



CHAINED MOSAIC

NOIR

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CHAINED MOSAIC: NOIR

Chained Mosaic: Noir is a game about night stalkers, anti-heroes and everything that lives in the shadows. The game's story may develop in any period of time and location, but your characters are always connected in some way. This is a game about the characters, their lives, relationships and destinies. These characters may or may not be extraordinary. Their abilities, weaknesses and goals weave the fabric of this story. We will play knowing that their lives are a fiction and we will use this fiction as a pretext to talk about reality.

But their lives are not written yet. They are unpredictable and open enough to be explored by those who play this game. We could even say that they do not have a single life, but rather that you play one of their multiple lives at a time.

Their lives will be real because we are going to treat them as real, or at least believable. Their stories will be about what you want them to be about. Although, there is a warning: their stories will start out *just how you want them to start*, but nothing guarantees that they will *end up how you want them to end*.

Will you join us to see what happens?

Who should play Chained Mosaic: Noir?

This game is for those who want:

- Role-play one or more characters.
- Abandon certainties and embrace surprises.
- Develop multiple connected stories from different perspectives.
- Intervene in the stories of others, just as others intervene in your own.
- Be interested and excited about the stories of others.
- Put yourself in the place of others.
- Share rights and responsibilities about fiction.
- Improvise.
- Play being mature.

What do I need to play?

Get the following items:

- It is very important that you read the **Principles** of this game.
- At least one copy of the rules of this game.
- At least one six-sided die, if you have more, the better.
- Each participant must have something to write and / or draw with.
- You need people to play with, at least one. But also you can play on your own.
- You need at least an hour to play a recommended game session.

GAME MODES

Chained Mosaic: Noir has three **Game Modes**, the first being the recommended one.

Collaborative Mode

There is no permanent **Director**, but rather the participants take turns with this role.

Vintage mode

One of the participants takes the role of **Active Director** permanently, but does not have control over any **Main characters** or **Protagonists** and does not acquire **Script Tokens**.

Solo mode

It is possible to play this game with only one person, who is simultaneously the **Main character** and **Protagonist**. This person (you) only have a single **Script Token**, which if spent, is recovered at the beginning of each new **Scene**.

- **Optionally:** in any **Game Mode**, any participant can be the **Author** of more than one **Main character**.

Film Noir

"**Film Noir**" is a sub-genre of fiction centered on crime stories. They are characterized by gray protagonists, dark themes full of corruption, sex and violence, existentialist philosophies and questionable morality. There are variants of the genre, such as: **Neo-Noir** (modern Noir), **Horror Noir** (with supernatural and horror elements) and **Tech-Noir** (closer to science fiction and with a greater focus on technology).

Can I only play this genre?

No, you can use this game for any type of game focused on the **Main characters**. Noir is just the recommended genre for this game.

Chain Novel

A "**Chain Novel**" is a type of collaborative fiction where a novel is passed from author to author and each one writes a chapter of it. With the condition that anything defined by previous authors must be respected. This game takes this concept as a starting point.

Mosaic novel

A "**Mosaic Novel**" is a type of novel that has a set of characters, who tell the same story from different points of view. Which allows exploring different perspectives and styles. This game takes this concept as a starting point.

How do I control what happens?

You can alter, explore and create elements in the fiction by describing and narrating. Everything you narrate and describe is considered as a **Proposal**. After making a **Proposal**, it is the others' turn to respond. Some may say "I like it" or "of course", some may say "better think something else." Either way, you can't resolve everything out as you please. Sometimes you will need to roll the dice. Everything you say always needs to *make sense within context and tone*.

When you are not the Active Director

- You act and play a particular character. Your character acts within their capabilities, as long as nothing interrupts their free will. You make decisions about your feelings, except when it is something involuntary (such as *feeling pain when you are hurt or fear when you are threatened*).
- You cannot control or make changes to someone else's character unless this person allows you. Sometimes you can take control of another character or make a **Proposal**, but always respecting the dice rolls and with the permission of the others.

When you are the Active Director

- You have another type of control over the **Scenes**: you choose and describe the moment, the setting and the events. You will have control over all characters, except the **Main characters**.
- Sometimes you will act for a **Main character** when the dice instruct you to do so, such as when they *act on reflex, act confused or are completely compelled* to do so (such as *coughing when inhaling smoke or screaming in horror*).

Characters

Created characters can be and can have anything their respective **Authors** wants, as long as it *makes sense within context and premise*. There is no "balance" or anything like that: you create the characters you *want to play* and play them as you *want to play* them. When you create a character, think about **The Contract** you have made to choose the type of fiction. There are several types of characters:

- **Main Characters** are the characters that will most often be played as **Protagonists** in most **Scenes**. Each participant has at least one **Main Character** under their control and their control cannot be changed without the permission of that **Author**. **Main characters** can be *villains*, but never **Antagonists**.
- **Side Characters** rarely are **Protagonists** of **Scenes** and their role is to help develop the **Main Characters**. There can be any number of **Side Characters** and anyone can play them.
- **Extras** are unimportant characters that do not need development and work *minimal* roles.
- **Antagonists** are relevant characters (they can be **Side characters** or **Extras**) that *exist* to oppose the objectives of the **Main Character**. They need development to the same *level* as the **Main Characters**, but can only be played by the **Active Director**.

Director's role

The **Director** is a participant's role that grants certain *duties, responsibilities and capacities*, the most important being the **Staging**. In the **Collaborative Mode** of the game there is no permanent **Director**, but the role of "Active Director" changes from participant to participant. The first **Active Director** can be defined in any way, even randomly, depending on the group's decision.

The **Active Director** will change once the **Scene** is resolved, the group can use one of the following methods:

- The next **Active Director** is the participant seated to the left of the last person who was **Active Director**.
- The last **Active Director** chooses who the new **Active Director** is, but no one can become an **Active Director** again until everyone has been an **Active Director** in this round.

REFERENCES & INSPIRATION

The following works are recommended for inspiration or guidance to play **Chained Mosaic: Noir**.

Classic

- **The Maltese Falcon** (John Houston, 1941).
- **Kiss Me Deadly** (Robert Aldrich, 1955).
- **L.A. Noire** (Rockstar Games, 2011).

Neo-Noir

- **Taxi Driver** (Martin Scorsese, 1976).
- **Blue Velvet** (David Lynch, 1986).
- **Silence of the lambs** (Jonathan Demme, 1991).
- **Cape Fear** (Martin Scorsese, 1991).
- **Monster** (Naoki Urasawa, 1994-2001).
- **Seven** (David Fincher, 1995).
- **Memento** (Christopher Nolan, 2000).
- **Saw** (James Wan, 2004).
- **Million Dollar Baby** (Clint Eastwood, 2004).
- **Eastern promises** (David Cronenberg, 2007).
- **No Country for Old Men** (Hermanos Coen, 2007).
- **Jokers game** (Koji Yanagi, 2008-2016).
- **Shutter Island** (Martin Scorsese, 2010).
- **Heavy Rain** (Quantic Dream, 2010).
- **Yuureitou** (Nogizaka Tarou, 2010).
- **Drive** (Nicolas Winding Refn, 2011).
- **Odd Taxi** (OLM, 2021).

Neo-Noir / Tech-Noir

- **Blade Runner** (Ridley Scott, 1982).
- **The Terminator** (James Cameron, 1984).
- **Naked Lunch** (David Cronenberg, 1991).
- **Case Closed** (Gōshō Aoyama, 1994-2021).
- **Ghost in the Shell** (Mamoru Oshii, 1995).
- **Gattaca** (Andrew Niccol, 1997).
- **Dark City** (Alex Proyas, 1998).
- **Deus Ex** series (Eidos / Square Enix, 2000-2016).
- **Minority Report** (Steven Spielberg, 2002).
- **Fahrenheit: Indigo Prophecy** (Quantic Dream, 2005).
- **Speed Grapher** (Gonzo, 2005).
- **Psycho-Pass** (Production IG, 2012-2013).
- **Beyond: Two Souls** (Quantic Dream, 2013).
- **Blade Runner 2049** (Denis Villeneuve, 2017).
- **Anon** (Andrew Niccol, 2018).
- **Detroit: Become Human** (Quantic Dream, 2018).

Pulp Noir / Neo-Noir / Hardboiled Noir

- **Black Mask** (various autores, 1920).
- **Dick Tracy** (Warren Beaty, 1990).
- **Sin City** (Frank Miller, 1991-2000).
- **Pulp Fiction** (Quentin Tarantino, 1994).
- **Noir** (Ryōe Tsukimura, 2001).
- **Max Payne** (Remedy Entertainment, 2001).
- **John Wick** series (Chad Stahelski, 2014-2019).

Vigilantes Super-heroes

- **Watchmen** (Alan Moore, Dave Gibbons, 1986-1987).
- **The Punisher** (Gerry Conway, John Romita Sr., Ross Andru, 1987-1995).
- **Batman** (Tim Burton, 1989).
- **Darkman** (Sam Raimi, 1990).
- **Spawn** (Todd McFarlane, 1992).
- **Batman: The Animated Series** (Eric Radomski, Bruce Timm, 1992-1995).
- **Hellboy** (Mike Mignola, 1993).
- **Nevermen** (Phil Amara, Guy Davis, 1993).
- **The Shadow** (Russel Mulcahy, 1994).
- **The Phantom** (Simon Wincer, 1996).
- **Daredevil** (Mark Steven Johnson, 2003).
- **The Dark Knight** trilogy (Christopher Nolan, 2005-2012).
- **The Spirit** (Frank Miller, 2008).
- **Spider-man Noir** (David Hine, Fabrice Sapolsky, Carmine Di Giandomenico, 2009).
- **Kamen Rider W** (Toei Company, 2009).
- **Cop Craft: Dragnet Mirage Reloaded** (Shoji Gatoh, Range Murata 2009-2021)
- **Justice League Dark** (Warner Bros. Animation, 2017).

Horror Noir

- **Ghost Rider** (Gary Friedrich, Roy Thomas, Mike Ploog, 1967).
- **The Norliss Tapes** (Dan Curtis, 1979)
- **The X-Files** (Chris Carter, 1993-2002).
- **Gargoyles** (Walt Disney Television Animation, 1994-1997).
- **Lord of Illusions** (Clive Barker, 1995).
- **Blade** (Stephen Norrington, 1998).
- **Nocturne** (Terminal Reality, 1999).
- **Shadowman** (Acclaim Entertainment, 1999).
- **Angel** (Joss Whedon, 1999).
- **Clive Barker's Undying** (EA Los Angeles, 2001).
- **Death Note** (Tsugumi Ohba, 2003-2006).
- **Call of Cthulhu: Dark Corners of The Earth** (Headfirst Productions, 2005).
- **Constantine** (Francis Lawrence, 2005).
- **Murdered: Soul Suspect** (Airtight Games, 2014).
- **El Otro Lado de Silverstrig** (Mundos Infinitos, 2017).
- **Call of Cthulhu** (Cyanide, 2018).

GAME PRINCIPLES

Collaborative Fiction & Consensus

To play **Chained Mosaic: Noir** you need to fill **The Contract**. This **Contract** will serve to outline in general aspects what type of experience you will play. Even so, it is impossible for **The Contract** to define every detail and it is possible that some situations arise where they will have to adjust the agreements as mature people. In addition to that, you must agree on other things, the place and date to meet to play. To achieve this, you must have honesty and sincerity, be open with what you think, as well as be expected to pay attention to others. Everyone has their freedoms and permissions, but they should not be abused. Everything you say are always considered **Proposals** (even if it is *not specified*). You always make **Proposals** and let the rest *accept, reject* or make another **Proposal**. Sometimes you will need to debate, like mature people do. You need to pay attention to what the rest of the group says, why they say it, and what they feel. Because they are the characters, but also, they are not. Sometimes you will find that not everyone in the group is looking for the same experience and the game will have to stop. Someone might wish to leave. The rules serve to maintain a coherence, so they cannot be changed on a whim. If the rules are to be ignored or changed, let it be by the complete decision of the group, taking into account the impact they may have.

Distance

Whatever happens inside the game is fiction, it is not real, but even so, all fiction can emotionally affect those who participate in it, be it actively or passively. The group is expected to take the fiction seriously enough to make it feel real, but not serious enough to hurt the people you play with.

Preparatives

To play this game, you need to know the rules. If you don't know them, you will have to depend on others. Knowing the rules allows you to act with an advantage and understand your group's actions, in addition to lightening the burden on those who play with you. You should also know and learn the characters, at least the **Main Characters**. It is convenient that you take notes and read them whenever you have the opportunity. You can never prepare everything too far in advance, as the story is most likely going to not even remotely close to how you imagined it to be.

Multiple stories

This is not a game with a single **shared** story, built **among** the entire group. Rather, it is a game with **multiple interconnected** stories, with multiple perspectives. This means that **although** the characters are shared and there is a certain **chronological** sequence in the events, the way in which situations are presented can be very different. To give an analogy, think of it as an anthology.

Role-playing

When you role-play how the characters act, you do it for two reasons:

- *To create interesting and entertaining moments.*
- *Because they act following the coherence of the situation.*

If you don't meet either of those two guidelines, maybe you should reconsider your decisions. When you describe, you will describe what your character is trying to do based on what is happening around them and what the character is like. You can do it like an actress or as a storyteller. To see the consequences of the character's actions, whether they fail or succeed, you need to roll the dice. You have many tools to think about how to role-play a character: read again their **Archetype**, **Motivations**, **Weaknesses**, etc. When playing a character you have to think not only about **what you know** and think (as a participant), but also about what **that character** knows and what they perceive from the world.

Character notebook

Instead of just using a character's sheet, for this game you need to take a lot of notes about your character and the characters of others. It is preferable that you bring a notepad, a pad of sheets, a booklet, a diary or at least a handful of sheets. You will constantly take notes of what you consider relevant. In addition, you must consider that your notes are public: write whatever you want, considering that at any time someone else will be able to read it.

Dynamic construction

Everything you write is a guide, but by the nature of this game, you may have forgotten something of importance or want to add something that makes sense with the context. If so, there is no problem, add it, but always paying attention to the context of the Scene.

Surprise

You can have an idea of what is going to happen, but you will *never* be sure. You don't know how this story will end. As an **Active Director** you can set **Scenes** with certain elements, but that does not tell you *how* they will turn out, since the other participants can always intervene in the story with unforeseen decisions, using their **Script Tokens** or simply with a random result of their dice rolls. Things will change, you won't know exactly when or how. You can feel happy, sad, scared, angry, or something else. If you don't like these emotions, you can say so and stop playing for a while or stop playing altogether. You have no obligation to continue playing like this. Others are having an experience with you. Everything you do will affect them. The best thing you can do is play in a way that enhances the experience that the whole group enjoys (and "enjoying" does not mean "being happy all the time").

THE CONTRACT

When you play this game, you play it without knowing what is going to happen and what results will come. You play with the expectation of surprise. But there are some details that you must define before starting. Although each person has their particular **Style**, there are some characteristics that can be agreed between all the participants of the group to maintain cohesion.

Setting

By default, the story will take place in a *multiverse with different timelines and dimensions*. Choose from the following options, combine or create your own, but respect what you established. With the group, define the *time and location* where the story will take place (at least, at the beginning of the story). It can be *real, fictitious, pseudo-fictitious or speculative*.

- Classic:** There is only what exists in the reality and context of the chosen period. Still, there may be situations that may seem "inexplicable".
- Tech-Noir:** there are amazing things in this world, but everything can be explained through science.
- Horror Noir:** there is not only science, but also magic and the supernatural, which has its own rules.

Style

The **Noir** is an inherently *dark, harsh, pessimistic, brooding, alienating, and cynical* genre. You can choose more than one option, as long as they do not challenge each other.

- Realist:** everything happens in a way anchored to reality, limited by the laws of nature.
- Pulp:** characters and situations are intense, tough, violent and erotic, in a hyperbolized way.
- Weird:** characters and situations are bizarre, absurd, and sinisterly comic.
- Crude:** situations can become explicitly violent, bloody and sexual.

The Theme

The **Theme** is the central element that will be explored in the fiction. But beware: if you choose multiple **Themes**, you may lose focus. When defining a **Theme**, everyone is expected to develop it in each established **Scene**. When developing a **Theme**, each participant is expected to show a different opinion. Some groups may find some of the **Themes** too controversial and may want to avoid a dispute or confrontation. Choose **Themes** with that in mind. These are some sample **Themes**:

- *Crime and justice, punishment and revenge.*
- *The cruelties and consequences of war.*
- *The blurred line between human and machine.*
- *Discrimination and violence.*
- *The illusion of free will.*
- *Faith, religion, death and mourning.*
- *Love, sexuality and violence.*
- *The capitalist and consumerist culture.*

MAIN CHARACTER

General lines

You must write at least one thing in each option. It is recommended to complete each **Trait** in order, but you can always go back and change something you wrote earlier. Later, you can define, develop, alter, add or remove details; Everything you write is subject to change (*It's the spirit of this game!*). You should always reveal your choices to the other participants, but that does not mean that it is known to other characters.

General archetype

This defines a general outline of the character's concept. You can use stereotypes, common archetypes or a certain specific character to exemplify. You can go for something like: *Private Detective, Femme Fatale, Nocturnal Vigilante, Serial Killer, Secret Agent*, etc.

Powers, Skills & Resources

You can choose everything you want. Focus on general and broad concepts: instead of choosing "*good aim*," it is preferable to write "*special forces*" or "*professional hitman*." Then, assign a **Rank: Formidable, Superhuman or Unlimited**. This serves to establish **Conflicts** with an appropriate challenge.

Background

Tell a short story that explains how you *became* or *came to be what you are*. This can be interpreted as an **Origin Story** or you can simply place a significant event.

Conflicts

Make a list of all the *problems, weaknesses, enemies, conditions* and *dangers* that particularly affect your **Main Character**. For example: *drinking problem* or *vendetta with the mafia*.

Objectives

Make a list of all the *goals, motivations* or *impulses* that your **Main Character** follows, even if they are virtually impossible.

Identity

Briefly develop your daily life: your *occupation*, your *name*, your *family* (if there is any). In the case of a vigilante, this would be your *alter-ego*.

Tags

Tags are various **Traits** that you may consider important for the character. If you answer these questions, you may find some interesting Tags:

- *Do you have a nickname or alias?*
- *How old are you?*
- *Do you believe in something out of this world?*
- *What is your gender?*
- *What is your sexual orientation?*
- *What is your reputation in society?*
- *Do you belong to a certain culture?*
- *Do you have a catchphrase?*

Bonds

Characters can share different **Bonds** (even more than one), known or not. All **Main Characters** have a list of **Bonds**, where the names of all other **Main Characters** and **Side Characters** are noted. Establish **Bonds** based on what your character thinks about that character. For example:

- A mutual **Bond** ("*strangers*", "*lovers*", "*friends*", "*partners*", "*colleagues*", "*family*", "*respect*", "*rivals*", etc.), although you can always clarify details or exceptions.
- A one-way **Bond** ("*fear*", "*debt*", "*concern*", "*service*", "*admiration*", "*suspicion*", "*contempt*", "*employment*"; etc.).

Some **Bonds** imply that you must reach a consensus with the **Author** of that other character.

You can create **Side characters** and **Antagonists** to support your **Main character's Traits**.

Intrigues

Intrigues are speculations that each participant has about fiction. They are questions that you have and you will try to find the answers by playing. For example:

- *Who is stronger between [character] and [character]?*
- *What could happen if [character] finds out the truth about [character]?*
- *What are the limits of [character]'s powers?*
- *What will [character] do if [character] is in danger?*
- *What will happen when [character] and [character] meet for the first time?*

STAGING

A **Scene** is a segment of the story that preserves the same *characters, time* and *place*. A general rule of thumb is that after the dice are rolled and the **Conflict** is resolved, the **Scene** ends. **Scenes** are expected to be short, about 5-10 minutes each. In addition, to set **Scenes**, you should take into account which were the **Intrigues** written by the participants.

If you are the **Active Director**, you must set the **Scene**. Everyone can make **Proposals**, but you have the last word. You must define the following in any order:

Time & Location

Just define *when it happens* and *where it happens*. Describe the perceptible surroundings. You can also set a date and place that are not entirely clear to certain characters, as they simply "*woke up there*" or "*were forcibly brought in*". You can also start a **Scene in media res**.

Casting

Define which characters are in the **Scene**, you can choose between the pool of **Main Characters**, **Side Characters**, **Extras** and **Antagonists** of the group. The **Main Characters** must be role-played by their **Authors**. **Antagonists** must be played by the **Active Director**. For **Side Characters** and **Extras**, you must choose other participants who must role-play them. Choose which of the **Main Characters** will be the one that will have the spotlight, the focus of attention, this is the **Protagonist**.

Risks and Conflicts

Answer: *What is the problem? What is at stake? What can be lost?* All **Conflicts** are expected to be linked to past **Scenes**. The characters may be unaware of the **Risk**, but there must be one and be within the **Rank** of the **Protagonist** character's **Powers**, **Skills** and **Resources**. The **Risks** have to hinder the **Protagonist's Objectives** or else there is no reason to feel tension. Describe the **Scene** until a point is reached where there is a decisive action that can resolve the **Conflict**. Then, request a **Resolution** with a roll of the dice.

The First Scene

When the group is about to **begin** playing, the **first Active Director** must be chosen. Your **group can choose how**:

- Choose the participant with the **most experience** in the game.
- Pick someone at random.
- Choose a volunteer, if there is only one.

CLIMAX & RESOLUTION

When an event or decisive action may cause an on-**Scene Conflict** to be resolved, the **Protagonist's Author** rolls a single die. Depending on the result, the **Active Director** must describe a certain outcome (always keeping in mind the **Protagonist's** actions as significant). If the character does not act, then a die is not rolled, the **Active Director** defines the **Resolution** entirely at their discretion. Some **Resolutions** are immediate and others have effects that will be discovered much later, when the **Active Director** resumes the role.



Disaster

The **Risks** take their toll, but beyond expectations. It's **worse** than everyone thought.



Shocking revelation

Something or someone is not what it was believed, it is something completely different. There is a **Revelation** (roll a die) and end the **Scene**.



Hiatus / Cliffhanger

The **Risk** is not resolved but reaches a point where it could not get **worse** or **better**, until the situation changes to allow it again. A new **Conflict** may also arise that replaces the previous one.



Sacrifice

The **Active Director** explains how what is at stake can be saved but *something else must be sacrificed*. Immediately, the **Protagonist** character must *reject* or *accept and pay the price*.



Alteration

The **Risk** does **not** take what was at stake, but makes someone or something change in some way or form, but always in a significant way. It's *bad* as it is *good*.



Triumph

The **Conflict** is resolved in an outstanding way, the stakes are saved and the situation improves considerably.

End of Scene

After the **Resolution** (**Climax** or **Revelation**), the **Scene** ends. A lapse occurs and all characters must update their **Bonds** and personal **Traits**, if the **Conflict** has caused them to change in any way. The next **Active Director** defines a fictional period of time before setting their **Scene** (from *seconds* to *years*).

Reactions

If the **Protagonist** is introduced into a **Conflict** in which they must maintain a passive position or, failing that, they must act by reflex without pondering their actions, their **Author** must roll a die, but does not describe their actions, that is at the discretion of the **Active Director**.

REVELATION & RESOLUTION

In addition to **Climax Resolution**, when the **Scene** is placed at a point where a character is about to *discover something important about the world* or is on their way to *solving a mystery*, the **Protagonist** character's **Author** must roll a single die. Depending on the outcome, the **Active Director** describes the discovery. It can be presented with a *fact*, with a *clue* or with a *flashback*.



Trail of Clues

The **Protagonist** finds or discovers something that leads them in the direction of a place or character.



Twist and fall

Something or someone, that the **Protagonist** considered positive, is actually an *enemy*, *threat* or *deception*.



Anagnorisis

The **Protagonist** discovers something about themselves. It must be something so significant that at least one of their **Traits** must change.



Connection

The **Active Director** chooses two facts or two characters (or one of each). Explain an unknown link between them, changing or establishing a new **Bond**.



Resurgence

Something or someone that was considered permanently lost or missing makes a new appearance in an unexpected way.



Grays

Something or someone, that the **Protagonist** considered *antagonistic* or *dangerous*, actually has another aspect that makes it *redeemable*, *justifiable*, *heroic* or simply *they are right*.

Character Retirement

If a **Main Character** dies (or is "*permanently*" retired for the rest of the story), they must be replaced by a new **Main Character**. The **Author** of that character chooses an option:

- Create another new **Main Character**.
- Transform a **Side Character** (or maybe an **Extra**) into a **Main Character** and play that character.

SCRIPT TOKENS

Each participant begins the game with a number of **Script Tokens** equal to the number of participants in the game. When you are not the **Active Director**, **Script Tokens** can be used and spent to activate special effects in fiction:

- **REWIND:** spend a **Script Token**, after describing the **Resolution** of a dice roll, to stop the **Scene**, *ignore what just happened*, and re-roll the die. Then move on to the new **Resolution**. You can think of this as *another parallel timeline from another universe* (you can explore this possibility in a **What If at End of Session**). If the same result comes again, keep rolling until a different one comes up.
- **EMERGENCY DIRECTOR:** spend a **Script Token**, after rolling the dice, but before describing the **Resolution**, to choose another participant who is not a **Protagonist** or an **Active Director**. Let the chosen person describe the **Resolution** (that participant does not become the **Active Director**, only describes in the place of the **Active Director**).
- **FORCED CASTING:** spend a **Script Token** during an **Audition** to participate in the **Scene** with any available character of your choice (you choose from your **Main Character**, any **Side Character** or an **Extra**), but the **Protagonist** remains the same.
- **SALVATION:** spend a **Script Token** and choose a **Risk**. Then, describe how a part of what was under **Risk** is *saved* or at least provide *plot armor* (it can be a *character*, a *group* or a *place*, but always a part). For example, you can make a *character appear*, *cause an accident*, *present a surprise that was prepared*, etc. You must ask permission to use **Main characters**. You can justify the fact under an *expository explanation* or by describing a *flashback*, to avoid a *deus ex machina*. If the **Risk** is impossible to evade, you can at least *mitigate its effects to a minimum*. When finished, the **Scene** ends.
- **FLASH REVELATION:** spend a **Script Token** and choose one of the *mysteries* that have been brought into play in a previous **Scene** (you cannot choose a *mystery* that has *just emerged*). The **Active Director** must make an immediate **Revelation** about it. This can present as an *insight*, an *revealing flashback*, a *spontaneous epiphany* or a *serendipity*.
- **SET STAGING:** spend a **Script Token** at the start of or during a **Scene**. You choose **Time**, **Location**, **Cast**, **Risks** and **Conflicts** (or you can alter those already set, such as making a *character appear abruptly*, as they was *simply at the right place, right time* or *reveal that you had an item prepared for this occasion*). The **Active Director** must respect the choice, but can add and define details. You can even propose a *flashback*. In that case, everything that happens in the *flashback* will appropriately affect the present and the future. If you make a **Main character** appear, it must be played by their **Author**. If the chosen character is a **Side Character** or an **Extra** is played by the **Active Director**.

You can have up to a maximum of **Script Tokens** equal to the number of participants in play. You start each session with as many **Script Tokens** as possible (depending on who is playing that session). When it is your turn to be the **Active Director** or **Active Director**, restore one of your spent **Script Tokens**.

To manage the **Script Tokens**, you can use *coins*, *poker chips*, *dice*, *cards* or anything that helps you keep count easily.

Combos

You can spend **Script Tokens** to apply effects *simultaneously*, such as using **Flash Revelation** + **Emergency Director** to interrupt a **Scene** and explain a *mystery* with your own theories.

END OF SESSION

Each game session is considered a "**Chapter**" within a story, some stories can have only one **Chapter** while others have more. At the end of a **Session**, you can vote one of the following:

- **CANCELLATION:** the story has come to an end or not, but you don't want to follow it anymore.
- **SEQUEL:** the story will continue in the next **Chapter**.
- **SPIN-OFF:** you finish this story, but start another using some elements or characters from the previous story.
- **PREQUEL:** you finish this story, but you play another story that happened before these events. This can be used to present origin stories or show the **Backgrounds** of certain characters.
- **REMAKE:** you finish this story, but play another as a re-imagining of the previous one. This can be used to better exploit certain ideas.
- **WHAT IF:** you finish this story and play another story in which you explore an alteration of the main story. "*What would have happened if...?*"

A LITTLE GLOSSARY

These are some particular terminologies:

- **ALTER-EGO:** the other personality or another part of a character's double life.
- **ANAGNORISIS:** is a critical discovery on the part of a character, usually involving themselves personally.
- **CLIFFHANGER:** It is an end without **Resolution**, which is suspended, where an imminent **Conflict** is presented.
- **DEUS EX MACHINA:** happens when something without much sense in the logic of the story, appears abruptly to resolve a **Conflict**.
- **EPIPHANY:** it is the **Revelation** of a divine or supernatural character about a great truth.
- **FLASHBACK:** also called "*analepsis*", it is a retrospective **Scene** where something is told that chronologically happened before.
- **IN MEDIA RES:** when a narrative begins in what would be the half of the story.
- **RED HERRING:** it is a false clue that distracts the viewer from the true solution.
- **SERENDIPITY:** it is about a moment in which a character finds something by chance.

CREDITS

Chained Mosaic: Noir (v.1.5) is a role-playing game made by Benjamín Aníbal Reyna - October 2020 -
Thanks: Martín Bravo, David Silva, José Ferrollo.

References and Inspiration:

- *Fate* (Frad Hicks, Rob Donoghue, 2003)
- *Fiasco* (Jason Morningstar, 2009)
- *Buenos Aires Neo-Noir* (Mundos Infinitos, 2016)
- *Unidos por el Hilo Rojo del Destino* (Mundos Infinitos, 2017)
- *Ciudad Extraña* (Sile Sileno)

Fonts

- *Source sans Variable* (Paul D. Hunt)
- *Oswald* (Vernon Adams, Kalapi Gajjar, Cyreal)
- *Zilla Slab* (Typothequel)





CHAINED MOSAIC

NOIR

Sample file

CHAINED MOSAIC **NOIR**

You can make copies of these sheets if you require Script Cards or a marker for the active Director.



BUENOS AIRES

NEO-NOIR



A **Chained Mosaic: Noir** module
to play in the great city of Buenos Aires.

Buenos Aires

Buenos Aires, officially known as the "Autonomous City of Buenos Aires" or simply "City of Buenos Aires" is the capital and most populated city of the Argentine Republic, in the province of Buenos Aires.

This metropolis is autonomous, it has its own executive, legislative and judicial powers (unlike the rest of the province). It is located in the central-eastern region of the country, on the southern bank of the Río de la Plata, in the Pampean region.

It limits to the east with the Río de la Plata. It is divided into 15 communes that group 48 neighborhoods. The current estimated population of the city is over 3 million.

Buenos Aires is a cosmopolitan city and an important tourist destination. Its complex infrastructure makes it one of the most important metropolises in America and it is an alpha category global city. It has great influences in commerce, finance, fashion, art, gastronomy, education and entertainment.

Its architecture is eclectic, uniting Spanish colonial, art deco, art nouveau, neo-Gothic, Italian, French Bourbon, and French academic styles. It is known as "The Paris of America".

The climate of the city of Buenos Aires is mild Pampean. In summer it rains quite frequently, where there can be intense storms. The city tends to get cloudy in winter, although it rains weakly in winter, the rains are continuous. Winters are cold, but it almost never snows. There are days when winter turns mild. Sometimes the humidity can become suffocating. There is usually a variable mist throughout the year.

Optional Rule: Hard choices

In each **Scene**, the **Protagonist** character must make a **Hard Choice**; The **Active Director** can choose a difficult decision type or roll a dice to choose it at random.

1

Condemnation or Mercy

The **Protagonist** finds someone at their mercy. You can *kill or punish the victim*, or *leave them alone*.

2

Pain or Failure

The **Protagonist** character is put to the test. The **Protagonist** character can *accept the test* or *reject*, knowing that this means *failing*.

3

Silence or Violence

The **Protagonist** has to be *patient*, *waste time*, *ignore a problem* or *avoid conflicts* so as not to risk a life.

4

Left or Right

The **Protagonist** must choose between two characters (or groups of characters). One will be *safe*, while the other will not (*euthanasia*, *homicide*, *suicide*, *abandon to their fate*, etc.).

5

Lawful or Lawless

The **Protagonist** character can *follow the rules* (*call the police*, *call for reinforcements*) or *break the law* and become a criminal.

6

Life or Beyond

The **Protagonist** must choose *between returning to a normal life* or *accept the fate that has been set*.

Then the **Active Director** sets a challenge based on the **Protagonist** character **traits**.

Potential plot hooks and conflicts

The **Active Director** will establish a *premise*, *plot hook* or *event* that will trigger the events of the story. It could be a **Scene** with all the **Main characters** or a **special Scene** for each **Main character** separately.

Race against time

The **Scene** opens with an immediate **Conflict**, which will worsen or cause catastrophe if not resolved soon. For example:

- A character is trapped in a forest *fire in the Ecological Reserve*.
- A character is driving in a car chase *down an avenue*.

Irregular investigation

Something strange happened, something *difficult* to explain, probably a crime or a bad omen.

- A character investigates *Gate 12 of El Monumental*.
- A character finds a *corpse in the Japanese Garden*.
- A large number of *pigeons perch on the Florialis Generica*.
- A door of *interdimensional energy opens on The Obelisk*.
- A *ritual ceremony is held at La Casa de Los Leones*.

Life in danger

Someone, perhaps the **Protagonist**, is in danger. If someone doesn't act, they could die. In addition, there may be *several more lives* in danger..

- *Someone was poisoned at La Casa Rosada*.
- *A character is caught in a shootout in Constitución*.
- *A character is kidnapped in Constitución*.

Incognito mission

The character must remain *stealthy*, *low-key* or *in disguise*. If the character is seen or discovered, the *situation will become desperate*.

- *A character is infiltrating La Casa Rosada*.
- *A character is carrying out a sabotage in the Subway*.
- *A character is carrying out a heist at the National Museum of Fine Arts*.
- *A character tries to kill someone at El Teatro Colón*.

Social obligation

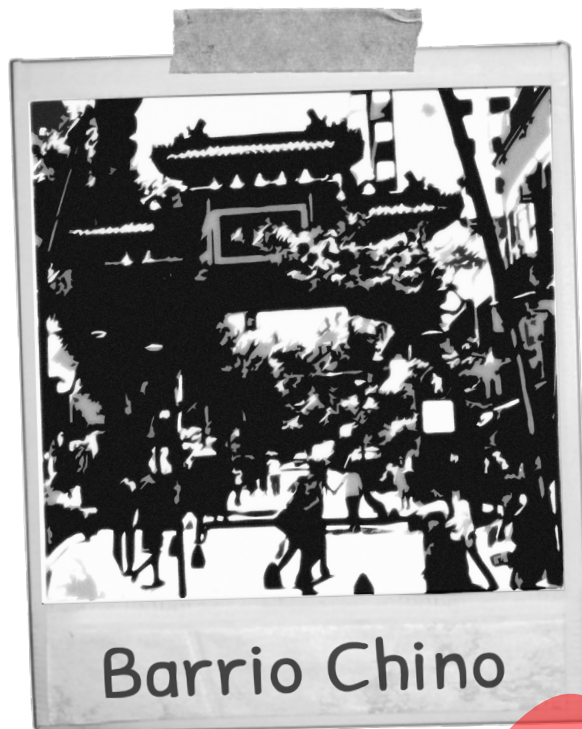
The **Scene** is from day to day for anyone else, but for you it is something that makes you nervous. You are not in physical danger, but rather emotionally distressed. For example:

- *A character tries to pass a police test in The Vucetich*.
- *A character attends a funeral at the Recoleta Cemetery*.
- *A character needs to fix a deal at Café Tortoni*.
- *A character is making a big bet at The Hippodrome*.
- *A character visits an acquaintance in a coma at The Argerich Hospital*.
- *A character is celebrating Chinese New Year in Chinatown*.

Barrio Chino

- Chinatown -

It is known as "Chinatown" to a small area of the Belgrano neighborhood with an axis in three blocks. Different Asian communities live there, with a predominance of Taiwanese, continental Chinese, Koreans, Japanese (Argentine Nikkeis), Thais, etc.



Exotic stands

The street stalls of Chinatown show and exhibit different aspects of Asian culture such as: calligraphy, Buddhism, astrology, Feng Shui, languages, music and traditional cuisine.

Café Tortoni

- Tortoni Coffeehouse -

Founded in 1858, this bar / cafeteria belongs to the select group of notable bars, which brings together the most representative bars and cafes of Buenos Aires.

The most prominent literary group in Buenos Aires, led by the painter Benito Quinquela Martín, met in this café.



Casa de Los Leones

- The House of Lions -

A historic French-style mansion with a large garden.

The Tragic Wedding

The eccentric billionaire Eustoquio Díaz Vélez wanted to protect his fortune and in 1880, instead of paying for watchdogs, he decided to purchase a pair of lions. During the night, he would let them out into the garden and during the day he would lock them under the house. In 1911, his daughter married and during the wedding, one of the lions opened the poorly closed door of his cage. The groom was gutted and gored during the wedding by one of the escaped lions.



Casa Rosada

- The Pink House -

The Government Palace of the Argentine Republic, better known as "Casa Rosada", was inaugurated in 1898. The Casa Rosada is the seat of the Executive Power (President) of the Argentine Republic. Inside it is the office of the Presidency of the Nation. This building is located in front of the Plaza de Mayo. It has an eclectic architecture, based on different European styles. It also houses the Government House Museum, with objects related to the country's presidents.



La Casa Rosada



La Casa Rosada



La Casa Rosada

Painted with blood

It is rumored that President Domingo Faustino Sarmiento decided to embellish his house: the painters made a mixture of lime and ox blood that guaranteed impermeability and durability. When the blood dried it turned pink.

Ghost maiden

The spirit of a woman runs through the rooms, but without disturbing anyone. Not even when observed closely. Many passersby and tourists have managed to capture the appearances on video through the windows. Her identity is still unknown.



Túnel 1912

Tunnel 1912

Beneath the Casa Rosada, you will find a forgotten tunnel that is said to run through much of the city and can be moved without barriers or surface traffic. Built in 1912. It was intended to carry cargo, but was sometimes used (for a short period) to carry passengers. Cases of respiratory problems began to occur and for several days they had to help people asphyxiated by gases. It is said that once a load of grain fell and now there is an army of rats living in it.

Cementerio de La Recoleta

- La Recoleta Cemetery -

On the outside, a message reads: *Requiescant in pace* (Latin for "Rest in peace"). Inside, a message reads: *Expectamus Dominum* (Latin for "We wait for the Lord").

It is a famous cemetery, located in the distinguished Recoleta neighborhood and contains the graves of many prominent personalities of the country. It was inaugurated in 1822, thus becoming the first public cemetery in the city.

It is one of the most popular tourist attractions in the city, famous for its imposing mausoleums and vaults adorned with marble and sculptures. Its architectural value is a sample of the times when Argentina was an emerging economic power at the end of the 19th century, and the wealthiest families of the city began to move to the Recoleta area and to build splendid pantheons in the cemetery. Mausoleums and vaults are the work of important architects and sculptors (Lola Mora, José Fioravanti, Alberto Lagos, Juan Antonio Buschiazzi, Próspero Catelin, etc.). The cemetery itself has been considered a National Historical Museum since 1946.

Catalepsy panic

In 1902, Rufina Cambaceres was accidentally buried alive in her mausoleum. A man named Alfredo Gath feared the same fate, so he ordered the construction of an "anti-catalepsy" hydraulic mechanism that, when activated from the inside, would open the gate, sound an alarm and unlock the gates. He tried it himself, but it only worked on the twelfth try. He died in 1936.

The Lady in white

A man finds and rescues a crying girl near the cemetery. After kissing her, he disappeared into the mist. It is rumored to be Luz María García Velloso, daughter of a famous 19th century playwright, who died at the age of 15. She panicked when she found her ancient grave.

Sabu, the dog

The grave of Liliana Crociati, who died in an avalanche in Austria, has an unusual Neo-Gothic design. He has a sculpture of his dog, Sabu, which brings good luck when touched his nose.



Cementerio



Cementerio



Liliana & Sabu



Cementerio

Constitución

- Constitution -

Inaugurated in 1887, the Plaza Constitución station, or simply "Constitución", is one of the seven central railway stations in Buenos Aires, which serves as the head of the General Roca Railway. With 156 million passengers a year and 16 platforms, it is the largest and busiest station in Argentina, and one of the largest in the world.



Escuela de Policía - Juan Vucetich

- Juan Vucetich - School of Police -

Created in 1941, named in honor of the Argentine anthropologist and police officer Juan Vucetich, who perfected the fingerprint system (the system that allows people to be identified through their fingerprints). It is known mainly as "La Vucetich". Train cadets from all over the country.



The Order of Bethlam

The religious order of the Bethlemite priests built a hospital on the site, originally called La Convalecencia which later adopted the name of Mercado Constitución, where the station would finally be built. The Order of the Bethlemite Brothers, whose official name is the Order of the Brothers of Bethlehem (or Bethlem), is a male Catholic religious order, clerical, of apostolic life and of pontifical right, founded in 1656 in Guatemala by the Spanish missionary Pedro de San José de Betancur, to serve the poor. It has the particularity of being the first religious order founded in American lands and the last religious order of the Catholic Church.

Floralis Genérica

It is a metal sculpture located in the *Plaza de Las Naciones Unidas* (United Nations Square), a gift from the Argentine architect Eduardo Catalano. The structure was inaugurated in 2002 with materials provided by the Lockheed Martin Aircraft Argentina aeronautical company. It represents a large flower made of stainless steel, with an aluminum skeleton and reinforced concrete, which faces the sky, extending its six petals towards it. It weighs 18 tons and is 23 meters high (a little over 25 yards). It opens every morning at 8 a.m. and closes at dusk, at a time that changes according to the season of the year.



Hipódromo Argentino de Palermo

- Argentine Racecourse of Palermo -

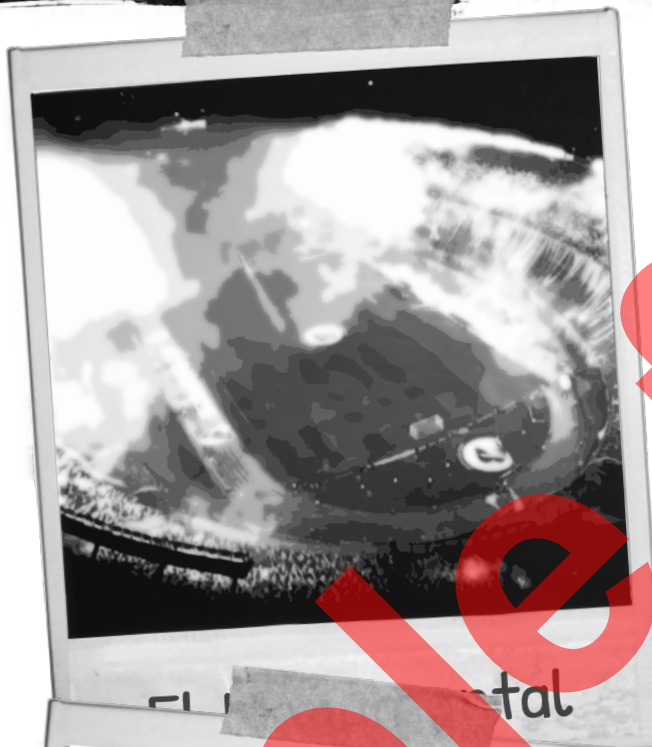
Located in the Palermo neighborhood. It has a sand track 2,400 meters long by 28 meters (just over 30 and a half yards) wide and a grass track 2,200 meters (just over 2,400 yards) by 20 meters (almost 22 yards) wide, it also has a drainage system that allows running under any weather condition.

Monumental

The Antonio Vespucio Libertti Stadium, also known as the Monumental Stadium or Monumental de Núñez, is a stadium located in the Núñez neighborhood. It is owned by Club Atlético River Plate ("Athletic Club River Plate", one of the most famous Argentine soccer teams) and was inaugurated in 1938. It is the stadium dedicated to the practice of soccer with the largest capacity in Argentina, and one of the largest in America. It has a running track and a micro-stadium. It is traditionally the place where the national team plays most of its home games. The current capacity of the stadium is 70,074 spectators, after the renovations carried out in 2019.

The Tragedy of Gate 12

On June 23, 1968, a fatal event occurred during the start of a soccer match between Boca Jr. and River Plate (the two most famous soccer teams in Argentina and old rivals). 113 people were injured and 71 young people were crushed and suffocated in an avalanche of people. This is the greatest catastrophe in the history of Argentine sports. All the dead were Boca Juniors sympathizers. Despite strong suspicions about the actions of the Federal Police and the Club Atlético River Plate, the causes and responsibilities for the massacre were never properly established. The fact is taboo and it was not recognized neither by Boca nor by River. In 2018, on the 50th anniversary of the deaths, the Boca Juniors Club apologized for not having remembered the victims, committing to do so in the future. The ghosts of the dead are said to still be trapped there, and can still be heard and seen through security cameras.



Museo Nacional de Bellas Artes

- National museum of fine arts -

It is one of the most important public art institutions in Argentina. It houses an extremely diverse heritage, which includes more than 12,000 pieces, including paintings, sculptures, drawings, engravings, textiles and objects. Its collection is made up of pre-Columbian, colonial, Argentine and international art, in a time range that goes from the 3rd century BC. at the moment. Its importance also lies in the number of visitors, of all ages, from different social strata, from the country and from abroad.

Obelisco de Buenos Aires

- Obelisk of Buenos Aires -

It is a historical monument considered an icon of Buenos Aires, built in 1936 on the occasion of the fourth centenary of the first founding of the city. It is located in the Plaza de la República in the San Nicolás neighborhood. It was designed by the architect Alberto Prebisch. Its height is 67.5 meters (almost 74 yards). The base measures 6.80 meters on a side (almost seven and a half yards), has a single entrance door (on the west side) and in its upper part there are four windows, with metal shutters, which can only be accessed by a marine ladder of 206 steps with 7 landings every 8 meters and one at 6 meters. Culminates in a lightning rod.

Reserva ecológica Costanera Sur

- Costanera Sur ecological reserve -

Built during the 70s, it is one of the largest urban reserves in Latin America. It has 350 hectares, it houses more than 2000 species of native flora and fauna. It is suitable for hiking and bird watching.

El Reservito ("The Reservling")

There are rumors of a half-dog, half-rat creature lurking in this place. It's very territorial, has attacked several hikers, and likes human flesh.



The Iron Box

There is a built-in iron box said to contain a photo of the construction engineer and a letter for those who will demolish the Obelisk in some future.



Fires

It has suffered several fires, almost always caused by human negligence.



Subte de Buenos Aires

- Buenos Aires Subway Train -

It is the metro network of the City of Buenos Aires, made up of six lines A, B, C, D, E and H with a total length of 62.8 km (almost 69 yards) and 90 stations in operation. Also part of the system is a tram with two branches, the Premetro.



Subte

Dinosaur fossils

In 1930, remains of mammoth and mastodon were found in the excavations of line B. Remains of glyptodonts both in the excavation of the extension of line D, and in the last extension of line B. The remains found in line D They are exhibited at the Juramento station of the same. The three glyptodonts found on line B are exhibited at Tronador station.



Pasco Sur

Pasco Sur

It is a sealed "ghost" line that was closed at the same time as Alberti's north platform, the station after Pasco. It was inaugurated in 1913 and closed in 1951. There are several theories about the closure of this station. The official version given by Metrovías (the current company that owns the network) is too concise: "for operational reasons". It is currently sealed by brick walls so that its interior is not visible, but there are some people who have managed to photograph its interior through some slots. A myth says that it was a closure as the result of a girl's suicide. Some say she take her life due to the death of her boyfriend, others that it was due to an arranged marriage. It is said that in that place you can see the ghost. Also, there is a strange and gigantic white cross painted in the tunnel.

Teatro Colón

- Colón Opera house -

The Teatro Colón is an opera house. Due to its size, acoustics and trajectory, it has come to be considered the best lyrical theater in the world.



Teatr



Teatro Colón

The Cigarette pack

In 2010, the caretakers of the Teatro Colón found a mysterious cigarette pack containing a bag of ashes on the stairs of the coliseum. Inside, there was a note that said: "Here we leave your ashes, we keep your memories".