SYZYGY

CORE RULES

A Werewolf TTRPG of Many Moons

Syzygy — Core Rules
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It's two in the morning by Hive reckoning. You're standing outside the old hydroponics bay, the one the corp wrote off when the yield fell. The address cost you three weeks of water credits, and the man who sold it laughed when you paid. But the corridor smells of wet soil, something flowering, and O_2 that didn't come out of a scrubber.

You hit the release before you talk yourself out of it, and the hatch hisses open.

Inside, a large white bear is repotting a pepper plant under dim gold grow-lights. Two gray wolves are arguing about a pump in voices that say the argument is old and they enjoy it. A red fox lies against the tank housing with his eyes closed. You don't believe for a second that he's asleep.

The bear doesn't even look up. "You've been breathing outside my hatch for five minutes. Close the door. Whichever side you like."

So you step in. When the hatch seals behind you, you decide to stop holding it in. You've let it out before, but always alone, in your quarters with the door locked or in the shower. Once you did it in a maintenance tunnel fourteen hours into a shift because you couldn't stand another hour of being human. Last week a supervisor watched you a little too closely, and you haven't slept well since. You've never done it where anyone was watching. But you do it now, in front of four strangers, any one of whom could sell you out.

It starts in your spine and works outward. When it reaches your ears the room gets louder and wider. When it reaches your nose the greenhouse arrives all at once, loam and chlorophyll and four people you suddenly know by scent, and none of them smell like corp. Then you're standing on two paws in fur you didn't pick, and it is exactly right.

The bear looks you over once and grunts. One of the wolves glances up, says "Oh, *nice*," and goes back to the pump. The fox opens one eye, checks the hatch behind you, and lets it fall shut again. The other wolf hands you a cutting in a paper cup with planting instructions, and your tail has said thank you before your mouth can, which is the trouble with tails, and the point of them.

Tomorrow there's a gray-on-gray uniform, a crowded spoke lift, and a corp ID badge with a name that isn't really yours. Tonight there's soil under your paws and a room where everybody's wearing Fur.

Two or three centuries from now, the solar system is settled and owned. The corporations own the rock, the ring, and the water. The air bill comes on the first of the month whether the scrubbers work or not. And down in the

lower decks of the lower rings, in the back rooms of bars with shutters, and in greenhouses the corps gave up on, are the Changed, wolves and foxes and bears and a laughing hyena.

You have three forms. You wear the human one to work and curl into the animal one when you've had enough of standing up. In the one in the middle, the one the Changed call Fur, you cook dinner, argue with your packmates, make love, and grieve. For most of the Changed, that body feels like home. *Syzygy* is about finding a place where you can live in that body, and finding out how far you will go to keep it.

There is a fourth shape. It comes when you push too hard or when the world does. Your pack may have to bring you back from it, and afterward, you'll have to find a way to sit across from them at dinner. Hopefully all of them.

Together, your pack holds a small district of large city, or lives on a tug with one good engine. You keep the atmosphere breathable, the people fed, and one bar open where a wolf can let his tail out. The corp owns your lease, a syndicate holds your secret, and something lurks in the maintenance layer.

Fights are over in seconds, and someone spends months recovering. Someone else never does. The dead you mourn get a place on the other side, and they remember what you owe them. Your pack recites the names of the ones who didn't come back. At home, someone falls asleep on you and you let the dishes wait.

If your ears perked up somewhere in there, come in. Find a pack. One day they'll recite your name.

How to Use This Book

Syzygy is a few books and some sheets. This one, the *Core Rules*, is for everyone at the table. Whoever runs the game is called the World, and only they need *The World* and Ecosystem books.

Your first session is session zero, when players make their characters, their pack, and its Territory together. Before you arrive:

- Read Part One, the Setting (p. 4).
- Read Making a Character (p. 43).
- Look over the Moons (p. 58) and find one that calls to you.

You'll need two six-sided dice and a pencil or their digital equivalents. The rest of the book can wait until you need it, and the World will teach you the rules during play.

PART ONE

The Setting

Who You Are

To many, you're a myth. To the air company, you're a line in their risk assessment. To those who matter, you're pack. The clinic sees you after hours with the blinds closed, and the doctor doesn't write anything down. Some cities have laws about you. Most have policies, which is worse, because nobody votes on a policy and nobody will tell you who wrote it. Whatever the city, what's in short supply is somewhere you can be in Fur without getting shot.

There aren't many of you. Your pack of five or six may be every Changed person in a district of a few thousand, which means that when somebody on the deck goes missing in a way that smells wrong, you're the only ones who can smell it. Every city has some of you, though, and the big ones have other packs, with their own ideas about how to live and strong feelings about yours.

You aren't the only strange thing out here. Something lives on the other side (Nith, p. 11). The corps have made things in their labs that they'd rather you didn't see, and a few of those got out. And there are ghosts, because a lot of people have died badly out here, and a hab is a small place to stay angry in forever.

> ***Q: I believe my neighbor may be morphologically variant. Should I be concerned?*** *Halcyon Atmospherics is pleased to confirm that morphologically variant tenants are metered at the standard rate (adjusted for body mass). Tenants who wish to report a variance may do so through the Community Liaison office (Ring Four, Deck One, alternate Tuesdays). Halcyon does not at this time maintain a register of variant tenants for public inspection.*
>
> — ***HALCYON ATMOSPHERICS***, Tenant FAQ

What you're called

Once you've had your first Change, you're one of *the Changed*. That's what you call each other, and what the humans who like you learn to say, usually after one mortifying attempt at something else. "Werewolf" is for old stories and people who have never met one of you. Inner-system slang is *two-skin*, and out past Jupiter it's *zyg*. A Luna elder remembers names like Benandanti, Versipelles, and Hamrammr from other times and places. Ask where she learned them and you'll get a different answer every time. All of them will be beautiful. Maybe one is even true.

Among yourselves, the first thing you'll ask about a stranger is his Moon, the one that pulls at him hardest, named for a real moon he may never have seen. It says more about how he Changes than about where he was born. A Luna might have grown up in a Martian dome, and a Charon might never have left the Hive.

Other people have other words. On the docks you're a *morph*, after Halcyon's "morphologically variant," or *two-faced*, or a *stray*. You'll be called an *animal*, and most of the Changed have decided they don't mind. They've seen what people are capable of, and they'll take the comparison. The institutions have their own words. Ostrander-Kell's studies call you "the experimental group." The Martian Meritocracy files you as an "atypical candidate," and Quiet Hands, which buys whatever people can't afford to keep, writes "livestock" on the tag in very neat handwriting.

The Change

Some things about the Change are left open on purpose. The World asks these questions at session zero, and whatever the table answers is true.

> **ASK THE TABLE**
>
> - How common are the Changed?
> - Does anyone know who will Change before it happens? If so, who?
> - Can the Change be passed on? If not, why does Earth law classify it as communicable?
> - Is the Moon that pulls at you actually the physical moon? If not, is it related? How?

Your pack

A handful of people on a deck of thousands know how your day went from the way you walk through the door. They'd lie for you at the clinic desk, cover your shift when the Moon pulls, and come looking if you didn't come home, and you'd do the same for any of them. That's what the Change gave you, more than the nose or the teeth. It's a pack no lever can pry you away from, and it's the thing about you the corps are most right to fear.

The packs that came out here had family customs, work songs, arguments, and a prayer half-remembered from somebody's grandmother, and they brought all of it. Then they endured two hundred years in cramped ships and rented rooms, bending it all to fit. Some of what your pack does is old. Some of it somebody invented last year and swears on their mother is old. You'll argue about which is which over dinner.

Names

The name on your corp ID is the one you answer to on shift, at the clinic desk, and on the lease. For most of the Changed it's a disguise, and the name

they think of as their own is the one the pack calls them. Some packs choose it together after you've earned it. Others wait for you to choose, however long that takes. Some of the Changed arrive already named, by an old pack or by years of saying it to themselves in the mirror. Another might use the name her grandmother gave her everywhere, and bristle when anyone offers her a different one.

Closeness

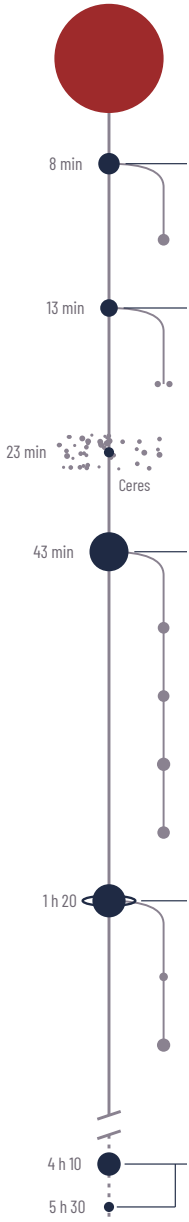
Some packs sleep in a pile on the floor, and by morning nobody can tell whose leg is whose. Humans assume it's about sex. Sometimes it is. Mostly it's about being an animal in a heap of animals for six hours, in a city where you have to act human all day. There's a kind of sleep you only get with somebody's ribs rising and falling against your back, and once you've had it, a bunk alone feels like a cell.

In a pack, there's no hiding desire. You can all smell it, and a pack that shares three rooms learns either to be very discreet about it or not to be discreet at all. People fall for each other, get jealous, and take stupid risks for someone they want. Some packmates fuck, and some never want to, and neither owes anybody an explanation.

Out There

> *They will tell you we came out here for the water, or the metals, or the freedom. We came out here for the same reason everyone else did. We did not know better.*
>
> — **ILSE VARGA**, *Luna, of the Hive*

Everything outside your district is a long way off. People live as far out as Saturn, and the cities have been around long enough to grow slums. Nobody else is out here, and nothing outruns light, so from the Belt a message to Earth can take over half an hour each way, and a trip takes months. How many months depends on how much fuel the ship can afford to burn. Governments that far away can pass whatever laws they like. Out here, the people who enforce them are the ones who own the air. If you call for help, it may come, eventually, and the first thing it will ask is who's paying.



THE SUN

EARTH
Rich, old, and mostly somebody else's problem.

LUNA
Earth's suburb and its garrison. Everyone else calls its people Lunies.

MARS
The second power, terraforming itself into something nobody asked for.

PHOBOS AND DEIMOS
The port where Mars screens every arrival, and higher up, a facility nobody calls a prison.

THE BELT
Ceres, Vesta, Pallas, and a million rocks.
Where the work gets done and the water comes from.

JUPITER
Its settlements are old enough now that people grow up there and never leave.

IO
Mines on ground that never stops shaking, in air that stinks of sulfur through the filters.

EUROPA
Ice studded with sealed labs that everyone can see from orbit and nobody gets into.

GANYMEDE
A magnetic field, every maternity ward in the outer system, and the queues to match.

CALLISTO
Builds its cities tall, because it sits outside the worst of Jupiter's radiation.

SATURN
The new frontier.

ENCELADUS
A research station and a cult.

TITAN
Domes, and the beginnings of a culture.

a long way

TRITON AND CHARON
Out at Neptune and Pluto, they're stories people tell.

Times at left are light-time from the Sun.
Sizes and spacing not to scale.

How the monsters got here

When people spread across the solar system, the worst of the monsters went with them. The corps went first, because someone had to profit from it. The syndicates went because the corps needed someone to do the things they couldn't put on the books. The cults went to hide their corruption. The politicians went to take credit, and didn't bother hiding theirs.

The Changed went as labor, refugees, and families. Some left packs behind. Others Changed for the first time in a hull the size of a bus, six months from port, filled with frightened people deciding what to do about the wolf in the galley.

Nobody sent them, and nobody gave them a mission. They were people the Change happened to, a long way from any elders, and they've spent generations working out how to live with it. Most packs are younger than the oldest pressure doors on Ceres. Some say the Changed were given a purpose once. Your pack will have to find its own.

Ecosystems

Nobody out here lives in a city so much as inside a machine. A ring spinning in vacuum or a dome on Titan is thousands of people and a few hundred machines keeping each other alive. The scrubbers need filters, the filters need a shipment, the shipment needs somebody to negotiate the price, and the somebody needs to breathe. Something in that loop is always running short, and when it runs out, the lower decks pay first. That often means you.

Syzygy calls a place like that an Ecosystem, and each one has its own book. Your pack's Territory (p. 95) is one district of one Ecosystem, and you either keep it livable, or you die.

Nith

> *It isn't far. It's near, near, near. Everything you have ever been afraid of is standing next to you, right now, on the other side of a wall about as thick as a thought, and it is being very polite about it.*
>
> — **KESTREL**, *Charon, from the river*

There's another side to everything out here. The Changed call it Nith, and they can cross into it (*Cross Over* *(p. 52)*). Most humans can't, and the ones who can are very old, very augmented, or very strange. Some of the Changed say crossing feels like parting a curtain they always knew was there. Others describe it as clawing through something that should not tear.

What it looks like

On the other side, places take the shape of what they mean to people. A corp's front office is a throat, and the whole corridor slopes toward it. A hab where nobody talks to their neighbors is a hallway that doesn't end. A hydroponics bay tended by someone who loves it is a real forest, perhaps the only one you've ever seen. An apartment where two people have loved each other for thirty years is warm all the way through, and smells like bread, and you should knock.

Distance is similarity

Two places that are alike are *close* on the other side, however far apart they are here. Every corp lobby in the solar system is, over there, roughly the same lobby, down to the sad potted ficus.

Empty space is small there, which makes Nith the only fast way between worlds. An experienced walker can leave Titan from the right lobby and come out on Ceres before her tea goes cold, with frost still in her fur and a story nobody at the bar will believe. Getting lost means ending up somewhere *like* where you meant to go, and on a ring where every deck was printed from the same plans, that can be a long way from home.

What you carry may not all make it. The corp-issued tablet goes missing on the way, and so do the borrowed pistol and the crate you were paid to carry.

You hold on to your grandmother's ring, the knife a packmate gave you, and what you wear in Fur (p. 47).

Some of the corps know most of this. A few build rooms that nothing else resembles, so nobody can reach them easily. Others build lobbies exactly like every other lobby, on purpose. One lab has noticed that what's grown into a body tends to cross with it.

Echoes

What's left of the dead on the other side is an **echo.** When your pack mourns someone, you give their echo a place, made of what they meant to you. It might be a door that still opens to a code nobody has used in years, or a stretch of weather, for someone old enough to remember any. You can visit them. They'll usually be glad to see you. They'll remember what you promised at the wake, and they'll want to know whether you kept it. The longer you stay, the harder it is to remember which side you live on, and the less you'll want to.

A pack that has held a Territory a long time has many of these places, and walking the Territory on the other side is walking through everyone it lost. Its dead stand watch against the other things that live there.

The dead nobody mourned have no place to rest. People call them ghosts. They still recall what they were owed.

> **ASK THE TABLE**
> - Is an echo the dead themselves, or the mark they left on everyone who knew them?
> - What else lives on the other side, and what does it want from the living?

PART TWO

The Basics

Safety

This game goes places. Characters shift and bleed and sleep together, and sometimes they lose someone they love. One scene can be risqué, horrifying, and devastating. What makes that possible is that anyone can stop it, at any time, without a reason. That's why the Safeword is the coolest rule in this book.

The Safeword

Pick one word that won't come up in play. Anyone can say it at any time. When they do:

- The scene stops.
- The World asks, "Back up, skip, or done for today?" and the person who said it answers:
  - **Back up:** rewind to before the moment and play on differently.
  - **Skip:** the scene resolves off-screen, and play moves on.
  - **Done:** the session ends.
- Nobody asks why, then or later. Saying it is never a failure, because whoever says it is doing the table a favor.

Lines and veils

Lines are things that don't happen in this game. Veils happen off-screen, which means we know they happened but don't play them out. Collect them at session zero. Anyone can give theirs privately, on slips of paper drawn from a hat or, when playing online, in a message to the World. Anyone can add or tighten a boundary at any time, privately and without explaining why. Relaxing one takes everyone's agreement and doesn't happen mid-scene.

While players are writing down their lines and veils, the World reminds them to consider each of these categories:

- **Sex.** On-screen or off, between whom, how close, and in which bodies, whether the human one, the animal, or the furred one in between.
- **Ownership and consent.** Characters holding leverage over each other, companies that lease parts of people's bodies, collars and devices that trap someone in a shape, and being watched, followed, or tracked.

- **Gore and body horror.** Wounds and death, losing control and hurting someone you love.
- **Animal harm.** Some players will care a lot about what happens to animals. Say whether a line here covers the characters themselves in animal forms.
- **Real-world identity.** The game is about a marginalized population, and players from marginalized groups may want some real-world experiences kept out of the game.

After the session

When the session ends, after the end-of-session questions (End of session, p. 100), the World asks everyone, **"Was anything more or less than you wanted?"** No follow-up unless someone asks for it.

Rolling Dice

> *Dagny came through that door with one bag and a cousin's address, and the cousin had shipped out the spring before. Ilse crossed on a ship they swore was sound but wasn't. Pip, God love him, wasn't told a thing. Nobody out here gets told how it'll go, hon. They ask if you're going. The rest you find out when you get there.*
>
> — **AUNTIE RUTH HALLORAN**, *Luna, the Kettle*

1. SAY WHAT YOU DO

If it triggers a Move that calls for a roll, roll 2d6.

2. ADD THE STAT THE MOVE NAMES, THEN ONE OF EACH THAT APPLIES

Your Form
Skin and Beast change some stats.

Vigor
–1 if Broken, or if Wounded and the injuries interfere.

The Move
A bonus it gives itself, or one another Move adds to it.

Forward
One +1 forward per roll.

Circumstances
At most one +1 and one –1.
The World names them before the roll.

3. THE DICE LAND

Any player may Lean.
Spend a Claim for +2.

Other Moves
Any Moves that change the result, like a reroll.

4. READ THE FINAL TOTAL

6- Failure
Trouble, as the Move describes.

7-9 Half Success
A result with a cost, limit, or hard choice.

10+ Full Success
The Move's strongest result.

Totality
An Eclipse on 10+. The Full Success, and choose 1.

If the final dice match, it's an Eclipse.
Lose 1 Poise, and take the next result up.
A Full Success becomes a Totality.

Who rolls?

Players roll.

One person at the table plays everything that isn't the pack. They are **the World**. The World never rolls.

When do players roll?

Narrate what you do. The World says whether that's a Move (p. 24) and which one, as soon as you've described it, and names the stat if the Move calls for a roll.

Not every action is a Move, but as a rule of thumb, it's a Move if a main character failing at it could be a plot point in a book or movie. Use *Act Under Pressure (p. 24)* if nothing else fits.

> **WORLD** The enforcer levels a gun at the pack. What do you do?
>
> **PIP** I dive behind the ice hauler.
>
> **WORLD** That's *Act Under Pressure*, +Keen.
>
> **DAGNY** I don't stop. I slam into him shoulder-first.
>
> **WORLD** That's *Unleash (p. 25)*.
>
> **ILSE** I grab the gun's muzzle to point it away from the rest of the pack.
>
> **WORLD** That's *Stand Between (p. 26)*.
>
> **MARCUS** I raise my hands, smile, and say, "Relax. No one has to get hurt here."
>
> **WORLD** That's *Find Their Lever (p. 28)*.
>
> **MARCUS** *(rolls) 10.*
>
> **WORLD** He needs a reason to walk away that his boss will believe.
>
> **MARCUS** I hand him my Halcyon card. "Tell them Community Liaison has it in hand. I'll put it in writing. I love putting things in writing."
>
> **WORLD** No Move, no roll. The enforcer holsters his gun. As he does, a folded note slips out of his jacket.
>
> **PIP** I reach for the note as it falls.
>
> **WORLD** No Move, no roll. Except it's drifting toward a puddle of coolant.
>
> **PIP** Then I dive to catch the note before it lands in the puddle.
>
> **WORLD** That's *Act Under Pressure*, +Keen.
>
> **MARCUS** Now I chat with him about the atmospherics on Deck Two.
>
> **WORLD** No Move, no roll. He grumbles that half the scrubbers have been off for a week.
>
> **MARCUS** I steer the conversation to Deck One, trying to read his expression when I mention the Martian Consulate.
>
> **WORLD** That's *Take the Scent (p. 27)*, +Keen.
>
> **MARCUS** Later, I have him over for dinner. I fry some frozen nutrient cubes.
>
> **WORLD** No Move, no roll.

> **MARCUS** Actually, I really want to impress him, so I sauté the good nutrient cubes with real salt and the last of the herbs I bought last week.
>
> **WORLD** That's *Act Under Pressure*, +True.

Name an action, not a goal. The action can imply what you're after. Say "I walk up to the guards with my badge out and my tail tucked," not "I get past the guards." In a fight, say "I swing my crowbar, aiming not for the guard but for his gun," not "I disarm the guard."

Doing it again. Repeating the same action when nothing has changed doesn't earn another roll or another benefit. Try something different, let the situation change first, or make it change.

Against a packmate. When you act against another player's character, nobody rolls. Play it out. If you hold a Claim (p. 39) over them, you can *Press Your Claim (p. 40)*.

Dice. If a Move calls for a roll, roll 2d6.

Bonuses and penalties

Add the stat (p. 23) the Move names, then *one* applicable bonus and penalty in each of these categories:

- **Your Form.** Skin and Beast change some stats, and the Wode doubles them (Forms, p. 45).
- **Vigor.** Broken gives −1, and so does Wounded when your injuries interfere with the action (The Vigor Clock, p. 33).
- **The Move.** A bonus the Move specifies (a Leash on *Call Back*), or one another Move adds to it (the Coyote Anima (p. 54)'s *Better Story* on *Find Their Lever*).
- **Forward.** When a Move gives you *+1 forward,* use it on the next roll it applies to.
- **Circumstances**, below.

Circumstances

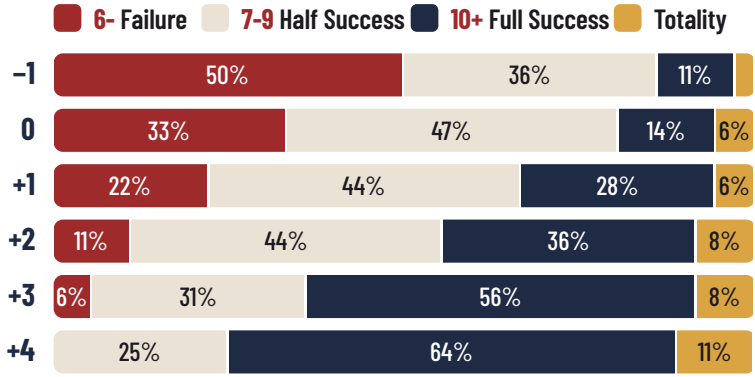
The World can give bonuses for advantages and penalties for obstacles. Use the greatest bonus and worst penalty. The World says what the Circumstances are *before* the roll.

- **+1**: You're on the gantry above them. The guard is drunk. You have an accurate map of the maintenance tunnels. A terminal built for paws, which offsets Beast's −1 Wired.
- **−1**: The corridor is slick with coolant. The console labels are worn away. They know you're coming.

What does the result mean?

Follow the result written in the Move.

Final total	Result	Outcome
Eclipse on 10+	Totality	The Full Success, and one thing more (Totality).
10+	Full Success	The Move's strongest result. Some Moves can still have consequences.
7–9	Half Success	A result with a cost, limit, or difficult choice.
6–	Failure	Trouble, as the Move describes. Your goal may fail, or succeed with a bad outcome.



After the dice land

Players may use Moves that change the result, like *Lean* (*p. 40*) or Io's *Burn Hotter*. Then check the final dice for an *Eclipse*.

ECLIPSE

When the two dice show the same number, after any rerolls, lose 1 Poise (p. 36). Take the next result up. A Failure becomes a Half Success, a Half Success becomes a Full Success, and a Full Success becomes **Totality**.

TOTALITY

When an Eclipse is already a Full Success, choose 1:

- **Natural order.** Gain 1 Claim (p. 39) over someone your action affected. The World says who.
- **Primal power.** If the Move gives you choices, you may pick one more. Otherwise, it has a greater effect. The World says how.
- **Bestial rage.** Go Wode (p. 47) with 1 more protection than you otherwise would.

Examples

The pack is in the maintenance layer under Ring Four. A Halcyon inspection team is between them and the pressure door home.

WORLD There are three of them. Two in Halcyon gray with sidearms, one in a suit with a tablet, and he's the one who's been reading meters and frowning. They haven't seen you. The door you need is behind them. What do you do?

PIP I'm in Beast. I leap into the cable trunk over their heads and sprint along it, then drop down on the far side to hit the door release.

WORLD That's *Act Under Pressure*. Something threatens you. If they hear you, they turn around, and there are two guns in this corridor and one of them is loaded with silver, because Halcyon has read the same risk assessment everyone has. Running through a trunk full of cable is Fierce.

PIP I'm not much for Fierce. Can I do it differently? I go slowly, and I only move while they're talking. I'm listening to where they are the whole way.

WORLD Then it's Keen. And you're in Beast, so +1.

PIP *Keen +1, Beast +1. (rolls) 5 and 3, that's 8, plus 2. 10.*

WORLD Full Success. You're through the trunk, you drop, the door cycles. The inspection team turns to look at an open pressure door with nobody in it. Dagny, where are you?

DAGNY I was on the other side of the pressure door, waiting for Pip to open it. I'm in Fur, arms crossed. "Hello. You're in my basement. It's not mine. But."

WORLD The suit lowers his tablet and stares.

DAGNY I want him to take his inspectors back upstairs. I tell him the shift supervisor is waiting up there to approve their access. *I'm bluffing.*

WORLD That's *Find Their Lever*. He's under orders to inspect this level, so he has a reason to resist. Roll +Sly to find out what would convince him.

Pip's player changed the stat by changing what Pip did. Pip's one roll covered climbing through the trunk, staying hidden, and opening the door. The World mentioned the silver because Pip would know about it, but left the consequences until after the roll. Had Pip's total been 8, that would have been the moment to say what it cost.

Six civilians are climbing down a cargo chute out of a Halcyon sweep, and a drone has found the top of it. Ilse is at the bottom, with a torn shoulder and her Poise Clock at 1.

ILSE I go up the rungs to meet it. I put myself between the drone and the chute, and I keep going up until it has to deal with me first.

WORLD That's *Stand Between*. Roll +True. You're Wounded, and the shoulder is what you're climbing with, so –1.

ILSE *True +1, Wounded –1. (rolls) 2 and 4. 6.*

WORLD Anyone Leaning?

DAGNY *I would, but I don't hold one over her.*

WORLD Then it's a Failure. The drone comes down the chute at you and pins your bad shoulder against the housing. The civilians get past underneath you, because you're what it's looking at. Lose 1 Poise.

ILSE *That's my Clock run out.*

WORLD Then you go Wode, pinned to the wall of a cargo chute, with the drone's camera a hand's width from your face. Say what it sees.

Ilse's roll took her stat and her Wounded penalty together, before the dice. The World asked for Leans after the dice landed and before reading the result, since a spent Claim could have turned the Failure into a Half Success. On a Failure, Stand Between *has the World make a Hard Move (Basic Moves, p. 24), and the drone pinning Ilse was that Move. The Poise she lost was the World's call, not part of the Failure itself, and when her Poise Clock ran out the Wode followed (The Wode, p. 47).*

Stats

Your stats are five words for what you're like, and how much. You set them in Making a Character (p. 43), and XP (p. 99) can raise them. Moves call for a stat as +Fierce, +Keen, and so on (Rolling Dice, p. 16).

Stat	What it covers	Sounds like	Basic Moves
Fierce	Force, violence, physical intimidation	"I go through the door."	*Unleash* (p. 25)
Keen	Perception, tracking, sensing Nith (p. 11)	"Something's wrong here."	*Take the Scent* (p. 27), *Hunt* (p. 32)
Sly	Communication, persuasion, deception	"Let me handle this."	*Find Their Lever* (p. 28)
Wired	Machines, implants, the city's systems	"Give me thirty seconds on the panel."	*Jack In* (p. 30)
True	Endurance, resolve, care, connection	"I'm not leaving."	*Stand Between* (p. 26), *Tend* (p. 31)

Biggest lad in the Io yards, arms like coolant pipes, and we sneak off at shift change and he's done before the whistle stops. Then there's this welder off the night crew, comes up to my chin, and he just. Doesn't. Stop. We missed two shifts. Got docked for both. Worth every credit.

— **DAGNY OSTROWSKA**, *Io, of the Hive*

Basic Moves

A Move is anything you do that the story could turn on. Every player character has all the basic Moves below. A Move's trigger is its italic line. When what you do matches it, you make the Move (When do players roll?, p. 18).

When a Move says the World makes a Hard Move, the World changes the situation against you right away, as when you lose Vigor. A Soft Move is a threat or a cost you still have a chance to avert, like losing Poise. The full details are in *The World* book.

ACT UNDER PRESSURE

When you do something where failure is possible and matters to the story, say what you're doing and roll +the stat that fits how you do it.

- ● **10+** You do it.
- ◑ **7–9** The World chooses 1:
  - **Worse outcome.** You do it, but the World makes a Soft Move.
  - **Hard bargain.** You can choose to do it, but if you do, the World makes a Hard Move.
- ○ **6–** It goes badly. The World makes a Hard Move.

This is the catch-all, so if another Move fits better, use that instead (When do players roll?, p. 18).

Choosing the stat. The World says which stat your action uses. If you'd rather use another, narrate a different action:

- **Fierce:** Force a jammed hatch open before the compartment vents.
- **Keen:** Listen for a guard's footsteps to time your dash across a corridor.
- **Sly:** Keep your voice steady while explaining your badge to an inspector.
- **Wired:** Reroute power by hand while water rises around the junction box.
- **True:** Hold on to a ladder through an emergency spin change.

> *Every ninth night, the Kettle's shutters come down and the bar belongs to the people in Fur until morning. Except a Garrison sergeant is at the bar with a tablet, and on it is a still from a corridor camera on Deck Nine, after curfew. It's Dagny, in Fur, where nobody in Fur has a reason to be.*

WORLD He turns the tablet toward you. "Regular of yours?" What do you do?

RUTH I keep wiping the glass I'm holding. "Sergeant, I've forty regulars and half of them have fur, and I couldn't tell you one from the next in a bad photo at the end of a long day. Sit down. You'll have the stew." *I'm not trying to get him to do anything. I'm trying not to give Dagny away.*

WORLD That's *Act Under Pressure*. Keeping your face still while he watches it is Sly.

RUTH *(rolls) 6 and 2 with +0 in Sly makes 8.*

WORLD Half Success, so it costs you. The Moon gets in. Lose 1 Poise. He takes the stew. He also takes the stool at the end of the bar, the one with a view of the stairs, and he's in no hurry. You've told him nothing, and you've got an hour until the shutters come down with a Garrison sergeant on the wrong side of them.

RUTH *Two left on my Clock.* Well. Pip, love, go up and tell the lads the kitchen's closed tonight. Say it slowly, and say it in Skin.

UNLEASH — ROLL +FIERCE

When you use violence to get what you want, say what you're doing and roll +Fierce.

- ● **10+** You get it. Choose 2 protections.
- ◑ **7–9** You get it. Choose 1 protection.
- ○ **6–** You don't get it. No protections. The World makes a Hard Move.

Protections

- You don't lose Vigor (p. 33).
- You don't lose Poise (p. 36).
- You don't damage anything or hurt anyone more than you meant to.
- You do it quickly and quietly.
- You don't leave evidence.

Personnel encountering a morphologically variant individual in a confined space should be aware that the encounter will typically conclude within six (6) seconds, after which personnel will be in a position to assess whether a second encounter is likely. Halcyon does not at this time provide guidance for the second encounter.

— ***HALCYON ATMOSPHERICS***, Field Safety Bulletin 7: Biological Hazards (Uncataloged)

Two Ostrander-Kell recovery techs have a girl from Deck Nine sat on the stairs outside the Kettle. Her legs are leased, the lease is in arrears, and one of the

techs already has the release key in his hand. Dagny comes down the stairs behind them.

DAGNY I don't say anything. I pick the one with the key up by his collar and his belt and I slam him against the wall. I want the key, and I want them gone.

WORLD That's *Unleash*. Roll +Fierce.

DAGNY *(rolls) 8. One protection. (looks at the list for a while) I don't lose Poise. I'm not going Wode right outside the Kettle again.*

WORLD Then here's the rest of it. He goes into the wall hard enough that you feel his collarbone break. The key skitters down the steps to the girl. The other tech has a shock baton, and he gets one touch in across your ribs before he decides he'd rather be anywhere else. That's 2 Vigor, so lose 1 after your Fur's Armor. The stairwell camera got all of it, and so did everyone on the landing. It was not quiet.

DAGNY *Is the girl all right?*

WORLD She's holding the key in both hands and looking at you. She has more to be afraid of than she did five minutes ago, and some of it is you.

DAGNY *(laughs) Yeah. Fair.* "Hi. Come upstairs, Ruth'll feed you. Don't look at him."

STAND BETWEEN — ROLL +TRUE

When you put yourself in danger to protect someone or something, say how you intervene and roll +True.

- ● **10+** You protect them and avoid the danger yourself.
- ◑ **7–9** You protect them, but choose 1:
  - You take it instead. If the danger was social, its source gains 1 Claim (p. 39) over you. If the danger was physical, lose the Vigor (p. 33) you intercepted. The World says how much. Your Armor (p. 34) reduces it, but you lose at least 1.
  - Lose your position, leaving yourself trapped, separated, or in the open.
  - Sacrifice something you need to keep them safe.
  - Let the Moon take the strain. Lose 1 Poise (p. 36).
- ○ **6–** The World makes a Hard Move.

***Stand Between* or *Unleash*?** Driving the soldiers out is *Unleash*, but holding them back while the residents get behind a pressure door is *Stand Between*.

A Halcyon compliance officer is working her way down the Kettle's bar with a scanner, asking for registration. Kestrel has none, and is sitting very still with both hands around a cup.

MARCUS I'm up before she gets to Kestrel. Skin, suit, badge out. "Officer. Marcus Tanaka-Bell, Community Liaison. This resident is a stakeholder in my Ring Four consultation, and her paperwork is with my office." *None of that is true.*

WORLD You've put yourself in her way, and it's your name on the line now, not Kestrel's. That's *Stand Between*. Roll +True.

MARCUS *(rolls) 7.*

WORLD She lowers the scanner. Kestrel's protected, but choose 1.

MARCUS *Social. She gains the Claim over me instead.*

WORLD She writes your name on her tablet, slowly, and says, "Then I'll expect the paperwork by Friday, Mr. Tanaka-Bell." That's her Claim. I'm writing it down as, "He vouched for someone who isn't on the register." Then she moves on to the next stool. She isn't finished with the bar.

MARCUS *(quietly)* Don't worry. It's nothing a little paperwork can't fix.

KESTREL I put my hand flat on the bar, next to his, and don't say anything at all.

No, child, I did not fight anyone. There was a camera in the lift, and a girl in the lift whose Skin would not hold, and I am an old woman with a large coat. I stood in front of the camera and looked into it with nothing whatsoever on my face. She got off at nine. I am on that recording. She is not.

— **ILSE VARGA**, *Luna, of the Hive*

TAKE THE SCENT — ROLL +KEEN

When you take a moment to study a place, a situation, a person, or an object, roll +Keen. The World answers your questions honestly.

- ● **10+** Ask 2 questions from the list.
- ◑ **7–9** Ask 1, but your attention gives you away, and someone learns what you're after, where you are, or what you are. The World says who.
- ○ **6–** Ask 1, and the World makes a Hard Move.

Questions

- What does ___ want from this?
- What's the way out, in, or through?
- Who or what is most dangerous?
- Who or what is in the most danger?
- Who or what is in control?
- Who's afraid, and of what?
- What does this look like on the other side (p. 11)?

Acting on it. The first player to act on the answers in this scene takes +1 forward (Bonuses and penalties, p. 19).

"What does ___ want?" If the World's answer gives you something new you could use against that person, gain a Claim (p. 39) over them. The World says whether it does. That the clerk wants lunch is not enough, but that he needs to hide who visited his office might be.

From the other side. When you *Take the Scent* in Nith, you may also ask, *What is this for?*

> *Meridian sealed a hab on Ring Two over a lease dispute. The family inside hasn't been seen for a week. Sable stands at the far end of the corridor and watches the door.*
>
> **SABLE** I watch it for a while. The seal. The vent. Who walks past, and who crosses to the other wall to do it.
>
> **WORLD** That's *Take the Scent*. Roll +Keen.
>
> **SABLE** *(rolls) 8. One question. What does this look like on the other side?*
>
> **WORLD** On the other side, the door is open. The hab's lit and warm, which it isn't on this side. Four places set at the table. Four chairs pushed in. The walls are moving, in and out, slowly, like something asleep. That's your answer. On an 8, your attention gives you away. The chair facing you pushes itself out from the table. Whatever's in there has noticed being looked at, and it knows which side you're standing on.
>
> **SABLE** *Noted. (writes) Four chairs. Seven days. Not going in alone.*

FIND THEIR LEVER — ROLL +SLY

When you try to get an NPC to do what you want and they have a reason to resist, roll +Sly.

- ● **10+** The World tells you the easiest thing that would convince them (what they want, what they need to hear, what leverage you hold).
- ◑ **7–9** The World tells you what would convince them, but it's costly, tricky, or distasteful.
- ○ **6–** The World chooses 1:
  - They name a price you really don't want to pay.
  - They turn it around and demand something from you. The World says what gives the demand weight.

A reason to resist. If the NPC is already willing to do what you want, don't roll. The bartender pours you a drink. *Find Their Lever* is for the clerk who's been told not to help, or the politician with an election to consider.

The lever. Money, a favor, a job, a threat, or a Claim (p. 39), which means either they gain one over you or you spend one you already hold over them.

> *A Garrison private has deserted onto Ring Four with a round still in him. Ilse has him in Doc Amaral's back room, and the Doc has already said no once.*
>
> **ILSE** "You will treat him. He is nineteen years old, he was never offered a different life, and I am not asking."
>
> **WORLD** The Garrison checks the clinic's license, so the Doc has a reason to resist. That's *Find Their Lever*. Roll +Sly.
>
> **ILSE** *Sly is my zero. (rolls) 5.*
>
> **WORLD** Failure. The Doc turns it around. "I'll talk you through it. Every cut. But my hands don't go in him, and he never sees my face. If the Garrison asks him who took the round out, the only answer he has is you." What gives it weight is the last time the Garrison came through this clinic. They were here two days, and the Doc lost the night staff.
>
> **ILSE** *(quiet)* I look at my hands for a moment. Then I roll my sleeves up past the elbow. "Yes. Where do you keep the soap?" And while I'm scrubbing, I ask the boy his name. He will want someone to have asked.

In my experience there is no such thing as a favor. There is a line item that has not yet been invoiced. I say this with real affection. Some of my dearest friends are line items, and I expect to be one myself, eventually, on a spreadsheet I will not be shown.

— **MARCUS TANAKA-BELL**, *Titan, Halcyon Atmospherics (Community Liaison)*

JACK IN — ROLL +WIRED

When you hack, subvert, or coax a machine, a system, or someone's implant, name the effect you want and roll +Wired.

- ● **10+** It works. Choose 1 benefit.
- ◑ **7–9** It works. The World chooses 1 cost.
- ○ **6–** It doesn't work. The World chooses 2 costs.

Benefits

- You maintain access for a while.
- Nobody knows it was compromised.
- You learn something extra.

Costs

- You leave a trace.
- It costs you a resource, which the World names.
- Something else in the system wakes up.
- It takes longer than you have, and the World says what the delay changes.

Interface. *Jack In* needs an interface, which could be a console or a port.

> *The girl from the stairs is on the Kettle's kitchen table with her trouser legs rolled up. Her legs are Ostrander-Kell, on a lease, and the lease can lock them from a desk anywhere on the ring.*
>
> **SABLE** My cable's in the port behind her knee. I want the lease's kill switch to think it's been paid out. Not removed. Satisfied.
>
> **WORLD** That's *Jack In*. You've named the effect. Roll +Wired.
>
> **SABLE** *(rolls) 6 and 4. 10, and Wired makes it 12.*
>
> **WORLD** It works. Choose a benefit.
>
> **SABLE** *Nobody knows it was compromised.* On their side, the lease is paid in full, by a tenant number that doesn't exist.
>
> **WORLD** Then their ledger says she's a satisfied customer, and the switch goes to sleep. The term is on your screen while it closes. Fourteen years. She's sixteen.
>
> **SABLE** *(a pause)* Fourteen. *(to the girl)* Stand up. Slowly. Tell me if your knees go cold.

TEND — ROLL +TRUE

When you provide care that could help someone, but the outcome is uncertain, describe the care and roll +True.

- ● **10+** It helps. If they're a packmate, your care heals them (Healing, p. 34). One of you gains a Claim (p. 39) over the other, and the person you tended chooses who. Whomever the Claim is over says what they owe or reveal.
- ◑ **7–9** As above, but at a cost. Choose 1:
  - It takes longer than you had. The World says what the delay changes.
  - It uses something up. The World says what's gone.
  - It gets to you. Lose 1 Poise.
- ○ **6–** The care gives no relief, and something goes wrong between you.

What *Tending* looks like. You might set a bone, bring someone food, or sit with them in the dark. Sex can be care, too.

> *After the stairs. Dagny is on a stool in the Kettle's kitchen with her shirt off and a baton burn across her ribs, pretending it's nothing.*
>
> **RUTH** I don't ask. I put the kettle on, and I come round the counter with the burn salve and a clean cloth and sit down in front of her and start on the ribs. "Sit still, love. You've a man's collarbone to answer for in the morning, and I'd rather you did it standing up."
>
> **WORLD** She's hurt, and salve might not reach a shock burn under fur. That's *Tend*. Roll +True.
>
> **RUTH** *(rolls) 9. Half Success. It takes longer than I had. The bar can open late.*
>
> **WORLD** It does. By the time she's wrapped, the shutter's rattling with the night shift wanting in, and nobody's behind the taps. Dagny, it helps. Restore 1 Vigor. And one of you gains a Claim over the other. Your call who.
>
> **DAGNY** Ruth didn't even yell at me, and she had every reason to. She gets it. *(beat)* Look, I'd do it again. Break him on that wall. I'd... yeah. Ruth knows that now. *That's the Claim.*
>
> **RUTH** "I know, hon. Hold that there. Pip! Open the shutter and go find Ilse."

After Teodora, I mean the week after, I wasn't... look. Ruth came down the stairs with the big pan and sat on the floor with it. On the floor. In that skirt. Didn't say a word about the floor or Teodora or any of it, and I ate the whole pan, and I couldn't look at her for a week. Some days I still can't. Pass us that.

— **DAGNY OSTROWSKA**, *Io, of the Hive*

HUNT — ROLL +KEEN

When you go looking for something, or someone, that isn't easy to find (an implant, papers, a part nobody stocks, a person who doesn't want to be met), say whom you ask or what trail you follow, and roll +Keen.

- ● **10+** You find what you're after.
- ◑ **7–9** You find it, but the World chooses 1:
  - You lose yourself to the hunt. Lose 1 Poise.
  - It isn't quite what you wanted.
  - Someone else also wants it.
  - Word reaches the owner before you do.
  - It takes time you don't have.
- ○ **6–** The World chooses 1:
  - Nobody you reached knows where it is, and asking was noticed.
  - You find it, but at a high price or with strings attached.

Getting it. *Hunt* finds the thing. If whoever has it won't part with it, *Find Their Lever* to learn what it would take.

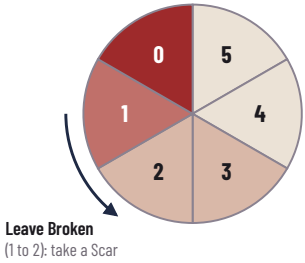
> *The Kettle's scrubber has eaten its last membrane, and Halcyon doesn't sell them to tenants, because the Kettle's scrubber isn't supposed to exist. Marcus is at his desk on the Halcyon side of Ring Four.*
>
> **MARCUS** I go through procurement. Not the catalog, the write-offs. Somewhere on this ring a membrane got condemned for a scratch, and somebody has it in a drawer.
>
> **WORLD** Nobody stocks it, and you're following a paper trail. That's *Hunt*. Roll +Keen.
>
> **MARCUS** *(rolls) 8.*
>
> **WORLD** You find it. A maintenance lead on Deck Two condemned three last quarter, and only two went into the crusher. And it takes time you don't have. His shift ended an hour ago, he lives on the far side of the spoke, and the lift's down for inspection. I'm ticking *Air*.
>
> **RUTH** *That's two left on it. Marcus, love. Walk faster.*
>
> **MARCUS** Community Liaisons do not run. *(beat)* But this one is taking the stairs.

Vigor

> *Nobody I have ever ferried died of the thing that killed them. Teodora died of a double shift. Benedek's brother died of a debt. A girl on Ring Two died of a contract with a clause in it. The hatch, the knife, the silver, those are only how it was* delivered.
>
> — **KESTREL**, *Charon, from the river*

The Vigor Clock

Your Vigor Clock is how much more your body can take. It starts at 6 and counts down as you're hurt. Record each injury beside the Vigor it cost.



THE VIGOR CLOCK

5–4 Hurt
No Vigor penalty, though the injury is real.

3–2 Wounded
–1 when your injuries interfere with the action.

1 Broken
–1 to all rolls, instead of Wounded's.

0 Dying
Resolve Dying immediately.

Starts at 6. Armor reduces the Vigor you lose.

Getting hurt

> *Look. Six seconds. That's a fight. Anybody tells you they were in a fight for a minute, they were in a fight for six seconds and then they were in something else. Running, mostly. Or the med bay. Or a bag.* (laughs) *It's not funny.*
>
> — **DAGNY OSTROWSKA**, *Io, of the Hive*

Fights run on Moves, usually *Unleash* (*p. 25*) and *Stand Between* (*p. 26*). When you're hurt, the World says how much Vigor you lose, as in "The entire frame comes down on your shoulder for 4 Vigor, reduced to 3 by your Fur's Armor."

How much is it? As a rough guide, before Armor, a hard punch costs 1 Vigor, a gunshot 3, and a grenade 5.

Armor

Armor reduces how much Vigor an injury costs. Your Form (p. 45) and your gear may give Armor. Armor doesn't add together unless a Move says otherwise. Silver ignores Form Armor.

When a Move costs you Vigor, Armor reduces it only if the Move says so.

Conditions

Conditions are wounds that don't bleed. When one interferes with an action, it imposes a penalty as a Circumstance (p. 19). The World decides when that is.

Condition	Gets in the way of
Ashamed	Facing whoever you're ashamed in front of
Hunted	Anything that needs you not to be found
Owned	Defying whoever holds the lease on you
Stuck	*Shifting* (p. 49) at all. You can't (Stuck, p. 48)
Exposed	Passing unrecognized
Alone	Reaching for the pack or letting them reach you, including a packmate's *Call Back* (p. 50)
Feral	Diplomacy, deception, *Shifting* to Skin, hiding your tells

These are examples. The World might give you *Intoxicated*, imposing –1 to biting your tongue but not to biting the enforcer.

Write each Condition with its cause. Healing can end one when it makes sense. A night with the pack can clear *Alone*, but it can't make an *Exposed* packmate anonymous again.

> *Okay so everybody asks about the arm. Arm's fine. Arm's great, actually. It's that I said* please *to him. In front of everybody. And I know, okay, I* know *it was the smart thing, Ilse's told me about nine times it was the smart thing.* (shrugs) *I still hear myself saying it. Also it wasn't even my color.*
>
> — ***PIP**, Moonless, of the Hive (unofficially)*

Healing

Moves like *Tend* (p. 31) and Rest (p. 96) in downtime can **heal** you, restoring 1 Vigor or 1 Poise (p. 36), or clearing 1 Condition. Choose one the care could mend. A warm meal can't set a bone, and a splint doesn't help *Ashamed*. Care that will certainly help heals without a roll.

Scars

A **Scar** is what a wound leaves behind. It might be a scar you can see, a limp, or a missing limb. Write each one on your sheet with where it came from.

Take a Scar when you restore Vigor from 1 to 2, leaving Broken.

It gets in the way. Once per session, when a Scar would make something harder and you let it, say how. Perhaps your bad knee goes on a long climb or your hand won't stay steady. The World makes a Move, and you mark 1 XP (p. 99).

Scars stay. A replaced or regrown part is a Scar of its own.

In Nith. The other side shows what a Scar means to you. One you haven't made peace with may still be an open wound. One you're proud of may burn brightly, while one that has become simply part of you may look exactly as it does on this side. Say how each of yours looks when you *Cross Over* (*p. 52*).

> *On this side it's a hand. Holds a cup, carries a crate. Over there it's still bleeding. It drips all the way along the path. She looks at it every time I visit, and she doesn't say anything.*
>
> — ***ORIOL VANCE**, Callisto, of the Drift*

DYING

When your Vigor Clock runs out, say what you're doing about it and roll +the stat that fits, such as +Sly to beg the enemy who could pull you out of the fire, +Fierce to lift the girder off your chest, or +True to refuse to die until your packmate is safe. Ignore Vigor penalties on this roll.

- ● **10+** You may live. Describe how you cheat death.
- ◑ **7–9** You may live at a terrible cost. The World chooses 1:
  - You lose a Form. The World says whether it's Skin, Fur, or Beast (Stuck, p. 48).
  - You go Wode (p. 47), with no protections. Your Leash stops working. Find a new one through play.
  - You owe your rescuer a life debt. They gain 3 Claims (p. 39) over you.
- ○ **6–** The World offers a **Return**, a way to come back wrong, in a different situation or body (*The World* has them). Accept it and live, or choose death.

If you live. Restore 1 Vigor and say how the immediate danger ends, whether someone pulls you out, the fire goes out, or you come back later in a different body.

Final act. You may always choose death. If you do, say what it bought. If that's a Move, don't roll. It's a Full Success. Make it matter.

Poise

> *My grandmother shut the north shutters every October and opened them again at Easter, for seventy years, and she would not tell me why. I did not ask her. I was nine, and then I was twenty, and then she was dead. I have a pair of shutters on my wall now, child. They do not open onto anything.*
>
> — **ILSE VARGA**, *Luna, of the Hive*

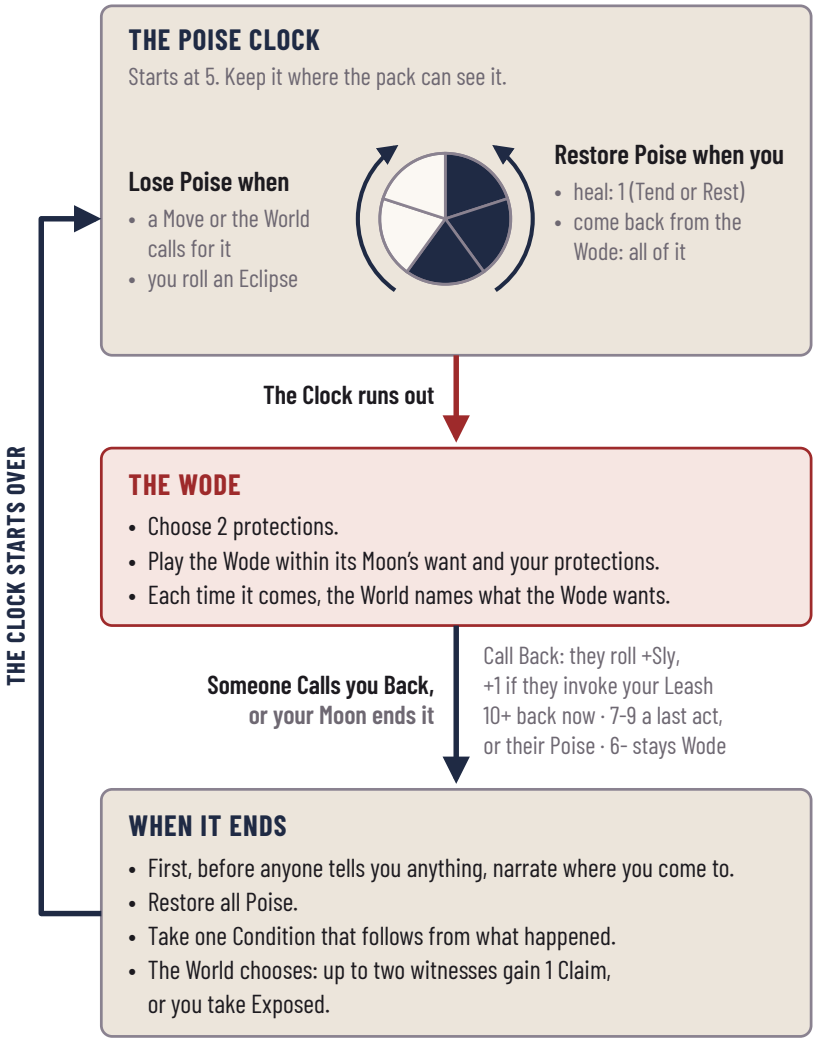
Your Moon pulls at you wherever you are, and the pull wears you down. Everyone carries it differently. You might raise your hackles at the slightest provocation. You might need to get out, so you run the outer deck around the ring until you can't run anymore. You might brood in a bunk with the curtain pulled and growl at whoever opens it.

As you wear thin, every scent gets too loud, and some you can't ignore. You crave fur and flesh, to bite and to be bitten. Some call it a heat and some call it a rut, but most just say they're running hot. One of the Changed goes looking for someone to burn it off with. Another locks the door, turns the air recycler up, and waits it out alone (Downtime, p. 96).

The Poise Clock

Your Poise Clock is the last of your composure, and all that stands between the Wode (p. 47) and the people around you. It starts at 5. Keep it where the other players can see it, because the pack can read it in your body.

Lose Poise when a Move, an Eclipse (p. 20), or the World calls for it. When you do, say how it shows. When the Clock runs out, you go Wode (The Wode).



Dagny is drinking at the Kettle with her Poise Clock at 2. Marcus has just told the pack that Halcyon is relighting the Ring Two foundry tonight.

WORLD The lights dip, and stay dim. That's the furnaces coming up, and your Moon knows what that means. Lose 1 Poise.

DAGNY *Down to 1.* I set my glass down very carefully, and I don't let go of it.

WORLD Ruth notices. What do you do?

DAGNY I'm going to the foundry. I *Hunt* for whoever's running it. *(rolls) Two fours and +1. Nine.*

WORLD Matching dice, so that's an Eclipse. Lose 1 Poise, and your Half Success becomes a Full Success. Your Clock is at 0.

DAGNY So I find them. And I'm Wode when I do.

Claims

> *Callisto, four years ago. Thursdays, the 0300 lift, car three. What your face does when you think the stairwell camera's dead. It isn't. Hasn't been for eleven weeks.*
>
> — **SABLE**, *Europa, address withheld*

A Claim is the hold one person or faction has over another, by debt, secret, or obligation. Marcus holds a Claim over Sable because she trusted him with where her family lives. He can spend that Claim in several ways:

- **Reassurance.** "For the record, nobody has asked me, but if they did, I have a very poor memory for addresses."
- **A bargain.** "I'd like to forget where they live. In my experience, that would be easier with a reason."
- **A threat.** Over a drink, once, and not again: "Hab two-eighteen, wasn't it?"

Record a Claim on the holder's sheet, with who it's over and what gives it weight, for example "Marcus over Sable: she trusted him with her family's location." The World records the ones its people and factions hold. Nobody holds more than **3 Claims** over the same person.

Two people can hold Claims over each other. That can be friendship or love, rivalry or resentment.

Gaining Claims

You gain a Claim when someone gives you leverage, which happens when they feel they owe you or you learn something they'd rather hide. Some Moves say when, like *Tend* (*p. 31*), *Call Back* (*p. 50*), and Totality (p. 20). Otherwise, anyone can suggest that a scene gave a Claim over someone. If the player whose character it's over agrees, it did. Sex on its own doesn't make a Claim, but a night where somebody felt *seen* might.

When the World decides the pack has let the Territory (p. 95) down, someone in it, such as the clinic technician, the council, or the families on the expat block, gains a Claim over whoever let them down.

The year we lost the ring, Tamsin went Wode in the mess and put her hand through Jonah. He lived. He hasn't asked her for a thing since, and she hasn't stopped offering.

— **ORIOL VANCE**, *Callisto, of the Drift*

Spending Claims

Name the Claim, say how you bring its leverage into play, and cross it off. You can spend one to *Lean* on a roll that affects whoever you hold it over, or to *Press Your Claim* on a packmate.

LEAN

When any player rolls, after the dice land you may spend a Claim to encourage or threaten someone the Move affects, including the character who made the Move and its targets. If you do, add +2 to the total.

Pip is crossing a maintenance gantry over the Deck Twelve freight lane with a Meridian key wafer in his teeth while a drone sweeps the span behind him. He rolls to Act Under Pressure *and gets a 6.*

ILSE *I Lean. I hold a Claim over him.* He promised me, in front of the pack, that he would come home. I'm at the far end of the gantry and I mouth his name.

WORLD How does that change what happens on the gantry?

PIP I exhale, slowly, like she taught me. I stop looking at where I am and focus on where I'm going. Balanced mind...

WORLD ...balanced body. +2, so that's 8. Cross the Claim off, Ilse. Pip, you make the far side. The drone's light goes over the gantry a second after your tail clears it, and Ilse is standing there with her arms folded.

PIP *(flexes)* Told you I could do it.

PRESS YOUR CLAIM

When you spend a Claim over a packmate to push them, say what you're bringing to bear. Their player chooses 1:

- **They give way.** They say what it costs them, and mark 1 XP (p. 99), once per session.
- **They refuse.** Keep the Claim. They know now that you'd use it.

Morning. Dagny is lacing her boots by the Kettle's door. The Ostrander-Kell techs from the stairs have a van on Deck Nine, and she knows which one.

RUTH *I Press my Claim. The one from last night, from the kitchen.* "You told me you'd do it again, love. You told me with my hands on your burns.

> I'm asking you not to, and I'm asking as the woman who has to patch you up until the time I can't."
>
> **WORLD** Dagny, your call.
>
> **DAGNY** *(long pause)* I refuse. I finish the knot. "Then you shouldn't have asked, Ruth." And I go.
>
> **WORLD** Then keep the Claim, Ruth. Dagny knows now that you'd use it.
>
> **RUTH** I know she does. I put the pan on anyway. She'll be back by supper.

When a Claim is called in

When someone the World plays calls in a Claim they hold over you, they name what they want and when. The World crosses the Claim off. Choose 1:

- **Pay.** Do it or hand it over, and say what it costs you.
- **Refuse.** The World makes a Hard Move from that leverage.

Crossing off Claims

- After you spend a Claim, you still know what you know, and the relationship remains.
- Paying a debt or removing its leverage crosses off every Claim it supported.
- Death doesn't cross off Claims. The World decides who inherits a dead holder's debts, and the dead may still come to collect (Echoes, p. 12).

PART THREE

The Changed

Making a Character

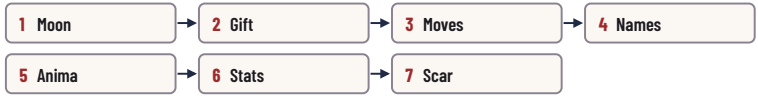
Somewhere there's a file with your old life in it, a corp ID photo, a ration grade, a shift assignment, and an emergency contact who may not answer anymore. The Change didn't update any of it. Here you decide who that person was, what they kept, and who looks back from the mirror now.

BEFORE SESSION ZERO — *each player*

- **Read**
  The Introduction, Setting, and Making a Character. Pick a Moon playbook.

AT THE TABLE — *the World runs it · two to three hours*

- **Safety** — *Safety*
  Choose a Safeword, and collect lines and veils.
- **Tone**
  Say what everyone wants to explore, and how often.
- **The setting** — *Who you are*
  Pick the Ecosystem, and answer the questions about the Change.
- **Characters** — *Making a Character*
  Everyone makes a character.



- **The pack** — *Making a Character*
  How it formed, who named whom, what it calls itself, and each character's Leash.
- **The Territory** — *Territory*
  The World asks about the district, and the table fills in the Pack sheet.
- **Starting Claims** — *Claims*
  Record the Claims your playbook gives you, and say what gives each one weight.

BEFORE THE FIRST SESSION — *the World alone*

- **Fronts**
  The World picks two or three Fronts from what came up, and puts their Clocks on the Pack sheet.

Your character

1. **Choose a Moon** and take its playbook (Moons, p. 57).

2. **Accept your gift.** Your playbook gives you something that is *yours*. Whether you want it or not, it means something to you.
3. **Choose your Moves.** Take the Moves your Moon's playbook tells you to start with. You also have all of the basic Moves (p. 24) and peripheral Moves (p. 49).
4. **Name yourself or let the pack name you later.** Your playbook asks for two names. The first is what the pack calls you. The second is the name on your corp ID and your lease (Names, p. 6).
5. **Choose an Anima.** Take its Move, its tells, and its question (Anima, p. 54). Answer the question now, out loud, or leave it open for play.
6. **Assign your stats.** Put +2, +1, +1, 0, and −1 on Fierce, Keen, Sly, Wired, and True, in any order (Stats, p. 23). Your playbook suggests an arrangement. Write them in the Fur row.
7. **Take your Scar.** Start with a Scar (p. 35) you already have, and write it in your playbook's Scars table with where it came from.

Leave your Crossroads and your Wode (p. 47)'s questions for play.

Your pack

Answer these together, out loud:

- How did this pack form?
- Who named whom, and who may use each name?
- What does the pack call itself? Write it on the Pack sheet.
- Each of you: what brings you back from the Wode (p. 47)? That's your Leash. Write it on your sheet and tell the pack.

Then the World guides the table through building the Territory (p. 95).

Starting Claims

Record the Claims your playbook gives you, and say what gives each one weight.

Forms

Everyone's change starts somewhere different. Maybe yours starts in the hands. Your knuckles thicken and the nails go dark, and fur comes in along your forearms, warm and dense. Your spine stretches with a pop, your muzzle pushes forward around new teeth, and your ears climb. This is Fur, and it's where you're most yourself. Drop further and you're on four legs, and the stale air of the corridor bursts with the scents of everyone who walked it today. Pull it back the other way and you're in Skin, tail gone, ears in the wrong place, but nobody on the lift looks twice.

A Form is one of the bodies you can wear. You can *Shift* *(p. 49)* between Skin, Fur, and Beast.

If your Poise (p. 36) runs out, something bigger and hungrier comes out that doesn't want to stop. It's called the Wode.

SHIFT between any two; roll +True when it matters

PLACEHOLDER

PLACEHOLDER

PLACEHOLDER

Skin

Human-passing. The Form the corps issued you an ID in. The Form your landlord expects. You pass for human unless equipment or someone who knows your tells gives you away. You have human strength and senses, and the panels, the ports, and the tools were built for your hands.

Fur

Anthropomorphic. The animal (p. 54) you are, standing up, with opposable thumbs. This is *home*, the Form you wear among the pack, in private, and anywhere in the Territory (p. 95) you're known. You have superior senses and your full strength, and anyone can see you aren't human.

This body speaks. Ears flatten, tails wag, hackles rise. Say what your character gives away to those who know how to listen.

> *You ever cry at a mirror? I did. Fifteen, on Enceladus, in the only washroom on the research deck with a mirror bigger than your hand. First time I stood up in Fur. Didn't hurt. Just there I was, whiskers and all, dripping on the floor, and I thought, oh,* there *you are. Bawled till somebody banged on the door.* (grins)
>
> — **RAFA QUINTERO**, *Charon, who hauls water for the Hive*

Beast

Four legs (or wings, or whatever your Anima (p. 54) has). Sharp senses, no opposable thumbs, no human speech. Every Anima has a physical advantage. A rat slips into a duct, a bird reaches an overhead gantry, and a bear brings weight and strength. Your animal body can make some actions possible, or certain enough not to need a roll.

Being understood. Packmates understand simple signals but nothing precise. You can still threaten, reassure, and *Call Back (p. 50)*, at Beast's −1 Sly.

The Wode

Every Wode is a monster, bigger than your Fur, faster than your Beast, all teeth, and dangerous to anyone near it. Your Anima (p. 54) gives the monster its shape, and your Moon (p. 57) decides whom it hunts and what it does with them. Unless its Moon says otherwise, nothing about it passes for human. The Wode is more than you, and it is less *of* you. It is your every strength and failing magnified. And it's much less willing to stop.

When your Poise (p. 36) Clock runs out, you go Wode. You always have zero Poise while Wode, even if you go Wode another way.

Choose 2 of the following protections:

- It does not touch ___ (name one person).
- It does not kill.

- Nobody who isn't pack can tell it's you unless they see you go Wode or come back.
- You remember all of it.
- It does not *Cross Over*.
- Your Moon's protection (on your playbook).

You play the Wode within what its Moon says it wants, and within your protections. Each time it comes, the World names what it wants this time and sends you after it. Uncertain actions use the usual Moves, rolled with each of your stats doubled, so Fierce +2 becomes +4 and Sly −1 becomes −2.

The Wode ends when someone *Calls you Back* (*p. 50*), or when your Moon says it does.

Your Leash is what brings you back from the Wode, like a name, a song, a kitchen smell, or a hand on yours. You name it when you make your character (Your pack, p. 44), and a packmate who invokes it takes +1 to *Call Back*.

When the Wode ends:

- First, before anyone tells you anything, narrate where you come to and what you sense when you do. Unless you protected your memory, you can't recall what happened. The pack decides what to tell you.
- Restore all Poise.
- Take one Condition that follows from what happened.
- The World chooses 1:
  - Up to two witnesses who aren't pack gain 1 Claim (p. 39) over you.
  - You take *Exposed* in addition to the Condition above.

> *There's a minute after. You're on the floor, and your hands are sticky, and you don't know yet. Look. You don't know yet whose it is. You can smell it's not yours. Mostly. That minute's the worst part, right up until somebody tells you.* (laughs) *Sorry. Somebody get me another drink.*
>
> — **DAGNY OSTROWSKA**, *Io, of the Hive*

Stuck

You can be *Stuck* in a Form by an inhibitor collar, a failing implant, or something from the other side. It's a Condition (Conditions, p. 34), and it ends when its cause is removed or broken.

A lost Form. If you lose a Form (*Dying (p. 35)*), you can no longer take it. Without Skin, you can't pass for human. Without Fur, you lose the body most Changed feel at home in. Without Beast, the ducts and the gantries are closed to you. Without any of them, you are *Stuck* as the Wode, which people call a Slag Dog.

Peripheral Moves

Every player character has these Moves, which work like the Basic Moves (p. 24) but come up only in particular situations.

SHIFT — ROLL +TRUE

When you change between Skin, Fur, and Beast, and it matters that you change *now* and *correctly* (the landlord knocked, the airlock's cycling, the guard's turning around), roll +True.

- ● **10+** You take the Form (p. 45) you want.
- ◑ **7–9** You take it, but choose 1:
  - Lose a moment you needed.
  - Leave something important behind.
  - Lose 1 Poise (p. 36).
- ○ **6–** The World chooses your Form.

What changes with you. Clothes and equipment don't transform. Describe how they fit, fall away, or are carried.

> *Ninth Night at the Kettle, half past ten. Marcus is in Fur at the end of the bar, jacket off, for the first time in a month. The door opens on his Halcyon section head with two Garrison soldiers and a clicker.*
>
> **MARCUS** Skin. Now. Before she's finished counting the first table.
>
> **WORLD** It matters that it's now and that it's right, so that's *Shift*. Roll +True.
>
> **MARCUS** *(rolls) 8. Choose 1. (reads) Not Poise, not tonight. I leave something important behind.*
>
> **WORLD** What?
>
> **MARCUS** My badge. It's on the jacket, and the jacket's on the hook in the back room, and I am a man in Skin, barefoot, in trousers cut for a tail, in an unlicensed assembly, with nothing on a lanyard to say why.
>
> **WORLD** She's three tables away and has just looked up. What do you do?
>
> **MARCUS** Pick up a tray. The Community Liaison is helping out. For the record, the position has always been very hands-on.

CALL BACK — ROLL +SLY

When you reach out to someone in the Wode (p. 47), say or do something to bring them back and roll +Sly. If you invoke their Leash, take +1.

- ● **10+** They come back now. Their player says what they see when they do.
- ◑ **7–9** As above, but at a cost. Choose 1:
  - The Wode completes one last act before they come back. Its player says what.
  - You take some of it into you. Lose 1 Poise (p. 36).
- ○ **6–** They stay Wode, and the Wode's player says what it does next.

When they come back, gain 1 Claim (p. 39) over them.

Ilse went Wode at the foot of the cargo chute. The drone that pinned her is in pieces, and the Wode is up the chute after the Halcyon tech who was flying it. Kestrel comes down the chute toward it.

KESTREL I don't stop. I come down the rungs until I'm between her and him, and I sing the line of the litany she sings over the dead, the one she pretends she didn't make up. *That's her Leash.*

WORLD You're putting yourself between the Wode and what it wants. That's *Call Back*. Roll +Sly, and the Leash gives you +1.

KESTREL *(rolls) 7, with the Leash. 8.*

WORLD She comes back, but choose 1.

KESTREL *It finishes. Ilse, what does it do?*

ILSE It takes the tech's tablet out of his hands and crushes it, slowly, while looking at him. Then it stops, because the song is wrong, and it turns to find out who's singing it wrong.

WORLD Ilse, narrate where you come to.

ILSE On the rungs. The chute is very cold, and there's a boy above me who has wet himself, and Kestrel below me singing my own words back at me. I don't know why either of them is here. *Kestrel, you gain a Claim over me.*

KESTREL Listen. I have it already, child. *I'm writing it down anyway.*

I'm screaming Dagny's name over the extractor fans, full volume, very heroic, and she can't hear a thing and neither can I. So I kill the fans. Then it's quiet, and it's just her breathing, and she's looking at me like she's never seen my face. So I say the only thing I've got. "Dag. Ruth needs the ladder." And she blinks. And she goes and gets the ladder. Don't ask me. Worked.

— **PIP**, Moonless, of the Hive (unofficially)

HOWL ROLL +TRUE

When you call the pack, each packmate may roll +True to answer.

- ● **10+** They're as close as they could have been, and they choose when they arrive.
- ◑ **7–9** As above, but they choose 1:
  - They're late.
  - They're in the wrong Form (p. 45).
  - They dropped something to come.
- ○ **6–** They're coming, and they brought trouble.

What a *Howl* is. In a hab it's a text, a pinged location, or an actual howl if you don't care who hears. It carries through Nith as a howl. Packmates and anyone who holds a Claim (p. 39) over you hear it, wherever they are.

> *Meridian's Ring Office has Pip in a holding room on the second floor, with no tablet, a camera, and a grille in the ceiling.*
>
> **PIP** *Okay so.* No phone. I get up on the chair and I howl into the grille. Actual howl. I don't care who hears.
>
> **WORLD** That's *Howl*. Everyone roll +True to answer. And everyone who holds a Claim over Pip hears it, wherever they are.
>
> **RUTH** *(rolls) 10.* I'm there. I come through the front door of the Ring Office in my apron, and I ask the desk, very nicely, whether they've got my nephew.
>
> **SABLE** *(rolls) 7. I dropped something.* My cable's in a panel on Deck Two with the door log half-copied. Someone's going to find it.
>
> **KESTREL** *(rolls) 5.*
>
> **WORLD** You're coming, and you brought trouble. You came the quick way, and the second-floor corridor is already colder than it should be. Pip, the Ledger holds a Claim over you for last week's water. Its collector hears you from three decks down and sits on the stairwell step to wait, because he knows where you'll be when you come out. Ruth, you're at the desk, and the desk wants a name.
>
> **RUTH** "Halloran. The Kettle. You've seen me before, so you know I'll wait."

CROSS OVER — ROLL +KEEN

When you step into Nith (p. 11) or back out, roll +Keen.

- ● **10+** You cross. Choose 3 protections.
- ◑ **7–9** You cross. Choose 2 protections.
- ○ **6–** The World chooses where you cross to or whether something crosses to you instead.

Protections

- You don't lose 1 Poise (p. 36).
- You cross immediately.
- You arrive exactly where you intended.
- Everything you carry crosses with you.
- Nothing notices you cross.

Thin and thick places. Where you cross from determines how hard the crossing is. Before you roll, the World says how the place on this side affects the roll (Circumstances, p. 19).

The place	Modifier	For example
People remember, grieve, or fear there	+1	A wolf's grave, anywhere someone went Wode
Nobody feels anything there, or someone wants it forgotten	–1	A new hab, a corp lobby
It's deliberately hidden	–2 or worse	A room built to resemble nothing else

Fading. Nith wears at the living who linger there. When you cross into Nith, start a *Fading* Clock at 3. Tick it at the start of each later scene you spend there. When it runs out, take *Alone* or *Feral*, your choice, and lose 1 Poise at the start of each further scene there.

Crossing together. One of you leads and rolls for the group, and the result applies to everyone. The leader makes the Move's choices.

Baring souls. Before a crossing, anyone present may reveal one true thing about themselves to someone there, pack or not. It must expose something that matters to the speaker. Whoever they told gains 1 Claim (p. 39) over them. Each truth gives the crossing +1.

> *Sable wants into the sealed hab on Ring Two, from the other side. Kestrel came with her. For the past week, the neighbors have crossed to the far wall to pass the door.*
>
> **WORLD** The neighbors are afraid of this door and they can't say why, and something in Nith likes that. +1. Kestrel, you're leading. Roll +Keen.

KESTREL *(rolls) 6, and 1 for the thin veil. 7. Two choices. We arrive where I meant to, and nothing notices us cross.*

WORLD Then it isn't immediate, and it costs you each 1 Poise, and not everything comes. Say what's yours.

SABLE The knife. My coat. The cable isn't mine, it's Halcyon's.

WORLD The cable doesn't make it. The crossing takes most of an hour, standing in a corridor that gets longer every time one of you looks away from the other, and then you're inside. Four places set. The walls breathe. The fourth chair is empty, and pulled out, and warm. Start a *Fading* Clock at 3, both of you.

KESTREL Listen. Don't sit down. Whatever it offers, don't sit down.

Anima

> *I hoped for wolf. Fourteen, in a cargo bunk, and I look down and I've got these little pink hands, and I cried for a week.* (shrugs) *Then I got into the ration store through the drain. Nobody else on that ship could've. Right? Best week of my life.*
>
> — ***PIP**, Moonless, of the Hive (unofficially)*

The Change doesn't ask what you'd like to be. It gives you a wolf, or a rat, or a bear too broad for the hatchways, and you learn to live in it. Whatever it gave you, it's you in every Form. It's the shape of your Fur, the body you take on in Beast (p. 47), and the habits that give you away in Skin to anyone who knows what to look for.

Your **Anima** is the animal the Change made of you. As a player, you choose it. If yours isn't below, ask the World, and either make it together or borrow the Move of an animal that's listed.

Anima	Move	Tells	Question
Wolf (or dog)	Pack Tactics	You stand too close, and you eat too fast.	What did the pack do before you, and what changed when you came?
Fox	Double Bluff	Your ears move when you lie.	Who have you never been able to fool?
Cat (any size)	Nine Lives	You don't blink enough.	Who do you belong to?
Bear	Slow to Anger	You sleep through things people don't sleep through.	What's the one thing that gets you from zero to Wode in a sentence?
Hyena	Laughing	Your laugh.	Why does the pack keep you around?
Coyote	Better Story	You grin at funerals, and you can't stop.	Which lie have you told so often it's started coming true?
Otter	Breathe	Your hands can't stay still, and you hold someone's hand when you sleep.	What did you let go of to stay afloat?
Deer	Prey Knows	You freeze before you run.	What did you see the night you Changed that made you decide to stop running?
Rat	Ways In	You know where the food is.	What's living in the walls that you've never told anyone about?
Corvid	Carrion	You collect things.	What did you take from the dead, and who wants it back?

PACK TACTICS

When you Lean (p. 40) to help a packmate's roll, add +3 instead of +2.

DOUBLE BLUFF

Once per session, when someone catches you in a lie, say what they think you were really hiding. They believe that instead of the truth.

NINE LIVES

Once per session, when you'd lose Vigor (p. 33), you take a Condition (p. 34) instead, and the World chooses one that fits (often *Ashamed*, because you landed badly).

SLOW TO ANGER

Your Poise Clock starts at 6.

LAUGHING

When you Unleash and have a protection to choose, you may spend that choice on a display of menace instead, so that everyone watching sees what you can do. Gain 1 Claim (p. 39) over up to two of them who aren't pack. The World says how their fear shows.

BETTER STORY

When you Act Under Pressure (p. 24) or Find Their Lever (p. 28) by telling someone a story that's better than the truth, take +1 to that roll. On a Half Success or Failure, the World may make the story true as its cost, and explain how.

BREATHE

Add 2 to your Armor (p. 34) against water, vacuum, and thin atmosphere.

PREY KNOWS

When you Take the Scent (p. 27), always ask "Who here is a predator?" for free.

WAYS IN

When you Hunt (p. 32) for a way into an area in Beast form, take +1.

CARRION

When someone dies in your presence, take something from them, such as a last word, a keepsake, or the truth of how they went. Gain 2 Claims (p. 39) over someone who cared about them, and name what you have that they'll want.

Moons

> *Do I ask why we name what pulls us after the moons? Do I feel differently when I look at her than when I look at Phobos or Deimos? No, that is not for me to ask, nor to answer.*
>
> — **ILSE VARGA**, *Luna, of the Hive*

The moon that pulls at you most strongly is your Moon, and why it's that one is part of your story. Io's Changed know the foundry yards, with the floor moving under them and sulfur coming through the mask, and now Io burns inside them. Pan's Changed learned their trade in the gaps of Saturn's rings, and they still sit nearest the door. Deimos's Changed learned to wait, on night shifts and in queues that never moved, and they can sit so still in a room that people forget they're there.

Some feel no moon pulling at all. They're the Moonless, and Ceres, which has no moon of its own, has a lot of them.

Your Moon is your playbook. Its section below has everything on the sheet, and two things the sheet leaves out. It says who you are under that Moon. It describes your Wode (The Wode, p. 47) and asks you questions about it.

Your **Crossroads** is the choice your character keeps coming back to. It's on your playbook, and making it earns XP (End of session, p. 100).

Wyrd

Your Moon grants you a **wyrd**, something it does through you, usually by touch. Use the Move that fits the action, with the stat the wyrd names (When do players roll?, p. 18). Warming a drink or coaxing a harmless flower open needs no roll.

When the Move demands a cost, it often comes out of what's nearby, including you. Luna's *Deep Roots* makes one thing grow and another wither. Callisto's *Load-Bearing* makes something hold, and the strain transfers somewhere else.

The Moons

Moon	Who you are	Leads with	Your Wode
Luna	**The Elder.** Old roots, old laws. You keep the old ways, you know who everyone was, and when someone breaks faith, you lead the hunt.	Keen, Fierce	The wild hunt
Phobos	**The Enforcer.** Fear, falling ever closer. They see you coming, the fight dies before it starts, and what you take, you take in front of everyone.	Fierce, Sly	The charge
Deimos	**The Stalker.** Dread, slow across the sky. You wait where they must come, and you've been there the whole time.	Keen, True	The stalk
Io	**The Berserker.** Ever-burning. The Wode runs in your blood, the machines of the yards run hot in your hands, and the pack has chosen to live beside the fire.	Fierce, Wired	Starving
Europa	**The Spy.** The ocean beneath the ice. Every secret in the city sinks to you eventually, and you keep them cold.	Wired, Keen	The hard frost
Callisto	**The Survivor.** Scarred, unbroken. One pack is already in the ground, and you're still standing, deciding whether to risk another.	True, Fierce	It won't stay down
Pan	**The Thief.** Keeper of the narrow gap. You're in, you're out, and you're gone before anyone counts what's missing.	Sly, Wired	The bolt
Titan	**The Mole.** Veiled in haze. You eat at their table and wear their badge under someone else's name, and they've never once seen your teeth.	Sly, Keen	The understudy
Hyperion	**The Gambler.** Never the same face twice. You bet the pack's water on a feeling, and the luck always comes from somewhere.	True, Sly	The streak
Charon	**The Ferryman.** Boatman of the far shore. You take in what the hurt can't carry and what the dead left owing, and you ferry the rest across.	True, Wired	The jackal
The Moonless	**The Stray.** Under no moon, bound to no one. Everything you keep, you chose, and whatever tries to own you, you slip.	Any	The animal

Everybody wants to know what I was under. Nothing. A hull. Six centimeters of hull and then nothing for a hundred million klicks.

— ***PIP**, Moonless, of the Hive (unofficially)*

Luna

The old moon. You come from Earth, or from under the Earth's moon, or from a family that still keeps the rituals from there. You remember, or you carry the ones who did.

Luna characters keep the pack's old names, its rituals, and its laws. You may be treated as an elder at twenty-two because you know the old laws, or remember what the Changed were before the corps started keeping records on them. Under the old laws, nobody in your Territory goes hungry, nobody who sits down to a meal there comes to harm, and nobody who breaks those laws gets away. Choose Luna if you want to keep the old ways, feed the pack and the district, and lead the hunt when someone breaks faith.

Suggested stats: Fierce +1, Keen +2, Sly 0, Wired −1, True +1.

Gift: Your laws

Start with the old laws as they were handed to you. Every Luna keeps two. Nobody in the Territory (p. 95) goes hungry, and nobody who sits down to a meal there comes to harm. Name a third that's yours, like nobody is refused water, a debt dies with the one who owed it, or no weapon is drawn where children sleep.

Your laws hold for everyone in the Territory, from the pack to a corp's representative come to parley. When someone outside the pack breaks one, gain 1 Claim (p. 39) over them. When anyone breaks one and you let it stand, cross that law off.

Wyrd: Deep Roots

With a touch, you can make living things grow, or things that once lived, like a seed in a hydroponics tray, a pot that feeds twenty, a wooden table lengthening to seat one more, a dried sprig from Earth coming into leaf, or a vine through a lock. When that's a Move, roll +Keen if you know what it needs, or +Fierce if you force it (Wyrd). When the Move demands a cost, often something living nearby withers, or the extra comes out of someone else's share, like the next shift's ration. The World may tick a Need (p. 96).

Moves

Start with *The Old Law* and one more Move.

THE OLD LAW

- *When you Hunt (p. 32) someone who broke an old law, like guest right, an oath, or the pack's trust, by running them down in the open*, you may roll +Fierce instead of +Keen. On a success, everyone they pass knows they are being hunted, and nobody hides them.
- *When you Unleash (p. 25) on something where you know it's weakest, like an old wound, the knee it favors, or a person it would protect*, you may roll +Keen instead of +Fierce. Say how you know. On a success, the next packmate who acts against it takes +1 forward.

LONG MEMORY — ROLL +KEEN

When you meet someone for the first time and say how you already know of them, like their family, their pack, who made them, or a story told about them on a ship a long time ago, roll +Keen.

- ● **10+** It's true. Once per session, gain 1 Claim (p. 39) over them.
- ◑ **7–9** It's true, but the World chooses 1:
  - They know of you too. They gain 1 Claim over you.
  - Someone else here knows the same story, and the World says who.
  - The story has a part you never heard, and the World says who's still angry about it.
- ○ **6–** It was true once. The World says what they've done since.

BRING IT HOME — ROLL +FIERCE

When you take what the Territory needs from whoever has it, openly and in your own name, because the old law says nobody there goes hungry, say whom you take it from, and roll +Fierce.

- ● **10+** You bring it home. When it's given out, choose 1:
  - It's on someone's tab. Gain 1 Claim (p. 39) over someone who needed it.
  - It's on the house. Once per session, if what you brought home is for a Need, clear 1 tick from that Need's Clock (Needs, p. 96).
- ◑ **7–9** As above, but the World chooses 1:
  - They needed it too, and the World says who goes without.
  - You brought something home with it that nobody can eat, and the World says what.
- ○ **6–** You bring it home, and whoever it belonged to followed you home.

GUEST RIGHT

When you seat people who are at odds at a table in the Territory, nobody harms anyone there while the meal lasts. The World holds its people to it, and packmates choose for themselves. Before the plates are cleared, the World tells you what each of them would need from the others there to leave as something other than enemies. If anyone breaks guest right, the district hears by morning, and nobody there will sit down with them again.

HUE AND CRY

When you Howl (p. 51) to call the hunt on someone who broke faith, name them and say what they broke. Each packmate who answers chooses 1:

- **Run with the hunt.** They lose 1 Poise (p. 36) and take +1 forward against the quarry. The first time you *Lean (p. 40)* on one of their rolls against the quarry, keep the Claim (p. 39).
- **Come as themselves.** They say why this hunt isn't theirs.

The hunt ends when the quarry is brought before the pack, or when you call it off. When the quarry stands before the pack, the World says what they offer to make it right.

YOU ATE AT MY TABLE

Once per session, when you Howl (p. 51), name someone living outside the pack who has eaten at your table. They hear it, wherever they are. The World chooses 1:

- They come, and the World says what they bring.
- They don't come. Gain 1 Claim (p. 39) over them.

Starting Claims, once the Territory is built. Start with 1 Claim over every packmate. For each of them, say why.

Then say who in the pack knows the worst thing about you, and what it is. That packmate starts with 1 Claim over you.

Your Crossroads. *The old ways have no place for someone you love. What do you change, the ways or what you ask of them?*

Your Wode: The wild hunt

It is the hunt from the oldest stories, and it never runs alone. The corridors are a forest to it. It smells rain through the extractor and hears wind in the ducts. When it comes, the World names its quarry. It's often someone who broke an oath, the peace at the pack's table, or faith with the pack.

It calls the hunt. Its howl carries through the decks, and every Changed within earshot feels the call. Packmates lose 1 Poise (p. 36). The World says whether Changed outside the pack who hear it go Wode and join the hunt. Every Wode that runs with it, packmate or not, wants what the hunt wants until it ends. Anyone out alone in the hunt's way, it runs down.

It doesn't finish its prey where it falls. It drags them home through the market and up the stairwells, and lays them across the pack's table, alive, and the hunt gathers around. Then it sets out whatever else it carried home, and nobody, packmate or guest, gets up until they've eaten.

It ends when the hunt has eaten at the pack's table with its quarry laid across it. The World says when that is. When it ends, the hunt scatters. A packmate who went Wode in the hunt stays Wode, and now wants what their own Moon wants, until their Wode ends. The World decides when other Changed come back to themselves.

Your fur is wet with rain that has not fallen here. There is soil under your claws. Who told you the story of the hunt, and who led it in their telling? Whom did it lay across the table the first time, and what did you say to them afterward? Who in the pack has never eaten what it brought home?

Your Moon's protection. It never hunts anyone who keeps your laws.

> *There were trees. I will not tell you what a tree is. Either you have stood under one or you have not, and if you have not, I am sorry, and if you have, you already know why I am still angry.*
>
> — ***ILSE VARGA**, Luna, of the Hive*

Phobos

The moon of fear. Phobos runs so close to Mars that it crosses the sky twice a day, and it's falling, a little closer every century, until one day the pull will tear it apart. You came up where someone had to stand at the gate, like a customs line, a dock, or the front door of a bar. Or you came through the gate from outside, where nobody wanted you, and took the ground anyway.

Phobos characters are the reason a fight doesn't happen, and when there is one, everyone sees who won it. People are afraid of you before you've done anything, and most of the time that's enough. Choose Phobos if you want to stand in the doorway, take ground in front of everyone, make people back down without anyone getting hurt, and find out what it costs to be the one everybody's afraid of.

Suggested stats: Fierce +2, Keen −1, Sly +1, Wired 0, True +1.

Gift: Your gate

Start with a door you keep for someone else, like a dock gate, the front of a bar, or a checkpoint. Say who pays you to keep it, and whom you let through when they aren't looking.

Nobody comes through it without you finding out.

Wyrd: Flinch

Touch something, and anything that can be afraid keeps clear of it, like a stall the collectors walk past, a food store the rats abandon, a kid the queue stops shoving, or a doorway nobody wants to be first through. It works on one thing at a time, and it holds until someone there fears something else more. When that's a Move, roll +Fierce if you leave a mark anyone can see, or +Sly if you leave none and let them wonder (Wyrd). When the Move demands a cost, often something that was keeping its distance comes closer, like a patrol turning down your corridor, a creditor deciding today's the day, or something on the other side pressing against the veil.

Moves

Start with *Before Anything Happens* and one more Move.

BEFORE ANYTHING HAPPENS

- *When you Find Their Lever (p. 28) by letting them see what you'd do to them,* you may roll +Fierce instead of +Sly. On a success, everyone there knows what you threatened.
- *When you Unleash (p. 25) to send a message to someone watching*, you may roll +Sly instead of +Fierce. On a success, you can choose this protection: *Whoever it was for gets the message.* They back off for now, and the World says what they do instead.

EVERYBODY STOPS — ROLL +FIERCE

When you step in where a fight is about to start and let everyone see you, like in a doorway, between two crews, or in front of the pack, roll +Fierce.

- ● **10+** Nobody throws the first blow while you stand there. Packmates choose for themselves. While the others are cowed, packmates take +1 to *Find Their Lever*.
- ◑ **7–9** As above, but the World chooses 1:
  - Someone there is more afraid of something else. It holds only until that threat arrives.
  - Someone held back as a favor to you, not out of fear. They gain 1 Claim (p. 39) over you.
  - They're watching you. It holds only until you move from that spot.
- ○ **6–** They look at you, then start it anyway, with you in it.

CALL THEM OUT — ROLL +SLY

When you challenge someone for something they hold, like a place, a crew, or a seat at the council, in front of the people it matters to, name the contest and roll +Sly.

- ● **10+** They take your terms.
- ◑ **7–9** They take the challenge, but the World chooses 1:
  - They name the contest instead.
  - Someone stands in for them.
  - They raise the stakes.
- ○ **6–** They laugh it off, and everyone there takes their side. The World says what it costs you.

Whenever the contest is settled, everyone who saw the challenge treats what was at stake as the winner's.

THEY'VE HEARD

Once per session, when someone outside the pack sees you coming, say what they've heard you did, and whether you did it. They're afraid of you, and the World chooses 1:

- They get out of your way.
- They tell you what they think you've come for.
- They offer you something to go away.

The World says who told them.

BARE YOUR THROAT

When you put down what makes you frightening in front of someone who's afraid of you, like kneeling to their height, tipping your head back, or setting down your weapon, choose 1. If they're a packmate, their player chooses instead:

- They aren't afraid of you, for now, and they confide what they do fear. Gain 1 Claim (p. 39) over them.
- They understand what your reputation costs you. They gain 1 Claim over you. Once per session, you restore 1 Poise (p. 36).

Starting Claims, once the Territory is built. Someone in the district is afraid of you, with good reason. Gain 1 Claim over them, and say what they saw you do.

One packmate holds 1 Claim over you. Before you were pack, you frightened them badly. Say what you did, and whether you meant to.

Then say who in the pack knows the worst thing about you, and what it is. That packmate starts with 1 Claim over you.

Your Crossroads. *Being feared keeps people safe, and it keeps them away from you. When someone stops being afraid of you, do you let them, or remind them?*

Your Wode: The charge

It wants everyone to run, or kneel. When it comes, the World says who leads here. It's always the one the people here really follow, even when they'd never say so, like the foreman, the quiet clerk the foreman answers to, the Ledger's collector on the landing, or the eldest in the pack. It comes for them directly, charging through the front door, in front of everyone who follows them. It makes sure they hear it first, with a roar, a hatch banging back against the bulkhead, or an overturned table.

On the way it tears down whatever says this ground is someone else's, like a crew's paint on a hatch, a corp's notice by the lift, or the chair at the head of the table. Whoever runs, it lets go. Whoever stands, it breaks, like the guard who holds the line, the merchant who won't leave her stall, or the packmate who stands their ground because they think it knows them.

It's built for the first few seconds. It hits like a loaded cargo cart and can put a grown man through a partition wall. It doesn't stalk, and it doesn't wait.

It ends when nobody is left standing in front of it, or when someone who has never stood up to it stands in its path and tells it they aren't afraid of it, and it believes them. It stops close enough to touch them. If the one who led here went down in front of the people who followed them, everyone there who isn't pack treats you as the one who leads here now, for as long as you can hold it.

Who stood their ground the first time, and what happened to them? What does it sound like coming? Who in the pack has never once run from you?

Your Moon's protection. It only ever goes forward. Anyone behind it, beside it, already down, or kneeling is out of its way, and it never turns back for them.

> *You ever see the big man work a queue? Dock Three, forty people waiting on a barge, and nobody pushes, nobody cuts, nobody so much as sighs loud. He just stands at the gate with his arms folded. I watched a Ledger collector say please to him once. Then we're five days out to Vesta with nobody else inside a week's burn, and he's singing to the coffee maker. Badly. Doesn't know the words. So I asked him which one's really him. He thought about it the whole burn. Then he said the coffee maker, and asked me not to tell anybody.* (grins) *So don't.*
>
> — **RAFA QUINTERO**, *Charon, who hauls water for the Hive*

Deimos

The moon of dread. Deimos hangs so high over Mars that it takes nearly three days to cross the sky, and it's drifting away, too slowly for anyone to notice. You came up somewhere you had to wait for what you needed, like a night shift, a relay station with one window, a queue that never moved, or a family where you learned to keep still until the shouting stopped.

Deimos characters wait, and they're already there when it happens. Choose Deimos if you want to find people who don't want to be found, watch over the pack from where nobody can see you, and decide what all that waiting has cost you.

Suggested stats: Fierce 0, Keen +2, Sly −1, Wired +1, True +1.

Gift: Your blind

Start with somewhere you watch from that nobody else knows about, like a pump housing, a gantry over the docks, the mount of a camera that died years ago, or a crawlspace over a market. Say what you can see from it, and whom you've watched from there the longest.

Nobody finds it unless you show them.

Wyrd: Long Hour

Touch something that's moving and it slows, like a pressure door grinding shut, a bleed, a fire creeping along a cable tray, a cart running away down the ring, or the countdown on a lock panel. It keeps that pace while your hand is on it, and for a little after. When that's a Move, roll +Keen if you saw it coming and catch it, or +True if you grab it and hold on (Wyrd). When the Move demands a cost, often something else speeds up, like a regulator in the next compartment running fast, a leak down the corridor opening wider, a patrol arriving early, or someone's heart racing.

Moves

Start with *Here First* and one more Move.

HERE FIRST

- *When you Hunt (p. 32) someone by patiently waiting where they'll have to come, instead of asking around,* you may roll +True instead of +Keen. On a success, you're there before they are, and you choose when they see you.
- *When you Stand Between (p. 26) someone and a threat you saw coming before anyone else did,* you may roll +Keen instead of +True. Say what you noticed. On a success, the threat didn't know you were there until you moved.

ROUTINE

ROLL +KEEN

Once per session, when you need to know someone's nights and could have been watching them, say where you watched from and for how long, and roll +Keen.

- ● **10+** The World tells you when and where they're alone, and one thing they do there that nobody else knows. Gain 1 Claim (p. 39) over them.
- ◑ **7–9** The World tells you when and where they're alone, and chooses 1:
  - Someone else is watching them too.
  - They've noticed something, and they'll change their routine soon.
  - Those were nights you were needed elsewhere, and the World says what you missed.
- ○ **6–** They saw you first. The World says when, and what they've done about it.

FAIR WARNING — ROLL +TRUE

When you go after someone you could have warned, you can say you let them know days ago. Say how, and roll +True.

- ● **10+** They haven't rested since. The World tells you a mistake they've made, and you take +1 forward when you use it.
- ◑ **7–9** As above, but the World chooses 1:
  - They've run to someone who's hiding them.
  - They've made ready for you, and the World says how.
  - You haven't rested either. Lose 1 Poise (p. 36).
- ○ **6–** They weren't afraid. Someone has been standing behind them, and now they're expecting you.

THE WHOLE TIME

Once per session, when a packmate is in trouble or Howls (p. 51) somewhere you could have reached, you can say you've been there the whole time, watching. Say where you were hidden. You're there now. Their player chooses 1:

- They knew you were there. They take +1 forward.
- They didn't. Now they know you were following them, and they gain 1 Claim (p. 39) over you.
- They didn't, and they say what you saw them do. You gain 1 Claim over them.

FROM A LONG WAY OFF

When you're at your blind on the other side, you can look for anyone you hold a Claim (p. 39) over. The World tells you honestly what the place they're in looks like on this side, who's with them, and what they're doing. They feel watched. If you've ever stood where they are, you know the way there.

Starting Claims, once the Territory is built. Someone in the district hurt you, or someone you loved, and you've been waiting. Gain 1 Claim over them. Say what they did, and what you know about their nights. A packmate once caught you watching them or someone else. They hold 1 Claim over you. Say what you saw, and what they did when they saw you.

Then say who in the pack knows the worst thing about you, and what it is. That packmate starts with 1 Claim over you.

Your Crossroads. *You can see everyone from where you wait, and nobody sees you. When someone comes looking for you, do you let them find you?*

Your Wode: The stalk

It wants whoever it blames for what was done to you or someone you love. It knows it's right, even when it isn't. When it comes, the World says who it's after. It goes into the walls after them, through the vents, the cable runs and the crawlspaces, and it doesn't hurry. Its quarry hears it breathing in the ducts for an hour before it comes. They smell it in the air from the vents, and find the marks of its claws on the inside of the grille.

It's quiet when it wants to be, and patient. It fits wherever your Beast fits, and a little further, and it can wait without moving for longer than anything alive should. It isn't fast. A door it can't open, a crowd, or a sealed hatch only means it waits there until the way is open.

It ends when its quarry is dead, or as close as its protections allow, curled up somewhere small with its breath on their neck, too afraid to run, to call for help, or to make a sound. The World says when that is.

Whom did it go after the first time, and was it right about them? Where in the walls does it go first? Whom did it wait for last time, and what did they do when they heard it breathing?

Your Moon's protection. It lets its quarry know it's coming. It doesn't strike until they've heard it, and anyone with them has time to leave.

> *The man who sold my sister's contract works nights on Ring Two. I sit in the pump housing at nineteen hundred. He comes at twenty-two ten. He stops to light a cigarette, close enough to touch. Every night for a month. He doesn't see me. I told him. He smokes faster now.*
>
> — **ANSEL ACHTERBERG**, *Deimos, who hunts for the Ledger*

Io

The moon that is always on fire. You were forged in the yards, the foundries, the tidal-stressed mining camps where the ground doesn't stop moving. Neither do you.

Io characters give in to the pull and wield the Wode, and the machines of the yards run hot in their hands. Choose Io if you want to push your Poise (p. 36) or machines past what they can endure, and see what you can do in the Wode (p. 47). The pack knows how dangerous you are, and has chosen to live with you anyway.

Suggested stats: Fierce +2, Keen 0, Sly −1, Wired +1, True +1.

Gift: Your fuse

Start with one thing that always lets it out, like a shift whistle, the smell of flux, or something a foreman used to call you. Say who in the pack knows it, and who outside the pack found out.

When someone sets it off on purpose, choose 1:

- Go Wode (p. 47). Choose one more protection.
- Hold it in. Lose 1 Vigor (p. 33).

Wyrd: Furnace Heart

You can warm anything you touch, or set it alight, to thaw a valve, ignite the fuel in a cutting torch, or keep someone alive in a cold module for one more hour. When that's a Move, roll +Fierce if the heat comes out of you, or +Wired if you draw it out of a machine (Wyrd). When the Move demands a cost, often the heat comes from somewhere it was needed, like a neighbor's heater going cold.

Moves

Start with *Redline* and one more Move.

REDLINE

- *When you Jack In (p. 30) by forcing a machine past what it's rated for, like jumping a breaker, overriding a governor, or holding a valve open by hand*, you may roll +Fierce instead of +Wired. On a success, you may let it burn out to slag. If you do, it first does one thing it was never built to do, like a loader lifting twice its rating or a hatch opening against a pressure lock.
- *When you Unleash (p. 25) with a machine, like a cutting torch, a rivet gun, or a loader's arm*, you may roll +Wired instead of +Fierce. On a success, you may let the machine burn out to slag. If you do, choose one more protection.

BRING THE HEAT — ROLL +FIERCE

When you use heat to soften something or someone up, like a torch to a hinge, a temper you let them feel, or a warmth you let someone want, roll +Fierce.

- ● **10+** You soften it up. If heat alone can finish it, it melts, and you get what you were after. If not, you or a packmate take +2 forward on the next Move it makes easier.
- ◑ **7–9** As above, but at a cost. Choose 1:
  - It burns you too. Lose Vigor (p. 33). The World says how much. Your Armor reduces it, but you lose at least 1.
  - It comes back into you. Lose 1 Poise (p. 36).
  - It catches on something else, and the World says what's burning now.
  - It cools too soon. The World says when.
  - Someone saw it, and they're afraid of you now.
- ○ **6–** It catches on the wrong thing. The World makes a Hard Move.

OVERCLOCK — ROLL +WIRED

When you push a machine to do more of what it does, like a tug's drive, a pump, or a scrubber, say what you want from it and roll +Wired.

- ● **10+** It gives you what you want until the scene ends. Say how the heat shows on it.
- ◑ **7–9** As above, but choose 1:
  - It fails when the scene ends, and stays failed until someone repairs it.
  - It burns you. Lose 1 Vigor (p. 33).
  - The heat comes into you. Lose 1 Poise (p. 36).
- ○ **6–** It gives you what you want, and then fails at the worst moment. The World says when.

BURN HOTTER

After your dice land, you can lose 1 Poise (p. 36) to reroll your lowest die. If the roll is +Wired, you may reroll both. You can burn again on the same roll, for 1 Poise each time. Say how the heat shows on you, like the air shimmering over your skin or smoke on your breath. Anyone who notices it knows what you are.

DARE ME

When someone dares you to do something risky and you do it, you may choose not to roll. If you skip the roll, treat it as a 7–9, and gain 1 Claim (p. 39) over whoever dared you.

Starting Claims, once the Territory is built. Two people have seen you go Wode. Each holds 1 Claim over you. Say who.

Then say who in the pack knows the worst thing about you, and what it is. That packmate starts with 1 Claim over you.

Your Crossroads. *Someone's afraid of you and needs you anyway. Do you protect them their way, or yours?*

Your Wode: Starving

It is starving, and the room is full of fuel. It has been hungry your whole life, and now it doesn't have to pretend it isn't. Heat pours off it like a furnace. Its jaws smolder, and whatever it holds long enough blackens and burns.

When it comes, the World says what it's starving for:

- *A fight.* It tears into the strongest thing in reach and doesn't let go.

- *What matters.* It goes for whatever someone here loves most, like the dog, the shrine, or the person.
- *A way out.* It rips through whatever holds things in place, like the cage, the door, or the guard.

It blazes across the room, setting fire to anything that will burn. Its own fire doesn't burn it, but a metal latch softens in its grip.

It ends when its appetite is sated, and nothing that fills it is cheap, whether it's the week's meat ration from the cold store, a packmate who offers it a real fight, or something someone loved, given up.

What were you always hungry for in the yards? What's the first thing you eat after? Who has watched you eat and stayed?

Your Moon's protection. It won't foul the den. It doesn't burn or breach anything keeping the air in.

> *Everybody thinks the yards made me like this. The yards didn't fucking make me anything. The yards just never asked me to be anything else, and you'd be amazed what that does for a girl of nineteen. Ten-hour shifts, everything screaming, floor moving under you, ion torch in hand. God, I miss it. Don't tell Ruth.*
>
> — **DAGNY OSTROWSKA**, *Io, of the Hive*

Europa

The moon with an ocean under the ice. You came up in a place where the thing that mattered was always beneath the surface, like a data haven or a sealed lab.

Europa characters find secrets and keep them cold. Every record in the city has a seam, and you know where it is. Choose Europa if you want to worm your way into the city's systems, track people by their paper trails, and decide what you'll do with what you've learned.

Suggested stats: Fierce −1, Keen +1, Sly +1, Wired +2, True 0.

Gift: Your cold storage

Start with somewhere you keep what you know, like a drive sealed in a coolant line, a notebook in a cipher of your own, or a locker rented under a dead woman's name. Say what's in it that you've never used, and who would pay the most to see it gone.

Nobody reads what's in it unless you show them.

Wyrd: Hoarfrost

Breathe on a surface and frost spreads across it, showing what it hides, like warm bodies behind a wall, the print of a hand that was there an hour ago, or the four worn keys on a lock's keypad. When that's a Move, roll +Keen if you read what's been left behind, like a print or a seam, or +Wired if you

read what's still running, like live current in a dead panel or the last code tapped into a keypad (Wyrd). When the Move demands a cost, often the heat you took goes somewhere else, and something warms that shouldn't, like a fire sensor tripping in the next compartment, an ice plug thawing in a line, or a bright shape on a thermal camera where you're standing.

Moves

Start with *Cold Read* and one more Move.

COLD READ

- *When you Take the Scent (p. 27) of a place through its systems, like its door log, its cameras, or its power draw*, you may roll +Wired instead of +Keen. On a success, the World also tells you who was here last, by the record.
- *When you Jack In (p. 30) by watching how someone uses the system, like the code a clerk taps, the card a guard swipes, or the order an engineer does things in*, you may roll +Keen instead of +Wired. On a success, the system takes you for them.

PAPER TRAIL — ROLL +KEEN

When you spend time going through what someone leaves behind, like their trash, their old messages, their bunk, or their accounts, roll +Keen.

- ● **10+** The World tells you one thing they've hidden, and where the proof is. Gain 1 Claim (p. 39) over them.
- ◑ **7–9** The World tells you one thing they've hidden, and chooses 1:
  - The proof is somewhere you'll have to go and get it.
  - Someone else knows you were looking.
  - It isn't the whole of it, and the World says how you can tell.
- ○ **6–** You find what someone wanted you to find. The World says who.

ON FILE — ROLL +WIRED

Once per session, when you need a record you could have copied, like a door log, a manifest, a contract, or someone's messages, say when you took it and roll +Wired.

- ● **10+** You have it, and the World tells you honestly what it says.
- ◑ **7–9** As above, but the World chooses 1:
  - It's out of date, and the World says what has changed since.
  - The copy left a mark, and someone knows it was made.
  - It names someone you'd rather it didn't.
- ○ **6–** You have it, and they've known since the day you took it. The World says who, and what they've done about it.

UNDER THE ICE

When you Take the Scent (p. 27), as one of your questions, you may ask "What here has been arranged to conceal something, and how can I tell?" On a 10+, ask one extra question.

THIN WALLS

You can *Jack In (p. 30)* with no interface, in any Form, by touching the thing. When the World chooses a cost, the system can know it was you.

SAFE WITH ME

When someone entrusts you with a secret that no one else knows, gain 1 Claim (p. 39) over them. While you hold that Claim, only you or they can reveal it.

You can spend that Claim to turn a roll the secret would help into a 10+. If you do, the secret is out, and they know it came from you. If they're a packmate, their player chooses 1:

- **It's a relief.** They restore 1 Poise (p. 36).
- **It's a debt.** They gain 1 Claim over you.

Starting Claims, once the Territory is built. Start with 2 Claims over someone who doesn't know you exist. Say what you found.

Then say who in the pack knows the worst thing about you, and what it is. That packmate starts with 1 Claim over you.

Your Crossroads. *When a secret would get you what you need, whose trust will you spend, and whose will you keep?*

Your Wode: The hard frost

It wants everything out in the open. When it comes, the World says whose secret it goes for first. It's always someone here who is hiding something that would change how they are seen. It comes up through the floor grates and down the ducts, and frost runs ahead of it over every surface, walls and screens and skin. Where the frost settles, it writes what's hidden there, in the hand of whoever is hiding it, like the name, the account number, where the body is, or the thing they said at three in the morning.

The cold is its weapon. Lights die where it passes, breath mists, and locks go brittle and snap. It doesn't hurt anyone who stands still and lets the frost read them. It goes for whoever runs, hides, or wipes the frost away.

It ends when it has read everyone in the room, or when someone tells it a terrible secret of their own, out loud, before the frost reaches them, and it believes them. Then the frost melts. Unless you protected your memory, you don't know what it wrote. Everyone else does.

What does the frost write about you? Whose secret did it write the first time, and what did it cost them? Which packmate's secret do you most dread seeing on a wall? Which packmate do you dread seeing yours?

Your Moon's protection. It never writes what's keeping someone safe. The frost passes over the false ID, the hidden inhaler, and the lie that holds a family together, and leaves them unread.

> *Fourteen visits. Same terminal. Same hour. Yesterday he brought flowers. Left them beside it. I have the footage, but I still do not know who they were for.*
>
> — **SABLE**, *Europa, address withheld*

Callisto

The moon that never resurfaced. Callisto's ground keeps every crater it was ever given. You were remade the night your old pack ended, for the first time or for the second. You kept the scars, and you kept going.

Callisto characters have lost a pack and are deciding whether they can bear to join another. Your Scars tell parts of that history, but you decide how much to tell the new pack. Choose Callisto if you want to endure what would lay another low and stand with a pack even when you're not yet sure you belong. Whatever put you down last time had better be ready for you to get back up.

Suggested stats: Fierce +1, Keen 0, Sly −1, Wired +1, True +2.

Gift: Your Scars

Start with an extra Scar (p. 35). It's from the time your old pack ended. Say what you tell people it's from.

Once per session, when you would lose Vigor to an injury, lose 1 less Vigor after Armor. Say which Scar taught you that.

Wyrd: Load-Bearing

You can make something hold that should give, like a cracked strut that takes the weight, a failing seal that keeps its pressure, a table that bears the feast day spread, or a body that stays on its feet. It holds while you touch it and for a little after. When that's a Move, roll +True if you hold it together, or +Fierce if you hold it back (Wyrd). When the Move demands a cost, often the strain goes somewhere else, so another strut cracks, a seal down the corridor starts to weep, or your own knee goes.

Moves

Start with *Stand Your Ground* and one more Move.

STAND YOUR GROUND

- *When you Stand Between (p. 26) someone and a threat by going for it first*, you may roll +Fierce instead of +True. On a success, you hurt it too, and the World says how badly.
- *When you Unleash (p. 25) by outlasting them, taking what they've got and still coming*, you may roll +True instead of +Fierce. On a success, you can choose this protection: *You wear them out.* They're spent, and can't fight again this scene.

NOT THIS TIME — ROLL +TRUE

When what's happening now reminds you of how you got one of your Scars (p. 35), and you tell the pack what went wrong then, roll +True.

- ● **10+** The first time each packmate does the opposite of what went wrong then, they take +1 forward.
- ◑ **7–9** As above, but you're back there for a moment. The World chooses 1:
  - Lose 1 Poise (p. 36).
  - You freeze, and the World says what you miss.
- ○ **6–** It's happening again, and this time you're the one doing what went wrong. The World says what.

COME ON, THEN — ROLL +FIERCE

When you call every threat in the room onto you, roll +Fierce.

- ● **10+** They all come at you. Until you go down or give ground, they ignore the pack. Each packmate takes +1 forward against anything you called.
- ◑ **7–9** As above, but it costs you. The World chooses 1:
  - Lose Vigor (p. 33), and the World says how much. Your Armor reduces it, but you lose at least 1.
  - One of them gains a Claim (p. 39) over you.
- ○ **6–** Only some of them come at you, and the World makes a Hard Move.

NOT AGAIN

Once per session, when you or a packmate within your reach would lose enough Vigor for the Vigor Clock to run out, you may lose that much Poise (p. 36) instead. If it's a packmate, say how you take it, like putting yourself in the way or carrying them out.

WHERE THEY STOOD

When you treat a packmate as one of the old pack, like calling them the wrong name, waiting for them to cover the side the old one covered, or trusting them with something you've told no one living, say who you were seeing. Their player chooses 1:

- They stand where the old one stood. For the rest of the scene, each of you takes +1 to *Stand Between (p. 26)* for the other, and they gain 1 Claim (p. 39) over you.
- They make you look at them. They say one true thing about who they are instead, and you gain 1 Claim over them.

Starting Claims, once the Territory is built. Start with 1 Claim over someone who was there the night your old pack ended, and say whether they know you survived. A packmate who has seen your worst Scar holds 1 Claim over you.

Then say who in the pack knows the worst thing about you, and what it is. That packmate starts with 1 Claim over you.

Your Crossroads. *Someone new wants the place the old pack left in you. Do you let them have it?*

Your Wode: It won't stay down

It's the night your old pack died, and it is still fighting. It sees their deaths in every uniform, every stranger at the door, every corridor that looks like *that* corridor. It doesn't hunt. It guards. It plants itself between what it thinks is left of the old pack and everything else, and it does not fall.

Wounds don't stop it. Record the Vigor it would lose, after its Armor, beside your Vigor Clock, and lose all of it at once when the Wode ends. Its weight can hold a buckling bulkhead or a door against a crowd.

It ends as it all began, when nobody else is left to fight.

What does it smell that recalls that night? Which of the old pack does it think it's still protecting? What is it protecting them from? What failure is it trying to undo now?

Your Moon's protection. It never mistakes the pack for its old foes.

> *Shoulder's the tower, the year the crane went. This hand's from the night we left the ring. I don't remember doing it. This one I don't talk about. You can touch it if you want. People usually do.*
>
> — **ORIOL VANCE**, *Callisto, of the Drift*

Pan

The shepherd moon. Pan is a pebble the shape of a dumpling riding inside Saturn's rings, and the gap it keeps clear is the only reason anyone goes near it. You learned your trade in that gap, among the ring-pickers who take ice nobody owns and sell it to people who think they do.

Pan characters get in, take what they came for, and are gone before the bill arrives. Choose Pan if you want to steal things, talk your way past people, get through any lock, and find an exit nobody else noticed.

Suggested stats: Fierce +1, Keen 0, Sly +2, Wired +1, True −1.

Gift: Your way out

Start with a way out that nobody else knows, like a maintenance crawl that comes out past the checkpoint, a lift shaft the inspectors wrote off, or a hatch whose sensor only you know is dead. Say where it starts, where it comes out, and who almost found it.

It fits one at a time.

Wyrd: Slip By

You can open a gap that fits one, like a seam in a crowd, a hand's width between a hatch and its frame, or the second between one camera sweep and the next. It holds long enough for one person or one thing to pass, then closes. When that's a Move, roll +Sly if you coax it open, or +Wired if you find it in the timing of the system, like a camera's sweep or a door's cycle (Wyrd).

When the Move demands a cost, often a gap closes somewhere else, like a door that was open, a hatch nobody had logged, or a gap in a patrol's route.

Moves

Start with *Inside Job* and one more Move.

INSIDE JOB

- *When you Jack In (p. 30) through someone who already has access,* say who they are and what you tell them, and you may roll +Sly instead of +Wired. On a 10+, you may choose 2 benefits instead of 1.
- *When you Find Their Lever (p. 28) by going through their handset, their files, or their door log,* you may roll +Wired instead of +Sly. On a 10+, you have the lever in hand, like a file, a key, or a recording.

HONEST FACE — ROLL +SLY

When you lie to someone's face, roll +Sly.

- ● **10+** They believe you.
- ◑ **7–9** They believe you, but choose 1:
  - Someone else heard it and knows better. They gain 1 Claim (p. 39) over you.
  - To sell it, you named someone, and the lie now has them in it. Say who.
  - It holds until a moment the World names. Then they check your story.
- ○ **6–** They know. They let you think they believe you, and they gain 1 Claim over you now. The World says when it comes out.

CRACKSMAN — ROLL +WIRED

When you open something that's locked against you, like a safe, a sealed hatch, or a strongbox on a timer, while someone could catch you at it, roll +Wired.

- ● **10+** It's open, and once it's shut again, nobody can tell it was ever opened.
- ◑ **7–9** It's open, but the World chooses 1:
  - It took longer than you had, and the World says what's coming.
  - It logged the opening, and the World says who reads the log.
  - Anyone who checks will see it was opened.
- ○ **6–** It's open, and it was meant to be. The World says who wanted you inside.

DEEP POCKETS

Once per session, when you need a small thing you could have lifted earlier this session, you have it. Say when you took it, and from whom. Whoever it was notices it's gone before the session ends.

WASN'T ME

Once per session, when someone suspects you, blames you, or thinks you owe them, you can point them at someone else instead. Say who. They believe you, and if they would gain a Claim (p. 39) over you, they gain it over that person instead. If that person is a packmate, your packmate gains 1 Claim over you when they find out.

THE SUBTLE PATH

When you need to be somewhere nearby that you can see or have stood before, you may step into the gap on the other side and out again there. Roll *Cross Over (p. 52)* once for the whole trip, at +1. Nothing you're carrying that isn't yours comes with you. On a 10+, you can bring one packmate you're touching.

Starting Claims, once the Territory is built. Start with 1 Claim over someone who hasn't noticed what you took from them yet. Say what it was. Someone who *has* noticed holds 1 Claim over you, and hasn't called it in. Say who.

Then say who in the pack knows the worst thing about you, and what it is. That packmate starts with 1 Claim over you.

Your Crossroads. *There's always a way out, and it fits one. Do you take it, or hold it open for someone else?*

Your Wode: The bolt

It takes one thing, and it runs. It snatches the thing in reach that someone would most hate to lose, like a ledger, a key card, or a child, and it goes.

Over a straight run, nothing chasing it keeps up. It fits through gaps nothing its size should, like a hatch half open, the momentary part in a crowd, or a lift's closing doors. It doesn't stop to fight. Whoever is in its way gets knocked aside, and whoever corners it gets worse.

It ends when it gets somewhere nobody will find it, like a dead deck, another faction's ring, or a barge pulling away from the dock, and you come to there with what it took.

Where does it always run to? What did it take the first time, and did you give it back? Who in the pack has ever kept up with you?

Your Moon's protection. It never shuts a door behind it.

> *Twelve kilos of ice is nothing, that's a bucket. Thing is, nobody weighs the bucket. They weigh the barge. So the barge comes in light and the Ledger sends down this very serious young man with a tablet to do sums on the dock, and he's still doing sums when I'm two decks up, and he's lovely, you'd like him. Anyway. The tea's his too.*
>
> — *TALLY, Pan, no fixed berth*

Titan

The veiled moon. Titan's air is so thick that from orbit nobody can see its ground. You came up in the domes, where everybody knows everybody, the assembly votes on who belongs, and every vote is posted. Or you came up somewhere just like them, such as an office, a congregation, a crèche of a hundred kids in the same gray, or a family that thinks you're theirs. You learned to be the neighbor nobody suspected, and sometimes, to be someone in particular.

Titan characters pass for someone who belongs. Choose Titan if you want to live inside the places that would throw you out if they knew what you are, stand in for people who can't be there, and use your position to help the pack.

Suggested stats: Fierce −1, Keen +1, Sly +2, Wired +1, True 0.

Gift: Your place

Start with a place inside something that would throw you out if it knew what you are, like a job, a badge, a residency, a seat at an assembly, or a family. You hold it under a name that isn't yours, like a cousin's ID, a dead crewman's berth, or a shift badge that was never reported lost. Say what it lets you into, whose name it was, and who vouched for you.

You can always get in.

Wyrd: Haze

Touch something and a haze settles over it, so that whoever looks takes it for something that belongs where it is, like a stranger at the staff table, a Fur tell under a cuff, a crate in the wrong bay, a packmate a search party takes for part of the crowd, or a badge with the wrong face on it. It holds until someone has a reason to look twice. When that's a Move, roll +Sly if you do it under someone's nose, or +Keen if you wait until nobody's looking (Wyrd). When the Move demands a cost, often the haze lifts from something else, and something that does belong gets looked at twice. A clerk's own badge won't scan, or a neighbor is stopped and asked her business.

Moves

Start with *Two Faces* and one more Move.

TWO FACES

- *When you Take the Scent (p. 27) by getting someone to talk while they take you for someone else*, you may roll +Sly instead of +Keen. On a success, say who they took you for. They'll remember telling that person.
- *When you Find Their Lever (p. 28) by putting yourself in their shoes*, you may roll +Keen instead of +Sly. Say what you'd want in their place. On a success, the World also tells you who has what they'd trade for.

COVER FOR YOU — ROLL +SLY

When you take someone's place for a while, like their shift, their seat at a hearing, or their bunk at the count, so they can be somewhere else, roll +Sly.

- ● **10+** Nobody notices the swap until they're back.
- ◑ **7–9** As above, but the World chooses 1:
  - Someone noticed, and keeps quiet for a price. They gain 1 Claim (p. 39) over you.
  - Something happens while you're them, and they'll have to answer for it.
  - It holds only until a time the World names.
- ○ **6–** Someone notices, and it's the one you covered for who's in trouble.

SOMEWHERE ELSE — ROLL +KEEN

When someone asks where you were, and you could have arranged to be seen somewhere else, say where you were seen, and roll +Keen.

- ● **10+** Someone they'd believe saw you there, and the record agrees.
- ◑ **7–9** As above, but the World chooses 1:
  - Someone had to lie for you. They gain 1 Claim (p. 39) over you.
  - The record has a gap, and someone is going to find it.
  - It holds only until a time the World names.
- ○ **6–** Someone saw you where you really were. The World says who.

PLUS ONE

When you bring packmates somewhere your place gets you in, say what you've told everyone they are. Nobody asks while they act the part. When one of them does something the part wouldn't, you choose:

- **Vouch for them.** Someone there gains 1 Claim (p. 39) over you.
- **Disavow them.** They're a stranger who got in, and you've never met.

IN THE ROOM

Once per session, when a group you belong to has decided something that touches the pack, you can say you were in the room. The World tells you honestly what was decided, who pushed for it, and what nobody wrote down. Then say how you voted, or what you said. Gain 1 Claim (p. 39) over someone who voted or spoke with you.

Starting Claims, once the Territory is built. Start with 1 Claim over someone inside your place who is hiding something too. Say what it is, and how you know. A packmate has seen you at work, being someone else, and holds 1 Claim over you. Say what they saw you do.

Then say who in the pack knows the worst thing about you, and what it is. That packmate starts with 1 Claim over you.

Your Crossroads. *The people who think you're one of them are good to you. When the pack needs you to spend that, will you?*

Your Wode: The understudy

It wants someone else's place. When it comes, the World says whose. It's always someone who has looked at you twice. It calls them aside in your voice, the way you'd ask a colleague for a quiet word, and when it walks back into the light it's them, with their face, their voice and their habits. The real one it puts somewhere dark, behind a door nobody watches, and goes on without them. The World says what state they're in. Packmates can smell the difference. Nobody else can.

Then it lives their life, and everything it does, it does in their name. It knows their place the way you know yours, like which corridor nobody uses at shift change and which camera has been out for a month. If anyone corners it, it doesn't fight as itself. It cries for help in their voice.

It ends when the real one is found, by the pack or by anyone else, and the people around them have to choose which of you to believe. The World says when that is. If nobody finds them, it goes on being them until someone *Calls you Back* (*p. 50*). When it ends, anyone watching sees the face come off.

What does your voice get wrong when it calls? Whose face did it wear the first time, and what did they lose? Who in your place has already looked at you twice?

Your Moon's protection. It leaves the real one unhurt, somewhere the pack can find them.

> *My position includes a desk, a badge, and a parking allocation (Level 2, adjacent to the lifts). No one at Halcyon has thought to ask what the holder of a parking allocation might be.*
>
> — **MARCUS TANAKA-BELL**, *Titan, Halcyon Atmospherics (Community Liaison)*

Hyperion

The tumbling moon. Hyperion is a lump of porous ice the shape of a potato, and it tumbles so chaotically that nobody, Hyperion included, can say which face it will show tomorrow. You came up somewhere that ran on chance, like a card table on a long haul, a picker crew paid by what it found, or a lottery for berths.

Hyperion characters take chances, and make their own luck. Choose Hyperion if you want to bet on a feeling, stay in when everyone else runs, and find out what your luck costs the people standing next to you.

Suggested stats: Fierce 0, Keen −1, Sly +1, Wired +1, True +2.

Gift: Your luck

Start with a lucky thing, like a coin, a die with one face worn smooth, a bolt from your first hull, or someone else's ring. Say who gave it to you, or whom you took it from, and who wants it back.

While you have it, you can bank luck. After your dice land, you may set one of them aside. It no longer counts toward this roll. You can keep two dice set aside. Later, after your dice land on any roll of yours, you may put a die you set aside in place of one of them. Without your lucky thing, you can spend the dice you've set aside, but you can't set more aside.

Wyrd: Tumble

Touch something whose next moment is down to chance, and it falls the way you want, like a coin in the air, a lift that might stall between floors, the bunk an inspector picks at random, which way a drone turns at a junction, or the cards in a deck. When that's a Move, roll +Sly if you call your shot, or +True if you don't look (Wyrd). When the Move demands a cost, often the cards fall badly somewhere else. The next lift stalls, the inspector checks something else, or the drone turns toward someone who can't afford to be seen.

Moves

Start with *Nerve* and one more Move.

NERVE

- *When you Find Their Lever (p. 28) by showing them you'll go further than they will*, you may roll +True instead of +Sly. On a success, the World also tells you how far they'll go before they fold.
- *When you Stand Between (p. 26) by bluffing the threat, like saying you're armed, that help is coming, or that you're the one it wants*, you may roll +Sly instead of +True. On a success, it believes you.

SIDE BET

ROLL +SLY

When you bet someone outside the pack on something you or the pack are about to try, say what you each put up and roll +Sly.

- ● **10+** They take the bet, and put up what you ask for.
- ◑ **7–9** They take the bet, but the World chooses 1:
  - They raise. Put up something more, and the World says what.
  - They know something about how it'll turn out that you don't.
- ○ **6–** They take the bet because they've already fixed the outcome.

Once it's settled, whoever lost owes what they put up, and the winner holds 1 Claim (p. 39) over them until it's paid.

STAY IN

ROLL +TRUE

When you stay in after anyone sensible would have left, like at a table that's turned on you, on a deck that's venting, or in a standoff nobody else will hold, say what you're staying for and roll +True.

- ● **10+** You're still standing when it's over, and you get what you stayed for.
- ◑ **7–9** As above, but the World chooses 1:
  - Lose Vigor (p. 33). The World says how much. Your Armor reduces it, but you lose at least 1.
  - Someone saw you stay. They gain 1 Claim (p. 39) over you.
  - What you stayed for isn't what you thought.
- ○ **6–** You stayed, and you should've left. The World makes a Hard Move.

LUCK RUBS OFF

When a packmate you're with rolls, you can share your luck with them, each of these once per session:

- **Give it.** Put a die you set aside in place of one of theirs instead of one of yours. If their player takes it, they owe you. Gain 1 Claim (p. 39) over them.
- **Take it.** While you have your lucky thing, set one of their dice aside instead of one of yours, after their dice land. It no longer counts toward their roll. Their player says whether you can, and if they agree, they gain 1 Claim over you.

ON CREDIT

Once per session, when you have no dice set aside, you can borrow luck. Set a die aside showing 6, and say who outside the pack you borrowed it from. They hold 1 Claim (p. 39) over you until you pay it back.

DOUBLE OR NOTHING — ROLL +TRUE

Once per session, when a roll of yours is a Failure and you double down, say what you put on the line to keep going, and roll +True.

- ● **10+** It turns. Treat the Failure as a 7–9.
- ◑ **7–9** It turns, and you lose what you put on the line.
- ○ **6–** You lose what you put on the line, and the Failure stands. The World makes it worse than it would have been.

Starting Claims, once the Territory is built. You lost a bet to someone in the district and haven't paid. They hold 1 Claim over you. Say what you bet, and why you haven't paid. You once won something from a packmate, and you still have it. Gain 1 Claim over them. Say what it is, and whether they want it back.

Then say who in the pack knows the worst thing about you, and what it is. That packmate starts with 1 Claim over you.

Your Crossroads. *Your luck could carry the pack, or sink it. When the stake is theirs and not yours, do you still bet?*

Your Wode: The streak

It's on a streak, and it won't stop. When it comes, it goes for the longest shot in reach, like the jump across the hub, the vault nobody has opened, the drone overhead, or the biggest thing on the deck, and it's sure it'll win. The World says what that is.

Everything goes its way. It rolls as usual, and when the dice come up short it doesn't fail. Treat any result as a Full Success. But the luck comes from somewhere. Each time you turn a different result into a Full Success, something goes wrong nearby, and the World makes a Hard Move, within its protections.

It ends when it wins what it was going for. When it does, every die you've set aside with your luck is gone.

What did it win the first time, and whose luck paid for it? What long shot can it never resist? Who in the pack won't stand next to you anymore?

Your Moon's protection. The bad luck never falls on the same person twice, and whatever you've set aside with your luck, you keep.

> *Three to one the haze lifts by noon. No? Two to one, then, and I'm robbing myself. Look, you want the trick to the Smoke. There isn't one. You go in, and it's foul in there, and the hull holds or it doesn't, and you'd be amazed how often it holds when you're laughing. My first boat, now. Well. Bet you a drink I'm back by six.*
>
> — ***LISBET ONU**, Hyperion, captain on the Thule run*

Charon

The ferryman's moon. Charon and Pluto face each other forever, each always showing the other the same side, and they turn around a point in the empty space between them. You came up close to the hurt and the dead, like a clinic, a hospice ward, a reclamation crew, a hauler crew on short water, or a family that kept setting a place for someone.

Charon characters carry what others can't, for the living and the dead. Choose Charon if you want to carry the pack's wounds and the debts of the dead, give more than you have, and spend more of your life on the other side than on this one.

Suggested stats: Fierce −1, Keen +1, Sly 0, Wired +1, True +2.

Gift: Your fare

Start with a coin someone gave you to carry something for them. Say whose it is, and what it's for.

When you carry something for someone, like a hurt, a message, or their dead, you can ask a fare, something small of theirs. While you keep it, you can find them on either side, alive or dead.

Wyrd: Wellspring

Touch something that has run dry and fill it, like water into an empty canteen, charge into a dead cell, the last of a scrubber cartridge, or a few more minutes of air in a suit. When that's a Move, roll +True if it comes out of

you, or +Wired if you draw it through a system from somewhere else (Wyrd). When the Move demands a cost, often it's you who pays it, and it leaves you thirsty, cold, winded, or shaking. Otherwise, it comes out of something that was holding it for later, like a tank down the deck reading low, a grow tray going dry, or a packmate's bottle empty in their hand. The World may tick a Need (p. 96).

Moves

Start with *Dead Air* and one more Move.

DEAD AIR

- *When you Jack In (p. 30) to something a dead person used, like their handset, a lock controller, or the log of the station they died on*, you can reach them through it instead of the data, and you may roll +True instead of +Wired. On a success, they answer as they choose, and not always honestly, through the speaker, the screen or the static, for as long as the connection holds.
- *When you Tend (p. 31) someone by putting them on the machines, like a med-pod, a suit's sealant, or a drip line*, you may roll +Wired instead of +True. On a 10+, the machines keep working on them after you've gone, and they heal again when the scene ends.

LAST RITES — ROLL +TRUE

When you sit with someone who is dying, or newly dead, and take what they carry, roll +True.

- ● **10+** They go easy. They can leave you the Claims (p. 39) they held. Hold them as your own, within the limit, and say what they asked you to do with them.
- ◑ **7–9** As above, but the World chooses 1:
  - They leave you a debt too. Someone they owed will come to you for it, and gains 1 Claim over you.
  - You take their pain with it. Lose 1 Vigor (p. 33).
  - Something else was waiting for them, and it noticed you.
- ○ **6–** They don't go easy, and what they carried goes to someone else. The World says who.

If you spend one of their Claims any other way than they asked, the dead one knows, and gains 1 Claim over you. A dying packmate's player decides whether to leave you theirs.

TEARS IN THE WATER

ROLL +WIRED

When you work your way into a reclamation line, a recycler, or a tank, and taste the water in it, roll +Wired.

- ● **10+** You taste the tears in it. The World tells you honestly who on that loop has cried the most lately, where they are, and what they were crying about.
- ◑ **7–9** As above, but the World chooses 1:
  - Something else is tasting the water too, and it tasted you.
  - The crew that keeps the line knows someone was in it.
  - It takes the rest of the night, and the World says what you missed.
- ○ **6–** All you taste is something else that's in the water, and it tasted you first. The World says what it does about it.

INTO ME

When you hold someone who is hurt or straining, you can take their lost Vigor or Poise (p. 36) into yourself, as much as you choose. They restore it and you lose it. Their wound or their shaking shows on you instead, and you say how. You lose 1 additional Poise. If they're a packmate, their player says whether they'd rather carry it. If you take it anyway, they gain 1 Claim (p. 39) over you.

A WORD FROM THEIR DEAD

Once per session, when you tell someone what one of their dead wants them to know, say who it's from and what they said. It's true. The World chooses 1. If they're a packmate, their player chooses instead:

- **They take it to heart.** They clear a Condition that grief or guilt gave them, and you gain 1 Claim (p. 39) over them.
- **They can't hear it yet.** They gain 1 Claim over you, and the dead one asks you for something more.

BLOOD FOR THE SHADES

When you offer the dead something of yours, like breath, warmth, or blood, they hear you from anywhere and answer one question honestly. Lose 1 Vigor (p. 33).

Starting Claims, once the Territory is built. You've talked with someone a packmate lost, and they told you something about your packmate. Gain 1

Claim over that packmate. Say what the dead one said, and whether you've passed it on. Gain 1 Claim over someone outside the pack you once took something from, like a fever, a debt, or a night they couldn't get through. You've never asked for anything back. Say what you took.

Then say who in the pack knows the worst thing about you, and what it is. That packmate starts with 1 Claim over you.

Your Crossroads. *Someone wants to carry their own burden. Do you let them?*

Your Wode: The jackal

It gathers the hurt and the dying. It smells death coming, and it goes for whoever is bleeding, crying, or closest to death, like the old, the one with the bad lung, or someone too young to run. It carries them off by the scruff of the neck, gently, across into Nith. If it can't cross over, it takes them to the nearest place someone died, like a pump room, a crawlspace, or the back of a clinic. Then it lies across the door.

It runs low and fast with its nose down, and it can follow the stench of a death through a bulkhead and three decks of stairs. It licks their wounds, and they close as yours open. Each wound it licks moves into your body, and you lose the Vigor it cost. When one more would make your Vigor Clock run out, it stops, lies down with them, and waits. It's careful with what's in its mouth and terrible to anything that comes for them. Anyone who comes near the den, medics and family included, it tears apart, since nobody else is going to hurt them again.

It ends when nobody in its den is hurting, or when one of them has gone into the river.

Whom did it carry off first, and did they come back? What did it do to whoever came to take them back? Who in the pack does it think is dying, and did they let it carry them?

Your Moon's protection. It comes back through the same door it left by. Whoever it took across comes back with it, through that door, and anyone who waits there gets them back.

> *They ask me if it's lonely. Listen. It is the least lonely place there is. Everyone who ever left a mark on this ring is standing in it, and they all want to talk, and every one of them remembers my name. Lonely. I would give a great deal for lonely.*
>
> — **KESTREL**, *Charon, from the river*

The Moonless

No moon. You Changed where no moon pulled, like a cycler between worlds, a tug burning for the Belt, or a rock too small to hold one. Nothing pulled at you, and nothing named you. Whatever you call yours, you picked up on the way.

Moonless characters refuse to be categorized or shackled. Choose the Moonless if you want to borrow from every other Moon, make the pack's ways up as you go, and escape anything that would own you.

Suggested stats: none. Put your +2 on whatever kept you alive the night you Changed.

Gift: Your den

Start with somewhere you made into home yourself, that nobody gave you, like a bunk wedged into a pump room, a crawlspace over a clinic, or a cargo can on the dock with a heater in it. Say what's in it that you chose, and who else is allowed in.

The first time you let each packmate in, restore 1 Poise (p. 36) and they gain 1 Claim (p. 39) over you.

When a Move you have from another Moon uses that Moon's gift, your den serves in its place, or something you keep in it does. Say what it is and where you picked it up.

Wyrd: Apogee

Touch something and it no longer feels the pull of a force you name, like a crate that weighs nothing while you carry it, a tow line going slack, a body hanging still in the draw of a breach, or a packmate's Moon easing off them. It lasts while you touch it and for a little after. When that's a Move, roll the stat you chose for your wyrd, Fierce, Sly or Wired (Wyrd). Lifting a Moon's pull off someone is *Tend (p. 31)*. When the Move demands a cost, often something else is pulled harder, like a load coming down twice as heavy on the deck below, a hatch sucking shut, a line snapping taut around someone's ankle, or the same Moon leaning on whoever is closest.

Moves

Start with one of the Moves below and one Move from another Moon.

SHOW ME

Once per session, when a packmate uses a Move from their Moon other than their wyrd, you can ask them to show you how. You have that Move until you learn a different one this way. Their player chooses 1:

- **They teach you.** They gain 1 Claim (p. 39) over you.
- **You worked it out by watching.** The first time you use it, their player says what you get wrong.

CLEAN BREAK

When you walk away for good from someone outside the pack who holds Claims (p. 39) over you, like a boss, a landlord, a crew, a family, or an owner, say how they find out. They cross off every Claim they hold over you, and the World starts a Clock at 4. For each Claim they crossed off, choose 1:

- Tick the Clock. Say whom they asked about you, or what trail they followed.
- Take a Condition. The World chooses which.
- Lose something of theirs you were still using. Say what.

The World ticks the Clock whenever they pick up your trail. When it runs out, they've found you, and the World says what they do about it. If you ever go back to them, they regain every Claim.

ROOM FOR ONE MORE

When you take in someone who has nowhere else to go, like a runaway, a kid off the docks, a drone nobody's coming back for, or one of the dead nobody mourned, say what you give them that's yours. The World tells you honestly what they can do that nobody in the pack can, and who wants them back. Each of you gains 1 Claim (p. 39) over the other.

THAT'S YOUR MOON TALKING

Once per session, when a packmate with you loses Poise (p. 36), you can tell them which part of this is them and which part is their Moon. Their player chooses 1:

- **You're right.** They don't lose it. They say what they do instead of what their Moon wanted, and you gain 1 Claim (p. 39) over them.
- **You wouldn't know.** They lose it, and they tell you one true thing about their Moon that nobody without one could know. They gain 1 Claim over you.

HYBRID

Take a second Anima (p. 54), including its Move, its tells, and its question. You can *Shift (p. 49)* into either of your Anima, or a blend of both. Both sets of tells show in every Form, and anyone who knows what to look for can see you're two things at once.

Starting Claims, once the Territory is built. A packmate taught you how the Changed do something nobody was there to teach you, like how to *Shift* without tearing your clothes, how to mourn, or which bars will serve you in Fur. They hold 1 Claim over you. Say what they taught you, and what you do differently now. Someone from before you Changed holds 1 Claim over you, and wants you back. Say who they are (a crew boss, a family, a contract, an owner), what they say you owe, and how you left.

Then say who in the pack knows the worst thing about you, and what it is. That packmate starts with 1 Claim over you.

Your Crossroads. *Something you chose is starting to hold you the way the old things did. Do you let it?*

Your Wode: The animal

It's only the animal. No Moon gives it a story, so it wants what any animal wants, like food, water, ground of its own, a den, or a way out, and the most urgent one first. When it comes, the World names the one it's after. It's whatever this place is shortest of, so when the Pack sheet has a Need (p. 96) running short, it's that, and it goes and gets it.

It's your Anima (p. 54), the size of a car and starving, and it moves the way your animal moves, with no voice, no tricks, and nothing in it that you learned from people. Doors are only in the way. It tears open lockers and cold stores, pulls a grow rack down for the roots, digs into the insulation behind a wall panel to make a den, and breaks whatever stands between it and out. It doesn't care whose any of it was.

It ends when the district has paid. When it has taken its fill, the World ticks the Need it fed on, and it goes to ground and sleeps.

What does it do that your Anima does, and that you've never let anyone see? The first time it came, what was it after, and did it get it? Who in the pack does it not seem to know?

Your Moon's protection. It never breaks a seal. Whatever it's after, it won't open a hatch to vacuum, tear a suit, or crack a pressure seal, even to get out. It knows how close the nothing is.

> *Okay so the pack's got this thing where you ring the bell when you come in, and everybody rings it their own way, and Ilse asks me how I ring it. Like I'd know. Nobody was ever waiting for me to come in. So I said give me a week, and I've been practicing in the stairwell with a spoon.* (shrugs) *It's gonna be amazing. Benedek says it already sounds like a cat falling down the stairs.*
>
> — ***PIP**, Moonless, of the Hive (unofficially)*

Territory

> *On Halcyon's map, Ring Four is sixteen pressure zones, one intake, and a recurring variance (Deck Nine, evenings). I have kept the Kettle off the map every working day for six years. So it isn't there. Neither, officially, are any of you.*
>
> — **MARCUS TANAKA-BELL**, *Titan, Halcyon Atmospherics (Community Liaison)*

Your district is a few decks of somebody else's city, where the air handlers rattle all night and the water tastes of the barge it came in on. The noodle cart by the lift has outlasted three landlords. People here know both your names, and nobody calls it in when you walk to the clinic in Fur. Everyone on the far side of the bulkhead wants something from the place, and the pack is what stands in the way.

The Territory is the district the pack holds within its Ecosystem, with a few thousand residents, their homes and shops, and the maintenance layer underneath.

The pack shares one Pack sheet, and the Territory is a large part of it. The players build it together at session zero when the World asks about the place and the people in it. Fill in the sheet from the answers.

Three parts of the sheet record what the Territory **needs**, what it **has**, and what **presses** on it. After session zero, the pack's Moves (*Take the Pulse*, *Make It Last*, *Downtime*) and the World's Moves change these.

TAKE THE PULSE

Once a session, when the pack has an opportunity to check on the Territory, usually after the session's opening scene, one player rolls +0 on the pack's behalf. Nothing modifies the roll, nobody can change its dice, and matching dice aren't an Eclipse (p. 20).

- ● **10+** The Territory holds. Choose 1:
  - Clear a tick from a Need Clock.
  - An NPC brings you an opportunity.
- ◑ **7–9** Something needs doing. The World ticks a Need or Front Clock and tells you what it looks like.
- ○ **6–** Something already went wrong. The World makes a Hard Move against the Territory as the opening scene gives way to the day's trouble.

Downtime is one night, often spent somewhere warm with the pack.

DOWNTIME

When the World calls for downtime between jobs, each character picks one:

- **Rest.** Spend downtime somewhere safe, with the care you need, whether that's an injury mended or a night of being your Anima, playing, sleeping in a pile, taking someone to bed, or eating whatever you want. Heal (Healing, p. 34). If the care comes from a packmate, one of you gains a Claim (p. 39) over the other, and you choose who (as with *Tend (p. 31)*).
- **Restock.** Put something toward a Need, such as a favor, supplies, or a Territory asset. The World clears a tick, or tells you what the job is.
- **Work a lead.** Ask the World one question about a Front. The answer is honest.
- ***Make It Last.*** Work on what an agreed repair or improvement takes (Make It Last).

Needs

Needs are what the Territory *consumes*. Common Needs are *Air*, *Water*, *Power*, *Food*, *Quiet* (nobody looking too closely), and *Room* (space to be in Fur without being shot). The Territory starts with three to five, each with a Clock at 4. The World will tick the one already running short before the first session.

During play, the World ticks a Need when the Territory has less of it, and starts a new one when the Territory comes to depend on something new.

Meeting a Need

Clear 1 tick from a Need's Clock when:

- *Take the Pulse* gives you a 10+ and you choose it.
- You Restock in downtime.
- The pack covers the shortage in play (you get the barge in, a trade comes through, or you call in a Claim). The World says whether what you did would cover it.
- You accept the World's offer to cover it, and pay the price.

A finished *Make It Last* that meets a Need resets its Clock. If the work means the Territory no longer depends on that Need at all, cross it off. The World tells you what that would take.

When a Need's Clock runs out, the World makes a Hard Move from the shortage.

Assets

Assets are what the Territory *has* that someone else would want, such as a place, a thing, or a person. Write each one with what it does for the Territory and who would want it. The players name the first ones at session zero. The pack gains more by finishing a *Make It Last* or by earning something in play.

MAKE IT LAST

When you plan a lasting repair or improvement to the Territory, say what you want it to do and how. The World tells you what it will take (materials, access, someone's help, or time) and what you'd be risking. When you meet the conditions, write it on the Pack sheet as an asset (Assets). For work aimed at a Need, see Meeting a Need.

A lost gift. When you lose your Moon's gift, like a blind torn off its wall or a way out someone found, you find or build another the same way. Say what you want, and the World tells you what it will take. Write it on your playbook.

Fronts

Fronts are what *presses* on the Territory, such as factions, creatures, or other packs. The World picks two or three before the first session and runs them (*The World* explains how). Each Front's Clock goes on the Pack sheet, where everyone can see how much it has left. The World decides how much its label says about what it's counting toward. When the pack undoes what a tick showed, the World clears that tick. When the pack stops a Front's cause outright, its Clock is retired.

Losing the Territory

When the pack loses its Territory, each player says one thing their character carries out and one thing they leave behind. The Territory's places in Nith (p. 11) stay where they were, but visiting them now means crossing into somewhere that isn't yours. The pack is **Nomadic** until it finds or takes another home. The pack still has Needs, may still have Fronts to hold back, and, if it's lucky, may hold on to an asset.

> *The last night on the ring, we mourned it, same as for a person. Everyone offered a truth. Ondine said the laundry never once ate a sock. Kasimir said he was born there. I said I was sorry. Then we walked to the lift, and nobody looked back, because we'd agreed. And everybody did.*
>
> — ***ORIOL VANCE**, Callisto, of the Drift*

Advancement

A year from now you'll move differently. You'll know how long you can hold on before the Wode wants out, and how to bring your packmates back when it pulls at them. You'll have learned some of it on bad nights behind doors that wouldn't open, and more of it at meals nobody was allowed to miss. By then a different Moon may be pulling at you, or you may have set the risks down and taken a place behind the bar.

XP

Mark 1 XP by filling in a box in your playbook under Advancement:

- For **end-of-session** questions (below).
- When a Scar (p. 35) gets in your way, once per session.
- When a packmate Presses a Claim (p. 40) over you and you give way, once per session.

XP	Improvement	How often
3	Your Poise (p. 36) Clock starts 1 higher	Once
4	A new Move from your Moon (p. 57)	-
5	A second Move for your Anima (p. 54), written with the World	Once
6	+1 to a stat, to a maximum of +3	Three times
6	Change your Moon (below)	Once
8 (4 for the Moonless)	A Move from another Moon	Once per other Moon

Change your Moon. Take this when another Moon now pulls at your character more strongly. Take any Moves every character of that Moon has, plus its gift, wyrd, Crossroads, Wode, and protection, in place of your old Moon's. Swap your old Moon's chosen Moves for ones from the new Moon, keeping up to two of the old ones.

A Move without its gift. Some Moves use their Moon's gift, like *From a Long Way Off* and Deimos's blind, or *Luck Rubs Off* and Hyperion's lucky thing. If you have one from another Moon, or kept one when you changed your Moon, say what you have that serves in the gift's place. The World agrees or asks for something else.

End of session

When the session ends, the World asks these questions. The pack answers them together. For each one the players answer yes to, everyone marks 1 XP, up to a maximum of 4 XP.

- **Did the pack hold to each other?** Did they eat a meal together, host a gathering, stand united against a threat, or hold a wake?
- **Did the Territory get something it needed, or keep something it was about to lose?**
- **Did a packmate show themselves?** Did another player's character let yours see something true about them?
- **Did a packmate want something, and let it show?** Did another player's character hold a look or a hand too long? Did they spend a night that changed something or refuse one?
- **Did a packmate cross to the other side and come back different?**

Then each player alone answers, **Did you make a consequential choice at your Crossroads?** (It's on your playbook.) Name the choice and what it changed or put at risk. A choice either way earns 1 XP.

Retiring a character

When you're ready to start over with a new character, you can retire your current one.

- **Settle.** Your character stops taking the risks and becomes someone the pack goes to, like the one behind the bar or the one with the old words. They're an NPC now.
- **Stay on the other side.** Your character goes into Nith (p. 11) for good, and the Territory gains a place where they are, the same as when the pack mourns someone (Echoes, p. 12). Your old character becomes an NPC in Nith.

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