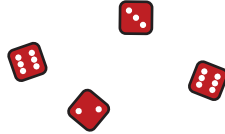


EXAMPLE

Me: Risc got *cut* in that scene. That's potentially lethal. Roll a **Hurt die** for each of your sticky and locked **adjectives**.

Dessa: I have *bruised*, *bleeding*, *broken*, and now *cut*: that's four dice.

She rolls the **Hurt die**.



Me: That's two 6s. Risc is *dead*. That's a locked **adjective**. You've lost a lot of blood and your heart is failing. Your body starts to shut down. Sortia and Roman, you can still save her. But you'll need to get her a new heart.

Dead  

OUTCOMES

The outcome of a scene is not a pre-negotiated set of stakes that can be won by this system. The outcome is exactly what was narrated in the scene and the extended ramifications that can result from those consequences. As goals are achieved or given up on, it's now time to start thinking about what happens next.

After any scene in which dice were rolled, be sure to look at your plot map. Think about how the things that happened affects the web of deals and plans you have there. If any of the nodes were in play in this scene, certainly any **connection**, **faction**, or **threat** attached to that node is going to have a vested interest in what happened.

If a protagonist kills an antagonist in the scene—even a henchman—there is likely going to be retaliation. If that antagonist wasn't a node on the plot map, add him now. Then look for the **connection**, **faction**, or **threat** from the city's Transmission that is most affected by his death and draw a line from them to him. They are going to be looking for revenge, justice, or just the truth of what happened. If you can't find a good node from the Transmission, figure out what passes for law enforcement in the city and have them start to investigate the death.

Even if it's as minor as one **adjective** or as major as a murder, the state of the fiction has changed. Figure out what your antagonists on the plot map do now. Then ask your players what they do. Move back into instigation mode and look for the next contention.



RESTORATION



IN THIS CHAPTER:

- Recovering from negative adjectives
- Advancing verbs
- Resetting Push dice

MENDING ADJECTIVES AND ADVANCING VERBS

After a scene in which dice are rolled, protagonists will likely be left with negative **adjectives**. With the **Hurt dice** they cause mechanically and the limitations they cause narratively, your players will be eager to get rid of them. They can do so using the process below, and even improve their characters' **verb** ratings in the process. What doesn't kill you makes you harder, better, faster, stronger.

FLEETING ADJECTIVES RESOLVE AUTOMATICALLY

- ⦿ When a scene ends, any fleeting **adjectives** created in that scene go away immediately.

STICKY ADJECTIVES REQUIRE MENDING

- ⦿ To remove a sticky **adjective** that describes physical, psychological, or social damage to a protagonist, make a **TREAT** roll.
- ⦿ For a sticky **adjective** that describes damage to an **object**, make an **OPERATE** roll.
- ⦿ For a sticky **adjective** that describes damage to an **object's** software, make a **HACK** roll.

LOCKED ADJECTIVES REQUIRE REPLACEMENT

- ⦿ To remove a locked **adjective** that describes physical, psychological, or social loss to a protagonist, implant an **object** that replaces what has been lost. This requires purchasing or otherwise obtaining the object and having it implanted by paying 5 Kreds or calling in a **splice** favor.
- ⦿ For a locked **adjective** that describes damage to an **object** or its software, pay half the **object's** full cost for replacement parts.
- ⦿ Once the replacement has happened, change the **adjective's** severity from locked to sticky. It can then be fully mended by making a roll as indicated above.



EXAMPLE

These are the negative [adjectives](#) that Risc, Roman, and Sortia ended up with after the last contention:

Risc	Roman	Sortia
Bruised 	Traced 	Shot 
Bleeding 	Glitching 	Deafened 
Broken 		Pinned 
Cut 		
Dead 		

Me: Sortia's [pinned](#) goes away immediately since it's fleeting. That leaves us with Risc's [bruised](#), [bleeding](#), [broken](#), and [cut](#) (all sticky), and [dead](#) (locked), Roman's [traced](#) and [glitching](#) (sticky), and Sortia's [shot](#) (sticky) and [deafened](#) (locked).

Haley: Can we go to one of our connections?

Me: Yeah, but your best bet was Pi Larson. Since he was murdered, Killia Nine has the best [TREAT](#) at 2. And she can't [splice](#). Plus, she was wrapped up in this whole Dumas affair.

Haley: I have a [TREAT](#) of 2 myself. But we'll have to pay to have a new heart spliced in for Risc and a new ear for myself.

They get a new loan by calling in a [shark](#) favor from Loren Truba to purchase a cyberorgan for Risc and a cybereal for Sortia and pay to have both implanted. This downgrades Risc's [dead](#) and Sortia's [deafened](#) [adjectives](#) from locked to sticky after 48 hours of rest.

ROLL THE DICE

- ⦿ Whoever makes the roll to mend a sticky **adjective** adds a **Hurt die** for each of their own negative **adjectives** and one for each of the negative **adjectives** of their patient.
- ⦿ If the patient is attempting to improve one of their primed **verbs**, they should indicate which one before a roll is made.
- ⦿ The difficulty rating to roll against is 4.

RESOLVE THE ROLL

- ⦿ If the roll's result is higher than the difficulty rating, the sticky **adjective** is eliminated after the necessary recovery time (see page 146).
- ⦿ If the roll's result is equal or less than the difficulty rating, the **adjective** remains. Complications arose from the process causing the wound to stick around for a while longer. Another attempt cannot be made until the character receives another sticky or locked negative **adjective**.
- ⦿ If the sticky **adjective** was *dying* and the roll failed, things just got a whole lot worse. The **adjective** is now upgraded in severity to locked and reworded as *dead*. It can still be dealt with, but the patient will need a cybernetic replacement and another mending roll in the future.
- ⦿ If the sticky **adjective** was *dead* (having once been a locked adjective with a cybernetic replacement already performed) and the roll fails, the character expires. If this is a protagonist, the player should now generate a new character.
- ⦿ If one of the **Hurt dice** results is higher than the primed **verb** that is intended for advancement, the **verb's** rating increases by 1. (**Verb** ratings cannot exceed 5.) This happens whether or not the **adjective** is successfully eliminated.
- ⦿ If the **verb** increases, erase all of that character's prime marks.
- ⦿ If the **verb** does not increase, all existing prime marks remain.



EXAMPLE

Charlie: I'm going to use my own **HACK** to see if I can repair my *traced* headjack.

When Charlie makes Roman's **HACK** roll, he has to add a **Hurt dice** for *traced* twice. Once because it belongs to him and a second time because it belongs to his patient: himself.

Before he rolls, he declares he's trying to improve his **COAX** verb, which was primed while trying to get Dumas to confess.

Charlie rolls the dice for his **HACK**, some **Push dice** for some **adjectives** and **tags** that factor in, and the two **Hurt dice**. His result is a 6. Since that beats the difficulty rating of 4, it's enough to get rid of the negative **adjective** on his headjack.

His highest **Hurt die** result was a 4. Since that's higher than his current **COAX** rating of 2, the **verb** improves by one point to 3. Charlie erases all the prime marks on his sheet.



Now Haley rolls Sortia's **TREAT** to mend Risc's wounds. On the first roll, she has to add in six **Hurt dice** for her one negative **adjective** and Risc's five. Sortia is going to try to heal Risc's *bruised adjective* first (leaving *dead* for last so there will be less risk of failure). Dessa wants to improve Risc's **PROWL** which she primed during the session. Haley's roll of 3 isn't enough to heal the **adjective**, but one of the **Hurt dice** rolled a 6, which is enough to improve Risc's **PROWL**. Dessa erases her prime marks.



RECOVERY TIME

Besides the roll, some time of rest is needed in the narrative to recover from negative **adjectives**. The character doesn't need to stay in bed, but recovery time needs be relatively free of stress. That means the character should perform no actions that require rolling dice and she should receive no new negative **adjectives** herself.

- ⦿ When a replacement part is implanted to downgrade a locked **adjective** to sticky, the character needs about 48 hours of recovery time.
- ⦿ After a **TREAT** roll is made to removed a sticky **adjective**, the character needs about 24 hours of recovery time.
- ⦿ Repaired or reprogrammed **objects** only need a few hours to perform the necessary fixes.
- ⦿ You can adjust these times as you feel fit based on the nature of the **adjective**.

If the recovery time is interrupted, the clock resets before the **adjective** can be removed. If there is no urgent business the protagonists need to take care of in this time, feel free to set the next scene a day or two later when the time has passed.



EXAMPLE

Haley still has to roll six **Hurt dice** for Sortia's one and Risc's five negative **adjectives**. Fortunately she's successful with the next roll and *bleeding* goes away. With the third roll, She only has to roll five **Hurt dice** for the remaining **adjectives**. The next two rolls are successful and so *broken* and *cut* are both eliminated.

This leaves Risc with only *dead* to be mended. If Haley fails this roll, Dessa's protagonist will be deceased. Fortunately, now Haley only has to roll three **Hurt dice**—one for her own *deafened*, one for Risc's *bruised* which is sticking around for a while, and one for *dead*. She rolls the dice. One of the **Hurt dice** cancels out a 6, but she is still left with two 4s giving her 4.1 as her final result. That's barely enough to exceed the difficulty rating of 4 and eliminate the **adjective**. Risc is no longer *dead* and revives from her coma 24 hours later.

RESETTING PUSH DICE

Sometimes you will end up with a majority of the **Push dice** and a player will have few to none. In these situations, you may offer a player the opportunity to reset her **Push dice**. She does this by playing out a scene with a **connection** or protagonist that she has a relationship **adjective** with. As long as she doesn't act against this character during the scene and something happens in the scene that exemplifies the relationship **adjective**, you give her enough **Push dice** to return her to three.

Here are some ways relationship **adjectives** can be exemplified:

- ◎ **Affectionate:** she comforts him in a time of need.
- ◎ **Dependent:** she comes to him for personal advice or guidance.
- ◎ **Loyal:** she informs him of something that could be dangerous to him.
- ◎ **Lustful:** she has passionate sex with him.
- ◎ **Obsessive:** she watches him from a distance, stalking him.
- ◎ **Protective:** she guides him out of harm's way.
- ◎ **Respectful:** she gives up something she wants so as not to hurt him.
- ◎ **Sympathetic:** she offers to help him with a problem.
- ◎ **Trusting:** she believes him, even if it puts her in danger.

This only works if the player currently has fewer than three **Push dice**. The dice that are returned come from you, the GM.



EXAMPLE

After the showdown at the arena and her Risc's subsequent recovery, Dessa is out of **Push dice**. I have three myself. She could get them by provoking antagonists into hurting her, but she's just come back from the dead. I offer her a chance to reset her dice by playing out a scene with Killia Nine, who she is *obsessed* with. I set the scene backstage at the RIOT.

Me: So Killia is crying. She doesn't want to go onstage. "Michelangelo," she says between sobs, "Have you heard anything? I haven't heard from him in days."

Dessa: I touch my fingers to her hair. It's nothing sexual really, I'm just putting the strands back into place. I say, "He was no good, Ms. Nine. No good for you or anyone. The more you say his name, the more people might suspect you're messed up in his dirty laundry. We don't want that now, do we?"

Dessa played Risc in a way that showed off her *obsessed adjective* with Killia in this scene. And since she didn't act against Killia, it counts as a reset. I give my three **Push dice** to Dessa.

ADVANCEMENT OVERVIEW

The rules for improving a protagonist are integrated into other rules of the game. Here's a call-out of the specific ways characters can advance.

ADVANCING VERBS

This requires a few steps:

- ⦿ When the player fails a roll, the **verb** she used becomes primed. She marks the circle next to the **verb** on the protagonist sheet.
- ⦿ The protagonist gets hurt with a sticky or locked negative **adjective**.
- ⦿ Before someone rolls to mend that **adjective**, the player can designate which primed **verb** she is trying to improve. If one of the **Hurt dice** from that roll exceeds the **verb's** rating, the rating increases by 1. If this happens, erase all prime marks on the protagonist sheet.

ADDITIONAL POSITIVE ADJECTIVES

If a generous character wishes to help a protagonist, he can perform an action to give her a new positive **adjective**. This action might take a lengthy amount of time (days, weeks, or months). He can spend one **Push die** to make it sticky (lasting until the end of the next session) or two **Push dice** to make it locked (lasting for life). Those spent **Push dice** go to you, the GM.

NEW OBJECTS

If a protagonist earns enough Kreds, or borrows some via a **shark** favor, she can buy additional **objects** at the listed prices (or less with a **fix**). That is provided an opportunity arises in the narrative to go shopping. Remember that cybernetics or **objects** with the **implant tag** cost 5 Kreds or a **splice** favor to have installed.

NEW TRAINING PROGRAMS

With significant downtime in the story (5 years or more—maybe someone had to serve a prison sentence or recover from a near-fatal injury), you can let the players each take an additional **training program** for their protagonists. Increase the three stated **verbs** by 1 and select an additional locked positive **adjective**. **Verbs** may not exceed a rating of 5.



LOS ANGELES SPRAWL



A
technor
TRANSMISSION

CREDITS

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Master Table

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2 Events	El Niño / La Niña	High Speed Pursuit	Immatrix Premier
3 Factions	Church of Astrology	The Cynners	The Kozenokes
4 Locations	Alto Vallejo Reservoir	Angel Center	Hillside Home
5 Objects	Executive Limosine	Gatamatic	Lamborghini Stella
6 Threats	Corrupt Cops	Cyn Set	Devastation Dames



TECHNOLOGY

It's hard to tell in Los Angeles when reality bleeds into *Immatrix*: all five senses streaming through the Interface to play back an immersive experience anytime, anywhere. After decades of playing second fiddle to Vancouver, Los Angeles is back on top of the entertainment business and this is the new canvas upon which they paint their lush paychecks and exploit eager midwesterners.

ENVIRONMENT

Los Angeles's perpetual problem is how it sits in a basin, trapped between mountains and the Pacific. And the earthquake-prone landscape forces development to build out not up. Sprawled across the bottom of this bowl it sits under a sheet of smog. Once the vanguard of air-purifying technology and policy, a rash of politicians with a collective boner for deregulation has plummeted the city back into the haze.

SOCIETY

Somewhere behind the glitzy augmented reality billboards and posters is the shadowy hard surface of the real city of angels. It's a city of gang violence, despairing immigrants, and forsaken dreamchasers. They can try to cover it up with hot Interface graphics but the cold truth is always just one layer down, ready to bleed out into the open.

[1D6 by 1D6]

4	5	6
Killia Nine	Loren Truba	Trisko Valdez
Immatrix Shoot	Murder Scene	Tremor
The Producers	Saito International	The Truthseekers
LAX	RIOT	Saito Arena
The Needle	The Serpent	Sex File
Starlight Watch	The Sunset Crew	Tom and Dick

CONNECTIONS

Michelangelo Dumas

A gangland instigator.

COAX	■ ■ ■ ■ □	■+ Clever	_____	■ □
DETECT	■ ■ □ □ □	■+ Friendly	_____	■ □
FIGHT	■ ■ ■ □ □	■+ Reflexive	_____	■ □
HACK	■ ■ □ □ □	■+ Sneaky	_____	■ □
MOVE	■ ■ ■ □ □	■+ _____	_____	■ □
OPERATE	■ □ □ □ □			
PROWL	■ ■ ■ □ □	Objects: gatamatic pistol, knife, specs		
SHOOT	■ ■ □ □ □	Favors: date, shark		
TREAT	■ □ □ □ □			

Pi Larson

Beverly Hill's cybersurgeon to the stars.

COAX	■ ■ □ □ □	■+ Artistic	_____	■ □
DETECT	■ ■ ■ □ □	■+ Handsome	_____	■ □
FIGHT	■ □ □ □ □	■+ Steady	_____	■ □
HACK	■ ■ ■ □ □	■+ _____	_____	■ □
MOVE	■ □ □ □ □			
OPERATE	■ ■ □ □ □	Objects: cybereye, cyberlegs, headjack, medkit		
PROWL	■ □ □ □ □	Favors: splice		
SHOOT	■ □ □ □ □			
TREAT	■ ■ ■ □ □			

Syd Martini

A drug and weapons runner found at the docks in Long Beach.

COAX	■ ■ ■ □ □	■+ Stubborn	_____	■ □
DETECT	■ □ □ □ □	■+ Sneaky	_____	■ □
FIGHT	■ □ □ □ □	■+ Confident	_____	■ □
HACK	■ ■ □ □ □	■+ _____	_____	■ □
MOVE	■ ■ □ □ □			
OPERATE	■ ■ ■ □ □	Objects: stinger pistol, headjack, hauler		
PROWL	■ ■ □ □ □	Favors: deal, fix (guns, weapons), ride		
SHOOT	■ ■ □ □ □			
TREAT	■ □ □ □ □			



Michelangelo Dumas's Leads

1d6	Un-connected	Connected
1	Killia Nine (connection)	Syd Martini (connection)
2	Murder Scene (event)	Immatrix Shoot (event)
3	The Kozenokes (faction)	The Cynners (faction)
4	Alto Vallejo Reservoir (location)	Saito Arena (location)
5	Gatamatic (object)	The Serpent (object)
6	Corrupt Cops (threat)	The Sunset Crew (threat)

Pi Larson's Leads

1d6	Un-connected	Connected
1	Loren Truba (connection)	Michelangelo Dumas (connection)
2	El Niño / La Niña (event)	Immatrix Premier (event)
3	The Producers (faction)	Church of Astrology (faction)
4	Hillside Home (location)	Angel Center (location)
5	Sex File (object)	Executive Limousine (object)
6	Starlight Watch (threat)	Tom and Dick (threat)

Syd Martini's Leads

1d6	Un-connected	Connected
1	Trisko Valdez (connection)	Pi Larson (connection)
2	Tremor (event)	High Speed Pursuit (event)
3	The Truthseekers (faction)	Saito International (faction)
4	LAX (location)	RIOT (location)
5	Lamborghini Stella (object)	The Needle (object)
6	Cyn Set (threat)	Devastation Dames (threat)

Killia Nine

Sultry nightclub singer and gangster arm candy.

COAX	●●●●○	⊕ Sexy	_____	⊖
DETECT	●●○○○	⊕ Talented	_____	⊖
FIGHT	●○○○○	⊕ Quiet	_____	⊖
HACK	●●○○○	⊕ _____	_____	⊖
MOVE	●●○○○			
OPERATE	●○○○○	Objects: specs, medkit		
PROWL	●●●○○	Favors: date, deal		
SHOOT	●○○○○			
TREAT	●●○○○			

Loren Truba

An illicit financier and owner of a West Hollywood bar, The Truba Door.

COAX	●●●●○	⊕ Large	_____	⊖
DETECT	●●○○○	⊕ Aggressive	_____	⊖
FIGHT	●●●○○	⊕ Loud	_____	⊖
HACK	●○○○○	⊕ _____	_____	⊖
MOVE	●●○○○			
OPERATE	●●○○○	Objects: barker pistol, aCar, specs		
PROWL	●○○○○	Favors: ride, shark		
SHOOT	●●○○○			
TREAT	●○○○○			

Trisko Valdez

Runs a chop shop out of Los Feliz.

COAX	●●●●○	⊕ Bossy	_____	⊖
DETECT	●●○○○	⊕ Ruthless	_____	⊖
FIGHT	●○○○○	⊕ Short	_____	⊖
HACK	●●○○○	⊕ _____	_____	⊖
MOVE	●○○○○			
OPERATE	●●●●○	Objects: kevlar vest, barker pistol, specs		
PROWL	●●○○○	Favors: chop, fix (drones), ride		
SHOOT	●●○○○			
TREAT	●○○○○			



Killia Nine's Leads

1d6	Un-connected	Connected
1	Michelangelo Dumas (connection)	Trisko Valdez (connection)
2	Immatrix Shoot (event)	Immatrix Premier (event)
3	Church of Astrology (faction)	The Kozenokes (faction)
4	RIOT (location)	Hillside Home (location)
5	Sex File (object)	The Needle (object)
6	Devastation Dames (threat)	Tom and Dick (threat)

Loren Truba's Leads

1d6	Un-connected	Connected
1	Syd Martini (connection)	Killia Nine (connection)
2	Murder Scene (event)	Tremor (event)
3	The Producers (faction)	Saito International (faction)
4	Saito Arena (location)	Alto Vallejo Reservoir (location)
5	The Serpent (object)	Gatamatic (object)
6	The Sunset Crew (threat)	Starlight Watch (threat)

Trisko Valdez's Leads

1d6	Un-connected	Connected
1	Pi Larson (connection)	Loren Truba (connection)
2	High Speed Pursuit (event)	El Niño / La Niña (event)
3	The Cynners (faction)	The Truthseekers (faction)
4	Angel Center (location)	LAX (location)
5	Executive Limosine (object)	Lamborghini Stella (object)
6	Corrupt Cops (threat)	Cyn Set (threat)

EVENTS

El Niño / La Niña

A wave of torrential rainstorms.

High Speed Pursuit

A fugitive on a switchblade is chased by Starlight Watch through the freeways of L.A.

Immatrix Premier

A release of a new immersion experience at an old movie house on Hollywood Blvd.

Immatrix Shoot

On-location immersion recording of an action scene.

Murder Scene

A dead body is found in a Hollywood hotel room.

Tremor

A minor earthquake, powerful enough to set off car alarms and motion sensors.

FACTIONS

Church of Astrology

A celebrity cult with secretive practices and agendas.

The Cynners

A violent street gang running most of South L.A.

The Kozenokes

A crime family influential in local politics.

The Producers

A shadow organization that pulls the strings.

Saito International

A multinational entertainment/media/technology conglomerate.

The Truthseekers

An anti-Interface action group.



LOCATIONS

Alto Vallejo Dam and Reservoir

Water supply and treatment center servicing a sizable portion of the city.

Angel Center

A volunteer-run street clinic on Fountain Avenue.

Hillside Home

An expansive house in Hollywood Hills, overlooking the city.

LAX

Los Angeles International Airport now offering Virgin Galactic service.

RIOT

The newest, most exclusive nightclub with the stubbornest bouncers.

Saito Arena

The proving ground for the recently-legalized blood derby.

OBJECTS

Executive Limosine

Take to the streets in style and state-of-the-art-security

⊕ automatic, armored, firewall, linked, passengers

Gatamatic

A machine-pistol. The weapon of choice among the Cynners.

⊕ burst fire, fingerprints, linked, small, unregistered

Lamborghini Stella

An extremely expensive Italian sports car.

⊕ aerodynamic, linked, precise control, speels, turbo

The Needle

A syringe in a leather case containing several milliliters of the Orion Pathogen.

⊕ pathogen, small, syringe

The Serpent

A synthetic snake used in an erotic dancer's act.

⊕ bite, constricting, linked, synthscales

Sex File

A solid-state chip containing raw immersion data of a celebrity's sexcapades.

⊕ derma-link, encrypted



THREATS

Corrupt Cops

A pair of dangerous security officers and a detective on the take.

Cyn Set

A roving group of Cynner thugs.

Devastation Dames

L.A.'s blood derby team.

Starlight Watch

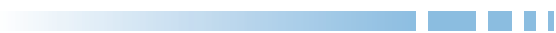
Contracted security that patrol affluent neighborhoods.

The Sunset Crew

A coterie of specialized thieves assembled for a heist.

Tom and Dick

A pair of hitmen.



Threat: Corrupt Cops

Heavies

Detective Coleson

COAX	■	■	■	□	□
DETECT	■	■	■	■	□
FIGHT	■	■	■	□	□
HACK	■	□	□	□	□
MOVE	■	■	■	■	□
OPERATE	■	■	□	□	□
PROWL	■	■	■	■	□
SHOOT	■	■	□	□	□
TREAT	■	□	□	□	□

■+ Bossy	_____	■	□
■+ Clever	_____	■	□
■+ Sneaky	_____	■	□
■+ Weathered	_____	■	□
■+ _____	_____	■	□

Objects: stinger pistol, specs

Officer Himley

COAX	■	■	□	□	□
DETECT	■	■	□	□	□
FIGHT	■	■	■	■	□
HACK	■	■	□	□	□
MOVE	■	■	□	□	□
OPERATE	■	■	■	■	□
PROWL	■	■	□	□	□
SHOOT	■	■	■	■	□
TREAT	■	□	□	□	□

■+ Analytical	_____	■	□
■+ Strong	_____	■	□
■+ Threatening	_____	■	□
■+ Tough	_____	■	□
■+ _____	_____	■	□

Objects: barker pistol, cybereyes, medkit, squad car

Henchmen

Officer Dent

COAX	■	■	□	□	□
DETECT	■	□	□	□	□
FIGHT	■	■	■	■	□
HACK	■	□	□	□	□
MOVE	■	■	■	■	□
OPERATE	■	□	□	□	□
PROWL	■	■	□	□	□
SHOOT	■	■	■	■	□
TREAT	■	□	□	□	□

■+ Brutal	_____	■	□
-----------	-------	---	---

Objects: barker pistol, duster shotgun, specs

Object Pool

Barker pistol

■ linked, loud, powerful

Duster shotgun

■ derma-linked, loud, scattershot

Stinger pistol

■ cam, derma-linked, small

Baton

■ blunt, derma-linked, stunning

Kevlar vest

■ ballistic armor, condition monitor, derma-linked

Cybereyes

■ cam, display, nerve-linked, infrared, matched pair, thermal-imaging

Specs

■ cam, derma-linked, display, gesture input, linked, mic, sound

Medkit

■ bandages, linked, stims

Squad car

■ armored, cam, linked, mic, turbo

Threat: Cyn Set

Heavies

Mars, set leader

COAX	■●●●○
DETECT	■●●●○
FIGHT	■●●●○
HACK	■●●●○
MOVE	■●●●○
OPERATE	■●●●○
PROWL	■●●●○
SHOOT	■●●●○
TREAT	■○○○○

■+ Fearless	_____	●-○
■+ Violent	_____	●-○
■+ Determined	_____	●-○
■+ Funny	_____	●-○
■+ _____	_____	●-○

Objects: gatamatic pistol, duster shotgun, cyberlegs, specs, jacked aCar

Gorman, muscle

COAX	■●●●○
DETECT	■●●●○
FIGHT	■●●●○
HACK	■●●●○
MOVE	■●●●○
OPERATE	■●●●○
PROWL	■●●●○
SHOOT	■●●●○
TREAT	■○○○○

■+ Strong	_____	●-○
■+ Tough	_____	●-○
■+ Obedient	_____	●-○
■+ Quiet	_____	●-○
■+ _____	_____	●-○

Objects: gatamatic pistol, knife, cyberarms, cybereyes, reflex stimulators

Henchmen

Scythe, gang banger

COAX	■●●●○
DETECT	■●●●○
FIGHT	■●●●○
HACK	■●●●○
MOVE	■●●●○
OPERATE	■●●●○
PROWL	■●●●○
SHOOT	■●●●○
TREAT	■○○○○

Bleed, hitter

COAX	■○○○○
DETECT	■●●●○
FIGHT	■●●●○
HACK	■●●●○
MOVE	■●●●○
OPERATE	■●●●○
PROWL	■●●●○
SHOOT	■●●●○
TREAT	■○○○○

■+ Unpredictable _____ ●-○

■+ Precise _____ ●-○

Objs: gatamatic pistol, reflex stimulators, specs

Objs: gatamatic pistol, duster shotgun, cybereyes

Vabbel, driver

COAX	■○○○○
DETECT	■●●●○
FIGHT	■●●●○
HACK	■●●●○
MOVE	■●●●○
OPERATE	■●●●○
PROWL	■●●●○
SHOOT	■●●●○
TREAT	■○○○○

Hoop, runner

COAX	■●●●○
DETECT	■●●●○
FIGHT	■●●●○
HACK	■●●●○
MOVE	■●●●○
OPERATE	■●●●○
PROWL	■●●●○
SHOOT	■●●●○
TREAT	■○○○○

■+ Angry _____ ●-○

■+ Dedicated _____ ●-○

Objs: barker pistol, cyber arms, specs, jacked aCar

Objs: gatamatic pistol, cyberlegs, reflex stimulators, specs

Object Pool

Barker pistol

+ linked, loud, powerful

Duster shotgun

+ linked, loud, scattershot

Gatamatic pistol

+ burst fire, linked, small

Knife

+ melee, small, sharp

Cyberarms

+ claws, detachable, implant, linked, matched pair, nerve-linked, strong

Cybereyes

+ cam, display, implant, matched pair, nerve-linked

Cyberlegs

+ fast, implant, linked, matched pair, nerve-linked

Reflex stimulators

+ implant, nerve-linked, reflexive, quick

Specs

+ cam, display, gesture input, linked, mic, sound

Jacked aCar

+ hacked, linked, speels, stolen

Threat: Devastation Dames

Heavies

Hedy Trauma

COAX	●●●○
DETECT	●●●○
FIGHT	●●●○
HACK	●●○○
MOVE	●●●○
OPERATE	●●●○
PROWL	●●○○
SHOOT	●○○○
TREAT	●○○○

- ⊕ Aggressive _____ ⊖
- ⊕ Charming _____ ⊖
- ⊕ Disciplined _____ ⊖
- ⊕ Tough _____ ⊖
- ⊕ _____ ⊖

Objects: zap gauntlets, derby pads, derby helmet, hover skates

Pain Jane

COAX	●●●○
DETECT	●●○○
FIGHT	●●●○
HACK	●●○○
MOVE	●●●○
OPERATE	●●○○
PROWL	●●○○
SHOOT	●●○○
TREAT	●○○○

- ⊕ Brutal _____ ⊖
- ⊕ Sexy _____ ⊖
- ⊕ Strong _____ ⊖
- ⊕ Tough _____ ⊖
- ⊕ _____ ⊖

Objects: zap gauntlets, derby pads, derby helmet, hover skates

Henchmen

Apoca-lips

COAX	●●○○
DETECT	●●○○
FIGHT	●●○○
HACK	●○○○
MOVE	●●●○
OPERATE	●○○○
PROWL	●○○○
SHOOT	●○○○
TREAT	●○○○

- ⊕ Tough _____ ⊖

Objs: zap gauntlets, derby pads, derby helmet, hover skates

Bomb Barbara

COAX	●●●○
DETECT	●●○○
FIGHT	●●○○
HACK	●○○○
MOVE	●●●○
OPERATE	●○○○
PROWL	●○○○
SHOOT	●○○○
TREAT	●○○○

- ⊕ Loud _____ ⊖

Objs: zap gauntlets, derby pads, derby helmet, hover skates

Missy Missile

COAX	●●○○
DETECT	●●○○
FIGHT	●●○○
HACK	●●○○
MOVE	●●○○
OPERATE	●○○○
PROWL	●○○○
SHOOT	●○○○
TREAT	●○○○

- ⊕ Brutal _____ ⊖

Objs: zap gauntlets, derby pads, derby helmet, hover skates

Lulla, coach

COAX	●●●○
DETECT	●●○○
FIGHT	●○○○
HACK	●○○○
MOVE	●○○○
OPERATE	●●●○
PROWL	●○○○
SHOOT	●○○○
TREAT	●●●○

- ⊕ Energetic _____ ⊖

Objs: specs, medkit, hauler

Object Pool

Zap gauntlets

⊕ linked, stunning

Derby pads

⊕ impact armor, condition monitor, gesture input, linked

Derby helmet

⊕ cam, display, impact armor, linked, mic, sound

Hover skates

⊕ hover, linked

Specs

⊕ cam, display, gesture input, linked, mic, sound

Medkit

⊕ bandages, linked, stims

Hauler

⊕ armored, cam, cargo, heavy, huge, linked, treads

Threat: Starlight Watch

Heavies

Captain Lewis

COAX	■●●●□□
DETECT	■●●●□□
FIGHT	■●●●□□
HACK	■●●●□□
MOVE	■●●●□□
OPERATE	■●●●□□
PROWL	■●●●□□
SHOOT	■●●●□□
TREAT	■●●●□□

⊕ Authoritative	_____	■□
⊕ Aggressive	_____	■□
⊕ Confident	_____	■□
⊕ Disciplined	_____	■□
⊕ _____	_____	■□

Objects: stinger pistol, baton, kevlar vest, specs, squad car

Detective Trype

COAX	■●●●□□
DETECT	■●●●□□
FIGHT	■●●●□□
HACK	■●●●□□
MOVE	■□□□□□
OPERATE	■●●●□□
PROWL	■●●●□□
SHOOT	■●●●□□
TREAT	■□□□□□

⊕ Alert	_____	■□
⊕ Analytical	_____	■□
⊕ Friendly	_____	■□
⊕ Observant	_____	■□
⊕ _____	_____	■□

Objects: stinger pistol, cybereyes, headjack

Henchmen

Rufus, patroler

COAX	■●●□□□
DETECT	■●●□□□
FIGHT	■●●□□□
HACK	■□□□□□
MOVE	■●●□□□
OPERATE	■●●□□□
PROWL	■□□□□□
SHOOT	■●●□□□
TREAT	■□□□□□

⊕ Aggressive	_____	■□
--------------	-------	----

Objs: stinger pistol, baton, kevlar vest, specs, squad car, buzzer drone, medkit

James, riot specialist

COAX	■●●□□□
DETECT	■●●□□□
FIGHT	■●●□□□
HACK	■□□□□□
MOVE	■●●□□□
OPERATE	■□□□□□
PROWL	■□□□□□
SHOOT	■●●□□□
TREAT	■□□□□□

⊕ Disciplined	_____	■□
---------------	-------	----

Objs: duster shotgun, stinger pistol, kevlar vest, riot shield

Benton, partner

COAX	■●●□□□
DETECT	■●●□□□
FIGHT	■●●□□□
HACK	■□□□□□
MOVE	■●●□□□
OPERATE	■□□□□□
PROWL	■□□□□□
SHOOT	■●●□□□
TREAT	■●●□□□

⊕ Friendly	_____	■□
------------	-------	----

Objs: duster shotgun, stinger pistol, baton, kevlar vest, specs

Darius, systems security

COAX	■●●□□□
DETECT	■●●□□□
FIGHT	■□□□□□
HACK	■□□□□□
MOVE	■□□□□□
OPERATE	■●●□□□
PROWL	■●●□□□
SHOOT	■□□□□□
TREAT	■□□□□□

⊕ Technical	_____	■□
-------------	-------	----

Objs: headjack, buzzer drone

Object Pool

Duster shotgun

⊕ derma-linked, loud, scattershot

Stinger pistol

⊕ cam, derma-linked, small

Baton

⊕ blunt, derma-linked, stunning

Kevlar vest

⊕ ballistic armor, condition monitor, derma-linked

Riot shield

⊕ melee, protective

Cybereyes

⊕ cam, display, nerve-linked, infrared, matched pair, thermal-imaging

Headjack

⊕ cerebral input, experimental, linked, nerve-linked, cochlear splice, encrypted, firewall, optical splice, somatic splice

Specs

⊕ cam, derma-linked, display, gesture input, linked, mic, sound

Medkit

⊕ bandages, linked, stims

Squad car

⊕ armored, cam, linked, mic, turbo

Buzzer drone

⊕ cam, infrared, linked, mic, rotorfan, thermal-imaging

Threat: The Sunset Crew

Heavies

Nevada, mastermind

COAX	●●●○
DETECT	●●●○
FIGHT	●●○
HACK	●●○
MOVE	●●○
OPERATE	●●○
PROWL	●●○
SHOOT	●●○
TREAT	●●○

- ☒☒ Confident _____ ☒☒
- ☒☒ Clever _____ ☒☒
- ☒☒ Predictive _____ ☒☒
- ☒☒ Alert _____ ☒☒
- ☒☒ _____ _____ ☒☒

Objects: specs

Alaska, face

COAX	●●●○
DETECT	●●●○
FIGHT	●●○
HACK	●●○
MOVE	●●○
OPERATE	●●○
PROWL	●●○
SHOOT	●●○
TREAT	●●○

- ☒☒ Sexy _____ ☒☒
- ☒☒ Friendly _____ ☒☒
- ☒☒ Charming _____ ☒☒
- ☒☒ Detailed _____ ☒☒
- ☒☒ _____ _____ ☒☒

Objects: cyberears, cybereyes, specs

Henchmen

Washington, thief

COAX	●○
DETECT	●○
FIGHT	●○
HACK	●○
MOVE	●○
OPERATE	●○
PROWL	●○
SHOOT	●○
TREAT	●○

- ☒☒ Sneaky _____ ☒☒

Objs: stinger pistol, cyberarm, cybereyes

Connecticut, hacker

COAX	●●○
DETECT	●●○
FIGHT	●●○
HACK	●●○
MOVE	●●○
OPERATE	●●○
PROWL	●●○
SHOOT	●●○
TREAT	●●○

- ☒☒ Technical _____ ☒☒

Objs: knife, cyberears, cybereyes, specs

Alabama, muscle

COAX	●○
DETECT	●○
FIGHT	●○
HACK	●○
MOVE	●○
OPERATE	●○
PROWL	●○
SHOOT	●○
TREAT	●○

- ☒☒ Strong _____ ☒☒

Objs: stinger pistol, knife, specs

Virginia, driver

COAX	●○
DETECT	●○
FIGHT	●○
HACK	●○
MOVE	●○
OPERATE	●○
PROWL	●○
SHOOT	●○
TREAT	●○

- ☒☒ Reflexive _____ ☒☒

Objs: stinger pistol, specs, hauler, buzzer drone

Object Pool

Stinger pistol

☒ linked, silencer, small

Knife

☒ small, sharp

Cyberarm

☒ compartment, gesture input, linked, matched pair, nerve-linked, spring-loaded, synthskin

Cyberears

☒ linked, matched pair, mic, nerve-linked, sound

Cybereyes

☒ cam, display, linked, matched pair, nerve-linked, sonar imaging

Specs

☒ cam, display, gesture input, linked, mic, sound

Hauler

☒ armored, cam, cargo, heavy, huge, linked, treads

Buzzer drone

☒ cam, infrared, linked, mic, rotorfan, sonar-imaging

Threat: Tom and Dick

Heavies

Tom

COAX	■ ■ ■ ■ □ □
DETECT	■ ■ □ □ □ □
FIGHT	■ ■ ■ □ □ □
HACK	■ □ □ □ □ □
MOVE	■ ■ □ □ □ □
OPERATE	■ ■ ■ □ □ □
PROWL	■ ■ ■ □ □ □
SHOOT	■ ■ ■ □ □ □
TREAT	■ ■ □ □ □ □

⊕ Aggressive	_____	⊖ □ □
⊕ Authoritative	_____	⊖ □ □
⊕ Loud	_____	⊖ □ □
⊕ Tough	_____	⊖ □ □
⊕ _____	_____	⊖ □ □

Objects: barker pistol, knife, kevlar vest, specs, medkit, aCar

Dick

COAX	■ ■ □ □ □ □
DETECT	■ ■ ■ □ □ □
FIGHT	■ ■ ■ □ □ □
HACK	■ □ □ □ □ □
MOVE	■ ■ ■ □ □ □
OPERATE	■ □ □ □ □ □
PROWL	■ ■ ■ ■ □ □
SHOOT	■ ■ ■ □ □ □
TREAT	■ □ □ □ □ □

⊕ Confident	_____	⊖ □ □
⊕ Disciplined	_____	⊖ □ □
⊕ Fast	_____	⊖ □ □
⊕ Quiet	_____	⊖ □ □
⊕ _____	_____	⊖ □ □

Objects: hawkeye rifle, stinger pistol, knife, kevlar vest, specs

Object Pool

Barker pistol

⊕ linked, loud, powerful

Hawkeye rifle

⊕ armor-piercing, cam, large, linked, long range, scope

Stinger pistol

⊕ linked, silencer, small

Knife

⊕ sharp, small

Kevlar vest

⊕ ballistic armor, condition monitor, linked

Specs

⊕ cam, display, gesture input, linked, mic, sound

Medkit

⊕ bandages, linked, stims

aCar

⊕ automatic, linked, spheels

SINGAPORE SLING



A
technor
TRANSMISSION

CREDITS

Writing, Design

Mark DiPasquale

Editing, Layout

Jeremy Keller

Playtesting

Daniel Bayn, Lauren DeSteno, Jeremy Keller, Colleen Riley

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2 Events	The Anatomist	Derailed	Kafara
3 Factions	Celestial Protectorate	GTFOFT.org.sg	People's Action Party
4 Locations	10% Club	Arab Street	Bukit Timah
5 Objects	6C	Citplant	DRMDMA
6 Threats	10th Horse	The Adler Set	Central Narcotics



TECHNOLOGY

The world's busiest port for over a century, Singapore's heavily automated docks handle millions of containers of global cargo daily. The area's port facilities, convenient equatorial location, pliable government, and abundant refugee workers make it the perfect place for The Zenith Group to build The Sling—a 50km-long railgun capable of launching cargo into orbit.

ENVIRONMENT

Located at the equatorial tip of the Malay peninsula, Singapore has largely escaped the global warming-fueled tropical storms ravaging the region. Climate change has only worsened the region's brutal heat, however: the wealthy use sealed underground transit and air-conditioned vehicles to move between their arcologies, avoiding the crowded and steaming streets. Near-constant rain makes for lush and fertile parks, greenhouses, and rooftop gardens; everything but food is imported.

SOCIETY

Singapore is a profoundly stratified city. The corporate executives and wealthy citizens of The Upper Crust ape neo-Victorian fashions and indulge their darker vices behind the tinted windows of their towering arcologies. Ordinary citizens of the city fiercely compete for money and status: failure to pay yearly taxes means permanent eviction. Patrolled walls separate the city from the docks: entering without a Citplant or temporary visa is a capital crime.

[1D6 by 1D6]

4	5	6
Anje Kaisu	Durian Makan	Sanguine
The Rhodium Spike	Sleeping Beauty	Super Cyclonic Storm
The Pull-Men	Upper Crust	The Zenith Group
Construction Zone	Slingtown	Victoria Station
The Flynn's Revenge	Handshaker	Paperfront
Chiba Boomers	Kilat Keksai	Spirit of Guangzhau



CONNECTIONS

Suey Chow

Brash smuggler, tinkerer, and captain of the Flynn's Revenge, barely drinking age.

COAX	●○○○○	■+ Fearless	_____	●-□□
DETECT	●●○○○	■+ Clever	_____	●-□□
FIGHT	●○○○○	■+ Unpredictable	_____	●-□□
HACK	●●●○○	■+ _____	_____	●-□□
MOVE	●●○○○			
OPERATE	●●●○○	Objects: The Flynn's Revenge, 4 buzzer drones, headjack, stealth-suit		
PROWL	●●●○○			
SHOOT	●●○○○	Favors: chop, fix (drones), ride		
TREAT	●○○○○			

Krishna Gupton

Cheerfully corrupt shipping inspector, nestled comfortably into the bureaucracy.

COAX	●●●●○	■+ Charming	_____	●-□□
DETECT	●●○○○	■+ Detailed	_____	●-□□
FIGHT	●○○○○	■+ Prepared	_____	●-□□
HACK	●●●○○	■+ _____	_____	●-□□
MOVE	●●○○○	Objects: barker pistol, specs, aCar		
OPERATE	●○○○○			
PROWL	●●○○○	Favors: date, fix (gear, guns, weapons), shark		
SHOOT	●●○○○			
TREAT	●○○○○			

Cheyne Harvey

Trust fund heir gone to seed, sharking the docks with a squandered inheritance.

COAX	●●○○○	■+ Angry	_____	●-□□
DETECT	●○○○○	■+ Quick	_____	●-□□
FIGHT	●●●○○	■+ Persistent	_____	●-□□
HACK	●○○○○	■+ _____	_____	●-□□
MOVE	●●●○○	Objects: stinger pistol, cybereyes, headjack, switchblade		
OPERATE	●●○○○			
PROWL	●●○○○	Favors: deal, shark		
SHOOT	●●●○○			
TREAT	●○○○○			

Suey Chow's Leads

1d6	Un-connected	Connected
1	Anje Kaisu (connection)	Durian Makan (connection)
2	Derailed (event)	Super Cyclonic Storm Mekkhala (event)
3	The Pull-Men (faction)	The Zenith Group (faction)
4	Slingtown (location)	10% Club (location)
5	The Flynn's Revenge (object)	Paperfront (object)
6	Chiba Boomers (threat)	The Spirit of Guangzhau (threat)

Krishna Gupton's Leads

1d6	Un-connected	Connected
1	Sanguine (connection)	Suey Chow (connection)
2	Kafara (event)	Derailed (event)
3	The People's Action Party (faction)	The Celestial Protectorate (faction)
4	Bukit Timah (location)	The Construction Zone (location)
5	Handshaker (object)	The Flynn's Revenge (object)
6	Kilat Keksai (threat)	10th Horse (threat)

Cheyne Harvey's Leads

1d6	Un-connected	Connected
1	Suey Chow (connection)	Durian Makan (connection)
2	Super Cyclonic Storm Mekkhala (event)	Sleeping Beauty (event)
3	GTFOFT.org.sg (faction)	The People's Action Party (faction)
4	10% Club (location)	Arab Street (location)
5	6C (object)	Handshaker (object)
6	Narcotics Enforcement Team (threat)	Chiba Boomers (threat)

Anje Kaisu

Surgeon with a gambling problem and a penthouse in the Stamford arcology.

COAX	●●○○○○	⊕ Precise	_____	⊖
DETECT	●●●○○○	⊕ Smart	_____	⊖
FIGHT	●○○○○○	⊕ Impulsive	_____	⊖
HACK	●●●○○○	⊕ _____	_____	⊖
MOVE	●○○○○○			
OPERATE	●●●○○○	Objects: headjack, reflex stimulators, medkit, aCar		
PROWL	●○○○○○	Favors: deal, splice		
SHOOT	●○○○○○			
TREAT	●●●●○○			

Durian Makan

Malay street vendor in Little India, with fingers in half the dirty pies in the city.

COAX	●●○○○○	⊕ Sneaky	_____	⊖
DETECT	●●●○○○	⊕ Savy	_____	⊖
FIGHT	●○○○○○	⊕ Knowledgeable	_____	⊖
HACK	●○○○○○	⊕ _____	_____	⊖
MOVE	●●○○○○			
OPERATE	●○○○○○	Objects: duster shotgun, jumpsuit, cyberarms, specs		
PROWL	●●●○○○	Favors: fence, fix (cybernetics, external computing)		
SHOOT	●●○○○○			
TREAT	●○○○○○			

Sanguine

Victoria Station's fickle and influential salon host, a walking chemical cornucopia.

COAX	●●●●○○	⊕ Captivating	_____	⊖
DETECT	●●●○○○	⊕ Keen	_____	⊖
FIGHT	●●●○○○	⊕ Ruthless	_____	⊖
HACK	●○○○○○	⊕ Artiste	_____	⊖
MOVE	●○○○○○	⊕ _____	_____	⊖
OPERATE	●○○○○○	Objects: cyberhands, cyberheart		
PROWL	●●○○○○	Favors: date, deal		
SHOOT	●○○○○○			
TREAT	●●●●○○			



Anje Kaisu's Leads

1d6	Un-connected	Connected
1	Cheyne Harvey (connection)	Sanguine (connection)
2	Sleeping Beauty (event)	The Rhodium Spike (event)
3	Upper Crust (faction)	The Pull-Men (faction)
4	The Construction Zone (location)	Victoria Station (location)
5	DRMDMA (object)	Citplant (object)
6	10th Horse (threat)	The Adler Set (threat)

Durian Makan's Leads

1d6	Un-connected	Connected
1	Krishna Gupton (connection)	Cheyne Harvey (connection)
2	The Anatomist (event)	Kafara (event)
3	The Celestial Protectorate (faction)	GTFOFT.org.sg (faction)
4	Arab Street (location)	Bukit Timah (location)
5	Paperfront (object)	DRMDMA (object)
6	The Spirit of Guangzhau (threat)	Narcotics Enforcement Team (threat)

Sanguine's Leads

1d6	Un-connected	Connected
1	Anje Kaisu (connection)	Krishna Gupton (connection)
2	The Rhodium Spike (event)	The Anatomist (event)
3	Upper Crust (faction)	The Zenith Group (faction)
4	Victoria Station (location)	Slingtown (location)
5	Citplant (object)	6C (object)
6	The Adler Set (threat)	Kilat Keksai (threat)

EVENTS

The Anatomist

A serial killer records and posts live dissections on GTFOFT. The victims are refugees.

Derailed

An explosion at the Sling sets the project back months. Dozens of workers are killed.

Kafara

A Celestial Protectorate don converts to Islam, then exposes their secrets as atonement.

The Rhodium Spike

The Sling is finished! While the city celebrates, Sanguine hosts an unforgettable party.

Sleeping Beauty

A top-flight escort is found comatose in Victoria Station, shot in her artificial heart.

Super Cyclonic Storm Mekkhala

A tropical storm of unprecedented size and ferocity slams into the region.

FACTIONS

The Celestial Protectorate

The not-so-secret society that runs the docks—smuggling, prostitution, organs, mahjong.

GTFOFT.org.sg

Interface hub for nativist hooligans—recorded refugee beatings are a recent fad.

The People's Action Party

The only legal political party - unshakable for over 100 years.

The Pull-Men

Hactivists illegally protesting the city's treatment of Slingtown refugees.

Upper Crust

The city's NeoVictorian elite - their arcologies shield them from the masses.

The Zenith Group

A cabal of the richest foreign investors in town: they own the Sling.

LOCATIONS

10% Club

Scummy dockside joint: anyone with a Citplant gets tossed into the harbor.

Arab Street

The financial district: the streets throng, money flows, and the Faithful prosper.

Bukit Timah

Highest spot in town, site of a demolished Japanese shrine from the WWII era.

The Construction Zone

The partially-completed electromagnetic track of the Sling, on Pulau Lingga island.

Slingtown

A floating slum of rusting refugee tankers, swarming the islands of the Singapore Strait.

Victoria Station

Gargantuan and affluent arcology, towering above a teeming transit station.

OBJECTS

6C

Once ingested, the user exhales powerful aphrodisiac pheromones for the next 1-6 hours.

⊕ experimental, aphrodisiac, gel-cap, stolen

Citplant

An ID transmitter. Entering the city without one is a capital offense.

⊕ implant, encrypted, linked, tamper-proofed

DRMDMA

Directly stimulates the brain's pleasure centers when activated with single-use keyfiles.

⊕ implant, e-narcotic, linked, encrypted, DRM, illegal, tamper-proofed

The Flynn's Revenge

Suey Chow's heavily modified hovercraft, primarily used for smuggling.

⊕ cargo, hover, linked, passengers, submersible, thermal dampeners, tough

Handshaker

Implanted transmitter for encrypted transmission via touch.

⊕ expensive, derma-linked, encrypted, firewall

Paperfront

Book with touchscreen e-ink pages and data storage in the spine. Easily hacked.

⊕ data storage, linked, e-ink, display, small, flimsy



THREATS

10th Horse

Top-flight chauffeurs & bodyguards, de rigueur for privileged elites.

The Adler Set

NeoVictorian crew of upwardly mobile blackmailers.

Central Narcotics Bureau Enforcement Team

Gurkha drug enforcers. Heuristic evidence evaluation means sentencing in seconds.

Chiba Boomers

Pack of hyper-mobile Japanese refugee criminals, hackers, and traceurs.

Kilat Keksai

Freelance cover-up artists, favorites of People's Action Party apparatchiks.

The Spirit of Guangzhou

A Celestial Protectorate smuggling crew, secretly dealing drugs on the side.



Threat: 10th Horse

Heavies

Rico

COAX	●●●○
DETECT	●●○
FIGHT	●●○
HACK	●●○
MOVE	●●○
OPERATE	●●○
PROWL	●●○
SHOOT	●●○
TREAT	●●○

- ☒ Ace _____ ☒
- ☒ Intimidating _____ ☒
- ☒ Smooth _____ ☒
- ☒ Stylish _____ ☒
- ☒ _____ ☒

Objects: colt 2911, kevlar vest, mirrorshades, gilt autoyacht, 5 buzzer drones

Waldo

COAX	●●●○
DETECT	●●○
FIGHT	●●○
HACK	●●○
MOVE	●●○
OPERATE	●●○
PROWL	●●○
SHOOT	●●○
TREAT	●●○

- ☒ Quick _____ ☒
- ☒ Talented _____ ☒
- ☒ Predictive _____ ☒
- ☒ Funny _____ ☒
- ☒ _____ ☒

Objects: duster shotgun, kevlar vest, mirrorshades, volkswagen helios, 3 buzzer drones

Henchmen

Rotor

COAX	●●●○
DETECT	●●○
FIGHT	●●○
HACK	●●○
MOVE	●●○
OPERATE	●●○
PROWL	●●○
SHOOT	●●○
TREAT	●●○

- ☒ Spatial _____ ☒

Objs: colt 2911, kevlar vest, mirrorshades, sikorsky s-88, 3 buzzer drones.

Tulsa

COAX	●●○
DETECT	●●○
FIGHT	●●○
HACK	●●○
MOVE	●●○
OPERATE	●●○
PROWL	●●○
SHOOT	●●○
TREAT	●●○

- ☒ Deadly _____ ☒

Objs: duster shotgun, kevlar vest, mirrorshades, H6, 2 buzzer drones

Dutch

COAX	●●○
DETECT	●●○
FIGHT	●●○
HACK	●●○
MOVE	●●○
OPERATE	●●○
PROWL	●●○
SHOOT	●●○
TREAT	●●○

- ☒ Tough _____ ☒

Objs: duster shotgun, kevlar vest, mirrorshades, volkswagen helios, 2 buzzer drones

Smiley

COAX	●○
DETECT	●○
FIGHT	●○
HACK	●○
MOVE	●○
OPERATE	●○
PROWL	●○
SHOOT	●○
TREAT	●○

- ☒ Unflappable _____ ☒

Objs: duster shotgun, kevlar vest, mirrorshades, t-rex trike, 5 buzzer drones

Object Pool

Colt 2911

☒ cam, derma-linked, loud, powerful

Duster shotgun

☒ loud, powerful, scattershot

Kevlar vest

☒ ballistic armor, condition monitor, linked

Mirrorshades

☒ cam, display, encryption, gesture input, infrared, linked, mic, ocular screen, sound

Gilt Autoyacht

☒ automatic, cam, linked, luxurious, passengers, precise, sonar-imaging, turbines

H6

☒ armored, heavy, huge, linked, luxurious, passengers, speels

Sikorsky S-88

☒ cam, linked, luxurious, passengers, rotor-fans, thrusters

T-Rex Trike

☒ automatic, cam, linked, precise, speels, turbo

Volkswagen Helios

☒ armored, automatic, firewall, linked, luxurious, passengers, precise, speels

Buzzer drone

☒ burst-fire, cam, explosive rounds, gun, linked, mic, rotor-fan, sonar-imaging, thermal-imaging

Threat: The Adler Set

Heavies

Rose Ramly, extortionist

COAX	●●●●○	⊕ Sexy	_____	●●
DETECT	●●●●○	⊕ Ambitious	_____	●●
FIGHT	●○○○○	⊕ Aggressive	_____	●●
HACK	●●●●○	⊕ Smart	_____	●●
MOVE	●●●●○	⊕ _____	_____	●●
OPERATE	●○○○○			
PROWL	●●●●○			
SHOOT	●●●●○			
TREAT	●○○○○			

Objects: stinger pistol, interface jewelry, promenade suit

Byron Belanga, provocateur

COAX	●●●●○	⊕ Handsome	_____	●●
DETECT	●●●●○	⊕ Persuasive	_____	●●
FIGHT	●●●●○	⊕ Prepared	_____	●●
HACK	●●●●○	⊕ Stylish	_____	●●
MOVE	●●●●○	⊕ _____	_____	●●
OPERATE	●○○○○			
PROWL	●●●●○			
SHOOT	●○○○○			
TREAT	●○○○○			

Objects: swordcane, interface jewelry, outing jacket

Henchmen

Nica Blisset, thief

COAX	●●○○○
DETECT	●●○○○
FIGHT	●○○○○
HACK	●●○○○
MOVE	●●○○○
OPERATE	●○○○○
PROWL	●●○○○
SHOOT	●○○○○
TREAT	●○○○○

⊕ Cunning _____ ●●

Objs: stinger pistol, cracksman's goggles, evening wear

Kei Elliot, hacker

COAX	●●○○○
DETECT	●●○○○
FIGHT	●○○○○
HACK	●●○○○
MOVE	●○○○○
OPERATE	●●○○○
PROWL	●○○○○
SHOOT	●○○○○
TREAT	●○○○○

⊕ Analytical _____ ●●

Objs: stinger pistol, cracksman's goggles, evening wear, 3 spyder drones

Shelli Thỏ, honeypot

COAX	●●●●○
DETECT	●●○○○
FIGHT	●○○○○
HACK	●●○○○
MOVE	●●○○○
OPERATE	●○○○○
PROWL	●●○○○
SHOOT	●●○○○
TREAT	●○○○○

⊕ Seductive _____ ●●

Objs: stinger, interface jewelry, outing jacket

Joni "Q" Botak

COAX	●●○○○
DETECT	●●○○○
FIGHT	●○○○○
HACK	●●○○○
MOVE	●○○○○
OPERATE	●●○○○
PROWL	●○○○○
SHOOT	●●○○○
TREAT	●●○○○

⊕ Technical _____ ●●

Objs: stinger, cracksman's goggles, promenade suit, tailor-fab, 3 spyder drones

Object Pool

Stinger pistol

⊕ derma-linked, silencer, small, cam

Swordcane

⊕ deadly, melee, sharp, spring-loaded

Cracksman's goggles

⊕ cam, derma-linked, display, encryption, gesture input, infrared, linked, mic, sonar-imaging, sound, thermal-imaging

Interface jewelry

⊕ cam, derma-linked, encryption, firewall, gesture input, linked, mic, sound, touch feedback

Eveningwear

⊕ ballistic armor, chameleonskin, condition monitor, custom, derma-linked, firewall, stylish, thermal dampeners

Outing jacket

⊕ ballistic armor, condition monitor, custom, derma-linked, cam, mic, stylish, touch feedback

Promenade suit

⊕ ballistic armor, condition monitor, custom, derma-linked, impact armor, stylish

TailorFab

⊕ experimental, large, nanofactory

Spyder drone

⊕ adhesive legs, cam, linked, mic, small, syringe

Threat: Central Narcotics Bureau Enforcement Team

Heavies

Inspector Abang

COAX	●●●●○	⊕ Observant	_____	○
DETECT	●●●●●	⊕ Pitiless	_____	○
FIGHT	●○○○○	⊕ Professional	_____	○
HACK	●●○○○	⊕ Tough	_____	○
MOVE	●●○○○	⊕ _____	_____	○
OPERATE	●●○○○			
PROWL	●●○○○			
SHOOT	●●○○○			
TREAT	●○○○○			

Objects: barker pistol, clouseau by petit noir, inspects, cleangloves, sikorsky seabeast

Lance Corporal Bhalla

COAX	●○○○○	⊕ Smart	_____	○
DETECT	●●●○○	⊕ Fast	_____	○
FIGHT	●●○○○	⊕ Clinical	_____	○
HACK	●●○○○	⊕ Assertive	_____	○
MOVE	●●○○○	⊕ _____	_____	○
OPERATE	●○○○○			
PROWL	●●○○○			
SHOOT	●●○○○			
TREAT	●○○○○			

Objects: ARX-5X rifle, grenade tube, mono-kukri, traditional dress no. 6

Henchmen

Constable Chettri

COAX	●○○○○
DETECT	●●○○○
FIGHT	●●○○○
HACK	●○○○○
MOVE	●●○○○
OPERATE	●○○○○
PROWL	●●○○○
SHOOT	●●○○○
TREAT	●○○○○

⊕ Precise _____ ○

Objs: hawkeye rifle, mono-kukri, traditional dress no. 6

Constable Ghale

COAX	●●○○○
DETECT	●○○○○
FIGHT	●●○○○
HACK	●○○○○
MOVE	●●○○○
OPERATE	●○○○○
PROWL	●●○○○
SHOOT	●●○○○
TREAT	●●○○○

⊕ Intuitive _____ ○

Objs: ARX-5X rifle, field kit, mono-kukri, traditional dress no. 6

Constable Devkota

COAX	●○○○○
DETECT	●●○○○
FIGHT	●●○○○
HACK	●○○○○
MOVE	●●○○○
OPERATE	●○○○○
PROWL	●●○○○
SHOOT	●●○○○
TREAT	●○○○○

⊕ Brave _____ ○

Objs: ARX-5X rifle, grenade tube, traditional dress no. 6

Constable Jha

COAX	●○○○○
DETECT	●●○○○
FIGHT	●●○○○
HACK	●○○○○
MOVE	●●○○○
OPERATE	●○○○○
PROWL	●●○○○
SHOOT	●●○○○
TREAT	●○○○○

⊕ Agile _____ ○

Objs: ARX-5X rifle, 2 mono-kukris, traditional dress no. 6

Object Pool

ARX-5K rifle

⊕ burst fire, large, long range, stock

Barker pistol

⊕ laser-sight, loud, powerful

Hawkeye rifle

⊕ armor piercing, cam, encrypted, large, linked, long-range, scope, stock

Grenade tube

⊕ explosive, loud

Mono-Kukri

⊕ deadly, sharp

Clouseau by Petit Noir

⊕ ballistic armor, expensive, trenchcoat

Traditional Dress No. 6

⊕ ballistic armor, cam, condition monitor, firewall, impact armor, linked, restricted, retractable cable

InSpecs

⊕ display, encrypted, evidence highlighting, heuristic sentencing module, linked, mic, sound

CleanGloves

⊕ gesture input, nerve-linked, sterile

Fieldkit

⊕ bandages, stims

Sikorsky Seabeast

⊕ burst fire, cam, gun, linked, long range, passengers, rotor-fans, sonar-imaging, thrusters

Threat: Chiba Boomers

Heavies

Yamakazi, first among equals

COAX	■●○○○○	■+ Calm	_____	●-□□
DETECT	■●○○○○	■+ Practiced	_____	●-□□
FIGHT	■●○○○○	■+ Analytical	_____	●-□□
HACK	■●●●○○	■+ Sneaky	_____	●-□□
MOVE	■●●●○○	■+ _____	_____	●-□□
OPERATE	■●○○○○			
PROWL	■●●●○○			
SHOOT	■○○○○○			
TREAT	■○○○○○			

Objects: reflex stimulators, cateye specs, descent line, stealthsuit, switchblade cycle

Slash-b, troll

COAX	■●●●○○	■+ Loud	_____	●-□□
DETECT	■●○○○○	■+ Clever	_____	●-□□
FIGHT	■○○○○○	■+ Fearless	_____	●-□□
HACK	■●●●○○	■+ Brash	_____	●-□□
MOVE	■●●●○○	■+ _____	_____	●-□□
OPERATE	■●○○○○			
PROWL	■●●●○○			
SHOOT	■○○○○○			
TREAT	■○○○○○			

Objects: reflex stimulators, cateye specs, stealthsuit, switchblade cycle

Henchmen

Squiddy, otaku

COAX	■○○○○○
DETECT	■○○○○○
FIGHT	■○○○○○
HACK	■●●●○○
MOVE	■●●●○○
OPERATE	■●○○○○
PROWL	■●●●○○
SHOOT	■○○○○○
TREAT	■○○○○○

■+ Knowledgeable ●-□□

Objs: reflex stimulators, cateye specs, stealthsuit, switchblade cycle, buzzer

Franny, den mother

COAX	■○○○○○
DETECT	■●○○○○
FIGHT	■○○○○○
HACK	■●●●○○
MOVE	■●●●○○
OPERATE	■●○○○○
PROWL	■●●●○○
SHOOT	■○○○○○
TREAT	■●○○○○

■+ Protective ●-□□

Objs: reflex stimulators, cateye specs, medkit, stealthsuit, switchblade cycle, buzzer

Gibbs, 1st-person shooter

COAX	■○○○○○
DETECT	■●○○○○
FIGHT	■●○○○○
HACK	■●●●○○
MOVE	■●○○○○
OPERATE	■●○○○○
PROWL	■●●●○○
SHOOT	■●●●○○
TREAT	■○○○○○

■+ Violent ●-□□

Objs: mateba autorevolver, reflex stimulators, cateye specs, stealthsuit, switchblade cycle

Pez, spaz

COAX	■○○○○○
DETECT	■○○○○○
FIGHT	■○○○○○
HACK	■●●●○○
MOVE	■●●●○○
OPERATE	■○○○○○
PROWL	■●●●○○
SHOOT	■○○○○○
TREAT	■○○○○○

■+ Quick ●-□□

Objs: reflex stimulators, cateye specs, descent line, stealthsuit, switchblade cycle

Object Pool

Mateba autorevolver

+ accurate, cam, derma-linked, explosive rounds, loud

Reflex stimulators

+ gesture input, nerve-linked, quick, reflexive

Cateye specs

+ cam, display, encryption, firewall, infrared, linked, mic, sonar-imaging, sound

Descent line

+ harness, linked, retractable cable

Medkit

+ bandages, linked, stims

Stealthsuit

+ chameleonskin, condition monitor, firewall, grip pads, illegal, linked, thermal dampeners

Switchblade cycle

+ 3D-shocks, linked, spehel, thermal dampeners, turbo

Buzzer drone

+ cam, gun, infrared, linked, mic, rotor-fan, thermal-imaging

Threat: Kilat Keksai

Heavies

Joe Bernays, spin doctor

COAX	●●●●●●
DETECT	●●●●○
FIGHT	●○○○○
HACK	●●●○○
MOVE	●○○○○
OPERATE	●○○○○
PROWL	●●●○○
SHOOT	●●○○○
TREAT	●○○○○

⊕ Reasonable	_____	⊖
⊕ Prepared	_____	⊖
⊕ Authoritative	_____	⊖
⊕ Alert	_____	⊖
⊕ _____	_____	⊖

Objects: stinger pistol, welles by petit noir, cyberlarynx, specs, volkswagen helios

Helen Yeo, attache

COAX	●●●●○
DETECT	●●●○○
FIGHT	●○○○○
HACK	●○○●○
MOVE	●●○○○
OPERATE	●○○○○
PROWL	●○○○○
SHOOT	●●●○○
TREAT	●○○○○

⊕ Persistent	_____	⊖
⊕ Logical	_____	⊖
⊕ Protective	_____	⊖
⊕ Detailed	_____	⊖
⊕ _____	_____	⊖

Objects: stinger pistol, dietrich by petit noir, cybereyes, volkswagen helios

Henchmen

Sabo, cleaner

COAX	●○○○○
DETECT	●●●○○
FIGHT	●○○○○
HACK	●●○○○
MOVE	●○○○○
OPERATE	●●●●○
PROWL	●●○○○
SHOOT	●●○○○
TREAT	●○○○○

⊕ Meticulous	_____	⊖
--------------	-------	---

Objs: stinger pistol, specs, skyrabbit, 4 sanibots

Senget Ya, forger

COAX	●●○○○
DETECT	●●●○○
FIGHT	●○○○○
HACK	●●●○○
MOVE	●●●○○
OPERATE	●○○○○
PROWL	●●●○○
SHOOT	●○○○○
TREAT	●○○○○

⊕ Confident	_____	⊖
-------------	-------	---

Objs: stinger pistol, cybereyes, specs

Siong Rotan, thug

COAX	●●●○○
DETECT	●○○○○
FIGHT	●●●○○
HACK	●○○○○
MOVE	●●●○○
OPERATE	●○○○○
PROWL	●○○○○
SHOOT	●●○○○
TREAT	●○○○○

⊕ Intimidating	_____	⊖
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Objs: stinger pistol, scrima stick, welles by petit noir, specs

Yau Kwee, censor

COAX	●○○○○
DETECT	●●○○○
FIGHT	●○○○○
HACK	●●●○○
MOVE	●○○○○
OPERATE	●●●●○
PROWL	●○○○○
SHOOT	●●○○○
TREAT	●○○○○

⊕ Obsessive	_____	⊖
-------------	-------	---

Objs: stinger pistol, cybereyes, specs, volkswagen helios, sanibot

Object Pool

Stinger pistol

⊕ linked, silencer, small

Scrima Stick

⊕ blunt, reach, telescopic

Dietrich by Petit Noir

⊕ ballistic armor, expensive, gesture input, gown, linked, stylish

Welles by Petit Noir

⊕ ballistic armor, expensive, stylish, suit

Cybereyes

⊕ cam, display, matched pair, nerve-linked, ocular screen, thermal-imaging

Cyberlarynx

⊕ mimic suite, nerve-linked

Specs

⊕ cam, display, encryption, firewall, gesture input, linked, mic, sound

SkyRabbit

⊕ cam, linked, rotor-fans, thrusters, passengers

Volkswagen Helios

⊕ armored, automatic, firewall, linked, luxurious, passengers, precise, spehels

SaniBot

⊕ cam, compartment, firewall, linked, mic, robot arm, rotor-fan, sanitizers, syringe, vacuum

Threat: The Spirit of Guangzhou

Heavies

Captain Chao

COAX	●●○○○○
DETECT	●●●○○○
FIGHT	●○○○○○
HACK	●●●○○○
MOVE	●●○○○○
OPERATE	●●●○○○
PROWL	●●●○○○
SHOOT	●●●○○○
TREAT	●○○○○○

⊕ Spatial	_____	●○
⊕ Cunning	_____	●○
⊕ Weathered	_____	●○
⊕ Hefty	_____	●○
⊕ _____	_____	●○

Objects: stinger pistol, lifejacket, kidnethystash, specs, the spirit of guangzhou

Doc Shakes, shady physician

COAX	●○○○○○
DETECT	●●●○○○
FIGHT	●○○○○○
HACK	●●●○○○
MOVE	●○○○○○
OPERATE	●●●○○○
PROWL	●●●○○○
SHOOT	●●●○○○
TREAT	●●●○○○

⊕ Attentive	_____	●○
⊕ Ruthless	_____	●○
⊕ Paranoid	_____	●○
⊕ Strange	_____	●○
⊕ _____	_____	●○

Objects: lifejacket, junkie kit, specs

Henchmen

Ygor, muscle

COAX	●○○○○○
DETECT	●●○○○○
FIGHT	●●●○○○
HACK	●○○○○○
MOVE	●●●○○○
OPERATE	●○○○○○
PROWL	●●●○○○
SHOOT	●●●○○○
TREAT	●○○○○○

⊕ Strong	_____	●○
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Objs: harpoon, lifejacket, aftermarket cyberarms, specs

Retak, ship's cook

COAX	●●○○○○
DETECT	●●○○○○
FIGHT	●●●○○○
HACK	●○○○○○
MOVE	●○○○○○
OPERATE	●○○○○○
PROWL	●●●○○○
SHOOT	●●●○○○
TREAT	●●●○○○

⊕ Sturdy	_____	●○
----------	-------	----

Objs: skillet, lifejacket, kidnethystash

Aysha, deckhand dealer

COAX	●●○○○○
DETECT	●●○○○○
FIGHT	●●●○○○
HACK	●●○○○○
MOVE	●●○○○○
OPERATE	●●○○○○
PROWL	●●○○○○
SHOOT	●○○○○○
TREAT	●●○○○○

⊕ Savvy	_____	●○
---------	-------	----

Objs: stinger pistol, lifejacket, kidnethystash, specs

Lin, chemist

COAX	●○○○○○
DETECT	●●○○○○
FIGHT	●○○○○○
HACK	●●○○○○
MOVE	●●○○○○
OPERATE	●●●○○○
PROWL	●●●○○○
SHOOT	●○○○○○
TREAT	●●○○○○

⊕ Technical	_____	●○
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Objs: stinger pistol, lifejacket, kidnethystash, specs, narcofab

Object Pool

Stinger pistol

⊕ linked, short range, silencer, small, scope

Harpoon

⊕ harness, reach, retractable cable, sharp

Skillet

⊕ blunt, heavy, tough

Lifejacket

⊕ ballistic armor, bouyant, condition monitor, linked

Aftermarket cyberarms

⊕ compartment, glitchy, magnetic, matched pair, nerve-linked, reflexive, spring-loaded, strong, tough

Kidnethystash

⊕ compartment, linked, synthskin, toxin-filter

Specs

⊕ cam, display, gesture input, linked, mic, sound

Junkie kit

⊕ bandages, small, stims, syringe

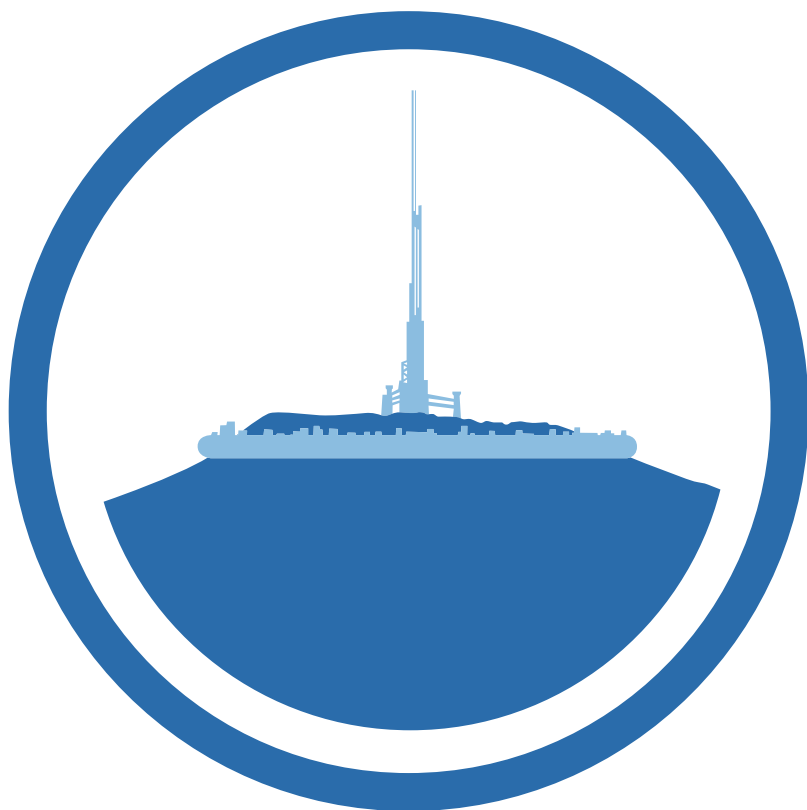
Narcofab

⊕ experimental, illegal, large, nanofactory

The Spirit of Guangzhou

⊕ cargo, catamaran, crane, linked, passengers, thermal dampeners, turbo

KILIMANJARO RING



A
technor
TRANSMISSION

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TECHNOLOGY

Mount Kilimanjaro, site of the Earth-to-Orbit Beanstalk, has the attention of the richest conglomerates in the world. There's a lot to be gained by easy space access: a wealth of minerals, cheaper construction in zero-gravity, and an outlet for an overcrowded biosphere. Much of the bleeding-edge nanoconstruction being used comes from Steiner Technology, both on the Beanstalk and in Ring City.

ENVIRONMENT

For those working in the Construction Zone, the debris blots out the sun. But the massive Ring City circling the summit a mile below the Zone is a perfectly clean—if densely populated—arcology network. Built over the last ten years, air and waste are completely recycled while power is generated from Kilimanjaro's geothermal energy. The Ring is a pressurized environment with generated sunlight and manufactured seasons—all the comforts of near sea-level living.

SOCIETY

Kilimanjaro isn't the only volcano here. The East African Federation keeps a tight hold on land rights, allowing only short leases for Foreign nationals. Frequent construction delays, terrorist threats, and media sensationalism have relationships between the government and investors ready to erupt.

[1D6 by 1D6]

4	5	6
Temptation	Liesbeth Van Otterloo	Albert Wilhelm
Security Incident	Undercrisis	Union Protest
Steiner Technology	Tanzanian Reclamation	Union/Summit Wrkrs
Gate One	Regional Authority Base	Shadows Under Camelot
Polytitanium Shipment	Severed Cyberhand	Spyder Bomb
Regional Auth. Squad	Steiner Pac. Unit	Union Protestors

CONNECTIONS

"Diamond" Jacques Bellefontaine

Self-proclaimed merchant prince, well-connected in The Exchange.

COAX	■●●●□□	■+ Cunning	_____	■□□
DETECT	■●●●□□	■+ Charismatic	_____	■□□
FIGHT	■●●●□□	■+ Quick	_____	■□□
HACK	■●●●□□	■+ _____	_____	■□□
MOVE	■●●●□□			
OPERATE	■●●●□□	Objects: stinger pistol, headjack, lamborghini stella		
PROWL	■●●●□□	Favors: fix (cybernetics, external computing, gear), shark		
SHOOT	■●●●□□			
TREAT	■●●●□□			

Luke Cranston

Mid-grade Ring Cartel smuggler.

COAX	■●●●□□	■+ Sneaky	_____	■□□
DETECT	■●●●□□	■+ Handsome	_____	■□□
FIGHT	■●●●□□	■+ Skinny	_____	■□□
HACK	■●●●□□	■+ _____	_____	■□□
MOVE	■●●●□□	Objects: duster shotgun, specs, aCar		
OPERATE	■●●●□□	Favors: chop, fix (armor, guns, weapons), ride		
PROWL	■●●●□□			
SHOOT	■●●●□□			
TREAT	■●●●□□			

Faizah Nyondo

Newly-elected Union foreman.

COAX	■●●●□□	■+ Determined	_____	■□□
DETECT	■●●●□□	■+ Observant	_____	■□□
FIGHT	■●●●□□	■+ Educated	_____	■□□
HACK	■●●●□□	■+ _____	_____	■□□
MOVE	■●●●□□	Objects: power loader, specs		
OPERATE	■●●●□□	Favors: date, shark		
PROWL	■●●●□□			
SHOOT	■●●●□□			
TREAT	■●●●□□			



“Diamond” Jacques Bellefontaine’s Leads

1d6	Un-connected	Connected
1	Temptation (connection)	Luke Cranston (connection)
2	Deadly Media (event)	Undercrisis (event)
3	Ring Cartel (faction)	K. Regional Authority (faction)
4	The Exchange (location)	Gate One (location)
5	CZ Identcard (object)	Experimental Vaccine (object)
6	Cartel Thugs (threat)	Union Protesters (threat)

Luke Cranston’s Leads

1d6	Un-connected	Connected
1	Faizah Nyondo (connection)	Liesbeth Van Otterloo (connection)
2	Undercrisis (event)	Beanstalk Bombing (event)
3	Union of Summit Workers (faction)	Tanzanian Reclamation (faction)
4	Regional Authority Base (location)	Shadows Under Camelot (location)
5	Polytitanium Shipment (object)	Severed Cyberhand (object)
6	Steiner Pacification Unit (threat)	Cartel Thugs (threat)

Faizah Nyondo’s Leads

1d6	Un-connected	Connected
1	Liesbeth Van Otterloo (connection)	Albert Wilhelm (connection)
2	The North Breach (event)	Security Incident (event)
3	Steiner Technology (faction)	Ring Cartel (faction)
4	Gate One (location)	Frequency (location)
5	Incriminating Evidence (object)	Spyder Bomb (object)
6	Union Protesters (threat)	Reclamation Cell (threat)

Temptation

A dancer and escort at Shadows Under Camelot.

COAX	●●●●○	⊕ Limber	_____	⊖
DETECT	●●○○○	⊕ Talented	_____	⊖
FIGHT	●●○○○	⊕ Impulsive	_____	⊖
HACK	●○○○○	⊕ _____	_____	⊖
MOVE	●○○○○			
OPERATE	●●○○○	Objects: reflex stimulators, specs, goblin		
PROWL	●○○○○	Favors: date, deal, ride		
SHOOT	●○○○○			
TREAT	●●●○○			

Liesbeth Van Otterloo

Street doctor treating people in Lower South Bend, part of the Lifesavers.

COAX	●●○○○	⊕ Smart	_____	⊖
DETECT	●●○○○	⊕ Steady	_____	⊖
FIGHT	●○○○○	⊕ Caring	_____	⊖
HACK	●●○○○	⊕ _____	_____	⊖
MOVE	●●○○○			
OPERATE	●●○○○	Objects: cybereyes, reflex stimulators, medkit		
PROWL	●●○○○	Favors: deal, splice		
SHOOT	●○○○○			
TREAT	●●●○○			

Albert Wilhelm

Steiner head of Ring security.

COAX	●●●○○	⊕ Stern	_____	⊖
DETECT	●●○○○	⊕ Tall	_____	⊖
FIGHT	●●●○○	⊕ Observant	_____	⊖
HACK	●○○○○	⊕ Tough	_____	⊖
MOVE	●○○○○	⊕ _____	_____	⊖
OPERATE	●○○○○			
PROWL	●●○○○	Objects: barker pistol, baton, jumpsuit, kevlar vest, specs		
SHOOT	●●●○○	Favors: date, shark		
TREAT	●○○○○			



Temptation's Leads

1d6	Un-connected	Connected
1	Albert Wilhelm (connection)	Faizah Nyondo (connection)
2	Union Protest (event)	The North Breach (event)
3	The Lifesavers (faction)	Union of Summit Workers (faction)
4	Shadows Under Camelot (location)	East Terrace (location)
5	Spyder Bomb (object)	Incriminating Evidence (object)
6	Regional Authority Squad (threat)	Frequency Assault Team (threat)

Liesbeth Van Otterloo's Leads

1d6	Un-connected	Connected
1	Jacques Bellefontaine (connection)	Temptation (connection)
2	Security Incident (event)	Deadly Media (event)
3	K. Regional Authority (faction)	Steiner Technology (faction)
4	Frequency (location)	The Exchange (location)
5	Experimental Vaccine (object)	CZ Identcard (object)
6	Frequency Assault Team (threat)	Steiner Pacification Unit (threat)

Albert Wilhelm's Leads

1d6	Un-connected	Connected
1	Luke Cranston (connection)	Jacques Bellefontaine (connection)
2	Beanstalk Bombing (event)	Union Protest (event)
3	Tanzanian Reclamation (faction)	The Lifesavers (faction)
4	East Terrace (location)	Regional Authority Base (location)
5	Severed Cyberhand (object)	Polytitanium Shipment (object)
6	Reclamation Cell (threat)	Regional Authority Squad (threat)

EVENTS

Beanstalk Bombing

A bomb detonates in the Construction Zone, setting the project back three months.

Deadly Media

A tabloid program causes panic by linkcasting rumors of airborne toxins in the Ring.

The North Breach

A ring segment on the north side suddenly gives in a three-hundred meter rupture.

Security Incident

Regional Authority police and Steiner security fire on each other against orders.

Undercrisis

A gang war sparks off after a Cartel head is killed by Siamese Syndicate hit squad.

Union Protest

Workers refuse to budge after a dozen of their own die on-site.

FACTIONS

Kilimanjaro Regional Authority

Government and military police presence of the East African Federation.

The Lifesavers

A network of volunteer medics fighting against the health conditions in the undercity.

Ring Cartel

North American criminals, known for narcotics, smuggling, and human trafficking.

Steiner Technology

The German-based multi-corp who owns a majority of the Beanstalk Project.

Tanzanian Reclamation

One of the more well-known anti-Beanstalk, anti-European terrorist groups.

Union of Summit Workers

A newly-formed union of Beanstalk workers from various countries.



LOCATIONS

East Terrace

Richest and most exclusive arcology. Currently home to Michael Steiner, CEO.

The Exchange

*Physical and virtual markets, made famous in Saito's *Immatrix* thriller, "Ring of Woe."*

Frequency

The constantly re-locating place where child hackers go to do cheap work.

Gate One

Primary docking facility bordering the Construction Zone, run by Steiner security.

Regional Authority Base

Military installation a mile southwest of Ring City.

Shadows Under Camelot

Notorious Cartel entertainment establishment in the undercity.

OBJECTS

Construction Zone Idencard

Card that grants electronic access to the Construction Zone.

⊕ encrypted, linked

Experimental Vaccine

Vial of a vaccine against a new illness unique to the Ring

⊕ experimental, syringe

Incriminating Evidence

Datastick recordings of Regional Authority officers taking bribes.

⊕ encrypted, fingerprints

Polytitanium Shipment

A palette of smart nanoconstruction material

⊕ heavy, huge

Severed Cyberhand

Hand formerly owned by a Cartel middleman

⊕ dexterous, nerve-linked, stolen

Spyder Bomb

Remote-controlled cluster of anti-personnel bombs.

⊕ adhesive legs, cam, explosive, linked, mic, small



THREATS

Cartel Protection Thugs

Cybernetic enforcers that handle the Cartel's problems.

Frequency Assault Team

Child hackers hidden all over the Ring who perform coordinated strikes.

Reclamation Cell

Terrorist instigators attacking Steiner and other foreign assets.

Regional Authority Military Squad

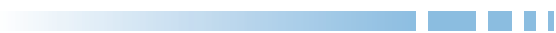
Well-armed military that controls the space outside of the Ring.

Steiner Pacification Unit

Corporate security consisting of former special ops soldiers.

Union Protestors

An inflamed uprising of summit workers armed with construction equipment.



Threat: Cartel Protection Thugs

Heavies

Eidi

COAX	■ ■ ■ ■ □
DETECT	■ ■ □ □ □
FIGHT	■ ■ ■ □ □
HACK	■ ■ □ □ □
MOVE	■ ■ □ □ □
OPERATE	■ ■ □ □ □
PROWL	■ ■ □ □ □
SHOOT	■ ■ ■ □ □
TREAT	■ □ □ □ □

- + Cunning _____ - ■
- + Intimidating _____ - ■
- + Sexy _____ - ■
- + Brutal _____ - ■
- + _____ _____ - ■

Objects: colt 2911, cyberarms, cyber-eyes, H6

Raben

COAX	■ ■ □ □ □
DETECT	■ ■ □ □ □
FIGHT	■ ■ ■ □ □
HACK	■ ■ □ □ □
MOVE	■ ■ □ □ □
OPERATE	■ ■ □ □ □
PROWL	■ ■ □ □ □
SHOOT	■ ■ ■ □ □
TREAT	■ ■ □ □ □

- + Strong _____ - ■
- + Tough _____ - ■
- + Heavy _____ - ■
- + Tall _____ - ■
- + _____ _____ - ■

Objects: duster shotgun, baseball bat, specs

Henchmen

Blister

COAX	■ ■ □ □ □
DETECT	■ ■ □ □ □
FIGHT	■ ■ ■ □ □
HACK	■ ■ □ □ □
MOVE	■ ■ □ □ □
OPERATE	■ ■ □ □ □
PROWL	■ ■ □ □ □
SHOOT	■ ■ □ □ □
TREAT	■ □ □ □ □

- + Tough _____ - ■

Objs: baseball bat, cyberarm, specs

Nuckles

COAX	■ □ □ □ □
DETECT	■ ■ ■ □ □
FIGHT	■ ■ □ □ □
HACK	■ ■ □ □ □
MOVE	■ ■ □ □ □
OPERATE	■ ■ □ □ □
PROWL	■ ■ ■ □ □
SHOOT	■ ■ ■ □ □
TREAT	■ □ □ □ □

- + Crazy _____ - ■

Objs: duster shotgun, cyber-arms, cybereyes

Faraji

COAX	■ □ □ □ □
DETECT	■ ■ □ □ □
FIGHT	■ ■ ■ □ □
HACK	■ ■ □ □ □
MOVE	■ ■ □ □ □
OPERATE	■ ■ □ □ □
PROWL	■ ■ □ □ □
SHOOT	■ ■ ■ □ □
TREAT	■ □ □ □ □

- + Quick _____ - ■

Objs: colt 2911, cyberears, cyberlegs, specs

Krammo

COAX	■ □ □ □ □
DETECT	■ ■ ■ □ □
FIGHT	■ ■ □ □ □
HACK	■ ■ □ □ □
MOVE	■ ■ □ □ □
OPERATE	■ ■ ■ □ □
PROWL	■ ■ □ □ □
SHOOT	■ ■ ■ □ □
TREAT	■ □ □ □ □

- + Obedient _____ - ■

Objs: colt 2911, cyberears, specs, H6

Object Pool

Colt 2911

■+ cam, derma-linked, loud, powerful

Duster shotgun

■+ loud, powerful, scattershot

Baseball bat

■+ blunt

Cyberarm

■+ nerve-linked, spring-loaded, strong, tough

Cyberarms

■+ gesture input, matched pair, nerve-linked, strong, tough

Cyberears

■+ linked, high-frequency, mic, nerve-linked, sound

Cybereyes

■+ cam, display, linked, matched pair, nerve-linked, ocular screen

Cyberlegs

■+ compartment, fast, matched pair, nerve-linked, tough

Specs

■+ cam, display, gesture input, linked, mic, sound

H6

■+ armored, heavy, huge, linked, luxurious, passengers, speels

Threat: Frequency Assault Team

Heavies

Mayhem

COAX	■ ■ ■ ■ □ □
DETECT	■ ■ ■ ■ □ □
FIGHT	■ □ □ □ □ □
HACK	■ ■ ■ ■ ■ ■
MOVE	■ □ □ □ □ □
OPERATE	■ □ □ □ □ □
PROWL	■ ■ ■ ■ □ □
SHOOT	■ ■ ■ ■ □ □
TREAT	■ □ □ □ □ □

- + Clever _____ -□□
- + Ambitious _____ -□□
- + Prepared _____ -□□
- + Clinical _____ -□□
- + _____ _____ -□□

Objects: headjack

Chaos

COAX	■ ■ ■ ■ ■ □
DETECT	■ ■ ■ ■ □ □
FIGHT	■ □ □ □ □ □
HACK	■ ■ ■ ■ ■ □
MOVE	■ ■ □ □ □ □
OPERATE	■ □ □ □ □ □
PROWL	■ ■ ■ ■ □ □
SHOOT	■ □ □ □ □ □
TREAT	■ □ □ □ □ □

- + Devisive _____ -□□
- + Evasive _____ -□□
- + Quiet _____ -□□
- + Savvy _____ -□□
- + _____ _____ -□□

Objects: cybears, cybereyes, reflex stimulators, spyder drone

Henchmen

Havoc

COAX	■ ■ □ □ □ □
DETECT	■ ■ □ □ □ □
FIGHT	■ □ □ □ □ □
HACK	■ ■ ■ ■ ■ □
MOVE	■ ■ □ □ □ □
OPERATE	■ ■ □ □ □ □
PROWL	■ ■ □ □ □ □
SHOOT	■ □ □ □ □ □
TREAT	■ □ □ □ □ □

- + Jittery _____ -□□

Objs: mirrorshades

Ataxia

COAX	■ ■ □ □ □ □
DETECT	■ ■ □ □ □ □
FIGHT	■ □ □ □ □ □
HACK	■ ■ ■ ■ ■ □
MOVE	■ ■ □ □ □ □
OPERATE	■ ■ □ □ □ □
PROWL	■ □ □ □ □ □
SHOOT	■ ■ □ □ □ □
TREAT	■ □ □ □ □ □

- + Hyper _____ -□□

Objs: cybears, cybereyes, reflex stimulators

Turmoil

COAX	■ ■ ■ □ □ □
DETECT	■ ■ □ □ □ □
FIGHT	■ □ □ □ □ □
HACK	■ ■ ■ ■ ■ □
MOVE	■ □ □ □ □ □
OPERATE	■ ■ □ □ □ □
PROWL	■ ■ □ □ □ □
SHOOT	■ □ □ □ □ □
TREAT	■ □ □ □ □ □

- + Tricky _____ -□□

Objs: headjack

Discord

COAX	■ ■ □ □ □ □
DETECT	■ ■ □ □ □ □
FIGHT	■ □ □ □ □ □
HACK	■ ■ ■ ■ ■ □
MOVE	■ ■ □ □ □ □
OPERATE	■ □ □ □ □ □
PROWL	■ ■ ■ ■ □ □
SHOOT	■ □ □ □ □ □
TREAT	■ □ □ □ □ □

- + Sneaky _____ -□□

Objs: specs

Object Pool

Cybears

■+ firewall, linked, matched pair, mic, nerve-linked, sound

Cybereyes

■+ cam, display, matched pair, nerve-linked

Headjack

■+ cerebral input, cochlear splice, derma-linked, encryption, experimental, firewall, gustatory splice, linked, nerve-linked, olfactory splice, optical splice, somatic splice

Reflex stimulators

■+ gesture input, nerve-linked, quick, reactive

Mirrorshades

■+ cam, display, encryption, gesture input, infrared, linked, mic, ocular screen, sound

Specs

■+ cam, display, encrypted, gesture input, linked, mic, sound

Spyder drone

■+ adhesive legs, cam, linked, mic, small

Threat: Reclamation Cell

Heavies

Kivuli Arusha, cell leader

COAX	■●●●□
DETECT	■●●●■
FIGHT	■□□□□
HACK	■●□□□
MOVE	■●●□□
OPERATE	■●□□□
PROWL	■●□□□
SHOOT	■●□□□
TREAT	■□□□□

⚡+ Devoted	_____	▢▢
⚡+ Cunning	_____	▢▢
⚡+ Fearless	_____	▢▢
⚡+ Charismatic	_____	▢▢
⚡+ _____	_____	▢▢

Objects: stinger pistol, specs

Malika Said, logistics

COAX	■□□□□
DETECT	■●●□□
FIGHT	■●□□□
HACK	■●□□□
MOVE	■●●□□
OPERATE	■□□□□
PROWL	■●●□□
SHOOT	■●●□□
TREAT	■□□□□

⚡+ Fanatical	_____	▢▢
⚡+ Merciless	_____	▢▢
⚡+ Skinny	_____	▢▢
⚡+ Detailed	_____	▢▢
⚡+ _____	_____	▢▢

Objects: jaguar smg, specs, aCar

Henchmen

Ndege Bayi, demolitions

COAX	■□□□□
DETECT	■●□□□
FIGHT	■●●□□
HACK	■●□□□
MOVE	■●□□□
OPERATE	■□□□□
PROWL	■●□□□
SHOOT	■●●□□
TREAT	■□□□□

⚡+ Brave	_____	▢▢
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Objs: specs, 5 spyder bombs

Yazid Mzee, hacker

COAX	■□□□□
DETECT	■●□□□
FIGHT	■●●□□
HACK	■●□□□
MOVE	■●●□□
OPERATE	■□□□□
PROWL	■●□□□
SHOOT	■●●□□
TREAT	■□□□□

⚡+ Angry	_____	▢▢
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Objs: stinger pistol, headjack

Binadamu Khoisan

COAX	■●□□□
DETECT	■□□□□
FIGHT	■●●□□
HACK	■□□□□
MOVE	■●□□□
OPERATE	■□□□□
PROWL	■●□□□
SHOOT	■●□□□
TREAT	■●□□□

⚡+ Confident	_____	▢▢
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Objs: jaguar smg, specs

Damisi Mgaywa

COAX	■□□□□
DETECT	■●□□□
FIGHT	■●●□□
HACK	■□□□□
MOVE	■●●□□
OPERATE	■□□□□
PROWL	■●□□□
SHOOT	■●□□□
TREAT	■□□□□

⚡+ Agile	_____	▢▢
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Objs: stinger pistol, specs

Object Pool

Jaguar SMG

⚡ burst fire, linked

Stinger pistol

⚡ linked, small

Headjack

⚡ cerebral input, cochlear splice, derma-linked, encryption, experimental, linked, nerve-linked, optical splice

Specs

⚡ cam, display, encrypted, gesture input, linked, mic, sound

aCar

⚡ automatic, linked, passengers, spheels

Spyder bomb

⚡ adhesive legs, cam, explosive, linked, mic, small

Threat: Regional Authority Military Squad

Heavies

Sergeant Makasi

COAX	■●●●○
DETECT	■●●●○
FIGHT	■●●●○
HACK	■○○○○
MOVE	■●●●○
OPERATE	■○○○○
PROWL	■●●●○
SHOOT	■●●●○
TREAT	■○○○○

- + Hot-headed _____ ●-
- + Ruthless _____ ●-
- + Alert _____ ●-
- + Clever _____ ●-
- + _____ ●-

Objects: ARX-21 rifle, stinger pistol, helmet, jumpsuit, kevlar vest

Corporal Telela

COAX	■●●○○
DETECT	■○○○○
FIGHT	■●●○○
HACK	■●●○○
MOVE	■●●○○
OPERATE	■●●○○
PROWL	■●●○○
SHOOT	■●●○○
TREAT	■○○○○

- + Calm _____ ●-
- + Loyal _____ ●-
- + Tall _____ ●-
- + Technical _____ ●-
- + _____ ●-

Objects: ARX-21 rifle, stinger pistol, helmet, jumpsuit, kevlar vest

Henchmen

Specialist Thompson

COAX	■○○○○
DETECT	■●●○○
FIGHT	■●●○○
HACK	■○○○○
MOVE	■●●○○
OPERATE	■○○○○
PROWL	■●●○○
SHOOT	■●●○○
TREAT	■○○○○

- + Tough _____ ●-

Objs: ARX-21 rifle, stinger pistol, helmet, jumpsuit, kevlar vest

Specialist Mbuna

COAX	■●●○○
DETECT	■●●○○
FIGHT	■○○○○
HACK	■○○○○
MOVE	■●●○○
OPERATE	■○○○○
PROWL	■●●○○
SHOOT	■●●○○
TREAT	■●●○○

- + Brave _____ ●-

Objs: ARX-21 rifle, stinger pistol, helmet, jumpsuit, kevlar vest, medkit

Specialist Kwadwo

COAX	■○○○○
DETECT	■●●○○
FIGHT	■●●○○
HACK	■●●○○
MOVE	■●●○○
OPERATE	■●●○○
PROWL	■●●○○
SHOOT	■●●○○
TREAT	■○○○○

- + Strong _____ ●-

Objs: ARX-21 rifle, stinger pistol, helmet, jumpsuit, kevlar vest

Specialist Ryang

COAX	■○○○○
DETECT	■●●○○
FIGHT	■○○○○
HACK	■●●○○
MOVE	■●●○○
OPERATE	■●●○○
PROWL	■●●○○
SHOOT	■●●○○
TREAT	■○○○○

- + Ace _____ ●-

Objs: stinger pistol, helmet, jumpsuit, transport k, buzzer drone, griller drone

Object Pool

ARX-21 rifle

+ burst fire, large, linked, long range, loud, stock

Stinger pistol

+ linked, small

Helmet

+ cam, display, impact armor, linked, mic, sound

Jumpsuit

+ gesture input, impact armor, linked

Kevlar vest

+ ballistic armor

Medkit

+ bandages, linked, stims

Transport K

+ armored, cam, burst fire, gun, linked, passengers, rotor-fans, thrusters

Buzzer drone

+ cam, gun, linked, mic, rotor-fan

Griller drone

+ armored, cam, gun, linked, mic, robot arm, treads

Threat: Steiner Pacification Unit

Heavies

Feldwebel Adler

COAX	■●●●□□
DETECT	■●●●□□
FIGHT	■●●□□□
HACK	■●●□□□
MOVE	■●●□□□
OPERATE	■●●□□□
PROWL	■●●□□□
SHOOT	■●●□□□
TREAT	■□□□□□

- + Authoritative _____ - ■
- + Brash _____ - ■
- + Short _____ - ■
- + Observant _____ - ■
- + _____ - ■

Objects: barker pistol, helmet, jumpsuit, kevlar vest, riot shield

Unteroffizier Kealoha

COAX	■●●□□□
DETECT	■●●□□□
FIGHT	■●●□□□
HACK	■●●□□□
MOVE	■●●□□□
OPERATE	■●●□□□
PROWL	■●●□□□
SHOOT	■●●□□□
TREAT	■□□□□□

- + Fast _____ - ■
- + Precise _____ - ■
- + Smart _____ - ■
- + Determined _____ - ■
- + _____ - ■

Objects: jaguar smg, baton, helmet, jumpsuit, kevlar vest

Henchmen

Funker Ruthenbeck

COAX	■□□□□□
DETECT	■●●□□□
FIGHT	■●●□□□
HACK	■●●□□□
MOVE	■●●□□□
OPERATE	■●●□□□
PROWL	■●●□□□
SHOOT	■●●□□□
TREAT	■□□□□□

- + Technical _____ - ■

Objs: barker pistol, baton, helmet, jumpsuit, kevlar vest, riot shield, hauler

Jäger Aziz

COAX	■□□□□□
DETECT	■●●□□□
FIGHT	■●●□□□
HACK	■●●□□□
MOVE	■●●□□□
OPERATE	■●●□□□
PROWL	■●●□□□
SHOOT	■●●□□□
TREAT	■□□□□□

- + Precise _____ - ■

Objs: jaguar smg, baton, helmet, jumpsuit, kevlar vest

Sanitätssoldat Bauer

COAX	■●●□□□
DETECT	■●●□□□
FIGHT	■●●□□□
HACK	■●●□□□
MOVE	■●●□□□
OPERATE	■●●□□□
PROWL	■●●□□□
SHOOT	■●●□□□
TREAT	■●●□□□

- + Confident _____ - ■

Objs: barker pistol, baton, helmet, jumpsuit, kevlar vest, riot shield, medkit

Schütze Mehrholz

COAX	■□□□□□
DETECT	■□□□□□
FIGHT	■●●□□□
HACK	■●●□□□
MOVE	■●●□□□
OPERATE	■●●□□□
PROWL	■□□□□□
SHOOT	■●●□□□
TREAT	■□□□□□

- + Obedient _____ - ■

Objs: jaguar smg, baton, helmet, jumpsuit, kevlar vest

Object Pool

Barker pistol

■+ derma-linked, loud, powerful

Jaguar SMG

■+ burst fire, derma-linked

Baton

■+ blunt

Helmet

■+ cam, derma-linked, display, impact armor, linked, mic, sound, thermal-imaging

Jumpsuit

■+ condition monitor, derma-linked, gesture input, impact armor

Kevlar vest

■+ condition monitor, derma-linked, ballistic armor

Riot shield

■+ condition monitor, derma-linked, protective

Medkit

■+ bandages, linked, stims

Hauler

■+ armored, cargo, heavy, huge, linked, riot hose, treads

Threat: Union Protesters

Heavies

Erasto

COAX	■	■	■	■	□
DETECT	■	■	■	□	□
FIGHT	■	□	□	□	□
HACK	■	■	■	□	□
MOVE	■	■	□	□	□
OPERATE	■	■	□	□	□
PROWL	■	■	■	□	□
SHOOT	■	■	■	□	□
TREAT	■	□	□	□	□

- + Loud _____ -□
- + Authoritative _____ -□
- + Heavy _____ -□
- + Ruthless _____ -□
- + _____ _____ -□

Objects: picket sign, specs

Reto

COAX	■	□	□	□	□
DETECT	■	■	□	□	□
FIGHT	■	■	■	■	■
HACK	■	■	■	□	□
MOVE	■	■	■	□	□
OPERATE	■	■	■	□	□
PROWL	■	■	■	□	□
SHOOT	■	□	□	□	□
TREAT	■	□	□	□	□

- + Strong _____ -□
- + Tough _____ -□
- + Determined _____ -□
- + Obedient _____ -□
- + _____ _____ -□

Objects: autowrench, power loader, specs

Henchmen

Joonas

COAX	■	□	□	□	□
DETECT	■	■	□	□	□
FIGHT	■	■	■	□	□
HACK	■	■	■	□	□
MOVE	■	■	■	□	□
OPERATE	■	■	■	□	□
PROWL	■	■	□	□	□
SHOOT	■	□	□	□	□
TREAT	■	■	□	□	□

- + Precise _____ -□

Objs: welding torch, welding hood, specs, hauler

Cassie

COAX	■	■	□	□	□
DETECT	■	□	□	□	□
FIGHT	■	■	■	□	□
HACK	■	□	□	□	□
MOVE	■	■	□	□	□
OPERATE	■	■	■	□	□
PROWL	■	□	□	□	□
SHOOT	■	■	■	□	□
TREAT	■	■	■	□	□

- + Violent _____ -□

Objs: welding torch, welding hood, power loader, specs

Diego

COAX	■	■	■	□	□
DETECT	■	■	□	□	□
FIGHT	■	■	■	□	□
HACK	■	■	■	□	□
MOVE	■	■	■	□	□
OPERATE	■	■	□	□	□
PROWL	■	□	□	□	□
SHOOT	■	□	□	□	□
TREAT	■	□	□	□	□

- + Angry _____ -□

Objs: autowrench, specs

Björn

COAX	■	■	□	□	□
DETECT	■	■	■	□	□
FIGHT	■	□	□	□	□
HACK	■	■	■	□	□
MOVE	■	■	□	□	□
OPERATE	■	□	□	□	□
PROWL	■	■	■	□	□
SHOOT	■	□	□	□	□
TREAT	■	■	■	□	□

- + Steady _____ -□

Objs: picket sign, specs, medkit

Object Pool

Autowrench

- + blunt, heavy, linked

Picket sign

- + blunt

Welding torch

- + flame, linked

Power loader

- + blunt, exoskeleton, linked, strong, tough

Welding hood

- + impact armor

Specs

- + cam, display, gesture input, linked, mic, sound

Medkit

- + bandages, linked, stims

Hauler

- + cargo, heavy, huge, linked, treads

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The first game I ever GMed long term was *Shadowrun*. For a year I schemed with and against my players with double-dealing Mr. Johnsons and double-crossing fixers. It was a good run. Then, we moved on to other games and other genres.

I have to thank Mark DiPasquale for getting me excited about cyberpunk again. One day you will see his own cyberpunk game. For now, check out the Singapore Sling Transmission he wrote, included in these pages.

Mechanically, this game started as an alchemical mix of John Harper's *Lady Blackbird*, Dan Bayn's *Wushu*, and some concepts found in an early stage of the *Smallville Roleplaying Game* while Cam Banks and Josh Roby were developing it. *Apocalypse World* was an influence in its own right, but more for Vincent Baker's discussions peripheral to the game of things like clouds and boxes, GM principals, and fruitful voids.

In terms of theme and setting, it's all William Gibson's *Neuromancer* and Neal Stephenson's *Snow Crash* blended with Dashiell Hammett's *Red Harvest*. Plus, lots of daydreaming about how cool life would be with ubiquitous augmented reality and how horrible it could be if the political philosophies I disagree with strengthened their grip on society.

When Ryan Macklin asked me how I was going to handle setting in the game, it was Jason Morningstar's *Fiasco* and its ingenious playsets that inspired the idea of Transmissions.

But as much as you can readily see the DNA of other games in *Technoir*, I want to stress the influence of other people. This game has been shaped more than anything else by conversations with friends. There was the early playtests with Mark and Dan—later with Colleen and Lauren added to the mix—and the debriefings afterwards. Then there was the big playtest at JoshCon with seven players. There were hard questions asked by Ryan, strings of emails traded back and forth with Will and Brenden, and car ride talks with Chris. And Story-Games forum threads with more hard questions asked by Eric, Andy, Will, Jesse, Jason, Daniel, John, and many others. I have to thank Michelle for discovering the title. More recently there was a playtest at Origins with Jason, Sean, and Kira that inspired the running examples found in the text and a late night talk with Lenny that led to the question format of the “Contention” chapter.

Let me dispel the illusion that me being the sole author of this book has anything to do with me working alone. There was a small community at work in bringing this game to life. I’m just the guy at the keyboard.



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Charged

Discharged

+

+

TAGS

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TAGS

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